

AGENDA
GIG HARBOR ARTS COMMISSION MEETING

Wednesday, July 14, 2021 - 10:00 a.m.

Virtual Meeting Link: <https://zoom.us/j/99642717543>

Call-in: (253) 215-8782 Meeting ID: 996 4271 7543

CALL TO ORDER / ROLL CALL

APPROVAL OF MINUTES: Minutes of June 9 and June 11 Special Meeting

DISCUSSION ITEMS

1. Harborview/Stinson Roundabout Art Update – Public Works Director Jeff Langhelm
2. Historic Markers Update - Pylon Project Members
3. Harbor Arbor Art Project – Commissioner Stevenson
4. 2022 Budget – Chair Glock-Jackson

COMMISSIONER COMMENTS / REPORTS

1. Creative District Program – Commissioner Avni

ADJOURN

Next Regular Meeting: August 11, 2021

MINUTES

GIG HARBOR ARTS COMMISSION MEETING

Wednesday, June 9, 2021 10:00 a.m.-12:00 p.m.

CALL TO ORDER / ROLL CALL: Chair Charlee Glock-Jackson called the meeting to order. Commissioners Lynn Stevenson, Dan Bozich, Samantha Kelly, Linda Sutherland and Jennifer Beard were present. Robin Avni was excused.

Staff present included City Clerk Molly Towslee, Assistant City Clerk/Open Government Administrator Josh Stecker and Senior Planner Carl de Simas,

APPROVAL OF MINUTES: The minutes of the special meeting of May 11, 2021 and the minutes of the meeting of May 12, 2021 were unanimously approved.

PRESENTATION: Olga Torres Inglebriston (Dean, TCC Gig Harbor Campus & Continuing Education) gave a presentation on Tacoma Community College's Write in the Harbor Conference. TCC may be forming an advisory committee for the conference. Linda Sutherland volunteered to represent the Arts Commission when the committee is formed.

OLD BUSINESS:

- 1. Comprehensive Plan Arts & Culture Element Update** - Carl de Simas introduced William Grimes who will be working as consultant on the Arts & Culture Element. Charlee Glock-Jackson spoke about the need for the element. The commissioners discussed the importance of the Arts Commission including implementing the Endeavor Grant and Harbor Arbor tree-carving programs. The commissioners discussed the goals and scope of the Comprehensive Plan and the element. Each of the commissioners talked about his or her background and experience on the Arts Commission.

Public Comment: Barbara Gresham Hammerman commented in support of the element as an Endeavor Grant recipient.

- 2. Creative Endeavor Grant Updates** – Charlee Glock-Jackson reported on events and activities sponsored by the Creative Endeavor Grants.
- 3. Harborview/Stinson Sidewalk Art Project Update** – No update this month.
- 4. Historic Markers Update** – Finalized text for the markers will be reviewed at the Special Meeting on June 11.

The Commission thanked City Clerk Molly Towslee for her years of service and congratulated her on her retirement.

ANNOUNCEMENT OF OTHER MEETINGS: A special meeting has been scheduled for June 11. The next regular meeting will be July 14.

ADJOURN: The meeting adjourned at 11:56 a.m.

Joshua Stecker
Interim City Clerk

MINUTES

GIG HARBOR ARTS COMMISSION SPECIAL MEETING

Friday, June 11, 2021 9:00 a.m.

This meeting was held virtually due to COVID-19 restrictions.

CALL TO ORDER / ROLL CALL: Chair Charlee Glock-Jackson called the meeting to order and called roll. Commissioners Lynn Stevenson, Dan Bozich, Jennifer Beard, Linda Sutherland, and Samantha Kelly were present. Mayor Kit Kuhn and Interim City Clerk Joshua Stecker were present from City staff along with Jennifer Keating of the Puyallup Tribe.

OLD BUSINESS:

1. **Historic Markers** – Mayor Kuhn provided some background on the historic markers signage project. Jennifer Keating spoke about the Tribe's process in developing the signage text. Signage text was not available for review at the meeting.

The commissioners discussed the process of developing the text and design of the panels and the role of the Arts Commission. The Arts Commission will postpone further discussion of the project until a formal presentation is made by the Puyallup Tribe. The discussion will be added to the agenda of the July 14 meeting.

ADJOURN: The meeting adjourned at 10:12 a.m.

Joshua Stecker
Interim City Clerk

Before Gig Harbor ...

The aboriginal history of the Pacific Northwest dates back over 10,000 years. Since before recorded time, members of the Puyallup, Nisqually, Muckleshoot, Skokomish, Steilacoom, and Squaxin Island tribes have understood the southern region of Puget Sound as one great and interconnected watershed. Amidst a topography of mountain peaks, rivers and streams, tides, and drainage systems, Coast Salish people were, and continue to be, stewards of the environment; their routines and daily practices guided by their proximity to, and interaction with, the running waters.

They were *“People of the Saltwater”* who resided along the seashores, *“River People”* who inhabited the banks of rivers and streams, *“Inland People”* who moved from riverbed to riverbed, and *“People of the Prairie”* who raised horses and traveled overland. *Saltwater, River, Inland,* and *Prairie* were distinct systems of knowledge necessary to life and prosperity around the Salish Sea.

Local tribes were blessed with an abundance of natural resources: a mild climate that allowed for seasonal hunting, tidelands rich with shellfish, rivers teeming with salmon, a surplus of berries and edible roots, and an endless supply of cedar trees, which they used for shelter, clothing, and transportation. Grateful for these gifts, they were mindful not to waste what the Creator had provided and regularly hosted gʷigʷi (ceremonial feasts of giving, or “potlatches”) to share their bounty with others.

Unlike the larger, warring tribes to the north, inhabitants of this region belonged to smaller, autonomous tribes and bands. With a wealth of sustenance readily available, competition between them was limited and conflict was rare. The selection of village leaders was based on merit, rather than lineage, and women played an important role in public life. Tribes and bands were affiliated through intermarriage, territorial agreement, trade, material culture and language. Their “ethnicities” were determined not by blood, but by their location on the life-giving watershed and their relation to one another. To this day, solidarity, sustainability, and a shared responsibility for the environment remain central to the identities of all Coast Salish peoples.

2021 Pylon Project

Research by anthropologist Linda M. Pitcher, PhD
in collaboration with the Puyallup Tribe of Indians

sǰʷəbabš | The Swiftwater People

Here, where the creek flows into the bay in full view of təqʷuʔməʔ (Mt. Rainier), is the ancestral home of one of western Washington’s significant yet little-known indigenous peoples – the sǰʷəbabš band of Puyallup Indians. They spoke the Twulshootseed dialect of the Coast Salish language (Lushootseed) and their village, on this site, was named txʷaalqəʔ – meaning “*place where game exists.*” It was a large village spanning most of the harbor and just one home of a group who also inhabited villages from Vashon Island to Wollochet Bay. On these forested shores, the sǰʷəbabš village consisted of several buildings: communal longhouses averaging 100-feet in length and smaller structures, 30-foot square, which housed individual families or were used for other activities.

The distinction of the sǰʷəbabš and their unique place amongst other indigenous peoples of the region is best revealed in the translation of their name. From the root-word sǰʷəb, meaning “*swiftwater,*” and abš meaning “*people,*” they were guardians of the turbulent Narrows Passage, stretching from Point Defiance to Wollochet Bay, charged with protecting all who resided along the adjacent shores. As master canoe-builders and experienced navigators, it fell to them to defend the southern entrance of the Salish Sea. They also maintained a fortified encampment on the tip of nearby Maury Island.

The sǰʷəbabš fished with gillnets and weirs within the harbor and at river outlets. During the warmer months, they harvested food from local forests and hunted deer, elk, bear and other game from summer camps farther afield. As the weather turned cold, they returned to the main village, gathering in the longhouse to recount the stories of winter. These stories, passed from generation to generation, communicated the sǰʷəbabš virtues of resiliency, flexibility, compassion and stewardship.

Unlike the experience of most frontier towns on Puget Sound, interaction between the sǰʷəbabš and non-Native settlers was at times peaceful. Perhaps this was because Gig Harbor was settled by recent immigrants before westward-bound pioneers arrived, or perhaps it was because a number of early Croatian fishermen married Native American wives.

The local sǰʷəbabš were welcoming towards the settlers, offering their longhouse as a shelter for Gig Harbor’s first schoolroom. In 1885, the first class consisted of five Native and five settler children. Unfortunately, as settlers continued to arrive, the sǰʷəbabš were ultimately pushed off their homeland and onto the newly established Puyallup Reservation. By the turn of the 20th century, only fifty sǰʷəbabš still resided here at the head of the bay.

The Puyallup Tribe

The Puyallup are known for being generous and welcoming people. Their name in Lushootseed, **puyaləpabš**, translates to “*people from the bend at the bottom of the river.*” Prior to Euro-American colonization, Puyallup resources were so abundant that it was often said “*When the tide is out, the table is set*” – meaning that when shellfish and other blessings from the sea are available, all are invited to come.

From the arrival of George Vancouver in 1792, through the establishment of the Hudson Bay Company in 1833, to the Wilkes Expedition of 1841, the Puyallup Tribe extended friendship to newcomers and readily engaged in cultural and material exchange. But early explorers introduced more than trade and new place names to the region. European diseases, such as smallpox, malaria, and measles, spread quickly among Coast Salish peoples. By 1846 (the year Puget Sound was annexed by the United States), an estimated 90% of the indigenous population had perished. Those who survived faced an equally daunting fate.

Before Europeans and American colonists came to settle the western frontier, the notion of individual land ownership did not exist among Native peoples of this region. The earth was imbued with Spirit and considered sacred. For millennia, the social, economic and agricultural practices of the Puyallup and other area tribes ensured the health of the ecosystem and promoted cooperation between communities. But non-Native settlers knew little of sustainability. They sought to control and develop lands they perceived to be feral and largely uninhabited.

The **Donation Land Claim Act of 1850** drew thousands of pioneers to the Pacific Northwest, promising 360 acres to those who established residence and cultivated the land. As a result, tensions grew as Coast Salish communities witnessed homesteaders clearing forests, planting fields, building fences, and destroying marshlands. The US Government acted quickly to quell any discontent because the success of America’s westward expansion depended upon the wholesale compliance of Native peoples.

In 1854, Isaac Stevens, the Governor of Washington Territory, gathered representatives of nine area tribes and bands to sign the **Treaty of Medicine Creek**. Amongst them was Gig Harbor’s own sǰʷəbabš. Under the guise of a potlatch, Stevens presented tribal leaders with an ultimatum, poorly communicated through a pidgin trade language known as Chinook Jargon: *Relinquish all claim to your ancestral homelands and accept confinement onto three small reservations (designated for the Puyallup, the Nisqually and the Squaxin Island tribes) in exchange for US recognition of Native fishing and hunting rights.* Those who refused were threatened with the promise of war. While few tribal members placed their “X” upon the papers, none understood the magnitude of what they had been forced to sign away.

By 1855, Nisqually Chief Leschi led the charge to resist the Treaty’s enforcement and Puyallup, Nisqually, Squaxin Island, Yakama, Muckleshoot, and other tribal warriors rose to defend their homelands. This provoked the US Army to intern over 1,200 non-warfaring Indians on Fox Island. The ensuing “**Treaty Wars**” resulted in bloodshed on both sides before feuding parties reassembled on Fox Island to call for peace. Puyallup Chief Squatahan negotiated to improve the original terms of Medicine Creek, insisting that reservation land be granted to the Muckleshoot and enlarging the Puyallup Reservation to encompass an area that today spans the cities of Tacoma, Puyallup, Fife, Milton and Edgewood. The sǰʷəbabš were expelled from their homes and placed with their neighbors on the Puyallup Reservation, a tribe to whom they were closely related but culturally distinct. In the end, the Treaty confiscated over 2.4 million acres of Native American territory including 1,200 acres of bay-front property around Gig Harbor.

After Medicine Creek

The completion of the Northern Pacific Railway in the 1880s, combined with the **Homestead Act's** incentive to grant government-seized lands to industrious settlers, brought an even greater wave of pioneers to the western frontier. By the 1920s, the city of Tacoma and the regional economy were booming. But it was a terrible time for the local s̓x̓wəbabš, the Puyallup Tribe, and all indigenous peoples of the Salish Sea. The rapidly expanding timber industry decimated the salmon runs of their rivers and streams; mills and factories polluted the estuary flats where they harvested shellfish; and the US Army denied them passage through their traditional hunting grounds.

Within a generation, the Treaty of Medicine Creek had transformed once independent, self-sufficient Coast Salish tribes into “wards of the State.” As poverty spread throughout the reservations, the **Dawes Act of 1887** divided communally held tribal lands into individual family allotments that could then be sold to non-Native prospectors. The legislation was presented as an “opportunity” for the Native community to ease their suffering. Its effect was just the opposite. Allotments were sold for cents on the dollar and the tribes were stripped of what little land they had left.

Throughout the 19th and 20th centuries, the Bureau of Indian Affairs maintained a rigid standard of cultural assimilation. Native American children were taken from their families and forced to attend English-only boarding schools. This was a devastating blow to Coast Salish peoples. At these schools, Native languages were forbidden, discipline was severe, physical labor was mandatory and students were “Christianized.” Over time, Indian youth could no longer communicate with their parents, nor learn the traditions and wisdom of their tribes.

A policy of “Indian Termination” guided federal legislation from the 1940s to 1950s. Laws like the **Termination Act of 1953** and the **Indian Relocation Act of 1956** sought to end US treaty obligations, undermine tribal sovereignty, and drive Native Americans off the reservations and into urban centers where they could be absorbed into mainstream culture.

By the 1960s, tribes organized to reclaim rights guaranteed to them for over a century. In 1964, Puyallup members staged their first “fish-in” to protest the Department of Fish and Wildlife’s denial of their access to local rivers and streams as prescribed by the Treaty of Medicine Creek. For more than a decade, these protests spread throughout Puget Sound, bringing national attention to the many unfulfilled promises made to Native communities.

The **Boldt Decision of 1974** upheld the fishing rights of Native Americans, granting Washington tribes 50% of all fisheries harvested from Washington waters and splitting the management of shared natural resources between the Tribes and the State. It was a significant first step towards acknowledging rights guaranteed to area tribes, but the ruling exacted a heavy toll on Native and non-Native communities alike. For both non-Native and Native fishermen, restricted access to local fisheries caused many families to lose their livelihoods. For the Puyallup and other local tribes, the decision recognized only half of the fisheries that had once sustained their people.

As of 2021, the Puyallup Tribe is a sovereign nation over 5,000 members strong, many of whom are descendants of the s̓x̓wəbabš. After centuries of struggle and perseverance, they have emerged a thriving and vibrant people committed to supporting the well-being of their community. Towards this goal, the Tribe has established lasting institutions to ensure the health and prosperity of their people for generations to come, including: The Chief Leschi Schools, the Puyallup Tribal Health Authority, Marine View Ventures, and the Emerald Queen Casino, amongst others. These endeavors provide vital services to both tribal members and non-Native communities. The annual Canoe Journey promotes the cultural awareness of all residents throughout the Pacific Northwest. The Puyallup Tribal Fisheries Department helps preserve the natural environment for everyone. The Tribe also supports Culture, Historic Preservation, and Language departments, where Puyallup people are free to learn their history, traditions, and Native tongue.

The Daylighting of Donkey Creek

In the early 1900s, Charles Osgood Austin leased the land under what is now the Harbor History Museum, Midway School House, and surrounding tide flats to build his lumber mill when all that remained of the Native village was a longhouse. The mill specialized in lumber, shingles and log homes and provided stable employment to many men in the community. In partnership with Charles' son-in-law Eric Erickson, the family built Austin-Erickson vertical log structures, which became popular architecture throughout the area. The City of Gig Harbor named Austin Park to honor the Austin family's contributions to the town. Originally known as North Creek to non-Native settlers, the City also renamed Donkey Creek Park after the "donkey steam engine" that powered the winch used by loggers to drag heavy timber through streams and across the land to the Austin Mill.

Prior to 1943, a bridge made of timber spanned a small creek that flowed freely from its headwaters, through a salmon-bearing estuary, and into Gig Harbor Bay. In 1950, the old wood bridge was removed and its concrete support-blocks were covered over with tons of earth to create surface area for new buildings. At that time, the creek was re-routed into a 36-inch pipe and buried deep below a new roadway. For forty years, salmon made their way up the 300-foot-long pipe to spawn in Donkey Creek.

In 2008, the City initiated a project to re-build the bridge and "daylight" Donkey Creek. During excavation of the site, five of the original bridge's foundation blocks, known as "pylons" (like this one), were recovered and placed along the trail through the Museum site, Austin and Donkey Creek Parks. Four of the five panels on the concrete pylons tell the story of Gig Harbor's Native American history. And while the creek bed could not be fully restored to its natural state, significant improvements have re-established critical habitat for juvenile salmon that swim up the stream from the txʷaalgəł estuary below.

NATIVE AMERICAN COMMEMORATIVE

Pylon Panel Project



GIG HARBOR, WASHINGTON

HONORING COMMITTEE MEMBERS

- *Gary Williamson* – Gig Harbor Elementary School Principal, local resident for over 60 Years
- *Linda Pitcher*, Ph.D, Anthropologist
- *Mark Anderson*, Cowlitz Tribal Member, KING TV Videographer
- *Charlee Glock-Jackson*, GH Arts Commission Chair, Journalist
- *Lita Dawn Ancich-Stanton*, former GH Historic Preservation Officer, Fine Artist
- *Tina Shoemaker*, Gig Harbor Kiwanis Club
- *Nick Markovich*, Gig Harbor Kiwanis Club

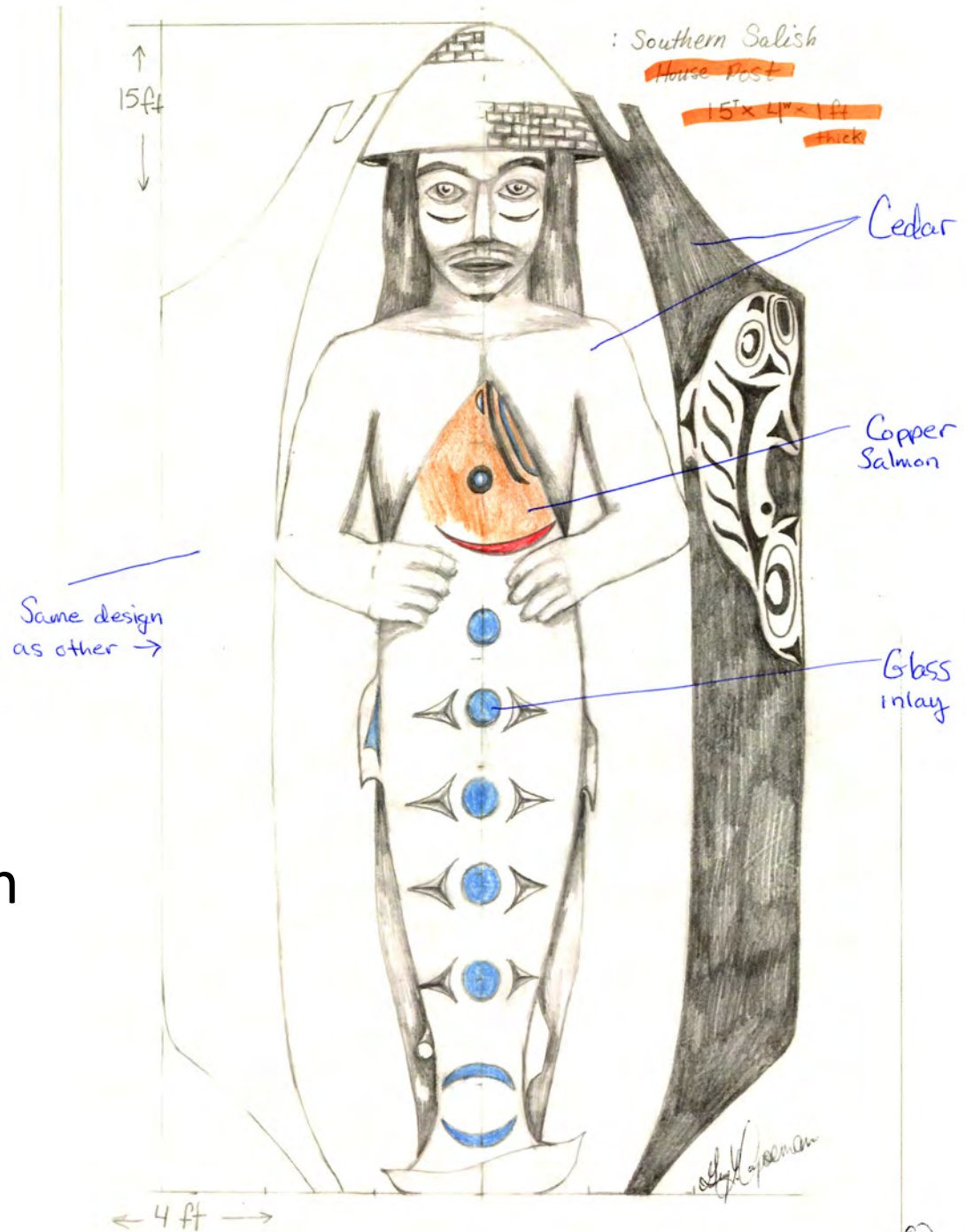


**Harbor
History Museum**

Public Art Location



Capoeman Proposal



15 ft.

Southern Salish
House Post
"Rear View"



4 ft.







07/22/2013 15:12



Before there was "Gig Harbor"

The aboriginal history of the Pacific Northwest goes back over 10,000 years. Puyallup, Nisqually, Suquamish, Duwamish, Squaxin, and others of the Central Puget Sound were amongst these native peoples. Their "ethnicities" were determined not by blood, but by place. *Saltwater, River, Inland,* and *Prairie* were distinct systems of knowledge necessary to life and prosperity around the Puget Sound area of the Salish Sea.

Puyallup People

Puyallups are "*People of the Saltwater*" who lived along the shores and built canoes capable of navigating the turbulent waters of Puget Sound. They are "*River People*" who lived by the rivers and streams, and they are "*Inland People*" who moved overland from riverbed to riverbed along the Cascade Range. "*People of the Prairie*" traveled the land using horses they raised in pastures just east of the Sound.



The distinction of our Gig Harbor band and its singular place among other peoples of the region is best revealed in the translation of the *sxʷəlxəbš* name itself. From the root-word *sxʷəb*, meaning "*swift water*," the *sxʷəlxəbš* were guardians of the Narrows passage, stretching from Point Defiance to Wollochet Bay. They were charged with protecting all who resided along the adjacent shores.

It's important to remember that our records documenting early Native American culture relied, many times, on Puyallup Tribal informants misquoted by non-native ethnographers. Though these "experts" had the best

GIG HARBOR



Donkey Creek GETS AN ESTUARY

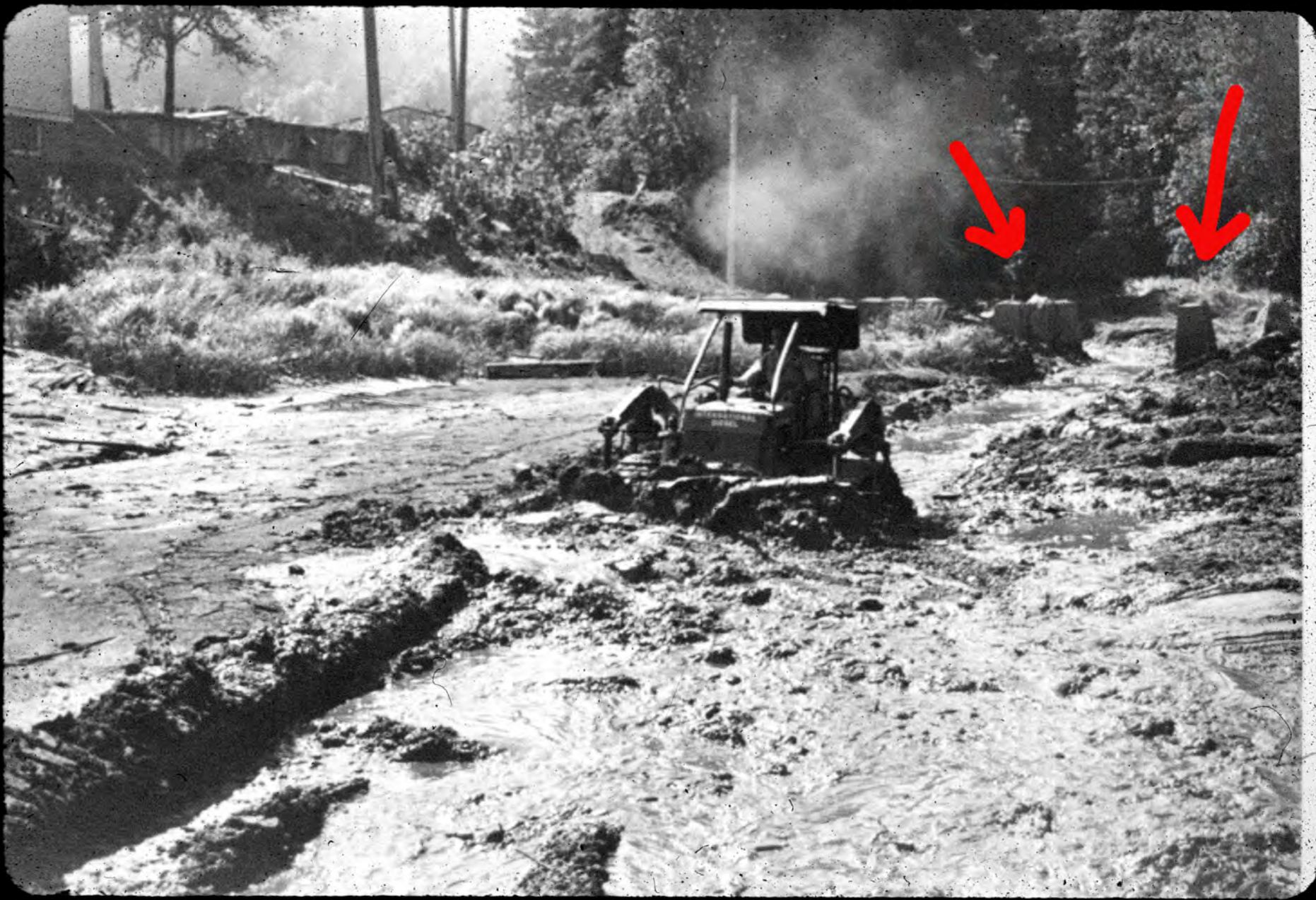
and a bridge,
and one-way roads,
and sidewalks,
and look-out landings,
and trails,
and restored fish habitat,
and lighting,
and spectacular new views
of the mountain and bay.











1950



new fill under construction at peninsula light Co

1950

now the "Gourmet Burger"



new fill under construction at Peninsula light Co

now the “Gourmet Burger”

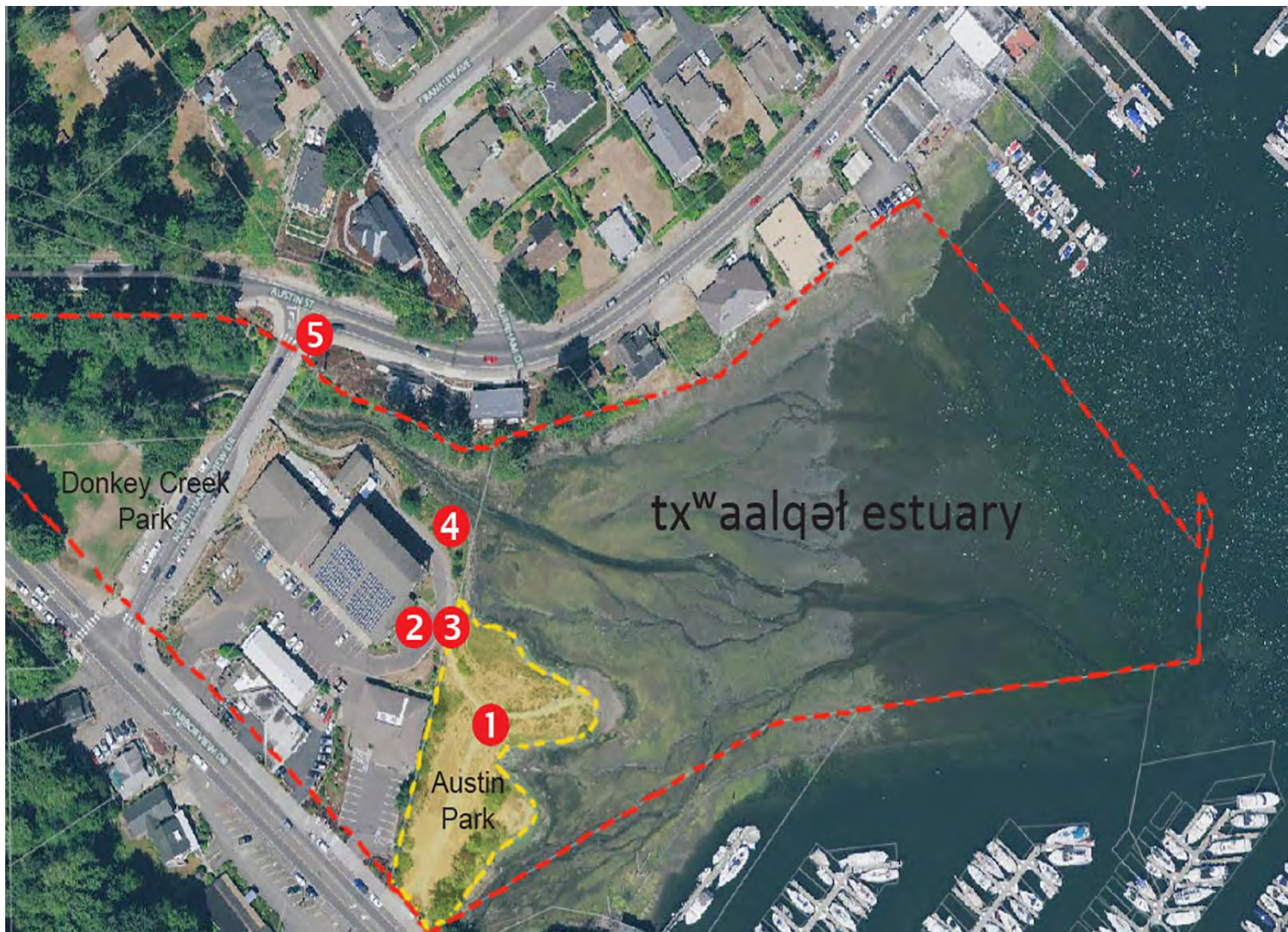








5 concrete
pylons
were saved













MEMORY'S
VAULT

1988

RICHARD TURNER

Plaque by Steve Harnell

The Year 1988 was the year of the "Great Recession" - a year of economic hardship and loss. It was a year of great change and challenge for many people, including Richard Turner.

Richard Turner was a man of many talents and achievements. He was a successful businessman, a dedicated family man, and a community leader. His life was a testament to the power of hard work and determination.

He was born on [Date] in [Location]. He grew up in a family of [Family Name]. He attended [School] and graduated with honors.

He worked for [Company] for [Years] years. He was a member of [Organization]. He was a [Title] in [Organization].

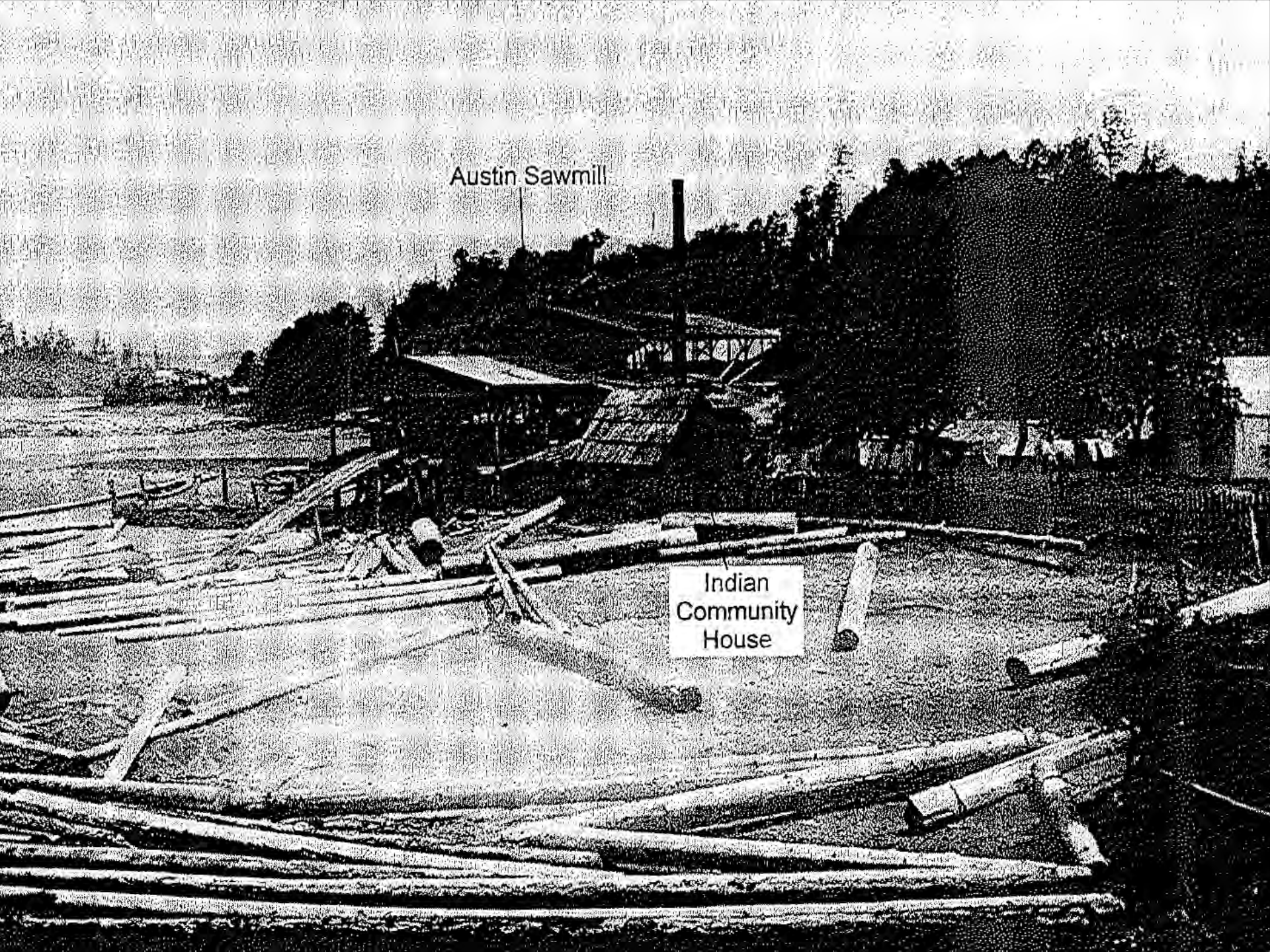
He died on [Date] at the age of [Age]. He was buried in [Location]. His family and friends will miss him dearly.





Austin Sawmill

Indian
Community
House



Thank you!

ARTS COMMISSION
DESCRIPTION OF FUNCTION

The Arts Commission is responsible to the Mayor and Council for providing arts and cultural leadership and to act as advocates for the development of arts and cultural activities for the benefit of Gig Harbor's citizens. The Commission also collaborates with local, regional and national organizations to increase artistic, historic and cultural tourism in Gig Harbor.

ARTS COMMISSION - OPERATING NARRATIVE OF GOALS 2021 – 2026

1. **Addition of Arts and Culture Element to Comprehensive Plan.** In 2021, the Arts Commission proposes the addition of a separate, stand-alone Arts + Culture Element in the Comprehensive Plan. The Commission submitted a draft element to the Planning Department in June 2018, following input from a citizens advisory committee, including an online survey of Gig Harbor residents. The survey was designed to gauge the public's feelings about arts and culture. More than 900 people responded to the survey and indicated strong support and interest in arts and culture experiences and activities in our community. A summary of survey results is available on request. Commissioners have also crafted presentation materials to inform the public of the proposed Arts + Culture Element. **2021 - 2026**
2. **Creative Endeavors Support.** Continue the program supporting and encouraging creative endeavors — especially those that provide participatory experiences — within Gig Harbor's varied and diverse arts organizations and individuals. Preference will be given to events and experiences that take place outside of tourist season. **2021 - 2026**
3. **Gig Harbor Arts + Culture Planning.** Explore and engage in the assessment, planning and application of a variety of programs available from the Washington State Arts Commission, including the Creative Districts program, the Cultural Access Program with the Washington State Art Alliance and the Gig Harbor Arts Center Alliance, to coordinate approaches and foster community collaboration that will grow the local arts and creative economy through cultural opportunities for the residents and visitors of Gig Harbor. **2021 – 2026**
4. **Workshops and Presentations.** Continuing the popular series of workshops begun seven years ago. These workshops can be presented virtually in the event that COVID-19 restrictions remain in place in 2021. **2021 – 2026**
5. **Harbor Arbor Art.** Continue embellishment of tree snags, stumps and/or logs in city parks or rights of ways. The artworks will eventually decompose and become a part of the site's organic history. In 2019 and 2020, six snags in Grandview Forest were artistically carved. We hope to expand our "palette" to other city properties and request that, in clearing land for the Sports Complex, consideration be given to leaving several tall snags that can become Harbor Arbor artworks. We also will create signage describing the individual artworks, with acknowledgement of the artists. **2021 - 2026**

6. **Update the Catalogue of City-Owned Art.** Our public artworks are among the City's physical assets and proper documentation is essential. Our goal is to create a more professional looking catalog of city-owned art, updated to include recent commissions and acquisitions. We will create an on-line catalog that can be uploaded to the website and used to develop a future brochure for self-guided art walks. The Arts Commission will continue to seek a volunteer to accomplish this goal. **2021 – 2026**
7. **Historic plaques for concrete pillars at Donkey Creek / Harbor History Museum / Austin Estuary.** Working with Harbor History Museum and other partners, we will create interpretive signage for each of the five pillars near the museum and Austin Estuary. The plaques will briefly tell the story of Gig Harbor's first people and the historic significance of the five sites where the concrete pillars stand. A QR code will link to more detailed descriptions on the city's website. **2021 - 2026**
8. **Update Arts Commission information on website.** Provide up-to-date information on the city's webpage. **2021 – 2026**

ARTS COMMISSION - PARKS OPERATING 001 - 015
NARRATIVE OF OBJECTIVES 2021

1. **Creative Endeavors Support.** Continue the program supporting and encouraging creative endeavors — especially those that provide “hands on” experiences — within Gig Harbor’s varied and diverse arts organizations. Preference will be given to events and experiences that take place outside of tourist season. **\$25,000.**
2. **Gig Harbor Arts + Culture Planning.** Explore and engage in the assessment, planning and application of a variety of Washington State programing including the Creative Districts from of the Washington State Arts Commission, the Cultural Access Program with the Washington State Art Alliance and the Gig Harbor Arts Center Alliance, to coordinate approaches and foster community collaboration that will grow the local arts and creative economy through cultural opportunities for their residents and visitors of Gig Harbor. **\$250**
3. **Workshops and Presentations 2020.** Continuing the popular series of workshops begun six years ago. **\$250**
4. **Harbor Arbor Art.** Continue project to have some of the tree stumps in city parks or rights of way embellished artistically. The stumps will eventually decompose, and the artworks will become a part of the site’s organic history. **\$5,000.**
5. **Update the Catalogue of City-Owned Art.** The goal is a more professional looking publication updated with recently acquired art, that can be uploaded to the website and used to develop a future brochure for an art walk project. Will seek volunteers to perform the work.
6. **Update to Gig Harbor Arts Commission Web page.** Update the outdated page on the city’s website with refreshed content about the Arts Commission and the work they are engaged in for the citizens of Gig Harbor.
7. **Historic plaques for concrete pillars at Donkey Creek / History Museum / Austin Estuary.** Working with the History Museum and other partners we will create interpretive signage for each of the five pillars near the museum and Austin Estuary. The plaques will briefly tell the story of Gig Harbor’s first people and the historic significance of the five sites where the concrete pillars stand. **\$4,000.**

Harbor Arbor Art Proposed Site #3

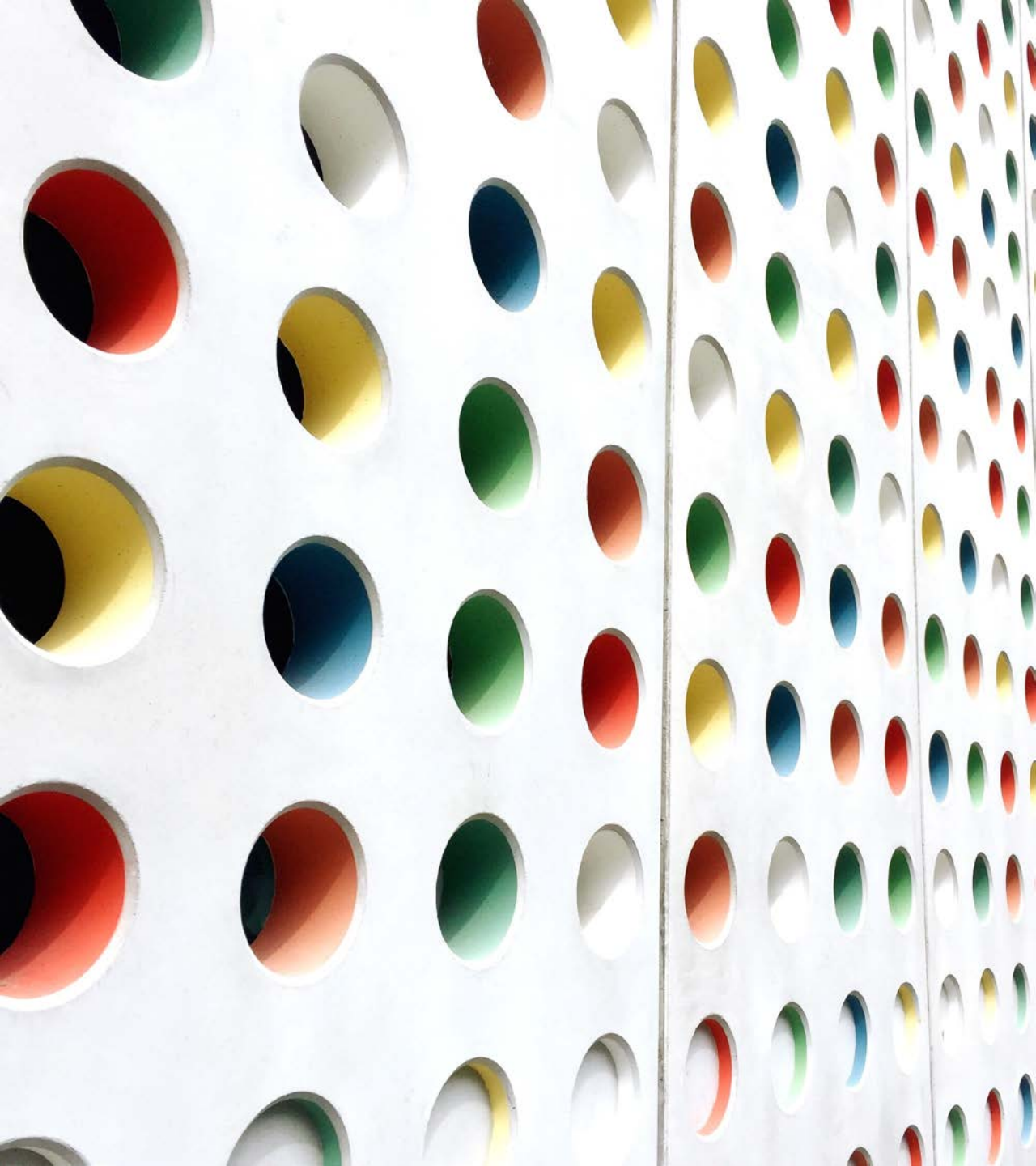
Grandview Forest Park
near site #1

height: approx. 8 feet
type of tree: unknown
condition: unknown

Bonus stump – optional

Budget: \$5,000





Non-Profit Action Alert: Forming a Tax District for Ongoing Support

HARBOR HISTORY MUSEUM

Background – Non-Profit Funding

Community Funded – Donation Based

- Funded by individual contributions, grants, and major gifts
- Projects “easy” to fund; Operations very difficult

Municipally Funded – Tax Based

- Majority of funding comes from state, county or city budgets
- Taxpayer funded

Hybrid Funding: Municipal + Community

Endowment – Legacy Based

- Operations funded by dividends/interest on large endowment (Need about \$10 mil to yield \$500,000 p/yr)

The Problem

Donation-based operations are not sustainable in the long term:

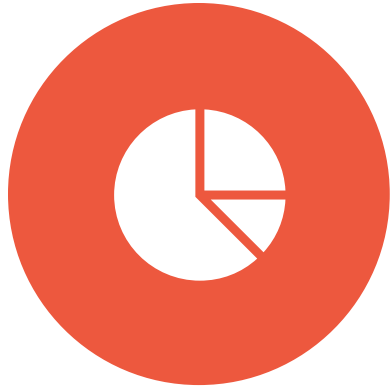
- Donor Fatigue
- Competition with new/other non-profits
- Misperceptions regarding funding sources
- No staff security ~ high turnover
- Lack of program continuity, quality service, and growth
- Endowments are difficult to obtain and grow
- Volunteers come and go

The Shift

Creating a Taxing District is Using Existing Legislation to Broaden Community \$ Support

- Types: Sales Tax & Property Tax
 - Lodging Tax Fund – Sales Tax
 - Schools – Property

What are Taxing Districts?



SCHOOLS



PARKS



LIBRARIES

Taxing District vs. “Overlay” District

Taxing Districts are intended to generate funds for basic community services.

Overlay Districts – Create a special designation for historic, cultural, or other purposes.

- Local Working Waterfront
- Historic Register
- Maritime Washington National Heritage Area
- Creative District

Taxing Districts Impose a Levy on Property or Sales Tax

Two Options in Washington:

1. Cultural Access – Sales Tax, City Based (1 in WA)
2. Cultural Arts, Stadium and Convention District – Property Tax, County Based (0 in WA)

Comparisons

School Levy Rate: \$2.28 per \$1000 Value

Roads Levy Rate: \$1.03 per \$1000

Parks Levy Rate: \$.72 per \$1000 value

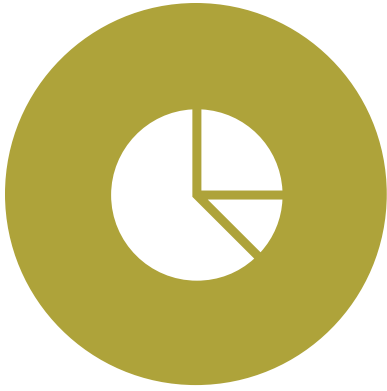
EMS Levy Rate: \$.47 per \$1000

Library Levy Rate: \$.47 per \$1000 value

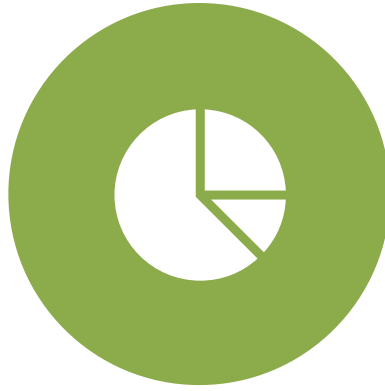
CASC Rate: \$.25 per \$1000 value

GH/KP Property Value: \$14 billion+

Who Can Benefit?



MUSEUMS

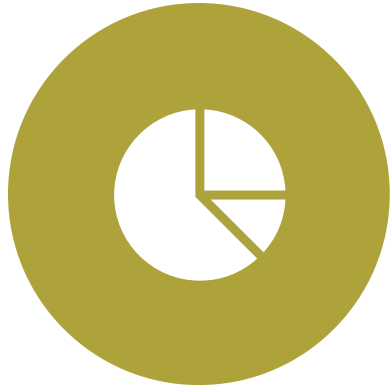


OPERATORS OF
HISTORIC SITES



PUBLIC SERVING
NON-PROFITS

Who Can We Learn From?



PARK DISTRICT

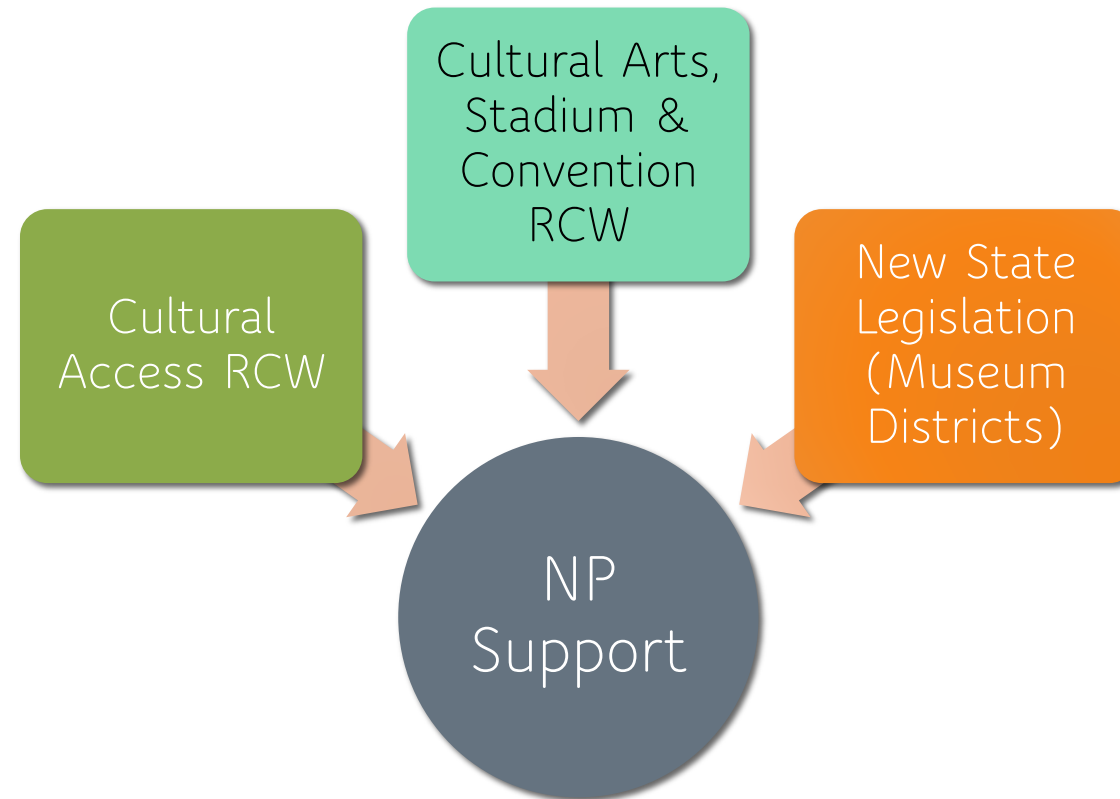


LIBRARY DISTRICT



OTHER STATES

Existing Legislation – Tax Districts



CASC STATED PURPOSE

CULTURAL ARTS, STADIUM & CONVENTION DISTRICT

Purpose: ...expansion of cultural tourism would attract new visitors to our state and aid the development of a non-polluting industry. **The creation, renovation, and operation of cultural arts, stadium and convention facilities benefiting all the citizens of this state ... The construction, modification, renovation, and operation of facilities for cultural arts, stadium, and convention uses will enhance the progress and economic growth of this state [region].**

What does this mean for the community?

Taxing District Yield: Apprx \$3 - \$4 million+ each year for 6 years

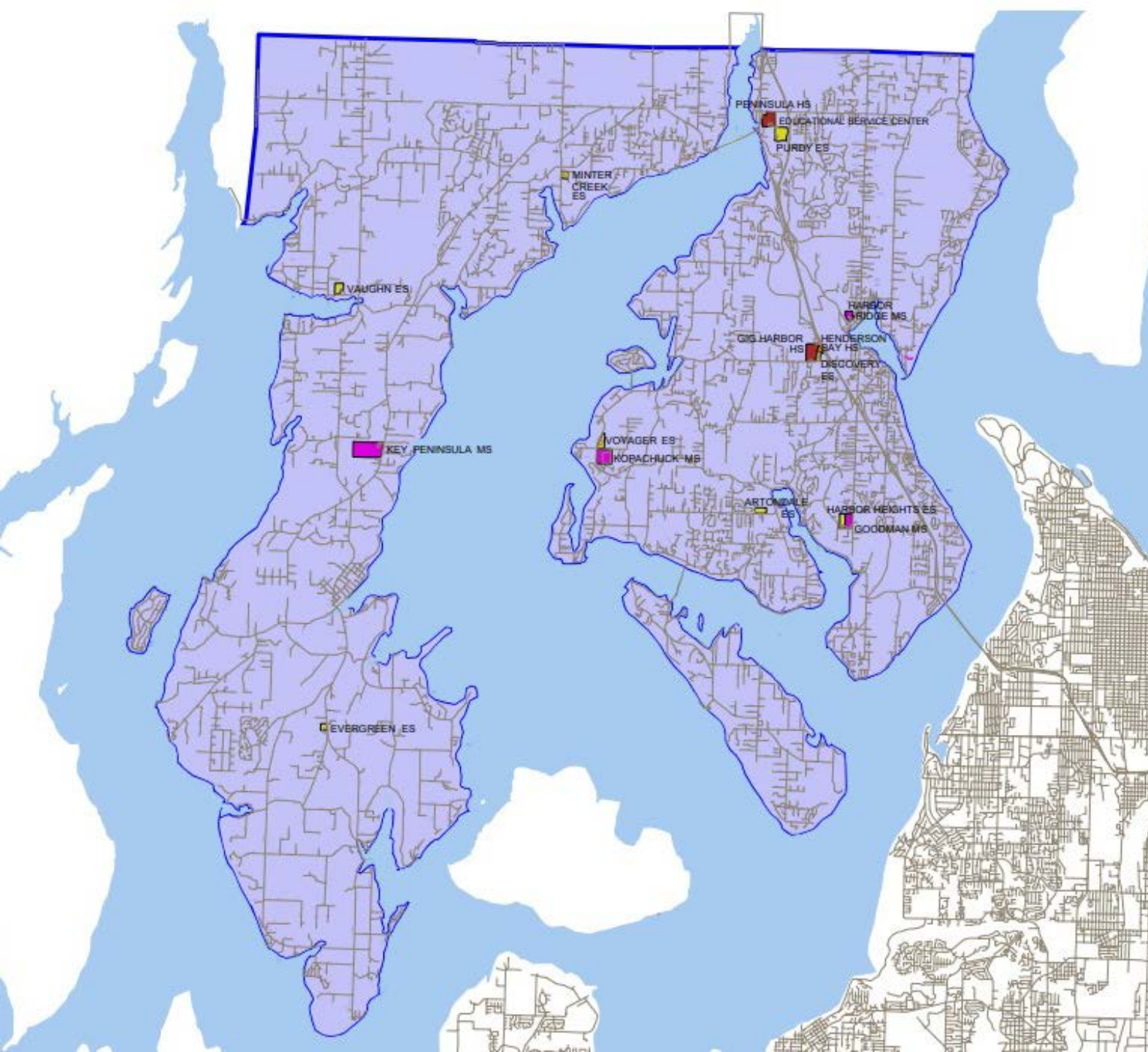
Average cost to property owner: \$125 p/yr for a \$500,000 house (\$.30-.70 per day)

#Households in District: 29,029. Population: 69,217 people (avg 2.38 people per household)

Capital & Operating Allowed (with restrictions)

Funds available in 2023

The “District” is a quasi-municipality with funds collected and distributed by county.



Proposed Boundary ~ Peninsula School District

GOVERNING BOARD – per law

Combination of NINE MEMBERS maximum from:

- City council members or mayors of the city or cities in the district
- Members of county legislative authority
- County executive
- Elected members of municipalities in district
- Community college district - members of board of regents
- Ex officio, non-voting elected or appointed officials from municipalities

What does this mean for YOUR ORG?

Funding for operations – Grant Pool

Funding for Capital Projects – Allocations and/or Grants

Central Administrative Support – Required for District

Grant Program Administration

Site Support Staffing

Local Organizations Who May Benefit

PRIMARY SUPPORT

Organizations that own and operate cultural tourism facilities that serve the public with regular programming.

SECONDARY SUPPORT

Cultural tourism-serving organizations that provide public programming in rented or municipal facilities.

ORGANIZATIONS

GPHS - Harbor History Museum

Fox Island Historical Society

Key Peninsula Historical Society

Gig Harbor BoatShop

Harbor WildWatch

Skansie NetShed Foundation

Peninsula Art League

Hands on Art

Music for All

Jr. Sail

Blindspots: What We Don't Know

1. How much “shaping” of our own District we can do.
2. What hurdles the county and city will put in our path.
3. How voters will respond: People don't like taxes, and they think their taxes already payfor operations of our museums and historic sites.
4. How organizations will respond. Possible district omissions.
5. What the District central administration will look like: We expect that the funds will be distributed via a grant program but that has to be administered.
6. The legislation calls for an elected/appointed official heavy governance. How involved will they be? Will the funding be “hijacked” for other purposes?

Barriers:

Worst Case Scenarios & Counters

1. The county will not approve the initiative for the ballot.
 - Counter Action: We ask them what it would take to get it approved for the ballot.
2. Anti-taxers put forward a rigorous campaign against the initiative.
 - Counter Action: We counter with public benefit-focused sessions.
3. Beneficiary organizations aren't supportive.
 - Counter Action: We consider reducing the size of the District.
4. Voters don't pass it.
 - Counter Action: We regroup and decide whether to try again.

The Benefits

1. Enough funding for basic operating support for all organizations (75-80%).
2. Capital funding allowed for historic preservation, capital improvements to existing buildings and property acquisition – to support cultural tourism.
3. Significantly reduces fund-raising crush, staff turnover, and lack of program funding.
4. Supports all organizations, not just one.
5. Because all organizations benefit, our community benefits most of all.
6. Grassroots campaign low in cost and can be shared among organizations.

Questions We're Working On

What would happen to the money if it isn't used?

- Does it rollover, go into general fund, or?

How much would it cost to participate?

- Costs would be shared among benefitting orgs, but it will depend on level of campaign and possible organization benefit

What do we need to do to be a part of this?

- Have your board write a Letter of Support that can be submitted to county commissioners

Consequences If Not Passed

1. Long-term viability of local organizations and facilities at risk of closing;
2. Continued costs to community for basic earned-income activities;
3. Staff/volunteer turnover and burnout;
4. Replacement of non-profit educational experiences with for-profit enterprise;
5. Significant impact on quality of life in our region.

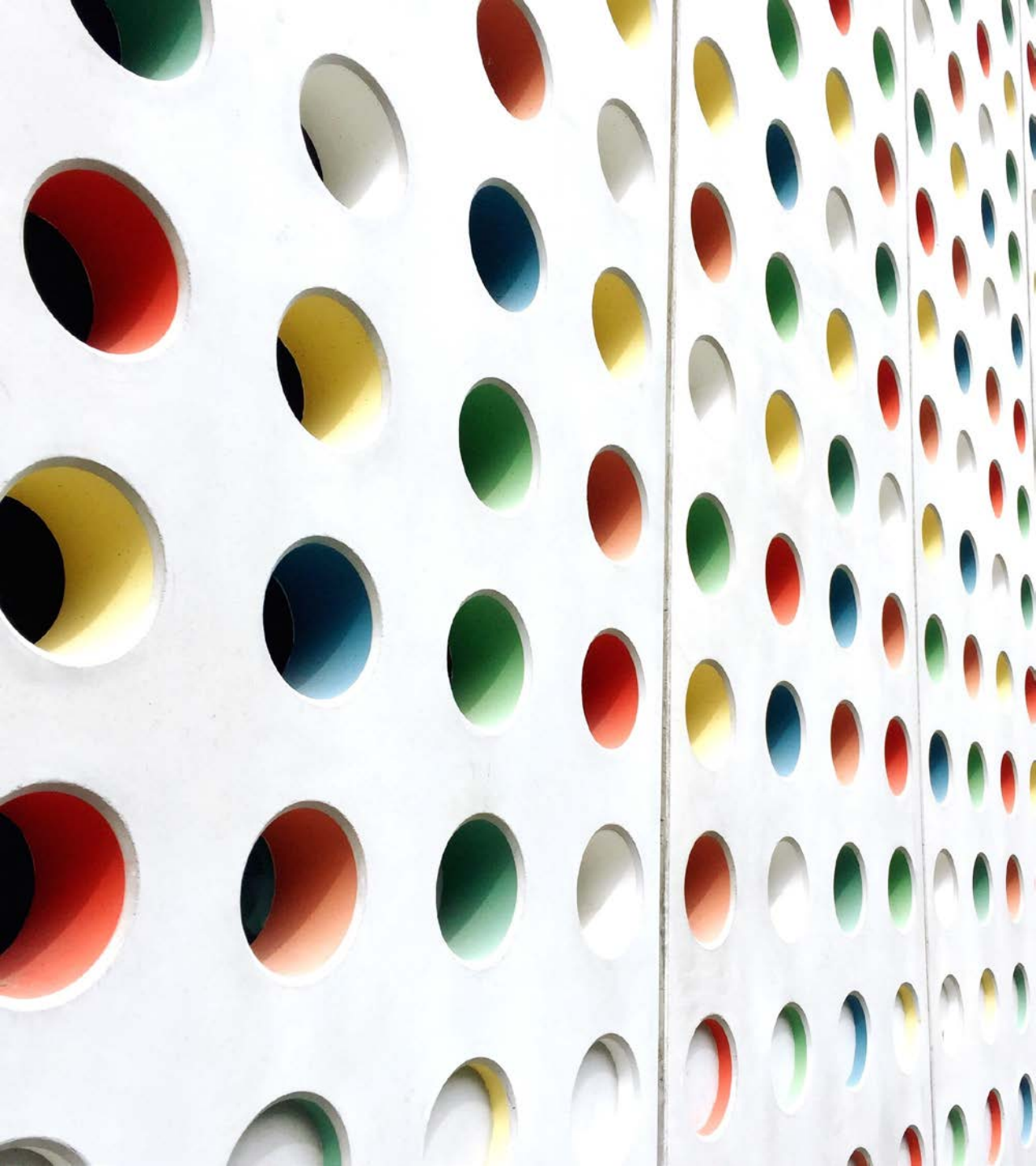
Next Steps/Timeline

1. Board approvals to support effort (July)
2. Clearly identify community benefits (July)
3. Meet with County Council to review district proposal for voter ballot approval (June)
4. Public hearing at County (August-October)
5. Submit forms for inclusion on November ballot (July)
6. Draft a Working Outline/Resolution for Comprehensive Plan for the District (TBD)
7. Mobilize benefitting orgs through membership and social media to encourage voter support (July – October)

What it Would Take to Pass

Peninsula School District Statistics

- Total Registered Voters: 53,415
- Number who voted in last election: 48,026 (89.9% turnout)
- Percent needed to validate levy vote: 40% (19,210)
- Number of YES votes needed to pass: 11,526 (3/5s of 40% total)



Shall we proceed?

QUICK ROOM SURVEY



PARTICIPANT SURVEY

1. Would you, as a tax payer in the district, vote for this levy?
 - YES/NO
2. Based on this presentation, do you see a benefit for your organization?
 - YES/NO
3. Do you think your organization would support the creation of a Cultural Arts Taxing District?
 - YES/NO
4. If you would NOT vote for this measure, why?