

PEAR Team Meeting 20 – Meeting Notes – February 12, 2025, 12-2 pm

Welcome & Icebreaker – Yelley 12:05 pm

Icebreaker asking the group to respond to the prompts below.

- How are you staying grounded?
- Where are you finding your strength?

Facilitators' Present:

Yelley Taylor, they/them, Parks DEI Consultant

Janette Chien, she/her, Parks DEI Director

PEAR Team Present:

Alyssa Smith, she/her, Boating Education

Stacey Coltrain, she/her, Ranger Sequim Bay State Park

Amber Forest, Whatcom Bays Area Manager

Curt Fackler, Camp Host Volunteer WA and AZ

Cha Cha Sawyer, she/her, Community Member

Reco Bembry, he/him, President Big Tent Coalition

Jeff Vassallo, he/him, Tahoma Gateway Area Manager, NW Region

Natasha House, she/her, Deputy Director of Administrative Services

Clare Delong Tuminez, she/her, Communications Director

Angela Smith, she/her, Recreation Professional and Community Builder

MJ Mahan, Washington Trails Association

Denise Rochelle, she/her, Founder of The Bronze Chapter

Nick Miron, he/him, Community Member

Observers Present

Chris Carlson, he/they, Parks Construction Project Coordinator

Heather Carrington, she/her, Central Lakes Area Administrative Assistant

Tonna Jensen Sigler, she/her Administrative Assistant DEI/Communications

Phillip Nontell – IT Business Analyst

Chevon Powell, Community Member

Diana Dupuis, she/her Parks Director

Makaela Kroin, Program Specialist 5 Folk and Traditional Arts Program

Kuen Kuen Spichiger, Program Specialist 2 Folk and Traditional Arts Program

Emily Jacobs, Interpretive Program Manager

Sarah Fronk, Communications Manager

Stephanie McDermott, Marketing, Creative and Web Manager

Clair Werch, UW Student

Chris Liu, Community Member

Agenda

Janette welcomed the group at 12:05 pm. Yelley thanked the group for being here with so many things going on in the world and in everyone's personal lives. Yelley reminded the team of our community norms. We can work to support one another to be accountable for these norms. At any point we can pause and come back to these norms, adjust and add as feels appropriate.

Agenda:

- Check in – a little differently
 - How are you staying grounded?
 - Where are you finding your strength?
- Equity Impact Review (EIR) Folk & Traditional Arts Program
- (Break)
- Director Dupuis Q & A
- Closing

Yelley shared that we're starting with the Folk and Traditional Arts program (FTAP). Our work is connected in many ways, here are just a few:

- Community engagement and relationship building a huge part of their work.
- Their work is deeply aligned with the DEI team's mission to bring marginalized communities out to the parks.
- Their work is intertwined with our PEAR team efforts to build a Welcoming Park System.
- And they will be collaborators for our PEAR team committee work as well.

Janette shared some things we are navigating

- State Budget shortfall
- Hostility towards DEI at the federal level
- Legislative Session
- Agency structural changes

Community members can check for budget updates on the [OFM website](#). Internally staff can stay updated on Inside Parks.

We wanted to let the PEAR team know about the agency structural changes. The PEAR team plays an important role in helping shape the direction of the agency and build a Welcoming Park System.

Yelley shared the check-in questions and let the team know they'd be split into breakout rooms of 2-3 minutes to answer. No share out after breakout rooms.

[EIR Folk & Traditional Arts Program](#)

Janette welcomed Makaela and Kuen Kuen.

Makaela Kroin is a folklorist and a lover of the outdoors. Makaela is deeply passionate about the power of listening and storytelling to stimulate curiosity, empathy, and connection. As Folk & Traditional Arts Program Coordinator at Washington State Parks, Makaela works with a variety of cultural communities, artists, organizers, and other partners to produce programs that center cultural heritage at parks. Makaela offers oral history trainings and support to Park staff and community groups. A public folklorist employed by a state agency, much of the work involves addressing systemic barriers. Makaela loves to connect people with resources and with one another to cultivate their own relationships with nature.

Kuen Kuen has been a Folk and Traditional Arts Program Specialist with Washington State Parks since February 2022. She is one of the members of Black Indigenous People of Color (BIPOC) group in the agency and Washington Immigrant Network (WIN) in Statewide Business Resource Groups. She is also a nature-inspired artist, children's picture book illustrator and author, and art educator. She is an instructor with Arbutus Folk School in Olympia and serves on their board

Pictured slide 6 (page 18): Makaela Kroin on the left and Kuen Kuen (KK) on the right at Arbutus Folk School before her batik workshop in the summer this year.

Makaela shared a photo slide 7 (page 19) of a traditional dance from the Cambodian Cultural Festival at Saltwater State Park.

What are Folk and Traditional Arts?

Makaela shared that folklore is our cultural DNA. It includes the art, stories, knowledge, and practices of people. While folklore can be bound up in memory and histories, folklore is also tied to vibrant living traditions and creative expression today.

In the United States at least, we often think about “folklore” as something untrue (“Oh, that’s just folklore!”) or something old fashioned that’s no longer a regular part of everyday life (“nobody does that stuff anymore”). But if you think about it a little differently, folklore is and does so much more!

From the perspectives of the people who study folklore and partner with communities to present and preserve it, folklore is one of the many ways we communicate who we are. Often—but certainly not always—rooted in the past, folklore is one of the ways we share with each other the things we see as vital and important. It is a central, every-day part of life and how we make sense of the world today, and it is at the heart of all cultures—including whatever culture we call our own—throughout the world. Folklore is a fundamental part of what it means to be human.

Folklore covers a wide range of topics, including issues in the news, such as fake news, cryptozoology, legends, holidays, internet memes, traditional and world music, and the supernatural. Folklorists are active in all areas of our society, studying topics such as education, healthcare, poverty, climate change and immigration.

Every group with a sense of its own identity shares, as a central part of that identity, folk traditions—the things that people learn to do largely through oral communication and by example: believe (religious customs, creation myths, healing charms), do (dance, make music, sew clothing), know (how to build an irrigation dam, how to nurse an ailment, how to prepare barbecue), make (architecture, art, craft, music), and say (personal experience stories, riddles, song lyrics).

These ways of believing and knowing are circulated among small groups of people. Local knowledge often responds to, augments, and fills the gaps in between its own understanding and knowledge created by larger, more dominant, or mainstream groups.

Folklore asserts group identity, challenges cultural norms, and provides examples for ways of living a good life.

Folklorists work in a wide variety of settings and in a wide variety of modes. Some are scholars, teachers, and librarians at colleges and universities; some are public humanists working in arts and cultural organizations; and some are community members involved in the work of sharing and preserving the folk and traditional arts throughout the United States.

Makaela posed the question to the group and asked the team to respond in the chat. What are some examples of folk art and tradition in a community that you are a part of?

- Sharing food during certain times of the year
- Giving out red packets during Lunar New Year
- Making Sauerkraut as a family from scratch
- Learning a language
- Participating in affinity groups
- Soul food traditions, African drum and dance
- Making Christmas cookies
- Taiko Japanese drumming

The definition of Folk and Traditional Arts that is on the [National Endowment for the Arts grant application](#), 1/21/2025, “The folk and traditional arts embody the expressive culture that grows out of shared activities in everyday life. Rooted in and reflective of the cultural life of a community, folk and traditional arts are constantly evolving, shaped by values and standards of excellence passed from generation to generation, most often within family and community, through demonstration, conversation, and practice. Vital and varied activities may coalesce around a wide range of commonalities, including ethnic heritage, cultural mores, language, religion, occupation, or geographic region. Genres in folk and traditional arts include but are not limited to, music, dance, crafts, foodways, dress/adornment, occupation, ceremony, and oral expression, including stories, poetry, and language.”

The National Endowment for the Arts is where Washington State Parks gets the bulk of our funding for the FTAP.

Often called the “art of everyday life,” folklife includes art forms and other creative expressions that reflect the aesthetics, practices, values, and beliefs of community groups, such as families, geographic communities, heritage groups, and more. We also call these “traditional arts.”

Traditional arts are often passed down from generation to generation, rather than learned in institutional or academic settings. All traditions are connected to the history of the communities that practice them, but they are not just art forms of the past. Instead, they are “living traditions” that adapt to remain relevant in a changing world, including new and emerging traditions.

Individuals and communities use traditional arts to build collective power, engage in healing, and strengthen their identity.

Folklife goes by many names, including tradition, traditional art, heritage, crafts, ways of life, foodways, cultural preservation, rituals, living traditions, artisans, community expression, and many more.

The people who practice, sustain, and steward these traditions may call themselves “folk artists” or “traditional artists,” but they may not call themselves “artists” at all. They may instead be practitioners, tradition bearers, community elders, knowledge keepers, cultural advocates/activists, cooks/bakers, craftspeople, artisans, griots, farmers, mentors, dancers, storytellers, and others. Even more people work for organizations that support these individuals.

Our program at State Parks is ‘Public folklore’ can be thought of as activities such as fieldwork, interpretation, or programming that presents folklore and folklife to the public for intertwined goals of education and entertainment. The modern field of public folklore in the US was inspired by people like John Lomax, Zora Neale Hurston, and Ben Botkin who documented folk music, folk tales, and other oral forms within and outside of their own communities. Archie Green, Alan Lomax, Bess Lomax Hayes, and many others began to develop the infrastructure for the field of public folklore in the 1970s with the establishment of the American Folklife Center at the Library of Congress, the Festival of American Folklife at the Smithsonian Institute, and the Folk & Traditional Arts office at the National Endowment for the Arts. Through the work of Bess and other folklorists, funding for folk arts rose from about \$100,000 in the 1970s to \$4 million in 1993, and 50 state or territorial folk arts programs were set up.

Washington State Parks Folk and Traditional Arts Program

History: The Folk & Traditional Arts in the Park Program was founded in 2004 as a partnership between Washington State Parks and the Washington State Arts Commission. Director's Rex Derr (Washington State Parks) and Kris Tucker (Washington State Arts Commission now ArtsWA) envisioned a program that would aid the park system to diversify usership while providing outdoor venues in rural, suburban, and urban settings for artists and culture keepers identified by the state's [Folk Arts Program](#) (now the [Center for Washington Cultural Traditions](#)).

Folklorists, Dr. Jens Lund and Dr. Willie Smyth envisioned an event based folk arts program situated in a public park system. Concerts, festivals, workshops, and demonstrations were natural fits at park venues, historic sites, and heritage areas across the state. They provided gateway experiences at parks as well as with intercultural programs. In addition to support from Parks and the Arts Commission, the National Endowment for the Arts granted funding to support salary and program expenses.

The Folk & Traditional Arts Program (FTAP) complemented other outreach initiatives at Washington State Parks of Director Derr's era, like the Diversity Camping Program, familiarizing diverse groups of people with their public lands and community resources. Lund's programs ranged from performances of fisher poetry and celebrations of tribal

canoe culture at coastal parks to Latino heritage fiestas in Eastern Washington. Many of the programs he helped found with park staff and community groups continue.

This year celebrates the Folk & Traditional Arts Program 20th anniversary at Washington State Parks. Since the first programs in the 2004-5 season, the Folk & Traditional Arts Program has collaboratively produced over 350 programs at 54 state parks across Washington. We've engaged close to 1,000 folk and traditional artists, musicians, dancers, craftspeople, community organizers, and culture bearers and featured more traditions than we could ever hope to count. Some of the many traditions are named in a word cloud in the shape of Washington state on slide 11 (page 23). Slide 12 (page 24) is another WA State word cloud that shows the historic program locations. The image on side 13 (page 25) is a Canoe Family with their paddles up, participating in Salish Sea Day at Deception Pass.

With the 2013 Centennial of Washington State Parks (WSP), the agency underwent some rethinking of its responsibility to Washingtonians. The mission and vision were updated. Not only would WSP care for beautiful places for Washingtonians to recreate, but it now prioritized "natural, cultural, recreational, artistic, and interpretive experiences that all Washingtonians enjoy, appreciate, and proudly support." In 2014 the Interpretive Program policy was updated to include "cultural, ethnic, and artistic heritage".

Since that watermark Centennial year, WSP demonstrated a growing commitment to FTAP by allocating one full time employee (FTE) for a coordinator in 2016 (previously, the position was partially funded through the NEA or only half time) and funding a full-time project assistant in 2022.

FTAP serves multiple audiences, returning park goers and new visitors. We welcome new visitors into state parks and address some of the barriers through partnership events that allow communities to share their own stories and heritage on their own terms. For some visitors, a cultural festival can be a gateway into a state park system that they've never felt comfortable exploring before, for others, it's a gateway to a high caliber arts experience or intercultural exchange in a familiar park location.

The Folk & Traditional Arts Program can fund the culture bearers and community organizers that we work with by applying for and receiving grant funding from the National Endowment for the Arts on an annual basis. We're able to compensate folks for their time, knowledge, and ability to share with park audiences.

Values

Makaela shared slide 14 ([page 26](#)) including a list of values and a photo from a concert at Cape Disappointment in 2021 depicts audience members spontaneously getting up to form a dance line. People love to dance.

Connection - The Folk & Traditional Arts Program cultivates space where people can interact with one another and nature with curiosity, creativity, and playfulness. From concerts to camp outs, our programs bring people together to celebrate a common

heritage or to learn about the traditions of others. Community gatherings make parks more welcoming to many new visitors. Community Building-

Curiosity - We are naturally curious people, and we hope to inspire curiosity in our visitors. Curiosity is a precursor to openness. It inspires asking questions, listening, learning, and seeking out experiences and perspectives different than our own. Research suggests that greater curiosity can make people more open to hearing others' opinions, even if they differ from their own. Curiosity can inspire idea-linking and collaboration.

Creativity - Whether visitors join us for an hour-long concert or a weekend of workshops and guided activities, our programs center engagement with creative expression. Research suggests that engaging with creativity can relieve stress, increase brain plasticity, and enhance empathy and tolerance. Paired with time in the outdoors, programs can create powerful and memorable experiences.

Collaboration - Everything we do is reliant on collaboration and we'll talk more about that as we outline how we work to develop programs. In short, we believe that folklore provides the tools for grassroots organizing.

Sustainability - Parks are public resources where we attempt to balance the complex relationships of humans with a responsibility to steward natural ecosystems. We strive to build relationships with communities to better communicate the challenges of honoring finite and fragile resources. When we invest in relationships with visitors and park neighbors, we foster a sense of ownership of public resources.

Advocacy - Parks are public institutions that are meant to serve people equally. We know that they do not. We believe that curiosity, creativity, and relationship building are essential to meeting people where they are. We push for institutional and systemic change when we find barriers, we provide funding and resources to culture bearers and community organizers, and we share our programs and services free of charge or by scholarship.

Makaela shared slide 15 (page 27) including two lists on the left program, a list of program types. These are kinds of programs that we have and can put together, working with community and park staff. On the right we have a list of some of the essential inputs. You can think of this as ingredients for a recipe.

Now that you know what we aspire to and strive for, we'll talk a bit more about how FTAP partnerships and programs come to be.

What do partnership based public programs look like? It depends on the park and park staff, the partner, the community, the funding, and several other ingredients. We try to build programs to fit the unique parameters of each circumstance. Just like you need good ingredients to make your favorite recipe, we are very mindful about inventorying inputs before we commit to partnerships or program development. As a statewide

program of two, we try to concentrate our efforts where we think we can make more of an impact.

Historically, we've been an event-centric program. Festivals, concerts, workshops, and demonstrations have been the bread and butter of the program. Since I've been here (and since the pandemic), we've also expanded to offer support for campouts or retreats, oral history projects, multimedia storytelling like documentaries or film screenings, and curriculum development. We've learned not all communities want to or have the volunteer support to help organize a festival. Not all traditions are appropriate to share in an open public setting, like Tribal First Foods harvesting.

So, in full transparency, we can and do look at demographic mapping in the state of Washington and State Park survey data and identify parks where we want to build partnership programs. That said, if we don't have staff support, sites that we can make physically accessible, or if any one of the essential inputs is missing, it's a non-starter. That's a real challenge in developing a strategic way of doing this work.

Community Driven Program Development

Visual on slide 16 (page 28) represents the circular cycle of community development.

The Folk & Traditional Arts Program approaches partnerships and relationship building from a community development framework. This is a cycle of understanding and learning, engagement, co-design, implementation, and reflection. After identifying communities our parks could better serve, we seek out community leaders, organizers, and partners that share our vision and goals. From there, we learn how to support the work they are already engaged in with their communities. The work is collaborative, iterative, and a planned, long-term process. Each partnership is unique and may include providing resources, training, and assistance. This approach is not a quick fix to addressing systemic inequity. It frequently sheds light on barriers that we address head on, and we make progress little by little.

In working with potential new partners, we start with relationship building, research, and learning about their cultural community. We talk about their goals and vision as well as our own and see if there is alignment. If so, we start small. For example, when working in partnership with the Lu Mien community, the community organizers envisioned a large festival, the first of its kind in Washington. In our first year, we started with a smaller community barbecue. This gave us time to build relationships and trust, think about what we'd need if we wanted to grow into a festival, and seek grant funding. The second year of working together, we had time to plan for a festival, we had the funds to contribute towards it, and we were even able to work with a young Lu Mien-American filmmaker to help us tell a story about why the festival was important to the community. After the festival, we evaluated together. The resulting festival and partnership have been one of the most rewarding of my time with Parks. More on that later.

2024 Highlights

Kuen Kuen thanked Makaela for sharing the framework of the program. In 2024 the FATP hosted:

- 12 Cultural Festivals
- 4 Concert Series & Performances
 - Between 4-8 performers at each series
- 3 Retreat Center Programs
- 7 Workshops & Outreach Programs
- 2 Multimedia Storytelling Programs
- 11,890 Visitors to programs
- 364 Artists & Culture Bearers
- 27 Partners & Funders
- \$108,317 Funding to culture bearers & community organizers

Sides 18 (page 30) shows a state map of Folk & Traditional Arts Program locations in 2024. Yellow pins representing an event in a State Park, blue an event in another venue, and orange a film production. Slides 19-21 (pages 31-33) show images from some events, a brief description of the event and the park where it was located. This includes:

- Show Brazil, American Roots Concert Series at Deception Pass
- Iranian Daf Drumming Workshop at Tolmie
- Lu Mien Festival at Lake Sammamish
- Dunava, American Roots Concert Series at Deception Pass
- Mapathe Diop Drumming Workshop at Tolmie
- Sundaes Outside at Bridle Trails
- Ubuntu Nerudo African Heritage, at Lake Sammamish
- Huichol-style earrings workshop at Millersylvania
- Sundaes Outside camp out at the Cornet Bay Retreat Center, Deception Pass
- Skandia Midsommarfest at St. Edward
- Melissa Peterson's Basket Weaving Workshop at Tolmie
- Latino Leadership Network Hispanic Heritage Month Celebration at Millersylvania
- National Endowment for the Arts Media Arts Project at Yakima Sportsman
- Untied Communities of Laos Summer Festival, Lake Sammamish
- Ezza Rose performance at Cape Disappointment
- Afghan Advantage Celebration at Lake Sammamish

Kuen Kuen shared a [video link](#) in the chat and from the first year of the Lu Mien festival.

Makaela shared that the things this program is navigating are very similar to what Yelley and Janette highlighted at the beginning of the meeting.

- Agency structural changes

- State budget shortfall
- Hostility towards DEI at the federal level
- Legislative Session

Agency structural changes the FTAP has experienced a lot of shuffling in the last 20 years even within the last year and a half. This program has been moved to different chains of command 3 times. This is not uncommon with leadership transitions and there have been a lot of those in recent years. Reorganizing causes impacts. Some are small administrative things, working with a different set of people. Some of the unacknowledged Labor that happens in a reorganization is that when you have new leaders the more complex, nuanced or sensitive work that we do takes longer and more energy to bring that new leader in. If they want to be brought in and if they want to learn how to be an advocate for this program, understanding what the systemic barriers are. Reorganization can be destabilizing and undermining of work, particularly when it comes to community engagement. We want to think about how reorganizing has helped or hindered the work that we do.

With the budget shortfall this is having an impact on all our state agencies. We don't know the kind of funding we have to continue the work that we are doing. We don't know how we are going to fund Kuen Kuen's position as it is a project position. We don't know what's going on with travel, service contracts, suppliers and equipment. We've had freezes in all of those categories.

Regarding hostility towards DEI at the federal level FTAP is experiencing it too. As we've mentioned multiple times throughout our presentation the bulk of our funding comes through the National Endowment for the Arts. Just within the last week some major shake ups have been happening at the National Endowment for the Arts and for all federal agencies or for all programs that receive federal funding. This news can be very destabilizing. The funding that we thought we had for this coming summer, we now don't know if we'll be receiving. What we do is firmly in the realm of acknowledging, celebrating and educating about diverse traditions. We are dealing with a lot of uncertainty about funding both at the state level within our agency and from our federal funds. With the legislative session and our new governor there's new priorities. There's lots of open questions. We're really thinking about how our agency will respond, and resource community engagement. Our mission and our vision as an agency have not changed. How will our agency support and commit to doing this work. This all has very real implications for FTAP, DEI and many others within our agency.

Makaela thanked the group for their time, listening and doing this work.

Janette thanked Makaela and Kuen Kuen for all the work they do.

Break

Janette asked the group to take a short break and return at 1:15 p.m.

Agency Updates

Janette thanked Diana for being here today. For the rest of the time, we are going to be in conversation with our agency director Diana Dupuis.

PEAR team is an important partner to Parks and so we wanted to make time to share updates and give members the opportunity to ask questions and be in conversation about the agency organizational changes. The main changes are to Diana's direct reports. The goal is to give her more capacity to build strategic relationships with other agencies and communities.

Janette shared the agency leadership organization chart before and after the change. We also put a circle on here to show where the PEAR team sits. The folks in the darker orange are ELT members. Diana's direct reports have been reduced to five. Tribal Relations now reports to the Deputy Director to collaborate more closely with Operations, Stewardship and Parks Development. DEI now reports to HR director Amber Erdahl, who is also taking on IT.

Director Dupuis Q&A

Diana thanked the PEAR team for meeting and discussed recent changes at Washington State Parks. She shared that she needs to increase her capacity to focus on external relationships with entities like DNR, WDFW, and the Governor's Office. She mentioned how we are navigating a new governor, and changes in key positions. Diana emphasized the importance of DEI (Diversity, Equity, and Inclusion) initiatives, assuring the team that DEI remains a priority despite changes in staffing and structure. Diana stressed the importance of supporting marginalized communities and the ongoing work to strengthen Tribal Relations and DEI programs.

She addressed the impact of political shifts, budget cuts, and the mental toll these changes have on her and her staff. She reassured the team that despite reorganizations, the commitment to DEI remains strong and will continue to be supported. Diana emphasized the importance of creating a welcoming and safe environment for diverse employees, particularly in light of external pressures.

Closing

Janette thanked Diana and the PEAR Team. The meeting closed at 2:02 p.m.

Additional sharing from Amber Erdahl, Director of Workforce, Technology and Equity:

I appreciate the opportunity to describe my experience.

I have been an HR professional for 19 years, and I have served the State of WA for 18 years. Prior to being the HR Director at Parks, I spent 4 years at the Department of Health (2018-2022) as their Deputy Director of Public Affairs and Equity. In this role I supervised the Communications Office, Health Education Office, and the Community Relations and Equity Office. Related specifically to overseeing the equity work – during my time there the Community Relations and Equity team created their PEAR team,

implemented the Community Compensation Policy, established COVID vaccines strategies for communities who have historically not had equitable access to medical care and/or resisted vaccines, created Equity and Social Justice consultants in the agency to support the vast book of public health topics and to integrate that work into communities throughout WA State who have been historically marginalized, translated public health and COVID information to meet culturally linguistic and appropriate standards (which resulted in translating public health material in over 34 languages), implemented a new website design that also built in accessibility features, supported a ton more equity work and projects, and advocated for Equity work at the Agency Leadership and Executive Leadership levels.

Prior to DOH I worked at the WA State Department of Transportation for 12 years and progressed up to the Deputy HR Director before I moved over to DOH. During my time at WSDOT I partnered closely with the agency's Office of Equal Opportunity building relationships and supporting their work, I worked closely with the Civil Rights Manager related to discrimination and ADA issues, I have conducted numerous discrimination and sexual harassment investigations, I worked with numerous employees through the reasonable accommodation process, and I have supervised Title VII investigation programs and ADA Reasonable Accommodation programs. Additionally, I supervised the agency's internal Diversity and Inclusion Manager and helped support their strategies at the agency leadership and executive leadership level.



PEAR Team Meeting 20

February 12, 2025

Folk & Traditional Arts Program, Agency Updates



Community Norms	Practices
GOAL ORIENTED & STRUCTURED MEETINGS	<ul style="list-style-type: none"> • Facilitators provide agenda, meeting notes, and organization • Time checks – limit tangents to keep us on track • PEAR Team meetings recorded during presentation portions
THOUGHTFUL PARTICIPATION	<ul style="list-style-type: none"> • Center PEAR goals to empower discussions • Raise your virtual hand • Balance speaking and active listening • Open-minded observations and feedback, lean into curiosity, ask questions before assuming, seek to understand • Use accessible language (explain acronyms, terms, etc.) • Practice compassion, patience, and understanding • Trust the process; be open to feedback • Trust that we are stronger together than alone
RECOGNIZE EACH PERSON HAS UNIQUE EXPERIENCES	<ul style="list-style-type: none"> • Speak your truth • Appreciate everyone’s differences and commonalities • Awareness of diversity within BIPOC (Black, Indigenous, People of Color) community • Awareness of privilege (white, able-bodied, education, etc.) • Notice and re-consider blanket statements
SUPPORT PSYCHOLOGICAL SAFETY	<ul style="list-style-type: none"> • Judgment-free zone • Recognize this is an intergenerational space • Consider the role(s) of silence and its impact in our space • Take care of yourself • Acknowledge intent, assess impact • Honor confidentiality for the group’s contributions



Agenda

- Check in – a little differently
- (EIR) Folk & Traditional Arts Program

BREAK

- Agency updates
Q&A with Director Dupuis
- Closing



Things we are navigating...

- State budget shortfall
- Hostility towards DEI at the federal level
- Legislative Session
- Agency structural changes



Check in

- How are you staying grounded?
- Where are you finding your strength?

Share in breakout rooms in pairs/groups of 3



Welcome Folk & Traditional Arts Team!





Folk and Traditional Arts Program

PEAR Team Presentation

Makaela Kroin, Program Coordinator
Kuen Kuen Spichiger, Program Specialist



Robam Tep Apsara (Celestial Dance) Cambodian Cultural Festival, Saltwater



What are Folk and Traditional Arts?



“The folk and traditional arts embody the expressive culture that grows out of shared activities in everyday life. Rooted in and reflective of the cultural life of a community, folk and traditional arts are constantly evolving, shaped by values and standards of excellence passed from generation to generation, most often within family and community, through demonstration, conversation, and practice. Vital and varied activities may coalesce around a wide range of commonalities, including ethnic heritage, cultural mores, language, religion, occupation, or geographic region. Genres in folk and traditional arts include but are not limited to, music, dance, crafts, foodways, dress/adornment, occupation, ceremony, and oral expression, including stories, poetry, and language.”

National Endowment for the Arts, Grants for Arts Projects: Folk & Traditional Arts, 1/21/2025, <https://www.arts.gov/grants/grants-for-arts-projects/folk-traditional-arts>

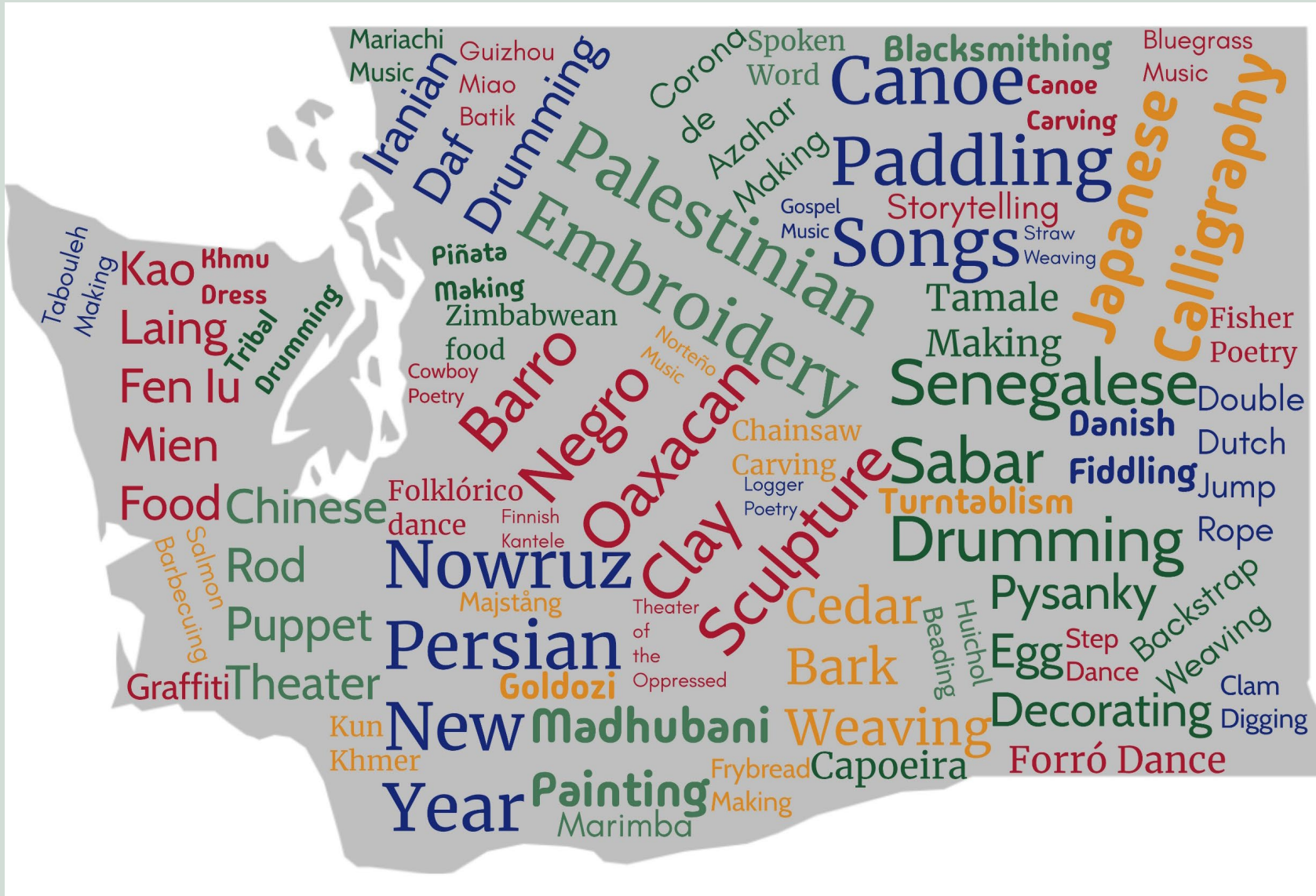




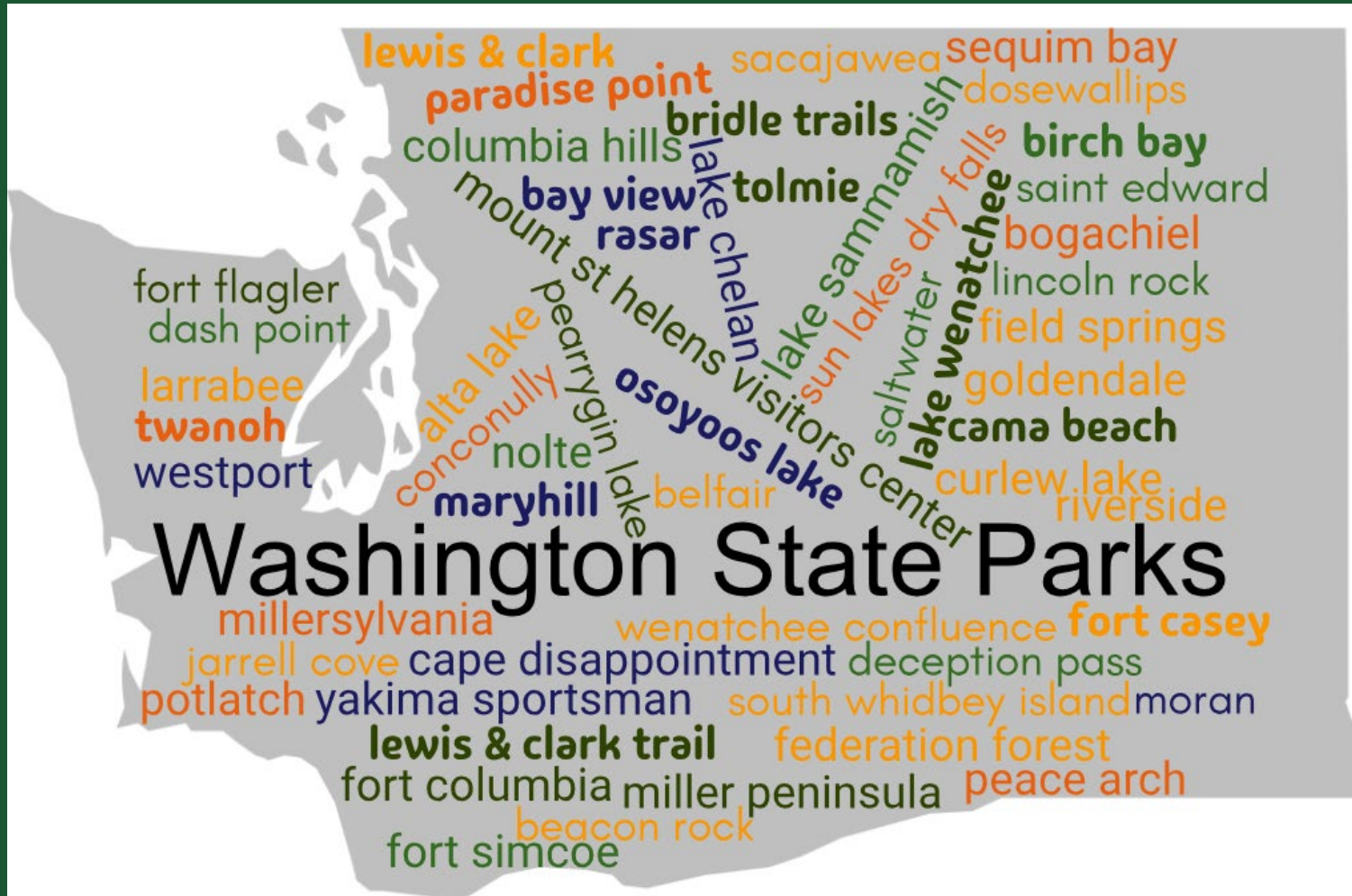
Washington State Parks Folk and Traditional Arts Program



Washington Traditions



Historic Program Locations





Salish Sea Day, Deception Pass

RCW 79A.05.340 (4)

Offer experiences and information to increase citizen understanding, appreciation, and stewardship of their natural, cultural, ethnic, and artistic heritage.



Our Values

Connection
Curiosity
Creativity
Collaboration
Sustainability
Advocacy



En Canto performance, Cape Disappointment, 2021



Program type

Concerts & Performances
Festivals
Workshops
Demonstrations
Camp Outs / Retreats
Curriculum Development
Multimedia Production
Film Screenings
Artist Residencies
Field Schools

Inputs

Relationships with culture bearers & community organizers
Event Infrastructure
Park site reservations
Physical accessibility
Funding
Buy in from park managers
Buy in from park field staff
Park HQ staff capacity
Volunteers
Access to parks



Community Driven Program Development

Diagram borrowed from
www.communityfirstdevelopment.org.au

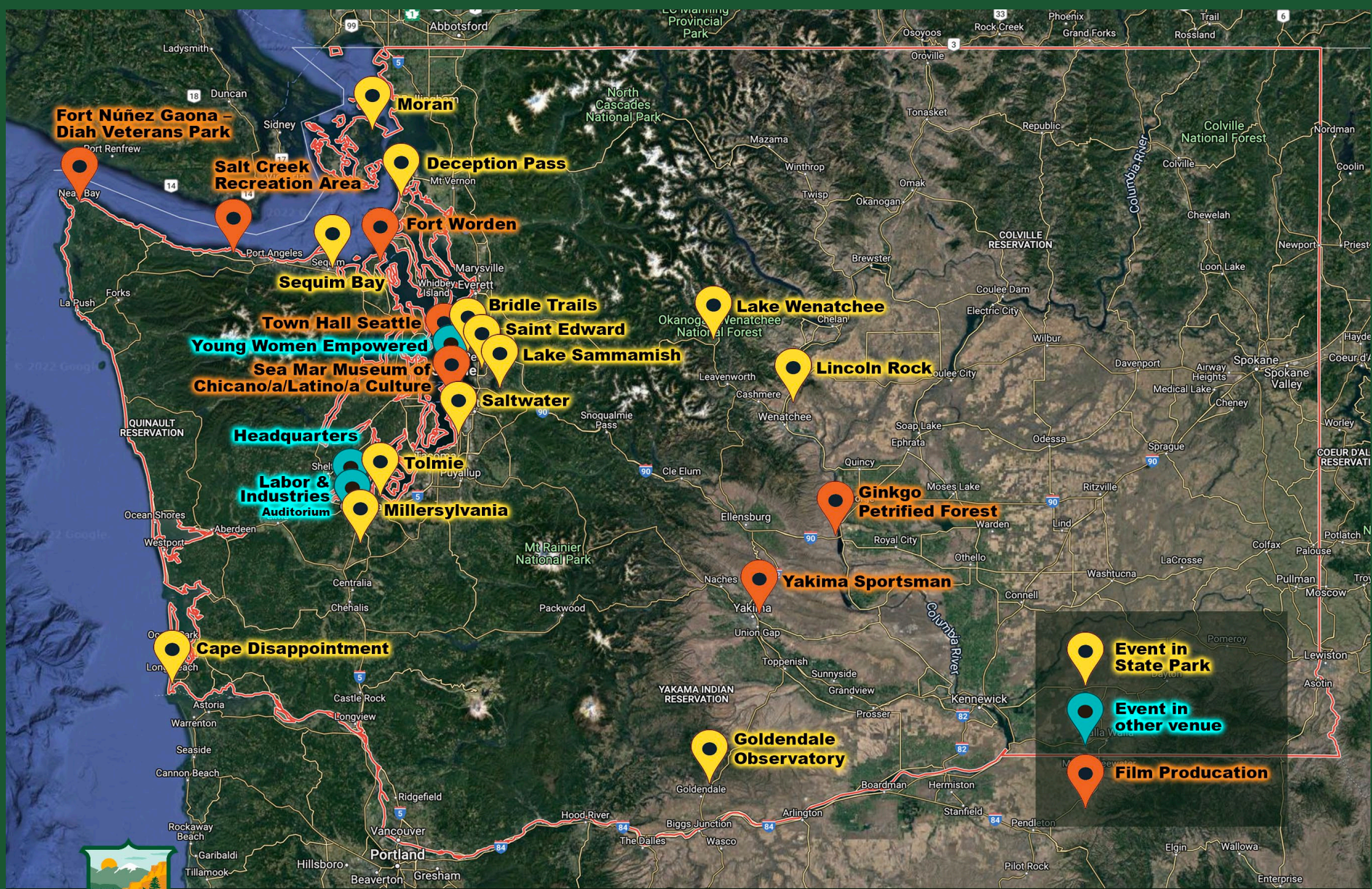


2024 Highlights

- 12 Cultural Festivals**
- 4 Concert Series & Performances**
- 3 Retreat Center Programs**
- 7 Workshops & Outreach Programs**
- 2 Multimedia Storytelling Programs**

- 11,890 Visitors to programs**
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- 27 Partners & Funders**
- \$108,317 Funding to culture bearers & community organizers**





A Map of Folk & Traditional Arts Program Event Locations in 2024





Show Brazil, American Roots Concert Series Deception Pass



Iranian Daf Drumming Workshop, Tolmie



Iu Mien Festival, Lake Sammamish



Dunava, American Roots Concert Series, Deception Pass



Mapathé Diop Drumming Workshop, Tolmie





Sundaes Outside, Bridle Trails



Ubuntu Nerudo African Heritage, Lake Sammamish



Huichol-style earrings workshop, Millersylvania



Sundaes Outside Camp Out, Cornet Bay Retreat Center, Deception Pass



Skandia Midsommarfest, St Edward



Melissa Peterson's Basket Weaving Workshop, Tolmie





Latino Leadership Network Hispanic Heritage Month Celebration, Millersylvania



National Endowment for the Arts - Media Arts Project, Yakima Sportsman



United Communities of Laos Summer Festival, Lake Sammamish



Ezza Rose, Cape Disappointment



Afghan Advantage Celebration, Lake Sammamish



Iu Mien Festival video 2023

https://www.youtube.com/watch?v=XaT_OvzwOJY



Things we are navigating...

- Agency structural changes
- State budget shortfall
- Hostility towards DEI at the federal level
- Legislative Session



Questions for Discussion

What are models for sustainable community partnerships?

What would you want your park staff to know if you're doing something at the park? What does it look like for your park staff to be culturally competent?

What kinds of experiences have made you feel welcome at parks?



Skandia Midsommarfest, St Edward

Folk and Traditional Arts Program

Makaela Kroin, Program Coordinator
Makaela.Kroin@parks.wa.gov
360-701-7923

Kuen Kuen Spichiger, Program Specialist
KuenKuen.Spichiger@parks.wa.gov
360-791-8948



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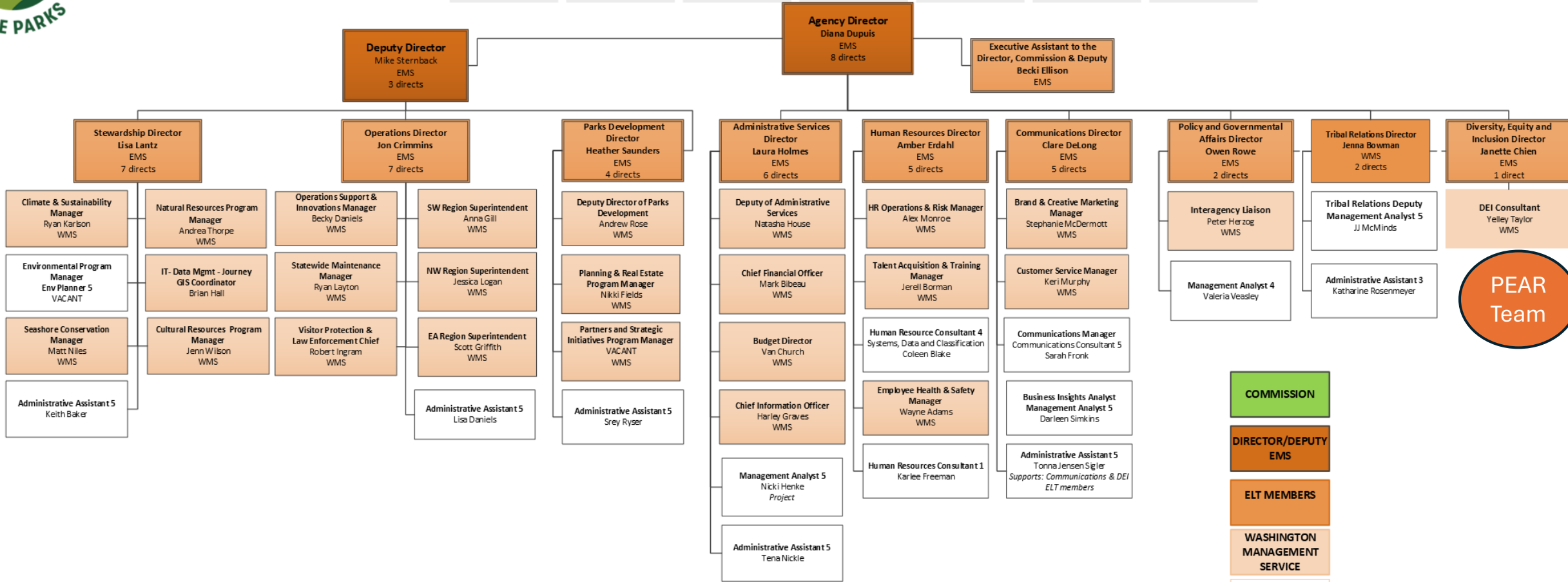
Agency Organizational Changes





Washington State Parks and Recreation Commission
Updated November 2024

- Commission Chair**
Sophia Danenberg
Term Exp: 12/26
- Commission Vice Chair**
Laurie Connelly
Term Exp: 12/26
- Commission Secretary**
Holly Williams
Term Exp: 12/26
- Commissioner**
Ken Bounds
Term Exp: 12/24
- Commissioner**
Scott Merriman
Term Exp: 12/28
- Commissioner**
Ali Raad
Term Exp: 12/28
- Commissioner**
Michael Latimer
Term Exp: 12/24



- COMMISSION
- DIRECTOR/DEPUTY
EMS
- ELT MEMBERS
- WASHINGTON
MANAGEMENT
SERVICE
- PROGRAM STAFF



All Green
- ELT

ELT Organizational Chart - Updated

Commissioners

Deputy Director
Mike Sternbeck

State Parks Director
Diana Dupuis

Executive Assistant
Becki Ellison

Dir of
Stewardship

Dir. of
Operations

Parks
Development
Dir.

Tribal
Relations
Dir.

Dir. of Finance,
Risk, and Int. Gov.

Dir. Of Leg. and
External Affairs

Dir. of Workforce,
Technology & Equity

Communications
Dir.

DEI Director

PEAR
Team



Welcome Director Dupuis!

Q&A



