

Indigenous Creatives Collective (dba yehaw)

2025 Arts Sustained Support - Organizations

Application Contact

Asia Tail, Executive Director

Mailing City Seattle

Council District 2

Organization Director

Asia Tail, Executive Director

Website

www.yehawshow.com

Incorporated 01/07/2022

Mission

Indigenous Creatives Collective is an urban Native women-led arts nonprofit rematriating 1.5 acres of land on Coast Salish territories. Our collective comprises a continually evolving network of hundreds of Indigenous kin residing across the Salish Sea.

Our mission is to help improve Indigenous wellbeing through art-making, community building, and equitable creative opportunities for personal and professional growth. We achieve this mission through organizing radically inclusive, low-barrier arts opportunities for creatives at every stage of their careers. Opportunities include exhibitions, temporary public art installations, ecological knowledge workshops, creative residencies, mini-grants, and other community-led land-based projects. In all our work, we center the voices of women, Two Spirit and young people. We build power in our networks through trusted engagement methods, including mentoring youths and community curators to lead projects, and creating multiple means of participation for our diverse constituents to contribute. Throughout our programs, we pay community members equitably, and, with mentorship and guidance, help build their portfolios to increase capacity for future opportunities. Since our start, we have worked across sectors with 50+ partners to support 400+ regional Indigenous artists through over \$2million worth of opportunities.

Short Organization Description

yəhaw Indigenous Creatives Collective is an urban, Indigenous, women-led arts nonprofit dedicated to fostering a more equitable, inclusive, and imaginative future in the arts. We design robust, community-driven programs that focus on arts, ecology, and Indigenous values of abundance, inclusion, and care, with the aim of enhancing the health and well-being of Indigenous communities.

Community

Our collective comprises a network of hundreds of intertribal Indigenous kin and creatives residing across the Salish Sea, at any and all stages of their careers. As a Native-led nonprofit, we are accountable to our diverse Indigenous collective members, their families, and communities. First and foremost, we honor the Coast Salish peoples whose territories

we live and work on and will continue to deepen relationships with local tribes and their members, especially in our ecological work. Across all programs, we prioritize the voices of Indigenous women, Two Spirit individuals, and young people, while also lifting up the diversity of Indigenous populations by centering of Afro-Indigenous, LGBTQIA2S+, multiracial, displaced urban Natives, and other peoples who are often marginalized in Native movements.

Over the past 7 years, our collective has supported 400+ Indigenous artists across Washington, Oregon, BC, and Alaska. Our collective's makeup is 70% women and 20% Two Spirit or Queer, with ages ranging from 4 to 90+, and coming from urban, rural, and reservation communities. We've coordinated 100+ events with 50+ partners including exhibitions, workshops, residencies, markets, publications, grants, and other community-led projects, while centering progressive practices, including our code of conduct and equitable compensation policies, and this year have expanded our community offerings to include the use of our new home and facility. Place-making is central to our work and we believe that by encouraging community access to local arts and greenspaces and investing in the health and safety of our peoples, community groups, our Rainier Beach neighborhood and local waterways, we will benefit all in the region.

Programming

Our holistic programming centers Indigenous values of abundance, inclusion, and care, with the ultimate goal of enhancing health and well-being in our communities. Holistic healing, to truly improve the well-being of our communities, includes the healing and active recovery from colonization and violent actions of the past, and preserving traditional practices, spiritual values, and Indigenous knowledge for future generations. We host annual all-ages programs that support community cohesion and development for Native peoples.

Our organization was founded in 2017 and originally began as a one-time, yearlong series of arts programs that culminated in a large exhibition featuring hundreds of artworks from over 200 local Indigenous artists. As a result, our 2019 King Street Station exhibition had nearly 8,000 visitors during its 6-month run, with more participating in satellite programs. Over the pandemic we shifted to focusing on responding to emergent community needs by launching Covid-relief programs and consulting on public projects connecting Indigenous creatives with equitable arts opportunities. As of 2021, we are in our new phase as a nonprofit, after hearing the call from our communities they needed an autonomous space combining arts and cultural opportunities with land access. Our 1.5 acre land acquisition in late 2022 extended our reach, support, and services, and our recent property acquisition connected us to water, power, and a new home to welcome in artists, community, and neighbors and host robust programs as we collectively steward 1.5 acres of undeveloped land as a resource for Indigenous communities.

Our annual core programs (all are free to attend):

- Art exhibitions and artist residencies featuring Indigenous artists.
- Art + Ecology workshops centering art-making, cultural, ecological learnings.
- Monthly beading circles to reconnect with ancestral art forms led by community member and local artist Cynthia Masterson (Comanche)
- Weekly volunteer land care days, caretaking 1.5 acres of undeveloped greenspace designated as a resource and protected natural area for Indigenous community. Our overall land restoration work focuses on restoring our 1.5 acre parcel of undeveloped greenspace to its ultimate health, including a sunny prairie area, neighboring wetlands, remnant forest, and Mapes Creek, our beloved waterway that historically was a Chinook salmon rest stop on their journey from the Cedar River to the Puget Sound.
- Weekly open office hours for community to use the facilities, co-working space, or space outdoors as a safe place to work and gather.
- Hosting an accessible community garden for community members to grow culturally specific, ancestral traditional plants for medicinal or art-making purposes.
- Hosting 2-4 paid land workday events annually, where we pay around 50 local community members to help us accomplish small projects at an equitable rate.

These core programs provide accessible entry points for community and creatives of all disciplines to engage with our organization. With our new home and recent acquisition, we invite community into our home, providing open hours and a welcoming space for problem-solving and collaborating, opportunities to interact with local creatives, taking part in monthly co-working sessions and beading circles, and attending free workshops and programs led by artists and culture bearers. We will also provide direct access to capital through reactivating our Artist Roster and Mini-Grant program, dispersing unrestricted funds to local Native artists. Most importantly, it will provide a radically inclusive environment for Indigenous individuals, of all ages and stages in their careers, to create work together. Emerging artists will find encouragement to grow as they work alongside experienced artists seeking rest and renewed inspiration, within the safety of community. By directly nurturing and working with local creatives on our site every year, we have the potential to improve wellbeing for Indigenous individuals, our communities, and the land itself.

Management

As one of the only Indigenous women led arts organizations in the region, we fulfill a crucial gap in the rich landscape of our city. With a lauded track record, grassroots connections, and community buy-in, we are uniquely positioned to reach and serve intertribal Indigenous communities in our region. We work closely with individual Coast Salish tribal members of the Suquamish, Muckleshoot, and Duwamish Tribes, and will continue developing strong relationships with local tribal governments to ensure our work uplifts their sovereignty and prioritizes their ancestral connection to this place.

Since acquiring the land nearly two years ago, we've worked to strengthen our internal operating systems. We hired our first full time W2 staff in 2023, and are currently growing our board of directors, expanding our current team to include diverse professional expertise with both Coast Salish and Urban Native representation to reflect our served communities. In alignment with our belief in non-hierarchical decentralized leadership, all administrative contractors, board members, and employees of the organization start at the same rate of \$50/hour. As an Indigenous-led organization, we believe it is our responsibility to model equitable compensation policies, especially in a region where Native populations are being forced from our city centers through an increasing cost of living crisis.

Through our organizing, we prioritize opportunities for communities to self-represent through a wide range of perspectives by centering Indigenous action, innovation, and agency to regenerate cultural dignity and futures through our own systems and stories. When we organize events that honor specific Indigenous identities that are not represented in our leadership, we hire community members to design and lead those programs, offering administrative, financial, and logistical support as needed. Through this non-hierarchical model, we hope to grow capacity in our community, cultivating young leaders who can carry on the work that we are only a small part of. Our art-making and ecological educational programs will prioritize and be led by Native instructors, and we will provide further equitable opportunities for arts and land repatriation work for our Indigenous audiences to engage in.

Future

We are looking ahead to realize the next phase of our vision: the sustainable development of an Indigenous Arts and Cultural Center, which will uplift collective wealth-building and expand shared resources in our communities. This project is pivotal in fulfilling our mission to enhance Indigenous well-being through art-making, community building, and creative opportunities for personal and professional growth. Our center will showcase Native art from the region, both in traditional gallery formats and experimental outdoor installations. We hope to expand our site activations, including an Indigenous public sculpture garden, utilize our large basement as a woodshop, carving spot, and space for artists to work on larger pieces in a covered space, a coworking room for art-making, indoor activities and workshops, processing natural materials in the kitchen for dyeing and weaving, as well as exploring first foods, and sharing Indigenous cooking knowledge and methods. Our site plan will also include designs for a Coast Salish welcome figure that will adorn the street-facing entrance to greet passersby, with a private firepit and sweat lodge tucked away in the wetlands, in the rear of the property alongside the creek. All together, our house, greenhouse, public artworks, and site infrastructure will make up our cultural center. Intentionally modest small built structures will be integrated into the 900-foot length of our land, encouraging exploration throughout the wooded landscape and local waterway (and historically a rest stop for juvenile Chinook salmon migrating from the Cedar River to Puget Sound), Mapes Creek. We will continue our core programming and land restoration work,

hosting open hours and a space for community collaboration, hosting community land workdays repopulating the site with Native flora, expanding our community gardens, and hosting free workshops and programs led by artists and culture bearers.

Over the next few years, we'll be working on a few projects including an overall site design with plans for our new house acquisition and how it connects to our greenspace, working with a Native builder on the dilapidated Victorian greenhouse on our property, continuing to expand our community gardens, work with Olymia-based nonprofit Metamimicry on soil remediation using mushroom spores and plants, as well as working on restoring our prairie area, the street-facing and outdoor flex space that will be suitable for markets, film projections, performances, pop-up installations, and various gatherings. This space will have a composting toilet accessible to the public, community garden beds, living pond, earthen mounds, and a rain garden to help channel the oversaturation the area holds. Beginning in late 2024, we will be conducting a community-engaged design process to collect feedback from local Indigenous community and tribal members as we prepare to build the center. This will include specific workshops for diverse constituents to share feedback about our programs, tracking impact, progress, and urgent needs for both the land and our peoples, to ensure each space will be multifunctional and adaptable to emergent community needs. By restoring turn-of-the-century construction through Native design methodologies and green technology, we aim to create a cultural space that honors seven generations before us, and the seven that will follow next.

Economic Impact

Economic empowerment and cultural art forms are interconnected for Indigenous people. According to a report from the First Peoples Fund, around 40% of Native people nationally made income through arts and culture based practices. But Native artists are also often underemployed and underpaid, with 60% showing a yearly income of less than \$10,000. Indigenous Creatives Collective prioritizes fair wages for artists in our operating budget, focusing on program quality over quantity, and investing in community wealth building by buying land back. Based on anecdotal data shared by working creatives in our collective, we are paying stipends as much as 3 times higher than larger local mainstream arts institutions for the same services.

Outside of our own programs, we connect Indigenous artists with additional paid opportunities across King County through private consulting and our public artist roster. For instance, our staff played a key curatorial role in the recently installed Indigenous public art projects at the Washington State Convention Center, Seattle Aquarium, and downtown Salish Steps, totalling more than 1 million dollars in commissions. We also partner with fellow nonprofits like Native Action Network, Chief Seattle Club, and the Seattle Indian Health Board to commission artists to exhibit in their venues. These funds benefit the artists and their families, but also drive economic growth for all Seattle as tourists travel to see authentic Indigenous art in public spaces. Our programs on the land are an extension of this collaborative artist-first ethos. As one of the only Native-led, rooted, and serving organizations with permanent base in South Seattle, we hope to uplift neighborhood place-making, while creating a safe space for Indigenous artists to experience creative sovereignty.

4Culture Panel

To rebuild our greenhouse in 2025, we have hired local Apache builder Nathan Chambers. This will be his first time working with a Native nonprofit, and getting to fully express his individual design sensibilities as a Native artist. We hope this will become a significant portfolio piece for him, leading to additional commissions in future.

We are a small and nimble team, who prefer to buy local and work with BIPOC businesses. In addition to the artists we hire for programs, we also prioritize Native and BIPOC staff and contractors for non-arts roles as well, including our bookkeeper, caterers, photographers, cleaners, and land care crews. We practice a non-hierarchical flat pay structure where all administrative contractors, board members, and employees of the organization start at the same rate of \$50/hour. As an Indigenous-led organization, we believe it is our responsibility to model equitable compensation policies, especially in a region where Native populations are being displaced through an increasing cost of living crisis.

As our capacity grows with our expansion, our programming follows, and we will develop increased economic opportunities through place-based programs like Indigenous art exhibitions and outdoor activations across the site. By directly nurturing over 200 Native artists through our core programming every year, we have the potential to improve wellbeing for Indigenous individuals, communities, and the land itself.

Summary – IRS Form 990 OR 990-EZ

IRS Form		990-EZ	990	990
Revenue	FY 2020	FY 2021	FY 2022	FY 2023
Donations/Grants		\$120,309	\$295,617	
Membership*				
Fundraising Events*				
Related Organizations				
Government			\$170,000	
Other Contributions			\$125,617	
In-Kind				
Program (See Notes For Items)		\$4,000	\$28,236	
Investments		\$ 5	\$165	
Sales				
Other				
Total Revenue		\$124,309	\$324,018	
Capital Revenue				
Contributed Income		\$120,309	\$295,617	
Contributed Income %		96.78%	91.23%	
Earned Income		\$4,005	\$28,401	
Earned Income %		3.22%	8.77%	
Earned Income Gap		(\$5,133)	(\$130,457)	
Expenses				
Salaries/Benefits				
Member Benefits				
Other		\$2,968	\$158,858	
Fees For Services*		\$6,170	\$144,299	
Advertising/Promotion				
Office*			\$6,019	
Information Technology				
Occupancy/Rent*				
Travel			\$2,825	
Interest				
Insurance			\$500	
In-Kind				
Total Expenses		\$9,138	\$158,858	
Program			\$87,057	
Management			\$56,716	
Fundraising			\$15,085	
Capital Expenses				
Surplus		\$115,171	\$165,160	
Balances				
Beginning Balance			\$115,192	
End Balance		\$115,191	\$286,351	
Cash/Investments		\$121,438	\$195,654	
Buildings/Equipment			\$2,069,467	
Depreciation				
Other			\$1,230	
Total Assets		\$121,438	\$2,281,351	
Total Liabilities		\$6,247	\$1,995,000	
Ratio		1943.94%	114.35%	
Net Assets		\$115,191	\$286,351	
Unrestricted			\$286,351	
Restricted				
Permanently Restricted				

* For 990-EZ, items are separate lines, not subtotals. For 990, items are subtotals.

Budget Notes FY 2020
Budget Notes FY 2021
Note as of August 2023: We talked with our accountant yesterday and it turns out the liabilities noted on our 2021 990 are a mistake. That was actually a grant from Seeding Justice that somehow got miscoded. We are hoping to note the mistake in our 2022 990, but that is a ways off from being complete. We're happy to provide some additional context, and please let us know if any particular form of documentation would be preferred. My current understanding is that we have not had any unpaid liabilities as an organization.
Budget Notes FY 2022
Budget Notes FY 2023
We are still working on our 2023 990 with our accountants, and have a draft we're waiting to be approved by the board that we're happy to share.

Support Materials

Support materials may include lists of Board of Directors/Commissioners, Staff, and/or Events in addition to other attachments.

BOARD OF DIRECTORS/COMMISSIONERS

Board of Directors

100% Native and Women-led Leadership (Bitterroot Salish, Alabama-Coushatta Tribe of Texas, & Puyallup)

Paige Pettibon (Salish and Black), Board Member | Joined April 2023

Paige Pettibon is a Tacoma-based artist who incorporates her Indigenous and Black culture in her work. She has identified as a painter from an early age, but has added sewing, creative writing, digital art, and jewelry making into her repertoire. Pettibon's studio practice centers around building community within culture and identity in various art forms. She believes we can create social change through creative expression by sharing our narratives. As a Lushootseed speaker, she practices the virtues carried out through the speaking community, which are to be kind, helpful, and sharing. The work she creates is formed with these good intentions, knowing it is important to be careful with the content you create in the world. See her work on Instagram @plain_to_sea and @paige_pettibon, or on her website www.paigepettibon.com.

Lindsay Goes Behind (Alibamu-Koasati), Board Member | Joined April 2023

Lindsay Goes Behind is Chief Seattle Club's Chief Program Officer and has been at the Club since 2022. In this role, Lindsay has the honor to support the continuing growth and development of CSC's Day and Enhanced Overnight Shelter, Transitional and Permanent Supportive Housing, and Community Services programs. Lindsay also builds partnerships with local Native non-profits, Tribal Nations, and non-Native government and nonprofit entities that ensure continued advocacy and resourcing for the work to heal and house our urban Native relatives. Immediately prior to joining CSC, Lindsay served as Managing Director of Na'ah Illahee Fund. Lindsay currently serves on the Equitable Development Initiative Advisory Board, the Board of Directors for yəhaw Indigenous Creatives Collective, Seattle-King County's Coalition on Homelessness Senior Leadership Committee and the King County Communities of Opportunity Governance Group. Lindsay is a member of the Alabama-Coushatta Tribe of Texas and currently resides in West Seattle with her partner, daughter, extended family and many pets.

Roberta Basch (Puyallup), Board Member | Elected 8/27/24 - Pending Invitation and Acceptance

Roberta Basch is an enrolled member of the Puyallup Tribe, with ties to Skokomish, Nisqually, Yakama, Klíkitat, Coeur D'Alene, Kootenai and Cree people. Roberta was born and raised in Puyallup. She keeps her ancestral traditions alive from an early age through paintings, carving, some weaving, jewelry making, songs, dances, and stories. Another of her passions is standing for our natural environment. Roberta has worked with many environmental conservation-restoration groups and organizations on Oregon's north coast

to share her world view, assist in native plant restoration, salmon restoration, and save salmon, including the Lewis and Clark National Historic Park. She received my first BA in Business from the UW-Seattle, an MA in Public Administration from UW-Seattle. In the last ten years she received a BA in Native Healing from Evergreen while interning and studying with Healers from Canada, US, Mexico and New Zealand. She is currently in an Indigenous Based PhD program out of New Zealand. She works as the Native Outreach Coordinator for the Puyallup Tribe's Cancer Center while coordinating the Native Healer Program and integrating culture within the practice. Previously she worked as the Puyallup Administrative Manager, and the Project Planner for the Clatsop-Nehalem Tribe. She has also taught our Lushootseed language at Antioch University-Seattle, Muckleshoot Tribe and at Puyallup.

STAFF

Staff and Long-term Contractors

Asia Tail (Cherokee)

Executive Director + Co-Founder (March 2017 - Present)

Asia Tail is an artist and community organizer based in Tukwila, Washington. Asia attended the Cooper Union School of Art in New York and graduated with a Bachelor of Fine Arts degree in 2014. Her studio practice includes painting, collage, beadwork, and other media. Asia is a co-founder and the executive director of yəhaʷ Indigenous Creatives Collective, a community of intertribal Indigenous artists rematriating 1.5 acres of land in South Seattle. She also works as a freelance consultant with cross-sector organizations to channel resources into Indigenous communities. She was the recipient of the first Vadon Foundation Native Artist Fellowship in 2019, and was named one of Seattle's Most Influential People by Seattle Magazine the same year. In 2022, she was selected to serve on the City of Seattle's inaugural Indigenous Advisory Council. In 2023, she participated in Harvard Business School's Young American Leaders Program. She is a citizen of the Cherokee Nation of Oklahoma, born and raised on Coast Salish territories.

Mel Carter (Japanese)

Development Lead (April 2024 - Present)

Previously Grant Writer + Communications Manager (December 2021 - March 2024)

Mel Carter is a mixed, Yonsei Japanese visual artist and photographer, born and raised in the Bay Area now based in Seattle. Since graduating from University of Washington's Photomedia program, they've worked on an array of projects including exhibitions and artist residencies, photographing and rehousing works from museum collections, documenting exhibitions, and curating and exhibiting work at music festivals like from Queer techno collective TUF, Corridor Music Festival, and Bumbershoot. Their practice is informed by experiences within the Japanese diaspora, queerness, exploration in modern witchcraft, rituals and mythology, in tandem with waste reduction, food sovereignty, and environmental justice in the cultural context of the Pacific Northwest.

Mikaela Shafer (Hopi)

Storytelling Lead (April 2024 - Present)

4Culture Panel

Mikaela Shafer is an artist, writer, and mother from Olympia, Washington. She is involved in the community as the co-chair of the Olympia Cultural Access Advisory Board. Mikaela is also the founder of Maqa Collective, which supports businesses and artists' marketing efforts through storytelling and community building. Mikaela's community-building efforts in Ogden, Utah, were recognized by Weber State University, naming her as one of 100 influential women in the region's history. She was also honored with the 2023-2024 Native Arts and Culture Fund LIFT award.

Shameka Gagnier (Purépecha)

Land Programming Lead (March 2023 - Present)

Shameka Gagnier presently resides in the unceded traditional territories of The Nisqually, Puyallup and Squaxin Island Peoples. They carry bloodlines from Central (Purépecha) and Northern Turtle Island, Africa (Northern and Western), and Europe (Ireland, England, Spain); many stories and names have been lost due to exploitation, foster care, and adoption. They are committed to working within those intersections to create and support spaces that center art, food, and nourishment for Black and Indigenous communities. Currently they are a first generation student working towards their undergraduate degree at The Evergreen State College, where they are focusing on Indigenous Studies, Multicultural Communications, and Art. Gagnier is a multimedia artist, working as a wood carver, metalsmith, printmaker, performance artist, music maker, and gardener. Currently they are working with a collective called Black Well Red Thread Collective. This collective creates multimedia art installations with community engagement elements. Within the last year Gagnier has had the opportunity to work as a project coordinator in community lead projects. Much of Gagnier's work as an artist is done in collaboration, as is their teaching pedagogy. Gagnier works as a coordinator and an artist mentor. This learning exchange is one of the most generous and transformative. Working as an artist mentor is deeply enriching work, the young people bring new perspectives, curiosity, skill, adaptability, and courage. As an educator these engagements continue to shape and enrich Gagnier's approach to teaching, creating, and connecting. It is through community arts engagements that future projects emerge such as 7 Blankets for The Future Project.

EVENTS

ʔálʔal Seasonal Art Show: Crystal Christopherson and Kalee Nelson, 1/1/24 - 03/2024,

ʔálʔal Café, Chief Seattle Club

Released Annual Report - Public & Funders, 1/6/2024, , Communications, Web, Newsletter
+ Mailer, yəhaw , 300 attendance

Planted +400 Native & medicinal plants @ yəhaw , 75% success rate, 1/15/2024, Winter
23 - March 24,

ʔálʔal Seasonal Art Show Opens: Ty Juvinel, 3/11/2024, Chief Seattle Club/ʔálʔal Café,

4Culture Panel

The Common Acre: Youth Cohort, 4/23/24, @ yəhaw partner-led event using our site, 15 attendance

Launch yəhaw history project, 5/1/2024, Communications, 300 attendance

Weekly Community Work Day @ yəhaw, 5/3/2024, Volunteers 5

Weekly Community Work Day @ yəhaw, 5/10/2024, Volunteers 6

Arborist came to land, tree bracing & bat boxes @ yəhaw, 5/15/2024, yəhaw

Weekly Community Work Day @ yəhaw, 5/17/2024, Volunteers 2

The Common Acre: Work Party, 5/18/24, yəhaw , partner-led event using our site, 10 people

The Common Acre: Youth Cohort, 5/20/24, yəhaw , partner-led event using our site, 15 people

Weekly Community Work Day 2 @ yəhaw, 5/21/2024, Volunteers 1

Weekly Community Work Day @ yəhaw, 5/24/2024, Volunteers 2

Powerful Voices Cohort Visit, 5/29/24, yəhaw, partner-led event using our site, 20 attendance

Weekly Community Work Day @ yəhaw, 5/31/2024, yəhaw , Volunteers 5

ʔálʔal Seasonal Art Show Opens, 6/4/2024, Chief Seattle Club, Chief Seattle Club/ʔálʔal Café,

ʔálʔal Seasonal Art Show Opens, 6/4/2024, Chief Seattle Club, Chief Seattle Club/ʔálʔal Café,

4Culture Panel

Day 2: Ivy Weaving Workshop with Elder Celeste Whitewolf (Confederated Tribes of Umatilla), 6/7/2024, @ yəhaw, 25 attendance

Day 1: Ivy Weaving Workshop with Elder Celeste Whitewolf (Confederated Tribes of Umatilla), 6/8/2024, @ yəhaw , 25 attendance

Weekly Community Work Day, 6/14/2024, Fridays @ yəhaw Volunteers 6

The Common Acre: Youth Cohort, 6/17/24 @ yəhaw, partner-led event using our site, 15 attendance

Weekly Community Work Day, 6/21/2024, @ yəhaw, Volunteers 4

Eric-Paul Riege Visit and Dinner @ yəhaw, 6/26/2024, Local partner outreach and relationship building, with Henry Art Museum, 13 attendance

Hands on the Land - Summer Paid Workday @ yəhaw, 6/28/2024, 10-2, 80 attendance

Weekly Community Work Day @ yəhaw, 7/5/2024, Volunteers, 0

Weekly Community Work Day @ yəhaw, 7/12/2024, Volunteers 5

Weekly Community Work Day @ yəhaw, 7/19/2024, Volunteers 2

Green Seattle / Futures Rising Youth Cohort, 7/22/24, yəhaw , partner-led event using our site, 20 attendance

Green Seattle / Futures Rising Youth Cohort, 7/24/24, yəhaw , partner-led event using our site, 20 attendance

Green Seattle / Futures Rising Youth Cohort, 7/25/24, yəhaw , partner-led event using our site, 20 attendance

Weekly Community Work Day @ yəhaw, 7/26/2024, Volunteers 3

Weekly Community Work Day @ yəhaw, 8/2/2024, Volunteers + Tilth youth cohort, 12 attendance

Weekly Community Work Day @ yəhaw, 8/9/2024, Volunteers 7 attendance

Compostable Bathroom Build & Installation, @ yəhaw 7 attendance

Little Free Bead Library Opens, 8/15/2024, @ yəhaw

Native Vote Posters, 8/15/2024, @ Native Action Network + Seattle Indian Health Board, 300 gifted

Weekly Community Work Day @ yəhaw, 8/16/2024, Volunteers 4

Picked up cedar for carving , 8/18/2024, Tahoma Indian Center, 7 attendance

Kubota Gardens Staff Volunteer Day, 8/20/2024, 3 staff members

Indigenous Beading Circle, 8/22/2024, @ yəhaw , Blue Dot Beadwork, 5 attendance

Weekly Community Work Day @ yəhaw, 8/23/2024, Volunteers 4

Weekly Community Work Day @ yəhaw, 8/30/2024, Volunteers 3

Upcoming:

Kinship Circles Workshop, 9/7/2024, 10am-2pm, Arts, Cultural, @ yəhaw

Creative Residency Presentation with Owen Oliver, 9/20/2024, 6-8pm, Arts, Cultural, @ yəhaw

Roots and Resilience - Fall Paid Workday, @ yəhaw

Land Blessing Ceremony, 10/6/2024, @ yəhaw

SIHB Exhibition Curation, 11/2/2024

2023

Generation After Generation - Liz Rideau and Sondra Segundo, 02 February 10 - 03 March 4, 2023, Gallery Hours, Arts, Cultural, Native Action Network - 55 bell st. Seattle WA, Exhibitions are organized in collaboration with yəhaw Indigenous Creatives Collective, and funded by Friends of Waterfront Seattle.,

18 Weekly Community Work Days, Spring - Fall : Every friday and 1st Sat of the month, 2-6pm Fridays & 11-3 Saturdays, @ yəhaw 150 attendance

Familiar Place - Raven Juarez, 03 March - 06 June, Gallery Hours, Arts, Cultural, Native Action Network - 55 bell st. Seattle WA, Exhibitions are organized in collaboration with yəhaw Indigenous Creatives Collective, and funded by Friends of Waterfront Seattle.,

Summer Show - Paige Pettibon, 06 June - 09 September, Gallery Hours, Arts, Cultural, ʔálʔal Café, Chief Seattle Club,

Into the Circle - Margaret Morris, 07 July - 09 September, Native Action Network. Exhibitions are organized in collaboration with yəhaw Indigenous Creatives Collective, and funded by Friends of Waterfront Seattle.,

Soil Sampling Workshop with Melanie Malone @ yəhaw, July 18,2023, 40 attendance

Friends of the Waterfront Summer Party, 08 August 10th PACCAR Pavilion, Seattle Art Museum Olympic Sculpture Park ", Raven Juarez + Friends of the Waterfront, 30 attendance

BIPOC Restoration & Co-Creation Community Art Session! @ yəhaw, 09 - September, , Shameka Gagnier + Green Seattle Partnership, 6 attendance

Indigenous Skate Jam "All My Rolling Relations", 09 - September 9th, 2023, ALMA Tacoma, 150 attendance

One With the Waters: Sarah Folden, 09 September – 12 December, Native Action Network Exhibitions are organized in collaboration with yəhaw Indigenous Creatives Collective, and funded by Friends of Waterfront Seattle.,

4Culture Panel

Naomi Parker at ʔálʔal Café, 09 September – 12 December, ʔálʔal Café, Chief Seattle Club,

Camas Planting with Common Acre 10 - October, The Green Line, 40 attendance

Projections 17: Planning Just Indigenous Futures, 11 - November, MIT Department of Urban Studies and Planning. Released online, Co-edited by Kevin Lujan Lee (Chamoru), Daniel Engelberg and yəhaw Indigenous Creatives Collective,

Big Dig Paid Work Day , @ yəhaw, 11 - November, 30 attendance

Poem for Place, 11 - November, 24/7, Arts, Cultural, yəhaw , Sasha taqwšəblu LaPointe (Upper Skagit) and Jill Neumeister (Pawnee), Seen by 500+ people @ yəhaw

Coast Salish Yard Art @ yəhaw, 12 - December, Artworks were created by Kate kyʔkablu Neayuq Ahvakana (Suquamish and Iñupiaq), Tyson Simmons (Muckleshoot), Camille Trautman (Duwamish), and Denise Emerson (Skokomish and Navajo). Gifted +100 to patrons