

ALASKA STATE LEGISLATURE
HOUSE COMMUNITY AND REGIONAL AFFAIRS STANDING COMMITTEE

February 27, 2018

8:03 a.m.

MEMBERS PRESENT

Representative Justin Parish, Co-Chair
Representative Harriet Drummond
Representative John Lincoln
Representative David Talerico
Representative Jonathan Kreiss-Tomkins (alternate)

MEMBERS ABSENT

Representative George Rauscher
Representative Dan Saddler
Representative DeLena Johnson (alternate)

COMMITTEE CALENDAR

PRESENTATION: ARTS & CULTURE AND ITS IMPORTANCE TO OUR ECONOMY

- HEARD

HOUSE JOINT RESOLUTION NO. 30

Urging the United States Congress to reaffirm the commitment of the United States to promote the safety, health, and well-being of refugees and displaced persons; urging the United States government to uphold its international leadership role in responding to displacement crises with humanitarian assistance and to work with the international community and the United Nations High Commissioner for Refugees to find solutions to conflicts and protect refugees; and urging the President of the United States to continue to mitigate the burden placed on frontline refugee host countries.

- ADOPTED FISCAL NOTE

PREVIOUS COMMITTEE ACTION

BILL: HJR 30

SHORT TITLE: URGE U.S. SUPPORT OF REFUGEES

SPONSOR(s): REPRESENTATIVE(s) JOSEPHSON

01/24/18 (H) READ THE FIRST TIME - REFERRALS
01/24/18 (H) CRA, STA

02/13/18 (H) CRA AT 8:00 AM BARNES 124
02/13/18 (H) Heard & Held
02/13/18 (H) MINUTE(CRA)
02/22/18 (H) CRA AT 8:00 AM BARNES 124
02/22/18 (H) Moved HJR 30 Out of Committee
02/22/18 (H) MINUTE(CRA)
02/27/18 (H) CRA AT 8:00 AM BARNES 124

WITNESS REGISTER

ROSITA KAAHÁNI WORL, PhD, President
Sealaska Heritage Institute (SHI)
Juneau, Alaska

POSITION STATEMENT: Gave a presentation entitled "Arts & Culture and Its Importance to Our Economy."

LEE KARINGER, Chief Operating Officer
Sealaska Heritage Institute (SHI)
Juneau, Alaska

POSITION STATEMENT: Answered questions during the presentation entitled "Arts & Culture and Its Importance to Our Economy."

ACTION NARRATIVE

[8:03:00 AM](#)

CO-CHAIR JUSTIN PARISH called the House Community and Regional Affairs Standing Committee meeting to order at 8:03 a.m. Representatives Kreiss-Tomkins (alternate), Talerico, Lincoln, and Parish were present at the call to order. Representative Drummond arrived as the meeting was in progress.

PRESENTATION: Arts & Culture and its Importance to our Economy

[8:03:37 AM](#)

CO-CHAIR PARISH announced that the first order of business would be a presentation by Rosita Worl entitled "Arts & Culture and Its Importance to Our Economy."

[8:04:19 AM](#)

ROSITA KAAHÁNI WORL, PhD, President, Sealaska Heritage Institute (SHI), gave a PowerPoint presentation entitled "Arts & Culture and Its Importance to Our Economy." She prefaced her testimony with comments about the hope for Alaska's future, the confidence

in efforts being made on behalf of the state, and the importance of public service.

DR. WORL then began the presentation by introducing herself in Tlingit and English as follows:

Yeidiklats'úkk ka Kaaháni yóo xat duwasáakw
Ch'áak' naa áyá xát
Shungukeidí áyá xát
Kawdliyaayi Hítdáxáyá xát

My name is Yeidiklats'úkk. It's an ancient name that's been passed down for thousands and thousands of years. My ceremonial name is Kaaháni, and it means "Woman Who Stands in the Place of a Man."

DR. WORL said she is Tlingit and Eagle; she is from the Thunderbird Clan and the House Lowered from the Sun in Klukwan; she is proud to be a child and grandchild of the Lukaax.ádi or the Sockeye Clan.

[8:07:39 AM](#)

DR. WORL turned to the slide entitled "Juneau: The Northwest Coast Arts Capital," which read as follows [original punctuation provided]:

Through all of human history, art has been prized for its spiritual, cultural, and aesthetic values.

Today we are also beginning to recognize art for its economic potential.

DR. WORL turned to the slide entitled "Art works for the Southeast Economy," which read as follows [original punctuation provided]:

- Southeast Alaska arts is a \$58 million industry.
- Artists earned \$30 million in 2013.
- 25% of Southeast artists self-identify as Native artists.
- In rural Southeast communities, 75%-100% identify as Native artists.
- Statewide, Alaska arts is a \$505 million industry.
- 17,044 Alaskans work in arts and creative industries.

DR. WORL turned to the slide entitled "Native arts: Potential for growth," which read as follows [original punctuation provided]:

- The economic potential of Northwest Coast and Alaska Native art is under-utilized.
- Potential can be realized by promoting Southeast Alaska and Juneau as the NWC/Alaska Native Arts Capital and economic engine for the region and state.
- NWC art is internationally recognized and in high demand.
- Alaska Native art is gaining increasing recognition.

DR. WORL added that during the latest Winter Olympic Games, some athletes wore art made by a Tlingit artist. She said Miss Alaska USA 2017, Alyssa London, wore a ceremonial robe with [an Alaska Native] design on it and "had the highest viewing in the state of Alaska." She said it is phenomenal that "people are beginning to see our art."

[8:10:17 AM](#)

DR. WORL turned to the slide entitled "What is Northwest Coast Art?" It read as follows [original punctuation provided]:

- With Northwest Coast art surrounding us, we in Alaska have grown accustomed to seeing NWC art, but have not recognized its significance.
- NWC art has been acclaimed throughout the world as a uniquely distinctive form of design and aesthetics.
- NWC art evolved over several thousand years in the rich and complex indigenous societies of the Pacific Northwest of North America.
- NWC art is based on ancient formline design principles and spatial relationships not seen elsewhere in the world. It also has the capacity for further innovation.

DR. WORL shared that a resolution is being advanced through U.S. Congress, by "our delegation" and Senator Cantwell, to designate Northwest Coast art (NWC art) as a national treasure.

DR. WORL turned to the slide entitled "Why is NWC art important?" The slide read as follows [original punctuation provided]:

- NWC art plays a significant role in maintaining the cultural diversity of the nation and the cultural survival of the region's indigenous populations.
- NWC art represents a major attraction for visitors and can provide untold sustainable social and economic benefits to the region and state.

DR. WORL said she wears the Eagle moiety crest and wears jewelry that identifies her as from the Thunderbird clan. The design of the House Lowered from the Sun is seen on sacred art. She added, "We do make a distinction between secular and sacred art." She stated, "This is a topic that has become really significant ..., particularly in Juneau in the last week, and we are hoping that we are going to be able to address it in a very positive way. But it has elevated the whole issue of intellectual property [and] cultural appropriation - all surrounding art."

[8:12:59 AM](#)

DR. WORL turned to the slide entitled "NWC arts as an economic engine," which read as follows [original punctuation provided]:

- NWC arts could become another economic engine modeled after the Santa Fe Indian Market.
- The Santa Fe Indian Market began 95 years ago to promote tourism.
- Santa Fe Indian Market brings in 120,000 visitors spending more than \$80 million on art and services over a four-day period each August.
- 900+ Native artists from 200+ tribes report earnings of 1/3 to 1/2 of their annual income.
- Imagine what we can do with more than one million visitors to Juneau during the summer months and as the community ranking sixth in the nation for our creative vitality

DR. WORL marveled at Juneau's ranking and remarked that Juneau ranks ahead of Washington, D.C.

DR. WORL turned to the slide entitled "Foundation for NWC Arts Capital: Celebration," which read as follows [original punctuation provided]:

Celebration

- 5,000 participants over four days

- A 2012 study by the McDowell Group showed each Celebration generates an estimated total economic impact of \$2.2 million.
- Some artists have reported up to \$30,000 in sales over four days at the Native Artist Market during Celebration.
- Celebration: A growing attraction, e.g., in 2018, two art and folk art groups from Santa Fe and the Board of Directors from the nationally acclaimed art museum the Peabody Essex Museum will attend.

DR. WORL said Celebration occurs biennially and has stretched to five days. She noted that the art shown during Celebration is housed at the Sealaska Heritage building, and some of the art is sold out the first day of Celebration, without any marketing efforts. She said scholars from Oxford will be coming to study dance, and others will be coming to "study identity."

[8:16:27 AM](#)

DR. WORL turned to the slide entitled "NWC Arts Capital Initiatives," which read as follows [original punctuation provided]:

- SHI has embarked on a campaign to establish Juneau as the NWC Arts Capital to promote arts throughout the region.
- SHI's initiative began with the construction of the Walter Soboleff Building, itself a work of art.
- SHI believes this vision can be achieved with the collective action and support of federal, state, tribal and local governments, businesses and private organizations.

DR. WORL turned to the slide entitled "NWC Arts Capital Initiatives," which read as follows:

SHI arts programs and initiatives include:

- Training new NWC artists
 - o Lemon Creek Correctional Center formline and business classes
 - o Gajaa Hít art classes
 - o Sustainable arts projects
 - o Workshops
- Educating the public
- Expanding the NWC art market
- Integrating NWC art in public places
- Designating NWC art as a national treasure

DR. WORL said a graduate from the program at Lemon Creek Correctional Center is now an artist-in-residence at the Walter Soboleff Building. She said Sealaska Heritage Institute holds workshops throughout Alaska and spends a lot of time educating the public. She referred once more to an incident that happened that had to do with cultural appropriation, and she said the Juneau Arts & Humanities Council and Sealaska Heritage Institute will work together to address the issue in a positive manner.

DR. WORL turned to the slide entitled "NWC Arts Capital Initiatives: Education partnership," which read as follows [original punctuation provided]:

SHI's arts programs include collaborations:

- A three-way partnership with University of Alaska Southeast and Institute of American Indian Arts in Santa Fe, N.M., to provide enhanced and expanded NWC art opportunities for Alaska students.
- Integration of visual and performing arts in elementary and secondary schools throughout the region.

DR. WORL explained that students can begin in grade school to learn Northwest Coast art, and they can continue that learning through college, and then, because of the partnership with the American Indian Arts in Santa Fe, New Mexico, they can go on to study other arts. She said she has seen students in this program quickly moving to master status level.

[8:21:44 AM](#)

DR. WORL turned to two slides entitled "NWC Arts Capital Initiatives: Sustainable Arts Project," which read as follows [original punctuation provided]:

SHI is seeking federal and private funding to reimplement its Sustainable Arts Project focusing on the harvesting of sea otter, tanning sea otter skins, training of artisans and craftspeople, and marketing.

The State of Alaska appropriated \$250,000 between 2012 and 2014 to SHI for the Sustainable Arts Project. In addition to training new artists and creating a sustainable cottage industry, this project had a significant impact on sea otter harvests.

The following chart demonstrates that with the implementation of the Sustainable Arts project, the harvest of sea otter increased significantly and declined after program funding ended in late 2014.

SHI envisions that in the longer term the Sustainable Arts Project can be expanded to include both sea and terrestrial wildlife throughout Alaska.

It has the potential to provide significant economic impact for rural communities of Alaska and create village compatible/sustainable jobs. Preliminary studies have demonstrated that a single trained craftsman can earn \$35,000 a year sewing and selling sea otter products.

SHI has the capacity to implement this project immediately upon receipt of funding. The increased utilization of sea otters would provide significant income to Alaska Natives while simultaneously lessening the negative economic impacts of sea otter predation on subsistence and commercial fisheries.

DR. WORL talked about using natural resources that "our people" once used to make Native arts. She said there was a demonstration in Hoonah on using spruce root for basketry, an art that was becoming extinct. Dolores Churchill, a Haida woman, was the teacher. There are now over 20 artists making baskets that sell from \$500 to \$1,500 for a spruce root woven hat. They sell at the Icy Straits facility [in Hoonah], and Sealaska Heritage Institute hopes to expand the program to other communities, working with National Geographic to teach in Juneau and Yakutat, Alaska. Regarding the sustainable arts project, which focused on sea otters, she pointed out that she was wearing a sea otter vest. She said sea otter is a highly coveted fur that at one point drove the economy with the export of sea otter to China. The program lost its funding, but during its two years, over 500 sea otter, which she said are plentiful, were harvested. There is anecdotal evidence that shows that in Sitka, Alaska, the abalone began to return [because of the reduction in sea otter population].

DR. WORL said early on there were problems in Interior Alaska with the fur industry, so SHI worked on marketing. She mentioned the Safari Club, in Las Vegas, Nevada. If the project had continued, the next step would have been to find ways to

improve product. She said the institute continues to look for funding for its sustainable arts program.

8:26:51 AM

DR. WORL turned to the slide entitled "Native Artist Park: Gateway to Alaska Native Art," which read as follows [original punctuation provided]:

SHI art programs are expanding statewide.

SHI has submitted a capital request for \$500,000 to support the construction of the Native Artist Park. The park is designed to include monumental art from the major Native cultural groups.

DR. WORL said SHI recently held a meeting with Alaska Native artists to begin planning this expansion. She said the parking lot would be put underground. She talked about the importance of educating the public. She said SHI acquired the Alaska Native Arts Foundation's inventory, which included Inupiat, Yupik, and Athabascan art pieces, and the institute immediately mounted an Alaska Native arts mask exhibit. Regarding the request for appropriation, she said SHI was grateful for the money appropriated for the Walter Soboleff Building - a \$20 million facility - which is supporting nearly 40 people in employment and over 100 artists, both Native and non-Native, whose work is sold in the retail shop, and in which educational summits are hosted. She said that U.S. Senator Lisa Murkowski has indicated that the [Native Artist Park] project is close to the top on "the list." The institute is meeting with the deputy commissioner of the Department of Commerce to consider alternative funding mechanisms in the state. She said the institute met with John Binkley of the Alaska cruise industry, and she said that "they're very supportive of us in promoting the arts." One of the largest ships to be launched in spring will be filled with Northwest Coast art. She said she had told Mr. Binkley that the institute could produce 600 paddles, although her staff informed her the capacity to do that is not quite there yet. She said, "But we are going to gear up to provide that kind of supply ... to the tourist industry."

8:31:02 AM

DR. WORL paused the PowerPoint slide presentation to show photos in which a model is wearing a sea otter coat, which retails for about \$2,000, a sea otter hat, which retails for about \$500, and

a scarf that retains for \$250-\$300. She said seal is used as well as sea otter. She said SHI has asked to accompany Governor Bill Walker on his trade mission to China. She said she knows the Chinese love sea otter and the institute is looking for ways to meet their needs, perhaps by having some artists from China come over and teach Alaska artists what the Chinese would like [made from] sea otter. She said the institute has asked the congressional delegation for support in this effort. There is an appropriation request in Congress currently to help support the Alaska Native Park, as well as to support funding for programs developed with the University of Alaska Southeast. The institute asked for an increase this year to be able to reimplement its sustainable arts project. She said a legislative director asked the institute to get support from other entities. She added, "So, that's something that we may be able to ask you."

[8:33:43 AM](#)

DR. WORL returned to the PowerPoint slides, to the slide entitled "Tlingit and Haida Cultural Immersion Park," which read as follows [original punctuation provided]:

Development of a Cultural Immersion Park, an immersion experience and destination venue that:

- Expands Native art and cultural awareness for tourists, visitors, convention attendees, government and local residents
- Provides venue for cultural events, artist/visitor interface, and Native foods
- Further stimulates arts and cultural expansion in Juneau and region

DR. WORL turned to the slide entitled "Initiatives to pursue," which read as follows [original punctuation provided]:

- Recognize art as an industry and amend appropriate legislation to authorize arts training to be eligible for State of Alaska and federal employment training programs and grant opportunities
- Letters of support to Congressional Delegation supporting SHI as an Alaska Native Organization and the Native Artist Park as a "shovel-ready" project
- Support enforcement of Indian Arts and Crafts Act – consumer protection that prohibits misrepresentation of non-Native produced art

- Expansion of art programming and artist training programs, including mentorship, internship, and fellowship programs for emerging artists to improve quality of art
- Amend 1% For Art Program to require Alaskan artist commission of these art projects
- Support University of Alaska art programs
- Display authentic Native art on public facilities
- Increase publications and exhibits to educate the public about Alaska Native art
- Oppose ivory ban and initiate a public campaign about walrus ivory

DR. WORL, regarding the first bullet point, said, "Right now we are precluded because arts does not lead to a job, but it does lead to an opportunity to increase revenues for individual artists." Regarding the second bullet point, she said the governor already designated the Sealaska Heritage Institute as a Native arts organization, as is required under the American Indian and Alaska Native and Native Hawaiian Arts and Culture Act. Regarding the fifth bullet point, she said she knows that Alaska-made products are supported under statute, and she thinks that "Alaska art should also be considered in that same category." Regarding the last bullet point, she said Sealaska Heritage Institute has been working with the Department of Commerce on the issue. She said, "We've already seen the impact on the production of ivory." She clarified that as evidenced when walking through markets, "ivory art is diminishing."

[8:36:51 AM](#)

DR. WORL brought attention to the slide entitled "Conclusion," which read as follows [original punctuation provided]:

NWC and Alaska Native art and culture are already a Southeast Alaska economic engine. Establishing Southeast Alaska and Juneau as the NWC Arts Capital will stimulate the arts economy throughout the entire region and state.

Next steps:

- Ensure NWC art strategies in local, state, and federal government economic development plans and initiatives
- Engage political, business, and academic leaders to recognize the economic power of the arts and promote

NWC and Alaska Native Arts in all press and social media outlets

DR. WORL said Native art has the potential to grow further; it is a sustainable industry that can already be implemented in rural communities. She said she sat on the Sealaska Board for many years, and one of the things that the board looked at was ways to support economic development in rural communities. She said most of those opportunities require infrastructure, construction, access, and freight. She said arts can be promoted; individuals can be supported to earn an income while living in their rural communities. She said, "So, we feel that it's important for us at all levels to be working collectively on this initiative."

DR. WORL closed the presentation by showing the final slide entitled "SHI and Sealaska," which explains the difference between Sealaska and Sealaska Heritage Institute, as follows [original punctuation provided]:

- Sealaska delegated cultural and educational responsibilities to the nonprofit Sealaska Heritage Institute, which operates programs to perpetuate and enhance Tlingit, Haida, and Tsimshian cultures
- Sealaska and Sealaska Heritage have worked collaboratively for the past 40 years

DR. WORL further elucidated that point by sharing that SHI was created in response to a request from elders who said that "their hands were growing weary of holding on to our culture." Elders were aware that children were learning about the culture in different ways in schools, not in the clan house. She said that was the impetus for a lot of the work of SHI in the educational arena. The institute is obligated to raise the funds necessary to support its programs.

[8:39:24 AM](#)

CO-CHAIR PARISH asked what SHI's budget is and what the funding sources for that budget are.

DR. WORL deferred to the institute's chief operating officer.

[8:40:12 AM](#)

LEE KARINGER, Chief Operating Officer, Sealaska Heritage Institute (SHI), responded that the institute's annual budget is

\$7.2 million. The institute has grown significantly since the creation of the Walter Soboleff Building, from 12 employees to approximately 42, including 8-10 part-time employees. He said of that \$7.2 million, approximately \$1.5 million comes from the Sealaska Corporation, in the form of cash and in-kind services, such as information technology-related assistance. Approximately \$4.3 million comes from the U.S. Department of Education for a wide array of educational programs, including math programs focused on middle school; a national award-winning program called "Baby Raven Reads"; and an award-winning picture book. Other funds come from the Administration for Native Americans (ANA), a federally sponsored program; the Margaret A. Cargill Foundation; the Rasmussen Foundation; the Paul G. Allen Family Foundation; the M. J. Murdock Charitable Trust; a significant private donor base; a corporate donor base; and funding for education programs through the State of Alaska education tax credit, which he said is up for renewal now.

CO-CHAIR PARISH asked if there were peer organizations that were as developed as the Sealaska Heritage Institute.

[8:43:04 AM](#)

DR. WORL answered that there are several cultural organizations in Juneau, for example, the Goldbelt Heritage Foundation. Some regions have cultural organizations. She mentioned the Alaska Native Heritage Center. She boasted that Sealaska Heritage Institute is probably the only entity that focuses on art and has expanded into other areas into which others have not ventured, such as social scientific research. She said Sealaska Heritage Institute is aware of its responsibility to help others develop capacity, because it has seen the benefit of its own programs. She stated, "We know that as a result of our programs, our children are doing better when we integrate language and culture into the educational system." She said, "We have changed federal laws to make sure that we are getting the money." She explained that in the past there have been entities outside Alaska that have received Native education money. She said, "We are thinking of actually forming ... an association of cultural organizations so that we could work ... collectively." She said when the federal government was trying to cut the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute for Museum and Library Sciences (IMLS), she reached out to all the other Native nonprofit organizations to try to get them to write letters. She concluded, "So, they are there, but probably not quite as visible as SHI."

CO-CHAIR PARISH said the Walter Soboleff building is monumental and will be even more striking if the plaza project goes forward. He asked what the expected overall cost of that project is.

[8:45:39 AM](#)

MR. KARINGER answered that the total project cost would be \$8.4 million.

[8:45:57 AM](#)

DR. WORL, in response to a question from Co-Chair Parish regarding art that would be shown in the plaza, said SHI has already contacted various cultural groups and has had a statewide meeting of Native artists with the opening of the mask exhibit. She said Sealaska Heritage Institute plans to open a statewide Native artist committee. She stated, "We focus primarily ... [on] Southeast art and using Northwest Coast art kind of as ... the focal point, but ... I think the Native Artists Park is going to allow us to focus on other Native art."

[8:46:53 AM](#)

REPRESENTATIVE LINCOLN asked, "Are these products available in Juneau if I wanted to get something for home?"

DR. WORL welcomed Representative Lincoln to come down to the Sealaska Heritage store.

REPRESENTATIVE LINCOLN, regarding the products [previously shown in Dr. Worl's photos], asked if the Environmental Protection Agency (EPA) still limits the hunting of sea mammals, such as sea otters, to "people with a quarter blood quantum."

DR. WORL answered that's true. She offered further details related to blood quantum and said she understands there are "ongoing discussions about how to approach that."

[8:47:59 AM](#)

REPRESENTATIVE DRUMMOND said in her six years as a legislator she has watched the changes take place in the area where the Sealaska Corporation Building and Walter Soboleff Building are, and she said she thinks it is a brilliant idea to change the

adjacent parking area into underground parking to utilize the space above and make it more welcoming to pedestrians.

8:49:03 AM

CO-CHAIR PARISH asked what the overall economic benefit to the state would be through supporting other forms of Native art throughout Alaska beside the formline art of Southeast Alaska.

DR. WORL said she does not have hard data but believes the benefit could be quadrupled. She said handmade objects have become popular, and the art of Native people is a sustainable product. She stated her belief that objects, such as a baleen basket, furs from the Interior, and clothing styles can have clear economic impact. She imparted that she was trained as an anthropologist and has studied the mixed economies of rural Alaska, and she said she could see how traditional economies could be modernized through subsistence resources. She said the Sealaska Heritage Institute spends a lot of time looking at federal laws that are barriers to production. The institute is involved in trying to get the Migratory Bird Act amended; it forbids the use of feathers, and Alaska Natives have used feathers for thousands of years. She said, "We can't understand why those feathers can be used in pillows and other kinds of commercial products but can't be used for arts." She said, "We're very involved in the fur Act [and] other Acts that are precluding us from using Native arts, and we think there has to be a change at the federal level in looking at how these communities - these products - can sustain Alaskans." She said it is not only the artisans that can benefit from production. For example, she said two tanneries were supported when SHI was working on the sea otter project. Each tannery has several employees. Infrastructure is needed to market arts. Dr. Worl commended Canada for promoting Inupiat art; the Cape Dorset prints are well-known. She said, "I think our art is great. I think that we have something ... to really offer. ... I love Southwest art, but, you know, you can only use so much turquoise." She stated, "I think if we were able to sit around the table and begin thinking, 'How can we market our Native art?', I think we would have ... a room full of excitement, ... and maybe from that work we can ... monetize what that potential might be." Returning to Co-Chair Parish's query, she stated, "Right now it's a \$500 million industry. I think that we don't have to take 90 years, like they did in Santa Fe, to make ... a Native artists market worldwide."

8:54:18 AM

REPRESENTATIVE TALERICO expressed appreciation for Dr. Worl's "refreshing" opening remarks, which he surmised "brightened everyone's day."

[8:54:46 AM](#)

CO-CHAIR PARISH showed some artwork he owns, a bolo tie made by a student. It is hammered copper formed into an object called a "Tinaa," and there are beads at the end.

[8:55:49 AM](#)

DR. WORL imparted that a Tinaa is a symbol of wealth, commerce, and trade.

CO-CHAIR PARISH thanked Dr. Worl for her presentation.

HJR 30-URGE U.S. SUPPORT OF REFUGEES

[8:56:36 AM](#)

CO-CHAIR PARISH announced that the final order of business would be HOUSE JOINT RESOLUTION NO. 30, Urging the United States Congress to reaffirm the commitment of the United States to promote the safety, health, and well-being of refugees and displaced persons; urging the United States government to uphold its international leadership role in responding to displacement crises with humanitarian assistance and to work with the international community and the United Nations High Commissioner for Refugees to find solutions to conflicts and protect refugees; and urging the President of the United States to continue to mitigate the burden placed on frontline refugee host countries.

CO-CHAIR PARISH explained that the joint resolution had already been heard and reported out of the House Community and Regional Affairs Standing Committee, [as CSHJR 30(CRA), on 2/13/18]; however, the committee had failed to report an accompanying fiscal note. He stated that now there was a zero fiscal note.

[8:57:11 AM](#)

REPRESENTATIVE LINCOLN moved to adopt the zero fiscal note for [CSHJR 30(CRA)]. There being no objection, the fiscal note was adopted to accompany CSHJR 30(CRA).

8:58:00 AM

ADJOURNMENT

There being no further business before the committee, the House Community and Regional Affairs Standing Committee meeting was adjourned at 8:58 a.m.