



101 PREFONTAINE PL S
SEATTLE, WA 98104
4CULTURE.ORG

Doors Open Implementation Plan

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1. Executive Summary

In December 2023, King County passed Ordinance 19710, creating the King County Doors Open cultural access program. This legislation levies a 0.1 percent sales tax in King County to fund arts, heritage, science, and historical preservation nonprofit organizations to increase the public benefits that cultural organizations provide throughout King County.

Ordinance 19710 requires transmittal of an implementation plan to the King County Council. This plan details the Doors Open program priorities and processes for administering funding. It provides an assessment framework for how the program will measurably increase access to cultural offerings for King County residents and visitors, especially those living in underserved areas.

Doors Open maintains and builds upon 4Culture’s core programs that address the critical needs of cultural organizations located in and serving King County. Doors Open allows 4Culture to:

- Enhance and extend the reach and offerings of cultural organizations
- Ensure continued and expanded access to cultural facilities and the programs of cultural organizations by underserved populations
- Provide financial support for cultural organizations to continue and extend the numerous public benefits they provide

Doors Open meets these ordinance-defined goals through six Program Areas: Sustained Support, Public School Cultural Access, Public Free Access, Building for Equity, Countywide Initiatives, and Launch; and two investment areas: Outside of Seattle and Communities of Opportunity. The Implementation Plan allocates projected Doors Open revenue in accordance with Section 8 of Ordinance 19710, as follows:

2024	2025 - 2031
<ul style="list-style-type: none">• 2 percent for repayment of start-up funding;• 3 percent for administrative costs;• The remainder for one-time capital and one-time operating support programs;<ul style="list-style-type: none">○ 10 percent for cultural organizations that serve underserved populations and/or organizations located in Communities of Opportunity, and cultural organizations providing mentoring services○ 25 percent supports organizations outside of Seattle• Any proceeds not distributed to 2024 programs will go to 2025 programs	<ul style="list-style-type: none">• 3 percent for administrative costs;• 72 percent for Doors Open programs, of which 10 percent for cultural organizations that serve underserved populations and/or organizations located in Communities of Opportunity, and cultural organizations providing mentoring services;<ul style="list-style-type: none">○ 15 percent Public school access program○ 3 percent Launch funding○ 10 percent Building for Equity○ 15 percent Public Free Access○ 7 percent Countywide initiatives and projects○ 50 percent Sustained Support• 25 percent for Outside of Seattle, of which, 10 percent for cultural organizations by underserved populations and/or organizations located in Communities of Opportunity

Doors Open Implementation Plan-on-a-Page

	2024 Doors Open Programs ¹		2025-2031: Doors Open ²					
	Capital Facilities	Operating and Program Support	Sustained Support ³	Public School Cultural Access	Public Free Access	Building for Equity	Countywide Initiatives	Launch
Estimated Annual Funding	\$32.9M	\$32.9M	\$48.5M [Ord. 8.B.2.f]	\$14.6M [Ord. 8.B.2.a]	\$14.6M [Ord. 8.B.2.e]	\$9.7M [Ord. 8.B.2.d]	\$6.8M [Ord. 8.B.2.c]	\$2.9M [Ord. 8.B.2.b]
Programming or projects outside Seattle⁴	Minimum of \$8.2M	Minimum of \$8.2M	Minimum of \$24.3M across all programs					
Programming in Communities of Opportunity (COO) or for vulnerable populations⁵	Minimum of \$3.3M	Minimum of \$3.3M	Minimum of \$9.7M across all programs					
Grant Cycle/Timeline	One Time (first awards announced in December 2024)	One Time (first awards announced in December 2024)	Triennial	Annual	Annual	Annual	Annual	Annual
Estimated Number of applicants	175 to 225 projects	<ul style="list-style-type: none"> Heritage: 90 Preservation: 30 Arts: 500 Science and Tech: 80 	<ul style="list-style-type: none"> Heritage: 90 Preservation: 30 Arts: 500 Science and Tech: 80 	350 orgs across four disciplines	300 orgs across four disciplines	200 orgs across four disciplines	50 orgs across four disciplines	25-50 orgs across four disciplines
Primary Program Objective	Funding for building, remodeling, and buying specialized space that houses and facilitates cultural work	Funding to help organizations amplify their programming and support delivery of their mission	Help meet the ongoing needs of cultural organizations	Increase public school student access to cultural educational experiences	Increase access to cultural offerings	Support cultural building projects and create a pathway to equitable facilities funding	Support regional initiatives for cultural workforce development	Ensure that all areas and communities in the county have access to cultural experiences
Key Program Features	<ul style="list-style-type: none"> Project size categories; goal to fund the top 10% to 20% in each category Prioritizes projects that can begin within two years Prioritizes greater % of project funding for projects under \$1M Cultural space contribution requirements for projects greater than \$10M 	<ul style="list-style-type: none"> Low barrier application Panels by discipline 	<ul style="list-style-type: none"> Provides multi-year funding (up to three years) for operations or programming Low barrier application Panels by discipline 	<ul style="list-style-type: none"> Establishes central database Provides funding for cultural education offerings through programs at schools and cultural facilities Provides transportation funding for eligible school districts Helps schools and cultural organizations develop shared learning goals and a program plan 	<ul style="list-style-type: none"> Provides multi-year funding Low barrier application Reimbursement to orgs for the cost of free and reduced programming 	<ul style="list-style-type: none"> Provides multi-year funding Builds on Facilities and Capacity Building programs Adds equitable funding strategies to Equipment, Landmarks Capital, Emergency Capital programs Cultural space contribution requirements for eligible orgs 	<ul style="list-style-type: none"> Multi-year project-based funding for orgs providing services for cultural practitioners Support for workforce and career development 	<ul style="list-style-type: none"> Provides multi-year funding Start-up cost funding Multi-year operating support to new + emerging orgs Funding paired with capacity building + technical assistance

¹ For the purposes of the Implementation Plan, 2024 Doors Open funding amounts assume \$65.7M in revenue for 2024 grants. Actual revenues may be higher or lower. Not included in the 2024 Programs list is start-up and administrative funding (2% and 3% of revenue, respectively).

² For the purposes of the Implementation Plan, 2025-2031 Doors Open funding is an estimated \$100M annual funding. This was the estimate presented and used during the ordinance process. Annual fund projections may be lower or higher. Not included in the 2025-2031 programs list is administrative funding which is up to 3% of revenue, annually).

³ Ordinance 19710 uses the term "operating support" but 4Culture uses the term "sustained support" to describe operational support. Sustained support is used throughout the implementation plan, and it refers to operating support.

⁴ Programming for projects and programs outside Seattle is included in both the 2024 Doors Open program estimated annual funding and the 2025-2031 Doors Open programs estimated annual funding.

⁵ Programming for COO and vulnerable population programming is included in both the 2024 Doors Open program estimated annual funding and the 2025-2031 Doors Open programs estimated annual funding.

	2024 Doors Open Programs ¹		2025-2031: Doors Open ²					
	Capital Facilities	Operating and Program Support	Sustained Support ³	Public School Cultural Access	Public Free Access	Building for Equity	Countywide Initiatives	Launch
Outreach and Engagement Highlights	<ul style="list-style-type: none"> Community Connectors (1:1 pre-submittal application support) Application workshops 4Culture engagement and comms channels 	<ul style="list-style-type: none"> Application workshops Strategic advertising 4Culture engagement and comms channels 	<ul style="list-style-type: none"> Application workshops Strategic advertising 4Culture engagement and comms channels 	<ul style="list-style-type: none"> Leverage 2024 stakeholder outreach PSESD touchpoints District and school outreach 4Culture engagement and comms channels 	<ul style="list-style-type: none"> Strategic advertising 4Culture engagement and comms channels 	<ul style="list-style-type: none"> Community Connectors Application workshops 4Culture engagement and comms channels 	<ul style="list-style-type: none"> Application workshops Strategic advertising 4Culture engagement and comms channels 	<ul style="list-style-type: none"> Community Connectors Strategic advertising 4Culture engagement and comms channels

23 2. Implementation Plan Background and Overview

24 A. Introduction to Cultural Access Programs

25 In 2015, the Washington State Legislature passed ESHB 2263 which provides for the creation of local
26 cultural access programs.⁶ The law allows Washington counties to create cultural access programs that
27 provide funding for public school access to arts, science, and heritage organizations and for cultural
28 organizations to provide public benefits.

29 Washington’s cultural access law was modeled after the Denver Scientific and Cultural Facilities District
30 (DSCF), which was created in 1989 and is funded through a 0.1 percent sales tax collected in the seven-
31 county Denver, Colorado metropolitan area.⁷

32 In King County, the program can be funded by up to 0.1 percent of sales tax for seven years, after which
33 it may be renewed. The funds must be used for public benefits and may not supplant county and state
34 funds customarily provided to cultural organizations.

35 In April 2023, the state passed HB1575 which changed state law⁸ to allow for county legislative
36 authorities to impose a cultural access program sales tax of up to 0.1 percent by ordinance.
37 Additionally, if a county has not imposed a cultural access program sales tax by December 31, 2024, a
38 city within that county may do so. The statute does not allow a county and city within that county to
39 concurrently impose a cultural access program sales tax.

40 B. Overview of 4Culture

41 In 2002, King County created the Cultural Development Authority of King County, commonly known as
42 4Culture, in order “to support, advocate for and preserve the cultural resources of the region in a
43 manner that fosters excellence, vitality and diversity.”⁹ 4Culture replaced the functions of King County's
44 former Office of Cultural Resources in order to exercise the powers vested in public development
45 authorities under state law and realize operating efficiencies through operating independently of county
46 government.¹⁰

47 4Culture’s name was derived from the agency's four, original cultural programs.

- 48 • **Arts.** 4Culture provides capital and operating grant funding for individual artists, groups, and
49 community organizations.
- 50 • **Heritage.** 4Culture provides capital and operating grant funding for organizations focused on
51 building the historical record, preserving, and enhancing the character of the region, and sharing
52 local heritage resources.
- 53 • **Preservation.** 4Culture provides project, capital, and operating support to aid in the historic
54 preservation of buildings, neighborhoods, and landscapes. The organization also provides
55 support for heritage tourism for King County communities.

⁶ RCW chapter 36.160

⁷ <http://scfd.org/>

⁸ RCW 82.14.525

⁹ See generally KCC chapter 2.49 and KCC 2.49.030 specifically

¹⁰ [King County - File #: 2002-0365](#)

56 • **Public Art.** 4Culture manages the County’s 1% for Art program and manages public art
57 installations and the King County Public Art Collection on behalf of King County government.

58 These cultural programs are established in the King County Code (KCC) chapter 2.48, which also states
59 that 4Culture is responsible for administering grants to cultural organizations, groups, public agencies,
60 and individuals in King County. Those grant programs are categorized into the areas of support for
61 projects, buildings and equipment, and operations and are to be administered according to code
62 provisions and guidelines and procedures adopted by 4Culture.

63 With Doors Open, 4Culture will include Science in its cultural funding program list.

64 **4Culture Governance and Accountability**

65 4Culture is governed by a fifteen-member Board of Directors. Directors are to have a demonstrated
66 commitment to and knowledge of cultural resources, be active and experienced in community and civic
67 issues and concerns and can evaluate the needs of cultural constituencies in the region. Directors must
68 be residents of King County and are to be chosen to reflect the geographic and cultural diversity of the
69 County.¹¹ Directors are appointed by King County Councilmembers and the Executive and confirmed by
70 the Council.¹²

71 **C. Foundational Policies and Plans**

72 The following policies and plans are central to 4Culture’s existing programming and operations and are a
73 reference point for the history of cultural development policy in King County.

- 74 • [Charter and Bylaws of the Cultural Development Authority of King County](#) (last updated October
75 9, 2019, through Ordinance 19036)
- 76 • 2019 King County 4Culture Task Force Briefing Book and Report
 - 77 ○ The Briefing Book supported the 27-member King County 4Culture Task Force, charged
78 with assessing and evaluating 4Culture’s governance structure, processes, and practices
79 through an equity and social justice lens.
 - 80 ○ The Report, authored by Janet Brown, former President of Grantmakers in the Arts and
81 a nationally known facilitator and consultant, included detail on the community
82 meetings and listening sessions conducted by the Task Force, an overview of 4Culture
83 operations, and recommendations for 4Culture moving forward. The document also
84 includes a comparison of 4Culture with organizations across the United States focused
85 on People of Color/Native organizations, small-midsized organizations, and communities
86 outside urban centers.
- 87 • [2019 Building for Equity Agreement for Implementation](#) (Ordinance 18939): legislation enabling
88 4Culture to partner with King County in using an advance on future lodging tax proceeds to fund
89 Building for Equity, a \$20 million equity-based cultural facilities program.
- 90 • [2020 King County Cultural Health Study](#)
 - 91 ○ In 2018, 4Culture embarked on a two-year endeavor to research and analyze the
92 cultural health of the county. Staff conducted a listening session tour, compiled award

¹¹ Ordinance 19036, Attachment A, Section 5.2.B

¹² Ordinance 19036, Attachment A, Section 5.2.D and 5.2.E

- 93 information from cultural funders, synthesized city-level cultural planning, and
 94 documented existing cultural infrastructure.
- 95 ○ The findings are the basis for the Doors Open Recommended Spending Plan, as
 96 presented to the Executive and King County Council beginning in 2022 and led to the
 97 development of the Doors Open ordinance in late 2023.
 - 98 ● [2020 4Culture Strategic Plan/King County's Cultural Plan](#) (extended through December 2024 by
 99 the 4Culture Board of Directors)
 - 100 ● [2020 King County Cultural Education Study](#): A Countywide Analysis of K-12 Students Access to
 101 Cultural Education and Community Assets
 - 102 ● [2021 4Culture COVID-19 Recovery Framework](#): 4Culture convened a diverse group of cultural
 103 sector leaders to share their concerns and ideas for the future, and to develop a roadmap for
 104 rebuilding the sector during and after the pandemic.
 - 105 ● [2023 King County Doors Open Ordinance](#) (Ordinance 19710): Legislation, decades in the making,
 106 that created the King County Doors Open cultural access program and imposed a 0.1 percent
 107 sales tax increase in King County to fund the program.

108 **D. Ordinance Requirements Crosswalk**

109 The Doors Open Implementation Plan is in accordance with the requirements laid out in Ordinance
 110 19710.

Overarching Requirement	Program Area	Ordinance location	Implementation Plan location
Itemization of start-up costs	Administration	Section 8. A.1	Appendix A
Program descriptions	2024 Capital Grant	Section 4. A.2 a-h	Section 4. A
	2024 Operating Grant	Section 4. A.2 a-h	Section 4. B
	Sustained Support	Section 4. A.1 f	Section 5. A
	Public School Cultural Access	Section 4. A.1 a	Section 5. B
	Public Free Access	Section 4. A.1 e	Section 5. C
	Building for Equity	Section 4. A.1 d	Section 5. D
	Countywide Initiatives	Section 4. A.1 c	Section 5. E
	Launch	Section 4. A.1 b	Section 5. F
	Increasing capacity outside of Seattle	Section 8.B.3	Section 5.G
Assessment Report	Administration	Section 9 D.2 a-g	Section 6

111 **E. Doors Open Framework Overview**

112 Doors Open builds upon 4Culture's core programs that address the critical needs of cultural
 113 organizations located in and serving King County. Doors Open allows 4Culture to:

- 114 ● Enhance and extend the reach and offerings of cultural organizations
- 115 ● Ensure continued and expanded access of underserved populations to cultural facilities and the
 116 programs of cultural organizations.
- 117 ● Provide financial support for cultural organizations to continue and extend the numerous public
 118 benefits they provide

119 Doors Open meets these goals through six Program Areas: Sustained Support, Public School Cultural
120 Access, Public Free Access, Building for Equity, Countywide Initiatives, and Launch; and two investment
121 areas: Outside of Seattle and Communities of Opportunity.

122 The sales tax is expected to generate approximately \$716 million in revenue between April 2024 and
123 March 2031, according to the King County Office of Economic and Financial Analysis's August 2024
124 forecast.¹³ For the purposes of the Implementation Plan, 4Culture is using an annual estimated funding
125 of \$72 million for 2024 and \$100 million for years 2025 and beyond. Annual projections may be lower or
126 higher but all percentages for allocations will be applied as proscribed in the ordinance.

127 The following plan allocates projected Doors Open revenue in accordance with Section 8 of Ordinance
128 19710, as follows:

129 **2024**

- 130 • 2 percent for repayment of start-up funding;
- 131 • 3 percent for administrative costs;
- 132 • The remainder for one-time capital and one-time operating support programs;
 - 133 ○ 10 percent for cultural organizations by underserved populations and/or organizations
 - 134 located in Communities of Opportunity, and/or cultural organizations providing mentoring
 - 135 ○ 25 percent supports organizations outside the city of Seattle
- 136 • Any proceeds not distributed to 2024 programs will go to 2025 programs

137 **2025 - 2031**

- 138 • 3 percent for administrative costs;
- 139 • 72 percent for Doors Open programs (percentage breakdown in sub-bullets), of which 10 percent
140 must go to cultural organizations serving vulnerable populations and/or organizations located in
141 Communities of Opportunity, and/or cultural organizations providing mentoring; Ordinance 19710
142 defines vulnerable populations as including but not limited to, veterans, seniors, unhoused
143 individuals or individuals at risk of becoming unhoused, individuals experiencing mental illness or
144 substance use disorders, individuals with disabilities, households with an annual income at or below
145 eighty percent of the area median income, survivors of domestic violence, communities at risk of
146 gun violence, or justice-system impacted youth or youth at risk of being impacted by the justice
147 system;
 - 148 ○ 15 percent Public school access program
 - 149 ○ 3 percent Launch funding
 - 150 ○ 10 percent Building for Equity
 - 151 ○ 15 percent Public Free Access
 - 152 ○ 7 percent Countywide initiatives and projects
 - 153 ○ 50 percent Sustained Support
- 154 • 25 percent for programming outside the city of Seattle, of which 10 percent must go to cultural
155 organizations serving vulnerable populations, organizations located in Communities of Opportunity,
156 and/or cultural organizations providing mentoring services

¹³ [Office of Financial and Economic Analysis](#)

Ordinance Objective and Program/Investment Area Crosswalk

Doors Open Primary Objectives per Ordinance	Program and Investment Areas							
	Sustained Support	Public School Cultural Access	Public Free Access	Building for Equity	Countywide Initiatives	Launch	Outside of Seattle	Communities of Opportunity
Enhance and extend the reach and offerings of cultural organizations				X	X	X		
Ensure continued and expanded access by underserved populations to cultural facilities and the programs of cultural organizations		X		X			X	X
Provide financial support for cultural organizations to continue and extend the numerous public benefits they provide	X		X	X				

157 The Doors Open Ordinance (Ordinance 19710) eligibility excludes municipalities, individual cultural
158 practitioners, radio stations, newspapers, and magazines from receiving any proceeds from the taxes
159 imposed under the Ordinance 19710.¹⁴ 4Culture will reorient its Lodging Tax to better support these
160 ineligible entities.

161 ~~The Doors Open Ordinance (Ordinance 19710) provides, among other things, for a 2024 One-Time~~
162 ~~Operating Support grant program with a one-time annual application process. KCC 2.48.108 and KCC~~
163 ~~2.48.109 direct 4Culture to administer the Lodging Tax funded Sustained Support Programs through a~~
164 ~~biennial application process.~~ 4Culture intends to administer the Doors Open funded Sustained Support
165 Program through a triennial application process. ~~To bring the application and contract period of these~~
166 ~~programs into alignment, the 2024 Lodging Tax funded Sustained Support Program will be a one-time~~
167 ~~annual application process, and from 2025 onward, a triennial application process will apply.~~⁴⁵ To that
168 end, 4Culture engaged in an application process in the Fall of 2024 and announced awardees for three-
169 year grants in December 2024. However, the first year of this three year grant award will be supported
170 by the 2024 One-Time Operating Support program and the contracts and payments for these one-time
171 grants will be subject to the provisions of Section 4. B., whereby 4Culture will contract with and
172 distribute one-time payments to the awardees of the 2024 One-Time Operating Support grants by the
173 end of the second quarter of 2025. The remaining 2 years of the Sustained Support grant awards will be
174 subject to the provisions of Section 2. K.

175 To maximize awards, 4Culture may leverage the Doors Open program (2025-2031) with the Lodging Tax
176 funded Sustained Support Programs. In 2024, KCC 2.48.108 and KCC 2.48.109 were amended to allow
177 for a triennial application process for the Lodging Tax funded Sustained Support Programs.

178 Guidelines for eligible expenditures for each Doors Open program will be developed consistent with
179 chapter 36.160 RCW, Ordinance 19710, and other applicable state and local laws, and will be provided in
180 the announcement of each program, prior to the opening of the application, and will also be available in
181 all materials and technical assistance made available during the open application period for each
182 program.

183 F. Doors Open Impact

184 Doors Open Program funding will transform King County's cultural landscape by expanding cultural
185 organizations' operations, offering discounted and free admission, supporting public school cultural
186 access programs, and building and expanding facilities for cultural activities. Investing in cultural
187 organizations through the Doors Open Program enriches the lives of King County residents and cultural
188 practitioners and contributes to building healthy and resilient communities that thrive on diversity and
189 creativity.

190 The Doors Open Program can lead to:

- 191 • **Economic Growth.** Cultural organizations contribute to local economies by creating jobs,
192 increasing tourism opportunities, and stimulating related industries such as hospitality and
193 retail.

¹⁴ Other entities ineligible for Doors Open proceeds include state agencies and organizations that raise funds for redistribution to cultural organizations.

⁴⁵ ~~Subject to changes to KCC 2.48.108 and KCC 2.48.109 to allow for triennial application cycles.~~

- 194 • **Community Engagement.** Greater participation in cultural programming fosters residents' sense
195 of belonging and connection.
- 196 • **Community Cohesion.** Cultural organizations promote understanding and collaboration among
197 different communities.
- 198 • **Educational Opportunities.** Investment in cultural organizations provides valuable learning
199 experiences that foster creativity and critical thinking skills for all age groups.
- 200 • **Enhanced Quality of Life.** Access to arts and culture promotes mental health, social connection,
201 and well-being.
- 202 • **Innovation and Creativity.** Investments in cultural organizations enhance the creative
203 ecosystem, driving innovation and attracting talent to the region.

204 Investing in cultural organizations is vital for fostering vibrant, inclusive communities and enhancing the
205 quality of life for King County residents. Cultural organizations are critical in providing access to the arts,
206 preserving heritage, and promoting diversity.

207 **G. Criteria for Awarding Proceeds**

208 4Culture will evaluate grant applications by a set of criteria specific to the objectives of each grant
209 program. The criteria for awarding proceeds will help produce the transformational impact expected for
210 King County's cultural landscape. The definitions for the criteria used throughout the Doors Open
211 Program are:

- 212 • **Discipline-specific or program-specific priorities:** Priorities that are specific to each cultural
213 discipline or program that will be identified and listed in the guidelines for each application.
214 These priorities may change from application cycles through a process involving 4Culture staff,
215 advisory committees, and the 4Culture Board. An example is the arts priority of "artistic
216 substance" for an operating grant that would evaluate how an applicant provides services that
217 are robust, creative, and engaging with the community.
- 218 • **Economic Impact:** Includes direct impacts like how the applicant's project enhances the local
219 economy, including staff and contractors employed, volunteer hours and in-kind donations
220 leveraged, and other economic multipliers that accrue to King County, and indirect impacts like
221 increasing commercial activity, activating physical spaces, and enhancing the vibrancy of
222 communities.
- 223 • **Emergency:** A pressing situation that would cause a facility or landmark to be threatened, or to
224 suffer severe economic consequences due to conditions outside of the applicant's control. May
225 also include a threat to the safety of patrons or staff. A catastrophic event or natural disaster
226 may constitute an emergency.
- 227 • **Equity:** The applicant's focus on marginalized communities, especially communities that are
228 disproportionately impacted by structural racism.
- 229 • **Feasibility:** The applicant's ability to administer and complete the project within the budgetary,
230 logistical, and time constraints described in the application.
- 231 • **Community Impact:** How the community would benefit from program investments, extent of
232 coverage for geographically underserved communities, and how the work described in the
233 application would affect the applicant's future sustainability and ability to improve or secure
234 facilities.

- 235 • **Project Impact:** For programming grants, how the project will create positive change to meet
236 the needs of the communities being served. For capital projects, how the project will increase
237 access to cultural facilities.
- 238 • **Public Benefit:** A description of the public benefits from Ordinance 19710 that the applicant
239 would provide through programs, activities, and services.
- 240 • **Qualifications:** The applicant's ability to assemble a qualified and prepared project team.
- 241 • **Quality:** The thought and reasoning the applicant has put into the project planning. This
242 criterion may also include how community input has informed the applicant's needs assessment
243 and the prioritization of project outcomes. For capital grant applications, this criterion includes
244 how the project relates to the applicant's ability to secure or improve facilities in the future, as
245 well as how the facility project is designed to help an applicant fulfill their organizational mission
246 and address social, economic, and/or environmental challenges.
- 247 • **Resilience:** The applicant has clearly stated plans to remain in operation, has demonstrated
248 organizational adaptability to changes in the community, and shown responsiveness to the
249 community's needs.
- 250 • **Unforeseen Opportunity:** An opportunity that was not available at the time of the last
251 application deadline and that will no longer be available to the applicant by the next application
252 deadline. It will also allow an organization to significantly advance its goals and mission.

253 H. Doors Open Public Benefit Reporting Framework

254 For decades, 4Culture has defined Public Benefit as the opportunity for King County residents and
255 visitors to access and engage in arts and other cultural activities, events, communities of practice,
256 historic and cultural spaces, and works of public art related to our program areas. Public Benefit is a
257 service requirement for all recipients of public funding from 4Culture. Put simply, public benefit makes it
258 easier to experience culture.

259 As stated in Ordinance 19710, all Doors Open grant recipients must meet at least one General Public
260 Benefit requirement and one Equity or Geographic Inclusion Benefit requirement.

261 General Public Benefits

- 262 1. Providing low-barrier opportunities for everyone in the county to take part in the region's
263 cultural life and participate in cultural programs;
- 264 2. Providing performances and programs throughout the county, directly in and for local
265 communities, or through partnerships between and among cultural organizations;
- 266 3. Providing cultural educational programs and experiences at a cultural organization's own
267 facilities or in schools or other cultural facilities or venues;
- 268 4. Bringing cultural facilities and programming into compliance with access requirements of the
269 Americans with Disabilities Act;
- 270 5. Supporting cultural organizations that strive to engage traditional cultures and crafts;
- 271 6. Presenting free cultural festivals;
- 272 7. Providing free events, programing, and educational materials, which enhance a cultural
273 experience either before or after, or both, attending an exhibit, performance, or event;
- 274 8. Providing arts, science, and heritage career building opportunities for youth through internships
275 and apprenticeships or other means;

- 276 9. Establishing partnerships between cultural organizations or other cultural institutions to present
277 new multidisciplinary cultural experiences;
- 278 10. Implementing organizational capacity-building projects or activities that a cultural organization
279 can demonstrate will enhance the ability of that cultural organization to execute community
280 outreach, communications, and marketing strategies to attract and engage county residents
281 with opportunities for access to cultural experiences and with emphasis on underserved
282 communities; and
- 283 11. Implementing organizational capacity-building projects or activities that a community-based
284 cultural organization can demonstrate will enhance the ability of that cultural organization to
285 provide or continue to provide meaningful public benefits not otherwise achievable.

286 **Equity Inclusion Benefits**

- 287 1. Providing free or low-cost attendance to cultural organizations and cultural facilities for county
288 residents who have economic, geographic, and other barriers to access;
- 289 2. Providing free access to curriculum-related arts, science, and heritage programs for public
290 school students throughout the county at school and at cultural sites with emphasis on
291 underserved students;
- 292 3. Increasing the diversity of staff and governing boards of cultural organizations;
- 293 4. Increasing opportunities for access to cultural facilities, programs, and services for diverse and
294 underserved populations and communities;
- 295 5. Broadening cultural programs and provide programming that appeals to diverse populations
296 within the county;
- 297 6. Increasing investment in programs and organizations that represent and reflect the diversity of
298 the county; and
- 299 7. Planning and implementing cultural programs or collaborating with other cultural organizations
300 to extend the reach and impact of cultural programs to diverse and underserved populations
301 and communities.

302 **Geographic Inclusion Benefits**

- 303 1. Planning and implementing cultural programs and activities outside established cultural centers;
- 304 2. Partnering with other cultural organizations on cultural programs and activities outside
305 established cultural centers, through direct investment or in-kind support, on priority projects
306 and initiatives;
- 307 3. Providing cultural programming to communities outside the city in which a cultural organization
308 is primarily located, either directly or in partnership with other cultural organizations, or public
309 schools, or through other means.

310 **Public Benefit Reporting Standards for Funded Organizations**

311 4Culture will incorporate the Doors Open discernible public benefit categories and requirements into its
312 established contracting process, described in [Contract and Payment Process section](#). The grant contract
313 is where the public benefit requirements are first documented, and cultural organizations report on
314 their public facing activities in their payment request. Public benefit reporting allows grantees to list
315 attendance and participation numbers, provide a narrative evaluation of their activities, attach any
316 necessary documents including photos, budgets, and proof of acknowledgment of 4Culture's support.

317 As an agency, 4Culture values that it eases the reporting burden for grantees. 4Culture collects only
318 needed information so that it can determine overall impact and learn how best to leverage resources for
319 deeper investment in the arts, culture, and science fields.

320 **I. Equity Priorities**

321 4Culture's vision statement is "We envision a vibrant county where culture is essential and accessible to
322 all." To advance that vision, 4Culture has adopted practices to increase equity in grant allocations. Grant
323 applicants are asked to describe how their programming addresses underserved populations such as
324 racial and ethnic minorities and people with disabilities. Applicants for capital project funding must
325 complete an "equity in development and construction assessment" to consider equity-focused priorities
326 in project development.

327 **Investments in Geographic Inclusion and Equity**

328 4Culture recognizes that where a cultural organization is based or provides its services, as well as the
329 communities it serves, can affect access to funding and other resources. To take a step towards
330 balancing these disparities, 4Culture awards equity and geographic inclusion investments to cultural
331 organizations that are based in parts of King County that are less served by other funding sources, and
332 to cultural organizations that specifically serve vulnerable communities. The investments are added as
333 bonuses in addition to the programmatic grant awards these organizations receive.

334 ***Improving Cultural Experiences for People with Disabilities***

335 An example of 4Culture's equity priorities in action is how 4Culture's policies encourage cultural
336 organizations to improve cultural experiences for people with disabilities. A disability is any physical or
337 mental condition that makes it more difficult for the person to do certain activities and interact with the
338 world around them. Disabilities may affect a person's vision, movement, sensitivity to stimuli, hearing,
339 thinking, remembering, learning, communicating, health, mental health, and social relationships.

340 4Culture collects and analyzes aggregated disability data for organizations and individuals they fund,
341 4Culture staff, Board members, grant review panelists, and on-site reviewers. 4Culture uses the data to
342 understand funding disparities and inform grantmaking practices and processes and outreach and
343 engagement strategies.

344 Additionally, serving people with disabilities is one component of the criteria 4Culture uses to determine
345 whether organizations are eligible for an equity investment added to their grant award and for equity
346 points awarded when scoring grant applications.

347 Cultural organizations must provide and report on public benefits to be eligible for 4Culture funding.
348 Among the public benefits cultural organizations can choose to provide and report on are, bringing
349 cultural facilities and programming into compliance with access requirements of the Americans with
350 Disabilities Act, and activities to improve cultural access for people who face barriers to access and are
351 underserved.

352 All grant review panelists undertake anti-bias training that covers the topic of ableism.

353 **J. Application, Panel, Approval, and Award Process**

354 4Culture will use the agency's established application, panel, approval, and award process for
355 administering Doors Open programs.

356 4Culture accepts applications through 4Culture's online application portal. Applicants can create a
357 profile on the portal to streamline the process for submitting additional applications.

358 4Culture program managers first review all applications to ensure eligibility. Program managers then
359 facilitate panels of peer reviewers, which change for each award cycle. Peer review panelists review and
360 rate applications. Panelists are not required to come to consensus, but to provide their own unique
361 perspectives. Panelist scores are aggregated to create a final score for each application. Panels will
362 recommend a final slate of projects and funding, which then progresses to the standing Advisory
363 Committee for the cultural discipline relevant to the grant pool (Arts, Heritage. And Preservation).

364 For each grant program, the Advisory Committees receive a presentation on the application process,
365 applicant pool, panel process, and recommendations for the award slate. The Advisory Committees
366 have a chance to review the recommendations and ask questions. The Advisory Committees then vote
367 to move the award recommendations as presented or with modifications on to the 4Culture Board for
368 final review and approval. Applicants are notified of their awards after the Board gives final approval for
369 funding. Peer review panels and Advisory Committees consist of working professionals in the fields
370 4Culture funds, and who represent all parts of King County, sizes of organizations, and different points
371 of view. 4Culture's mission, vision, and values direct that that composition of peer review panels and
372 advisory committees include consideration of representation of historically underrepresented and
373 underserved populations, including racial and ethnic minorities and people with disabilities.

374 Each Doors Open program and application review panel shall receive direction to meet the 10 percent
375 and 25 percent minimum requirements. If a program cannot meet the requirement, 4Culture will work
376 to reallocate the funds within the pool of eligible applicants or to other Doors Open programs to ensure
377 that the overall 10 percent and 25 percent program minimums are met. 4Culture will notify the Sound
378 Cities Association (SCA) Executive Director when a program is unable to meet the 25 percent minimum.
379 Separately and in addition, 4Culture will also engage with SCA and 4Culture's Local Arts Agencies
380 network on the challenges experienced in allocating the 25 percent, as part of 4Culture's efforts to
381 improve upcoming program allocation processes and outreach.

382 **Continuous Improvement of the Application Process**

383 4Culture commits to continuous improvement of the grant application process throughout
384 implementation of Doors Open. It is 4Culture's practice to do post-panel exit surveys with applicants
385 and solicit feedback from program staff. The feedback is used to make program or application
386 improvements. 4Culture also applies feedback collected from grantees at the invoicing stage.

387 **K. Contract and Payment Process**

388 Except for the 2024 One-Time Operating Support program,¹⁶ 4Culture will use the following established
389 contract and payment process for all Doors Open programs.

¹⁶ The contract and payment process for the 2024 One-Time Operating Support program is described in Section 4.B.

390 Once the 4Culture Board provides final approval for funding recommendations, 4Culture Program
391 Managers will work with each applicant to develop a Scope of Services and a Public Benefit agreement
392 for the grant contract that will be signed by both the grant recipient and 4Culture. For ease of
393 administration, 4Culture will use a contract template. 4Culture will structure multi-year general
394 operating contracts to provide for annual adjustments of contract payments based on the federal
395 Bureau of Labor Statistics Consumer Price Index for all Urban Consumers for the Seattle area (CPI-U-
396 Seattle).

397 Once the contract has been signed by both parties, invoices may be made to request reimbursement for
398 qualifying expenses. When cultural organizations develop a Scope of Services, they can include a plan
399 for a payment schedule that reflects the eligible expenses incurred on or after the award date and the
400 organization's timeline for providing public benefits. Cultural organizations can submit invoices for
401 partial or final payments.

402 ~~Due~~As a best practice to ~~state-law restrictions~~steward public funds, 4Culture generally provides funding
403 on a reimbursement basis, which means 4Culture provides funding for completed work, and not future
404 work. The value of the cultural organization's invoice must be equal to, or more than, the expenses
405 related to providing the organization's public benefit.

406 Cultural organizations will be required to submit a set of documents along with each invoice:

- 407 • A report that demonstrates the cultural organization's public benefit, including for incremental
408 payments
- 409 • Examples of 4Culture acknowledgement via marketing or publicity materials
- 410 • Digital images documenting the project activities, including photo credits, permission to publish,
411 and captions.

412 The process typically progresses along the following timeline.

413 ***3 months after the grant deadline***

- 414 • Program staff draft the Scopes of Service and forward to awardees for review and editing. Once
415 this editing/review process is complete, the Scope of Service is entered into 4Culture's CRM.
- 416 • 4Culture's Finance Team prepares the final contract document and sends it out for electronic
417 signature. Contracts are signed by the recipient, initialed by 4Culture's Controller (after checking
418 all required documents are on file) and signed by the Executive Director.

419 ***4-18 months after the grant deadline***

- 420 • Awardees submit invoices through 4Culture's online portal (either partial or final), and staff
421 review invoices for accuracy and required supporting materials (e.g., report on project activities,
422 invoices/receipts, proof of 4Culture recognition, and photo documentation).
- 423 • Invoice payments typically happens within 3-5 weeks.
- 424 • Once final invoices are submitted, the contract is closed out in the CRM and in the accounting
425 department's system.
- 426 • If awardees don't request reimbursement for the full amount, the program staff will confirm
427 with the awardee that all funds will not be used and notify Accounting that the funds will not be
428 distributed.

429 **L. Leveraging 4Culture’s Strengths**

430 4Culture’s long history as public cultural funder means that it has developed relationships with cultural
431 groups and communities throughout the County. For Doors Open, 4Culture will leverage its existing
432 infrastructure – administrative, financial, and social – and strengthen it with the incredible opportunities
433 that this new source of funding will provide.

434 **Established Engagement and Communications Channels**

435 For every grant and public art program, 4Culture’s Communications department works with grant
436 managers to identify the audiences to reach to increase applications and recipients. The strategies
437 employed are often specific to each program, and include targeted outreach to underserved
438 communities, language communities, and communities specific to the discipline of the grant.

439 4Culture maintains an online list of its current, upcoming, and ongoing funding opportunities. The
440 4Culture website will be updated to include funding opportunities and associated timelines and grant
441 award announcements for the Doors Open program.¹⁷ Additionally, 4Culture will develop a listserv
442 where interested community members may subscribe to electronically receive this information as well
443 as general Doors Open program updates.

444 **Equity Priorities for Outreach, Engagement and Communications**

445 In 2020, to align the communications work with 4Culture’s racial equity goals, 4Culture’s
446 communications team set a goal to reach Black and Indigenous communities for every grant program.
447 Since that time, with the addition of geographic inclusion and equity investments, and other efforts to
448 lead with racial equity in our programming, 4Culture has seen increases in funding totals to these
449 communities. Since 2021, 4Culture’s demographic data shows that the percentage of applications and
450 recipients in King County Spanish-speaking and AAPI communities is lower than the population rate in
451 King County’s census data. Because of this, we have increased outreach to these communities and plan
452 to continue to focus on these areas.

453 In 2020, with the shutdown of in-person outreach due to the pandemic, 4Culture instituted a language
454 access policy and a communications campaign to explain to the public that anyone with language-access
455 needs can contact hello@4Culture.org and our main phone line to request translation services. This
456 messaging was translated into King County’s five most spoken languages. Staff handle these requests to
457 make sure the person’s needs are met and tracked through the entire process. This has resulted in
458 mainly ASL, Spanish, and Chinese translations services for grant workshops, information sessions, and
459 print translation.

460 In implementing the Doors Open program, 4Culture will also seek to increase outreach, engagement,
461 and participation to include LGBTQ+, the disability community, youth, and immigrant and refugee
462 populations.

¹⁷ 4Culture. Year At-A-Glance. URL: <https://www.4culture.org/grants-artist-calls/year-at-a-glance/>. Last accessed on October 8, 2024.

463 **4Culture's Outreach Engagement Strategies**

464 The following sections outline several of the
465 outreach and engagement strategies 4Culture uses
466 in its engagement work and will employ for Doors
467 Open.

468 *Content Focused Strategies*

- 469 • Listening Sessions
- 470 • Grant Workshops
- 471 • General Information Sessions
- 472 • Website, email, and social media

473 *Visibility Focused Strategies*

- 474 • Hello 4Culture outreach events
- 475 • Tabling at community events
- 476 • Print and online advertising and
477 promotional materials

478 *Language Focused Strategies*

- 479 • Partner with community organizations and ambassadors for outreach events and workshops
- 480 • Community-based advertising
- 481 • Translated materials and subtitled online workshops

482 *Geographic Access Focused Strategies*

- 483 • Partner with organizations and individuals to increase visibility.
- 484 • Advertise grants in community news outlets and blogs.

485 *BIPOC Community Focused Strategies*

- 486 • Partner with organizations and individuals to increase visibility.
- 487 • Advertise grants in BIPOC community media serving King County.

488 **Strategies in Action**

489 *Hello 4Culture*

490 In 2025, 4Culture will re-launch its monthly community outreach series, [Hello 4Culture](#) to focus on
491 Doors Open. Pre-COVID, our Hello 4Culture program took us to cities and towns across King County to
492 hear the community's ideas, questions, and concerns. Communities with the least access to 4Culture's
493 resources and the lowest number of applicants and recipients were prioritized by analyzing 4Culture and
494 King County census data.

495 In 2020, 4Culture moved the outreach series online and partnered with cultural organizations across
496 King County and Washington State to provide monthly info sessions on topics ranging from COVID relief
497 funding applications to mutual aid for artists.

Example Outreach Partnerships

- Se Habla Media
- Wa Na Wari Walk the Block
- Rainier Valley Creative District Artist Resource Fair
- Artist of Color Expo and Symposium
- Nepantla Cultural Arts Gallery
- El Rey 1360 AM
- Local Services, Unincorporated King County
- Cinco de Mayo, Redmond
- Federal Way Community Festival
- Kenmore Town Square

498 For Doors Open, Hello 4Culture will focus ordinance objectives to reach economically and geographically
499 underserved communities and locations. To do this, 4Culture will leverage the [Communities of](#)
500 [Opportunity Composite Index Map](#) and will continue to develop multilingual materials and language
501 access practices.

502 *Tabling and Outreach Events*

503 4Culture regularly tables at community events where the cultural sector is the main audience and is
504 expanding to science and technology education events. We also table at community events focused on
505 serving BIPOC and rural communities located in King County.

506 *Email and Social Media*

- 507 • Email announcement to past applicants
- 508 • Announcements in eNews (usually twice during lifecycle of grant)
- 509 • Posted to social media (x, Facebook, Instagram)
- 510 • Announced in community news outlets and blogs to reach all geographic areas of King County,
511 examples include Bellevue Reporter (and all Sound Publishing online and print outlets),
512 Shoreline Area News, I Love Kent, and related South King County affiliate blogs.

513 *Technical Assistance*

514 4Culture uses a variety of methods to make sure that each program’s potential applicants have ample
515 opportunities to get their questions answered, such as through the following resources:

- 516 • [Online and in-person grant application workshops](#) (free, drop-in, events held throughout the
517 County); and
- 518 • [Manage Your Grant](#) resource page, a dedicated spot for applicants to track their application and
519 make sure they have everything they need for a successful grant process.

520
521 4Culture’s website is accessible for the vision-impaired, including all linked PDF documents. ASL
522 translation services are available on request. 4Culture commits to removing linguistic, cultural, and
523 procedural barriers in applying for Doors Open funding opportunities that organizations commonly face
524 in successfully applying for government funding and will solicit community feedback for continued
525 improvements and incorporate learnings from its broader community outreach and engagement efforts.

526 **M. Support Network Consulting Roster**

527 The increased funding available through Doors Open will greatly impact cultural organizations. While we
528 anticipate most of these impacts being positive, it’s possible that within these moments of tremendous
529 organizational growth, change, and evolution, many organizations will face unique challenges and
530 unfamiliar risks. 4Culture plans to provide additional scaffolding and support to help organizations
531 manage the risk and opportunities associated with the potential influx of increased funding. 4Culture
532 will support cultural organizations needing consulting assistance for crisis situations by referring them to
533 the consultant roster and funding some hours of consulting assistance.

534 Cultural organizations will have access to a consultant roster and will receive an allocation of consultant
535 hours based on their eligibility, with the intent that all grantee organizations will have the opportunity to
536 access consultant services through the roster and that organizations are allotted an appropriate number

537 of hours to meet their stated need. Organizations that choose not to use the entirety of their allotted
538 consultant hours will agree to allow those hours to be allotted to other grantees requesting consultant
539 time. Below are the anticipated roster topic areas with topics specific to emergency/crisis needs
540 highlighted.

541 **Roster Topic Areas**

- 542 • Financial Emergency Planning
- 543 • Cultural Facilities
- 544 • Strategic Planning
- 545 • Organizational Design and Management
- 546 • Financial Planning and/or Strategy
- 547 • Human Resources
- 548 • Interpretive Planning
- 549 • Leadership and Board Optimization
- 550 • Board/Board Relations
- 551 • Communications, Marketing, Branding
- 552 • Fundraising/Development
- 553 • DEAI
- 554 • Legal Services
- 555 • Accessibility (language, ADA, facilities, mobility)

556
557 4Culture is developing this roster and has tentative launch plans for Q1-Q2 2025, depending on Doors
558 Open Implementation Plan approval.

559 **N. Special Focus on Science and Technology Outreach**

560 4Culture has a long history of supporting organizations advancing science and technology through our
561 existing funding programs. This includes organizations whose missions reflect the technological history
562 of our region, such as MOHAI and the Museum of Flight, both of which 4Culture has funded for many
563 years via Projects, Sustained Support, Collections Care, and Cultural Equipment funding programs. In
564 addition, 4Culture has supported numerous projects that have explored the intersection of arts and
565 technology through Tech-Specific (a site-specific funding program) and Special Projects funding
566 programs. These established relationships have proven invaluable in informing our work for Doors
567 Open.

568 With the possibility of new King County funding for science focused organizations, 4Culture staff
569 launched a research project in the fall of 2019 to interview local science organizations regarding their
570 needs, funding priorities, programming, anticipated capital projects, and the health of the field in
571 general. Unfortunately, this work was cut short due to the pandemic.

572 But the foundation laid by that plan was continued in the formation in January 2024 of a [Science &
573 Technology Group](#) consisting of representatives of local science organizations from various disciplines,
574 different size budgets, and regions of the county.

575 This group has met monthly since January 2024, providing insights into the field, and discussing
576 important questions regarding the development of a new set of science and technology focused funding
577 programs.

578 Topics of discussion for the group have included questions that affect the field:

- 579 • What would your organization prioritize with additional funding: kinds of programming, capacity
580 building, facilities, equipment, or other?
- 581 • What strategies does your organization employ to expand outreach to underserved
582 communities?
- 583 • What are the key issues in the regional science and technology field?
- 584 • What organizations and communities should be participating in this group that are not currently
585 represented?
- 586 • What are the professional development needs of individuals working in regional science and
587 technology cultural organizations?
- 588 • How can 4Culture protect against funding pseudoscience?
- 589 • How do you encourage the development of an understanding of scientific inquiry as a lifetime
590 pursuit rather than a “requirement” to be set aside upon graduation from high school?
- 591 • What metrics have you found most useful in communicating the success of your programming?
592

593 To date, some initial observations from these discussions in the group, in individual interviews, and
594 other stakeholder conversations revealed following strengths and challenges:

- 595 • Science organizations have made significant investments in programming for K-12, many with a
596 focus on Title 1 public schools.¹⁸
- 597 • Science and technology focused organizations in the region share similar needs to other cultural
598 organizations: investing in capital facilities, offering competitive salaries for staff, engaging
599 underserved communities, delivering programming at additional venues in communities, and
600 other items.
- 601 • Misinformation has damaged the public's understanding of science. Rebuilding the public's
602 trust in and understanding of science is a challenge.
- 603 • There is an ongoing shortage of qualified educators in science and technology. The increase in
604 the cost of living in King County has made staffing science and technology focused organizations
605 more difficult.
- 606 • Transportation costs associated with travel to organizations' venues can be a barrier to
607 participation in programming.

608 **Science and Technology Grants**

609 Science and technology grants will fund cultural organizations whose mission statement includes an
610 explicit focus on science or technology. Organizations with a primary purpose of advancing and
611 preserving zoology (such as a zoo or an aquarium) must be accredited by the Association of Zoos and
612 Aquariums or supporting an organization accredited by the Association of Zoos and Aquariums.

613

614 Science and technology grants do not support the following activities:

- 615 • The conduct of primary research not directly providing experiences to the general public
- 616 • Medical and public health practice, including but not limited to medical treatment, medical or
617 nutritional advice, or medical instruction.
- 618 • Pseudoscience, defined for this purpose as any system of beliefs or concepts that exhibits
619 characteristics, including but not limited to, the ability to be proven untrue or falsifiable by

¹⁸ "Title I public schools" refers to Part A (Title I) of the Elementary and Secondary Education Act, as amended by the Every Student Succeeds Act (ESEA), which provides supplemental financial assistance to school districts for children from low-income families.

620 observable facts, lacking a research framework that tests and revises ideas based on observable
621 facts, and/or has been demonstrated to be false by observable facts.

622
623 Doors Open is a new opportunity for 4Culture to fund cultural organizations in direct support of their
624 science and technology programming. To ensure adequate resources are dedicated to this task,
625 4Culture established a Science and Technology Department, beginning with hiring a Science and
626 Technology Director. The director will recruit a Science and Technology Program Manager as well as a
627 Science and Technology Support Specialist. The department director is also charged with helping lead
628 outreach to potential applicants. That outreach and engagement will include:

- 629 • Continued meetings of the Science & Technology Group through the early summer of 2024
- 630 • Recruiting and developing a formal advisory committee by the fall of 2024
- 631 • Convening a gathering of science and technology groups in the second half of 2024
- 632 • Conducting a landscape survey and analysis of the field in the winter/spring of 2024.

633 **O. Special Focus on Economic Revitalization**

634 The Doors Open Program has the potential to revitalize and transform commercial centers around King
635 County into vibrant and inclusive cultural centers. Commercial centers, particularly those that are
636 experiencing post-pandemic challenges, such as reduced commercial activity, vacant storefronts, limited
637 foot traffic, a sense of despair, increased crime, and increased illicit drug use, will benefit from expanded
638 access to cultural facilities and programs of cultural organizations that will be possible because of the
639 Doors Open Program. By funding cultural organizations in King County, it is expected that the Doors
640 Open Program will have a positive effect on public safety, addiction recovery, neighborhood
641 beautification, recreation, and commercial activity in key commercial centers and change the negative
642 narratives surrounding beleaguered neighborhoods to promote a sense of safety, cultural vibrancy,
643 cleanliness, and resilience instead.

644 The Doors Open Program can:

- 645 • Build coalitions of cultural organizations and leaders to work together to align resources and
646 unify plans for revitalizing commercial centers around the region by leveraging 4Culture's
647 existing administrative, financial, and social infrastructure.
- 648 • Incentivize connectivity and cross-programming between cultural organizations to facilitate
649 partnerships and increase access for King County residents through the Building for Equity and
650 Launch grant programs.
- 651 • Improve the recruitment and retention of cultural workers through the Countywide Initiatives
652 grant program.
- 653 • Promote arts and culture as an economic asset in commercial centers.
- 654 • Activate public spaces, retail corridors, and underutilized or vacant spaces as venues for arts and
655 culture to enhance the vibrancy and economy of commercial centers.
- 656 • Enhance the vibrancy and economy of commercial centers by activating public spaces, retail
657 corridors, and underutilized or vacant spaces as venues for arts and culture.

658
659 Through these programmatic and funding actions, Doors Open will initiate transformative and lasting
660 change in King County by improving access to arts, science, and heritage resources, revitalizing the local
661 economy, and reimagining the vibrancy and identity of commercial and cultural centers.

662 3. Doors Open and Implementation Plan Community 663 Engagement

664 4Culture aims to maintain our trust, confidence, and credibility with the cultural community in
665 distributing Doors Open revenue, as we have done over several decades with Lodging Tax and 1% for
666 the Art supported programs. We are a public funder with community-focused goals and outcomes.

667 Because the cultural sector has a history of underinvestment and many organizations are in challenging
668 economic circumstances, 4Culture provides regular and consistent proactive updates to all stakeholder
669 groups and will do so throughout implementation and roll out of programs. 4Culture also provides a
670 strong set of resources and information available online to make it easy for stakeholders to find the
671 information they need.

672 To know more about the depth and breadth of 4Culture’s regular slate of communications, outreach,
673 and engagement strategies, please see [Established Engagement and Communications Channels](#).
674 [4Culture will employ these strategies in its administration of Doors Open](#).

675 The following list is a summary of Implementation Plan-specific outreach taking place from January 2024
676 to June 2024 – the point of plan submittal.

- 677 • In person gatherings with cultural community groups: 22
- 678 • Online general info sessions (with ASL interpretation and translated into Spanish): 3
- 679 • In person gatherings with language/ethnic/racial community groups: 8
- 680 • In person gatherings with municipal groups: 5
- 681 • Gatherings with cultural leader groups: 14

682 4. Doors Open 2024: One-Time Capital and Operating 683 Support

684 A. One-Time Capital Grant Program: Doors Open Facilities

685 Program Summary

686 Doors Open Facilities grants will provide funding for building, remodeling, and buying specialized space
687 that houses and facilitates cultural work in King County. The fund prioritizes projects that can begin
688 construction or acquisition within two years of being awarded funds (by December 31, 2026).

689 This grant builds from the funding and strategies established by 4Culture and King County’s [Building for
690 Equity initiative](#). The Doors Open capital grant program will support cultural building projects and
691 create a pathway to racial equity in cultural facilities funding. To help achieve this goal, applicants must
692 show an ongoing commitment to racial equity and equitable development, and applicants with project
693 budgets over \$10M will be required to meet a Cultural Space Contribution Requirement, where they
694 provide space or technical assistance as part of their public benefit.

695 Facility project requests may be made in proportion to the Facility Project size, as indicated below.
696 Applications and Contracts will have commensurate sets of reporting agreements and partner
697 contribution agreements to the project size.

- 698 • Projects under \$250,000: Applicants may request up to 100% of total project costs.
- 699 • Projects between \$250,000 and \$1,000,000: Applicants may request up to 100% of project costs
700 for first \$250,000 and 50% of project costs between \$250,001 and \$1,000,000.
- 701 • Projects between \$1,000,001 and \$10,000,000: Applicants may request up to 100% of project
702 costs for first \$250,000, 50% of project costs between \$250,001 and \$1,000,000, and 15% of
703 project costs between \$1,000,001 and \$10,000,000.
- 704 • Projects greater than \$10,000,000: Applicants may request up to 100% of project costs for first
705 \$250,000, 50% of project costs between \$250,001 and \$1,000,000, 15% of project costs
706 between \$1,000,001 and \$10,000,000, and 5% of project costs over \$10,000,001. The maximum
707 request for this pool is \$2,500,000.

708
709 In addition to the Base Awards, which are determined based on the panel score as applied to the
710 requested amount, applications are eligible for an Advancing Equity and Geographic Inclusion bonus.
711 Each application may have an additional percentage of funding added to their allocation if they are
712 either outside the City of Seattle, or if the facility is in a 2020 U.S. Census tract area with a Community of
713 Opportunity index percentile of 60% or greater.

714 Additionally, if an organization does not score high enough to receive a Base Award, it may still be
715 eligible for a Geographic Inclusion bonus, and thus the application may still be funded in part.

716 **Program Allocations**

717 An estimated total of \$32.9M will be available for the Doors Open Facilities Grant, to be awarded to
718 organizations applying within different project sizes. Based on previous facility grant cycles, 4Culture
719 anticipates between 175 to 225 total applications for facility funding and will aim to fund the top scoring
720 10%-20% in each project size category.

721 A minimum of 25% of this Operating Support program will be allocated to cultural organizations with a
722 primary location outside of the City of Seattle; and a minimum of 10% will be allocated to cultural
723 organizations with a primary location within a 2020 U.S. Census tract area with a Community of
724 Opportunity index percentile of 60% or greater or provide services to vulnerable populations as defined
725 in the implementing ordinance.

726 **Program Criteria**

727 Doors Open one-time capital grant criteria established by Ordinance 19710 include Quality; Feasibility;
728 Project Impact, Public Benefit; and Equity. 4Culture also included Qualifications and Economic Impact as
729 grant criteria.

730 **Application, Panel, and Award Process**

731 The application process will be as described in the [Application, Panel, Award, and Approval Process](#)
732 [section](#). Applications will be available for a minimum of five weeks, allowing applicants as long as
733 possible to gather the information required.

734 4Culture staff will do their best to answer questions and help Doors Open Facilities applicants in
735 advance. We anticipate hundreds of applications for this program and encourage applicants to prepare
736 early to meet the deadline and take advantage of the support staff can provide.

737 In addition to staff support, 4Culture has hired several Community Connectors, who will help applicants
738 prepare for their application, including how to go about getting proposals required for application such
739 as architectural and design estimates; how to frame a project for the review panel; advice on choosing
740 the right scale of project (potentially consolidating several smaller projects into “Accessibility Needs,”
741 for example, or picking only the “HVAC Improvements” part of a larger project to propose); and aiming
742 applicants towards best practices and commonly accepted structures for capital budgeting. These
743 Connectors will work proactively to reach out to potential applicants as well as providing an open
744 calendar where applicants can make appointments for consultation.

745 Each Project size category will have a panel, consisting of five members, with the King County Council
746 and the Executive each appointing one member to each panel, to review those applications. Panelists
747 will have approximately three weeks to conduct their reviews.

748 Panel sessions will be held over a 1-to-3-day period, depending on the quantity of applications received.
749 During this period, each panel will talk about the proposals and recommend funding for selected
750 proposals to 4Culture’s Advisory Committees and Board based on the criteria outlined above.

751 **B. One-Time Operating Support Program**

752 **Program Summary**

753 The 2024 ~~one-time operating~~[One-Time Operating Support](#) program provides operating and
754 programmatic dollars to meet the day-to-day needs of cultural organizations. Funding is intended to
755 provide programs and services for public benefit. Awards are provided as operating support consistent
756 with the requirements of Ordinance 19710, and unrestricted to specific purposes allowing cultural
757 organizations to deploy resources to their most emergent operating needs or where they will be most
758 impactful for the delivery of the organization’s mission. Grant awardees are required to provide proof
759 of the public benefits of cultural programming produced. Ineligible program expenses, such as capital
760 expenses and major equipment, are identified in the grant contract.

761 **Program Allocations**

762 There are four funding disciplines, between which an estimated \$32.9 million will be awarded. The
763 anticipated number of applicants per discipline, based on historical data and field scans are as follows:

- 764 • Heritage – approximately 90 applicants
- 765 • Historic Preservation – approximately 30 applicants
- 766 • Arts - approximately 500 applicants
- 767 • Science and technology - approximately 80 applicants

768
769 Award amounts will be determined based on a combination of:

- 770 • Budget size
- 771 • Average score, as determined by the panel

- 772 • an Advancing Equity Bonus, for those cultural organizations who are focusing on vulnerable
773 communities, especially those that are disproportionately impacted by structural racism
- 774 • Eligibility for Geographic Inclusion Bonus (inclusive of both Outside Seattle and COO status)
775

776 A minimum of 25% of this Operating Support program will be allocated to cultural organizations with a
777 primary location outside the City of Seattle; and a minimum of 10% will be allocated to cultural
778 organizations with a primary location is within a 2020 U.S. Census tract area with a Community of
779 Opportunity index percentile of 60% or greater or provide services to vulnerable populations as defined
780 in Ordinance 19710.

781 **Program Criteria**

782 Ordinance 19710 requires that proposals be evaluated based on the contributing to the organization's
783 stability, public benefit, equity, and artistic substance. 4Culture also added program economic impact as
784 a criterion.

785 **Application Prompts**

786 The application has been developed with an eye toward balancing the need to provide enough
787 information to the panel to make an informed recommendation about funding, while keeping barriers
788 low and the process accessible for cultural organizations which may not have a professionalized grant
789 writing team.

790
791 4Culture staff will do their best to help applicants. We anticipate applications in the hundreds for this
792 program and will encourage applicants to prepare early to meet the deadline and take advantage of the
793 support staff can provide.

794 Applicants will also be asked to provide the following information:

- 795 • Organization description
- 796 • Description of community served
- 797 • Programming description
- 798 • Description of organization governance or decision-making practices
- 799 • Description of public benefit

800 **Application, Panel, and Award Process**

801 Like the applications for the one-time capital grant program, applications for the one-time operating
802 support program will be available for a minimum of five weeks, allowing applicants as long as possible to
803 gather the information required. The application process will be as described in the [Application, Panel,
804 Award, and Approval Process section](#).

805 Each of the discipline areas¹⁹ will have at least one panel and up to four panels, depending on the
806 number of applications received. Like the panels convened for the one-time capital grant program,
807 each panel will have five members, with one member appointed by the King County Council and one
808 member appointed by the Executive. Each panel will consist of working professionals in the fields, who
809 represent all parts of King County, sizes of organizations, and different points of view.

810

¹⁹ Heritage (excluding historic preservation), arts, science, and historic preservation.

811 **2024 One-Time Operating Support Contract and Payment Process**

812 4Culture will contract with the 2024 One-Time Operating Support awardees for them to provide in 2025
813 the services and the public benefits described in the awardees' September 2024 applications and upon
814 which the awardees were selected in December 2024 to receive this one-time grant.

815 The contract will allow for awardees to receive advance payment for 2025 services and public benefits
816 to be supported by 2024 tax proceeds. The contracts will include specific reporting requirements
817 necessary for auditing accountability and program evaluation. The contract will also reserve 4Culture's
818 right to recoup all or part of the advance payment and withhold future payment, if the contract terms
819 are not met.

820 These same awardees were also selected for Sustained Support grants to provide services and public
821 benefits in 2026 and 2027 as part of the triennial application process described at Section 2. E. These
822 awardees will receive support of their 2026 and 2027 activities through the contract and payment
823 processes set out in Section 2. K.

824 **C. Engagement and Communications Strategy for 2024 Doors Open One-Time Grant**
825 **Programs**

826 Outreach will be targeted to underrepresented communities based on prior award and applicant pool
827 demographics. Guided by 4Culture's Communications priorities, these efforts include targeted outreach
828 and engagement including communications in multiple languages to broad-based community networks
829 and media outlets within 4Culture's network.

830 Most of 4Culture's capital grant programs are long-standing, and our existing communication strategies
831 employ a racial equity lens to target outreach to underserved communities to encourage them to apply
832 for funding. For more detail on how we'll leverage existing communication channels, see [Established](#)
833 [Engagement and Communications Channels](#). A special focus will be on reaching and engaging Science
834 and Technology cultural organizations that are newly eligible for Cultural Facilities programs. For more
835 detail on these outreach strategies, see [Special Focus on Science and Technology Outreach](#).

836 **Technical Assistance Workshops**

837 4Culture will offer a series of virtual workshops open to all potential applicants, to provide information
838 on program guidelines, the application process and answer questions, discuss project details, and review
839 draft applications.

840 All workshops will be held remotely. For those who are unable to attend, a workshop recording will be
841 available. Workshop recordings are translated into Spanish and Chinese subtitles.

842 5. Doors Open 2025-2031

843 A. Sustained Support

844 Program and Allocation Summary

845 The Doors Open operating support program, which
846 4Culture will call "Sustained Support," provides
847 three-year grants to meet the ongoing needs of
848 cultural organizations. These awards provide funds
849 unrestricted to a specific purpose²⁰ to cultural
850 organizations that have a track record of delivering
851 programs and services for the benefit of the public.
852 With funds for basic annual expenses such as rent,
853 utilities, and payroll, organizations can deploy
854 resources to their most emergent needs.

855 4Culture offers Sustained Support in each of the
856 four funding program areas: heritage, arts, science,
857 and historical preservation (also referred to as the four disciplines). Applicants must choose one of the
858 four areas which best fits their mission and programs.

859 Applicants must have a minimum two-year operating history for Heritage and Historical Preservation
860 Sustained Support; they must have a minimum three-year operating history for Arts Sustained Support.

861 Program Criteria

862 *Heritage*

863 These awards provide operating support to cultural organizations that have a track record of delivering
864 heritage programs and services, for the benefit of the public. Reviewers use the following criteria:
865 Resilience; Public Benefit, Equity, Economic Impact, Community Impact, and Heritage Priorities.

866 *Historic Preservation*

867 These awards provide operating support to cultural organizations that have a track record of delivering
868 historic preservation programs and services, for the benefit of the public. Reviewers use the following
869 criteria: Resilience; Public Benefit, Equity, Economic Impact, Community Impact, and Preservation
870 Priorities.

871 *Arts*

872 These awards provide operating support to cultural organizations that have a track record of delivering
873 artistic cultural programs and services for the benefit of the public. Reviewers use the following criteria:
874 Resilience; Public Benefit, Equity, Community Impact, and Economic Impact and Artistic Substance.

Sustained Support

Estimated annual funding: \$48.5 million

Objective: Meet the ongoing needs of cultural organizations

Strategy: Provide predictable, multi-year funding assistance for operations, including assistance with rent, utilities, payroll, and other basic annual expenses

Key Reporting Metrics: Number of awards and total funding over time by organization; Number of awardees and total funding over time by geography (Zip Code and Council district) and discipline

²⁰ Funds must be used consistent with the requirements of Ordinance 19710.

875 **Science and Technology**

876 Operating funds for science and technology cultural organizations provide operating support to
877 organizations to deliver programs and services for the benefit of the general public, King County
878 residents as well as visitors. For these grants, reviewers will look to the following criteria: Resilience,
879 Public Benefit, Equity, Economic Impact, Community Impact, and Science and Technology Priorities.

880 **Application, Panel, and Award Process**

881 The application process will be as described in the [Application, Panel, Award, and Approval Process](#)
882 [section](#). Award amounts have three components:

- 883 • A base award determined by the recipient cultural organization’s budget size.
- 884 • A possible additional award based on overall panel score.
- 885 • A possible Geographic Investment based on geographic location and/or an Equity investment
886 based on organization’s score on the Equity criterion.

887
888 If a cultural organization is selected for funding, the Program Manager will work with the cultural
889 organization to create a grant contract outlining a Scope of Services and Public Benefit for each
890 consecutive year. Cultural organizations that receive Sustained Support funding are typically paid
891 annually upon completion of one or more of the Public Benefit activities described in their grant
892 contract.

893 4Culture plans to announce awards prior to the end of July 2025 and will provide an on-ramp to new
894 applicants for the duration of the cycle every fall (tentatively September). These are target timelines and
895 4Culture will have flexibility to adjust them to respond to unforeseen circumstances.

896 **Engagement and Communications Plan**

897 4Culture’s existing Sustained Support operating grant programs are long-standing, and our existing
898 communication strategies employ a racial equity lens to target outreach to underserved communities to
899 encourage them to apply for funding. For more detail on how we’ll leverage existing communication
900 channels, see [Established Engagement and Communications Channels](#).

901 A special focus will be on reaching and engaging Science and Technology cultural organizations that are
902 newly eligible for operating grant programs. For more detail on these outreach strategies, see [Special](#)
903 [Focus on Science and Technology Outreach](#).

904 Like our other programs, 4Culture will offer digital and non-digital engagement to assist potential
905 applicants with understanding the program and technical assistance throughout the application process.
906 This will also include opportunities to receive one-on-one support from 4Culture staff. Typically, this
907 comes in the form of feedback on individual applications, technical assistance, and offering general
908 guidance on understanding and interpreting program criteria and eligibility requirements.

909 Outreach is focused on underrepresented communities based on prior award and applicant pool
910 demographics. Guided by 4Culture’s Communications priorities, these efforts include open application
911 periods of 6-8 weeks; at least three workshops sharing guidelines, criteria, and the application process;
912 and engagement including communication in multiple languages to broad-based community networks
913 and media outlets within 4Culture’s network.

914 **Public Benefit Reporting**

915 To receive reimbursement, all Sustained Support recipients provide documentation on the public
916 benefits provided, as detailed in the [Doors Open Public Benefit Reporting Framework section](#). This
917 reporting metric is collected by 4Culture for annual reporting and is evidence of the General Public
918 Benefit and Equity and Geographic Inclusion Benefit requirements.

919 **B. Public School Cultural Access**

920 **Program Summary**

921 The Doors Open Public School Cultural Access Program will provide King County public school students
922 with greater and more equitable access to science, arts heritage and historic preservation learning from
923 our county’s rich array of cultural organizations.

924 Beginning in 2025, all public schools and tribal schools in King County’s 19 school districts will have
925 access to an online roster of science, arts, heritage, and historic preservation cultural organizations that
926 provide on-site and off-site cultural education programs in and out of the school day. Funding for
927 programs will be provided directly to cultural organizations, and free field trip transportation will be
928 provided to schools in districts with a 40% or higher free and reduced lunch rate.

929 Increased student access to cultural learning and experiences correlates with higher levels of academic
930 achievement in high school and college and higher levels of civic engagement such as voting and

931 volunteering.²¹ A 2019 study found that
932 elementary students who received increased
933 access to education programs from cultural
934 organizations and teaching artists had decreased
935 disciplinary rates, improved their writing
936 achievement, and that students' compassion for
937 others increased.²²

938 Cultural learning experiences can lead to better
939 outcomes for students in King County, and this is
940 why 4Culture is committed to implementing the
941 Doors Open Public School Cultural Access Program
942 with the following goals and values:

- 943 • All King County public school students can
944 access engaging and enriching experiences
945 that positively impact their wellbeing,
946 performance in school, and overall growth
947 and development.
- 948 • Prioritization of increased access to
949 cultural experiences and activities for
950 students from communities that have been
951 disproportionately impacted by racism and
952 other systems of oppression.
- 953 • Prioritization of increased access to
954 students in schools that are located
955 outside of established cultural centers.
- 956 • Commitment of outreach and engagement
957 of community cultural organizations that are led by and staffed by people from communities
958 that have been disproportionately impacted by racism and other systems of oppression.
- 959 • Prioritization of cultural organizations that are located outside of established cultural centers.
- 960 • Commitment to build and improve relationships between public schools and cultural
961 organizations throughout King County.
- 962 • Collect data to improve both the quantity and quality of cultural education programs provided
963 by cultural organizations to schools.

964 **Goals and Priorities for the Cultural Education Programs Roster**

965 Establishing a central database for public school educators to find no-cost on-site and off-site cultural
966 learning opportunities for their students is central to 4Culture's Public School Cultural Access Program.

967 **Roster Goals:**

- 968 • Enable teachers and other school staff to find science, arts, heritage, and historic preservation
969 education programs that align with their classroom and school learning goals.
- 970 • Enable teachers and other school staff to find science, arts, heritage, and historic preservation
971 education programs from cultural organizations that reflect their school communities.

²¹ James Catterall, 2012.

²² Daniel H. Bowen, 2019.

Public School Cultural Access

Estimated annual funding: \$14.6 million

Objective: Increase public school student access to cultural educational experiences through partnership between cultural organizations and the schools

Strategies:

- Develop database of appropriate on-site and off-site cultural experiences for public schools
- Provide funding to sustain and extend the offerings of cultural organizations through programs provided at schools and at cultural facilities and venues of the cultural organizations
- Provide funding for transportation to cultural facilities and venues for eligible school districts

Key Reporting Metric: Number of schools, classes participating in Public School Cultural Access Program, Number of awardees and total funding over time by geography (Zip Code, Council district, and school district)

- 972 • Provide information and support to teachers and other school staff that reduces their barriers to
973 initiating, planning, and implementing cultural field trips and partnerships.
- 974 • Provide information and support to cultural organizations that reduce their barriers to engaging
975 with public schools.
- 976 • Provide a basis for establishing sustained relationships between schools and cultural
977 organizations for the benefit of students.

978 **Roster Priorities:**

- 979 • Educators will be able to search and filter to find science, arts, heritage, and historic
980 preservation programs that meet their specific learning goals and time parameters.
- 981 • Educators will be able to clearly know if their school is eligible for free transportation funding to
982 off-site cultural experiences. They will also know what the process is for requesting free
983 transportation through their district.
- 984 • Cultural organizations will be able to provide descriptive program information for the roster so
985 that educators have a clear sense of the value and requirements of each program.
- 986 • Cultural organizations will be able to update their program information on the roster at least
987 annually.
- 988 • New cultural organizations will be able to add programs to the roster at least annually.

989 **Process for Data Collection and Delivery to Public Schools and Cultural Organizations**

990 The process for data collection to populate the roster of cultural organizations to partner with schools,
991 which will include the following steps:

- 992 1. Outreach to cultural organizations to submit entries for the roster
 - 993 a. 4Culture will put out a call for submissions using 4Culture's cultural organizations list
994 and lists of current partners provided by schools and districts during school stakeholder
995 engagement
 - 996 b. Cultural organizations will fill out an automated form to establish eligibility. If they are
997 found eligible, they will proceed to a submission form where they input data to
998 populate the roster. (see #3)
- 999 2. Cultural organization school partner eligibility
 - 1000 a. Meet all cultural organizational structural requirements for Doors Open
 - 1001 b. Align with at least one of the discipline definitions
 - 1002 c. Provide a minimum of one Public Benefit
 - 1003 d. Provide a minimum of one Equity Inclusion Public Benefit and/or a minimum of one
1004 Geographic Inclusion Public Benefit
 - 1005 e. Must agree to meet all the partnership requirements of the district with which the
1006 program is occurring. Examples of district requirements may include staff background
1007 checks and required liability insurance.
- 1008 3. Roster Data Collection
 - 1009 a. Eligible cultural organizations will provide organization and program information
1010 through an online portal on the 4Culture website.
 - 1011 b. Prior to the initial launch of the roster, cultural organizations will have a minimum of
1012 five weeks to complete their data to allow sufficient time to gather required
1013 information. During this time, technical assistance will be available on the website,
1014 through online webinars, and through email and phone support from 4Culture staff.

- 1015 c. Organization and program information for the roster will include [Note that additional
 1016 fields may be added based on continuing stakeholder engagement with teachers and
 1017 district staff.]:
- 1018 i. Cultural organization name,
 - 1019 ii. Discipline: Science, Arts, Heritage, Historical Preservation
 - 1020 iii. Sub-discipline, such as Biology, Engineering, Dance, Music, History,
 - 1021 iv. List of school districts and tribal schools that they serve,
 - 1022 v. Grade levels they serve,
 - 1023 vi. Program name (cultural organizations will be able to list multiple programs as
 1024 needed),
 - 1025 vii. Program type (field trip, in-school single performance/event, in-school
 1026 residency),
 - 1027 viii. Program description,
 - 1028 ix. Alignment to state curriculum standards, if applicable,
 - 1029 x. Student time needed for program,
 - 1030 xi. Educator planning time needed for program,
 - 1031 xii. Number of students program can accommodate,
 - 1032 xiii. Languages available for learning experiences,
 - 1033 xiv. Experience with special education students,
 - 1034 xv. Accessibility features available for program such as ASL interpretation,
 1035 wheelchair accessibility, assistive technology,
 - 1036 xvi. Race/ethnicity/accessibility information about program staff,
 - 1037 xvii. Estimated cost of program (for 4Culture, not visible to schools)
 - 1038 xviii. Cultural organization's contact information
 - 1039 xix. Link to program registration
 - 1040 xx. Downloaded program information such as photos, videos, case studies, lesson
 1041 plan.
- 1042 4. Cultural organizations also need information about schools in King County.
- 1043 a. Some information about schools can be uploaded annually from the Office of the
 1044 Superintendent for Public Instruction and other information will have to be obtained
 1045 from schools via survey.
 - 1046 b. Survey information is marked with an asterisk. Cultural organizations will be able to
 1047 search and filter for specific types of schools.
- 1048 i. School name
 - 1049 ii. District
 - 1050 iii. Principal
 - 1051 iv. Address, phone number
 - 1052 v. Grades in school
 - 1053 vi. Size of school
 - 1054 vii. If school is eligible for free transportation for off-site cultural programs.
 - 1055 viii. Students' percentages for race/ethnicity, languages spoken, free and reduced
 1056 lunch status, students experiencing homelessness, special education
 - 1057 ix. If there is a partnership liaison, their name and contact information*
 - 1058 x. Link to school website*

1059 **Goals and Priorities for Funding for Cultural Education Programs**

1060 The cultural education programs funding structure is designed with a goal of sustaining, deepening, and
 1061 extending cultural education partnerships between cultural organizations and schools. Many King

1062 County cultural organizations already provide engaging and rigorous education programs. Doors Open
1063 Program moneys will ensure that existing partnerships with schools can be sustained through the
1064 budget reductions that many schools are currently facing. Doors Open Program moneys will expand
1065 access to additional schools to bring existing cultural programs to their students, and over time will
1066 enable cultural organizations to build out new education programs to provide more access to King
1067 County public school students. Just as in the establishment of the roster, 4Culture will work to provide
1068 support to educators and cultural organizations to reduce barriers to accessing the benefits of the
1069 program. 4Culture's recently hired Cultural Education Program Manager will be a resource for
1070 matchmaking between educators and cultural organizations and for technical assistance in developing
1071 partnership agreements and Memoranda of Understanding.

1072 **Priorities**

1073 The cultural education programs funding structure is designed to ensure that:

- 1074 • Schools and cultural organizations clearly communicate and develop shared learning goals and a
1075 program plan to ensure that students' learning needs are met.
- 1076 • 4Culture gathers relevant data to improve processes for schools and cultural organizations over
1077 time and to study the impact of increasing cultural education access on students and
1078 communities.

1079 **Process**

- 1080 1. Once a teacher or other school staff contacts a cultural organization to initiate a partnership, the
1081 organization and the teacher will complete a brief online memorandum of understanding (MOU).
1082 Technical assistance from 4Culture is available to both find relevant cultural organizations and
1083 complete the MOU. The MOU form will be accessible from the 4Culture website. The MOU will
1084 gather data that will be used in the grant application such as the type of learning experience, the
1085 school, and how many students will be served. The MOU must be signed by a representative from
1086 the cultural organization, the public-school educator, and a school administrator (principal or
1087 assistant principal), or school district representative.
- 1088 2. After an MOU is signed, the cultural organization will apply via an online portal to 4Culture for a
1089 grant.
- 1090 3. To be responsive to school scheduling needs, 4Culture will design a panel review process with timing
1091 that ensures responsiveness and flexibility. Feedback from the cultural organizations and school
1092 stakeholders will inform the design.
- 1093 4. Upon completion of the MOU scope of work, a brief survey will automatically be sent to the teacher
1094 and the cultural organization r to confirm that the partnership occurred and gather feedback for
1095 partnership and process improvements.
- 1096 5. The cultural organization will submit an invoice for reimbursement of the cost of the program.

1097 **Goals and Priorities for Funding Public School Transportation**

1098 In accordance with RCW 82.14.525, school districts with at least 40% of the student population eligible
1099 for federal free and reduced-price school meals (FRL) will have access to transportation funding to
1100 attend programs and activities. Because transportation costs have been identified as a barrier for
1101 schools to student access to field trips, 4Culture's priority is that all schools with 40% FRL or higher are
1102 eligible for transportation funds, regardless of their district, receive free transportation for cultural
1103 education field trips.

- 1104 • All school districts with 40% or more FRL rates have access to transportation funds. This applies
- 1105 to 189 schools in 8 districts (Auburn, Federal Way, Highline, Kent, Muckleshoot Tribal School,
- 1106 Renton, Skykomish, Tukwila)
- 1107 • If there are sufficient funds, we will include all schools with 40% or more FRL rates to have
- 1108 access to transportation funds, even if the district in which the school is located does not have
- 1109 an overall district rate of 40% or more FRL. This applies to 68 schools in 8 additional districts.
- 1110 The school districts and school count in each district are: – Bellevue (6), Enumclaw (1), Issaquah
- 1111 (2), Lake Washington (1), Northshore (2), Seattle (46), Shoreline (4), and Vashon (1).
- 1112 • If there are sufficient funds, we will include all schools in all districts that face significantly higher
- 1113 transportation costs due to distance from cultural centers.
- 1114 • Process for reserving bus transportation is clear and streamlined for teachers.
- 1115 • Process for receiving payment for transportation by district or bus company is clear and reliable.

1116 **Process for Delivery of Transportation Funds**

1117 The 19 King County school districts use a variety of transportation models. Some districts own and

1118 operate their own fleet of busses, while others contract with a bussing company. Through stakeholder

1119 engagement with district transportation leaders, 4Culture will design a system so that teachers in each

1120 district can request bus transportation in the method that is appropriate for their district and the district

1121 or bus company can invoice 4Culture for the cost. 4Culture’s Finance and Legal teams will also be

1122 engaged in the design of the delivery process.

1123 **Tentative Program Timeline, 2024-2025**

May	Jun	July	Aug	Sep	Oct	Nov	Dec	Jan	Feb
School stakeholder engagement; refine roster + transportation design									
	Cultural organizations stakeholder engagement								
		Website + roster design requirements complete	Website + roster built						
					- Beta test website w/ school staff + cultural organizations - Hire Public Schools Cultural Access Program Manager	Cultural organizations submit roster info		- Soft launch website, roster to schools - Monthly panel review begins	Launch event for district and school staff in person at a cultural organization space

1124 **Engagement and Communications Plan**

1125 4Culture’s communication strategy includes a stakeholder engagement component for the 2024

1126 planning year and a communications plan component for the 2025 launch of the Doors Open Public

1127 Schools Cultural Access Program.

1128 **2024 Stakeholder Engagement for Public Schools Cultural Access Program Design**

1129 The goals of Public Schools Program stakeholder engagement approach are to:

- 1130 • Understand the current barriers across the districts to school and district partnerships with
1131 science, arts, heritage, and historic preservation organizations.
- 1132 • Identify what has worked well to inform required functions for the roster and the funding
1133 partnership mechanism.
- 1134 • Identify the information schools need in a roster to serve their curricular needs as well as the
1135 needs of their specific populations of students, including information about races/ethnicities of
1136 staff, languages spoken, accessibility, experience with special education students, and
1137 geographies served.
- 1138 • Identify the barriers that cultural organizations have in forming and maintaining partnerships
1139 with schools and how Doors Open’s design could help mitigate those barriers to strengthen
1140 public education partnerships.
- 1141 • Identify the information that science, arts, heritage, and historic preservation organizations
1142 need about schools and what tools they may need to access that information.

1143 *Stakeholders and engagement methods:*

- 1144 • District Superintendents
 - 1145 ○ Goals: To build their understanding of Doors Open and 4Culture and to obtain their
 - 1146 support in engaging with other district staff.
 - 1147 ○ Methods: Utilize Puget Sound Educational Services District as an existing touchpoint.
- 1148 • District Curriculum Managers and Teachers on Assignment for science, visual and performing
1149 arts, social studies (including ethnic studies and Native American studies) language arts, Career
1150 and Technical Education
 - 1151 ○ Goal: Understand what information school staff needs related to content and curriculum
 - 1152 to make a partnership choice.
 - 1153 ○ Methods: Online focus groups, by content area or geography.
- 1154 • School and Community Partnerships and Engagement Managers
 - 1155 ○ Goals: Identify barriers to partnership and what schools and educators need to
 - 1156 encourage partnership at a systems level. Identify existing partnerships with science,
 - 1157 arts, and heritage organizations.
 - 1158 ○ Methods: 1-1 conversations, on-line focus group.
- 1159 • Teachers and other school staff who make partnership decisions
 - 1160 ○ Goals: Identify barriers and needs. Identify existing successful partnership models. Beta
 - 1161 testing for website and on-line roster.
 - 1162 ○ Methods: On-line focus groups with stipends provided for work outside of the school
 - 1163 day. May be grouped elementary/secondary, geography, content areas.
- 1164 • Transportation Managers
 - 1165 ○ Goals: Understand the cost and process for funding school transportation to cultural
 - 1166 partner facilities.
 - 1167 ○ Methods: 1-1 interviews.
- 1168 • Science, Arts, Heritage, Historic Preservation Education Cultural Organizations:
 - 1169 ○ Goals: Gather functionality needed for roster and funding mechanism from a partner
 - 1170 perspective.

1171 ○ Method: Focus groups with a variety of types, organization sizes, and locations.

1172 **2025 Public Schools Cultural Access Launch**

1173 There will be three main strands of communication: district and school staff, cultural organizations and
1174 the King County general public.

1175 ***Communications with Districts and Schools***

1176 **Goal:** Inform district and school staff about the program and give them a consistent easy way to access
1177 the roster

1178 **Message:** Partnering with King County science, arts, and heritage community organizations will increase
1179 student engagement, expand the breadth and depth of student learning, and bridge cultural gaps.
1180 Through Doors Open, there are hundreds of no-cost programs with King County science, arts, and
1181 heritage community organizations and free field trip transportation is available to many schools.

1182 **Strategies:** Work with school district communications departments to add persistent links on district and
1183 school staff web pages. District staff eNews, emails via curriculum managers. In-person launch event at a
1184 cultural partner space.

1185 ***Communications with Cultural Organization about Public School Cultural Access Program***

1186 **Goal:** Inform science, arts, heritage, and historic preservation cultural organizations about the funding
1187 and roster opportunities.

1188 **Message:** More than \$10M is available annually to provide free science, arts and heritage education
1189 programs to King County public school and tribal school students. This is an opportunity to sustain,
1190 deepen and extend cultural education to students across the county.

1191 **Strategy:** Email outreach through 4Culture’s existing cultural organizations list augmented by
1192 organizations that schools report already partnering with. Webinars and technical assistance by 4Culture
1193 staff to provide information and answer questions.

1194 ***Communications with Public***

1195 **Goal:** Raise awareness of Doors Open Public Schools Cultural Access Program in the general public,
1196 especially those connected to public education (students, families, school staff)

1197 **Message:** Partnering with King County science, arts, and heritage community organizations will increase
1198 student engagement, expand the breadth and depth of student learning, and bridge cultural gaps.
1199 Through Doors Open, there are hundreds of no-cost programs with King County science, arts, and
1200 heritage community organizations and free field trip transportation is available to many schools.

1201 **Strategy:** Media campaign that includes an in-person event for school leaders, educators, students,
1202 families, cultural organizations and media to raise public and educator awareness of the program.

1203

School Districts	<ul style="list-style-type: none"> • Inform program design [transportation managers, curriculum managers] • Support communication about program to school staff [communication managers]
School Teachers	<ul style="list-style-type: none"> • Inform program design through focus groups and beta testing, pre- and post-launch • Utilize cultural organization roster to arrange programs for students • Collaborate with cultural organization to plan programs and complete no-cost partnership agreement (or MOU) • Implement cultural learning programs with partnering cultural organization • Complete brief post-partnership survey
Cultural Organization Education Programs	<ul style="list-style-type: none"> • Inform program design through focus groups and beta testing, pre- and post-launch • Provide data to populate roster with organizational and education program details • Assign staff to monitor school program requests • Collaborate with requesting school staff to plan programs and complete no-cost partnership agreement (or MOU) • Implement cultural learning programs with school staff • Complete brief post-partnership survey • Receive funds
4Culture	<ul style="list-style-type: none"> • Conduct stakeholder engagement with staff from schools and cultural organizations to inform program design. • Design, implement and maintain website, roster, funding mechanisms for transportation and cultural organizations. • Create conditions to foster positive, long-term relationships between schools and cultural organizations.

1205 **Public Benefit Reporting for Public Schools Cultural Access Program**

1206 Doors Open Public School Cultural Access Program grant recipients are required to meet at least one
 1207 general Public Benefit requirement and one Equity or Geographic Inclusion Benefit requirement. Of
 1208 these, the most relevant to the Public Schools Cultural Access Program are:

- 1209 • Providing cultural educational programs and experiences at a cultural organization's own
 1210 facilities or in schools or other cultural facilities or venues; (GENERAL PUBLIC BENEFIT)
- 1211 • Providing arts, science, heritage, and historic preservation career building opportunities for
 1212 youth through internships and apprenticeships or other means; (GENERAL PUBLIC BENEFIT)

- 1213 • Providing free access to curriculum-related arts, science, heritage and historic preservation
- 1214 programs for public school students throughout the county at school and at cultural sites with
- 1215 emphasis on underserved students; (EQUITY INCLUSION BENEFIT)
- 1216 • Providing cultural programming to communities outside the city in which a cultural organization
- 1217 is primarily located, either directly or in partnership with other cultural organizations, or public
- 1218 schools, or through other means. (GEOGRAPHIC INCLUSION BENEFIT)

1219

1220 Data on Public Benefits will be collected through the MOU that the cultural organizations and schools

1221 complete to receive funding. Public Benefits data will include data that illustrates the immediate

1222 benefits of programs to King County public school students and staff as well as benefits for the cultural

1223 organizations. 4Culture will also gather data to show the longer-term benefits of engaging in learning

1224 through community partnerships with cultural organizations to King County students and communities.

1225 ***Metrics related to benefits to public school students include:***

- 1226 • Number of students participating in programs by program type, category, discipline
- 1227 • Number of students participating in programs by school FRL rate (EQUITY INCLUSION BENEFIT)
- 1228 • Number of students participating in programs by county council district, Zip Code, school district
- 1229 (GEOGRAPHIC INCLUSION BENEFIT)
- 1230 • Application and award levels to cultural organizations for education programs by school, school
- 1231 district, schools where at least 40% of students are eligible for the Free and Reduced Lunch
- 1232 program (FRL)

1233 ***Metrics related to benefits to public schools and staff include:***

- 1234 • Number of schools, classes participating in programs by program type, category, discipline
- 1235 • Number of schools, classes participating in programs by school FRL rate (EQUITY INCLUSION
- 1236 BENEFIT)
- 1237 • Number of schools, classes participating in programs by county council district, Zip Code, school
- 1238 district (GEOGRAPHIC INCLUSION BENEFIT)
- 1239 • Number of busses and amounts paid to school districts for transportation by district, school,
- 1240 county council district
- 1241 • Number of professional development programs by school, district, cultural category, discipline
- 1242 • Number of teachers participating in professional development by school, district, cultural
- 1243 category, discipline

1244 ***Metrics related to benefits to cultural organizations include:***

- 1245 • Application and award levels to cultural organizations by program type, category, discipline
- 1246 • Application and award levels to cultural organizations by organization size, demographics of
- 1247 leaders, staff (EQUITY INCLUSION BENEFIT)
- 1248 • Application and award levels to cultural organizations by county council district, Zip Code, school
- 1249 district, school (GEOGRAPHIC INCLUSION BENEFIT)

1250 ***Metrics to understand Doors Open’s impact and to inform improvements to the Doors Open Public***

1251 ***School Cultural Access Program include:***

- 1252 • Number of cultural organizations that are listed on the roster by category (science, arts, heritage
- 1253 and historic preservation) and discipline (e.g., zoology, computer science, music, theatre)

- 1254 • Number of educational programs listed by type (field trip, in school), category, discipline,
- 1255 • Traffic to roster
- 1256
- 1257 Additional metrics to grow understanding of the impact of programs on students will be added after
- 1258 consulting with evaluation staff.

1259 **C. Public Free Access**

1260 **Program and Allocation Summary**

1261 The Public Free Access program aims to reduce the
 1262 significant barrier that admission fees pose to
 1263 many King County residents, particularly
 1264 underserved communities, in accessing quality,
 1265 relevant cultural and science experiences.
 1266 Reimbursements are provided to cultural
 1267 organizations to help cover the costs of providing
 1268 free and reduced cost programming throughout
 1269 the year.

Public Free Access

Estimated annual funding: \$14.6 million

Objective: Increase access to cultural offerings

Strategy: Reimburse cultural organizations for free and reduced-cost access experiences

Key Reporting Metric: Number of free and/or reduced cost attendants, Number of awardees and total funding over time by geography (Zip Code and Council district)

1270 **Program Criteria**

1271 Grants may be used to support free and reduced cost attendance at arts, heritage, historic preservation,
 1272 or science experiences that meet the following criteria:

- 1273 • Mission-based and meaningfully engages the attendee in the mission.
- 1274 • Provides an identical experience to attendees paying a standard fee.
- 1275 • Produced by the applicant organization.
- 1276 • Open and advertised to the general public without restriction or limitation by invitation, such
 1277 that anyone who wishes to visit/attend/participate/purchase a ticket may do so.
- 1278 • In-person at venues in King County where head counts are taken and recorded.

1279 **Application, Panel, and Award Process**

1280 Maintaining a focus on equitable access to funding, the Public Free Access program minimizes the
 1281 burden of applying by automatically pre-qualifying current Doors Open Sustained Support grant
 1282 recipients, if they meet all other program eligibility requirements. The Sustained Support panel process
 1283 effectively serves as the panel process for Public Free Access grants, meaning that being awarded an
 1284 operating support grant for the current year provides eligibility to apply for a Public Free Access
 1285 program grant for the same year if the applicant provides cultural experiences consistent with the
 1286 program criteria and guidelines.

1287 Applicants are required to complete a short application providing necessary information, including but
 1288 not necessarily limited to the following items:

- 1289 • Number of free and reduced cost attendance and total other paid attendance provided by the
 1290 applicant during the previous calendar year.
- 1291 • How attendance was counted.

- 1292 • What documentation of the attendance is preserved.
- 1293 • List of the cultural experiences in the current calendar year the applicant plans to offer free or
- 1294 reduced cost participation.
- 1295 • How the applicant will prioritize providing free or reduced cost access to cultural experiences for
- 1296 members of King County's underserved communities.

1297 Public Free Access grants for the current year are based on the free and reduced cost attendance
 1298 provided in the previous calendar year that meets the program criteria and guidelines.

1299 In addition, applicants, located outside Seattle, located in, and primarily serving a King County
 1300 Community of Opportunity, with the smallest operating budgets, and/or other indicators correlated with
 1301 a limited access to funding, receive an equity investment increasing the grant amount over and above
 1302 what would have been awarded otherwise. The increased grant amount for equity can only be used to
 1303 support free and reduced cost programming.

1304 **Public Benefit Reporting**

1305 To receive reimbursement, all Public Free Access recipients provide documentation on the number of
 1306 free and/or reduced cost attendance provided. This reporting metric is collected by 4Culture for annual
 1307 reporting and is evidence of the General Public Benefit and Equity and Geographic Inclusion Benefit
 1308 requirements.

1309 **D. Building for Equity**

1310 **Program and Allocation Summary**

1311 The Doors Open allocation for Building for Equity
 1312 encompasses 4Culture’s facilities, facility-focused
 1313 capacity building, and other capital grant
 1314 programs. 4Culture’s current Building for Equity
 1315 initiative was built to center communities that have
 1316 historically faced barriers to purchasing and
 1317 stewarding cultural space, and provides a
 1318 combination of funding, tailored support, and
 1319 strategic partnerships.

1320 Through Building for Equity, 4Culture's priority is to
 1321 act as a "first-in" funder for capital facility projects.
 1322 By providing funding for new projects, 4Culture is
 1323 able to play a unique role in catalyzing
 1324 development of cultural infrastructure, enabling
 1325 projects to move from conception to reality, and
 1326 helping cultural organizations leverage additional
 1327 resources. Many cultural sector funders focus on close-out or "cross-the-line" investments, so by serving
 1328 as a "first-in" funder, 4Culture is fulfilling a gap in cultural funding. Additionally, because the Building for
 1329 Equity program has an annual application cycle, once a project has gotten off the ground, a grantee can
 1330 continue applying year after year until project completion.

Building for Equity

Estimated annual funding: \$9.7 million

Objective: To support cultural building projects and create a pathway to equitable facilities funding.

Strategies:

- Provide funding for cultural and science organizations to acquire, build, and renovate buildings, to purchase equipment
- support organizational capacity building for meeting facility goals
- Foster equitable development throughout all corners of King County

Key Reporting Metric: Number and type of projects funded over time by geography (Zip Code and Council district)

1331 Doors Open will enable 4Culture’s existing Building for Equity funding programs to grow. A new program
1332 will be initiated, focusing on facilities that serve Native communities and share Native cultures.

1333 The Doors Open Building for Equity allocation will also bring additional resources and a renewed focus
1334 on equitable funding strategies in 4Culture’s Equipment, Landmarks Capital, and Emergency/Unforeseen
1335 Capital programs.

1336 Building for Equity includes the following programs.

1337 **Building for Equity: Facilities** provides funding for building, remodeling, and buying specialized space
1338 that houses and facilitates cultural work in King County. Cultural Facilities grants are available to eligible
1339 King County-based nonprofit cultural organizations with a demonstrated long-term control of physical
1340 site. Two specialized programs beneath this include:

1341 **Anchoring Community** for facility projects with budgets larger than \$10 million, and

1342 **Native Cultural Facilities** supports projects including land acquisition, renovations, and new
1343 construction that advances the preservation, expression, and vitality of Native culture.

1344 **Building for Equity: Program Development** (formerly called Capacity Building) invests in a cultural
1345 organization’s development, allowing them to secure their long-term facility needs. These grants may
1346 fund a wide range of activities that increase a cultural organization’s capability to advocate and plan for,
1347 fundraise for, lease, acquire, repair, remodel, and/or construct space suitable for their programming in a
1348 sustainable, long-term manner.

1349 **Equipment** funds the purchase and installation of equipment that can be considered as fixed assets,
1350 including computer hardware.

1351 **Landmarks Capital** funds rehabilitation of designated historic landmark properties in King County that
1352 are owned and/or stewarded by eligible Doors Open cultural organizations.

1353 **Emergency/Unforeseen grants** meet a wide variety of unexpected facility needs for cultural
1354 organizations, and our funds are only available for actual costs incurred to repair or renovate cultural
1355 spaces.

1356 **Program Criteria**

1357 **Building for Equity: Facilities** criteria for facility projects with budgets of \$10 million and under include
1358 Quality and Qualifications, Feasibility, Project Impact, and Public Benefit, Economic Impact, Community
1359 Impact, and Advancing Equity. Funding levels will be determined during the funding process based on
1360 revenue availability and applicant need.

1361 **Building for Equity: Anchoring Community** criteria for facility projects with budgets larger than \$10
1362 million include Quality and Qualifications, Feasibility, Project Impact and Public Benefit, Economic
1363 Impact, Community Impact, and Advancing Equity. An additional eligibility requirement is a
1364 demonstrated commitment to Equity in Development and Construction Practices. Funding levels will be
1365 determined during the funding process based on revenue availability and applicant need.

1366 **Building for Equity: Project Development** criteria include Quality and Qualifications, Feasibility, Impact
1367 and Economic Impact, Community Impact, and Advancing Equity. An additional eligibility requirement
1368 for Capacity Building applicants is being located in a Community of Opportunity or outside of Seattle; or
1369 the organization’s primary mission or programs must support historically marginalized communities.

1370 **Equipment** criteria include Quality, Feasibility, Project Impact, Economic Impact, Community Impact,
1371 and Advancing Equity.

1372 **Native Cultural Facilities** funding criteria are currently under development. A Native Cultural Facilities
1373 Advisory Council is working with 4Culture staff to refine funding criteria. The Advisory Council is a group
1374 of five community-based professionals with deep ties or personal experience with the Native
1375 community, experience in community-based projects, equitable funding platforms or grant-making
1376 program development, neighborhood, community, and/or facility project development, and cultural
1377 organizations.

1378 **Landmarks Capital** criteria include Quality, Feasibility, Public Benefit, Economic Impact, Advancing
1379 Equity, Community Impact, and Program Priorities. The Program Priorities criterion allows the
1380 Landmarks Capital program to adapt to time-sensitive needs and specific gaps in funding for historic
1381 preservation. Additionally, the project must focus on the rehabilitation of a designated landmark
1382 property.

1383 **Emergency/Unforeseen** criteria include Quality, Feasibility, Community Impact, and Project Impact and
1384 Public Benefit. Additionally, projects must meet eligibility criteria as follows:

1385 Emergency:

- 1386 • A pressing situation that would cause a facility or landmark to be threatened, or to suffer severe
1387 economic consequences due to conditions outside of the applicant's control.
- 1388 • A threat to the safety of patrons or staff.
- 1389 • A catastrophic event or natural disaster.

1390

1391 Unforeseen Opportunity:

- 1392 • An opportunity that was not available at the time of the last application deadline and that will
1393 no longer be available to the applicant by the next application deadline.
- 1394 • Will allow an organization an unexpected opportunity to significantly advance its goals and
1395 mission.

1396 **Application, Panel, and Award Process**

1397 The application process will be as described in the [Application, Panel, Award, and Approval Process](#)
1398 [section](#). Each grant program and cycle have a different pool of applicants and projects. Grant
1399 recommendations for Building for Equity Facilities, Building for Equity Capacity Building, Equipment, and
1400 Landmarks Capital funding are made by separate panels.

1401 The application and review process for Native Cultural Facilities funding is currently under development
1402 under the guidance of a Native Advisory Council.

1403 4Culture sets aside a limited amount of capital grant funding for Emergencies and Unforeseen
1404 Opportunities, outside of the regular grant cycle. Applications for Emergency/Unforeseen Opportunity
1405 funding are reviewed by the relevant 4Culture Advisory Committee in advance of their regular meeting,
1406 and typically the applicant joins the committee for an interview. Advisory Committee members evaluate
1407 whether the project meets 4Culture's definition of an Emergency or Unforeseen Opportunity, and they
1408 consider the project's merits using the criteria of Quality, Feasibility, Equity, and Public Benefit. Grant
1409 payments are made upon request for reimbursement for qualifying expenses; the applicant must submit
1410 copies of their invoices to 4Culture to document the expenses. While the emphasis of Building for

1411 Equity is "first-in" funding, 4Culture may reimburse grant recipients for project costs incurred up to two
1412 years prior to the application date, but not for any expenses incurred prior to January 1, 2024.

1413 **Engagement and Communications Plan**

1414 Most of 4Culture’s capital grant programs are well-established, and 4Culture's networks and
1415 communication strategies employ a racial equity lens to target outreach to underserved communities
1416 and encourage them to apply for funding.

1417 Outreach is focused on underrepresented communities based on prior award and applicant pool
1418 demographics. Guided by 4Culture’s Communications priorities, these efforts include open application
1419 periods of 6-8 weeks; at least three workshops sharing guidelines, criteria, and the application process;
1420 and engagement including communication in multiple languages to broad-based community networks
1421 and media outlets within 4Culture’s network.

1422 A special focus will be on reaching and engaging Science and Technology cultural organizations that are
1423 newly eligible for Building for Equity Facilities, Building for Equity Capacity Building, Equipment, and
1424 Emergency/Unforeseen programs.

1425 In addition, 4Culture’s Native Advisory Council will advise on outreach and engagement strategies for
1426 the Native Cultural Facilities program.

1427 **Public Benefit Reporting**

1428 **Anchoring Community** grants require cultural organizations provide arts, culture, science and/or
1429 heritage programs, services, or opportunities as a public benefit for a period of at least 10-years as
1430 specified in the agreement governing the award.

1431 During that time, as public health regulations permit, the public will regularly have access to the cultural
1432 organization’s facility or primary location and will benefit from participation in specific arts, culture,
1433 science and/or heritage opportunities provided by the cultural organization.

1434 The cultural organization must widely publicize its public benefit performances, events and programs
1435 throughout King County and track the number of public benefit events and audiences served by such
1436 programs.

1437 As part of the public benefit to be provided by this grant, cultural organizations agree to participate in a
1438 cohort focused on equitable development practices. The goal of this cohort is to implement, measure,
1439 and evaluate equitable development practices throughout the planning, development and/or
1440 construction a facility project in a peer learning setting. Facilitated by 4Culture’s team this cohort will
1441 meet regularly for a duration of 3 years including an annual presentation of goals, outcomes, and
1442 practices in a Community of Practice with equitable development practitioners in King County.

1443 Additionally, grantees agree to participate in a quantifiable Space Contribution program facilitated by
1444 4Culture. The intent of this program is to encourage resource-sharing and partnership between Building
1445 for Equity constituents. The grantee will offer free access to technical assistance, use of facility space or
1446 other equivalent benefits over a designated period with a Building for Equity Project Development or
1447 Launch grantee.

1448 **Building for Equity Capacity Building** grants require cultural organizations provide the following
1449 potential cultural opportunities as public health regulations permit:

- 1450 • Regularly scheduled cultural programs produced by the cultural organization offered to King
1451 County residents and visitors, either live or through virtual means.
- 1452 • Access to special events or educational programs offered by the cultural organization.
- 1453 • Participation/engagement of the cultural organization’s staff, board and/or volunteers in
1454 training that prepares them to better serve their community and increase their skills in planning
1455 for and managing capital projects.

1456 The cultural organization must widely share its public benefit performances, events, and programs
1457 throughout King County and track the number of public benefit events and audiences served by such
1458 programs.

1459 **Equipment** grants require cultural organizations to provide the following types of potential
1460 opportunities to the public, with the equipment over a period of at least 10 years:

- 1461 • Regularly scheduled free or pay-what-you-can access to rehearsals, previews and/or
1462 performances; or historic space, exhibits, and/or programs enabled by the equipment supported
1463 by this grant.
- 1464 • Regularly scheduled free or reduced-price admission to displays or collections enabled by using
1465 the equipment supported by this grant.
- 1466 • Regularly scheduled public programs produced by the grantee and offered to King County
1467 residents and visitors at other sites.
- 1468 • Access to educational programs produced by the grantee that are targeted to underserved King
1469 County populations such as students, senior citizens, or vulnerable populations as defined by
1470 Ordinance 19710.

1471
1472 The **Landmarks Capital** program’s public benefit centers on the rehabilitation and long-term
1473 stewardship of designated landmarks. A cultural organization that receives a Landmarks Capital grant
1474 must agree to maintain the property as landmark in perpetuity, and to maintain the property in good
1475 condition for a minimum of 10 years. The recipient must abide by local historic preservation regulations,
1476 which typically include a requirement for design review of any proposed changes, and adherence to the
1477 Secretary of the Interior’s Standards for the Treatment of Historic Properties.

1478 **Emergency/Unforeseen** public benefit varies slightly by program area but parallels the public benefit
1479 requirements of Building for Equity Facilities and Landmarks Capital programs.

1480 **E. Countywide Initiatives**

1481 Countywide Initiatives will support cultural
1482 workforce and career development for King
1483 County's cultural practitioners through
1484 funding to cultural organization that provide
1485 "cultural support services." Cultural support
1486 services are investments in people, without
1487 whom the cultural sector would not exist. A
1488 healthy workforce will strengthen the arts
1489 and culture ecosystem and, in turn, improve
1490 the cultural experience available to the
1491 residents and visitors of King County and
1492 revitalize communities.

1493 Countywide initiatives will use the framework
1494 of cultural support services to support
1495 cultural practitioners. Cultural support
1496 services refer to the constellation of
1497 programs, resources, and networks that support capacity building for cultural organizations and cultural
1498 practitioners in King County.

- 1499 • **Capacity building** is the generation of resources or support intended to help an organization,
1500 group, or individual enhance their ability to fulfill their mission or purpose (i.e., any activity or
1501 support that is focused on the success and sustainability of an organization or the practitioner
1502 rather than specific programs.)
- 1503 • **Cultural practitioners** are the collection of artists; administrators, professionals, and volunteers
1504 of cultural institutions and culture-focused public agencies; owners or stewards of historic
1505 structures and landscapes; culture bearers; technical specialists; and creative professionals and
1506 workers with specialized skills needed in the cultural ecosystem.

1507 4Culture has historically played a supporting role in cultural support services, though it may not have
1508 considered this an explicit function of the organization. Studies by ArtsFund, 4Culture, and others
1509 between 2018 and 2022 highlight a need for a more systemic and sustained approach to cultural
1510 support services to enable the cultural sector to thrive during the regional affordability crisis.²³ In 2020,
1511 understanding and providing a systemic approach to cultural support services for individual practitioners
1512 was included as one of King County’s Cultural Plan Goals: “Foster racial equity, agency, and collaboration
1513 for cultural practitioners to build a stronger cultural sector.” The Covid-19 pandemic exacerbated the
1514 need greatly, shuttering many venues, pushing cultural practitioners out of the region, and creating
1515 social and creative isolation.

Countywide Initiatives

Estimated annual funding: \$6.8 million

Objective: Support regional initiatives for cultural workforce development

Strategies:

- Multi-year project-based funding for organizations providing cultural support services for cultural practitioners
- Support for cultural workforce and career development

Key Reporting Metric: Number and location (Zip Code and Council district) of cultural support providing programs; Number of participants completing the programming and/or service by geography (Zip Code and Council district)

²³ ArtsFund Social Impact Study, 2018; King County 4Culture Task Force Report, 2018; 4Culture Cultural Health Study, 2021; and Puget Sound Regional Council’s Arts and Culture Economic Recovery Strategy, 2022.

1516 **Cultural support services, Post-Pandemic**

1517 A landscape scan of cultural support services conducted
1518 by BERK Consulting in 2023 found that cultural support
1519 services offerings are most challenged by funding and
1520 staffing constraints among cultural support services
1521 providers. Cultural support services are most robust in
1522 Seattle where providers are concentrated, and where
1523 funding and programming is augmented by the City of
1524 Seattle. Cultural support services opportunities are often
1525 found through social media or through word-of-mouth,
1526 and there is no accepted countywide hub for
1527 communication of opportunities.

1528 Cultural support services offerings 4Culture is best
1529 equipped to support include:

1530 **Pathways.** Training, education, and skill-building
1531 opportunities that are affordable and accessible across
1532 career stages, disciplines, and regions.

1533 **Community-building.** Cultural practitioners want
1534 community building and mentorship, such as
1535 cooperatives or communities of practice to connect with
1536 other cultural practitioners.

1537 **Professional services.** Individual cultural practitioners need professional services such as legal counsel,
1538 professional photography and marketing, trademarking, and tax advice. These services, when available,
1539 may not be tailored to the unique needs of cultural workers or affordable.

1540 **Program and Allocation Summary**

1541 Countywide Initiatives will help 4Culture provide transformative funding to cultural organizations that
1542 provide cultural support services to support cultural workforce development for cultural practitioners in
1543 all disciplines and throughout the county. Countywide Initiatives funds will provide multiyear project-
1544 based grants to increase capacity for cultural support services providers to support individual
1545 practitioners of all cultural disciplines. Additionally, 4Culture will develop a cultural support roster to
1546 connect cultural support service providers to cultural practitioners.

1547 **Program Criteria**

1548 The recipients of cultural support service grant funding will be:

- 1549 • Cultural organizations with a primary purpose to provide programs, resources, and networks
1550 that support capacity building for cultural organizations and cultural practitioners in King
1551 County.
 - 1552 • Cultural organizations that provide or would like to provide cultural support services, but do not
1553 include it as their primary mission focus. For projects proposed by these cultural organizations
1554 (that are not primarily field service providers), the proposed project must benefit more than the
1555 staff, membership, or audience of the applicant organization.
- 1556

Examples of Cultural Support Service Providers in King County

- Artist Trust
- Shunpike
- Arte Noir
- Maple Valley Creative Arts Council
- African American Writer's Alliance
- Centro Cultural Mexicano
- Washington Trust for Historic Preservation
- Historic Seattle
- yəhaw' Indigenous Creatives Collective
- Ethnic Heritage Council
- Museum Educators of Puget Sound
- TeenTix

1557 Countywide Initiatives will prioritize support for cultural organizations and projects that are (1) based or
1558 will take place outside of Seattle and support diversity in geography, (2) in a Community of Opportunity,
1559 or (3) serving vulnerable populations, for funding and support.

1560 **Application, Panel, and Award Process**

1561 The application process will be as described in the [Application, Panel, Award, and Approval Process](#)
1562 [section](#). Grant contract terms will be at least 3 years, to allow for appropriate length of planning before
1563 implementation and help sustain projects for one or two interactions.

1564 **Engagement and Communications Plan**

1565 4Culture conducted extensive outreach in the development of Countywide Initiatives. In addition to
1566 working across all advisory committees, 4Culture partnered with eight organizations throughout the
1567 county to gain insight from the cultural practitioners they serve. In April 2024, 4Culture hosted a
1568 community convening for all cultural support services partners involved in the development of the
1569 cultural support services landscape scan to provide additional review and feedback.

1570 Partner organizations for the early development of Countywide Initiatives includes:

- 1571 • African American Writer's Alliance
- 1572 • Centro Cultural Mexicano
- 1573 • Festal
- 1574 • King County Historic Preservation Program
- 1575 • Maple Valley Arts Council
- 1576 • Powerful Voices
- 1577 • Wing Luke Museum YouthCAN
- 1578 • yəhaw' Indigenous Creatives Collective

1579 In 2025, 4Culture will run an open roster call to ensure we connect with as many cultural support
1580 services providers in the county as possible. We will target grant outreach to known cultural support
1581 services providers from the 2024 landscape scan and new providers, with an emphasis on communities
1582 often underfunded by 4Culture. Like our other programs, 4Culture will offer digital and non-digital
1583 engagement to assist potential applicants with understanding the program and technical assistance
1584 throughout the application process.

1585 **Public Benefit Reporting**

1586 Recipients of Countywide Initiatives funding will report on how funding helped with implementation of
1587 capacity-building projects or activities to support cultural practitioners. Data collected will include:

- 1588 • Number of programs and/or services provided
- 1589 • Number/attendance for practitioners that participated in their cultural organization's
1590 programming and/or services
- 1591 • Location of programming and/or services
- 1592 • Number of partnerships between cultural organizations facilitated

1593 **F. Launch**

1594 **Program and Allocation Summary**

1595 The Launch program is focused on new and
1596 emerging, Doors Open-eligible cultural or
1597 science cultural organizations in King County,
1598 with a goal to ensure that all geographic areas
1599 of the county and all communities in the
1600 county have access to cultural experiences.

1601 Launch will provide grants for start-up costs
1602 and multi-year operating support to new and
1603 emerging cultural organizations, paired with
1604 capacity building and technical assistance.

1605 New cultural organizations will have a
1606 pathway to receiving Sustained Support,
1607 which is only available to cultural

1608 organizations with a minimum 2-year operating history for heritage and preservation and 3-year
1609 operating history for arts. Cultural organizations that have previously received Sustained Support but
1610 have had 501c3 status for less than 3 years and are hiring paid staff for the first time, can apply for a
1611 limited-time boost in operating support, along with capacity building services to enable their growth and
1612 stability.

1613 An additional priority of this program is increasing access to cultural space, especially for cultural
1614 organizations that have historically faced barriers to purchasing and stewarding cultural space. The
1615 Launch program will explore leveraging 4Culture’s existing capital programs, including Building for
1616 Equity Facilities and the Preservation Action Fund, to increase access to cultural space for new and
1617 emerging organizations.

1618 Launch will prioritize grants for new collaborative ventures of existing cultural organizations to
1619 incentivize connectivity and cross-programming between cultural organizations to facilitate partnerships
1620 and increase access for King County residents.

1621 **Program Criteria**

1622 The Doors Open Ordinance states:

1623 "New or emerging cultural organization" means a cultural organization formed, and operating
1624 exclusively for exempt purposes, as a 501(c) (3) nonprofit no more than three years prior to
1625 seeking funding under the Door Open Program."

1626 For the purposes of the Launch program, 4Culture further defines "**new organizations**" as Doors Open-
1627 eligible cultural organizations that are less than three years old and have not previously been awarded
1628 Sustained Support funding.

1629 For the purposes of the Launch program, 4Culture further defines "**emerging organizations**" as Doors
1630 Open-eligible cultural organizations that have had 501c3 status for less than three years, and are hiring

Launch

Estimated annual funding: \$2.9 million

Objective: Ensure that all geographic areas of the county and all communities in the county have access to cultural experiences

Strategies: Grants for start-up costs and multi-year operating support to new and emerging organizations, paired with capacity building and technical assistance

Key Reporting Metric: Number of awards and total funding over time to new organizations by geography (Zip Code and Council district) and discipline; Number of new organizations that gain eligibility to Sustained Support

1631 paid, regular staff for the first time. Emerging organizations may have received Sustained Support
1632 previously.

1633 **New collaborative ventures** among existing cultural organizations are also eligible for funding as new
1634 organizations, but they must have a decision-making body and structure that is independent of the
1635 participating cultural organizations. 4Culture will provide technical assistance to support existing
1636 organizations in forming new collaborative ventures.

1637 Additionally for a specific cultural event or use, in accordance with Ordinance 19710, a cultural entity
1638 that does not have 501c3 status may contract with a fiscal sponsor cultural organization to be eligible
1639 for Launch Program funding.

1640 The Launch Program will focus on ensuring that all geographic areas of the county and all communities
1641 in the county have access to cultural experiences. The program will prioritize cultural organizations and
1642 cultural entities that are (1) based outside of Seattle and support diversity in geography, (2) in a
1643 Community of Opportunity (COO), or (3) serving a vulnerable population as well as new collaborative
1644 ventures for funding and support.

1645 Program criteria for selecting new and emerging cultural organizations, as well as fiscally sponsored
1646 cultural entities to be funded will include: Quality and Innovation, Public Benefit, Advancing Equity,
1647 Feasibility, Economic Impact, Community Impact, and Goals. For these purposes, innovation is defined
1648 as providing programming or services that current cultural organizations do not offer, demonstrating a
1649 new idea or concept in the cultural organization's field, or providing new services to currently
1650 underserved geographic areas or communities. The goals criteria will require a cultural organization to
1651 show clearly stated goals to achieve what the cultural organization considers success and a method to
1652 measure that success.

1653 **Application, Panel, and Award Process**

1654 The application process will be as described in the [Application, Panel, Award, and Approval Process](#)
1655 [section](#). Grant contract terms will be 2-3 years, to help sustain new and emerging cultural organizations
1656 or support the fiscally sponsored cultural entity until the next Sustained Support application round for
1657 which they will be eligible.

1658 **Engagement and Communications Plan**

1659 4Culture will conduct an extensive outreach and engagement process beginning in 2024 and continuing
1660 into 2025. Priorities for this engagement include:

- 1661 • Outreach will include opportunities for both digital and non-digital engagement.
- 1662 • Geographic reach of engagement will be countywide, with an emphasis on rural and
1663 underserved communities.
- 1664 • Language access will be prioritized based on 4Culture analysis of demographic data indicating
1665 communities that are underserved with cultural funding.

1666
1667 Outreach and engagement for the Launch program will include technical support for the formation of
1668 new cultural organizations, to help build a pipeline of applicants that will be competitive for New
1669 Organization grants.

1670 **Public Benefit Reporting**

1671 Like Sustained Support recipients, New and Emerging cultural organizations, as well as the fiscal sponsor
1672 cultural organization will report on the public benefit of their activities over the course of each year that
1673 they receive funding. This may include metrics such as visitation numbers, volunteer hours, or audiences
1674 served. The public benefit reported by Launch-funded cultural organizations can include capacity-
1675 building work that leads to growth in reach and impact. Public benefit can also include free and reduced
1676 cost programs and services that increase access to culture and science, especially for underserved
1677 communities.

1678 **G. Outside of Seattle Program and**
1679 **Communities of Opportunity Program**

1680 Ensuring continued and expanded access to cultural
1681 facilities and cultural programming located in and
1682 serving economically and geographically
1683 underserved populations is a key objective of the
1684 Doors Open Program and is a long-held value at
1685 4Culture. Built into each of the six Doors Open
1686 programs is the requirement that the recipient
1687 cultural organization provide Equity and/or
1688 Geographic Inclusion Benefits, in addition to the
1689 General Public Benefit requirement.

1690 In addition, the ordinance sets aside funds to
1691 ensure that at least 25% of Doors Open Program
1692 funding supports cultural organizations outside of
1693 established cultural centers and that of all Doors
1694 Open funding, a minimum of 10% goes towards
1695 cultural organizations in Communities of
1696 Opportunity or serving vulnerable populations.

1697 In accordance with Ordinance 19710, the goals for
1698 this funding are:

- 1699 1. Overcoming economic and geographic inequities that limit access to the arts, science, and
1700 heritage experiences by expanding access to programs and activities at cultural organizations in
1701 the county, such that audiences represent the diversity of the county;
1702 2. Stronger relationships between local communities and cultural organizations that result in the
1703 creation of programs and activities that are mutually beneficial;
1704 3. Making the boards, staff, and programming of cultural organizations more representative of the
1705 diversity existing within the county; and
1706 4. Ensuring that the Doors Open Program distributes a total of at least one million dollars to
1707 cultural organizations in each county council district each year.
1708

**Communities of Opportunity
Composite Index Map**

To identify the locations for equity investments, 4Culture leverages the [Communities of Opportunity Composite Index](#). This index is a publicly available research tool with data compiled by Public Health – Seattle & King County. This work stems from a partnership funded by Best Starts for Kids, King County, and the Seattle Foundation.

The COO Composite Index was first developed in 2012 and includes a set of indicators for different health and socioeconomic domains to examine their combined impact on community health and well-being.

4Culture has been using this Composite Index Map to help practice its equity investments since 2020.

1709 **Outside of the City of Seattle**

1710 Cultural organizations with a primary location outside of Seattle City limits will receive additional
1711 geographic inclusion funds. At least 25% of all Doors Open funding will be distributed to cultural
1712 organizations outside the City of Seattle.

1713 **Communities of Opportunity**

1714 Cultural organizations that are located in a Community of Opportunity are eligible for additional funds.
1715 The Communities of Opportunity (COO) index includes a set of health and socioeconomic indicators to
1716 gauge community health and well-being. 4Culture aligns equity investments with the COO index to
1717 identify the areas of King County in greatest need of support. At least 10% of all Doors Open funding will
1718 be distributed to cultural organizations located in a Community of Opportunity or serving one or more
1719 vulnerable populations.

1720 **6. Measuring and Evaluating Doors Open Outcomes**

1721 Doors Open gives 4Culture the opportunity to hire its first full-time Evaluator. This position was filled in
1722 mid-2024 and is helping 4Culture to improve data collection, reporting, and reflection processes and is
1723 helping to ensure that Doors Open programs are accountable to the public. Key reporting metrics listed
1724 for each program may be revised upon review by the Evaluator.

1725 The Evaluation Manager is working with community partners to develop a Doors Open Program results-
1726 based accountability evaluation framework.

1727 **Methodology for Assessment and Evaluation**

1728 The Assessment Report’s evaluation framework will specifically address the effectiveness of the Doors
1729 Open Program funding in achieving the following outcomes:

- 1730 a. expanding cultural organizations' operations, offers of discounted and free admission, and
1731 public school cultural access, and supporting newly built and expanded cultural facilities;
- 1732 b. advancing equitable access to cultural organizations throughout King County and removing
1733 barriers to access faced by many segments of the county population;
- 1734 c. fostering the creation and development of new cultural organizations throughout King County,
1735 reducing geographic barriers and ensuring that residents have improved access to cultural
1736 organization resources; and
- 1737 d. supporting the growth and development of cultural centers throughout King County to promote
1738 healthy and vibrant communities.

1739 As part of measuring program access, the evaluation framework will describe how measures of
1740 geographic diversity, including Zip Code, will be used to inform program success. 4Culture will also
1741 recommend a strategic approach to improve the ability of local arts organizations and 4Culture to collect
1742 demographic and geographic origin data on program participants.

1743 The assessment and evaluation of the impact of Doors Open funding will draw from multiple methods
1744 (mixed methods approach) and levels of analysis of stakeholders. The following table summarizes the
1745 different levels, methods, and data sources 4Culture will leverage.

1746

Levels of Data Analysis	Methods	Potential Sources
Grantee and Applicant Impact Data	<ul style="list-style-type: none"> • Descriptive statistics on the category/discipline, organizational demographics and geographic dispersion of awarded grantees; • Qualitative data includes in-depth case studies, semi-structured interviews, focus groups, content analysis 	<ul style="list-style-type: none"> • Applicant and Awardee data • Photographic submissions • Site visits by external reviewers • Local press • Staff insights
Audience and Participants	<ul style="list-style-type: none"> • Survey data • Organizational partners working with schools 	<ul style="list-style-type: none"> • Audience and attendee survey data • Youth satisfaction surveys through org partnerships
Creative Workforce Sector Studies	<ul style="list-style-type: none"> • Statistical data • Supplemental surveys • Partnering with reputable research partners will be key 	<ul style="list-style-type: none"> • ArtsFund and other regional partners • American Community Survey • Creative Vitality Index / WESTAF data
King County Residential Polling/ Opinion Data	<ul style="list-style-type: none"> • Polling based 	<ul style="list-style-type: none"> • Text or email polling using statistically representative sample of residents

1747

1748

1749 **Assessment Report Requirements**

1750 As required by Ordinance 19710, 4Culture will develop an Assessment Report and reporting process that
1751 addresses the effectiveness of program funding. In developing this Report and reporting process, it will
1752 work with following groups:

- 1753 • Qualified evaluation personnel
- 1754 • Staff from cultural organizations
- 1755 • King County cultural consumers
- 1756 • School districts
- 1757 • 4Culture staff
- 1758 • 4Culture Board of Directors
- 1759 • 4Culture’s Local Arts Agencies network (LAA)
- 1760 • Sound Cities Association

1761 In accordance with Ordinance 19710, the Assessment Report will include:

- 1762 • An overview of evaluation personnel, methodology, and practices.
- 1763 • Funding distribution data by council district and Zip Code.
- 1764 • Planned vs actuals for program allocations, year past and year ahead.
- 1765 • Data and findings on public benefit outcomes for King County residents.
- 1766 • Data and findings on Public School Cultural Access Program, broken down by council district and
1767 Zip Code, and by percentage of schools eligible for Doors Open transportation funding.
- 1768 • Data and findings on cultural organizations located in and serving Communities of Opportunity.
- 1769 • Data and findings on capacity building and growth for cultural organizations located and serving
1770 communities outside of Seattle.
- 1771 • Recommendations for future improvements or changes to Doors Open Program processes,
1772 criteria, and reporting requirements.

1773 **Timeline for Assessment Report**

1774 4Culture plans to deliver the required assessment report in 2029. This will provide time to gather and
1775 analyze data which will inform the Doors Open renewal process in 2030. At the time of transmittal to
1776 the King County Council, a copy of the assessment report will be submitted to the Regional Policy
1777 Committee and its members and alternates for briefing. Prior to the official Assessment Report, 4Culture
1778 will integrate Doors Open Program reporting with its regular cycle of reporting on budget and funding
1779 activities to the Executive and the King County Council.

1780 **Evaluating the Doors Open Program Impact and Annual Reporting**

1781 As stated above, 4Culture will incorporate updates on Doors Open in 4Culture's published annual report
1782 and budget report submitted to the Executive and the King County Council through the duration of the
1783 Doors Open Program. A copy of the annual report will be submitted to the Regional Policy Committee
1784 and its members and alternates for briefing.

1785 Transmittal of 4Culture's 2024 annual report should include the draft evaluation framework that will be
1786 used to measure the impact of the Doors Open Program with the goal of allowing the King County
1787 Council to provide feedback on development of the evaluation framework. Beginning with the 2025

1788 report, 4Culture's annual report should include progress reports measuring the Doors Open Program
1789 impact.

1790 4Culture's annual reports should also show the breakdown of Doors Open funding allocations according
1791 to Doors Open requirements, including the requirement that at least 25% of program funding be
1792 awarded to cultural programming and projects outside of Seattle and that 10% be awarded within
1793 Communities of Opportunity or to cultural organizations serving vulnerable populations. The geographic
1794 breakdown should also include the total number of grant applicants and recipients and total awarded
1795 for each of the six program areas by Zip Code and by Council district. In order to identify growth
1796 opportunities, annual reports should identify any areas of underspending due to unclaimed awards or
1797 lack of eligible programs and projects.

1798 **2024 One-Time Operating Support Grant Contracts Reporting**

1799 4Culture shall report to the Council regarding its success in meeting the expectation that contracts with
1800 awardees of the 2024 One Time Operating Support grants, totaling, approximately \$32.9 million, have
1801 been issued to awardees by March 31, 2025. The report shall detail with respect to each awardee: if a
1802 contract has been issued to the awardee, when the contract was issued, if the contract is fully executed
1803 by both the awardee and 4Culture. The report shall also detail as to each awardee for which a contract
1804 has not been issued, the steps to be taken by either 4Culture, the awardee, or both to expedite issuance
1805 of a contract. 4Culture shall electronically transmit this contract update written report to the Clerk of
1806 the Council by April 30, 2025. The Clerk of the Council shall retain an electric copy and provide an
1807 electric copy to all Councilmembers, the Council chief of staff, and the lead of the Committee of the
1808 Whole, or its successor.

1809 4Culture shall report to the Council regarding its success in meeting the expectation that payments to
1810 awardees of the 2024 One Time Operating Support grants, totaling, approximately \$32.9 million, have
1811 been made by June 30, 2025. The report shall detail with respect to each awardee receiving payment:
1812 the amount of the payment and the date the payment was issued. For payments not made by June 30,
1813 2025, the report shall detail with respect to each awardee having not been issued a payment: the
1814 amount of the payment outstanding, the reasons the payment has not been made, and the steps to be
1815 taken to expedite the issuance of the payment. 4Culture shall electronically transmit this payment
1816 written report to the Clerk of the Council by July 31, 2025. The Clerk of the Council shall retain an
1817 electric copy and provide an electric copy to all Councilmembers, the Council chief of staff, and the lead
1818 of the Committee of the Whole, or its successor.

1819

1820

1821 **7. Appendices**

1822 **A. Itemization of Doors Open Start-Up Costs**

1823 The table below reflects Doors Open expenditures incurred by 4Culture between December 5, 2023, and
1824 March 31, 2024.

Item	Cost	Note
Existing Staff – Doors Open time allocation	\$531,050	Employee allocation % range: 0% - 80%. Average time allocation 31%.
Indirect Costs - Occupancy/IT	\$134,705	Indirect costs parallel salary allocations; thus 31% of total allocable indirect costs
New staff	\$29,471	2024 Doors Open Project Director through 3/31
Consulting expenses	\$24,950	
Legal and accounting	\$17,817	
Other	\$7,753	Includes professional fees for design, outreach and marketing, and office equipment and supplies
Total	\$745,746	

1825 **B. 2024 Board Directors**

1826 **Staci Adman: Kenmore (District 1)**

1827 Staci is an artist who lives and creates in Kenmore, WA. She graduated from the University of
1828 Washington with a BFA in painting and now works in a wide variety of media. She has enjoyed sharing
1829 her love of art with children and youth for a couple of decades. She currently teaches adult glass and
1830 fiber classes at The Schack Art Center in Everett and her work is found in several local galleries. Staci had
1831 the honor of being a co-creator of the Kenmore Mural Project in Kenmore, WA in 2016 and has created
1832 several public art projects around Woodinville sponsored by the Woodinville Rotary’s Peace Pole
1833 project.

1834 **Catherine Nueva España, Vice President: Seattle (District 4)**

1835 Catherine Nueva España is a consultant with experience in arts, design, and creative practices. She helps
1836 leaders recognize personal values and create a practice of sustaining collaborations. She has been
1837 interim executive director at On the Boards and EarthCorps, executive director at Velocity Dance Center,
1838 and a board member at Khambatta Dance Company. She serves as a board commissioner for ArtsWA
1839 and serves on a variety of grant panels. España received her BA from Wellesley College, and her MA in
1840 Dance Studies from the Trinity Laban Conservatoire in London.

1841 **Leanne Guier: Pacific (District 7)**

1842 Leanne Guier is the retired mayor of Pacific, Washington, where she served from July 2013 until
1843 December 2023. Leanne has also worked as the Political Coordinator for the UA Plumbers and
1844 Pipefitters Local. She has served on a variety of King County Regional Committees, including Water
1845 Control, Transportation, Growth Management, and Flood Control. In 2019, she was elected President of
1846 the Sound Cities Association (SCA). Leanne also spearheaded construction of 3 War Memorial sites along
1847 the Interurban Trail.

1848 **Angie Hinojos: Redmond (District 3)**

1849 Angie Hinojos is the Executive Director and co-founder of Centro Cultural Mexicano in Redmond. Angie
1850 is a Trustee for Cascadia College, and Chair of the Washington State Commission on Hispanic Affairs. She
1851 is a Public Artist and a passionate advocate for social and racial justice. She received a degree in
1852 Architecture from UC Berkeley and utilizes her experience with art and culture to strengthen community
1853 bonds. As a community organizer, Angie has focused on equity in education to increase access to higher
1854 education for underserved communities.

1855 **Khazm Kogita, Member-at-Large: Seattle (District 8)**

1856 Khazm “King Khazm” Kogita is a multidisciplinary artist, music producer, and community organizer who's
1857 a prominent figure in the Hip-Hop community in Seattle and internationally. His work to unify and
1858 empower the communities is demonstrated through over 25 years of art and service. Khazm is Executive
1859 Director of 206 Zulu, a Seattle Disability Commissioner, a Here & Now Project Board Member, and
1860 Manager of Washington Hall.

1861 **Afua Kouyaté: Seattle (District 2)**

1862 Afua Kouyaté is a teaching and performing artist specializing in cultural arts leadership, emphasizing
1863 therapeutic engagement. As the Executive Director of Adefua Cultural Education Workshop, she is
1864 viewed as one of Seattle’s treasures, a leader in the cultural arts sector, and dedicated to the
1865 community. Afua is renowned for building educational pathways for youth and families for African
1866 cultural experiences. Afua presents a full year of programming in the of study of arts, history, and
1867 culture.

1868 **Seth Margolis: Seattle (District 8)**

1869 Seth Margolis is the Director of Education Operations for the Boeing Academy for STEM Learning at The
1870 Museum of Flight in Seattle and has worked at heritage organizations in the United States and Canada.
1871 He teaches museum education for the UW Graduate Program in Museology, serves on the advisory
1872 board for the Museum Studies Certificate Program, and is a member of the 4Culture Heritage Advisory
1873 Committee.

1874 **Frank Martin: Skykomish (District 3)**

1875 Frank Martin is the managing principal of the Chain Companies and has been a recipient of a 4Culture
1876 Preservation grant to restore the Skykomish Theater into what is now known as Onemish Lodge, an
1877 extended stay basecamp in the heart of the Great Northern Corridor. Prior to Chain, Frank was a Senior

1878 Program Manager at Microsoft, Senior Project Manager for Investco Financial Corporation, and
1879 Construction Manager for a general contractor in Seattle.

1880 **Bryan Ohno: Kent (District 5)**

1881 Bryan Ohno is the Director of Soos Creek Studio, a contemporary ceramic studio that creates sustainable
1882 use pottery, and trains the next generation of youth potters. Bryan’s career has led him to direct two art
1883 galleries in Tokyo and Seattle. He was also the founding director of MadArt. Bryan previously served on
1884 4Culture’s Art Advisory Committee. Bryan received his Bachelor of Arts degree in Fine Arts from the
1885 University of Puget Sound. Bryan also serves on the Kent Arts Commission.

1886 **AC Petersen: Kirkland (District 6)**

1887 AC Petersen has been choreographing and producing dance/theatre works since 1983. She is a volunteer
1888 book narrator at the Washington Talking Book and Braille Library and worked in communications and
1889 media relations with the UW Libraries. While at the Northwest Asian American Theatre, she worked
1890 with individual artists from Asia and Pacific Island regions in creating new interdisciplinary works. She
1891 was a founding co-editor of DanceNet, a publication for the region’s dance community, from 1990-2000,
1892 and has a BA in Architecture from the University of Washington.

1893 **Natasha Rivers, Secretary: Renton (District 5)**

1894 Natasha Rivers is the Senior Sustainability & Measurement Manager at BECU where she is developing a
1895 strategic framework around their social impact and commitment to philanthropy, diversity, equity, and
1896 inclusion. Natasha has served on the boards of the Seattle Children’s Theatre, Seattle Urban League
1897 Young Professionals, and Treehouse for Kids. In 2022, Rivers was named one of Seattle’s 40 Under 40 by
1898 the Puget Sound Business Journal. She is a Leadership Tomorrow alum and Partner with Social Venture
1899 Partners (SVP). Natasha earned her PhD in Geography from UCLA with a focus on contemporary sub-
1900 Sharan African migration.

1901 **Latha Sambamurti: Redmond (District 6)**

1902 Latha Sambamurti is the producer and Artistic, Outreach and Development Director of several large-
1903 scale arts and culture festivals in Washington. She is an educator, trained musician, band leader, and
1904 winner of Kirkland Performance Center’s You Rock award for community service. Sambamurti has been
1905 a Washington State Arts Commissioner and a Redmond Arts & Culture Commissioner/Chair. She serves
1906 as a board director for several state and regional cultural organizations. Sambamurti holds a master’s
1907 degree in English Literature.

1908 **Steven Schindler, Treasurer: Issaquah (District 3)**

1909 Steven Schindler is a partner with Perkins Coie, where he represents individuals and families in personal
1910 and estate planning strategies. His practice also includes working with individuals and groups to form
1911 charitable organizations and advising existing charitable organizations on a variety of legal and tax
1912 matters. He serves on several boards, including the Atlantic Street Center, End of Life Washington, and
1913 Powerful Schools, Inc, and is a member of the 2018 cohort of Leadership Tomorrow. Steven joined the
1914 4Culture Finance Committee in 2020.

1915 **Neil Strege: Renton (District 9)**

1916 Neil Strege is Vice President of the Washington Roundtable, a public policy research and advocacy group
1917 comprised of senior executives of major Washington state employers. Before joining the Roundtable,
1918 Neil worked at the King County Council and as a Member of Congress. He is a graduate of Washington
1919 State University and a lifelong resident of Washington State. Neil serves on the board of the YMCA
1920 Youth and Government program and is the Vice Chair of the Washington Research Council.

1921 **Eugenia Woo, President: Seattle (District 2)**

1922 Eugenia parlayed a lifelong interest in architecture, history, cities, and communities into a career in
1923 historic preservation, serving as Historic Seattle’s Director of Preservation Services since 2009. She
1924 develops and implements preservation policies and initiatives; provides technical assistance; engages in
1925 community outreach; and coordinates broad advocacy efforts. In 2022, Eugenia was honored with an
1926 Advocacy Award of Excellence from US Docomomo. Eugenia was a 4Culture Historic Preservation
1927 Advisory Committee member from 2015-2020, serves on the Governor’s Advisory Council on Historic
1928 Preservation, and is a co-founder and current Treasurer of Docomomo US/WEWA.

1929 **Ex Officio Members**

- 1930 • Councilmember Claudia Balducci, District 6
- 1931 • Councilmember Teresa Mosqueda, District 8
- 1932 • Councilmember Sarah Perry, District 3
- 1933 • Brian J. Carter, 4Culture

1934 **C. 2024 Advisory Committee Members**

1935 **Arts**

1936 **Amy Dukes, Issaquah (District 3)**

1937 Amy Dukes is the Arts Program Administrator for the City of Issaquah. In this role, she oversees the
1938 community arts granting program, manages the public art program, contributes to policy development,
1939 participates in the Local Arts Agency Network, and serves as the liaison to the mayor-appointed Arts
1940 Commission. She has worked in the arts and philanthropic sectors since 1995 in the Seattle area,
1941 Southern CA, and NYC.

1942 **Sudeshna Sen: Seattle (District 3)**

1943 An Indian American filmmaker, Sudeshna grew up in India and Japan before moving to the United States
1944 for graduate school. Her films have premiered at SIFF, Outfest Los Angeles, New York Indian Film
1945 Festival, and Vancouver South Asian Film Festival. Sudeshna is a member of Alliance of Women
1946 Directors, Women in Film and serves on the board of the Seattle International Film Festival.

1947 **Lauren Superville: Seattle (District 7)**

1948 Born and raised in New Jersey, Lauren Superville is an Individual Giving Officer at the Seattle Opera. Her
1949 background is in project coordination and creating and managing successful community events. She is

1950 leveraging her passion for relationship building by bringing together a wide range of stakeholders
1951 including staff, donors, and board members for the Opera’s mid-level giving program.

1952 **Bryan Ohno: Kent (District 5)**

1953 Bryan Ohno is the Director of Soos Creek Studio, a contemporary ceramic studio that creates sustainable
1954 use pottery, and trains the next generation of youth potters. Bryan’s career has led him to direct two art
1955 galleries in Tokyo and Seattle. He was also the founding director of MadArt. Bryan previously served on
1956 4Culture’s Art Advisory Committee. Bryan received his Bachelor of Arts degree in Fine Arts from the
1957 University of Puget Sound. Bryan also serves on the Kent Arts Commission.

1958 **Jessica Ramirez: SeaTac (District 7)**

1959 Jessica Ramirez is the Special Events and Volunteer Coordinator for the City of SeaTac, and participates
1960 in their Arts, Culture and Library Advisory Committee, which is the citizen advisory committee charged
1961 to advise the City Council on topics related to art and culture. In addition, Jessica represents City of
1962 SeaTac in the quarterly Local Arts Agency Network meetings.

1963 **Heritage**

1964 **Christina Arokiasamy: Kent (District 5)**

1965 Born and raised in Kuala Lumpur, Malaysia, Christina Arokiasamy is renowned for her culinary skills, as a
1966 spice expert and as an award-winning cookbook author. She was Malaysia’s first-ever official Food
1967 Ambassador to the United States and brings with her over 25 years of world class culinary expertise as a
1968 former chef of various Four Seasons Resorts throughout Southeast Asia. Christina is a passionate
1969 advocate for cultural heritage practitioners in King County.

1970 **Teofila “Teya” Cruz-Uribe: Burien (District 8)**

1971 Teya is the Director of the Sea Mar Museum of Chicano/a/Latino/a Culture and the Health Center
1972 Administrator of the Sea Mar Adolescent Medical Clinic. Teya has an MA in Museology from the
1973 University of Washington’s (UW) Museology Program, and an M.A.I.S. in Russian, Eastern European &
1974 Central Asian Studies from the Jackson School of International Studies at University of Washington.

1975 **Suzanne Greathouse: Kenmore (District 1)**

1976 Suzanne Greathouse is the President of Kenmore Heritage Society and brings over 30 years of
1977 experience working with a broad spectrum of individuals, businesses, corporations, and universities. A
1978 Kenmore resident since 2014, Suzanne serves as a Bothell/Kenmore Chamber of Commerce
1979 Ambassador, Kenmore Planning Commissioner and is on the boards of the Northshore Senior Center
1980 and EvergreenHealth Foundation. Suzanne is focused on evolving the Heritage Society into a vibrant,
1981 inclusive, and fun organization.

1982 **Rachael McAlister: Auburn (District 7)**

1983 Rachael McAlister is the Director of the White River Valley Museum in Auburn, WA. Before taking on the
1984 role of director in 2018 she served as the Museum’s Curator of Education for seven years. She holds a

1985 Bachelor of Arts in Fine Art from Belmont University and a Master of Arts in Museum Studies from Johns
1986 Hopkins University. McAlister's work includes extensive arts and heritage programming, municipal
1987 leadership, strong cultural partnerships, energized and engaged staff, and a commitment to racial justice
1988 and equity.

1989 **Seth Margolis, Board Representative: Seattle (District 8)**

1990 Seth Margolis is the Director of Education Operations for the Boeing Academy for STEM Learning at The
1991 Museum of Flight in Seattle and has worked at heritage organizations in the United States and Canada.
1992 He teaches museum education for the UW Graduate Program in Museology and serves on the advisory
1993 board for the Museum Studies Certificate Program.

1994 **Temi Odumosu: Seattle (District 2)**

1995 Temi Odumosu is an interdisciplinary scholar and curator at the UW iSchool. Her research and curatorial
1996 work are engaged with the visual and affective politics of slavery and colonialism, race, and visual coding
1997 in popular culture, postmemorial art and performance, image ethics, and politics of cultural heritage
1998 digitization. Odumosu holds a PhD and Master of Philosophy in art history from the University of
1999 Cambridge and contributes to a variety of international research networks and initiatives.

2000 **Historic Preservation**

2001 **Stefanie Barrera: Seattle (District 2)**

2002 Stefanie Barrera is an architectural designer at SMR Architects focusing on affordable housing projects.
2003 While working on her Master of Architecture at the University of Washington, Stefanie interned for
2004 4Culture's Beyond Integrity Group. Her interest in historic preservation emanates from a curiosity to
2005 learn about other cultures, and the connection between cultural significance and place.

2006 **Justin Ivy: Seattle (District 2)**

2007 Justin Ivy is the owner of Heritage Art Glass, a Seattle-based stained and leaded glass studio specializing
2008 in repair, restoration, and new historic reproduction windows. Working with a wide array of clientele,
2009 from homeowner to developer to church board, he has been involved with projects in many of the
2010 Puget Sound region's historic structures.

2011 **Robyn Mah: Shoreline (District 1)**

2012 Robyn Mah is a principal at I.L. Gross Structural Engineers and has made historic building rehabilitation a
2013 cornerstone of her career. Robyn's recent renovation and adaptive reuse projects include Mercy
2014 Magnuson Place (Building 9) at Magnuson Park and YWCA's 5th and Seneca Building in Seattle.

2015 **Frank Martin, Board Representative: Skykomish (District 3)**

2016 Frank Martin is the managing principal of the Chain Companies and has been a recipient of a 4Culture
2017 Preservation grant to restore the Skykomish Theater into what is now known as Onemish Lodge, an
2018 extended stay basecamp in the heart of the Great Northern Corridor.

2019 **Dawn Moser: Auburn (District 7)**

2020 Dawn Moser lives in south King County and is a gallery guide at the Washington State History Museum
2021 and a land use planner. Dawn has worked in land use planning and community development in Oregon,
2022 Washington, and Utah, engaging and informing community members about historic preservation.

2023 **Huy Pham: Seattle (District 8)**

2024 As the Executive Director of APIAHiP: Asian & Pacific Islander Americans in Historic Preservation, Huy
2025 leads the national nonprofit organization in its mission to protect historic places and cultural resources
2026 significant to Asian and Pacific Islander Americans through historic preservation and heritage
2027 conservation. Huy is eager to continue his work collaborating with government agencies, nonprofit
2028 organizations, community members and groups, developers, stakeholders, and policymakers to apply a
2029 progressive preservation ethic to their work at the local, state, and national levels.

2030 **Public Art**

2031 **Sonia-Lynn Abenojar: Seattle (District 2)**

2032 Sonia-Lynn Abenojar is co-founder of La Union Studio, an architectural and interior design studio based
2033 out of Seattle, Washington. Her interdisciplinary experience in urban planning and design, community
2034 engagement, and project management led her to a career in cultural placemaking and inclusive design.
2035 Abenojar is passionate about the built environment; she holds a BA in Architecture + Community Design
2036 from the University of San Francisco and a Master of City Planning degree from UC Berkeley.

2037 **Leo Saul Berk: Seattle (District 2)**

2038 Leo Saul Berk is an artist who examines the transformative potential of exceptional architecture to
2039 positively shape our lives. He is a recipient of the Artist Trust Arts Innovator Award, Betty Bowen Award,
2040 and Distinguished Alumni Award, University of Washington. Berk has held solo exhibitions at the Frye
2041 Art Museum, Henry Art Gallery, Institute of Visual Arts at University of Wisconsin-Milwaukee, and
2042 Seattle Art Museum.

2043 **Kamari Bright: Seattle (District 4)**

2044 With the goal of creating something that starts the process of healing, Kamari Bright is a
2045 multidisciplinary artist with works that have been received across the US, Greece, France, Mexico,
2046 Germany, & Canada. The 2022 Artist Trust Fellowship Award for Black Artists recipient is currently
2047 working on a manuscript connecting the influence of Christian folklore on present-day misogyny, and a
2048 videopoem extrapolating collective trauma and its connection to land stewardship.

2049 **Catherine Nueva España, Board Representative: Seattle (District 4)**

2050 Catherine Nueva España is a consultant with experience in arts, design, and creative practices. She helps
2051 leaders recognize personal values and create a practice of sustaining collaborations. She has been
2052 interim executive director at On the Boards and EarthCorps, executive director at Velocity Dance Center,
2053 and a board member at Khambatta Dance Company. She serves as a board commissioner for ArtsWA

2054 and serves on a variety of grant panels. España received her BA from Wellesley College, and her MA in
2055 Dance Studies from the Trinity Laban Conservatoire in London.

2056 **Kate Fernandez: Seattle (District 2)**

2057 Kate Fernandez is an artist, cultural producer, and educator. She currently works as the Director of
2058 Interpretation & Visitor Experience at the University of Washington's Burke Museum.

2059 **Tommy Gregory: SeaTac (District 5)**

2060 Tommy Gregory is a practicing artist and the Sr. Manager and Curator for the Port of Seattle, where he
2061 oversees conservation, commissions, and acquisitions as well as temporary exhibitions at Seattle-
2062 Tacoma International Airport.

2063 **Philippe Hyojung Kim: Seattle (District 2)**

2064 Philippe Hyojung Kim (he/him/they) is a Seattle-based artist, curator, and educator. He is a member of
2065 SOIL, a co-founder/curator of Specialist, a Fine Arts faculty member at Seattle Central College, and a
2066 curator for Washington State Arts Commission. Philippe grew up in a small town outside of Nashville,
2067 TN, and moved to Pacific Northwest in 2013. He currently lives and works in Seattle's North Beacon Hill
2068 neighborhood with his husband, Drew, and their dog, Jack.

2069 **Keith McPeters: Seattle (District 8)**

2070 Keith McPeters is a Principal at GGN, a landscape architecture studio based in Seattle. A diverse design
2071 background allows Keith to merge architecture and landscape architecture with his interests in art,
2072 music, and history. His design advisor role at GGN involves him in the concept and design phases of
2073 many projects across the studio. He received his BS in Architecture and Master of Landscape
2074 Architecture degrees from the University of Virginia.

2075 **Science**

2076 **Arthur Bednar (Seattle, District 4)**

2077 Arthur is a lifelong learner and museum enthusiast that joined The Museum of Flight in 2014, serving in
2078 a variety of roles leading and supervising STEM programming for K-12 youth within the greater Puget
2079 Sound region. Currently he serves as a Senior Program Manager overseeing the Boeing Academy for
2080 STEM Learning Core Programs. He holds a MA in History from The University of North Florida.

2081 **Stephanie Bohr (Seattle, District 4)**

2082 Stephanie has worked in the zoo, aquarium, and museum field for more than twenty years. She is the
2083 Director of Learning Programs and Partnerships at Woodland Park Zoo, where she leads three teams
2084 that create programs for children, teens, and adults both at the zoo and in Seattle communities.
2085 Stephanie is a proud alumna of North Carolina State University, where she earned a BS in Zoology and
2086 MEd in Science Education.

2087 **Kent Chapple (Seattle, District 4)**

2088 Kent is the Education Program Manager at Oxbow Farm and Conservation Center in Carnation, WA. He
2089 was born and raised in the Pacific Northwest (Portland, OR), and has over 17 years of experience
2090 designing and delivering environmental education and science programming, including Northwest
2091 cultural and natural history, organic farming, foodshed, watershed and marine science education. Kent
2092 earned his BS in Biology from Southern Oregon University and his Masters in Education from the
2093 University of California Santa Cruz.

2094 **Felipe Vera (Seattle, District 8)**

2095 Felipe Vera is a Portfolio Manager and Program Coordinator in the Communications Division at the
2096 Gates Foundation. As co-lead of the Latinos in Philanthropy Employee Resource Group and an active
2097 member of the Out for Good & Allies (LGBTQIA+) and Disabilities Advocacy Group ERGs, Felipe is deeply
2098 committed to fostering workplace inclusion and advocating for underrepresented communities.

2099 **Freeda Warren (Seattle, District 4)**

2100 Freeda is Pacific Science Center’s Chief Advancement Officer and a seasoned expert in nonprofit
2101 fundraising and communications. With over three decades of experience, she’s a powerhouse in driving
2102 impact through marketing, public relations, fundraising, and more. Freeda holds a Juris Doctor degree
2103 from Seattle University School of Law and a Bachelor of Arts degree in African American Studies and U.S.
2104 History from the University of California, Davis.

2105 **Rosie Wilson-Briggs (Burien, District 8)**

2106 Rosie Wilson-Briggs is the School Programs Manager at the Environmental Science Center in Burien. She
2107 holds a Masters degree in Urban Environmental Education from Antioch University, and a certificate in
2108 Scientific Illustration from the University of Washington. She has worked with many regional
2109 environmental organizations, including the Seattle Aquarium, the UW Botanic Gardens, and the
2110 Schooner Adventuress. Rosie is focused on reducing systemic barriers to environmental education, and
2111 on supporting communities in their unique relationships to the outdoors.

2112 **Science and Technology Working Group Participants**

- 2113 • Derek Baker, Seattle Aquarium
- 2114 • Jeff Bauknecht, Museum of Flight
- 2115 • Stephanie Bohr, Woodland Park Zoo
- 2116 • Kent Chapple, Oxbow Farm & Conservation Center
- 2117 • Paul Chiocco, Pacific Science Center
- 2118 • Gladis Clemente, Villa Comunitaria
- 2119 • Jennifer Dumlao, Seattle Aquarium
- 2120 • Kim Kotovic, Seattle Universal Math Museum
- 2121 • Paul Meijer, Birds Connect Seattle
- 2122 • Bianca Perla, Vashon Nature Center
- 2123 • Grace Reamer, Friends of the Issaquah Salmon Hatchery
- 2124 • Dana Riley Black, Museum of Flight
- 2125 • Arthur Ross, Technology Access Foundation

- 2126 • Kate Sorensen, Bellevue Botanical Garden Society
- 2127 • Chloe Wightman, Girl Scouts of Western Washington
- 2128 • Amy Zarlengo, Pacific Science Center