

A photograph of a terraced grassy hillside, likely a public art installation. The hillside is composed of several distinct horizontal terraces, each covered in lush green grass. A person is walking a dark-colored dog across the middle terrace. The lighting is bright, casting soft shadows and highlighting the texture of the grass. The overall scene is peaceful and natural.

2021 ANNUAL REPORT

Robert Morris (1931-2018). *Untitled Earthwork (Johnson Pit #30)*, 1979. SeaTac, WA.
King County Public Art Collection. Photo: joefreemanjunior.com

A Year of Recovery

Along with the rest of our sector, we learned early in the COVID-19 pandemic that adaptability would be critical. 2021 not only reinforced that idea but brought it to a new scale at 4Culture.

A few key factors laid the groundwork for how we approached cultural funding and support this year: a reduction in our Lodging Tax revenue resulting from the economic impact of the pandemic, the completion of a year of invaluable work by the community members that made up our Recovery Task Force, and steadfast support from King County Executive Dow Constantine and the King County Council in the form of a \$9.4 million appropriation from the American Rescue Plan Act (ARPA) fund.

Even as the decrease in Lodging Taxes revenue required us to scale back some of our mainstay grants, we strategized the distribution of ARPA funds using the Task Force's equity-focused Recovery Framework as a footpath. One result was the launch of a new Recovery Fund, a funding program for cultural organizations that leveraged partnerships with King County Creative and the City of Seattle Office of Arts and Culture to disburse federal dollars as widely as possible while reducing the application workload for overburdened organizations. We also worked to expand access for applicants, offering interpreter services for non-English speakers, ASL support during virtual workshops, and other ADA services. As ARPA dollars head out the door throughout 2022, we invite you to join us in celebrating the cultural organizations and workers who will put them to use creating a vibrant and resilient King County.

The scope and requirements of managing these federal funds have been precedent-setting, and 4Culture staff have come together across all departments to maximize their impact. This work happened alongside major successes in our Public Art department, including a [National Register of Historic Places designation](#) for Robert Morris' *Untitled Earthwork (Johnson Pit #30)* and a partnership with King County Metro to put stunning [youth art on ORCA cards](#). We also made significant strides towards our racial equity goals, which you'll read about below. Despite its challenges, we're proud that this Year of Recovery has brought us to a place of readiness for a reboot of the King County cultural sector.



David Boxley. *Beaver Legends Totem* (detail), 1992.
Carved and painted cedar. 360 x 24 x 24 inches.
Beaver Lake Park, Sammamish, WA. King County
Public Art Collection. Photo: joefreemanjunior.com

Racial Equity

In 2021, we brought new strategies to bear in our work to become an actively anti-racist organization. To increase transparency, we created a racial equity page on our website that houses information about how we bring about greater equity in our funding, commissioning, hiring, training, and practices. We also implemented new Equity Investments across all 4Culture funding programs. This practice incorporates indicators of structural inequity—location, income, budget, and more—into our grant allocation process to increase the proportion of funding to people and organizations in which the cultural sector has underinvested.

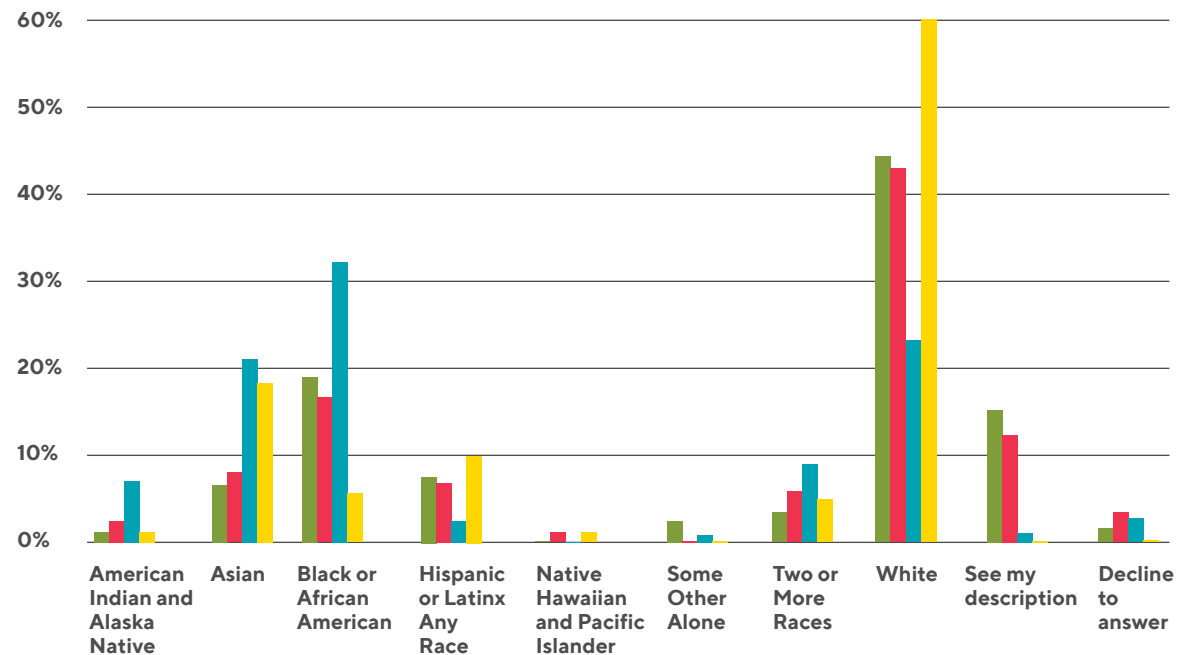
Additionally, groundwork laid in 2019 to collect demographic information from our applicants and awardees gave us a clearer picture than ever of how our funding is distributed. This data is not used by panels to make funding decisions or allocations; rather, it keeps us accountable to the communities we serve. At the close of 2021, we now have three years of demographic data to analyze. We invite you to review the charts below and to the right; you'll see our progress year to year, and where we can improve.

Individual Funding Percentages by Race, Disaggregated

Key



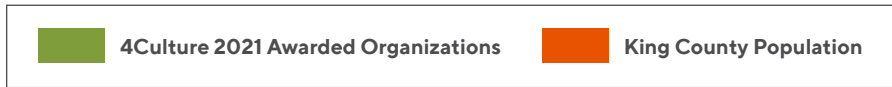
This chart shows how individual grant recipients identified themselves by race over the last three years, along with King County population percentages for comparison. You will notice variation in the number of recipients each year: 2019 is a typical year for 4Culture annual grant programs, 2020 reflects an increase in recipients due to the CARES federal relief program, and 2021 shows a drop due to cutbacks in the Lodging Taxes that fund our annual programs.



Recipients who identify as American Indian or Alaska Native are 1% in 2019, 2% in 2020, and 7% in 2021, King County population at 1%; Asian 6% in 2019, 8% in 2020, and 12% in 2021, King County population at 18%; Black or African American 19% in 2019, 17% in 2020, and 31% in 2021, King County population at 6%; Hispanic or Latinx 8% in 2019, 8% in 2020, and 3% in 2021, King County population at 10%; Native Hawaiian And Pacific Islander 0% in 2019, 1% in 2020, and 0% in 2021, King County population at 1%; Some other race alone 2% in 2019, 1% in 2020, and 1% in 2021; Two or more races 3% in 2019, 5% in 2020, and 9% in 2021, King County at 5%; White 44% in 2019, 42% in 2020, and 24% in 2021, King County at 60%; See my description (where recipients write in their answers) 15% in 2019, 12% in 2020, and 1% in 2021; and decline to answer 2% in 2019, 4% in 2020, and 3% in 2021.

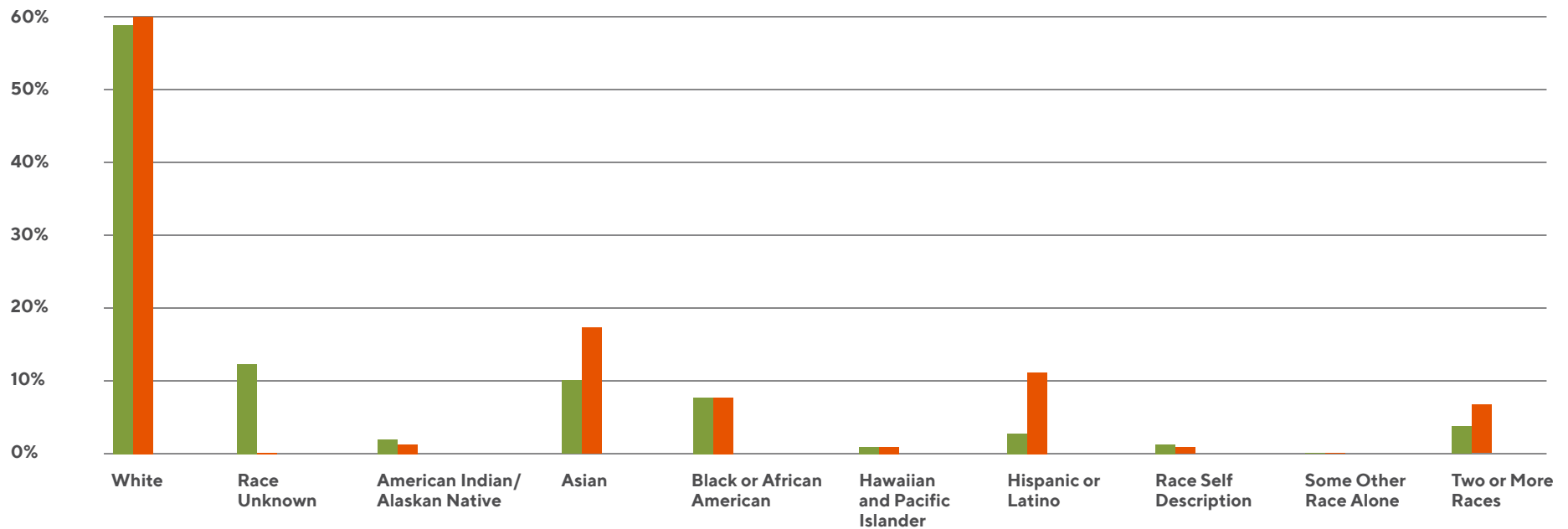
2021 4Culture-funded Organizations – Board Demographics, Disaggregated

Key



According to [The Impact of Diversity: Understanding How Nonprofit Board Diversity Affects Philanthropy, Leadership, and Board Engagement](#), a 2018 study conducted by the Indiana University Lilly Family School of Philanthropy, nonprofit boards are 78.6% white, 7.5% African American, 4.2% Latino, and 2.6% Asian American. 4Culture tracks the board composition of our organizational funding recipients as shown in the chart below.

In 2021, 4Culture funded organizations’ composite board makeup was: 59% White, 12% Race Unknown, 10% Asian, 8% Black or African American, 3% Hispanic or Latinx, 3% Two or More Races, 2% American Indian and Alaskan Native, and 2% Race Self-Described. Racial Equity



Looking Ahead

With the impacts of the COVID-19 pandemic still being deeply felt, 4Culture recognizes that our investments in recovery will continue well into the next few years. How do we support a sector that was so deeply affected by the events of the past two years? What is needed in order to center those most impacted who have the least access to financial and social capital? These are the questions we are charged with answering in the coming years. We will remain committed to supporting the King County cultural organizations and workers who make it all possible.



Dancer and choreographer Jasmine Hearn performing their work “A Patient Practice” at Velocity’s Seattle Festival of Dance + Improvisation. 2021. Photo by Jim Coleman

Annual Funding Programs

Total: \$5,458, 879

Applicants: 986

Awards: 606

Staff

Riza Almanza
Laura Becker
Anna Callahan
Bart J. Cannon, Ph.D.
Brian J. Carter
Christina DePaolo
Heather Dwyer
Bret Fetzer
Willow Fox
Christina Harrison
Joshua Heim
Jordan Howland
Selina Hunstiger
Noy Kitnikone
Phung Lam
Andy Le
Brandi Link
Guy Merrill
Claire Miccio
Doreen Mitchum
Jackie Mixon
Megumi Nagata
Melissa Newbill
Kelly Pajek
Dana Phelan
Chieko Phillips
Charlie Rathbun
Lauren Semet
Sean Stearns
Eldon Tam
Nina Yarbrough

2021 Board Members

Staci Adman
Greg Beams
Jeanne Burbidge
Hank Cooper
Khazm Kogita
Peter Kwon
Seth Margolis
Frank Martin
Patricia Moss
Vivian Phillips
Natasha Rivers
Latha Sambamurti
Eugenia Woo
Board Ex Officio Councilmember Rod Dembowski
Board Ex Officio Councilmember Jeanne Kohl-Welles
Board Ex Officio Councilmember Joe McDermott
Board Ex Officio Jennifer Meisner

Advisory Committee Members

Arts

Amy Dukes
Gabriela Denise Frank
Patricia Moss, Board
Representative
Eben Pobe
Jacob Prendez
Becky Witmer

Heritage

Leslie Anderson
Langston Collin Wilkins

Teofila Cruz-Uribe
Jolene Haas
Seth Margolis, Board
Representative
Eric Nelson
Ruth Pickering
Nancy Salguero McKay

Preservation

Stefanie Barrera Aguila
Justin Ivy
Claudia Kiyama
Robyn Mah
Erica Maniez
Frank Martin, Board
Representative
Dawn Moser

Public Art

Lesley Bain
Saul Becker
Leo Berk
Kamari Bright
Kate Fernandez
Janet Galore
Tommy Gregory
Maria Lau Hui
Keith McPeters

Building for Equity Taskforce

Kimberly Deriana
Preston Hampton
Heidi Jackson
Marie Kidhe
Katie Oman
Julie Chang Schulman
Matthew Richter
Patrice Thomas
Debra Twersky

COVID-19 Recovery Task Force

Gavin Amos-Lopez
Erika Bentley-Holland
Allison Campbell
Manuel R. Cawaling
Jade Solomon Curtis
Amy Dukes
Breanne Durham
Maya Farrar
Kathy Hsieh
Heidi Jackson
Elisheba Johnson
Satpreet Kahlon
Amanda Leon
Jasmine Jamillah Mahmoud
Chris Marcacci
Nancy Salguero McKay
Hilary Pittenger
E.T. Russian
Sarah Steen
Raymond Tymas-Jones, PhD
Nina Yarbrough

Social Justice Movement Action Team

Staci Adman
Lesley Bain
Brian J. Carter
Christina Harrison
Willow Fox
Claudia Kiyama
Erica Maniez
Jackie Mixon
Chieko Phillips
AC Petersen
Lauren Semet

Panelists

We would like to thank our grant and commission panelists for providing essential support to both our Recovery and annual grant programs.

Gavin Amos-Lopez
Terri Ball
Emily Boersma
Cynthia Brothers
Jason Clackley
Langston Collin Wilkins
Teofila Cruz-Uribe
Alma Davenport
Ryan Anthony Donaldson
Sarah Dotson

Ginger Ewing
Kate Fernandez
Hilary Field
Suzanne Greathouse
Kirsten Haugen
Emma Herron
Lauren Hoogkamer
Amaranta Ibarra-Sandys
Olivia Johnson
Marie Kidhe
James E. King Jr.
Michael King
Adrienne La Faye
Justice McNeeley
Cynthia Mejia-Giudici
Erica Maniez

Jody Miesel
Donna Miscolta
Hugo Moro
Dawn Moser
Alicia Mullikin
Jamala Myres
Anh Nguyen
Lisa North
Ameya Marie Okamoto
Teddy Phillips
Philip Red Eagle
Jordan Remington
Nicole Robert
Monica Sands
Chloe Schierbeck
Shaina Shepherd

Sahana Shivanand
Melody Smith
Asia Tail
Koloud (Kay) Tarapolsi
Greg Thomas
dani tirrell
Nathifa Tomb
Jac Trautman
Josh Tuininga
Francesca Udeschini
Lorna Velasco
Timothy White Eagle
Ken Workman
Michelle Yellin
Jason Young



Đoan Diane Hoang Dy, Senior Tour Manager at the Wing Luke Museum giving a virtual tour. 2021. Photo: Max Chan/Wing Luke Museum.

4Culture Financial Information for 2021 Annual Report

Revenues and Other Sources	2021	2020	2019
Lodging Tax Revenue	7,098,137	-	-
King County Public Art Revenue	6,094,290	518,572	6,887,039
King County Appropriations	550,494	4,350,000	3,145,672
Advances from King County	3,984,690	4,150,000	3,000,000
Public Art Consulting Revenue	23,725	31,045	161,623
Investment Earnings	31,111	280,223	1,088,694
Miscellaneous Other	75,224	323,695	133,020
Total Revenues*	17,857,671	9,653,535	14,416,048

*Total revenues differ on an annual basis due to timing factors in the inflows and outflows of the various programs' financial resources.

Expenditures and Other Uses	2021	2020	2019
Arts, Heritage and Preservation Grant Programs	7,520,047	8,319,651	8,688,285
Public Art Projects	1,135,737	1,002,287	2,143,067
CARES Act Pass-Through	-	4,070,408	-
Building for Culture Facility Investment Program	-	-	2,955,492
Building for Equity Facility Investment Program	1,073,400	1,068,776	3,998,224
Debt Service	465,550	2,165,450	2,168,245
Repayment of Advances from King County	1,500,000	-	-
Management and General Supporting Activities	665,219	632,663	682,164
Total Expenditures and Other Uses*	12,359,953	17,259,235	20,635,477

*Total expenditures differ on an annual basis due to timing factors in the inflows and outflows of the various programs' financial resources.

Fund Balances	Dec. 31, 2021	Dec. 31, 2020	Dec. 31, 2019
General Fund	9,016,939	5,881,511	2,682,680
Lodging Tax Special Revenue Fund	4,961,408	6,732,646	5,743,538
1% for Art Special Revenue Fund	16,392,385	11,213,136	11,700,856
Cultural Special Account Fund	4,159,402	5,205,123	16,511,042
Total Fund Balances	34,530,134	29,032,416	36,638,116

NOTE: 2021 financial information is based on unaudited fund financial statements. Requests for the most recent complete audited financial report should be addressed to 4Culture's finance department at 4Culture, 101 Prefontaine Place S, Seattle, WA 98104.