KING COUNTY

Signature Report

Ordinance 19868

Proposed No. 2024-0236.3   **Sponsors** Balducci and Zahilay

1   AN ORDINANCE approving the King County Doors Open

2   Program implementation plan, required by Ordinance

3   19710, Section 9, to govern the expenditure of the cultural

4   access sales and use tax from 2024 through 2031 to achieve

5   outcomes related to public and educational benefits and

6   economic support for arts, science, and heritage

7   organizations; amending section 1 of this ordinance,

8   repealing Attachment A to this ordinance, and establishing

9   an effective date.

10 STATEMENT OF FACTS:

11 1. The Washington state Legislature declared in RCW 36.160.010 that

12 there is a need to provide public and educational benefits and economic

13 support for arts, science, and heritage organizations.

14 2. The King County council, through Ordinance 19710, created the Doors

15 Open Program to support arts, science, and heritage organizations, and

16 approved a new one-tenth of one percent sales tax to fund the Doors Open

17 Program.

18 3. Ordinance 19710, Section 9, requires the executive, in consultation

19 with 4Culture, to transmit the implementation plan and an ordinance to

20 approve the plan to the council no later than July 15, 2024. The

1

21   implementation plan, once effective, will govern the expenditure of the

22   sales and use tax's proceeds until the tax expires in 2031. The required

23   implementation plan is Attachment A to this ordinance.

24   4. Ordinance 19710, Section 9, enumerates specific requirements for the

25   implementation plan. The Doors Open Program Implementation Plan for

26   2024-2031, dated November 20, 2024, Attachment A to this ordinance,

27   responds to the requirements set out by Ordinance 19710 Section 9, by:

28   itemizing start-up funding costs incurred or to be incurred by 4Culture and

29   the county; establishing guidelines for eligible expenditures for each

30   Doors Open Program element; providing detailed program descriptions of

31   the elements of the Doors Open Program and a framework for 4Culture

32   administration of these programs; and providing a timeline for the Doors

33   Open Program Assessment Report that will address the effectiveness of

34   the Doors Open Program funding.

35   BE IT ORDAINED BY THE COUNCIL OF KING COUNTY:

36   SECTION 1. The Doors Open Program Implementation Plan for 2024-2031,

37   dated, November 20, 2024, Attachment A to this ordinance is hereby approved to govern

38   the expenditure of the cultural access sales and use tax proceeds as authorized under

39   Ordinance 19710.

40   SECTION 2. Section 1 of this ordinance is hereby amended to read as follows:

41   The Doors Open Program Implementation Plan for 2024-2031, dated November

42   20, 2024, Attachment ((A)) B to this ordinance is hereby approved to govern the

43   expenditure of the cultural access sales and use tax proceeds as authorized under

44   Ordinance 19710.

45   SECTION 3. Attachment A to this ordinance is hereby repealed.

46   SECTION 4. Sections 2 and 3 of this ordinance take effect on the effective date

47   of Ordinance XXXXX (Proposed Ordinance 2024-0377).

Ordinance 19868 was introduced on 8/20/2024 and passed by the Metropolitan King County Council on 11/26/2024, by the following vote:

> Yes: 9 - Balducci, Barón, Dembowski, Dunn, Mosqueda, Perry, Upthegrove, von Reichbauer and Zahilay

KING COUNTY COUNCIL
KING COUNTY, WASHINGTON

Signed by:
_____
E76CE01F07B14EF...
Dave Upthegrove, Chair

ATTEST:

DocuSigned by:
_Melani Hay_____
8DE1BB375AD3422...
Melani Hay, Clerk of the Council

APPROVED this _____ day of __12/9/2024_____, _____.

Signed by:
_____
4FBCAB8196AE4C6...
Dow Constantine, County Executive

Attachments: A. Doors Open Implementation Plan, dated November 20, 2024, B. Doors Open Implementation Plan for 2024-2031, dated November 20, 2024

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
2 percent for repayment of start-up funding; **3 percent for administrative costs**; **67 percent for one-time capital and one-time operating support programs;** 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 **Remaining funding to 2025 programs**	**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; 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	$24.1M [Ord. 8.A.3.a]	$24.1M [Ord. 8.A.3.a]	$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 Seattle[4]	Minimum of $6M	Minimum of $6M	Minimum of $24.3M across all programs					
Programming in Communities of Opportunity (COO) or for vulnerable populations[5]	Minimum of $2.4M	Minimum of $2.4M	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	• Heritage: 90 • Preservation: 30 • Arts: 500 • Science and Tech: 80	• 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	• 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	• Low barrier application • Panels by discipline	• Provides multi-year funding (up to three years) for operations or programming • Low barrier application • Panels by discipline	• 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	• Provides multi-year funding • Low barrier application • Reimbursement to orgs for the cost of free and reduced programming	• 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	• Multi-year project-based funding for orgs providing services for cultural practitioners • Support for workforce and career development	• Provides multi-year funding • Start-up cost funding • Multi-year operating support to new + emerging orgs • Funding paired with capacity building + technical assistance

	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	• Community Connectors (1:1 pre-submittal application support) • Application workshops • 4Culture engagement and comms channels	• Application workshops • Strategic advertising • 4Culture engagement and comms channels	• Application workshops • Strategic advertising • 4Culture engagement and comms channels	• Leverage 2024 stakeholder outreach • PSESD touchpoints • District and school outreach • 4Culture engagement and comms channels	• Strategic advertising • 4Culture engagement and comms channels	• Community Connectors • Application workshops • 4Culture engagement and comms channels	• Application workshops • Strategic advertising • 4Culture engagement and comms channels	• Community Connectors • Strategic advertising • 4Culture engagement and comms channels

2. Implementation Plan Background and Overview

23

A. Introduction to Cultural Access Programs

24

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 law[8] 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.

B. Overview of 4Culture

40

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.

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[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 o 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 o 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 o 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

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[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	o The findings are the basis for the Doors Open Recommended Spending Plan, as
96	presented to the Executive and the 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   •   67 percent for one-time capital and one-time operating support programs;
133   o   10 percent for cultural organizations by underserved populations and/or organizations
134   located in Communities of Opportunity, and/or cultural organizations providing mentoring
135   o   25 percent supports organizations outside the city of Seattle
136   •   Remaining funding 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   o   15 percent Public school access program
149   o   3 percent Launch funding
150   o   10 percent Building for Equity
151   o   15 percent Public Free Access
152   o   7 percent Countywide initiatives and projects
153   o   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

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[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.[15]

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

173   **F.   Doors Open Impact**

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

180   The Doors Open Program can lead to:

181   • **Economic Growth**. Cultural organizations contribute to local economies by creating jobs,
182   increasing tourism opportunities, and stimulating related industries such as hospitality and
183   retail.
184   • **Community Engagement.** Greater participation in cultural programming fosters residents' sense
185   of belonging and connection.
186   • **Community Cohesion.** Cultural organizations promote understanding and collaboration among
187   different communities.
188   • **Educational Opportunities.** Investment in cultural organizations provides valuable learning
189   experiences that foster creativity and critical thinking skills for all age groups.
190   • **Enhanced Quality of Life.** Access to arts and culture promotes mental health, social connection,
191   and well-being.
192   • **Innovation and Creativity.** Investments in cultural organizations enhance the creative
193   ecosystem, driving innovation and attracting talent to the region.

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[14] Other entities ineligible for Doors Open proceeds include state agencies and organizations that raise funds for redistribution to cultural organizations.
[15] Subject to changes to KCC 2.48.108 and KCC 2.48.109 to allow for triennial application cycles.

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

197 ## G. Criteria for Awarding Proceeds

198 4Culture will evaluate grant applications by a set of criteria specific to the objectives of each grant
199 program. The criteria for awarding proceeds will help produce the transformational impact expected for
200 King County's cultural landscape. The definitions for the criteria used throughout the Doors Open
201 Program are:

202 - **Discipline-specific or program-specific priorities:** Priorities that are specific to each cultural
203 discipline or program that will be identified and listed in the guidelines for each application.
204 These priorities may change from application cycles through a process involving 4Culture staff,
205 advisory committees, and the 4Culture Board. An example is the arts priority of "artistic
206 substance" for an operating grant that would evaluate how an applicant provides services that
207 are robust, creative, and engaging with the community.
208 - **Economic Impact:** Includes direct impacts like how the applicant's project enhances the local
209 economy, including staff and contractors employed, volunteer hours and in-kind donations
210 leveraged, and other economic multipliers that accrue to King County, and indirect impacts like
211 increasing commercial activity, activating physical spaces, and enhancing the vibrancy of
212 communities.
213 - **Emergency:** A pressing situation that would cause a facility or landmark to be threatened, or to
214 suffer severe economic consequences due to conditions outside of the applicant's control. May
215 also include a threat to the safety of patrons or staff. A catastrophic event or natural disaster
216 may constitute an emergency.
217 - **Equity:** The applicant's focus on marginalized communities, especially communities that are
218 disproportionately impacted by structural racism.
219 - **Feasibility**: The applicant's ability to administer and complete the project within the budgetary,
220 logistical, and time constraints described in the application.
221 - **Community Impact:** How the community would benefit from program investments, extent of
222 coverage for geographically underserved communities, and how the work described in the
223 application would affect the applicant's future sustainability and ability to improve or secure
224 facilities.
225 - **Project Impact:** For programming grants, how the project will create positive change to meet
226 the needs of the communities being served. For capital projects, how the project will increase
227 access to cultural facilities.
228 - **Public Benefit:** A description of the public benefits from Ordinance 19710 that the applicant
229 would provide through programs, activities, and services.
230 - **Qualifications:** The applicant's ability to assemble a qualified and prepared project team.
231 - **Quality**: The thought and reasoning the applicant has put into the project planning. This
232 criterion may also include how community input has informed the applicant's needs assessment
233 and the prioritization of project outcomes. For capital grant applications, this criterion includes
234 how the project relates to the applicant's ability to secure or improve facilities in the future, as
235 well as how the facility project is designed to help an applicant fulfill their organizational mission
236 and address social, economic, and/or environmental challenges.

237   • **Resilience**: The applicant has clearly stated plans to remain in operation, has demonstrated
238   organizational adaptability to changes in the community, and shown responsiveness to the
239   community's needs.
240   • **Unforeseen Opportunity:** An opportunity that was not available at the time of the last
241   application deadline and that will no longer be available to the applicant by the next application
242   deadline. It will also allow an organization to significantly advance its goals and mission.

243 ## H. Doors Open Public Benefit Reporting Framework

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

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

251 ### General Public Benefits

252 1. Providing low-barrier opportunities for everyone in the county to take part in the region's
253   cultural life and participate in cultural programs;
254 2. Providing performances and programs throughout the county, directly in and for local
255   communities, or through partnerships between and among cultural organizations;
256 3. Providing cultural educational programs and experiences at a cultural organization's own
257   facilities or in schools or other cultural facilities or venues;
258 4. Bringing cultural facilities and programming into compliance with access requirements of the
259   Americans with Disabilities Act;
260 5. Supporting cultural organizations that strive to engage traditional cultures and crafts;
261 6. Presenting free cultural festivals;
262 7. Providing free events, programing, and educational materials, which enhance a cultural
263   experience either before or after, or both, attending an exhibit, performance, or event;
264 8. Providing arts, science, and heritage career building opportunities for youth through internships
265   and apprenticeships or other means;
266 9. Establishing partnerships between cultural organizations or other cultural institutions to present
267   new multidisciplinary cultural experiences;
268 10. Implementing organizational capacity-building projects or activities that a cultural organization
269   can demonstrate will enhance the ability of that cultural organization to execute community
270   outreach, communications, and marketing strategies to attract and engage county residents
271   with opportunities for access to cultural experiences and with emphasis on underserved
272   communities; and
273 11. Implementing organizational capacity-building projects or activities that a community-based
274   cultural organization can demonstrate will enhance the ability of that cultural organization to
275   provide or continue to provide meaningful public benefits not otherwise achievable.

Equity Inclusion Benefits

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

Geographic Inclusion Benefits

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

Public Benefit Reporting Standards for Funded Organizations

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

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

I. Equity Priorities

4Culture's vision statement is "We envision a vibrant county where culture is essential and accessible to all." To advance that vision, 4Culture has adopted practices to increase equity in grant allocations. Grant applicants are asked to describe how their programming addresses underserved populations such as racial and ethnic minorities and people with disabilities. Applicants for capital project funding must

315   complete an "equity in development and construction assessment" to consider equity-focused priorities
316   in project development.

Investments in Geographic Inclusion and Equity

318   4Culture recognizes that where a cultural organization is based or provides its services, as well as the
319   communities it serves, can affect access to funding and other resources. To take a step towards
320   balancing these disparities, 4Culture awards equity and geographic inclusion investments to cultural
321   organizations that are based in parts of King County that are less served by other funding sources, and
322   to cultural organizations that specifically serve vulnerable communities. The investments are added as
323   bonuses in addition to the programmatic grant awards these organizations receive.

Improving Cultural Experiences for People with Disabilities

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

330   4Culture collects and analyzes aggregated disability data for organizations and individuals they fund,
331   4Culture staff, Board members, grant review panelists, and on-site reviewers. 4Culture uses the data to
332   understand funding disparities and inform grantmaking practices and processes and outreach and
333   engagement strategies.

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

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

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

J. Application, Panel, Approval, and Award Process

344   4Culture will use the agency's established application, panel, approval, and award process for
345   administering Doors Open programs.

346   4Culture accepts applications through 4Culture's online application portal. Applicants can create a
347   profile on the portal to streamline the process for submitting additional applications.

348   4Culture program managers first review all applications to ensure eligibility. Program managers then
349   facilitate panels of peer reviewers, which change for each award cycle. Peer review panelists review and
350   rate applications. Panelists are not required to come to consensus, but to provide their own unique
351   perspectives. Panelist scores are aggregated to create a final score for each application. Panels will

352 recommend a final slate of projects and funding, which then progresses to the standing Advisory
353 Committee for the cultural discipline relevant to the grant pool (Arts, Heritage. And Preservation).

354 For each grant program, the Advisory Committees receive a presentation on the application process,
355 applicant pool, panel process, and recommendations for the award slate. The Advisory Committees
356 have a chance to review the recommendations and ask questions. The Advisory Committees then vote
357 to move the award recommendations as presented or with modifications on to the 4Culture Board for
358 final review and approval. Applicants are notified of their awards after the Board gives final approval for
359 funding. Peer review panels and Advisory Committees consist of working professionals in the fields
360 4Culture funds, and who represent all parts of King County, sizes of organizations, and different points
361 of view. 4Culture's mission, vision, and values direct that that composition of peer review panels and
362 advisory committees include consideration of representation of historically underrepresented and
363 underserved populations, including racial and ethnic minorities and people with disabilities.

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

372 **Continuous Improvement of the Application Process**

373 4Culture commits to continuous improvement of the grant application process throughout
374 implementation of Doors Open. It is 4Culture's practice to do post-panel exit surveys with applicants
375 and solicit feedback from program staff. The feedback is used to make program or application
376 improvements. 4Culture also applies feedback collected from grantees at the invoicing stage.

377 **K. Contract and Payment Process**

378 4Culture will use the following established contract and payment process for all Doors Open programs.

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

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

391	Due to state law restrictions, 4Culture provides funding on a reimbursement basis, which means
392	4Culture provides funding for completed work, and not future work. The value of the cultural
393	organization's invoice must be equal to, or more than, the expenses related to providing the
394	organization's public benefit.

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

396   • A report that demonstrates the cultural organization's public benefit, including for incremental
397   payments
398   • Examples of 4Culture acknowledgement via marketing or publicity materials
399   • Digital images documenting the project activities, including photo credits, permission to publish,
400   and captions.

401   The process typically progresses along the following timeline.

402   *3 months after the grant deadline*

403   • Program staff draft the Scopes of Service and forward to awardees for review and editing. Once
404   this editing/review process is complete, the Scope of Service is entered into 4Culture's CRM.
405   • 4Culture's Finance Team prepares the final contract document and sends it out for electronic
406   signature. Contracts are signed by the recipient, initialed by 4Culture's Controller (after checking
407   all required documents are on file) and signed by the Executive Director.

408   *4-18 months after the grant deadline*

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

418   **L.   Leveraging 4Culture's Strengths**

419   4Culture's long history as public cultural funder means that it has developed relationships with cultural
420   groups and communities throughout the County. For Doors Open, 4Culture will leverage its existing
421   infrastructure – administrative, financial, and social – and strengthen it with the incredible opportunities
422   that this new source of funding will provide.

423   **Established Engagement and Communications Channels**

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

428   4Culture maintains an online list of its current, upcoming, and ongoing funding opportunities. The
429   4Culture website will be updated to include funding opportunities and associated timelines and grant
430   award announcements for the Doors Open Program.[16] Additionally, 4Culture will develop a listserv
431   where interested community members may subscribe to electronically receive this information as well
432   as general Doors Open Program updates.

433   *Equity Priorities for Outreach, Engagement and Communications*

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

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

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

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[16] 4Culture. Year At-A-Glance. URL: https://www.4culture.org/grants-artist-calls/year-at-a-glance/. Last accessed on October 8, 2024.

452 ### *4Culture's Outreach Engagement Strategies*

453 The following sections outline several of the
454 outreach and engagement strategies 4Culture uses
455 in its engagement work and will employ for Doors
456 Open.

457 *Content Focused Strategies*

458 - Listening Sessions
459 - Grant Workshops
460 - General Information Sessions
461 - Website, email, and social media

462 *Visibility Focused Strategies*

463 - Hello 4Culture outreach events
464 - Tabling at community events
465 - Print and online advertising and
466   promotional materials

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

467 *Language Focused Strategies*

468 - Partner with community organizations and ambassadors for outreach events and workshops
469 - Community-based advertising
470 - Translated materials and subtitled online workshops

471 *Geographic Access Focused Strategies*

472 - Partner with organizations and individuals to increase visibility.
473 - Advertise grants in community news outlets and blogs.

474 *BIPOC Community Focused Strategies*

475 - Partner with organizations and individuals to increase visibility.
476 - Advertise grants in BIPOC community media serving King County.

477 ### *Strategies in Action*

478 *Hello 4Culture*

479 In 2025, 4Culture will re-launch its monthly community outreach series, Hello 4Culture to focus on
480 Doors Open. Pre-COVID, our Hello 4Culture program took us to cities and towns across King County to
481 hear the community's ideas, questions, and concerns. Communities with the least access to 4Culture's
482 resources and the lowest number of applicants and recipients were prioritized by analyzing 4Culture and
483 King County census data.

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

487   For Doors Open, Hello 4Culture will focus ordinance objectives to reach economically and geographically
488   underserved communities and locations. To do this, 4Culture will leverage the Communities of
489   Opportunity Composite Index Map and will continue to develop multilingual materials and language
490   access practices.

491   *Tabling and Outreach Events*

492   4Culture regularly tables at community events where the cultural sector is the main audience and is
493   expanding to science and technology education events. We also table at community events focused on
494   serving BIPOC and rural communities located in King County.

495   *Email and Social Media*

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

502   **Technical Assistance**

503   4Culture uses a variety of methods to make sure that each program's potential applicants have ample
504   opportunities to get their questions answered, such as through the following resources:

505   • Online and in-person grant application workshops (free, drop-in, events held throughout the
506   County); and
507   • Manage Your Grant resource page, a dedicated spot for applicants to track their application and
508   make sure they have everything they need for a successful grant process.
509
510   4Culture' website is accessible for the vision-impaired, including all linked PDF documents. ASL
511   translation services are available on request. 4Culture commits to removing linguistic, cultural, and
512   procedural barriers in applying for Doors Open funding opportunities that organizations commonly face
513   in successfully applying for government funding and will solicit community feedback for continued
514   improvements and incorporate learnings from its broader community outreach and engagement efforts.

515   ## M. Support Network Consulting Roster

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

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

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

530   **Roster Topic Areas**

531   • Financial Emergency Planning
532   • Cultural Facilities
533   • Strategic Planning
534   • Organizational Design and Management
535   • Financial Planning and/or Strategy
536   • Human Resources
537   • Interpretive Planning
538   • Leadership and Board Optimization
539   • Board/Board Relations
540   • Communications, Marketing, Branding
541   • Fundraising/Development
542   • DEAI
543   • Legal Services
544   • Accessibility (language, ADA, facilities, mobility)
545
546   4Culture is developing this roster and has tentative launch plans for Q1-Q2 2025, depending on Doors
547   Open Implementation Plan approval.

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

549   4Culture has a long history of supporting organizations advancing science and technology through our
550   existing funding programs. This includes organizations whose missions reflect the technological history
551   of our region, such as MOHAI and the Museum of Flight, both of which 4Culture has funded for many
552   years via Projects, Sustained Support, Collections Care, and Cultural Equipment funding programs. In
553   addition, 4Culture has supported numerous projects that have explored the intersection of arts and
554   technology through Tech-Specific (a site-specific funding program) and Special Projects funding
555   programs. These established relationships have proven invaluable in informing our work for Doors
556   Open.

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

561   But the foundation laid by that plan was continued in the formation in January 2024 of a Science &
562   Technology Group consisting of representatives of local science organizations from various disciplines,
563   different size budgets, and regions of the county.

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

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

568 • What would your organization prioritize with additional funding: kinds of programming, capacity
569   building, facilities, equipment, or other?
570 • What strategies does your organization employ to expand outreach to underserved
571   communities?
572 • What are the key issues in the regional science and technology field?
573 • What organizations and communities should be participating in this group that are not currently
574   represented?
575 • What are the professional development needs of individuals working in regional science and
576   technology cultural organizations?
577 • How can 4Culture protect against funding pseudoscience?
578 • How do you encourage the development of an understanding of scientific inquiry as a lifetime
579   pursuit rather than a "requirement" to be set aside upon graduation from high school?
580 • What metrics have you found most useful in communicating the success of your programming?
581
582 To date, some initial observations from these discussions in the group, in individual interviews, and
583 other stakeholder conversations revealed following strengths and challenges:

584 • Science organizations have made significant investments in programming for K-12, many with a
585   focus on Title 1 public schools.[17]
586 • Science and technology focused organizations in the region share similar needs to other cultural
587   organizations: investing in capital facilities, offering competitive salaries for staff, engaging
588   underserved communities, delivering programming at additional venues in communities, and
589   other items.
590 • Misinformation has damaged the public's understanding of science. Rebuilding the public's
591   trust in and understanding of science is a challenge.
592 • There is an ongoing shortage of qualified educators in science and technology. The increase in
593   the cost of living in King County has made staffing science and technology focused organizations
594   more difficult.
595 • Transportation costs associated with travel to organizations' venues can be a barrier to
596   participation in programming.

597 ### Science and Technology Grants

598 Science and technology grants will fund cultural organizations whose mission statement includes an
599 explicit focus on science or technology. Organizations with a primary purpose of advancing and
600 preserving zoology (such as a zoo or an aquarium) must be accredited by the Association of Zoos and
601 Aquariums or supporting an organization accredited by the Association of Zoos and Aquariums.
602
603 Science and technology grants do not support the following activities:
604 • The conduct of primary research not directly providing experiences to the general public
605 • Medical and public health practice, including but not limited to medical treatment, medical or
606   nutritional advice, or medical instruction.
607 • Pseudoscience, defined for this purpose as any system of beliefs or concepts that exhibits
608   characteristics, including but not limited to, the ability to be proven untrue or falsifiable by

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[17] "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.

609   observable facts, lacking a research framework that tests and revises ideas based on observable
610   facts, and/or has been demonstrated to be false by observable facts.
611
612   Doors Open is a new opportunity for 4Culture to fund cultural organizations in direct support of their
613   science and technology programming. To ensure adequate resources are dedicated to this task,
614   4Culture established a Science and Technology Department, beginning with hiring a Science and
615   Technology Director. The director will recruit a Science and Technology Program Manager as well as a
616   Science and Technology Support Specialist. The department director is also charged with helping lead
617   outreach to potential applicants. That outreach and engagement will include:
618   • Continued meetings of the Science & Technology Group through the early summer of 2024
619   • Recruiting and developing a formal advisory committee by the fall of 2024
620   • Convening a gathering of science and technology groups in the second half of 2024
621   • Conducting a landscape survey and analysis of the field in the winter/spring of 2024.

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

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

633   The Doors Open Program can:

634   • Build coalitions of cultural organizations and leaders to work together to align resources and
635   unify plans for revitalizing commercial centers around the region by leveraging 4Culture's
636   existing administrative, financial, and social infrastructure.
637   • Incentivize connectivity and cross-programming between cultural organizations to facilitate
638   partnerships and increase access for King County residents through the Building for Equity and
639   Launch grant programs.
640   • Improve the recruitment and retention of cultural workers through the Countywide Initiatives
641   grant program.
642   • Promote arts and culture as an economic asset in commercial centers.
643   • Activate public spaces, retail corridors, and underutilized or vacant spaces as venues for arts and
644   culture to enhance the vibrancy and economy of commercial centers.
645   • Enhance the vibrancy and economy of commercial centers by activating public spaces, retail
646   corridors, and underutilized or vacant spaces as venues for arts and culture.

647
648   Through these programmatic and funding actions, Doors Open will initiate transformative and lasting
649   change in King County by improving access to arts, science, and heritage resources, revitalizing the local
650   economy, and reimagining the vibrancy and identity of commercial and cultural centers.

3. Doors Open and Implementation Plan Community Engagement

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

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

To know more about the depth and breadth of 4Culture's regular slate of communications, outreach, and engagement strategies, please see Established Engagement and Communications Channels. 4Culture will employ these strategies in its administration of Doors Open.

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

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

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

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

Program Summary

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

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

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

687 • Projects under $250,000: Applicants may request up to 100% of total project costs.
688 • Projects between $250,000 and $1,000,000: Applicants may request up to 100% of project costs
689 for first $250,000 and 50% of project costs between $250,001 and $1,000,000.
690 • Projects between $1,000,001 and $10,000,000: Applicants may request up to 100% of project
691 costs for first $250,000, 50% of project costs between $250,001 and $1,000,000, and 15% of
692 project costs between $1.000,001 and $10,000,000.
693 • Projects greater than $10,000,000: Applicants may request up to 100% of project costs for first
694 $250,000, 50% of project costs between $250,001 and $1,000,000, 15% of project costs
695 between $1.000,001 and $10,000,000, and 5% of project costs over $10,000,001. The maximum
696 request for this pool is $2,500,000.
697
698 In addition to the Base Awards, which are determined based on the panel score as applied to the
699 requested amount, applications are eligible for an Advancing Equity and Geographic Inclusion bonus.
700 Each application may have an additional percentage of funding added to their allocation if they are
701 either outside the City of Seattle, or if the facility is in a 2020 U.S. Census tract area with a Community of
702 Opportunity index percentile of 60% or greater.

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

705 **Program Allocations**

706 An estimated total of $24.1M will be available for the Doors Open Facilities Grant, to be awarded to
707 organizations applying within different project sizes. Based on previous facility grant cycles, 4Culture
708 anticipates between 175 to 225 total applications for facility funding and will aim to fund the top scoring
709 10%-20% in each project size category.

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

715 **Program Criteria**

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

719 **Application, Panel, and Award Process**

720 The application process will be as described in the Application, Panel, Award, and Approval Process
721 section. Applications will be available for a minimum of five weeks, allowing applicants as long as
722 possible to gather the information required.

723   4Culture staff will do their best to answer questions and help Doors Open Facilities applicants in
724   advance. We anticipate hundreds of applications for this program and encourage applicants to prepare
725   early to meet the deadline and take advantage of the support staff can provide.

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

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

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

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

741   **Program Summary**

742   The 2024 one-time operating program provides operating and programmatic dollars to meet the day-to-
743   day needs of cultural organizations. Funding is intended to provide programs and services for public
744   benefit. Awards are provided as operating support consistent with the requirements of Ordinance
745   19710, and unrestricted to specific purposes allowing cultural organizations to deploy resources to their
746   most emergent operating needs or where they will be most impactful for the delivery of the
747   organization's mission. Grant awardees are required to provide proof of the public benefits of cultural
748   programming produced. Ineligible program expenses, such as capital expenses and major equipment,
749   are identified in the grant contract.

750   **Program Allocations**

751   There are four funding disciplines, between which an estimated $24.1 million will be awarded. The
752   anticipated number of applicants per discipline, based on historical data and field scans are as follows:

753   • Heritage – approximately 90 applicants
754   • Historic Preservation – approximately 30 applicants
755   • Arts - approximately 500 applicants
756   • Science and technology - approximately 80 applicants
757
758   Award amounts will be determined based on a combination of:

759   • Budget size
760   • Average score, as determined by the panel

761   •   an Advancing Equity Bonus, for those cultural organizations who are focusing on vulnerable
762   communities, especially those that are disproportionately impacted by structural racism
763   •   Eligibility for Geographic Inclusion Bonus (inclusive of both Outside Seattle and COO status)
764
765 A minimum of 25% of this Operating Support program will be allocated to cultural organizations with a
766 primary location outside the City of Seattle; and a minimum of 10% will be allocated to cultural
767 organizations with a primary location is within a 2020 U.S. Census tract area with a Community of
768 Opportunity index percentile of 60% or greater or provide services to vulnerable populations as defined
769 in Ordinance 19710.

Program Criteria

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

Application Prompts

775 The application has been developed with an eye toward balancing the need to provide enough
776 information to the panel to make an informed recommendation about funding, while keeping barriers
777 low and the process accessible for cultural organizations which may not have a professionalized grant
778 writing team.
779
780 4Culture staff will do their best to help applicants. We anticipate applications in the hundreds for this
781 program and will encourage applicants to prepare early to meet the deadline and take advantage of the
782 support staff can provide.

783 Applicants will also be asked to provide the following information:
784   •   Organization description
785   •   Description of community served
786   •   Programming description
787   •   Description of organization governance or decision-making practices
788   •   Description of public benefit

Application, Panel, and Award Process

790 Like the applications for the one-time capital grant program, applications for the one-time operating
791 support program will be available for a minimum of five weeks, allowing applicants as long as possible to
792 gather the information required. The application process will be as described in the Application, Panel,
793 Award, and Approval Process section.

794 Each of the discipline areas[18] will have at least one panel and up to four panels, depending on the
795 number of applications received.   Like the panels convened for the one-time capital grant program,
796 each panel will have five members, with one member appointed by the King County Council and one
797 member appointed by the Executive. Each panel will consist of working professionals in the fields, who
798 represent all parts of King County, sizes of organizations, and different points of view.

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[18] Heritage (excluding historic preservation), arts, science, and historic preservation.

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

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

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

811   **Technical Assistance Workshops**

812   4Culture will offer a series of virtual workshops open to all potential applicants, to provide information
813   on program guidelines, the application process and answer questions, discuss project details, and review
814   draft applications.

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

817   # 5. Doors Open 2025-2031

818   **A. Sustained Support**

819   **Program and Allocation Summary**

820   The Doors Open operating support program, which
821   4Culture will call "Sustained Support," provides
822   three-year grants to meet the ongoing needs of
823   cultural organizations. These awards provide funds
824   unrestricted to a specific purpose[19] to cultural
825   organizations that have a track record of delivering
826   programs and services for the benefit of the public.
827   With funds for basic annual expenses such as rent,
828   utilities, and payroll, organizations can deploy
829   resources to their most emergent needs.

830   4Culture offers Sustained Support in each of the
831   four funding program areas: heritage, arts, science,

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

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[19] Funds must be used consistent with the requirements of Ordinance 19710.

832 and historical preservation (also referred to as the four disciplines). Applicants must choose one of the
833 four areas which best fits their mission and programs.

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

836 **Program Criteria**

837 *Heritage*

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

841 *Historic Preservation*

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

846 *Arts*

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

850 *Science and Technology*

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

855 **Application, Panel, and Award Process**

856 The application process will be as described in the Application, Panel, Award, and Approval Process
857 section. Award amounts have three components:

858 • A base award determined by the recipient cultural organization's budget size.
859 • A possible additional award based on overall panel score.
860 • A possible Geographic Investment based on geographic location and/or an Equity investment
861 based on organization's score on the Equity criterion.
862
863 If a cultural organization is selected for funding, the Program Manager will work with the cultural
864 organization to create a grant contract outlining a Scope of Services and Public Benefit for each
865 consecutive year. Cultural organizations that receive Sustained Support funding are typically paid
866 annually upon completion of one or more of the Public Benefit activities described in their grant
867 contract.

868   4Culture plans to announce awards prior to the end of July 2025 and will provide an on-ramp to new
869   applicants for the duration of the cycle every fall (tentatively September). These are target timelines and
870   4Culture will have flexibility to adjust them to respond to unforeseen circumstances.

871   ### Engagement and Communications Plan

872   4Culture's existing Sustained Support operating grant programs are long-standing, and our existing
873   communication strategies employ a racial equity lens to target outreach to underserved communities to
874   encourage them to apply for funding. For more detail on how we'll leverage existing communication
875   channels, see Established Engagement and Communications Channels.

876   A special focus will be on reaching and engaging Science and Technology cultural organizations that are
877   newly eligible for operating grant programs. For more detail on these outreach strategies, see Special
878   Focus on Science and Technology Outreach.

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

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

889   ### Public Benefit Reporting

890   To receive reimbursement, all Sustained Support recipients provide documentation on the public
891   benefits provided, as detailed in the Doors Open Public Benefit Reporting Framework section. This
892   reporting metric is collected by 4Culture for annual reporting and is evidence of the General Public
893   Benefit and Equity and Geographic Inclusion Benefit requirements.

894   ## B. Public School Cultural Access

895   ### Program Summary

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

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

904 Increased student access to cultural learning and
905 experiences correlates with higher levels of
906 academic achievement in high school and college
907 and higher levels of civic engagement such as
908 voting and volunteering. [20] A 2019 study found
909 that elementary students who received increased
910 access to education programs from cultural
911 organizations and teaching artists had decreased
912 disciplinary rates, improved their writing
913 achievement, and that students' compassion for
914 others increased. [21]

915 Cultural learning experiences can lead to better
916 outcomes for students in King County, and this is
917 why 4Culture is committed to implementing the
918 Doors Open Public School Cultural Access Program
919 with the following goals and values:

920 • All King County public school students can
921 access engaging and enriching experiences
922 that positively impact their wellbeing,
923 performance in school, and overall growth
924 and development.
925 • Prioritization of increased access to cultural
926 experiences and activities for students
927 from communities that have been
928 disproportionately impacted by racism and
929 other systems of oppression.
930 • Prioritization of e increased access to students in schools that are located outside of established
931 cultural centers.
932 • Commitment of outreach and engagement of community cultural organizations that are led by
933 and staffed by people from communities that have been disproportionately impacted by racism
934 and other systems of oppression.
935 • Prioritization of cultural organizations that are located outside of established cultural centers.
936 • Commitment to build and improve relationships between public schools and cultural
937 organizations throughout King County.
938 • Collect data to improve both the quantity and quality of cultural education programs provided
939 by cultural organizations to schools.

940 ### Goals and Priorities for the Cultural Education Programs Roster

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

943 **Roster Goals**:

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)

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[20] James Catterall, 2012.
[21] Daniel H. Bowen, 2019.

944   •   Enable teachers and other school staff to find science, arts, heritage, and historic preservation
945   education programs that align with their classroom and school learning goals.
946   •   Enable teachers and other school staff to find science, arts, heritage, and historic preservation
947   education programs from cultural organizations that reflect their school communities.
948   •   Provide information and support to teachers and other school staff that reduces their barriers to
949   initiating, planning, and implementing cultural field trips and partnerships.
950   •   Provide information and support to cultural organizations that reduce their barriers to engaging
951   with public schools.
952   •   Provide a basis for establishing sustained relationships between schools and cultural
953   organizations for the benefit of students.

954   **Roster Priorities:**

955   •   Educators will be able to search and filter to find science, arts, heritage, and historic
956   preservation programs that meet their specific learning goals and time parameters.
957   •   Educators will be able to clearly know if their school is eligible for free transportation funding to
958   off-site cultural experiences. They will also know what the process is for requesting free
959   transportation through their district.
960   •   Cultural organizations will be able to provide descriptive program information for the roster so
961   that educators have a clear sense of the value and requirements of each program.
962   •   Cultural organizations will be able to update their program information on the roster at least
963   annually.
964   •   New cultural organizations will be able to add programs to the roster at least annually.

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

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

968   1.   Outreach to cultural organizations to submit entries for the roster
969   a.   4Culture will put out a call for submissions using 4Culture's cultural organizations list
970   and lists of current partners provided by schools and districts during school stakeholder
971   engagement
972   b.   Cultural organizations will fill out an automated form to establish eligibility. If they are
973   found eligible, they will proceed to a submission form where they input data to
974   populate the roster. (see #3)
975   2.   Cultural organization school partner eligibility
976   a.   Meet all cultural organizational structural requirements for Doors Open
977   b.   Align with at least one of the discipline definitions
978   c.   Provide a minimum of one Public Benefit
979   d.   Provide a minimum of one Equity Inclusion Public Benefit and/or a minimum of one
980   Geographic Inclusion Public Benefit
981   e.   Must agree to meet all the partnership requirements of the district with which the
982   program is occurring. Examples of district requirements may include staff background
983   checks and required liability insurance.
984   3.   Roster Data Collection
985   a.   Eligible cultural organizations will provide organization and program information
986   through an online portal on the 4Culture website.

987   b.   Prior to the initial launch of the roster, cultural organizations will have a minimum of
988   five weeks to complete their data to allow sufficient time to gather required
989   information. During this time, technical assistance will be available on the website,
990   through online webinars, and through email and phone support from 4Culture staff.
991   c.   Organization and program information for the roster will include [Note that additional
992   fields may be added based on continuing stakeholder engagement with teachers and
993   district staff.]:
994   i.   Cultural organization name,
995   ii.   Discipline: Science, Arts, Heritage, Historical Preservation
996   iii.   Sub-discipline, such as Biology, Engineering, Dance, Music, History,
997   iv.   List of school districts and tribal schools that they serve,
998   v.   Grade levels they serve,
999   vi.   Program name (cultural organizations will be able to list multiple programs as
1000   needed),
1001   vii.   Program type (field trip, in-school single performance/event, in-school
1002   residency),
1003   viii.   Program description,
1004   ix.   Alignment to state curriculum standards, if applicable,
1005   x.   Student time needed for program,
1006   xi.   Educator planning time needed for program,
1007   xii.   Number of students program can accommodate,
1008   xiii.   Languages available for learning experiences,
1009   xiv.   Experience with special education students,
1010   xv.   Accessibility features available for program such as ASL interpretation,
1011   wheelchair accessibility, assistive technology,
1012   xvi.   Race/ethnicity/accessibility information about program staff,
1013   xvii.   Estimated cost of program (for 4Culture, not visible to schools)
1014   xviii.   Cultural organization's contact information
1015   xix.   Link to program registration
1016   xx.   Downloaded program information such as photos, videos, case studies, lesson
1017   plan.
1018   4.   Cultural organizations also need information about schools in King County.
1019   a.   Some information about schools can be uploaded annually from the Office of the
1020   Superintendent for Public Instruction and other information will have to be obtained
1021   from schools via survey.
1022   b.   Survey information is marked with an asterisk. Cultural organizations will be able to
1023   search and filter for specific types of schools.
1024   i.   School name
1025   ii.   District
1026   iii.   Principal
1027   iv.   Address, phone number
1028   v.   Grades in school
1029   vi.   Size of school
1030   vii.   If school is eligible for free transportation for off-site cultural programs.
1031   viii.   Students' percentages for race/ethnicity, languages spoken, free and reduced
1032   lunch status, students experiencing homelessness, special education
1033   ix.   If there is a partnership liaison, their name and contact information*
1034   x.   Link to school website*

1035 **Goals and Priorities for Funding for Cultural Education Programs**

1036 The cultural education programs funding structure is designed with a goal of sustaining, deepening, and
1037 extending cultural education partnerships between cultural organizations and schools. Many King
1038 County cultural organizations already provide engaging and rigorous education programs. Doors Open
1039 Program moneys will ensure that existing partnerships with schools can be sustained through the
1040 budget reductions that many schools are currently facing. Doors Open Program moneys will expand
1041 access to additional schools to bring existing cultural programs to their students, and over time will
1042 enable cultural organizations to build out new education programs to provide more access to King
1043 County public school students. Just as in the establishment of the roster, 4Culture will work to provide
1044 support to educators and cultural organizations to reduce barriers to accessing the benefits of the
1045 program. 4Culture's recently hired Cultural Education Program Manager will be a resource for
1046 matchmaking between educators and cultural organizations and for technical assistance in developing
1047 partnership agreements and Memoranda of Understanding.

1048 *Priorities*

1049 The cultural education programs funding structure is designed to ensure that:
1050 • Schools and cultural organizations clearly communicate and develop shared learning goals and a
1051 program plan to ensure that students' learning needs are met.
1052 • 4Culture gathers relevant data to improve processes for schools and cultural organizations over
1053 time and to study the impact of increasing cultural education access on students and
1054 communities.

1055 *Process*

1056 1. Once a teacher or other school staff contacts a cultural organization to initiate a partnership, the
1057 organization and the teacher will complete a brief online memorandum of understanding (MOU).
1058 Technical assistance from 4Culture is available to both find relevant cultural organizations and
1059 complete the MOU. The MOU form will be accessible from the 4Culture website. The MOU will
1060 gather data that will be used in the grant application such as the type of learning experience, the
1061 school, and how many students will be served. The MOU must be signed by a representative from
1062 the cultural organization, the public-school educator, and a school administrator (principal or
1063 assistant principal), or school district representative.
1064 2. After an MOU is signed, the cultural organization will apply via an online portal to 4Culture for a
1065 grant.
1066 3. To be responsive to school scheduling needs, 4Culture will design a panel review process with timing
1067 that ensures responsiveness and flexibility. Feedback from the cultural organizations and school
1068 stakeholders will inform the design.
1069 4. Upon completion of the MOU scope of work, a brief survey will automatically be sent to the teacher
1070 and the cultural organization r to confirm that the partnership occurred and gather feedback for
1071 partnership and process improvements.
1072 5. The cultural organization will submit an invoice for reimbursement of the cost of the program.

1073 **Goals and Priorities for Funding Public School Transportation**

1074 In accordance with RCW 82.14.525, school districts with at least 40% of the student population eligible
1075 for federal free and reduced-price school meals (FRL) will have access to transportation funding to
1076 attend programs and activities. Because transportation costs have been identified as a barrier for

1077 schools to student access to field trips, 4Culture's priority is that all schools with 40% FRL or higher are
1078 eligible for transportation funds, regardless of their district, receive free transportation for cultural
1079 education field trips.

1080 • All school districts with 40% or more FRL rates have access to transportation funds. This applies
1081 to 189 schools in 8 districts (Auburn, Federal Way, Highline, Kent, Muckleshoot Tribal School,
1082 Renton, Skykomish, Tukwila)
1083 • If there are sufficient funds, we will include all schools with 40% or more FRL rates to have
1084 access to transportation funds, even if the district in which the school is located does not have
1085 an overall district rate of 40% or more FRL. This applies to 68 schools in 8 additional districts.
1086 The school districts and school count in each district are: – Bellevue (6), Enumclaw (1), Issaquah
1087 (2), Lake Washington (1), Northshore (2), Seattle (46), Shoreline (4), and Vashon (1).
1088 • If there are sufficient funds, we will include all schools in all districts that face significantly higher
1089 transportation costs due to distance from cultural centers.
1090 • Process for reserving bus transportation is clear and streamlined for teachers.
1091 • Process for receiving payment for transportation by district or bus company is clear and reliable.

1092 *Process for Delivery of Transportation Funds*

1093 The 19 King County school districts use a variety of transportation models. Some districts own and
1094 operate their own fleet of busses, while others contract with a bussing company. Through stakeholder
1095 engagement with district transportation leaders, 4Culture will design a system so that teachers in each
1096 district can request bus transportation in the method that is appropriate for their district and the district
1097 or bus company can invoice 4Culture for the cost. 4Culture's Finance and Legal teams will also be
1098 engaged in the design of the delivery process.

1099 **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

1100	**Engagement and Communications Plan**
1101	4Culture's communication strategy includes a stakeholder engagement component for the 2024
1102	planning year and a communications plan component for the 2025 launch of the Doors Open Public
1103	Schools Cultural Access Program.

1104	*2024 Stakeholder Engagement for Public Schools Cultural Access Program Design*
1105	The goals of Public Schools Program stakeholder engagement approach are to:

1106	• Understand the current barriers across the districts to school and district partnerships with
1107	science, arts, heritage, and historic preservation organizations.
1108	• Identify what has worked well to inform required functions for the roster and the funding
1109	partnership mechanism.
1110	• Identify the information schools need in a roster to serve their curricular needs as well as the
1111	needs of their specific populations of students, including information about races/ethnicities of
1112	staff, languages spoken, accessibility, experience with special education students, and
1113	geographies served.
1114	• Identify the barriers that cultural organizations have in forming and maintaining partnerships
1115	with schools and how Doors Open's design could help mitigate those barriers to strengthen
1116	public education partnerships.
1117	• Identify the information that science, arts, heritage, and historic preservation organizations
1118	need about schools and what tools they may need to access that information.

1119	*Stakeholders and engagement methods:*
1120	• District Superintendents
1121	○ Goals: To build their understanding of Doors Open and 4Culture and to obtain their
1122	support in engaging with other district staff.
1123	○ Methods: Utilize Puget Sound Educational Services District as an existing touchpoint.
1124	• District Curriculum Managers and Teachers on Assignment for science, visual and performing
1125	arts, social studies (including ethnic studies and Native American studies) language arts, Career
1126	and Technical Education
1127	○ Goal: Understand what information school staff needs related to content and curriculum
1128	to make a partnership choice.
1129	○ Methods: Online focus groups, by content area or geography.
1130	• School and Community Partnerships and Engagement Managers
1131	○ Goals: Identify barriers to partnership and what schools and educators need to
1132	encourage partnership at a systems level. Identify existing partnerships with science,
1133	arts, and heritage organizations.
1134	○ Methods: 1-1 conversations, on-line focus group.
1135	• Teachers and other school staff who make partnership decisions
1136	○ Goals: Identify barriers and needs. Identify existing successful partnership models. Beta
1137	testing for website and on-line roster.
1138	○ Methods: On-line focus groups with stipends provided for work outside of the school
1139	day. May be grouped elementary/secondary, geography, content areas.
1140	• Transportation Managers

1141   o   Goals: Understand the cost and process for funding school transportation to cultural
1142   partner facilities.
1143   o   Methods: 1-1 interviews.
1144   •   Science, Arts, Heritage, Historic Preservation Education Cultural Organizations:
1145   o   Goals: Gather functionality needed for roster and funding mechanism from a partner
1146   perspective.
1147   o   Method: Focus groups with a variety of types, organization sizes, and locations.

1148 **2025 Public Schools Cultural Access Launch**

1149 There will be three main strands of communication: district and school staff, cultural organizations and
1150 the King County general public.

1151 *Communications with Districts and Schools*

1152 ***Goal***: Inform district and school staff about the program and give them a consistent easy way to access
1153 the roster

1154 ***Message***: Partnering with King County science, arts, and heritage community organizations will increase
1155 student engagement, expand the breadth and depth of student learning, and bridge cultural gaps.
1156 Through Doors Open, there are hundreds of no-cost programs with King County science, arts, and
1157 heritage community organizations and free field trip transportation is available to many schools.

1158 ***Strategies:*** Work with school district communications departments to add persistent links on district and
1159 school staff web pages. District staff eNews, emails via curriculum managers. In-person launch event at a
1160 cultural partner space.

1161 *Communications with Cultural Organization about Public School Cultural Access Program*

1162 ***Goal:*** Inform science, arts, heritage, and historic preservation cultural organizations about the funding
1163 and roster opportunities.

1164 ***Message:*** More than $10M is available annually to provide free science, arts and heritage education
1165 programs to King County public school and tribal school students. This is an opportunity to sustain,
1166 deepen and extend cultural education to students across the county.

1167 ***Strategy:*** Email outreach through 4Culture's existing cultural organizations list augmented by
1168 organizations that schools report already partnering with. Webinars and technical assistance by 4Culture
1169 staff to provide information and answer questions.

1170 *Communications with Public*

1171 ***Goal:*** Raise awareness of Doors Open Public Schools Cultural Access Program in the general public,
1172 especially those connected to public education (students, families, school staff)

1173 ***Message:*** Partnering with King County science, arts, and heritage community organizations will increase
1174 student engagement, expand the breadth and depth of student learning, and bridge cultural gaps.
1175 Through Doors Open, there are hundreds of no-cost programs with King County science, arts, and
1176 heritage community organizations and free field trip transportation is available to many schools.

1177   *Strategy:* Media campaign that includes an in-person event for school leaders, educators, students,
1178   families, cultural organizations and media to raise public and educator awareness of the program.

1179   *Table of role descriptions: school districts, cultural orgs, 4Culture*

School Districts	• Inform program design [transportation managers, curriculum managers] • Support communication about program to school staff [communication managers]
School Teachers	• 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	• 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	• 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.

1180   **Public Benefit Reporting for Public Schools Cultural Access Program**

1181   Doors Open Public School Cultural Access Program grant recipients are required to meet at least one
1182   general Public Benefit requirement and one Equity or Geographic Inclusion Benefit requirement. Of
1183   these, the most relevant to the Public Schools Cultural Access Program are:

1184   • Providing cultural educational programs and experiences at a cultural organization's own
1185   facilities or in schools or other cultural facilities or venues; (GENERAL PUBLIC BENEFIT)

1186   •   Providing arts, science, heritage, and historic preservation career building opportunities for
1187   youth through internships and apprenticeships or other means; (GENERAL PUBLIC BENEFIT)
1188   •   Providing free access to curriculum-related arts, science, heritage and historic preservation
1189   programs for public school students throughout the county at school and at cultural sites with
1190   emphasis on underserved students; (EQUITY INCLUSION BENEFIT)
1191   •   Providing cultural programming to communities outside the city in which a cultural organization
1192   is primarily located, either directly or in partnership with other cultural organizations, or public
1193   schools, or through other means. (GEOGRAPHIC INCLUSION BENEFIT)
1194

1195 Data on Public Benefits will be collected through the MOU that the cultural organizations and schools
1196 complete to receive funding. Public Benefits data will include data that illustrates the immediate
1197 benefits of programs to King County public school students and staff as well as benefits for the cultural
1198 organizations. 4Culture will also gather data to show the longer-term benefits of engaging in learning
1199 through community partnerships with cultural organizations to King County students and communities.

1200 *Metrics related to benefits to public school students include:*

1201   •   Number of students participating in programs by program type, category, discipline
1202   •   Number of students participating in programs by school FRL rate (EQUITY INCLUSION BENEFIT)
1203   •   Number of students participating in programs by county council district, Zip Code, school district
1204   (GEOGRAPHIC INCLUSION BENEFIT)
1205   •   Application and award levels to cultural organizations for education programs by school, school
1206   district, schools where at least 40% of students are eligible for the Free and Reduced Lunch
1207   program (FRL)

1208 *Metrics related to benefits to public schools and staff include:*

1209   •   Number of schools, classes participating in programs by program type, category, discipline
1210   •   Number of schools, classes participating in programs by school FRL rate (EQUITY INCLUSION
1211   BENEFIT)
1212   •   Number of schools, classes participating in programs by county council district, Zip Code, school
1213   district (GEOGRAPHIC INCLUSION BENEFIT)
1214   •   Number of busses and amounts paid to school districts for transportation by district, school,
1215   county council district
1216   •   Number of professional development programs by school, district, cultural category, discipline
1217   •   Number of teachers participating in professional development by school, district, cultural
1218   category, discipline

1219 *Metrics related to benefits to cultural organizations include:*

1220   •   Application and award levels to cultural organizations by program type, category, discipline
1221   •   Application and award levels to cultural organizations by organization size, demographics of
1222   leaders, staff (EQUITY INCLUSION BENEFIT)
1223   •   Application and award levels to cultural organizations by county council district, Zip Code, school
1224   district, school (GEOGRAPHIC INCLUSION BENEFIT)

1225 *Metrics to understand Doors Open's impact and to inform improvements to the Doors Open Public*
1226 *School Cultural Access Program include:*

1227 • Number of cultural organizations that are listed on the roster by category (science, arts, heritage
1228 and historic preservation) and discipline (e.g., zoology, computer science, music, theatre)
1229 • Number of educational programs listed by type (field trip, in school), category, discipline,
1230 • Traffic to roster
1231
1232 Additional metrics to grow understanding of the impact of programs on students will be added after
1233 consulting with evaluation staff.

1234 **C. Public Free Access**

> **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)

1235 **Program and Allocation Summary**

1236 The Public Free Access program aims to reduce the
1237 significant barrier that admission fees pose to
1238 many King County residents, particularly
1239 underserved communities, in accessing quality,
1240 relevant cultural and science experiences.
1241 Reimbursements are provided to cultural
1242 organizations to help cover the costs of providing
1243 free and reduced cost programming throughout
1244 the year.

1245 **Program Criteria**

1246 Grants may be used to support free and reduced cost attendance at arts, heritage, historic preservation,
1247 or science experiences that meet the following criteria:

1248 • Mission-based and meaningfully engages the attendee in the mission.
1249 • Provides an identical experience to attendees paying a standard fee.
1250 • Produced by the applicant organization.
1251 • Open and advertised to the general public without restriction or limitation by invitation, such
1252 that anyone who wishes to visit/attend/participate/purchase a ticket may do so.
1253 • In-person at venues in King County where head counts are taken and recorded.

1254 **Application, Panel, and Award Process**

1255 Maintaining a focus on equitable access to funding, the Public Free Access program minimizes the
1256 burden of applying by automatically pre-qualifying current Doors Open Sustained Support grant
1257 recipients, if they meet all other program eligibility requirements. The Sustained Support panel process
1258 effectively serves as the panel process for Public Free Access grants, meaning that being awarded an
1259 operating support grant for the current year provides eligibility to apply for a Public Free Access
1260 program grant for the same year if the applicant provides cultural experiences consistent with the
1261 program criteria and guidelines.

1262   Applicants are required to complete a short application providing necessary information, including but
1263   not necessarily limited to the following items:

1264   • Number of free and reduced cost attendance and total other paid attendance provided by the
1265   applicant during the previous calendar year.
1266   • How attendance was counted.
1267   • What documentation of the attendance is preserved.
1268   • List of the cultural experiences in the current calendar year the applicant plans to offer free or
1269   reduced cost participation.
1270   • How the applicant will prioritize providing free or reduced cost access to cultural experiences for
1271   members of King County's underserved communities.

1272   Public Free Access grants for the current year are based on the free and reduced cost attendance
1273   provided in the previous calendar year that meets the program criteria and guidelines.

1274   In addition, applicants, located outside Seattle, located in, and primarily serving a King County
1275   Community of Opportunity, with the smallest operating budgets, and/or other indicators correlated with
1276   a limited access to funding, receive an equity investment increasing the grant amount over and above
1277   what would have been awarded otherwise. The increased grant amount for equity can only be used to
1278   support free and reduced cost programing.

1279   **Public Benefit Reporting**

1280   To receive reimbursement, all Public Free Access recipients provide documentation on the number of
1281   free and/or reduced cost attendance provided. This reporting metric is collected by 4Culture for annual
1282   reporting and is evidence of the General Public Benefit and Equity and Geographic Inclusion Benefit
1283   requirements.

1284   **D. Building for Equity**

1285   **Program and Allocation Summary**

1286   The Doors Open allocation for Building for Equity
1287   encompasses 4Culture's facilities, facility-focused
1288   capacity building, and other capital grant
1289   programs. 4Culture's current Building for Equity
1290   initiative was built to center communities that have
1291   historically faced barriers to purchasing and
1292   stewarding cultural space, and provides a
1293   combination of funding, tailored support, and
1294   strategic partnerships.

1295   Through Building for Equity, 4Culture's priority is to
1296   act as a "first-in" funder for capital facility projects.
1297   By providing funding for new projects, 4Culture is
1298   able to play a unique role in catalyzing
1299   development of cultural infrastructure, enabling
1300   projects to move from conception to reality, and

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)

1301 helping cultural organizations leverage additional resources. Many cultural sector funders focus on
1302 close-out or "cross-the-line" investments, so by serving as a "first-in" funder, 4Culture is fulfilling a gap in
1303 cultural funding. Additionally, because the Building for Equity program has an annual application cycle,
1304 once a project has gotten off the ground, a grantee can continue applying year after year until project
1305 completion.

1306 Doors Open will enable 4Culture's existing Building for Equity funding programs to grow. A new program
1307 will be initiated, focusing on facilities that serve Native communities and share Native cultures.

1308 The Doors Open Building for Equity allocation will also bring additional resources and a renewed focus
1309 on equitable funding strategies in 4Culture's Equipment, Landmarks Capital, and Emergency/Unforeseen
1310 Capital programs.

1311 Building for Equity includes the following programs.

1312 **Building for Equity: Facilities** provides funding for building, remodeling, and buying specialized space
1313 that houses and facilitates cultural work in King County. Cultural Facilities grants are available to eligible
1314 King County-based nonprofit cultural organizations with a demonstrated long-term control of physical
1315 site. Two specialized programs beneath this include:

1316 **Anchoring Community** for facility projects with budgets larger than $10 million, and

1317 **Native Cultural Facilities** supports projects including land acquisition, renovations, and new
1318 construction that advances the preservation, expression, and vitality of Native culture.

1319 **Building for Equity: Program Development** (formerly called Capacity Building) invests in a cultural
1320 organization's development, allowing them to secure their long-term facility needs. These grants may
1321 fund a wide range of activities that increase a cultural organization's capability to advocate and plan for,
1322 fundraise for, lease, acquire, repair, remodel, and/or construct space suitable for their programming in a
1323 sustainable, long-term manner.

1324 **Equipment** funds the purchase and installation of equipment that can be considered as fixed assets,
1325 including computer hardware.

1326 **Landmarks Capital** funds rehabilitation of designated historic landmark properties in King County that
1327 are owned and/or stewarded by eligible Doors Open cultural organizations.

1328 **Emergency/Unforeseen grants** meet a wide variety of unexpected facility needs for cultural
1329 organizations, and our funds are only available for actual costs incurred to repair or renovate cultural
1330 spaces.

1331 **Program Criteria**

1332 **Building for Equity: Facilities** criteria for facility projects with budgets of $10 million and under include
1333 Quality and Qualifications, Feasibility, Project Impact, and Public Benefit, Economic Impact, Community
1334 Impact, and Advancing Equity. Funding levels will be determined during the funding process based on
1335 revenue availability and applicant need.

1336 **Building for Equity: Anchoring Community** criteria for facility projects with budgets larger than $10
1337 million include Quality and Qualifications, Feasibility, Project Impact and Public Benefit, Economic
1338 Impact, Community Impact, and Advancing Equity. An additional eligibility requirement is a

1339   demonstrated commitment to Equity in Development and Construction Practices. Funding levels will be
1340   determined during the funding process based on revenue availability and applicant need.

1341   **Building for Equity: Project Development** criteria include Quality and Qualifications, Feasibility, Impact
1342   and Economic Impact, Community Impact, and Advancing Equity. An additional eligibility requirement
1343   for Capacity Building applicants is being located in a Community of Opportunity or outside of Seattle; or
1344   the organization's primary mission or programs must support historically marginalized communities.

1345   **Equipment** criteria include Quality, Feasibility, Project Impact, Economic Impact, Community Impact,
1346   and Advancing Equity.

1347   **Native Cultural Facilities** funding criteria are currently under development. A Native Cultural Facilities
1348   Advisory Council is working with 4Culture staff to refine funding criteria. The Advisory Council is a group
1349   of five community-based professionals with deep ties or personal experience with the Native
1350   community, experience in community-based projects, equitable funding platforms or grant-making
1351   program development, neighborhood, community, and/or facility project development, and cultural
1352   organizations.

1353   **Landmarks Capital** criteria include Quality, Feasibility, Public Benefit, Economic Impact, Advancing
1354   Equity, Community Impact, and Program Priorities. The Program Priorities criterion allows the
1355   Landmarks Capital program to adapt to time-sensitive needs and specific gaps in funding for historic
1356   preservation. Additionally, the project must focus on the rehabilitation of a designated landmark
1357   property.

1358   **Emergency/Unforeseen** criteria include Quality, Feasibility, Community Impact, and Project Impact and
1359   Public Benefit. Additionally, projects must meet eligibility criteria as follows:

1360   Emergency:
1361   • A pressing situation that would cause a facility or landmark to be threatened, or to suffer severe
1362   economic consequences due to conditions outside of the applicant's control.
1363   • A threat to the safety of patrons or staff.
1364   • A catastrophic event or natural disaster.
1365
1366   Unforeseen Opportunity:
1367   • An opportunity that was not available at the time of the last application deadline and that will
1368   no longer be available to the applicant by the next application deadline.
1369   • Will allow an organization an unexpected opportunity to significantly advance its goals and
1370   mission.

1371   **Application, Panel, and Award Process**

1372   The application process will be as described in the Application, Panel, Award, and Approval Process
1373   section. Each grant program and cycle have a different pool of applicants and projects. Grant
1374   recommendations for Building for Equity Facilities, Building for Equity Capacity Building, Equipment, and
1375   Landmarks Capital funding are made by separate panels.

1376   The application and review process for Native Cultural Facilities funding is currently under development
1377   under the guidance of a Native Advisory Council.

1378   4Culture sets aside a limited amount of capital grant funding for Emergencies and Unforeseen
1379   Opportunities, outside of the regular grant cycle. Applications for Emergency/Unforeseen Opportunity
1380   funding are reviewed by the relevant 4Culture Advisory Committee in advance of their regular meeting,
1381   and typically the applicant joins the committee for an interview. Advisory Committee members evaluate
1382   whether the project meets 4Culture's definition of an Emergency or Unforeseen Opportunity, and they
1383   consider the project's merits using the criteria of Quality, Feasibility, Equity, and Public Benefit. Grant
1384   payments are made upon request for reimbursement for qualifying expenses; the applicant must submit
1385   copies of their invoices to 4Culture to document the expenses. While the emphasis of Building for
1386   Equity is "first-in" funding, 4Culture may reimburse grant recipients for project costs incurred up to two
1387   years prior to the application date, but not for any expenses incurred prior to January 1, 2024.

1388   **Engagement and Communications Plan**

1389   Most of 4Culture's capital grant programs are well-established, and 4Culture's networks and
1390   communication strategies employ a racial equity lens to target outreach to underserved communities
1391   and encourage them to apply for funding.

1392   Outreach is focused on underrepresented communities based on prior award and applicant pool
1393   demographics. Guided by 4Culture's Communications priorities, these efforts include open application
1394   periods of 6-8 weeks; at least three workshops sharing guidelines, criteria, and the application process;
1395   and engagement including communication in multiple languages to broad-based community networks
1396   and media outlets within 4Culture's network.

1397   A special focus will be on reaching and engaging Science and Technology cultural organizations that are
1398   newly eligible for Building for Equity Facilities, Building for Equity Capacity Building, Equipment, and
1399   Emergency/Unforeseen programs.

1400   In addition, 4Culture's Native Advisory Council will advise on outreach and engagement strategies for
1401   the Native Cultural Facilities program.

1402   **Public Benefit Reporting**

1403   **Anchoring Community** grants require cultural organizations provide arts, culture, science and/or
1404   heritage programs, services, or opportunities as a public benefit for a period of at least 10-years as
1405   specified in the agreement governing the award.

1406   During that time, as public health regulations permit, the public will regularly have access to the cultural
1407   organization's facility or primary location and will benefit from participation in specific arts, culture,
1408   science and/or heritage opportunities provided by the cultural organization.

1409   The cultural organization must widely publicize its public benefit performances, events and programs
1410   throughout King County and track the number of public benefit events and audiences served by such
1411   programs.

1412   As part of the public benefit to be provided by this grant, cultural organizations agree to participate in a
1413   cohort focused on equitable development practices. The goal of this cohort is to implement, measure,
1414   and evaluate equitable development practices throughout the planning, development and/or
1415   construction a facility project in a peer learning setting. Facilitated by 4Culture's team this cohort will

1416   meet regularly for a duration of 3 years including an annual presentation of goals, outcomes, and
1417   practices in a Community of Practice with equitable development practitioners in King County.

1418   Additionally, grantees agree to participate in a quantifiable Space Contribution program facilitated by
1419   4Culture. The intent of this program is to encourage resource-sharing and partnership between Building
1420   for Equity constituents. The grantee will offer free access to technical assistance, use of facility space or
1421   other equivalent benefits over a designated period with a Building for Equity Project Development or
1422   Launch grantee.

1423   **Building for Equity Capacity Building** grants require cultural organizations provide the following
1424   potential cultural opportunities as public health regulations permit:

1425   • Regularly scheduled cultural programs produced by the cultural organization offered to King
1426   County residents and visitors, either live or through virtual means.
1427   • Access to special events or educational programs offered by the cultural organization.
1428   • Participation/engagement of the cultural organization's staff, board and/or volunteers in
1429   training that prepares them to better serve their community and increase their skills in planning
1430   for and managing capital projects.

1431   The cultural organization must widely share its public benefit performances, events, and programs
1432   throughout King County and track the number of public benefit events and audiences served by such
1433   programs.

1434   **Equipment** grants require cultural organizations to provide the following types of potential
1435   opportunities to the public, with the equipment over a period of at least 10 years:
1436   • Regularly scheduled free or pay-what-you-can access to rehearsals, previews and/or
1437   performances; or historic space, exhibits, and/or programs enabled by the equipment supported
1438   by this grant.
1439   • Regularly scheduled free or reduced-price admission to displays or collections enabled by using
1440   the equipment supported by this grant.
1441   • Regularly scheduled public programs produced by the grantee and offered to King County
1442   residents and visitors at other sites.
1443   • Access to educational programs produced by the grantee that are targeted to underserved King
1444   County populations such as students, senior citizens, or vulnerable populations as defined by
1445   Ordinance 19710.
1446
1447   The **Landmarks Capital** program's public benefit centers on the rehabilitation and long-term
1448   stewardship of designated landmarks. A cultural organization that receives a Landmarks Capital grant
1449   must agree to maintain the property as landmark in perpetuity, and to maintain the property in good
1450   condition for a minimum of 10 years. The recipient must abide by local historic preservation regulations,
1451   which typically include a requirement for design review of any proposed changes, and adherence to the
1452   Secretary of the Interior's Standards for the Treatment of Historic Properties.

1453   **Emergency/Unforeseen** public benefit varies slightly by program area but parallels the public benefit
1454   requirements of Building for Equity Facilities and Landmarks Capital programs.

1455   ### E.   Countywide Initiatives

	Countywide Initiatives
1456 Countywide Initiatives will support cultural	**Estimated annual funding:** $6.8 million
1457 workforce and career development for King	
1458 County's cultural practitioners through	**Objective:** Support regional initiatives for cultural
1459 funding to cultural organization that provide	workforce development
1460 "cultural support services." Cultural support	
1461 services are investments in people, without	**Strategies:**
1462 whom the cultural sector would not exist. A	• Multi-year project-based funding for
1463 healthy workforce will strengthen the arts	organizations providing cultural support
1464 and culture ecosystem and, in turn, improve	services for cultural practitioners
1465 the cultural experience available to the	• Support for cultural workforce and career
1466 residents and visitors of King County and	development
1467 revitalize communities.	
	Key Reporting Metric: Number and location (Zip
1468 Countywide initiatives will use the framework	Code and Council district) of cultural support
1469 of cultural support services to support	providing programs; Number of participants
1470 cultural practitioners. Cultural support	completing the programming and/or service by
1471 services refer to the constellation of	geography (Zip Code and Council district)

1472   programs, resources, and networks that support capacity building for cultural organizations and cultural
1473   practitioners in King County.

1474   • **Capacity building** is the generation of resources or support intended to help an organization,
1475   group, or individual enhance their ability to fulfill their mission or purpose (i.e., any activity or
1476   support that is focused on the success and sustainability of an organization or the practitioner
1477   rather than specific programs.)
1478   • **Cultural practitioners** are the collection of artists; administrators, professionals, and volunteers
1479   of cultural institutions and culture-focused public agencies; owners or stewards of historic
1480   structures and landscapes; culture bearers; technical specialists; and creative professionals and
1481   workers with specialized skills needed in the cultural ecosystem.

1482   4Culture has historically played a supporting role in cultural support services, though it may not have
1483   considered this an explicit function of the organization. Studies by ArtsFund, 4Culture, and others
1484   between 2018 and 2022 highlight a need for a more systemic and sustained approach to cultural
1485   support services to enable the cultural sector to thrive during the regional affordability crisis.[22] In 2020,
1486   understanding and providing a systemic approach to cultural support services for individual practitioners
1487   was included as one of King County's Cultural Plan Goals: "Foster racial equity, agency, and collaboration
1488   for cultural practitioners to build a stronger cultural sector." The Covid-19 pandemic exacerbated the
1489   need greatly, shuttering many venues, pushing cultural practitioners out of the region, and creating
1490   social and creative isolation.

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[22] 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.

1491 ### Cultural support services, Post-Pandemic

1492 A landscape scan of cultural support services conducted
1493 by BERK Consulting in 2023 found that cultural support
1494 services offerings are most challenged by funding and
1495 staffing constraints among cultural support services
1496 providers. Cultural support services are most robust in
1497 Seattle where providers are concentrated, and where
1498 funding and programming is augmented by the City of
1499 Seattle. Cultural support services opportunities are often
1500 found through social media or through word-of-mouth,
1501 and there is no accepted countywide hub for
1502 communication of opportunities.

1503 Cultural support services offerings 4Culture is best
1504 equipped to support include:

1505 **Pathways.** Training, education, and skill-building
1506 opportunities that are affordable and accessible across
1507 career stages, disciplines, and regions.

1508 **Community-building.** Cultural practitioners want
1509 community building and mentorship, such as
1510 cooperatives or communities of practice to connect with
1511 other cultural practitioners.

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
- yəhaw̓ Indigenous Creatives Collective
- Ethnic Heritage Council
- Museum Educators of Puget Sound
- TeenTix

1512 **Professional services.** Individual cultural practitioners need professional services such as legal counsel,
1513 professional photography and marketing, trademarking, and tax advice. These services, when available,
1514 may not be tailored to the unique needs of cultural workers or affordable.

1515 ### Program and Allocation Summary

1516 Countywide Initiatives will help 4Culture provide transformative funding to cultural organizations that
1517 provide cultural support services to support cultural workforce development for cultural practitioners in
1518 all disciplines and throughout the county. Countywide Initiatives funds will provide multiyear project-
1519 based grants to increase capacity for cultural support services providers to support individual
1520 practitioners of all cultural disciplines. Additionally, 4Culture will develop a cultural support roster to
1521 connect cultural support service providers to cultural practitioners.

1522 ### Program Criteria

1523 The recipients of cultural support service grant funding will be:

1524 • Cultural organizations with a primary purpose to provide programs, resources, and networks
1525 that support capacity building for cultural organizations and cultural practitioners in King
1526 County.
1527 • Cultural organizations that provide or would like to provide cultural support services, but do not
1528 include it as their primary mission focus. For projects proposed by these cultural organizations
1529 (that are not primarily field service providers), the proposed project must benefit more than the
1530 staff, membership, or audience of the applicant organization.
1531

1532   Countywide Initiatives will prioritize support for cultural organizations and projects that are (1) based or
1533   will take place outside of Seattle and support diversity in geography, (2) in a Community of Opportunity,
1534   or (3) serving vulnerable populations, for funding and support.

Application, Panel, and Award Process

1535

1536   The application process will be as described in the Application, Panel, Award, and Approval Process
1537   section. Grant contract terms will be at least 3 years, to allow for appropriate length of planning before
1538   implementation and help sustain projects for one or two interactions.

Engagement and Communications Plan

1539

1540   4Culture conducted extensive outreach in the development of Countywide Initiatives. In addition to
1541   working across all advisory committees, 4Culture partnered with eight organizations throughout the
1542   county to gain insight from the cultural practitioners they serve. In April 2024, 4Culture hosted a
1543   community convening for all cultural support services partners involved in the development of the
1544   cultural support services landscape scan to provide additional review and feedback.

1545   Partner organizations for the early development of Countywide Initiatives includes:

1546   • African American Writer's Alliance
1547   • Centro Cultural Mexicano
1548   • Festal
1549   • King County Historic Preservation Program
1550   • Maple Valley Arts Council
1551   • Powerful Voices
1552   • Wing Luke Museum YouthCAN
1553   • yəhaẃ Indigenous Creatives Collective

1554   In 2025, 4Culture will run an open roster call to ensure we connect with as many cultural support
1555   services providers in the county as possible. We will target grant outreach to known cultural support
1556   services providers from the 2024 landscape scan and new providers, with an emphasis on communities
1557   often underfunded by 4Culture. Like our other programs, 4Culture will offer digital and non-digital
1558   engagement to assist potential applicants with understanding the program and technical assistance
1559   throughout the application process.

Public Benefit Reporting

1560

1561   Recipients of Countywide Initiatives funding will report on how funding helped with implementation of
1562   capacity-building projects or activities to support cultural practitioners. Data collected will include:

1563   • Number of programs and/or services provided
1564   • Number/attendance for practitioners that participated in their cultural organization's
1565   programming and/or services
1566   • Location of programming and/or services
1567   • Number of partnerships between cultural organizations facilitated

1568 **F. Launch**

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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

</div>

1569 **Program and Allocation Summary**

1570 The Launch program is focused on new and
1571 emerging, Doors Open-eligible cultural or
1572 science cultural organizations in King County,
1573 with a goal to ensure that all geographic areas
1574 of the county and all communities in the
1575 county have access to cultural experiences.

1576 Launch will provide grants for start-up costs
1577 and multi-year operating support to new and
1578 emerging cultural organizations, paired with
1579 capacity building and technical assistance.
1580 New cultural organizations will have a
1581 pathway to receiving Sustained Support,
1582 which is only available to cultural
1583 organizations with a minimum 2-year operating history for heritage and preservation and 3-year
1584 operating history for arts. Cultural organizations that have previously received Sustained Support but
1585 have had 501c3 status for less than 3 years and are hiring paid staff for the first time, can apply for a
1586 limited-time boost in operating support, along with capacity building services to enable their growth and
1587 stability.

1588 An additional priority of this program is increasing access to cultural space, especially for cultural
1589 organizations that have historically faced barriers to purchasing and stewarding cultural space. The
1590 Launch program will explore leveraging 4Culture's existing capital programs, including Building for
1591 Equity Facilities and the Preservation Action Fund, to increase access to cultural space for new and
1592 emerging organizations.

1593 Launch will prioritize grants for new collaborative ventures of existing cultural organizations to
1594 incentivize connectivity and cross-programming between cultural organizations to facilitate
1595 partnerships and increase access for King County residents.

1596 **Program Criteria**

1597 The Doors Open Ordinance states:

1598 "New or emerging cultural organization" means a cultural organization formed, and operating
1599 exclusively for exempt purposes, as a 501(c) (3) nonprofit no more than three years prior to
1600 seeking funding under the Door Open Program."

1601 For the purposes of the Launch program, 4Culture further defines "**new organizations**" as Doors Open-
1602 eligible cultural organizations that are less than three years old and have not previously been awarded
1603 Sustained Support funding.

1604 For the purposes of the Launch program, 4Culture further defines "**emerging organizations**" as Doors
1605 Open-eligible cultural organizations that have had 501c3 status for less than three years, and are hiring

1606 paid, regular staff for the first time. Emerging organizations may have received Sustained Support
1607 previously.

1608 **New collaborative ventures** among existing cultural organizations are also eligible for funding as new
1609 organizations, but they must have a decision-making body and structure that is independent of the
1610 participating cultural organizations. 4Culture will provide technical assistance to support existing
1611 organizations in forming new collaborative ventures.

1612 Additionally for a specific cultural event or use, in accordance with Ordinance 19710, a cultural entity
1613 that does not have 501c3 status may contract with a fiscal sponsor cultural organization to be eligible
1614 for Launch Program funding.

1615 The Launch Program will focus on ensuring that all geographic areas of the county and all communities
1616 in the county have access to cultural experiences. The program will prioritize cultural organizations and
1617 cultural entities that are (1) based outside of Seattle and support diversity in geography, (2) in a
1618 Community of Opportunity (COO), or (3) serving a vulnerable population, as well as new collaborative
1619 ventures for funding and support.

1620 Program criteria for selecting new and emerging cultural organizations, as well as fiscally sponsored
1621 cultural entities to be funded will include: Quality and Innovation, Public Benefit, Advancing Equity,
1622 Feasibility, Economic Impact, Community Impact, and Goals. For these purposes, innovation is defined
1623 as providing programming or services that current cultural organizations do not offer, demonstrating a
1624 new idea or concept in the cultural organization's field, or providing new services to currently
1625 underserved geographic areas or communities. The goals criteria will require a cultural organization to
1626 show clearly stated goals to achieve what the cultural organization considers success and a method to
1627 measure that success.

1628 **Application, Panel, and Award Process**

1629 The application process will be as described in the Application, Panel, Award, and Approval Process
1630 section. Grant contract terms will be 2-3 years, to help sustain new and emerging cultural organizations
1631 or support the fiscally sponsored cultural entity until the next Sustained Support application round for
1632 which they will be eligible.

1633 **Engagement and Communications Plan**

1634 4Culture will conduct an extensive outreach and engagement process beginning in 2024 and continuing
1635 into 2025. Priorities for this engagement include:

1636 • Outreach will include opportunities for both digital and non-digital engagement.
1637 • Geographic reach of engagement will be countywide, with an emphasis on rural and
1638 underserved communities.
1639 • Language access will be prioritized based on 4Culture analysis of demographic data indicating
1640 communities that are underserved with cultural funding.
1641
1642 Outreach and engagement for the Launch program will include technical support for the formation of
1643 new cultural organizations, to help build a pipeline of applicants that will be competitive for New
1644 Organization grants.

1645 **Public Benefit Reporting**

1646 Like Sustained Support recipients, New and Emerging cultural organizations, as well as the fiscal sponsor
1647 cultural organization will report on the public benefit of their activities over the course of each year that
1648 they receive funding. This may include metrics such as visitation numbers, volunteer hours, or audiences
1649 served. The public benefit reported by Launch-funded cultural organizations can include capacity-
1650 building work that leads to growth in reach and impact. Public benefit can also include free and reduced
1651 cost programs and services that increase access to culture and science, especially for underserved
1652 communities.

1653 **G. Outside of Seattle Program and**
1654 **Communities of Opportunity Program**

1655 Ensuring continued and expanded access to cultural
1656 facilities and cultural programming located in and
1657 serving economically and geographically
1658 underserved populations is a key objective of the
1659 Doors Open Program and is a long-held value at
1660 4Culture. Built into each of the six Doors Open
1661 programs is the requirement that the recipient
1662 cultural organization provide Equity and/or
1663 Geographic Inclusion Benefits, in addition to the
1664 General Public Benefit requirement.

1665 In addition, the ordinance sets aside funds to
1666 ensure that at least 25% of Doors Open Program
1667 funding supports cultural organizations outside of
1668 established cultural centers and that of all Doors
1669 Open funding, a minimum of 10% goes towards
1670 cultural organizations in Communities of
1671 Opportunity or serving vulnerable populations.

1672 In accordance with Ordinance 19710, the goals for
1673 this funding are:

> ## 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.

1674 1. Overcoming economic and geographic inequities that limit access to the arts, science, and
1675   heritage experiences by expanding access to programs and activities at cultural organizations in
1676   the county, such that audiences represent the diversity of the county;
1677 2. Stronger relationships between local communities and cultural organizations that result in the
1678   creation of programs and activities that are mutually beneficial;
1679 3. Making the boards, staff, and programming of cultural organizations more representative of the
1680   diversity existing within the county; and
1681 4. Ensuring that the Doors Open Program distributes a total of at least one million dollars to
1682   cultural organizations in each county council district each year.

1683

1684   *Outside of the City of Seattle*

1685   Cultural organizations with a primary location outside of Seattle City limits will receive additional
1686   geographic inclusion funds. At least 25% of all Doors Open funding will be distributed to cultural
1687   organizations outside the City of Seattle.

1688   *Communities of Opportunity*

1689   Cultural organizations that are located in a Community of Opportunity are eligible for additional funds.
1690   The Communities of Opportunity (COO) index includes a set of health and socioeconomic indicators to
1691   gauge community health and well-being. 4Culture aligns equity investments with the COO index to
1692   identify the areas of King County in greatest need of support. At least 10% of all Doors Open funding will
1693   be distributed to cultural organizations located in a Community of Opportunity or serving one or more
1694   vulnerable populations.

1695 # 6. Measuring and Evaluating Doors Open Outcomes

1696   Doors Open gives 4Culture the opportunity to hire its first full-time Evaluator. This position was filled in
1697   mid-2024 and is helping 4Culture to improve data collection, reporting, and reflection processes and is
1698   helping to ensure that Doors Open programs are accountable to the public. Key reporting metrics listed
1699   for each program may be revised upon review by the Evaluator.

1700   The Evaluation Manager is working with community partners to develop a Doors Open Program results-
1701   based accountability evaluation framework.

1702 ## Methodology for Assessment and Evaluation

1703   The Assessment Report's evaluation framework will specifically address the effectiveness of the Doors
1704   Open Program funding in achieving the following outcomes:

1705   a.   expanding cultural organizations' operations, offers of discounted and free admission, and
1706   public school cultural access, and supporting newly built and expanded cultural facilities;
1707   b.   advancing equitable access to cultural organizations throughout King County and removing
1708   barriers to access faced by many segments of the county population;
1709   c.   fostering the creation and development of new cultural organizations throughout King County,
1710   reducing geographic barriers and ensuring that residents have improved access to cultural
1711   organization resources; and
1712   d.   supporting the growth and development of cultural centers throughout King County to promote
1713   healthy and vibrant communities.

1714   As part of measuring program access, the evaluation framework will describe how measures of
1715   geographic diversity, including Zip Code, will be used to inform program success. 4Culture will also
1716   recommend a strategic approach to improve the ability of local arts organizations and 4Culture to collect
1717   demographic and geographic origin data on program participants.

1718   The assessment and evaluation of the impact of Doors Open funding will draw from multiple methods
1719   (mixed methods approach) and levels of analysis of stakeholders. The following table summarizes the
1720   different levels, methods, and data sources 4Culture will leverage.

1721

Levels of Data Analysis	Methods	Potential Sources
Grantee and Applicant Impact Data	**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	- Applicant and Awardee data - Photographic submissions - Site visits by external reviewers - Local press - Staff insights
Audience and Participants	- Survey data - Organizational partners working with schools	- Audience and attendee survey data - Youth satisfaction surveys through org partnerships
Creative Workforce Sector Studies	- Statistical data - Supplemental surveys - Partnering with reputable research partners will be key	- ArtsFund and other regional partners - American Community Survey - Creative Vitality Index / WESTAF data
King County Residential Polling/ Opinion Data	Polling based	Text or email polling using statistically representative sample of residents

1722

1723

1724   **Assessment Report Requirements**

1725   As required by Ordinance 19710, 4Culture will develop an Assessment Report and reporting process that
1726   addresses the effectiveness of program funding. In developing this Report and reporting process, it will
1727   work with following groups:

1728   •   Qualified evaluation personnel
1729   •   Staff from cultural organizations
1730   •   King County cultural consumers
1731   •   School districts
1732   •   4Culture staff
1733   •   4Culture Board of Directors
1734   •   4Culture's Local Arts Agencies network (LAA)
1735   •   Sound Cities Association

1736   In accordance with Ordinance 19710, the Assessment Report will include:

1737   •   An overview of evaluation personnel, methodology, and practices.
1738   •   Funding distribution data by council district and Zip Code.
1739   •   Planned vs actuals for program allocations, year past and year ahead.
1740   •   Data and findings on public benefit outcomes for King County residents.
1741   •   Data and findings on Public School Cultural Access Program, broken down by council district and
1742   Zip Code, and by percentage of schools eligible for Doors Open transportation funding.
1743   •   Data and findings on cultural organizations located in and serving Communities of Opportunity.
1744   •   Data and findings on capacity building and growth for cultural organizations located and serving
1745   communities outside of Seattle.
1746   •   Recommendations for future improvements or changes to Doors Open Program processes,
1747   criteria, and reporting requirements.

1748   **Timeline for Assessment Report**

1749   4Cuture plans to deliver the required assessment report in 2029. This will provide time to gather and
1750   analyze data which will inform the Doors Open renewal process in 2030. At the time of transmittal to
1751   the King County Council, a copy of the assessment report will be submitted to the Regional Policy
1752   Committee and its members and alternates for briefing. Prior to the official Assessment Report, 4Culture
1753   will integrate Doors Open Program reporting with its regular cycle of reporting on budget and funding
1754   activities to the Executive and the King County Council.

1755   **Evaluating the Doors Open Program Impact and Annual Reporting**

1756   As stated above, 4Culture will incorporate updates on Doors Open in 4Culture's published annual report
1757   and budget report submitted to the Executive and the King County Council through the duration of the
1758   Doors Open Program. A copy of the annual report will be submitted to the Regional Policy Committee
1759   and its members and alternates for briefing.

1760   Transmittal of 4Culture's 2024 annual report should include the draft evaluation framework that will be
1761   used to measure the impact of the Doors Open Program with the goal of allowing the King County
1762   Council to provide feedback on development of the evaluation framework. Beginning with the 2025

1763   report, 4Culture's annual report should include progress reports measuring the Doors Open Program
1764   impact.

1765   4Culture's annual reports should also show the breakdown of Doors Open funding allocations according
1766   to Doors Open requirements, including the requirement that at least 25% of program funding be
1767   awarded to cultural programming and projects outside of Seattle and that 10% be awarded within
1768   Communities of Opportunity or to cultural organizations serving vulnerable populations. The geographic
1769   breakdown should also include the total number of grant applicants and recipients and total awarded
1770   for each of the six program areas by Zip Code and by Council district. In order to identify growth
1771   opportunities, annual reports should identify any areas of underspending due to unclaimed awards or
1772   lack of eligible programs and projects.

1773 # 7. Appendices

1774 ## A. Itemization of Doors Open Start-Up Costs

1775 The table below reflects Doors Open expenditures incurred by 4Culture between December 5, 2023, and
1776 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	

1777 ## B. 2024 Board Directors

1778 ### Staci Adman: Kenmore (District 1)

1779 Staci is an artist who lives and creates in Kenmore, WA. She graduated from the University of
1780 Washington with a BFA in painting and now works in a wide variety of media. She has enjoyed sharing
1781 her love of art with children and youth for a couple of decades. She currently teaches adult glass and
1782 fiber classes at The Schack Art Center in Everett and her work is found in several local galleries. Staci had
1783 the honor of being a co-creator of the Kenmore Mural Project in Kenmore, WA in 2016 and has created
1784 several public art projects around Woodinville sponsored by the Woodinville Rotary's Peace Pole
1785 project.

1786 ### Catherine Nueva España, Vice President: Seattle (District 4)

1787 Catherine Nueva España is a consultant with experience in arts, design, and creative practices. She helps
1788 leaders recognize personal values and create a practice of sustaining collaborations. She has been
1789 interim executive director at On the Boards and EarthCorps, executive director at Velocity Dance Center,
1790 and a board member at Khambatta Dance Company. She serves as a board commissioner for ArtsWA
1791 and serves on a variety of grant panels. España received her BA from Wellesley College, and her MA in
1792 Dance Studies from the Trinity Laban Conservatoire in London.

1793 **Leanne Guier: Pacific (District 7)**

1794 Leanne Guier is the retired mayor of Pacific, Washington, where she served from July 2013 until
1795 December 2023. Leanne has also worked as the Political Coordinator for the UA Plumbers and
1796 Pipefitters Local. She has served on a variety of King County Regional Committees, including Water
1797 Control, Transportation, Growth Management, and Flood Control. In 2019, she was elected President of
1798 the Sound Cities Association (SCA). Leanne also spearheaded construction of 3 War Memorial sites along
1799 the Interurban Trail.

1800 **Angie Hinojos: Redmond (District 3)**

1801 Angie Hinojos is the Executive Director and co-founder of Centro Cultural Mexicano in Redmond. Angie
1802 is a Trustee for Cascadia College, and Chair of the Washington State Commission on Hispanic Affairs. She
1803 is a Public Artist and a passionate advocate for social and racial justice. She received a degree in
1804 Architecture from UC Berkeley and utilizes her experience with art and culture to strengthen community
1805 bonds. As a community organizer, Angie has focused on equity in education to increase access to higher
1806 education for underserved communities.

1807 **Khazm Kogita, Member-at-Large: Seattle (District 8)**

1808 Khazm "King Khazm" Kogita is a multidisciplinary artist, music producer, and community organizer who's
1809 a prominent figure in the Hip-Hop community in Seattle and internationally. His work to unify and
1810 empower the communities is demonstrated through over 25 years of art and service. Khazm is Executive
1811 Director of 206 Zulu, a Seattle Disability Commissioner, a Here & Now Project Board Member, and
1812 Manager of Washington Hall.

1813 **Afua Kouyaté: Seattle (District 2)**

1814 Afua Kouyaté is a teaching and performing artist specializing in cultural arts leadership, emphasizing
1815 therapeutic engagement. As the Executive Director of Adefua Cultural Education Workshop, she is
1816 viewed as one of Seattle's treasures, a leader in the cultural arts sector, and dedicated to the
1817 community. Afua is renowned for building educational pathways for youth and families for African
1818 cultural experiences. Afua presents a full year of programming in the of study of arts, history, and
1819 culture.

1820 **Seth Margolis: Seattle (District 8)**

1821 Seth Margolis is the Director of Education Operations for the Boeing Academy for STEM Learning at The
1822 Museum of Flight in Seattle and has worked at heritage organizations in the United States and Canada.
1823 He teaches museum education for the UW Graduate Program in Museology, serves on the advisory
1824 board for the Museum Studies Certificate Program, and is a member of the 4Culture Heritage Advisory
1825 Committee.

1826 **Frank Martin: Skykomish (District 3)**

1827 Frank Martin is the managing principal of the Chain Companies and has been a recipient of a 4Culture
1828 Preservation grant to restore the Skykomish Theater into what is now known as Onemish Lodge, an
1829 extended stay basecamp in the heart of the Great Northern Corridor. Prior to Chain, Frank was a Senior

1830   Program Manager at Microsoft, Senior Project Manager for Investco Financial Corporation, and
1831   Construction Manager for a general contractor in Seattle.

1832   **Bryan Ohno: Kent (District 5)**

1833   Bryan Ohno is the Director of Soos Creek Studio, a contemporary ceramic studio that creates sustainable
1834   use pottery, and trains the next generation of youth potters. Bryan's career has led him to direct two art
1835   galleries in Tokyo and Seattle. He was also the founding director of MadArt. Bryan previously served on
1836   4Culture's Art Advisory Committee. Bryan received his Bachelor of Arts degree in Fine Arts from the
1837   University of Puget Sound. Bryan also serves on the Kent Arts Commission.

1838   **AC Petersen: Kirkland (District 6)**

1839   AC Petersen has been choreographing and producing dance/theatre works since 1983. She is a volunteer
1840   book narrator at the Washington Talking Book and Braille Library and worked in communications and
1841   media relations with the UW Libraries. While at the Northwest Asian American Theatre, she worked
1842   with individual artists from Asia and Pacific Island regions in creating new interdisciplinary works. She
1843   was a founding co-editor of DanceNet, a publication for the region's dance community, from 1990-2000,
1844   and has a BA in Architecture from the University of Washington.

1845   **Natasha Rivers, Secretary: Renton (District 5)**

1846   Natasha Rivers is the Senior Sustainability & Measurement Manager at BECU where she is developing a
1847   strategic framework around their social impact and commitment to philanthropy, diversity, equity, and
1848   inclusion. Natasha has served on the boards of the Seattle Children's Theatre, Seattle Urban League
1849   Young Professionals, and Treehouse for Kids. In 2022, Rivers was named one of Seattle's 40 Under 40 by
1850   the Puget Sound Business Journal. She is a Leadership Tomorrow alum and Partner with Social Venture
1851   Partners (SVP). Natasha earned her PhD in Geography from UCLA with a focus on contemporary sub-
1852   Sharan African migration.

1853   **Latha Sambamurti: Redmond (District 6)**

1854   Latha Sambamurti is the producer and Artistic, Outreach and Development Director of several large-
1855   scale arts and culture festivals in Washington. She is an educator, trained musician, band leader, and
1856   winner of Kirkland Performance Center's You Rock award for community service. Sambamurti has been
1857   a Washington State Arts Commissioner and a Redmond Arts & Culture Commissioner/Chair. She serves
1858   as a board director for several state and regional cultural organizations. Sambamurti holds a master's
1859   degree in English Literature.

1860   **Steven Schindler, Treasurer: Issaquah (District 3)**

1861   Steven Schindler is a partner with Perkins Coie, where he represents individuals and families in personal
1862   and estate planning strategies. His practice also includes working with individuals and groups to form
1863   charitable organizations and advising existing charitable organizations on a variety of legal and tax
1864   matters. He serves on several boards, including the Atlantic Street Center, End of Life Washington, and
1865   Powerful Schools, Inc, and is a member of the 2018 cohort of Leadership Tomorrow. Steven joined the
1866   4Culture Finance Committee in 2020.

1867 **Neil Strege: Renton (District 9)**

1868 Neil Strege is Vice President of the Washington Roundtable, a public policy research and advocacy group
1869 comprised of senior executives of major Washington state employers. Before joining the Roundtable,
1870 Neil worked at the King County Council and as a Member of Congress. He is a graduate of Washington
1871 State University and a lifelong resident of Washington State. Neil serves on the board of the YMCA
1872 Youth and Government program and is the Vice Chair of the Washington Research Council.

1873 **Eugenia Woo, President: Seattle (District 2)**

1874 Eugenia parlayed a lifelong interest in architecture, history, cities, and communities into a career in
1875 historic preservation, serving as Historic Seattle's Director of Preservation Services since 2009. She
1876 develops and implements preservation policies and initiatives; provides technical assistance; engages in
1877 community outreach; and coordinates broad advocacy efforts. In 2022, Eugenia was honored with an
1878 Advocacy Award of Excellence from US Docomomo. Eugenia was a 4Culture Historic Preservation
1879 Advisory Committee member from 2015-2020, serves on the Governor's Advisory Council on Historic
1880 Preservation, and is a co-founder and current Treasurer of Docomomo US/WEWA.

1881 **Ex Officio Members**

1882 • Councilmember Claudia Balducci, District 6
1883 • Councilmember Teresa Mosqueda, District 8
1884 • Councilmember Sarah Perry, District 3
1885 • Brian J. Carter, 4Culture

1886 **C. 2024 Advisory Committee Members**

1887 **Arts**

1888 **Amy Dukes, Issaquah (District 3)**

1889 Amy Dukes is the Arts Program Administrator for the City of Issaquah. In this role, she oversees the
1890 community arts granting program, manages the public art program, contributes to policy development,
1891 participates in the Local Arts Agency Network, and serves as the liaison to the mayor-appointed Arts
1892 Commission. She has worked in the arts and philanthropic sectors since 1995 in the Seattle area,
1893 Southern CA, and NYC.

1894 **Sudeshna Sen: Seattle (District 3)**

1895 An Indian American filmmaker, Sudeshna grew up in India and Japan before moving to the United States
1896 for graduate school. Her films have premiered at SIFF, Outfest Los Angeles, New York Indian Film
1897 Festival, and Vancouver South Asian Film Festival. Sudeshna is a member of Alliance of Women
1898 Directors, Women in Film and serves on the board of the Seattle International Film Festival.

1899 **Lauren Superville: Seattle (District 7)**

1900 Born and raised in New Jersey, Lauren Superville is an Individual Giving Officer at the Seattle Opera. Her
1901 background is in project coordination and creating and managing successful community events. She is

1902   leveraging her passion for relationship building by bringing together a wide range of stakeholders
1903   including staff, donors, and board members for the Opera's mid-level giving program.

1904   Bryan Ohno: Kent (District 5)

1905   Bryan Ohno is the Director of Soos Creek Studio, a contemporary ceramic studio that creates sustainable
1906   use pottery, and trains the next generation of youth potters. Bryan's career has led him to direct two art
1907   galleries in Tokyo and Seattle. He was also the founding director of MadArt. Bryan previously served on
1908   4Culture's Art Advisory Committee. Bryan received his Bachelor of Arts degree in Fine Arts from the
1909   University of Puget Sound. Bryan also serves on the Kent Arts Commission.

1910   Jessica Ramirez: SeaTac (District 7)

1911   Jessica Ramirez is the Special Events and Volunteer Coordinator for the City of SeaTac, and participates
1912   in their Arts, Culture and Library Advisory Committee, which is the citizen advisory committee charged
1913   to advise the City Council on topics related to art and culture. In addition, Jessica represents City of
1914   SeaTac in the quarterly Local Arts Agency Network meetings.

1915   Heritage

1916   Christina Arokiasamy: Kent (District 5)

1917   Born and raised in Kuala Lumpur, Malaysia, Christina Arokiasamy is renowned for her culinary skills, as a
1918   spice expert and as an award-winning cookbook author. She was Malaysia's first-ever official Food
1919   Ambassador to the United States and brings with her over 25 years of world class culinary expertise as a
1920   former chef of various Four Seasons Resorts throughout Southeast Asia. Christina is a passionate
1921   advocate for cultural heritage practitioners in King County.

1922   Teofila "Teya" Cruz-Uribe: Burien (District 8)

1923   Teya is the Director of the Sea Mar Museum of Chicano/a/Latino/a Culture and the Health Center
1924   Administrator of the Sea Mar Adolescent Medical Clinic. Teya has an MA in Museology from the
1925   University of Washington's (UW) Museology Program, and an M.A.I.S. in Russian, Eastern European &
1926   Central Asian Studies from the Jackson School of International Studies at University of Washington.

1927   Suzanne Greathouse: Kenmore (District 1)

1928   Suzanne Greathouse is the President of Kenmore Heritage Society and brings over 30 years of
1929   experience working with a broad spectrum of individuals, businesses, corporations, and universities. A
1930   Kenmore resident since 2014, Suzanne serves as a Bothell/Kenmore Chamber of Commerce
1931   Ambassador, Kenmore Planning Commissioner and is on the boards of the Northshore Senior Center
1932   and EvergreenHealth Foundation. Suzanne is focused on evolving the Heritage Society into a vibrant,
1933   inclusive, and fun organization.

1934   Rachael McAlister: Auburn (District 7)

1935   Rachael McAlister is the Director of the White River Valley Museum in Auburn, WA. Before taking on the
1936   role of director in 2018 she served as the Museum's Curator of Education for seven years. She holds a

1937   Bachelor of Arts in Fine Art from Belmont University and a Master of Arts in Museum Studies from Johns
1938   Hopkins University. McAlister's work includes extensive arts and heritage programing, municipal
1939   leadership, strong cultural partnerships, energized and engaged staff, and a commitment to racial justice
1940   and equity.

1941   **Seth Margolis, Board Representative: Seattle (District 8)**

1942   Seth Margolis is the Director of Education Operations for the Boeing Academy for STEM Learning at The
1943   Museum of Flight in Seattle and has worked at heritage organizations in the United States and Canada.
1944   He teaches museum education for the UW Graduate Program in Museology and serves on the advisory
1945   board for the Museum Studies Certificate Program.

1946   **Temi Odumosu: Seattle (District 2)**

1947   Temi Odumosu is an interdisciplinary scholar and curator at the UW iSchool. Her research and curatorial
1948   work are engaged with the visual and affective politics of slavery and colonialism, race, and visual coding
1949   in popular culture, postmemorial art and performance, image ethics, and politics of cultural heritage
1950   digitization. Odumosu holds a PhD and Master of Philosophy in art history from the University of
1951   Cambridge and contributes to a variety of international research networks and initiatives.

1952   **Historic Preservation**

1953   **Stefanie Barrera: Seattle (District 2)**

1954   Stefanie Barrera is an architectural designer at SMR Architects focusing on affordable housing projects.
1955   While working on her Master of Architecture at the University of Washington, Stefanie interned for
1956   4Culture's Beyond Integrity Group. Her interest in historic preservation emanates from a curiosity to
1957   learn about other cultures, and the connection between cultural significance and place.

1958   **Justin Ivy: Seattle (District 2)**

1959   Justin Ivy is the owner of Heritage Art Glass, a Seattle-based stained and leaded glass studio specializing
1960   in repair, restoration, and new historic reproduction windows. Working with a wide array of clientele,
1961   from homeowner to developer to church board, he has been involved with projects in many of the
1962   Puget Sound region's historic structures.

1963   **Robyn Mah: Shoreline (District 1)**

1964   Robyn Mah is a principal at I.L. Gross Structural Engineers and has made historic building rehabilitation a
1965   cornerstone of her career. Robyn's recent renovation and adaptive reuse projects include Mercy
1966   Magnuson Place (Building 9) at Magnuson Park and YWCA's 5th and Seneca Building in Seattle.

1967   **Frank Martin, Board Representative: Skykomish (District 3)**

1968   Frank Martin is the managing principal of the Chain Companies and has been a recipient of a 4Culture
1969   Preservation grant to restore the Skykomish Theater into what is now known as Onemish Lodge, an
1970   extended stay basecamp in the heart of the Great Northern Corridor.

1971 **Dawn Moser: Auburn (District 7)**

1972 Dawn Moser lives in south King County and is a gallery guide at the Washington State History Museum
1973 and a land use planner. Dawn has worked in land use planning and community development in Oregon,
1974 Washington, and Utah, engaging and informing community members about historic preservation.

1975 **Huy Pham: Seattle (District 8)**

1976 As the Executive Director of APIAHiP: Asian & Pacific Islander Americans in Historic Preservation, Huy
1977 leads the national nonprofit organization in its mission to protect historic places and cultural resources
1978 significant to Asian and Pacific Islander Americans through historic preservation and heritage
1979 conservation. Huy is eager to continue his work collaborating with government agencies, nonprofit
1980 organizations, community members and groups, developers, stakeholders, and policymakers to apply a
1981 progressive preservation ethic to their work at the local, state, and national levels.

1982 **Public Art**

1983 **Sonia-Lynn Abenojar: Seattle (District 2)**

1984 Sonia-Lynn Abenojar is co-founder of La Union Studio, an architectural and interior design studio based
1985 out of Seattle, Washington. Her interdisciplinary experience in urban planning and design, community
1986 engagement, and project management led her to a career in cultural placemaking and inclusive design.
1987 Abenojar is passionate about the built environment; she holds a BA in Architecture + Community Design
1988 from the University of San Francisco and a Master of City Planning degree from UC Berkeley.

1989 **Leo Saul Berk: Seattle (District 2)**

1990 Leo Saul Berk is an artist who examines the transformative potential of exceptional architecture to
1991 positively shape our lives. He is a recipient of the Artist Trust Arts Innovator Award, Betty Bowen Award,
1992 and Distinguished Alumni Award, University of Washington. Berk has held solo exhibitions at the Frye
1993 Art Museum, Henry Art Gallery, Institute of Visual Arts at University of Wisconsin-Milwaukee, and
1994 Seattle Art Museum.

1995 **Kamari Bright: Seattle (District 4)**

1996 With the goal of creating something that starts the process of healing, Kamari Bright is a
1997 multidisciplinary artist with works that have been received across the US, Greece, France, Mexico,
1998 Germany, & Canada. The 2022 Artist Trust Fellowship Award for Black Artists recipient is currently
1999 working on a manuscript connecting the influence of Christian folklore on present-day misogyny, and a
2000 videopoem extrapolating collective trauma and its connection to land stewardship.

2001 **Catherine Nueva España, Board Representative: Seattle (District 4)**

2002 Catherine Nueva España is a consultant with experience in arts, design, and creative practices. She helps
2003 leaders recognize personal values and create a practice of sustaining collaborations. She has been
2004 interim executive director at On the Boards and EarthCorps, executive director at Velocity Dance Center,
2005 and a board member at Khambatta Dance Company. She serves as a board commissioner for ArtsWA

2006 and serves on a variety of grant panels. España received her BA from Wellesley College, and her MA in
2007 Dance Studies from the Trinity Laban Conservatoire in London.

2008 **Kate Fernandez: Seattle (District 2)**

2009 Kate Fernandez is an artist, cultural producer, and educator. She currently works as the Director of
2010 Interpretation & Visitor Experience at the University of Washington's Burke Museum.

2011 **Tommy Gregory: SeaTac (District 5)**

2012 Tommy Gregory is a practicing artist and the Sr. Manager and Curator for the Port of Seattle, where he
2013 oversees conservation, commissions, and acquisitions as well as temporary exhibitions at Seattle-
2014 Tacoma International Airport.

2015 **Philippe Hyojung Kim: Seattle (District 2)**

2016 Philippe Hyojung Kim (he/him/they) is a Seattle-based artist, curator, and educator. He is a member of
2017 SOIL, a co-founder/curator of Specialist, a Fine Arts faculty member at Seattle Central College, and a
2018 curator for Washington State Arts Commission. Philippe grew up in a small town outside of Nashville,
2019 TN, and moved to Pacific Northwest in 2013. He currently lives and works in Seattle's North Beacon Hill
2020 neighborhood with his husband, Drew, and their dog, Jack.

2021 **Keith McPeters: Seattle (District 8)**

2022 Keith McPeters is a Principal at GGN, a landscape architecture studio based in Seattle. A diverse design
2023 background allows Keith to merge architecture and landscape architecture with his interests in art,
2024 music, and history. His design advisor role at GGN involves him in the concept and design phases of
2025 many projects across the studio. He received his BS in Architecture and Master of Landscape
2026 Architecture degrees from the University of Virginia.

2027 **Science**

2028 **Arthur Bednar (Seattle, District 4)**

2029 Arthur is a lifelong learner and museum enthusiast that joined The Museum of Flight in 2014, serving in
2030 a variety of roles leading and supervising STEM programming for K-12 youth within the greater Puget
2031 Sound region. Currently he serves as a Senior Program Manager overseeing the Boeing Academy for
2032 STEM Learning Core Programs. He holds a MA in History from The University of North Florida.

2033 **Stephanie Bohr (Seattle, District 4)**

2034 Stephanie has worked in the zoo, aquarium, and museum field for more than twenty years. She is the
2035 Director of Learning Programs and Partnerships at Woodland Park Zoo, where she leads three teams
2036 that create programs for children, teens, and adults both at the zoo and in Seattle communities.
2037 Stephanie is a proud alumna of North Carolina State University, where she earned a BS in Zoology and
2038 MEd in Science Education.

Kent Chapple (Seattle, District 4)

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

Felipe Vera (Seattle, District 8)

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

Freeda Warren (Seattle, District 4)

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

Rosie Wilson-Briggs (Burien, District 8)

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

Science and Technology Working Group Participants

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

2078   •   Kate Sorensen, Bellevue Botanical Garden Society

2079   •   Chloe Wightman, Girl Scouts of Western Washington

2080   •   Amy Zarlengo, Pacific Science Center

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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
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;** 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**	**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; 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 Seattle[4]	Minimum of $8.2M	Minimum of $8.2M	Minimum of $24.3M across all programs					
Programming in Communities of Opportunity (COO) or for vulnerable populations[5]	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	• Heritage: 90 • Preservation: 30 • Arts: 500 • Science and Tech: 80	• 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	• 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	• Low barrier application • Panels by discipline	• Provides multi-year funding (up to three years) for operations or programming • Low barrier application • Panels by discipline	• 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	• Provides multi-year funding • Low barrier application • Reimbursement to orgs for the cost of free and reduced programming	• 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	• Multi-year project-based funding for orgs providing services for cultural practitioners • Support for workforce and career development	• 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	• Community Connectors (1:1 pre-submittal application support) • Application workshops • 4Culture engagement and comms channels	• Application workshops • Strategic advertising • 4Culture engagement and comms channels	• Application workshops • Strategic advertising • 4Culture engagement and comms channels	• Leverage 2024 stakeholder outreach • PSESD touchpoints • District and school outreach • 4Culture engagement and comms channels	• Strategic advertising • 4Culture engagement and comms channels	• Community Connectors • Application workshops • 4Culture engagement and comms channels	• Application workshops • Strategic advertising • 4Culture engagement and comms channels	• Community Connectors • Strategic advertising • 4Culture engagement and comms channels

2. Implementation Plan Background and Overview

A. Introduction to Cultural Access Programs

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

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

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

In April 2023, the state passed HB1575 which changed state law[8] to allow for county legislative authorities to impose a cultural access program sales tax of up to 0.1 percent by ordinance. Additionally, if a county has not imposed a cultural access program sales tax by December 31, 2024, a city within that county may do so. The statute does not allow a county and city within that county to concurrently impose a cultural access program sales tax.

B. Overview of 4Culture

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

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

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

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[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   o   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   o   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   o   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

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[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   o   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   o 10 percent for cultural organizations by underserved populations and/or organizations
134   located in Communities of Opportunity, and/or cultural organizations providing mentoring
135   o 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   o 15 percent Public school access program
149   o 3 percent Launch funding
150   o 10 percent Building for Equity
151   o 15 percent Public Free Access
152   o 7 percent Countywide initiatives and projects
153   o 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

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[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.[15]

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

173 **F. Doors Open Impact**

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

180 The Doors Open Program can lead to:

181 - **Economic Growth**. Cultural organizations contribute to local economies by creating jobs,
182   increasing tourism opportunities, and stimulating related industries such as hospitality and
183   retail.
184 - **Community Engagement.** Greater participation in cultural programming fosters residents' sense
185   of belonging and connection.
186 - **Community Cohesion.** Cultural organizations promote understanding and collaboration among
187   different communities.
188 - **Educational Opportunities.** Investment in cultural organizations provides valuable learning
189   experiences that foster creativity and critical thinking skills for all age groups.
190 - **Enhanced Quality of Life.** Access to arts and culture promotes mental health, social connection,
191   and well-being.
192 - **Innovation and Creativity.** Investments in cultural organizations enhance the creative
193   ecosystem, driving innovation and attracting talent to the region.

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[14] Other entities ineligible for Doors Open proceeds include state agencies and organizations that raise funds for redistribution to cultural organizations.
[15] Subject to changes to KCC 2.48.108 and KCC 2.48.109 to allow for triennial application cycles.

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

197   ## G. Criteria for Awarding Proceeds

198   4Culture will evaluate grant applications by a set of criteria specific to the objectives of each grant
199   program. The criteria for awarding proceeds will help produce the transformational impact expected for
200   King County's cultural landscape. The definitions for the criteria used throughout the Doors Open
201   Program are:

202 · **Discipline-specific or program-specific priorities:** Priorities that are specific to each cultural
203 discipline or program that will be identified and listed in the guidelines for each application.
204 These priorities may change from application cycles through a process involving 4Culture staff,
205 advisory committees, and the 4Culture Board. An example is the arts priority of "artistic
206 substance" for an operating grant that would evaluate how an applicant provides services that
207 are robust, creative, and engaging with the community.
208 · **Economic Impact:** Includes direct impacts like how the applicant's project enhances the local
209 economy, including staff and contractors employed, volunteer hours and in-kind donations
210 leveraged, and other economic multipliers that accrue to King County, and indirect impacts like
211 increasing commercial activity, activating physical spaces, and enhancing the vibrancy of
212 communities.
213 · **Emergency:** A pressing situation that would cause a facility or landmark to be threatened, or to
214 suffer severe economic consequences due to conditions outside of the applicant's control. May
215 also include a threat to the safety of patrons or staff. A catastrophic event or natural disaster
216 may constitute an emergency.
217 · **Equity:** The applicant's focus on marginalized communities, especially communities that are
218 disproportionately impacted by structural racism.
219 · **Feasibility**: The applicant's ability to administer and complete the project within the budgetary,
220 logistical, and time constraints described in the application.
221 · **Community Impact:** How the community would benefit from program investments, extent of
222 coverage for geographically underserved communities, and how the work described in the
223 application would affect the applicant's future sustainability and ability to improve or secure
224 facilities.
225 · **Project Impact:** For programming grants, how the project will create positive change to meet
226 the needs of the communities being served. For capital projects, how the project will increase
227 access to cultural facilities.
228 · **Public Benefit:** A description of the public benefits from Ordinance 19710 that the applicant
229 would provide through programs, activities, and services.
230 · **Qualifications:** The applicant's ability to assemble a qualified and prepared project team.
231 · **Quality**: The thought and reasoning the applicant has put into the project planning. This
232 criterion may also include how community input has informed the applicant's needs assessment
233 and the prioritization of project outcomes. For capital grant applications, this criterion includes
234 how the project relates to the applicant's ability to secure or improve facilities in the future, as
235 well as how the facility project is designed to help an applicant fulfill their organizational mission
236 and address social, economic, and/or environmental challenges.

237 • **Resilience**: The applicant has clearly stated plans to remain in operation, has demonstrated
238   organizational adaptability to changes in the community, and shown responsiveness to the
239   community's needs.
240 • **Unforeseen Opportunity:** An opportunity that was not available at the time of the last
241   application deadline and that will no longer be available to the applicant by the next application
242   deadline. It will also allow an organization to significantly advance its goals and mission.

243 ## H. Doors Open Public Benefit Reporting Framework

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

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

251 ### General Public Benefits

252 1. Providing low-barrier opportunities for everyone in the county to take part in the region's
253   cultural life and participate in cultural programs;
254 2. Providing performances and programs throughout the county, directly in and for local
255   communities, or through partnerships between and among cultural organizations;
256 3. Providing cultural educational programs and experiences at a cultural organization's own
257   facilities or in schools or other cultural facilities or venues;
258 4. Bringing cultural facilities and programming into compliance with access requirements of the
259   Americans with Disabilities Act;
260 5. Supporting cultural organizations that strive to engage traditional cultures and crafts;
261 6. Presenting free cultural festivals;
262 7. Providing free events, programing, and educational materials, which enhance a cultural
263   experience either before or after, or both, attending an exhibit, performance, or event;
264 8. Providing arts, science, and heritage career building opportunities for youth through internships
265   and apprenticeships or other means;
266 9. Establishing partnerships between cultural organizations or other cultural institutions to present
267   new multidisciplinary cultural experiences;
268 10. Implementing organizational capacity-building projects or activities that a cultural organization
269   can demonstrate will enhance the ability of that cultural organization to execute community
270   outreach, communications, and marketing strategies to attract and engage county residents
271   with opportunities for access to cultural experiences and with emphasis on underserved
272   communities; and
273 11. Implementing organizational capacity-building projects or activities that a community-based
274   cultural organization can demonstrate will enhance the ability of that cultural organization to
275   provide or continue to provide meaningful public benefits not otherwise achievable.

Equity Inclusion Benefits

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

Geographic Inclusion Benefits

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

Public Benefit Reporting Standards for Funded Organizations

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

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

I. Equity Priorities

4Culture's vision statement is "We envision a vibrant county where culture is essential and accessible to all." To advance that vision, 4Culture has adopted practices to increase equity in grant allocations. Grant applicants are asked to describe how their programming addresses underserved populations such as racial and ethnic minorities and people with disabilities. Applicants for capital project funding must

315 complete an "equity in development and construction assessment" to consider equity-focused priorities
316 in project development.

Investments in Geographic Inclusion and Equity

318 4Culture recognizes that where a cultural organization is based or provides its services, as well as the
319 communities it serves, can affect access to funding and other resources. To take a step towards
320 balancing these disparities, 4Culture awards equity and geographic inclusion investments to cultural
321 organizations that are based in parts of King County that are less served by other funding sources, and
322 to cultural organizations that specifically serve vulnerable communities. The investments are added as
323 bonuses in addition to the programmatic grant awards these organizations receive.

Improving Cultural Experiences for People with Disabilities

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

330 4Culture collects and analyzes aggregated disability data for organizations and individuals they fund,
331 4Culture staff, Board members, grant review panelists, and on-site reviewers. 4Culture uses the data to
332 understand funding disparities and inform grantmaking practices and processes and outreach and
333 engagement strategies.

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

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

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

J.   Application, Panel, Approval, and Award Process

344 4Culture will use the agency's established application, panel, approval, and award process for
345 administering Doors Open programs.

346 4Culture accepts applications through 4Culture's online application portal. Applicants can create a
347 profile on the portal to streamline the process for submitting additional applications.

348 4Culture program managers first review all applications to ensure eligibility. Program managers then
349 facilitate panels of peer reviewers, which change for each award cycle. Peer review panelists review and
350 rate applications. Panelists are not required to come to consensus, but to provide their own unique
351 perspectives. Panelist scores are aggregated to create a final score for each application. Panels will

352   recommend a final slate of projects and funding, which then progresses to the standing Advisory

353   Committee for the cultural discipline relevant to the grant pool (Arts, Heritage. And Preservation).

354   For each grant program, the Advisory Committees receive a presentation on the application process,

355   applicant pool, panel process, and recommendations for the award slate. The Advisory Committees

356   have a chance to review the recommendations and ask questions. The Advisory Committees then vote

357   to move the award recommendations as presented or with modifications on to the 4Culture Board for

358   final review and approval. Applicants are notified of their awards after the Board gives final approval for

359   funding. Peer review panels and Advisory Committees consist of working professionals in the fields

360   4Culture funds, and who represent all parts of King County, sizes of organizations, and different points

361   of view. 4Culture's mission, vision, and values direct that that composition of peer review panels and

362   advisory committees include consideration of representation of historically underrepresented and

363   underserved populations, including racial and ethnic minorities and people with disabilities.

364   Each Doors Open program and application review panel shall receive direction to meet the 10 percent

365   and 25 percent minimum requirements. If a program cannot meet the requirement, 4Culture will work

366   to reallocate the funds within the pool of eligible applicants or to other Doors Open programs to ensure

367   that the overall 10 percent and 25 percent program minimums are met. 4Culture will notify the Sound

368   Cities Association (SCA) Executive Director when a program is unable to meet the 25 percent minimum.

369   Separately and in addition, 4Culture will also engage with SCA and 4Culture's Local Arts Agencies

370   network on the challenges experienced in allocating the 25 percent, as part of 4Culture's efforts to

371   improve upcoming program allocation processes and outreach.

372   **Continuous Improvement of the Application Process**

373   4Culture commits to continuous improvement of the grant application process throughout

374   implementation of Doors Open. It is 4Culture's practice to do post-panel exit surveys with applicants

375   and solicit feedback from program staff. The feedback is used to make program or application

376   improvements. 4Culture also applies feedback collected from grantees at the invoicing stage.

377   **K. Contract and Payment Process**

378   4Culture will use the following established contract and payment process for all Doors Open programs.

379   Once the 4Culture Board provides final approval for funding recommendations, 4Culture Program

380   Managers will work with each applicant to develop a Scope of Services and a Public Benefit agreement

381   for the grant contract that will be signed by both the grant recipient and 4Culture. For ease of

382   administration, 4Culture will use a contract template. 4Culture will structure multi-year general

383   operating contracts to provide for annual adjustments of contract payments based on the federal

384   Bureau of Labor Statistics Consumer Price Index for all Urban Consumers for the Seattle area (CPI-U-

385   Seattle).

386   Once the contract has been signed by both parties, invoices may be made to request reimbursement for

387   qualifying expenses. When cultural organizations develop a Scope of Services, they can include a plan

388   for a payment schedule that reflects the eligible expenses incurred on or after the award date and the

389   organization's timeline for providing public benefits. Cultural organizations can submit invoices for

390   partial or final payments.

391   Due to state law restrictions, 4Culture provides funding on a reimbursement basis, which means
392   4Culture provides funding for completed work, and not future work. The value of the cultural
393   organization's invoice must be equal to, or more than, the expenses related to providing the
394   organization's public benefit.

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

396   • A report that demonstrates the cultural organization's public benefit, including for incremental
397   payments
398   • Examples of 4Culture acknowledgement via marketing or publicity materials
399   • Digital images documenting the project activities, including photo credits, permission to publish,
400   and captions.

401   The process typically progresses along the following timeline.

402   *3 months after the grant deadline*

403   • Program staff draft the Scopes of Service and forward to awardees for review and editing. Once
404   this editing/review process is complete, the Scope of Service is entered into 4Culture's CRM.
405   • 4Culture's Finance Team prepares the final contract document and sends it out for electronic
406   signature. Contracts are signed by the recipient, initialed by 4Culture's Controller (after checking
407   all required documents are on file) and signed by the Executive Director.

408   *4-18 months after the grant deadline*

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

418   **L.   Leveraging 4Culture's Strengths**

419   4Culture's long history as public cultural funder means that it has developed relationships with cultural
420   groups and communities throughout the County. For Doors Open, 4Culture will leverage its existing
421   infrastructure – administrative, financial, and social – and strengthen it with the incredible opportunities
422   that this new source of funding will provide.

423   **Established Engagement and Communications Channels**

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

428   4Culture maintains an online list of its current, upcoming, and ongoing funding opportunities. The
429   4Culture website will be updated to include funding opportunities and associated timelines and grant
430   award announcements for the Doors Open program.[16] Additionally, 4Culture will develop a listserv
431   where interested community members may subscribe to electronically receive this information as well
432   as general Doors Open program updates.

433   *Equity Priorities for Outreach, Engagement and Communications*

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

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

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

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[16] 4Culture. Year At-A-Glance. URL: https://www.4culture.org/grants-artist-calls/year-at-a-glance/. Last accessed on October 8, 2024.

452 *4Culture's Outreach Engagement Strategies*

453 The following sections outline several of the
454 outreach and engagement strategies 4Culture uses
455 in its engagement work and will employ for Doors
456 Open.

457 *Content Focused Strategies*

458 • Listening Sessions
459 • Grant Workshops
460 • General Information Sessions
461 • Website, email, and social media

462 *Visibility Focused Strategies*

463 • Hello 4Culture outreach events
464 • Tabling at community events
465 • Print and online advertising and
466   promotional materials

467 *Language Focused Strategies*

468 • Partner with community organizations and ambassadors for outreach events and workshops
469 • Community-based advertising
470 • Translated materials and subtitled online workshops

471 *Geographic Access Focused Strategies*

472 • Partner with organizations and individuals to increase visibility.
473 • Advertise grants in community news outlets and blogs.

474 *BIPOC Community Focused Strategies*

475 • Partner with organizations and individuals to increase visibility.
476 • Advertise grants in BIPOC community media serving King County.

477 ***Strategies in Action***

478 *Hello 4Culture*

479 In 2025, 4Culture will re-launch its monthly community outreach series, Hello 4Culture to focus on
480 Doors Open. Pre-COVID, our Hello 4Culture program took us to cities and towns across King County to
481 hear the community's ideas, questions, and concerns. Communities with the least access to 4Culture's
482 resources and the lowest number of applicants and recipients were prioritized by analyzing 4Culture and
483 King County census data.

484 In 2020, 4Culture moved the outreach series online and partnered with cultural organizations across
485 King County and Washington State to provide monthly info sessions on topics ranging from COVID relief
486 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

487 For Doors Open, Hello 4Culture will focus ordinance objectives to reach economically and geographically
488 underserved communities and locations. To do this, 4Culture will leverage the Communities of
489 Opportunity Composite Index Map and will continue to develop multilingual materials and language
490 access practices.

491 *Tabling and Outreach Events*

492 4Culture regularly tables at community events where the cultural sector is the main audience and is
493 expanding to science and technology education events. We also table at community events focused on
494 serving BIPOC and rural communities located in King County.

495 *Email and Social Media*

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

502 **Technical Assistance**

503 4Culture uses a variety of methods to make sure that each program's potential applicants have ample
504 opportunities to get their questions answered, such as through the following resources:

505 • Online and in-person grant application workshops (free, drop-in, events held throughout the
506   County); and
507 • Manage Your Grant resource page, a dedicated spot for applicants to track their application and
508   make sure they have everything they need for a successful grant process.
509
510 4Culture' website is accessible for the vision-impaired, including all linked PDF documents. ASL
511 translation services are available on request. 4Culture commits to removing linguistic, cultural, and
512 procedural barriers in applying for Doors Open funding opportunities that organizations commonly face
513 in successfully applying for government funding and will solicit community feedback for continued
514 improvements and incorporate learnings from its broader community outreach and engagement efforts.

515 **M. Support Network Consulting Roster**

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

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

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

530   **Roster Topic Areas**

531   •   Financial Emergency Planning
532   •   Cultural Facilities
533   •   Strategic Planning
534   •   Organizational Design and Management
535   •   Financial Planning and/or Strategy
536   •   Human Resources
537   •   Interpretive Planning
538   •   Leadership and Board Optimization
539   •   Board/Board Relations
540   •   Communications, Marketing, Branding
541   •   Fundraising/Development
542   •   DEAI
543   •   Legal Services
544   •   Accessibility (language, ADA, facilities, mobility)
545
546   4Culture is developing this roster and has tentative launch plans for Q1-Q2 2025, depending on Doors
547   Open Implementation Plan approval.

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

549   4Culture has a long history of supporting organizations advancing science and technology through our
550   existing funding programs. This includes organizations whose missions reflect the technological history
551   of our region, such as MOHAI and the Museum of Flight, both of which 4Culture has funded for many
552   years via Projects, Sustained Support, Collections Care, and Cultural Equipment funding programs. In
553   addition, 4Culture has supported numerous projects that have explored the intersection of arts and
554   technology through Tech-Specific (a site-specific funding program) and Special Projects funding
555   programs. These established relationships have proven invaluable in informing our work for Doors
556   Open.

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

561   But the foundation laid by that plan was continued in the formation in January 2024 of a Science &
562   Technology Group consisting of representatives of local science organizations from various disciplines,
563   different size budgets, and regions of the county.

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

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

568 • What would your organization prioritize with additional funding: kinds of programming, capacity
569   building, facilities, equipment, or other?
570 • What strategies does your organization employ to expand outreach to underserved
571   communities?
572 • What are the key issues in the regional science and technology field?
573 • What organizations and communities should be participating in this group that are not currently
574   represented?
575 • What are the professional development needs of individuals working in regional science and
576   technology cultural organizations?
577 • How can 4Culture protect against funding pseudoscience?
578 • How do you encourage the development of an understanding of scientific inquiry as a lifetime
579   pursuit rather than a "requirement" to be set aside upon graduation from high school?
580 • What metrics have you found most useful in communicating the success of your programming?
581
582 To date, some initial observations from these discussions in the group, in individual interviews, and
583 other stakeholder conversations revealed following strengths and challenges:

584 • Science organizations have made significant investments in programming for K-12, many with a
585   focus on Title 1 public schools.[17]
586 • Science and technology focused organizations in the region share similar needs to other cultural
587   organizations: investing in capital facilities, offering competitive salaries for staff, engaging
588   underserved communities, delivering programming at additional venues in communities, and
589   other items.
590 • Misinformation has damaged the public's understanding of science. Rebuilding the public's
591   trust in and understanding of science is a challenge.
592 • There is an ongoing shortage of qualified educators in science and technology. The increase in
593   the cost of living in King County has made staffing science and technology focused organizations
594   more difficult.
595 • Transportation costs associated with travel to organizations' venues can be a barrier to
596   participation in programming.

597 ### Science and Technology Grants

598 Science and technology grants will fund cultural organizations whose mission statement includes an
599 explicit focus on science or technology. Organizations with a primary purpose of advancing and
600 preserving zoology (such as a zoo or an aquarium) must be accredited by the Association of Zoos and
601 Aquariums or supporting an organization accredited by the Association of Zoos and Aquariums.
602
603 Science and technology grants do not support the following activities:
604 • The conduct of primary research not directly providing experiences to the general public
605 • Medical and public health practice, including but not limited to medical treatment, medical or
606   nutritional advice, or medical instruction.
607 • Pseudoscience, defined for this purpose as any system of beliefs or concepts that exhibits
608   characteristics, including but not limited to, the ability to be proven untrue or falsifiable by

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[17] "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.

609   observable facts, lacking a research framework that tests and revises ideas based on observable
610   facts, and/or has been demonstrated to be false by observable facts.
611

612   Doors Open is a new opportunity for 4Culture to fund cultural organizations in direct support of their
613   science and technology programming. To ensure adequate resources are dedicated to this task,
614   4Culture established a Science and Technology Department, beginning with hiring a Science and
615   Technology Director. The director will recruit a Science and Technology Program Manager as well as a
616   Science and Technology Support Specialist. The department director is also charged with helping lead
617   outreach to potential applicants. That outreach and engagement will include:
618   • Continued meetings of the Science & Technology Group through the early summer of 2024
619   • Recruiting and developing a formal advisory committee by the fall of 2024
620   • Convening a gathering of science and technology groups in the second half of 2024
621   • Conducting a landscape survey and analysis of the field in the winter/spring of 2024.

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

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

633   The Doors Open Program can:

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

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

3. Doors Open and Implementation Plan Community Engagement

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

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

To know more about the depth and breadth of 4Culture's regular slate of communications, outreach, and engagement strategies, please see Established Engagement and Communications Channels. 4Culture will employ these strategies in its administration of Doors Open.

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

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

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

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

Program Summary

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

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

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

687   •   Projects under $250,000: Applicants may request up to 100% of total project costs.
688   •   Projects between $250,000 and $1,000,000: Applicants may request up to 100% of project costs
689   for first $250,000 and 50% of project costs between $250,001 and $1,000,000.
690   •   Projects between $1,000,001 and $10,000,000: Applicants may request up to 100% of project
691   costs for first $250,000, 50% of project costs between $250,001 and $1,000,000, and 15% of
692   project costs between $1.000,001 and $10,000,000.
693   •   Projects greater than $10,000,000: Applicants may request up to 100% of project costs for first
694        $250,000, 50% of project costs between $250,001 and $1,000,000, 15% of project costs
695   between $1.000,001 and $10,000,000, and 5% of project costs over $10,000,001. The maximum
696   request for this pool is $2,500,000.

697

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

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

705   **Program Allocations**

706   An estimated total of $32.9M will be available for the Doors Open Facilities Grant, to be awarded to
707   organizations applying within different project sizes. Based on previous facility grant cycles, 4Culture
708   anticipates between 175 to 225 total applications for facility funding and will aim to fund the top scoring
709   10%-20% in each project size category.

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

715   **Program Criteria**

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

719   **Application, Panel, and Award Process**

720   The application process will be as described in the Application, Panel, Award, and Approval Process
721   section. Applications will be available for a minimum of five weeks, allowing applicants as long as
722   possible to gather the information required.

723   4Culture staff will do their best to answer questions and help Doors Open Facilities applicants in
724   advance. We anticipate hundreds of applications for this program and encourage applicants to prepare
725   early to meet the deadline and take advantage of the support staff can provide.

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

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

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

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

741   **Program Summary**

742   The 2024 one-time operating program provides operating and programmatic dollars to meet the day-to-
743   day needs of cultural organizations. Funding is intended to provide programs and services for public
744   benefit. Awards are provided as operating support consistent with the requirements of Ordinance
745   19710, and unrestricted to specific purposes allowing cultural organizations to deploy resources to their
746   most emergent operating needs or where they will be most impactful for the delivery of the
747   organization's mission. Grant awardees are required to provide proof of the public benefits of cultural
748   programming produced. Ineligible program expenses, such as capital expenses and major equipment,
749   are identified in the grant contract.

750   **Program Allocations**

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

753   •   Heritage – approximately 90 applicants
754   •   Historic Preservation – approximately 30 applicants
755   •   Arts - approximately 500 applicants
756   •   Science and technology - approximately 80 applicants
757
758   Award amounts will be determined based on a combination of:

759   •   Budget size
760   •   Average score, as determined by the panel

761   •   an Advancing Equity Bonus, for those cultural organizations who are focusing on vulnerable
762   communities, especially those that are disproportionately impacted by structural racism
763   •   Eligibility for Geographic Inclusion Bonus (inclusive of both Outside Seattle and COO status)
764
765   A minimum of 25% of this Operating Support program will be allocated to cultural organizations with a
766   primary location outside the City of Seattle; and a minimum of 10% will be allocated to cultural
767   organizations with a primary location is within a 2020 U.S. Census tract area with a Community of
768   Opportunity index percentile of 60% or greater or provide services to vulnerable populations as defined
769   in Ordinance 19710.

770   **Program Criteria**

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

774   **Application Prompts**
775   The application has been developed with an eye toward balancing the need to provide enough
776   information to the panel to make an informed recommendation about funding, while keeping barriers
777   low and the process accessible for cultural organizations which may not have a professionalized grant
778   writing team.
779
780   4Culture staff will do their best to help applicants. We anticipate applications in the hundreds for this
781   program and will encourage applicants to prepare early to meet the deadline and take advantage of the
782   support staff can provide.

783   Applicants will also be asked to provide the following information:
784   •   Organization description
785   •   Description of community served
786   •   Programming description
787   •   Description of organization governance or decision-making practices
788   •   Description of public benefit

789   **Application, Panel, and Award Process**

790   Like the applications for the one-time capital grant program, applications for the one-time operating
791   support program will be available for a minimum of five weeks, allowing applicants as long as possible to
792   gather the information required. The application process will be as described in the Application, Panel,
793   Award, and Approval Process section.

794   Each of the discipline areas[18] will have at least one panel and up to four panels, depending on the
795   number of applications received.   Like the panels convened for the one-time capital grant program,
796   each panel will have five members, with one member appointed by the King County Council and one
797   member appointed by the Executive. Each panel will consist of working professionals in the fields, who
798   represent all parts of King County, sizes of organizations, and different points of view.

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[18] Heritage (excluding historic preservation), arts, science, and historic preservation.

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

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

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

811 **Technical Assistance Workshops**

812 4Culture will offer a series of virtual workshops open to all potential applicants, to provide information
813 on program guidelines, the application process and answer questions, discuss project details, and review
814 draft applications.

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

817 # 5. Doors Open 2025-2031

818 **A. Sustained Support**

819 **Program and Allocation Summary**

820 The Doors Open operating support program, which
821 4Culture will call "Sustained Support," provides
822 three-year grants to meet the ongoing needs of
823 cultural organizations. These awards provide funds
824 unrestricted to a specific purpose[19] to cultural
825 organizations that have a track record of delivering
826 programs and services for the benefit of the public.
827 With funds for basic annual expenses such as rent,
828 utilities, and payroll, organizations can deploy
829 resources to their most emergent needs.

830 4Culture offers Sustained Support in each of the
831 four funding program areas: heritage, arts, science,

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

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[19] Funds must be used consistent with the requirements of Ordinance 19710.

832   and historical preservation (also referred to as the four disciplines). Applicants must choose one of the
833   four areas which best fits their mission and programs.

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

836   **Program Criteria**

837   *Heritage*

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

841   *Historic Preservation*

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

846   *Arts*

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

850   *Science and Technology*

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

855   **Application, Panel, and Award Process**

856   The application process will be as described in the Application, Panel, Award, and Approval Process
857   section. Award amounts have three components:

858   • A base award determined by the recipient cultural organization's budget size.
859   • A possible additional award based on overall panel score.
860   • A possible Geographic Investment based on geographic location and/or an Equity investment
861   based on organization's score on the Equity criterion.
862
863   If a cultural organization is selected for funding, the Program Manager will work with the cultural
864   organization to create a grant contract outlining a Scope of Services and Public Benefit for each
865   consecutive year. Cultural organizations that receive Sustained Support funding are typically paid
866   annually upon completion of one or more of the Public Benefit activities described in their grant
867   contract.

868 4Culture plans to announce awards prior to the end of July 2025 and will provide an on-ramp to new
869 applicants for the duration of the cycle every fall (tentatively September). These are target timelines and
870 4Culture will have flexibility to adjust them to respond to unforeseen circumstances.

871 **Engagement and Communications Plan**

872 4Culture's existing Sustained Support operating grant programs are long-standing, and our existing
873 communication strategies employ a racial equity lens to target outreach to underserved communities to
874 encourage them to apply for funding. For more detail on how we'll leverage existing communication
875 channels, see Established Engagement and Communications Channels.

876 A special focus will be on reaching and engaging Science and Technology cultural organizations that are
877 newly eligible for operating grant programs. For more detail on these outreach strategies, see Special
878 Focus on Science and Technology Outreach.

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

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

889 **Public Benefit Reporting**

890 To receive reimbursement, all Sustained Support recipients provide documentation on the public
891 benefits provided, as detailed in the Doors Open Public Benefit Reporting Framework section. This
892 reporting metric is collected by 4Culture for annual reporting and is evidence of the General Public
893 Benefit and Equity and Geographic Inclusion Benefit requirements.

894 **B. Public School Cultural Access**

895 **Program Summary**

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

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

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

906 volunteering. [20] A 2019 study found that
907 elementary students who received increased
908 access to education programs from cultural
909 organizations and teaching artists had decreased
910 disciplinary rates, improved their writing
911 achievement, and that students' compassion for
912 others increased. [21]

913 Cultural learning experiences can lead to better
914 outcomes for students in King County, and this is
915 why 4Culture is committed to implementing the
916 Doors Open Public School Cultural Access Program
917 with the following goals and values:

918 • All King County public school students can
919 access engaging and enriching experiences
920 that positively impact their wellbeing,
921 performance in school, and overall growth
922 and development.
923 • Prioritization of increased access to
924 cultural experiences and activities for
925 students from communities that have been
926 disproportionately impacted by racism and
927 other systems of oppression.
928 • Prioritization of e increased access to
929 students in schools that are located
930 outside of established cultural centers.
931 • Commitment of outreach and engagement
932 of community cultural organizations that are led by and staffed by people from communities
933 that have been disproportionately impacted by racism and other systems of oppression.
934 • Prioritization of cultural organizations that are located outside of established cultural centers.
935 • Commitment to build and improve relationships between public schools and cultural
936 organizations throughout King County.
937 • Collect data to improve both the quantity and quality of cultural education programs provided
938 by cultural organizations to schools.

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)

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

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

942 **Roster Goals**:

943 • Enable teachers and other school staff to find science, arts, heritage, and historic preservation
944 education programs that align with their classroom and school learning goals.
945 • Enable teachers and other school staff to find science, arts, heritage, and historic preservation
946 education programs from cultural organizations that reflect their school communities.

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[20] James Catterall, 2012.
[21] Daniel H. Bowen, 2019.

947   • Provide information and support to teachers and other school staff that reduces their barriers to
948   initiating, planning, and implementing cultural field trips and partnerships.
949   • Provide information and support to cultural organizations that reduce their barriers to engaging
950   with public schools.
951   • Provide a basis for establishing sustained relationships between schools and cultural
952   organizations for the benefit of students.

953   **Roster Priorities:**

954   • Educators will be able to search and filter to find science, arts, heritage, and historic
955   preservation programs that meet their specific learning goals and time parameters.
956   • Educators will be able to clearly know if their school is eligible for free transportation funding to
957   off-site cultural experiences. They will also know what the process is for requesting free
958   transportation through their district.
959   • Cultural organizations will be able to provide descriptive program information for the roster so
960   that educators have a clear sense of the value and requirements of each program.
961   • Cultural organizations will be able to update their program information on the roster at least
962   annually.
963   • New cultural organizations will be able to add programs to the roster at least annually.

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

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

967   1. Outreach to cultural organizations to submit entries for the roster
968   a. 4Culture will put out a call for submissions using 4Culture's cultural organizations list
969   and lists of current partners provided by schools and districts during school stakeholder
970   engagement
971   b. Cultural organizations will fill out an automated form to establish eligibility. If they are
972   found eligible, they will proceed to a submission form where they input data to
973   populate the roster. (see #3)
974   2. Cultural organization school partner eligibility
975   a. Meet all cultural organizational structural requirements for Doors Open
976   b. Align with at least one of the discipline definitions
977   c. Provide a minimum of one Public Benefit
978   d. Provide a minimum of one Equity Inclusion Public Benefit and/or a minimum of one
979   Geographic Inclusion Public Benefit
980   e. Must agree to meet all the partnership requirements of the district with which the
981   program is occurring. Examples of district requirements may include staff background
982   checks and required liability insurance.
983   3. Roster Data Collection
984   a. Eligible cultural organizations will provide organization and program information
985   through an online portal on the 4Culture website.
986   b. Prior to the initial launch of the roster, cultural organizations will have a minimum of
987   five weeks to complete their data to allow sufficient time to gather required
988   information. During this time, technical assistance will be available on the website,
989   through online webinars, and through email and phone support from 4Culture staff.

990   c.   Organization and program information for the roster will include [Note that additional
991   fields may be added based on continuing stakeholder engagement with teachers and
992   district staff.]:

       i.   Cultural organization name,
       ii.   Discipline: Science, Arts, Heritage, Historical Preservation
       iii.   Sub-discipline, such as Biology, Engineering, Dance, Music, History,
       iv.   List of school districts and tribal schools that they serve,
       v.   Grade levels they serve,
       vi.   Program name (cultural organizations will be able to list multiple programs as needed),
       vii.   Program type (field trip, in-school single performance/event, in-school residency),
       viii.   Program description,
       ix.   Alignment to state curriculum standards, if applicable,
       x.   Student time needed for program,
       xi.   Educator planning time needed for program,
       xii.   Number of students program can accommodate,
       xiii.   Languages available for learning experiences,
       xiv.   Experience with special education students,
       xv.   Accessibility features available for program such as ASL interpretation, wheelchair accessibility, assistive technology,
       xvi.   Race/ethnicity/accessibility information about program staff,
       xvii.   Estimated cost of program (for 4Culture, not visible to schools)
       xviii.   Cultural organization's contact information
       xix.   Link to program registration
       xx.   Downloaded program information such as photos, videos, case studies, lesson plan.

4.   Cultural organizations also need information about schools in King County.
       a.   Some information about schools can be uploaded annually from the Office of the Superintendent for Public Instruction and other information will have to be obtained from schools via survey.
       b.   Survey information is marked with an asterisk. Cultural organizations will be able to search and filter for specific types of schools.

       i.   School name
       ii.   District
       iii.   Principal
       iv.   Address, phone number
       v.   Grades in school
       vi.   Size of school
       vii.   If school is eligible for free transportation for off-site cultural programs.
       viii.   Students' percentages for race/ethnicity, languages spoken, free and reduced lunch status, students experiencing homelessness, special education
       ix.   If there is a partnership liaison, their name and contact information*
       x.   Link to school website*

Goals and Priorities for Funding for Cultural Education Programs

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

1037   County cultural organizations already provide engaging and rigorous education programs. Doors Open
1038   Program moneys will ensure that existing partnerships with schools can be sustained through the
1039   budget reductions that many schools are currently facing. Doors Open Program moneys will expand
1040   access to additional schools to bring existing cultural programs to their students, and over time will
1041   enable cultural organizations to build out new education programs to provide more access to King
1042   County public school students. Just as in the establishment of the roster, 4Culture will work to provide
1043   support to educators and cultural organizations to reduce barriers to accessing the benefits of the
1044   program. 4Culture's recently hired Cultural Education Program Manager will be a resource for
1045   matchmaking between educators and cultural organizations and for technical assistance in developing
1046   partnership agreements and Memoranda of Understanding.

1047   *Priorities*

1048   The cultural education programs funding structure is designed to ensure that:

- 1049   Schools and cultural organizations clearly communicate and develop shared learning goals and a
  1050   program plan to ensure that students' learning needs are met.
- 1051   4Culture gathers relevant data to improve processes for schools and cultural organizations over
  1052   time and to study the impact of increasing cultural education access on students and
  1053   communities.

1054   *Process*

1. 1055   Once a teacher or other school staff contacts a cultural organization to initiate a partnership, the
   1056   organization and the teacher will complete a brief online memorandum of understanding (MOU).
   1057   Technical assistance from 4Culture is available to both find relevant cultural organizations and
   1058   complete the MOU. The MOU form will be accessible from the 4Culture website. The MOU will
   1059   gather data that will be used in the grant application such as the type of learning experience, the
   1060   school, and how many students will be served. The MOU must be signed by a representative from
   1061   the cultural organization, the public-school educator, and a school administrator (principal or
   1062   assistant principal), or school district representative.
2. 1063   After an MOU is signed, the cultural organization will apply via an online portal to 4Culture for a
   1064   grant.
3. 1065   To be responsive to school scheduling needs, 4Culture will design a panel review process with timing
   1066   that ensures responsiveness and flexibility. Feedback from the cultural organizations and school
   1067   stakeholders will inform the design.
4. 1068   Upon completion of the MOU scope of work, a brief survey will automatically be sent to the teacher
   1069   and the cultural organization r to confirm that the partnership occurred and gather feedback for
   1070   partnership and process improvements.
5. 1071   The cultural organization will submit an invoice for reimbursement of the cost of the program.

1072   **Goals and Priorities for Funding Public School Transportation**

1073   In accordance with RCW 82.14.525, school districts with at least 40% of the student population eligible
1074   for federal free and reduced-price school meals (FRL) will have access to transportation funding to
1075   attend programs and activities. Because transportation costs have been identified as a barrier for
1076   schools to student access to field trips, 4Culture's priority is that all schools with 40% FRL or higher are
1077   eligible for transportation funds, regardless of their district, receive free transportation for cultural
1078   education field trips.

1079   • All school districts with 40% or more FRL rates have access to transportation funds. This applies
1080   to 189 schools in 8 districts (Auburn, Federal Way, Highline, Kent, Muckleshoot Tribal School,
1081   Renton, Skykomish, Tukwila)
1082   • If there are sufficient funds, we will include all schools with 40% or more FRL rates to have
1083   access to transportation funds, even if the district in which the school is located does not have
1084   an overall district rate of 40% or more FRL. This applies to 68 schools in 8 additional districts.
1085   The school districts and school count in each district are: − Bellevue (6), Enumclaw (1), Issaquah
1086   (2), Lake Washington (1), Northshore (2), Seattle (46), Shoreline (4), and Vashon (1).
1087   • If there are sufficient funds, we will include all schools in all districts that face significantly higher
1088   transportation costs due to distance from cultural centers.
1089   • Process for reserving bus transportation is clear and streamlined for teachers.
1090   • Process for receiving payment for transportation by district or bus company is clear and reliable.

1091 *Process for Delivery of Transportation Funds*

1092 The 19 King County school districts use a variety of transportation models. Some districts own and
1093 operate their own fleet of busses, while others contract with a bussing company. Through stakeholder
1094 engagement with district transportation leaders, 4Culture will design a system so that teachers in each
1095 district can request bus transportation in the method that is appropriate for their district and the district
1096 or bus company can invoice 4Culture for the cost. 4Culture's Finance and Legal teams will also be
1097 engaged in the design of the delivery process.

1098 **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

1099 **Engagement and Communications Plan**

1100 4Culture's communication strategy includes a stakeholder engagement component for the 2024
1101 planning year and a communications plan component for the 2025 launch of the Doors Open Public
1102 Schools Cultural Access Program.

1103   *2024 Stakeholder Engagement for Public Schools Cultural Access Program Design*

1104   The goals of Public Schools Program stakeholder engagement approach are to:

1105   • Understand the current barriers across the districts to school and district partnerships with
1106   science, arts, heritage, and historic preservation organizations.
1107   • Identify what has worked well to inform required functions for the roster and the funding
1108   partnership mechanism.
1109   • Identify the information schools need in a roster to serve their curricular needs as well as the
1110   needs of their specific populations of students, including information about races/ethnicities of
1111   staff, languages spoken, accessibility, experience with special education students, and
1112   geographies served.
1113   • Identify the barriers that cultural organizations have in forming and maintaining partnerships
1114   with schools and how Doors Open's design could help mitigate those barriers to strengthen
1115   public education partnerships.
1116   • Identify the information that science, arts, heritage, and historic preservation organizations
1117   need about schools and what tools they may need to access that information.

1118   *Stakeholders and engagement methods:*

1119   • District Superintendents
1120   o Goals: To build their understanding of Doors Open and 4Culture and to obtain their
1121   support in engaging with other district staff.
1122   o Methods: Utilize Puget Sound Educational Services District as an existing touchpoint.
1123   • District Curriculum Managers and Teachers on Assignment for science, visual and performing
1124   arts, social studies (including ethnic studies and Native American studies) language arts, Career
1125   and Technical Education
1126   o Goal: Understand what information school staff needs related to content and curriculum
1127   to make a partnership choice.
1128   o Methods: Online focus groups, by content area or geography.
1129   • School and Community Partnerships and Engagement Managers
1130   o Goals: Identify barriers to partnership and what schools and educators need to
1131   encourage partnership at a systems level. Identify existing partnerships with science,
1132   arts, and heritage organizations.
1133   o Methods: 1-1 conversations, on-line focus group.
1134   • Teachers and other school staff who make partnership decisions
1135   o Goals: Identify barriers and needs. Identify existing successful partnership models. Beta
1136   testing for website and on-line roster.
1137   o Methods: On-line focus groups with stipends provided for work outside of the school
1138   day. May be grouped elementary/secondary, geography, content areas.
1139   • Transportation Managers
1140   o Goals: Understand the cost and process for funding school transportation to cultural
1141   partner facilities.
1142   o Methods: 1-1 interviews.
1143   • Science, Arts, Heritage, Historic Preservation Education Cultural Organizations:
1144   o Goals: Gather functionality needed for roster and funding mechanism from a partner
1145   perspective.

1146   o   Method: Focus groups with a variety of types, organization sizes, and locations.

1147   **2025 Public Schools Cultural Access Launch**

1148 There will be three main strands of communication: district and school staff, cultural organizations and
1149 the King County general public.

1150   *Communications with Districts and Schools*

1151 *Goal*: Inform district and school staff about the program and give them a consistent easy way to access
1152 the roster

1153 *Message*: Partnering with King County science, arts, and heritage community organizations will increase
1154 student engagement, expand the breadth and depth of student learning, and bridge cultural gaps.
1155 Through Doors Open, there are hundreds of no-cost programs with King County science, arts, and
1156 heritage community organizations and free field trip transportation is available to many schools.

1157 *Strategies:* Work with school district communications departments to add persistent links on district and
1158 school staff web pages. District staff eNews, emails via curriculum managers. In-person launch event at a
1159 cultural partner space.

1160   *Communications with Cultural Organization about Public School Cultural Access Program*

1161 *Goal:* Inform science, arts, heritage, and historic preservation cultural organizations about the funding
1162 and roster opportunities.

1163 *Message:* More than $10M is available annually to provide free science, arts and heritage education
1164 programs to King County public school and tribal school students. This is an opportunity to sustain,
1165 deepen and extend cultural education to students across the county.

1166 *Strategy:* Email outreach through 4Culture's existing cultural organizations list augmented by
1167 organizations that schools report already partnering with. Webinars and technical assistance by 4Culture
1168 staff to provide information and answer questions.

1169   *Communications with Public*

1170 *Goal:* Raise awareness of Doors Open Public Schools Cultural Access Program in the general public,
1171 especially those connected to public education (students, families, school staff)

1172 *Message:* Partnering with King County science, arts, and heritage community organizations will increase
1173 student engagement, expand the breadth and depth of student learning, and bridge cultural gaps.
1174 Through Doors Open, there are hundreds of no-cost programs with King County science, arts, and
1175 heritage community organizations and free field trip transportation is available to many schools.

1176 *Strategy:* Media campaign that includes an in-person event for school leaders, educators, students,
1177 families, cultural organizations and media to raise public and educator awareness of the program.

1178

1179   *Table of role descriptions: school districts, cultural orgs, 4Culture*

School Districts	• Inform program design [transportation managers, curriculum managers] • Support communication about program to school staff [communication managers]
School Teachers	• 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	• 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	• 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.

1180   **Public Benefit Reporting for Public Schools Cultural Access Program**

1181   Doors Open Public School Cultural Access Program grant recipients are required to meet at least one
1182   general Public Benefit requirement and one Equity or Geographic Inclusion Benefit requirement. Of
1183   these, the most relevant to the Public Schools Cultural Access Program are:

1184   • Providing cultural educational programs and experiences at a cultural organization's own
1185   facilities or in schools or other cultural facilities or venues; (GENERAL PUBLIC BENEFIT)
1186   • Providing arts, science, heritage, and historic preservation career building opportunities for
1187   youth through internships and apprenticeships or other means; (GENERAL PUBLIC BENEFIT)

1188   •   Providing free access to curriculum-related arts, science, heritage and historic preservation
1189   programs for public school students throughout the county at school and at cultural sites with
1190   emphasis on underserved students; (EQUITY INCLUSION BENEFIT)
1191   •   Providing cultural programming to communities outside the city in which a cultural organization
1192   is primarily located, either directly or in partnership with other cultural organizations, or public
1193   schools, or through other means. (GEOGRAPHIC INCLUSION BENEFIT)
1194

1195 Data on Public Benefits will be collected through the MOU that the cultural organizations and schools
1196 complete to receive funding. Public Benefits data will include data that illustrates the immediate
1197 benefits of programs to King County public school students and staff as well as benefits for the cultural
1198 organizations. 4Culture will also gather data to show the longer-term benefits of engaging in learning
1199 through community partnerships with cultural organizations to King County students and communities.

1200 *Metrics related to benefits to public school students include:*

1201   •   Number of students participating in programs by program type, category, discipline
1202   •   Number of students participating in programs by school FRL rate (EQUITY INCLUSION BENEFIT)
1203   •   Number of students participating in programs by county council district, Zip Code, school district
1204   (GEOGRAPHIC INCLUSION BENEFIT)
1205   •   Application and award levels to cultural organizations for education programs by school, school
1206   district, schools where at least 40% of students are eligible for the Free and Reduced Lunch
1207   program (FRL)

1208 *Metrics related to benefits to public schools and staff include:*

1209   •   Number of schools, classes participating in programs by program type, category, discipline
1210   •   Number of schools, classes participating in programs by school FRL rate (EQUITY INCLUSION
1211   BENEFIT)
1212   •   Number of schools, classes participating in programs by county council district, Zip Code, school
1213   district (GEOGRAPHIC INCLUSION BENEFIT)
1214   •   Number of busses and amounts paid to school districts for transportation by district, school,
1215   county council district
1216   •   Number of professional development programs by school, district, cultural category, discipline
1217   •   Number of teachers participating in professional development by school, district, cultural
1218   category, discipline

1219 *Metrics related to benefits to cultural organizations include:*

1220   •   Application and award levels to cultural organizations by program type, category, discipline
1221   •   Application and award levels to cultural organizations by organization size, demographics of
1222   leaders, staff (EQUITY INCLUSION BENEFIT)
1223   •   Application and award levels to cultural organizations by county council district, Zip Code, school
1224   district, school (GEOGRAPHIC INCLUSION BENEFIT)

1225 *Metrics to understand Doors Open's impact and to inform improvements to the Doors Open Public*
1226 *School Cultural Access Program include:*

1227   •   Number of cultural organizations that are listed on the roster by category (science, arts, heritage
1228   and historic preservation) and discipline (e.g., zoology, computer science, music, theatre)

1229   •   Number of educational programs listed by type (field trip, in school), category, discipline,

1230   •   Traffic to roster

1231

1232 Additional metrics to grow understanding of the impact of programs on students will be added after

1233 consulting with evaluation staff.

1234 **C. Public Free Access**

1235 **Program and Allocation Summary**

1236 The Public Free Access program aims to reduce the
1237 significant barrier that admission fees pose to
1238 many King County residents, particularly
1239 underserved communities, in accessing quality,
1240 relevant cultural and science experiences.
1241 Reimbursements are provided to cultural
1242 organizations to help cover the costs of providing
1243 free and reduced cost programming throughout
1244 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)

1245 **Program Criteria**

1246 Grants may be used to support free and reduced cost attendance at arts, heritage, historic preservation,
1247 or science experiences that meet the following criteria:

1248   •   Mission-based and meaningfully engages the attendee in the mission.
1249   •   Provides an identical experience to attendees paying a standard fee.
1250   •   Produced by the applicant organization.
1251   •   Open and advertised to the general public without restriction or limitation by invitation, such
1252   that anyone who wishes to visit/attend/participate/purchase a ticket may do so.
1253   •   In-person at venues in King County where head counts are taken and recorded.

1254 **Application, Panel, and Award Process**

1255 Maintaining a focus on equitable access to funding, the Public Free Access program minimizes the
1256 burden of applying by automatically pre-qualifying current Doors Open Sustained Support grant
1257 recipients, if they meet all other program eligibility requirements. The Sustained Support panel process
1258 effectively serves as the panel process for Public Free Access grants, meaning that being awarded an
1259 operating support grant for the current year provides eligibility to apply for a Public Free Access
1260 program grant for the same year if the applicant provides cultural experiences consistent with the
1261 program criteria and guidelines.

1262 Applicants are required to complete a short application providing necessary information, including but
1263 not necessarily limited to the following items:

1264   •   Number of free and reduced cost attendance and total other paid attendance provided by the
1265   applicant during the previous calendar year.
1266   •   How attendance was counted.

1267   •   What documentation of the attendance is preserved.

1268   •   List of the cultural experiences in the current calendar year the applicant plans to offer free or
1269   reduced cost participation.

1270   •   How the applicant will prioritize providing free or reduced cost access to cultural experiences for
1271   members of King County's underserved communities.

1272   Public Free Access grants for the current year are based on the free and reduced cost attendance
1273   provided in the previous calendar year that meets the program criteria and guidelines.

1274   In addition, applicants, located outside Seattle, located in, and primarily serving a King County
1275   Community of Opportunity, with the smallest operating budgets, and/or other indicators correlated with
1276   a limited access to funding, receive an equity investment increasing the grant amount over and above
1277   what would have been awarded otherwise. The increased grant amount for equity can only be used to
1278   support free and reduced cost programing.

1279   **Public Benefit Reporting**

1280   To receive reimbursement, all Public Free Access recipients provide documentation on the number of
1281   free and/or reduced cost attendance provided. This reporting metric is collected by 4Culture for annual
1282   reporting and is evidence of the General Public Benefit and Equity and Geographic Inclusion Benefit
1283   requirements.

1284   **D. Building for Equity**

1285   **Program and Allocation Summary**

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)

1286   The Doors Open allocation for Building for Equity
1287   encompasses 4Culture's facilities, facility-focused
1288   capacity building, and other capital grant
1289   programs. 4Culture's current Building for Equity
1290   initiative was built to center communities that have
1291   historically faced barriers to purchasing and
1292   stewarding cultural space, and provides a
1293   combination of funding, tailored support, and
1294   strategic partnerships.

1295   Through Building for Equity, 4Culture's priority is to
1296   act as a "first-in" funder for capital facility projects.
1297   By providing funding for new projects, 4Culture is
1298   able to play a unique role in catalyzing
1299   development of cultural infrastructure, enabling
1300   projects to move from conception to reality, and
1301   helping cultural organizations leverage additional
1302   resources. Many cultural sector funders focus on close-out or "cross-the-line" investments, so by serving
1303   as a "first-in" funder, 4Culture is fulfilling a gap in cultural funding. Additionally, because the Building for
1304   Equity program has an annual application cycle, once a project has gotten off the ground, a grantee can
1305   continue applying year after year until project completion.

1306   Doors Open will enable 4Culture's existing Building for Equity funding programs to grow. A new program
1307   will be initiated, focusing on facilities that serve Native communities and share Native cultures.

1308   The Doors Open Building for Equity allocation will also bring additional resources and a renewed focus
1309   on equitable funding strategies in 4Culture's Equipment, Landmarks Capital, and Emergency/Unforeseen
1310   Capital programs.

1311   Building for Equity includes the following programs.

1312   **Building for Equity: Facilities** provides funding for building, remodeling, and buying specialized space
1313   that houses and facilitates cultural work in King County. Cultural Facilities grants are available to eligible
1314   King County-based nonprofit cultural organizations with a demonstrated long-term control of physical
1315   site. Two specialized programs beneath this include:

1316   **Anchoring Community** for facility projects with budgets larger than $10 million, and

1317   **Native Cultural Facilities** supports projects including land acquisition, renovations, and new
1318   construction that advances the preservation, expression, and vitality of Native culture.

1319   **Building for Equity: Program Development** (formerly called Capacity Building) invests in a cultural
1320   organization's development, allowing them to secure their long-term facility needs. These grants may
1321   fund a wide range of activities that increase a cultural organization's capability to advocate and plan for,
1322   fundraise for, lease, acquire, repair, remodel, and/or construct space suitable for their programming in a
1323   sustainable, long-term manner.

1324   **Equipment** funds the purchase and installation of equipment that can be considered as fixed assets,
1325   including computer hardware.

1326   **Landmarks Capital** funds rehabilitation of designated historic landmark properties in King County that
1327   are owned and/or stewarded by eligible Doors Open cultural organizations.

1328   **Emergency/Unforeseen grants** meet a wide variety of unexpected facility needs for cultural
1329   organizations, and our funds are only available for actual costs incurred to repair or renovate cultural
1330   spaces.

1331   **Program Criteria**

1332   **Building for Equity: Facilities** criteria for facility projects with budgets of $10 million and under include
1333   Quality and Qualifications, Feasibility, Project Impact, and Public Benefit, Economic Impact, Community
1334   Impact, and Advancing Equity. Funding levels will be determined during the funding process based on
1335   revenue availability and applicant need.

1336   **Building for Equity: Anchoring Community** criteria for facility projects with budgets larger than $10
1337   million include Quality and Qualifications, Feasibility, Project Impact and Public Benefit, Economic
1338   Impact, Community Impact, and Advancing Equity. An additional eligibility requirement is a
1339   demonstrated commitment to Equity in Development and Construction Practices. Funding levels will be
1340   determined during the funding process based on revenue availability and applicant need.

1341   **Building for Equity: Project Development** criteria include Quality and Qualifications, Feasibility, Impact
1342   and Economic Impact, Community Impact, and Advancing Equity. An additional eligibility requirement
1343   for Capacity Building applicants is being located in a Community of Opportunity or outside of Seattle; or
1344   the organization's primary mission or programs must support historically marginalized communities.

1345 **Equipment** criteria include Quality, Feasibility, Project Impact, Economic Impact, Community Impact,
1346 and Advancing Equity.

1347 **Native Cultural Facilities** funding criteria are currently under development. A Native Cultural Facilities
1348 Advisory Council is working with 4Culture staff to refine funding criteria. The Advisory Council is a group
1349 of five community-based professionals with deep ties or personal experience with the Native
1350 community, experience in community-based projects, equitable funding platforms or grant-making
1351 program development, neighborhood, community, and/or facility project development, and cultural
1352 organizations.

1353 **Landmarks Capital** criteria include Quality, Feasibility, Public Benefit, Economic Impact, Advancing
1354 Equity, Community Impact, and Program Priorities. The Program Priorities criterion allows the
1355 Landmarks Capital program to adapt to time-sensitive needs and specific gaps in funding for historic
1356 preservation. Additionally, the project must focus on the rehabilitation of a designated landmark
1357 property.

1358 **Emergency/Unforeseen** criteria include Quality, Feasibility, Community Impact, and Project Impact and
1359 Public Benefit. Additionally, projects must meet eligibility criteria as follows:

1360 Emergency:
1361   • A pressing situation that would cause a facility or landmark to be threatened, or to suffer severe
1362   economic consequences due to conditions outside of the applicant's control.
1363   • A threat to the safety of patrons or staff.
1364   • A catastrophic event or natural disaster.
1365
1366 Unforeseen Opportunity:
1367   • An opportunity that was not available at the time of the last application deadline and that will
1368   no longer be available to the applicant by the next application deadline.
1369   • Will allow an organization an unexpected opportunity to significantly advance its goals and
1370   mission.

1371 **Application, Panel, and Award Process**

1372 The application process will be as described in the Application, Panel, Award, and Approval Process
1373 section. Each grant program and cycle have a different pool of applicants and projects. Grant
1374 recommendations for Building for Equity Facilities, Building for Equity Capacity Building, Equipment, and
1375 Landmarks Capital funding are made by separate panels.

1376 The application and review process for Native Cultural Facilities funding is currently under development
1377 under the guidance of a Native Advisory Council.

1378 4Culture sets aside a limited amount of capital grant funding for Emergencies and Unforeseen
1379 Opportunities, outside of the regular grant cycle. Applications for Emergency/Unforeseen Opportunity
1380 funding are reviewed by the relevant 4Culture Advisory Committee in advance of their regular meeting,
1381 and typically the applicant joins the committee for an interview. Advisory Committee members evaluate
1382 whether the project meets 4Culture's definition of an Emergency or Unforeseen Opportunity, and they
1383 consider the project's merits using the criteria of Quality, Feasibility, Equity, and Public Benefit. Grant
1384 payments are made upon request for reimbursement for qualifying expenses; the applicant must submit
1385 copies of their invoices to 4Culture to document the expenses. While the emphasis of Building for

1386   Equity is "first-in" funding, 4Culture may reimburse grant recipients for project costs incurred up to two
1387   years prior to the application date, but not for any expenses incurred prior to January 1, 2024.

1388   **Engagement and Communications Plan**

1389   Most of 4Culture's capital grant programs are well-established, and 4Culture's networks and
1390   communication strategies employ a racial equity lens to target outreach to underserved communities
1391   and encourage them to apply for funding.

1392   Outreach is focused on underrepresented communities based on prior award and applicant pool
1393   demographics. Guided by 4Culture's Communications priorities, these efforts include open application
1394   periods of 6-8 weeks; at least three workshops sharing guidelines, criteria, and the application process;
1395   and engagement including communication in multiple languages to broad-based community networks
1396   and media outlets within 4Culture's network.

1397   A special focus will be on reaching and engaging Science and Technology cultural organizations that are
1398   newly eligible for Building for Equity Facilities, Building for Equity Capacity Building, Equipment, and
1399   Emergency/Unforeseen programs.

1400   In addition, 4Culture's Native Advisory Council will advise on outreach and engagement strategies for
1401   the Native Cultural Facilities program.

1402   **Public Benefit Reporting**

1403   **Anchoring Community** grants require cultural organizations provide arts, culture, science and/or
1404   heritage programs, services, or opportunities as a public benefit for a period of at least 10-years as
1405   specified in the agreement governing the award.

1406   During that time, as public health regulations permit, the public will regularly have access to the cultural
1407   organization's facility or primary location and will benefit from participation in specific arts, culture,
1408   science and/or heritage opportunities provided by the cultural organization.

1409   The cultural organization must widely publicize its public benefit performances, events and programs
1410   throughout King County and track the number of public benefit events and audiences served by such
1411   programs.

1412   As part of the public benefit to be provided by this grant, cultural organizations agree to participate in a
1413   cohort focused on equitable development practices. The goal of this cohort is to implement, measure,
1414   and evaluate equitable development practices throughout the planning, development and/or
1415   construction a facility project in a peer learning setting. Facilitated by 4Culture's team this cohort will
1416   meet regularly for a duration of 3 years including an annual presentation of goals, outcomes, and
1417   practices in a Community of Practice with equitable development practitioners in King County.

1418   Additionally, grantees agree to participate in a quantifiable Space Contribution program facilitated by
1419   4Culture. The intent of this program is to encourage resource-sharing and partnership between Building
1420   for Equity constituents. The grantee will offer free access to technical assistance, use of facility space or
1421   other equivalent benefits over a designated period with a Building for Equity Project Development or
1422   Launch grantee.

1423 **Building for Equity Capacity Building** grants require cultural organizations provide the following
1424 potential cultural opportunities as public health regulations permit:

1425 • Regularly scheduled cultural programs produced by the cultural organization offered to King
1426 County residents and visitors, either live or through virtual means.
1427 • Access to special events or educational programs offered by the cultural organization.
1428 • Participation/engagement of the cultural organization's staff, board and/or volunteers in
1429 training that prepares them to better serve their community and increase their skills in planning
1430 for and managing capital projects.

1431 The cultural organization must widely share its public benefit performances, events, and programs
1432 throughout King County and track the number of public benefit events and audiences served by such
1433 programs.

1434 **Equipment** grants require cultural organizations to provide the following types of potential
1435 opportunities to the public, with the equipment over a period of at least 10 years:
1436 • Regularly scheduled free or pay-what-you-can access to rehearsals, previews and/or
1437 performances; or historic space, exhibits, and/or programs enabled by the equipment supported
1438 by this grant.
1439 • Regularly scheduled free or reduced-price admission to displays or collections enabled by using
1440 the equipment supported by this grant.
1441 • Regularly scheduled public programs produced by the grantee and offered to King County
1442 residents and visitors at other sites.
1443 • Access to educational programs produced by the grantee that are targeted to underserved King
1444 County populations such as students, senior citizens, or vulnerable populations as defined by
1445 Ordinance 19710.
1446
1447 The **Landmarks Capital** program's public benefit centers on the rehabilitation and long-term
1448 stewardship of designated landmarks. A cultural organization that receives a Landmarks Capital grant
1449 must agree to maintain the property as landmark in perpetuity, and to maintain the property in good
1450 condition for a minimum of 10 years. The recipient must abide by local historic preservation regulations,
1451 which typically include a requirement for design review of any proposed changes, and adherence to the
1452 Secretary of the Interior's Standards for the Treatment of Historic Properties.

1453 **Emergency/Unforeseen** public benefit varies slightly by program area but parallels the public benefit
1454 requirements of Building for Equity Facilities and Landmarks Capital programs.

1455 **E. Countywide Initiatives**

1456 Countywide Initiatives will support cultural
1457 workforce and career development for King
1458 County's cultural practitioners through
1459 funding to cultural organization that provide
1460 "cultural support services." Cultural support
1461 services are investments in people, without
1462 whom the cultural sector would not exist. A
1463 healthy workforce will strengthen the arts
1464 and culture ecosystem and, in turn, improve
1465 the cultural experience available to the
1466 residents and visitors of King County and
1467 revitalize communities.

1468 Countywide initiatives will use the framework
1469 of cultural support services to support
1470 cultural practitioners. Cultural support
1471 services refer to the constellation of
1472 programs, resources, and networks that support capacity building for cultural organizations and cultural
1473 practitioners in King County.

> ## 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)

1474 - **Capacity building** is the generation of resources or support intended to help an organization,
1475   group, or individual enhance their ability to fulfill their mission or purpose (i.e., any activity or
1476   support that is focused on the success and sustainability of an organization or the practitioner
1477   rather than specific programs.)
1478 - **Cultural practitioners** are the collection of artists; administrators, professionals, and volunteers
1479   of cultural institutions and culture-focused public agencies; owners or stewards of historic
1480   structures and landscapes; culture bearers; technical specialists; and creative professionals and
1481   workers with specialized skills needed in the cultural ecosystem.

1482 4Culture has historically played a supporting role in cultural support services, though it may not have
1483 considered this an explicit function of the organization. Studies by ArtsFund, 4Culture, and others
1484 between 2018 and 2022 highlight a need for a more systemic and sustained approach to cultural
1485 support services to enable the cultural sector to thrive during the regional affordability crisis.[22] In 2020,
1486 understanding and providing a systemic approach to cultural support services for individual practitioners
1487 was included as one of King County's Cultural Plan Goals: "Foster racial equity, agency, and collaboration
1488 for cultural practitioners to build a stronger cultural sector." The Covid-19 pandemic exacerbated the
1489 need greatly, shuttering many venues, pushing cultural practitioners out of the region, and creating
1490 social and creative isolation.

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[22] 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.

1491 **Cultural support services, Post-Pandemic**

1492 A landscape scan of cultural support services conducted
1493 by BERK Consulting in 2023 found that cultural support
1494 services offerings are most challenged by funding and
1495 staffing constraints among cultural support services
1496 providers. Cultural support services are most robust in
1497 Seattle where providers are concentrated, and where
1498 funding and programming is augmented by the City of
1499 Seattle. Cultural support services opportunities are often
1500 found through social media or through word-of-mouth,
1501 and there is no accepted countywide hub for
1502 communication of opportunities.

1503 Cultural support services offerings 4Culture is best
1504 equipped to support include:

1505 **Pathways.** Training, education, and skill-building
1506 opportunities that are affordable and accessible across
1507 career stages, disciplines, and regions.

1508 **Community-building.** Cultural practitioners want
1509 community building and mentorship, such as
1510 cooperatives or communities of practice to connect with
1511 other cultural practitioners.

> **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
> - yəhaw̓ Indigenous Creatives Collective
> - Ethnic Heritage Council
> - Museum Educators of Puget Sound
> - TeenTix

1512 **Professional services.** Individual cultural practitioners need professional services such as legal counsel,
1513 professional photography and marketing, trademarking, and tax advice. These services, when available,
1514 may not be tailored to the unique needs of cultural workers or affordable.

1515 **Program and Allocation Summary**

1516 Countywide Initiatives will help 4Culture provide transformative funding to cultural organizations that
1517 provide cultural support services to support cultural workforce development for cultural practitioners in
1518 all disciplines and throughout the county. Countywide Initiatives funds will provide multiyear project-
1519 based grants to increase capacity for cultural support services providers to support individual
1520 practitioners of all cultural disciplines. Additionally, 4Culture will develop a cultural support roster to
1521 connect cultural support service providers to cultural practitioners.

1522 **Program Criteria**

1523 The recipients of cultural support service grant funding will be:

1524 - Cultural organizations with a primary purpose to provide programs, resources, and networks
1525   that support capacity building for cultural organizations and cultural practitioners in King
1526   County.
1527 - Cultural organizations that provide or would like to provide cultural support services, but do not
1528   include it as their primary mission focus. For projects proposed by these cultural organizations
1529   (that are not primarily field service providers), the proposed project must benefit more than the
1530   staff, membership, or audience of the applicant organization.
1531

1532   Countywide Initiatives will prioritize support for cultural organizations and projects that are (1) based or
1533   will take place outside of Seattle and support diversity in geography, (2) in a Community of Opportunity,
1534   or (3) serving vulnerable populations, for funding and support.

1535   **Application, Panel, and Award Process**

1536   The application process will be as described in the Application, Panel, Award, and Approval Process
1537   section. Grant contract terms will be at least 3 years, to allow for appropriate length of planning before
1538   implementation and help sustain projects for one or two interactions.

1539   **Engagement and Communications Plan**

1540   4Culture conducted extensive outreach in the development of Countywide Initiatives. In addition to
1541   working across all advisory committees, 4Culture partnered with eight organizations throughout the
1542   county to gain insight from the cultural practitioners they serve. In April 2024, 4Culture hosted a
1543   community convening for all cultural support services partners involved in the development of the
1544   cultural support services landscape scan to provide additional review and feedback.

1545   Partner organizations for the early development of Countywide Initiatives includes:

1546   • African American Writer's Alliance
1547   • Centro Cultural Mexicano
1548   • Festal
1549   • King County Historic Preservation Program
1550   • Maple Valley Arts Council
1551   • Powerful Voices
1552   • Wing Luke Museum YouthCAN
1553   • yəhaẃ Indigenous Creatives Collective

1554   In 2025, 4Culture will run an open roster call to ensure we connect with as many cultural support
1555   services providers in the county as possible. We will target grant outreach to known cultural support
1556   services providers from the 2024 landscape scan and new providers, with an emphasis on communities
1557   often underfunded by 4Culture. Like our other programs, 4Culture will offer digital and non-digital
1558   engagement to assist potential applicants with understanding the program and technical assistance
1559   throughout the application process.

1560   **Public Benefit Reporting**

1561   Recipients of Countywide Initiatives funding will report on how funding helped with implementation of
1562   capacity-building projects or activities to support cultural practitioners. Data collected will include:

1563   • Number of programs and/or services provided
1564   • Number/attendance for practitioners that participated in their cultural organization's
1565   programming and/or services
1566   • Location of programming and/or services
1567   • Number of partnerships between cultural organizations facilitated

1568 **F. Launch**

1569 **Program and Allocation Summary**

> ## 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

1570 The Launch program is focused on new and
1571 emerging, Doors Open-eligible cultural or
1572 science cultural organizations in King County,
1573 with a goal to ensure that all geographic areas
1574 of the county and all communities in the
1575 county have access to cultural experiences.

1576 Launch will provide grants for start-up costs
1577 and multi-year operating support to new and
1578 emerging cultural organizations, paired with
1579 capacity building and technical assistance.
1580 New cultural organizations will have a
1581 pathway to receiving Sustained Support,
1582 which is only available to cultural
1583 organizations with a minimum 2-year operating history for heritage and preservation and 3-year
1584 operating history for arts. Cultural organizations that have previously received Sustained Support but
1585 have had 501c3 status for less than 3 years and are hiring paid staff for the first time, can apply for a
1586 limited-time boost in operating support, along with capacity building services to enable their growth and
1587 stability.

1588 An additional priority of this program is increasing access to cultural space, especially for cultural
1589 organizations that have historically faced barriers to purchasing and stewarding cultural space. The
1590 Launch program will explore leveraging 4Culture's existing capital programs, including Building for
1591 Equity Facilities and the Preservation Action Fund, to increase access to cultural space for new and
1592 emerging organizations.

1593 Launch will prioritize grants for new collaborative ventures of existing cultural organizations to
1594 incentivize connectivity and cross-programming between cultural organizations to facilitate partnerships
1595 and increase access for King County residents.

1596 **Program Criteria**

1597 The Doors Open Ordinance states:

1598   "New or emerging cultural organization" means a cultural organization formed, and operating
1599   exclusively for exempt purposes, as a 501(c) (3) nonprofit no more than three years prior to
1600   seeking funding under the Door Open Program."

1601 For the purposes of the Launch program, 4Culture further defines "**new organizations**" as Doors Open-
1602 eligible cultural organizations that are less than three years old and have not previously been awarded
1603 Sustained Support funding.

1604 For the purposes of the Launch program, 4Culture further defines "**emerging organizations**" as Doors
1605 Open-eligible cultural organizations that have had 501c3 status for less than three years, and are hiring

1606 paid, regular staff for the first time. Emerging organizations may have received Sustained Support
1607 previously.

1608 **New collaborative ventures** among existing cultural organizations are also eligible for funding as new
1609 organizations, but they must have a decision-making body and structure that is independent of the
1610 participating cultural organizations. 4Culture will provide technical assistance to support existing
1611 organizations in forming new collaborative ventures.

1612 Additionally for a specific cultural event or use, in accordance with Ordinance 19710, a cultural entity
1613 that does not have 501c3 status may contract with a fiscal sponsor cultural organization to be eligible
1614 for Launch Program funding.

1615 The Launch Program will focus on ensuring that all geographic areas of the county and all communities
1616 in the county have access to cultural experiences. The program will prioritize cultural organizations and
1617 cultural entities that are (1) based outside of Seattle and support diversity in geography, (2) in a
1618 Community of Opportunity (COO), or (3) serving a vulnerable population as well as new collaborative
1619 ventures for funding and support.

1620 Program criteria for selecting new and emerging cultural organizations, as well as fiscally sponsored
1621 cultural entities to be funded will include: Quality and Innovation, Public Benefit, Advancing Equity,
1622 Feasibility, Economic Impact, Community Impact, and Goals. For these purposes, innovation is defined
1623 as providing programming or services that current cultural organizations do not offer, demonstrating a
1624 new idea or concept in the cultural organization's field, or providing new services to currently
1625 underserved geographic areas or communities. The goals criteria will require a cultural organization to
1626 show clearly stated goals to achieve what the cultural organization considers success and a method to
1627 measure that success.

1628 **Application, Panel, and Award Process**

1629 The application process will be as described in the Application, Panel, Award, and Approval Process
1630 section. Grant contract terms will be 2-3 years, to help sustain new and emerging cultural organizations
1631 or support the fiscally sponsored cultural entity until the next Sustained Support application round for
1632 which they will be eligible.

1633 **Engagement and Communications Plan**

1634 4Culture will conduct an extensive outreach and engagement process beginning in 2024 and continuing
1635 into 2025. Priorities for this engagement include:

1636 • Outreach will include opportunities for both digital and non-digital engagement.
1637 • Geographic reach of engagement will be countywide, with an emphasis on rural and
1638 underserved communities.
1639 • Language access will be prioritized based on 4Culture analysis of demographic data indicating
1640 communities that are underserved with cultural funding.
1641
1642 Outreach and engagement for the Launch program will include technical support for the formation of
1643 new cultural organizations, to help build a pipeline of applicants that will be competitive for New
1644 Organization grants.

1645 **Public Benefit Reporting**

1646 Like Sustained Support recipients, New and Emerging cultural organizations, as well as the fiscal sponsor
1647 cultural organization will report on the public benefit of their activities over the course of each year that
1648 they receive funding. This may include metrics such as visitation numbers, volunteer hours, or audiences
1649 served. The public benefit reported by Launch-funded cultural organizations can include capacity-
1650 building work that leads to growth in reach and impact. Public benefit can also include free and reduced
1651 cost programs and services that increase access to culture and science, especially for underserved
1652 communities.

1653 **G. Outside of Seattle Program and**
1654 **Communities of Opportunity Program**

1655 Ensuring continued and expanded access to cultural
1656 facilities and cultural programming located in and
1657 serving economically and geographically
1658 underserved populations is a key objective of the
1659 Doors Open Program and is a long-held value at
1660 4Culture. Built into each of the six Doors Open
1661 programs is the requirement that the recipient
1662 cultural organization provide Equity and/or
1663 Geographic Inclusion Benefits, in addition to the
1664 General Public Benefit requirement.

1665 In addition, the ordinance sets aside funds to
1666 ensure that at least 25% of Doors Open Program
1667 funding supports cultural organizations outside of
1668 established cultural centers and that of all Doors
1669 Open funding, a minimum of 10% goes towards
1670 cultural organizations in Communities of
1671 Opportunity or serving vulnerable populations.

1672 In accordance with Ordinance 19710, the goals for
1673 this funding are:

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.

1674   1. Overcoming economic and geographic inequities that limit access to the arts, science, and
1675   heritage experiences by expanding access to programs and activities at cultural organizations in
1676   the county, such that audiences represent the diversity of the county;
1677   2. Stronger relationships between local communities and cultural organizations that result in the
1678   creation of programs and activities that are mutually beneficial;
1679   3. Making the boards, staff, and programming of cultural organizations more representative of the
1680   diversity existing within the county; and
1681   4. Ensuring that the Doors Open Program distributes a total of at least one million dollars to
1682   cultural organizations in each county council district each year.
1683

1684 *Outside of the City of Seattle*

1685 Cultural organizations with a primary location outside of Seattle City limits will receive additional
1686 geographic inclusion funds. At least 25% of all Doors Open funding will be distributed to cultural
1687 organizations outside the City of Seattle.

1688 *Communities of Opportunity*

1689 Cultural organizations that are located in a Community of Opportunity are eligible for additional funds.
1690 The Communities of Opportunity (COO) index includes a set of health and socioeconomic indicators to
1691 gauge community health and well-being. 4Culture aligns equity investments with the COO index to
1692 identify the areas of King County in greatest need of support. At least 10% of all Doors Open funding will
1693 be distributed to cultural organizations located in a Community of Opportunity or serving one or more
1694 vulnerable populations.

6. Measuring and Evaluating Doors Open Outcomes

1695

1696 Doors Open gives 4Culture the opportunity to hire its first full-time Evaluator. This position was filled in
1697 mid-2024 and is helping 4Culture to improve data collection, reporting, and reflection processes and is
1698 helping to ensure that Doors Open programs are accountable to the public. Key reporting metrics listed
1699 for each program may be revised upon review by the Evaluator.

1700 The Evaluation Manager is working with community partners to develop a Doors Open Program results-
1701 based accountability evaluation framework.

Methodology for Assessment and Evaluation

1702

1703 The Assessment Report's evaluation framework will specifically address the effectiveness of the Doors
1704 Open Program funding in achieving the following outcomes:

1705   a. expanding cultural organizations' operations, offers of discounted and free admission, and
1706   public school cultural access, and supporting newly built and expanded cultural facilities;
1707   b. advancing equitable access to cultural organizations throughout King County and removing
1708   barriers to access faced by many segments of the county population;
1709   c. fostering the creation and development of new cultural organizations throughout King County,
1710   reducing geographic barriers and ensuring that residents have improved access to cultural
1711   organization resources; and
1712   d. supporting the growth and development of cultural centers throughout King County to promote
1713   healthy and vibrant communities.

1714 As part of measuring program access, the evaluation framework will describe how measures of
1715 geographic diversity, including Zip Code, will be used to inform program success. 4Culture will also
1716 recommend a strategic approach to improve the ability of local arts organizations and 4Culture to collect
1717 demographic and geographic origin data on program participants.

1718 The assessment and evaluation of the impact of Doors Open funding will draw from multiple methods
1719 (mixed methods approach) and levels of analysis of stakeholders. The following table summarizes the
1720 different levels, methods, and data sources 4Culture will leverage.

1721

Levels of Data Analysis	Methods	Potential Sources
Grantee and Applicant Impact Data	• **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	• Applicant and Awardee data • Photographic submissions • Site visits by external reviewers • Local press • Staff insights
Audience and Participants	• Survey data • Organizational partners working with schools	• Audience and attendee survey data • Youth satisfaction surveys through org partnerships
Creative Workforce Sector Studies	• Statistical data • Supplemental surveys • Partnering with reputable research partners will be key	• ArtsFund and other regional partners • American Community Survey • Creative Vitality Index / WESTAF data
King County Residential Polling/ Opinion Data	• Polling based	• Text or email polling using statistically representative sample of residents

1722

1723

1724 **Assessment Report Requirements**

1725 As required by Ordinance 19710, 4Culture will develop an Assessment Report and reporting process that
1726 addresses the effectiveness of program funding. In developing this Report and reporting process, it will
1727 work with following groups:

1728 • Qualified evaluation personnel
1729 • Staff from cultural organizations
1730 • King County cultural consumers
1731 • School districts
1732 • 4Culture staff
1733 • 4Culture Board of Directors
1734 • 4Culture's Local Arts Agencies network (LAA)
1735 • Sound Cities Association

1736 In accordance with Ordinance 19710, the Assessment Report will include:

1737 • An overview of evaluation personnel, methodology, and practices.
1738 • Funding distribution data by council district and Zip Code.
1739 • Planned vs actuals for program allocations, year past and year ahead.
1740 • Data and findings on public benefit outcomes for King County residents.
1741 • Data and findings on Public School Cultural Access Program, broken down by council district and
1742   Zip Code, and by percentage of schools eligible for Doors Open transportation funding.
1743 • Data and findings on cultural organizations located in and serving Communities of Opportunity.
1744 • Data and findings on capacity building and growth for cultural organizations located and serving
1745   communities outside of Seattle.
1746 • Recommendations for future improvements or changes to Doors Open Program processes,
1747   criteria, and reporting requirements.

1748 **Timeline for Assessment Report**

1749 4Cuture plans to deliver the required assessment report in 2029. This will provide time to gather and
1750 analyze data which will inform the Doors Open renewal process in 2030. At the time of transmittal to
1751 the King County Council, a copy of the assessment report will be submitted to the Regional Policy
1752 Committee and its members and alternates for briefing. Prior to the official Assessment Report, 4Culture
1753 will integrate Doors Open Program reporting with its regular cycle of reporting on budget and funding
1754 activities to the Executive and the King County Council.

1755 **Evaluating the Doors Open Program Impact and Annual Reporting**

1756 As stated above, 4Culture will incorporate updates on Doors Open in 4Culture's published annual report
1757 and budget report submitted to the Executive and the King County Council through the duration of the
1758 Doors Open Program. A copy of the annual report will be submitted to the Regional Policy Committee
1759 and its members and alternates for briefing.

1760 Transmittal of 4Culture's 2024 annual report should include the draft evaluation framework that will be
1761 used to measure the impact of the Doors Open Program with the goal of allowing the King County
1762 Council to provide feedback on development of the evaluation framework. Beginning with the 2025

1763   report, 4Culture's annual report should include progress reports measuring the Doors Open Program
1764   impact.

1765   4Culture's annual reports should also show the breakdown of Doors Open funding allocations according
1766   to Doors Open requirements, including the requirement that at least 25% of program funding be
1767   awarded to cultural programming and projects outside of Seattle and that 10% be awarded within
1768   Communities of Opportunity or to cultural organizations serving vulnerable populations. The geographic
1769   breakdown should also include the total number of grant applicants and recipients and total awarded
1770   for each of the six program areas by Zip Code and by Council district. In order to identify growth
1771   opportunities, annual reports should identify any areas of underspending due to unclaimed awards or
1772   lack of eligible programs and projects.

1773

7. Appendices

1774

A. Itemization of Doors Open Start-Up Costs

1775 The table below reflects Doors Open expenditures incurred by 4Culture between December 5, 2023, and
1776 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	

1777

B. 2024 Board Directors

1778

Staci Adman: Kenmore (District 1)

1779 Staci is an artist who lives and creates in Kenmore, WA. She graduated from the University of
1780 Washington with a BFA in painting and now works in a wide variety of media. She has enjoyed sharing
1781 her love of art with children and youth for a couple of decades. She currently teaches adult glass and
1782 fiber classes at The Schack Art Center in Everett and her work is found in several local galleries. Staci had
1783 the honor of being a co-creator of the Kenmore Mural Project in Kenmore, WA in 2016 and has created
1784 several public art projects around Woodinville sponsored by the Woodinville Rotary's Peace Pole
1785 project.

1786

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

1787 Catherine Nueva España is a consultant with experience in arts, design, and creative practices. She helps
1788 leaders recognize personal values and create a practice of sustaining collaborations. She has been
1789 interim executive director at On the Boards and EarthCorps, executive director at Velocity Dance Center,
1790 and a board member at Khambatta Dance Company. She serves as a board commissioner for ArtsWA
1791 and serves on a variety of grant panels. España received her BA from Wellesley College, and her MA in
1792 Dance Studies from the Trinity Laban Conservatoire in London.

1793 **Leanne Guier: Pacific (District 7)**

1794 Leanne Guier is the retired mayor of Pacific, Washington, where she served from July 2013 until
1795 December 2023. Leanne has also worked as the Political Coordinator for the UA Plumbers and
1796 Pipefitters Local. She has served on a variety of King County Regional Committees, including Water
1797 Control, Transportation, Growth Management, and Flood Control. In 2019, she was elected President of
1798 the Sound Cities Association (SCA). Leanne also spearheaded construction of 3 War Memorial sites along
1799 the Interurban Trail.

1800 **Angie Hinojos: Redmond (District 3)**

1801 Angie Hinojos is the Executive Director and co-founder of Centro Cultural Mexicano in Redmond. Angie
1802 is a Trustee for Cascadia College, and Chair of the Washington State Commission on Hispanic Affairs. She
1803 is a Public Artist and a passionate advocate for social and racial justice. She received a degree in
1804 Architecture from UC Berkeley and utilizes her experience with art and culture to strengthen community
1805 bonds. As a community organizer, Angie has focused on equity in education to increase access to higher
1806 education for underserved communities.

1807 **Khazm Kogita, Member-at-Large: Seattle (District 8)**

1808 Khazm "King Khazm" Kogita is a multidisciplinary artist, music producer, and community organizer who's
1809 a prominent figure in the Hip-Hop community in Seattle and internationally. His work to unify and
1810 empower the communities is demonstrated through over 25 years of art and service. Khazm is Executive
1811 Director of 206 Zulu, a Seattle Disability Commissioner, a Here & Now Project Board Member, and
1812 Manager of Washington Hall.

1813 **Afua Kouyaté: Seattle (District 2)**

1814 Afua Kouyaté is a teaching and performing artist specializing in cultural arts leadership, emphasizing
1815 therapeutic engagement. As the Executive Director of Adefua Cultural Education Workshop, she is
1816 viewed as one of Seattle's treasures, a leader in the cultural arts sector, and dedicated to the
1817 community. Afua is renowned for building educational pathways for youth and families for African
1818 cultural experiences. Afua presents a full year of programming in the of study of arts, history, and
1819 culture.

1820 **Seth Margolis: Seattle (District 8)**

1821 Seth Margolis is the Director of Education Operations for the Boeing Academy for STEM Learning at The
1822 Museum of Flight in Seattle and has worked at heritage organizations in the United States and Canada.
1823 He teaches museum education for the UW Graduate Program in Museology, serves on the advisory
1824 board for the Museum Studies Certificate Program, and is a member of the 4Culture Heritage Advisory
1825 Committee.

1826 **Frank Martin: Skykomish (District 3)**

1827 Frank Martin is the managing principal of the Chain Companies and has been a recipient of a 4Culture
1828 Preservation grant to restore the Skykomish Theater into what is now known as Onemish Lodge, an
1829 extended stay basecamp in the heart of the Great Northern Corridor. Prior to Chain, Frank was a Senior

1830   Program Manager at Microsoft, Senior Project Manager for Investco Financial Corporation, and
1831   Construction Manager for a general contractor in Seattle.

Bryan Ohno: Kent (District 5)

1833   Bryan Ohno is the Director of Soos Creek Studio, a contemporary ceramic studio that creates sustainable
1834   use pottery, and trains the next generation of youth potters. Bryan's career has led him to direct two art
1835   galleries in Tokyo and Seattle. He was also the founding director of MadArt. Bryan previously served on
1836   4Culture's Art Advisory Committee. Bryan received his Bachelor of Arts degree in Fine Arts from the
1837   University of Puget Sound. Bryan also serves on the Kent Arts Commission.

AC Petersen: Kirkland (District 6)

1839   AC Petersen has been choreographing and producing dance/theatre works since 1983. She is a volunteer
1840   book narrator at the Washington Talking Book and Braille Library and worked in communications and
1841   media relations with the UW Libraries. While at the Northwest Asian American Theatre, she worked
1842   with individual artists from Asia and Pacific Island regions in creating new interdisciplinary works. She
1843   was a founding co-editor of DanceNet, a publication for the region's dance community, from 1990-2000,
1844   and has a BA in Architecture from the University of Washington.

Natasha Rivers, Secretary: Renton (District 5)

1846   Natasha Rivers is the Senior Sustainability & Measurement Manager at BECU where she is developing a
1847   strategic framework around their social impact and commitment to philanthropy, diversity, equity, and
1848   inclusion. Natasha has served on the boards of the Seattle Children's Theatre, Seattle Urban League
1849   Young Professionals, and Treehouse for Kids. In 2022, Rivers was named one of Seattle's 40 Under 40 by
1850   the Puget Sound Business Journal. She is a Leadership Tomorrow alum and Partner with Social Venture
1851   Partners (SVP). Natasha earned her PhD in Geography from UCLA with a focus on contemporary sub-
1852   Sharan African migration.

Latha Sambamurti: Redmond (District 6)

1854   Latha Sambamurti is the producer and Artistic, Outreach and Development Director of several large-
1855   scale arts and culture festivals in Washington. She is an educator, trained musician, band leader, and
1856   winner of Kirkland Performance Center's You Rock award for community service. Sambamurti has been
1857   a Washington State Arts Commissioner and a Redmond Arts & Culture Commissioner/Chair. She serves
1858   as a board director for several state and regional cultural organizations. Sambamurti holds a master's
1859   degree in English Literature.

Steven Schindler, Treasurer: Issaquah (District 3)

1861   Steven Schindler is a partner with Perkins Coie, where he represents individuals and families in personal
1862   and estate planning strategies. His practice also includes working with individuals and groups to form
1863   charitable organizations and advising existing charitable organizations on a variety of legal and tax
1864   matters. He serves on several boards, including the Atlantic Street Center, End of Life Washington, and
1865   Powerful Schools, Inc, and is a member of the 2018 cohort of Leadership Tomorrow. Steven joined the
1866   4Culture Finance Committee in 2020.

1867 **Neil Strege: Renton (District 9)**

1868 Neil Strege is Vice President of the Washington Roundtable, a public policy research and advocacy group
1869 comprised of senior executives of major Washington state employers. Before joining the Roundtable,
1870 Neil worked at the King County Council and as a Member of Congress. He is a graduate of Washington
1871 State University and a lifelong resident of Washington State. Neil serves on the board of the YMCA
1872 Youth and Government program and is the Vice Chair of the Washington Research Council.

1873 **Eugenia Woo, President: Seattle (District 2)**

1874 Eugenia parlayed a lifelong interest in architecture, history, cities, and communities into a career in
1875 historic preservation, serving as Historic Seattle's Director of Preservation Services since 2009. She
1876 develops and implements preservation policies and initiatives; provides technical assistance; engages in
1877 community outreach; and coordinates broad advocacy efforts. In 2022, Eugenia was honored with an
1878 Advocacy Award of Excellence from US Docomomo. Eugenia was a 4Culture Historic Preservation
1879 Advisory Committee member from 2015-2020, serves on the Governor's Advisory Council on Historic
1880 Preservation, and is a co-founder and current Treasurer of Docomomo US/WEWA.

1881 **Ex Officio Members**

1882 • Councilmember Claudia Balducci, District 6
1883 • Councilmember Teresa Mosqueda, District 8
1884 • Councilmember Sarah Perry, District 3
1885 • Brian J. Carter, 4Culture

1886 **C. 2024 Advisory Committee Members**

1887 **Arts**

1888 **Amy Dukes, Issaquah (District 3)**

1889 Amy Dukes is the Arts Program Administrator for the City of Issaquah. In this role, she oversees the
1890 community arts granting program, manages the public art program, contributes to policy development,
1891 participates in the Local Arts Agency Network, and serves as the liaison to the mayor-appointed Arts
1892 Commission. She has worked in the arts and philanthropic sectors since 1995 in the Seattle area,
1893 Southern CA, and NYC.

1894 **Sudeshna Sen: Seattle (District 3)**

1895 An Indian American filmmaker, Sudeshna grew up in India and Japan before moving to the United States
1896 for graduate school. Her films have premiered at SIFF, Outfest Los Angeles, New York Indian Film
1897 Festival, and Vancouver South Asian Film Festival. Sudeshna is a member of Alliance of Women
1898 Directors, Women in Film and serves on the board of the Seattle International Film Festival.

1899 **Lauren Superville: Seattle (District 7)**

1900 Born and raised in New Jersey, Lauren Superville is an Individual Giving Officer at the Seattle Opera. Her
1901 background is in project coordination and creating and managing successful community events. She is

1902   leveraging her passion for relationship building by bringing together a wide range of stakeholders
1903   including staff, donors, and board members for the Opera's mid-level giving program.

1904   **Bryan Ohno: Kent (District 5)**

1905   Bryan Ohno is the Director of Soos Creek Studio, a contemporary ceramic studio that creates sustainable
1906   use pottery, and trains the next generation of youth potters. Bryan's career has led him to direct two art
1907   galleries in Tokyo and Seattle. He was also the founding director of MadArt. Bryan previously served on
1908   4Culture's Art Advisory Committee. Bryan received his Bachelor of Arts degree in Fine Arts from the
1909   University of Puget Sound. Bryan also serves on the Kent Arts Commission.

1910   **Jessica Ramirez: SeaTac (District 7)**

1911   Jessica Ramirez is the Special Events and Volunteer Coordinator for the City of SeaTac, and participates
1912   in their Arts, Culture and Library Advisory Committee, which is the citizen advisory committee charged
1913   to advise the City Council on topics related to art and culture. In addition, Jessica represents City of
1914   SeaTac in the quarterly Local Arts Agency Network meetings.

1915   **Heritage**

1916   **Christina Arokiasamy: Kent (District 5)**

1917   Born and raised in Kuala Lumpur, Malaysia, Christina Arokiasamy is renowned for her culinary skills, as a
1918   spice expert and as an award-winning cookbook author. She was Malaysia's first-ever official Food
1919   Ambassador to the United States and brings with her over 25 years of world class culinary expertise as a
1920   former chef of various Four Seasons Resorts throughout Southeast Asia. Christina is a passionate
1921   advocate for cultural heritage practitioners in King County.

1922   **Teofila "Teya" Cruz-Uribe: Burien (District 8)**

1923   Teya is the Director of the Sea Mar Museum of Chicano/a/Latino/a Culture and the Health Center
1924   Administrator of the Sea Mar Adolescent Medical Clinic. Teya has an MA in Museology from the
1925   University of Washington's (UW) Museology Program, and an M.A.I.S. in Russian, Eastern European &
1926   Central Asian Studies from the Jackson School of International Studies at University of Washington.

1927   **Suzanne Greathouse: Kenmore (District 1)**

1928   Suzanne Greathouse is the President of Kenmore Heritage Society and brings over 30 years of
1929   experience working with a broad spectrum of individuals, businesses, corporations, and universities. A
1930   Kenmore resident since 2014, Suzanne serves as a Bothell/Kenmore Chamber of Commerce
1931   Ambassador, Kenmore Planning Commissioner and is on the boards of the Northshore Senior Center
1932   and EvergreenHealth Foundation. Suzanne is focused on evolving the Heritage Society into a vibrant,
1933   inclusive, and fun organization.

1934   **Rachael McAlister: Auburn (District 7)**

1935   Rachael McAlister is the Director of the White River Valley Museum in Auburn, WA. Before taking on the
1936   role of director in 2018 she served as the Museum's Curator of Education for seven years. She holds a

1937   Bachelor of Arts in Fine Art from Belmont University and a Master of Arts in Museum Studies from Johns
1938   Hopkins University. McAlister's work includes extensive arts and heritage programing, municipal
1939   leadership, strong cultural partnerships, energized and engaged staff, and a commitment to racial justice
1940   and equity.

1941   **Seth Margolis, Board Representative: Seattle (District 8)**

1942   Seth Margolis is the Director of Education Operations for the Boeing Academy for STEM Learning at The
1943   Museum of Flight in Seattle and has worked at heritage organizations in the United States and Canada.
1944   He teaches museum education for the UW Graduate Program in Museology and serves on the advisory
1945   board for the Museum Studies Certificate Program.

1946   **Temi Odumosu: Seattle (District 2)**

1947   Temi Odumosu is an interdisciplinary scholar and curator at the UW iSchool. Her research and curatorial
1948   work are engaged with the visual and affective politics of slavery and colonialism, race, and visual coding
1949   in popular culture, postmemorial art and performance, image ethics, and politics of cultural heritage
1950   digitization. Odumosu holds a PhD and Master of Philosophy in art history from the University of
1951   Cambridge and contributes to a variety of international research networks and initiatives.

1952   **Historic Preservation**

1953   **Stefanie Barrera: Seattle (District 2)**

1954   Stefanie Barrera is an architectural designer at SMR Architects focusing on affordable housing projects.
1955   While working on her Master of Architecture at the University of Washington, Stefanie interned for
1956   4Culture's Beyond Integrity Group. Her interest in historic preservation emanates from a curiosity to
1957   learn about other cultures, and the connection between cultural significance and place.

1958   **Justin Ivy: Seattle (District 2)**

1959   Justin Ivy is the owner of Heritage Art Glass, a Seattle-based stained and leaded glass studio specializing
1960   in repair, restoration, and new historic reproduction windows. Working with a wide array of clientele,
1961   from homeowner to developer to church board, he has been involved with projects in many of the
1962   Puget Sound region's historic structures.

1963   **Robyn Mah: Shoreline (District 1)**

1964   Robyn Mah is a principal at I.L. Gross Structural Engineers and has made historic building rehabilitation a
1965   cornerstone of her career. Robyn's recent renovation and adaptive reuse projects include Mercy
1966   Magnuson Place (Building 9) at Magnuson Park and YWCA's 5th and Seneca Building in Seattle.

1967   **Frank Martin, Board Representative: Skykomish (District 3)**

1968   Frank Martin is the managing principal of the Chain Companies and has been a recipient of a 4Culture
1969   Preservation grant to restore the Skykomish Theater into what is now known as Onemish Lodge, an
1970   extended stay basecamp in the heart of the Great Northern Corridor.

1971 **Dawn Moser: Auburn (District 7)**

1972 Dawn Moser lives in south King County and is a gallery guide at the Washington State History Museum
1973 and a land use planner. Dawn has worked in land use planning and community development in Oregon,
1974 Washington, and Utah, engaging and informing community members about historic preservation.

1975 **Huy Pham: Seattle (District 8)**

1976 As the Executive Director of APIAHiP: Asian & Pacific Islander Americans in Historic Preservation, Huy
1977 leads the national nonprofit organization in its mission to protect historic places and cultural resources
1978 significant to Asian and Pacific Islander Americans through historic preservation and heritage
1979 conservation. Huy is eager to continue his work collaborating with government agencies, nonprofit
1980 organizations, community members and groups, developers, stakeholders, and policymakers to apply a
1981 progressive preservation ethic to their work at the local, state, and national levels.

1982 **Public Art**

1983 **Sonia-Lynn Abenojar: Seattle (District 2)**

1984 Sonia-Lynn Abenojar is co-founder of La Union Studio, an architectural and interior design studio based
1985 out of Seattle, Washington. Her interdisciplinary experience in urban planning and design, community
1986 engagement, and project management led her to a career in cultural placemaking and inclusive design.
1987 Abenojar is passionate about the built environment; she holds a BA in Architecture + Community Design
1988 from the University of San Francisco and a Master of City Planning degree from UC Berkeley.

1989 **Leo Saul Berk: Seattle (District 2)**

1990 Leo Saul Berk is an artist who examines the transformative potential of exceptional architecture to
1991 positively shape our lives. He is a recipient of the Artist Trust Arts Innovator Award, Betty Bowen Award,
1992 and Distinguished Alumni Award, University of Washington. Berk has held solo exhibitions at the Frye
1993 Art Museum, Henry Art Gallery, Institute of Visual Arts at University of Wisconsin-Milwaukee, and
1994 Seattle Art Museum.

1995 **Kamari Bright: Seattle (District 4)**

1996 With the goal of creating something that starts the process of healing, Kamari Bright is a
1997 multidisciplinary artist with works that have been received across the US, Greece, France, Mexico,
1998 Germany, & Canada. The 2022 Artist Trust Fellowship Award for Black Artists recipient is currently
1999 working on a manuscript connecting the influence of Christian folklore on present-day misogyny, and a
2000 videopoem extrapolating collective trauma and its connection to land stewardship.

2001 **Catherine Nueva España, Board Representative: Seattle (District 4)**

2002 Catherine Nueva España is a consultant with experience in arts, design, and creative practices. She helps
2003 leaders recognize personal values and create a practice of sustaining collaborations. She has been
2004 interim executive director at On the Boards and EarthCorps, executive director at Velocity Dance Center,
2005 and a board member at Khambatta Dance Company. She serves as a board commissioner for ArtsWA

2006 and serves on a variety of grant panels. España received her BA from Wellesley College, and her MA in
2007 Dance Studies from the Trinity Laban Conservatoire in London.

2008 **Kate Fernandez: Seattle (District 2)**

2009 Kate Fernandez is an artist, cultural producer, and educator. She currently works as the Director of
2010 Interpretation & Visitor Experience at the University of Washington's Burke Museum.

2011 **Tommy Gregory: SeaTac (District 5)**

2012 Tommy Gregory is a practicing artist and the Sr. Manager and Curator for the Port of Seattle, where he
2013 oversees conservation, commissions, and acquisitions as well as temporary exhibitions at Seattle-
2014 Tacoma International Airport.

2015 **Philippe Hyojung Kim: Seattle (District 2)**

2016 Philippe Hyojung Kim (he/him/they) is a Seattle-based artist, curator, and educator. He is a member of
2017 SOIL, a co-founder/curator of Specialist, a Fine Arts faculty member at Seattle Central College, and a
2018 curator for Washington State Arts Commission. Philippe grew up in a small town outside of Nashville,
2019 TN, and moved to Pacific Northwest in 2013. He currently lives and works in Seattle's North Beacon Hill
2020 neighborhood with his husband, Drew, and their dog, Jack.

2021 **Keith McPeters: Seattle (District 8)**

2022 Keith McPeters is a Principal at GGN, a landscape architecture studio based in Seattle. A diverse design
2023 background allows Keith to merge architecture and landscape architecture with his interests in art,
2024 music, and history. His design advisor role at GGN involves him in the concept and design phases of
2025 many projects across the studio. He received his BS in Architecture and Master of Landscape
2026 Architecture degrees from the University of Virginia.

2027 **Science**

2028 **Arthur Bednar (Seattle, District 4)**

2029 Arthur is a lifelong learner and museum enthusiast that joined The Museum of Flight in 2014, serving in
2030 a variety of roles leading and supervising STEM programming for K-12 youth within the greater Puget
2031 Sound region. Currently he serves as a Senior Program Manager overseeing the Boeing Academy for
2032 STEM Learning Core Programs. He holds a MA in History from The University of North Florida.

2033 **Stephanie Bohr (Seattle, District 4)**

2034 Stephanie has worked in the zoo, aquarium, and museum field for more than twenty years. She is the
2035 Director of Learning Programs and Partnerships at Woodland Park Zoo, where she leads three teams
2036 that create programs for children, teens, and adults both at the zoo and in Seattle communities.
2037 Stephanie is a proud alumna of North Carolina State University, where she earned a BS in Zoology and
2038 MEd in Science Education.

Kent Chapple (Seattle, District 4)

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

Felipe Vera (Seattle, District 8)

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

Freeda Warren (Seattle, District 4)

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

Rosie Wilson-Briggs (Burien, District 8)

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

Science and Technology Working Group Participants

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

2078   •   Kate Sorensen, Bellevue Botanical Garden Society

2079   •   Chloe Wightman, Girl Scouts of Western Washington

2080   •   Amy Zarlengo, Pacific Science Center

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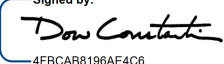| Signer Events	Signature	Timestamp
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