

King County 4Culture Task Force Report Presented to King County Council

Pursuant to King County Ordinance 18684
April 2019

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**King County 4Culture Task Force Report
April 1, 2019**

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Introduction

This report is based on several meetings with the King County 4Culture Task Force including community listening sessions in three regions of King County outside of Seattle. Recommendations come from task force and community members and Janet Brown, consultant. This report utilizes the terms People of Color/Native (POC/N) as used and recommended by the King County Office of Equity and Social Justice.

Task Force Creation and Purpose

Pursuant to King County Ordinance 18684, a 27-member task force of art, heritage, preservation and public art professionals and volunteers plus county officials was appointed. Members were recommended by the County Executive's office and approved by the King County Council. Task Force members represented organizational, racial and geographic diversity. They participated actively in the process of assessment of 4Culture's governance, procedures and activities specifically addressing racial equity, social justice and geographic equity. A list of task force members is attached as Addendum A.

Goals for the task force were as follows:

1. Thorough review of 4Culture's operations, practices and processes through an equity and social justice lens.
2. Gain community stakeholder input, through listening sessions, which include the general public and the voices of underrepresented communities, regarding 4Culture's operations, practices and processes.
3. Compare and contrast 4Culture's operations, practices and processes as it pertains to racial equity, social justice and geographic equity with other funding organizations and public entities, both regionally and nationally.
4. Provide insights and recommendations to the Metropolitan King County Council, via a final report to improve accessibility to both patrons and practitioners of arts, culture, heritage and historic preservation programming countywide. (Due April 1, 2019)

Task Force Activities and Methodology

In October 2018, a Request for Proposals was disseminated to seek a facilitator/consultant to lead the task force process. The task force met on November 6 to interview candidates. At this time, each task force member received a printed copy of the 4Culture King County Task Force Briefing Book. This Briefing Book is an overview of 4Culture's history, governance, values, goals, procedures, grantmaking programs and statistics on services and grants being offered throughout the county. It was put together by 4Culture staff and was a successful resource for the task force's discussions.

The task force hired Janet Brown, of [Janet Brown and Associates, LLC](#), to lead the process as outlined by the ordinance. Brown resided in King County for nine years as past president and CEO of [Grantmakers in the Arts](#) (GIA) from 2008-2017. GIA is the only national association of private and public funders in America. Membership includes large private foundations, state, county and local public agencies, community foundations and corporate institutional funders. During Brown's leadership tenure, GIA became nationally recognized for its groundbreaking work on racial equity in arts philanthropy. Brown is a respected facilitator, consultant and

teacher working with the nonprofit sector and grantmakers for over 40 years. Brown’s credentials are summarized in Addendum B.

The following “Path Forward: 4Culture Task Force” outlines all meetings of the task force and community listening sessions. (Please note, the original itinerary was amended as dates in February were cancelled due to the record-breaking snow in King County.) At their request, task force members were given specific times to present information on their communities, and their own organizational challenges and successes on racial equity, social justice and geographic equity. Discussions are incorporated below. More detailed minutes and attendance for all meetings are attached as Addendum C.

Path Forward: 4Culture Task Force

Task Force Functionality

A 27-member task force representing arts, heritage, public art and historic preservation communities supported this process working with Janet Brown, Janet Brown and Associates, LLC and in close cooperation with the County Executive Office and 4Culture leadership. The task force functioned as a focus group of organizations, individuals and groups familiar with 4Culture and provided recommendations and assessment. Representing a variety of geographic areas within King County as well as organizational sizes and purposes, the task force also functioned as a learning community for one another in understanding racial and geographic equity challenges and opportunities faced by King County and most task force members were present to hear comments from the public at community events. The task force approved recommendations regarding 4Culture in a report made to the King County Council.

TASK FORCE MEETINGS AND STAKEHOLDER LISTENING SESSION SCHEDULE **(All task force members were encouraged to be present at all meetings)**

Task Force Meeting #2

November 26, 2018: 6:00-8:00pm Seattle, Chinook Building, 1st Floor Conference Rooms 121-123

- Janet Brown introduced herself to the task force and invited everyone to introduce themselves and mention their organizational affiliation.
- Matias Valenzuela, Executive Director of the King County Office of Equity and Social Justice, led a discussion and presented an outline of the County’s work in this area. (Attached as Addendum G.)
- Brown led a discussion and presented an outline of the history of racial equity in arts philanthropy and the definitions and recommendations created under her leadership at Grantmakers in the Arts. (Attached as Addendum F.)

- Following up on the 4Culture Task Force Briefing Book, Brian J. Carter, Executive Director of 4Culture, answered questions on the organization's policies and procedures.
- The task force was given an overview of community listening sessions and asked to comment on their role in the process including concerns and expectations.
- Based on comments from task force members, the role of the task force was defined as stated above in the Functionality paragraph.
- The task force was encouraged to give suggestions through email to Brown and Calli Knight for locations of community listening sessions, dates and locations to be determined.

Task Force Meeting #3

January 10, 2019: 6:00-9:00pm Seattle, Chinook Building, Conference Rooms 121-123

Minutes from the prior meeting were approved. The following task force members briefly described their organization and their community of service focusing on their own challenges with racial and/or geographic equity. This process began with Seattle-based organizations. Each report was limited to seven minutes. The following task force members shared information and input for 4Culture:

Cassie Chinn, Wing Luke Museum: Only museum nationwide that serves the entirety of the pan-Asian Pacific Islander American communities. Outlines core values of the organization and demographics served. Discusses how Wing Luke as an organization works within an equity and social justice space. Focus is on community building and capacity building. Uses an ongoing project with Burmese refugee community as an example.

Tera Beach, Spectrum Dance Theater: Founded in 1982 with different missions under two different artistic directors. Organization has three main components: professional contemporary dance company, school for dancers, and a community organization. Performances are provocative and meant to spark conversations. Each performance has a discussion/report-out afterwards. Entire executive leadership team made up of people of color and Dance Company is most diverse in the region.

Laura Reynolds, Seattle Symphony: 200 concerts every season. Organization is asking big questions: How does orchestra fit into this community, etc. Internally the organization has brought together a team to focus on equity, diversity and inclusion. Organization is reviewing processes for board recruitment and leadership positions. Organization is committed to ensuring performers on stage and orchestra members reflect all kinds of identities and experiences. Organization seeks to bring performances to underserved spaces.

Josef Krebs, Scanduzzi Krebs: Organization working to diversify clientele as well as staff.

Julianna Ross, Sand Point Arts and Cultural Exchange: 25-year-old organization, but a small one. Challenges with neighborhood, politicians, developers, etc. in earlier years of the organization. In early 2000s, organization focused solely on preserving and maintaining cultural space through advocacy and partnerships. Organization now has a radio station and gallery in a physical space. Organization focused on outreach and understanding listenership. Organization

focused on diversifying audiences and clientele they serve. Organization wants to be mindful of not perpetuating system racism as it grows and changes.

Dwight Gee, Cultural Access Washington (CAWA) (Newly merged and tentatively renamed Washington State Cultural Alliance): Organization is about 15 years old with a goal of equitable access to arts and culture for everyone with a special focus on K-12 public school students. CAWA advocates for legislation and is working on giving more of an equity focus to the legislation. The legislation went to the ballot in King County in 2017 and narrowly lost but group is working to keep the work going. Organization is forming an equity and social justice task force to ensure programs that focus on racial and geographic equity. Organization is also working with community and sourcing survey responses to guide their work.

Tim Lennon, Langston: Relatively new organization. Organization is multidisciplinary and focused on cultivating black brilliance and building on the 40-year legacy of Langston Hughes center. Gentrification and displacement pose major challenges in serving the community, specifically the historically black community of the Central District. Organization is also focused on creating space for LGBTQ black populations, black elders, etc.

Sharon Williams, Central District Forum for Arts and Ideas: 25 year old organization specifically designed to serve the Central District community. Organization is resilient and teamed with national performance network focused on equity. Organization is small but growing and is focused on organizational sustainability. Organization is working to support artists as creative entrepreneurs.

Domenica Myers, Seattle Opera: Organization working to strengthen racial equity and social impact initiatives by forming a team that focuses directly on planning and taking action on different initiatives. Organization is asking questions: what does our organization look like through an equity and social justice lens, etc. Organization is looking at what steps need to be taken to become an anti-racist organization through establishing qualitative and quantitative measurements.

Task Force discussion:

- What are the racial equity challenges in King County?
 - Past funding history based on traditional arts grantmaking, which favored organizations with access to wealth
 - A sense of winning and losing between large and small organizations
 - Limited grantmaking resources
 - Diversity and inclusion as interpreted by white organizations
 - Equity in funding for People of Color/Native (POC/N) organizations
 - Emotional labor by POC/N organizations and artists and organizational administrators
 - Capacity building for organizations of color
 - Lack of technical assistance for smaller organizations
- What steps can 4Culture take to make processes and outcomes more racially and geographically equitable?

- If Cultural Access WA passes in King County, there will be an opportunity to address past inequity by assisting POC/N organizations and setting expectations with larger white-led organizations
- Geography is similar to racial equity challenges
- Resources are not just about money – potential for a cohort to help share business resources amongst smaller organizations and POC/N organizations
- A focus on fully funding smaller, POC/N-lead organizations who have been doing the work of equity and social justice rather than large, mainly white organizations who have historically been unwilling to do the work and have been funded anyway
- County is large and geographically spread out. 4Culture is already undertaking a listening tour and doing much of the work to analyze racial and geographic challenges
- Grant criteria should be structured to reflect racial and geographic equity goals
- Applicants can choose a “community values” criteria
- 4Culture has been doing well with racial equity training w/ staff – can we extend to grantees – cohort of POC/N organizations and staff.
- Cultural facilities program: can we build capacity for POC/N groups to utilize program?
- Is there an intersection of racial and geographic equity with changing demographics?
- 4Culture working well with other county agencies re: health stats, etc.
- Racial equity work should continue even if CAWA doesn’t pass
- Communities in King County continue to be more diverse
- Keep end users in mind: residents of King County
- 4Culture can develop pipelines so that small organizations aren’t competing with large for equitable funding
- There are organizations that have received preference in funding through long standing systems and policies. How do we prioritize those who have been left behind?

Review of comparable organization selections and wrap up

- Proposed: Oregon Heritage Commission, Los Angeles County Arts Commission, Arts and Science Council of Charlotte/Mecklenburg (NC), Colorado Historical Fund.

Task Force Meeting #4

Saturday, January 26, 2019: 10:00am-12:00pm – Kent Senior Activity Center

- Janet Brown welcomed everyone and asked them to introduce themselves. Brian J. Carter, Executive Director of 4Culture provided an overview of 4Culture.
- Regional task force members reported on their organization’s activities and challenges of racial and geographic equity. Task Force members reported as follows:

Ronda Billerbeck, Director of the Kent Arts Commission, City of Kent: the commission is a group of 14 volunteers appointed by the city council. It’s one of the oldest arts commissions in

the state. Commission has a very active performance arts program, a renowned public arts program, management of the city's portable arts and gallery space, production of community events, some small funding function but the commission really does the bulk of program administration. Kent is the 6th largest city in the state. Racially diverse community and is a majority minority community. 28% of residents are foreign-born and well over 100 languages are spoken in elementary schools. Kent, which was historically an agricultural community but is now a manufacturing community. There are many living below the poverty line despite booming economic activity in the city at-large. Commission struggles with reaching out to historically underrepresented/hard-to-reach communities but is working hard to fund organizations and groups who are racially and economically diverse. Commission is focused on authentic outreach which takes time and a long-term commitment. Commission lost half of staff at the recession and has not fully recovered which creates major challenges in bringing the work of equity to scale.

Jeanne Burbidge, Federal Way Performing Arts Foundation Board, 4Culture Board: Federal Way shares many features with Kent—diversity (the most diverse school district in the state and the 5th in the nation, with 117 languages spoken); 32.2% identify as white. The City's Arts Commission was established with Cityhood in 1990. After serving the first seven years on the Arts Commission, I ran for City Council and continued with that work for twenty years. Federal Way also shares with Kent economic challenges of many residents, along with loss of employees during the recession. The distances between South County cities and Seattle are great, and complicated with increased congestion, pointing to the need for arts resources specific to these areas and jurisdictions. The new Performing Arts Foundation is addressing these needs, particularly with its Arts4Youth program, which makes possible student attendance for all income levels at the new Performing Arts and Event Center—a facility which took many years to achieve. The Arts4Youth presentations align with and support the curriculum in the schools. Study guides are provided to assist teachers in integrating and deepening the learning experience. Additional activities include working with the City Diversity Commission and other groups on events, such as the new Flavor of Federal Way festival, featuring the diverse cultures in our community.

Scott Gray, Enumclaw Expo Center, King County Fair: Expo center is about 4 years old and the site is the home of the King County fair. All structures were built in the era of the Seattle World's Fair. 4 full time employees run the event center year-round but hire about 25 high school students in the summer months for seasonal jobs. Expo center is surrounded by agricultural lands and has maintained rural character. Enumclaw is a majority white agricultural community and does not have a ton of exposure to the diversity of the broader county, so the organization tries to create opportunities for cultural exchange and representation by inviting in diverse groups to be part of the fair. The preservation of the ag lands is important but has made it difficult for new residents and diverse communities to move into the area. The space hosts many events, the Scottish Highlands games, the 5th largest dog show in the country, etc. Organization would like to push toward not being reliant on grants and that is a goal moving forward.

Lawrence Ellis, SeaTac Parks and Recreation Program, City of SeaTac: City of SeaTac incorporated in 1990 and the City is 28,000 people but has 170,000 more people per day because of the airport, Sound Transit, etc. The city is more business-oriented, so the City is working to figure out more entertainment opportunities. There is a large POC population and there are over

100 languages spoken in the Highline School District. There is a new arts commission that is focused on the arts. The organization's staff is small and there is no staff-person designated to focus primarily on the arts. Programs include music in the park, public arts program, theater in the park, community kitchen nights, etc. There are 13 specific programs on a yearly basis, and more than half of the attendees are POC. Challenges around staffing. Lack of a city center created geographic issues, so programs are looking to meet people where they are rather than expecting them to come to a specific "set" location each time.

Community stakeholder questions:

- What steps can 4Culture take to make its funding processes and outcomes more racially and geographically equitable?
- Other issues and opportunities?

Synopsis of discussion

- Recommendations were made that King County include language supporting arts and culture in its Charter and in its equity and social justice strategic plan.
- Ms. Myers posits that diversity needs to be a goal at leadership level of staff, and of grantmaking panels.
- Mr. Cawaling posits that it is not equality of funding, especially for People of Color/Native (POC/N) organizations, given that organizations serving historically underrepresented communities are not starting from the same position as larger white/mainstream organizations
- Ms. Chinn posits that racial equity in grantmaking requires a willingness to focus on historic shift in investment. Also, that leadership and input from POC/N people is required to make those shifts.
- Mr. Carter posits that organizations must look at the full range of funding.
- Ms. Busch says a focus on capacity building and spending time with underrepresented communities is crucial, and flexibility in how we provide funding (not just operating vs. capital).
- Ms. Sambamurti posits that racial equity and a commitment to racial equity amongst policy makers are key. Focusing on how to reach communities who are not English-speakers, and may not tech savvy, etc.
- Mr. Gray brings up that searching for grants online feels like trying to find a job online. The feeling that you need to know the right people in order to tap into funding opportunities.
- How are private funders perpetuating inequitable funding practices vs. public funders?
- Ms. Chinn brings up that POC/N arts organizations are traditionally reliant on public funding because of the lack of connection and historic investment from private funders.
- Ms. Reynolds talks about lack of transparency from grant-making institutions and the amount of time it takes to complete a grant application. Is it worth it to fill out a grant application for \$1000 if you'll spend hours and hours and lots of resources working on it?
- Mr. Gee talks about changing accountability measurements for a given grant.
- Michael (community member) talks about outreach and the challenging nature of going to arts programs (especially with children and if you live outside of Seattle). Grants could be more outreach-based so that artists and arts organizations can go into the schools

rather than making students and community members always having to go to the organization.

Task Force Meeting #5

Saturday, March 9, 2019: 10:00am-12:00pm, Third Place Commons, Lake Forest Park

- Janet Brown welcome the task force and community members present. Brian J. Carter provides a brief overview of 4Culture.
- Regional and statewide task force members reported the following:

Mari Horita, Past President & CEO of ArtsFund: ArtsFund was founded 50 years ago around the time of the world's fair. A group of individuals created the group in the likeness of organizations like United Way, but focused solely on the arts. ArtsFund, despite its contributions to the arts scene in the region, the culture of the organization was white-led and not focused on concepts of equity and social justice. Mari was the first woman of color to hold a leadership role in the organization. Under her leadership, the organization changed its vision and its mission. They changed their board and the board created its first equity and inclusion task force. They changed how they funded and who they funded. They increased the number of people of color on grant selection panels and began funding more POC groups and expanded funding to groups whose mission involved social justice issues. Ms. Horita stressed the importance of cross sector partnerships in order to effectively move this work forward.

Dominica Myers, Board President of Shoreline-Lake Forest Park Arts Council: In 2018, the council served over 27,000 people, the mission is to cultivate creativity and inspire community through the arts. The Artists in Schools programs gives 20-30 grants to teaching artists to do work in the classroom. \$250,000 awarded to schools in the community each year. Shoreline Arts Festival has been going strong for 30 years and the Council also produces the concerts in the park. They produce 60 events/year and are a 501C-3. They've created an endowment and have recently launched community conversations in order to see how they can broaden their reach into underserved communities. Through community conversations, they are looking to strengthen presence in the community. Council is about to undertake a strategic planning phase to find a new name and rebrand the organization. They're also looking into the feasibility of a new physical arts space (specifically in Shoreline) to fill gaps in access to art within the community. The council also has a gallery space and they have funding contracts with cities of Lake Forest Park and Shoreline.

Shannon Roach Halberstadt, CEO of Artist Trust: A statewide organization that supports artists. Lots of parallels with 4Culture: work and challenges. Artist Trust is a little over 30 years old and has statewide reach. There are challenges in geographic equity perception that most grants are going to artists in King County, and that is not the case. Organization provides professional development opportunities statewide and cultivates relationships with organizations who already have strong connections to artists in their given communities. Artist Trust works to elevate all different kinds of artists through their communications work: social media, internal communications, development of grant-making guidelines, etc. Increase of grant applications coming from outside King County of about 30% in the last few years. Lots of focus on relationship building so that geographic equity, racial equity and social justice are front and center. Organization went through strategic planning cycle and identified that the org was seen as

King County-centric and white. Out of that came a racial equity framework to guide the work moving forward, including a racial equity framework. Since implementing that framework, applications from POC, board composition, and other areas have improved immensely.

Community stakeholder questions:

- What steps can 4Culture take to make its funding processes and outcomes more racially and geographically equitable?
- Other issues and opportunities?

Synopsis of discussion:

- Janet gives overview and background of her work at Grantmakers in the Arts (GIA) and Mr. Valenzuela piggy-backs with an overview of the work his office is doing to move beyond intentionality into creating measurements for success. He makes a call to action that organizations focus on race/equity statements but to not just stop there and the importance of creating measurements for success based on these statements.
- Ms. Busch talks about the need for a broad overview of all funding sources to be made available to artists in King County. She suggests that the State might be a good candidate to create that overview since they have created similar overviews in the past for other issue areas.
- Ms. Myers echoes from her comments at the last meeting that she'd like arts, culture, and heritage to be part of the KC Equity and Social Justice Strategic Plan. She also wants to see a regional resource or centralized entity to collaborate with other organizations around equity and social justice work.
- Community member highlights that task force membership is not listed anywhere publicly.
- Mr. Gee points out that 4Culture is a leader in many areas discussed and should be acknowledged for leading that work and acting as a role model for other organizations.
- Ms. Busch mentions she is interested in talking about recommendations to entities external organizations (to OESJ, to the legislature, etc.)
- Community member who leads an organization that has been historically funded by 4Culture talks about her interest in supporting smaller organizations who have not applied for a lot of grants or funding. She posits that some smaller organizations may feel intimidated by 4Culture as a large funding organization. She talks about creating a funding source for orgs that have not received grant funding from 4Culture before. Mr. Carter says that program exists but they'd like to bring it to scale. Janet mentions the concept of a re-granting program.
- Community member/staff member at 4Culture talks a little bit about how to address the need to build bridges and trust between 4Culture and smaller, newer, historically underserved organizations. She talks about the effectiveness of community conversations through 4Culture's Hello 4Culture program in breaking down barriers and building trust.
- Mr. Valenzuela talks about capacity building for organizations who have been historically left behind and the importance of going into those communities. He addresses an initial recommendation in the draft task force report and the need to strengthen that language. He mentions looking at available data to address geographic equity. Mr. Carter talks about 4Culture's work to collect this data and the challenges of that work. Mr. Carter mentions specifically the challenge of extrapolating from existing data.

- Ms. McCaffrey talks about efforts to diversify boards and individual organizations. Talks about potential for creating a resource to help recruit younger people and POCN individuals to serve on boards.
- Ms. Burbidge talks about to need to focus on access to funding for arts, heritage and preservation organizations and gives kudos to 4Culture for their work on this. She talks about the need to continue to focus on geographic equity throughout the county. Talks about challenges related to corporate giving in Seattle vs. suburban cities.
- Ms. Halberstadt talks about the concept of rebranding organizations, programs, etc. and mentions 4Culture as a resource for arts organizations looking to do this kind of work.
- Mr. Gee talks about importance of diverse boards and the need to push boards to have equity/social justice plans and asks if 4Culture has the ability to provide resources to boards who are interested in doing work around equity/inclusion/racial and social justice.
- Ms. Twersky talks about the need to scale or ramp up their funding for local governments so that they can create and implement arts programs in the local jurisdictions as a strategy for addressing and strengthening geographic equity.
- Community member who lobbies for arts organizations makes comment about legislation (Access for All) both at the state level with a county opt-in that would create substantial resources for funding the arts, culture, and heritage in King County.

Task Force Meeting #6

Tuesday, March 12, 2019: 7:00pm-9:00pm, Snoqualmie City Council Chambers

- Janet Brown welcome the task force and community members present. Brian J. Carter provides a brief overview of 4Culture
- Regional and statewide task force members report on their organizational challenges of racial and geographic equity as follows:

Latha Sambamurti, Arts Washington Commissioner and Artistic Director, Ananda Mela: Begins with giving an overview of a large Indian festival in Sammamish whose mission is to promote Indian culture in the greater Seattle area. The festival has grown in the last decade and is supported by grants from 4Culture and the City of Redmond. Festival has 4 stages, two of them for activities and performances for youth. The goal is to invite attendees to become active participants in the festival itself. Festival is multicultural and all kinds of people attend regardless of age or ethnicity. Also puts on the Festival of Color in Bellevue at Crossroads, Diwali Lights of India at Seattle Center under the umbrella of Festal, and Festival of Color in Marymoor Park. Food is free at these festivals.

Kelly Dylla, Executive Director of Kirkland Arts Center: Talks specifically about race and social justice training through the Seattle Office of Arts and Culture and how that experience influences her daily work. Offers that there is a ton of value in supporting these types of trainings. Kirkland Arts Center has a \$1 million budget and also owns a cultural space called the Peter Kirk Building in Kirkland. Talks about challenges with owning the actual space and talks about utilizing a 4Culture emergency grant. Talks about the importance of white-led organizations playing a key role in shifting the paradigm around centering funding for smaller, POC-led organizations.

Jennifer Meisner, Historic Preservation Officer at King County: The Historic preservation program helps to protect places in unincorporated KC and within municipalities throughout the

county. Important to identify and support projects that reflect the history and culture of all King County residents, not just some. There are now around 6,000 properties in the county's historic resources inventory. 1992 was the first-time preservation was included in the county's comprehensive plan. The program is truly an incentive-based program through a "carrot not stick" mentality. There's also a very robust archaeology program working closely with tribal partners. Program is housed within the Department of Natural Resources and Parks. Challenges include ensuring the landmarks commission is reflective of King County's diverse demographics. Uses the Hori Foruba at the Neely Mansion the Mukai Farm as examples of the program's work to preserve places that tell a more inclusive story of our region's history.

Manny Cawaling, Executive Director of Cultural Access Washington, Washington Arts Alliance, Washington State Cultural Alliance: Talks about Cultural Access Washington and its purpose to allow cities and counties to create a cultural tax. Went to the ballot in King County in 2017 and failed by less than 1% of the vote. The group has learned a lot of lessons and have worked to create improvements that are centered around the voter's feedback and needs. Learned that it is not a best practice for the organization advocating for the funding to also make decisions about where and how that money would be distributed. Committed to the notion that everyone in King County should have equal access to arts and culture. The two organizations have recently merged and is tentatively called the Washington State Cultural Alliance. Discusses the benefits and challenges of merging those two organizations. They are working to do a listening tour across the state and to identify elected officials who could be champions for their work/advocacy. Working hard to understand the issues of voters, decision makers, community leaders around the county and the state. Racial and geographic intersect in many areas in King County.

Discussion ensues about the money invested by state government and local cities. Nationally, WA state ranks 46th in dollars per capita for arts and culture appropriated to the state agency, Arts Washington. The arts and culture industry generates 7.8% of the state's GDP. Many of those working in arts and culture are doing so for low wages. Culture is doing a cultural health study that could be used to tell this story. Getting the board of your organization involved in telling the story and advocating for resources.

Janell Johnson, Development Director at Village Theater in Issaquah: In Issaquah for 40 years. Organization is the leading producer of musicals in the Pacific Northwest: employing local designers, actors, welders, set designers, etc. Pride themselves on their new musicals program called the "New Works" program. Budget is \$13 million and organization has a racial equity plan that has been developed over a number of months. There is a writer's residency program that supports writers to spend focused time and space to dedicate to their art. Specific focused program for writers from diverse backgrounds. These writers are given space to put on 10 shows and receive audience feedback. They've won Tony awards and local awards. Challenge getting Seattle residents out to the theater in Issaquah but folks come from many other jurisdictions. There's a youth program called "Kid's Stage" that serves about 50,000 kids each year. One goal from the racial equity plan is to improve access for jobs for people of color in the arts. Another goal is to provide paid internships.

Community stakeholder questions:

- What steps can 4Culture take to make its funding processes and outcomes more racially and geographically equitable?
- Other issues and opportunities?

Synopsis of discussion:

- Councilmember Lambert provides feedback to the larger group:
 - Appreciates Brian and is glad he was hired as the new 4Culture Executive Director.
 - Echoes the idea that 4Culture could be a clearing house for data in a way that could support smaller organizations in the rural and unincorporated areas.
 - Interested in the idea of 4Culture providing technical assistance to smaller organizations.
 - Echoes the importance of the Barn Again program to the rural area and the need to bring that program to scale.
 - States that there needs to be more cultural programs and institutions in the rural areas.
 - Talks about the challenges and benefits of restoring Preston park/Preston mill which is slated to open in the fall of 2019.
 - Process for putting art into controversial buildings could be improved.
- Ms. Meisner talks about the ILA model her program uses with 23 cities (almost 24!) so that local landmarks commissioners serve on the county-wide commission which allows for better alignment and coordination regionally.
- Mr. Valenzuela talks about the equity challenges and lack of access to resources in the unincorporated areas of the county.
- Mr. Carter talks about the cultural health study and the challenge of building relationships with groups and advocates of the unincorporated areas to better understand how access to arts and culture can be improved in the unincorporated areas.
- Ms. Myers suggests looking into the 501C-3s in the unincorporated areas as a starting place for engaging folks who live in the unincorporated areas.
- Ms. Halberstadt suggests tapping into already funded organizations throughout the county to advise on specific regional needs.
- Mr. Cawaling talks about schools as a resource to tapping into what arts and culture are available in these areas.
- Councilmember Lambert reiterates the need to create more cultural spaces in the rural areas. Utilizing churches as cultural spaces. Bringing events and experiences from organizations located in Seattle out to the rural areas. Hosting a booth at a local parade to talk about the work your organization does.
- Ms. Dylla talks about access to arts on the Eastside. Her organization is working to be a resource for arts throughout the Eastside.
- Ms. Myers talks about the value of spaces like Third Place Commons as cultural spaces. Asks group about what nonprofits exist in the rural area. The answer is not many at all.
- Discussion ensues about the importance of cultural spaces for youth as a way to combat youth/teen suicide and other mental health issues.

- Mr. Krebs talks a little bit further about the value of supporting arts in religious institutions: Hindu, Cambodian religious institutions for example. Encourages 4Culture and King County to embrace alternative forms of funding apart from the 501C-3 model.

Task Force Meeting #7

Thursday, March 14, 2019: 6:00pm-8:30pm, Seattle, Chinook Building

- Janet Brown welcomed group and asked Task Force Members to introduce themselves.
- Janet Brown thanks Calli Knighton for her outstanding work in coordinating meeting logistics and communicating with the Task Force.
- Dwight Gee made a motion to approve minutes from March 9, 2019. Julianna
- Members reviewed the draft report to King County Council and made recommendations for change. New draft for final approval submitted to the Task Force on Monday, March 18th. Task Force members communicate any changes by Friday, March 22. Final report delivered to the Executive's office on March 29.

Julie Ziegler, Director, Humanities Washington: (report submitted in writing, March 15, 2019)
Humanities Washington's mission is to create spaces for people to explore different perspectives, gain context on current issues, and help bridge divides across communities. We operate from the premise that participation of diverse voices is (1) fundamental to program quality, (2) promotes broad access and engagement, and (3) drives our organization's long-term health and relevance.

Humanities Washington works with scholars from a range of backgrounds to serve a variety of audiences (migrant farmworkers to seniors) from rural to urban areas. All programs are free or very low cost. We partner with more than 300 organizations per year, all with varying degrees of familiarity with diversity, equity and inclusion, but all of whom are committed to responding to community needs.

A key component of HW's 2019-2022 strategic plan is continuing to diversify our program audience from a cultural, age and geographic perspective. Without a range of voices at the table in leadership and in our programs, we cannot realize our mission of broadening perspectives and bridging divides within communities. There are three main areas in which we see our work on equity and inclusion continuing to evolve and unfold.

- First, within our **board and staff**, our DEI task force is working on a DEI statement, and we are working on an organization-wide analysis of policies and procedures through an equity lens. Continue recruitment of diverse voices in leadership and on staff – culturally and geographically – is a top priority.
- Our **programs** are perhaps more advanced in terms of equity and inclusion – we work hard to engage a variety of voices on our speaker's bureau and family reading programs, Think & Drinks, and exhibits programs. Audiences are further diversifying from a traditional profile of generally upper-middle class, aged 50+, white women.

- Finally, working with our **partners** relative to DEI is perhaps the most long-term endeavor. Our partners range in size from all-volunteer orgs to established organizations, and hail from the least-populated unincorporated areas in the state to urban Seattle.

(End of Task Force Meeting Presentations and Discussion)

Brief History of Arts Grantmaking

It is generally accepted among philanthropic experts that the “arts grant” was originally designed 61 years ago by the Ford Foundation. The purpose of these grants was to increase professionalism of the arts sector. Grant criteria required local organizations to raise three to four times the amount of the Ford grant. This encouraged organizations to enroll boards of directors with access to wealth. This formula of matching grants was adopted by the National Endowment for the Arts (NEA) when it initiated a national grants program in the late 60s. This produced the growth of white European-based artforms with access to community leaders and businesses and governments, many who felt the growth of institutionalized culture in their community was a source of pride. These organizations were predominantly orchestras, ballet, opera companies and museums. Almost at its inception, the NEA also created a State and Regional Partnership program to support the arts in every state by providing funds that would be matched by state legislatures, creating state arts agencies in 50 states and American territories. In the early 80s, the NEA created the Local Arts Agency program, which supported city and county art commissions and designated nonprofits. From the federal to state to local level, the grant model was matching funds, used as an incentive to raise public dollars. Most public agencies followed this granting model which encouraged local fundraising and community involvement.

Formula funding became the simplest means for state and city/county agencies (and other funders) to administer their grant funds. Under this practice, those with largest budgets receive the largest grants after meeting the programming and grant criteria goals. This practice consistently left out organizations who had little access to community leaders or there was little wealth within their own communities. The result has caused a disparity on all levels (artistic programming, facilities and administration expertise) for People of Color/Native (POC/N) communities, organizations and artists. For example, the largest regional theatre company in the country (traditionally funded throughout the years) has a budget of \$35-40 million per year. The largest African American theatre company, which is located in New York City, has a budget of \$4 million.

The history of racism in the United States also played out in the arts world with POC/N artists and organizations, historically having difficulty being recognized by academics, critics, patrons and arts leadership.

4Culture is doing exceptional work in having honest discussions and intentional analysis of equity and social justice issues with staff, board, committees and grantees. As the national arts and culture grantmaking community seeks to analyze practice through a racial equity and social justice lens, the challenge is where and how to begin. This will be an extremely slow and complicated process. We are attempting to change a culture that has been normalized for 60 years. There may be push back from those who have traditionally received consistently higher funding. It is important to state that 4Culture is in a leadership role nationally on this issue and has the right spirit, intentionality, people, partners and community support to make a real difference over the next ten years and beyond.

4Culture Organizational Background Information and Operations

(From the 4Culture King County Task Force Briefing Book - Introduction)

Overview/Mission

4Culture operates as a Public Development Authority, which is a public entity created by cities and counties to provide public services with the agility and flexibility of the private sector; to provide services a government agency cannot or does not want to provide; and to administer federal and state funds.

Organizational History

The King County Arts Commission was created in 1967 to ensure access to “all of the arts, for all of the people in all of King County.” At the time, the arts were concentrated only in Seattle and the commission’s goal was to bring arts to suburban and rural communities. In 1973, King County passed an ordinance to set aside 1% of its own construction budgets to create money to support public art in its buildings, creating the first Public Art program in the state, and one of the first in the nation.

In 1978, the Arts Commission hired its first “Museum Advisor,” to provide technical assistance and nurture local history museums. That work evolved into a Heritage Program. In 1980, King County established a Historic Preservation Program, and many suburban cities signed agreements with the County to provide their preservation services.

The County brought together Arts, Heritage and Public Art services in the Office of Cultural Resources (OCR). New revenue from the Kingdome Stadium tax provided increased grants and the OCR continued until 2001, when the County faced significant budget cuts.

All County General Funds that supported several funding programs and administrative expenses were suddenly eliminated. With the belief that a PDA could stretch dedicated public funds further and get access to other revenues more effectively than a government agency, the OCR staff proposed to the King County Executive and Council that it transition to a PDA. The County Executive agreed to the proposal in June of 2001 and gave OCR eighteen months to work out a transition plan. The Ordinance approving the establishment of the Cultural Development Authority of King County became effective January 1, 2003.

When King County spun off the OCR, the agency established a preservation funding and advocacy program to support and promote the value of historic structures. The four programs of 4Culture were in place.

Governing Legislation

Washington State code establishing Public Corps and Public Development Authorities

- RCW 35.21.730 Public corporations – Power of cities, town and counties
<http://app.leg.wa.gov/rcw/default.aspx?cite=35.21.730>
- RCW Chapter 43.167 – Community preservation and development authorities
<http://app.leg.wa.gov/RCW/default.aspx?cite=43.167>

King County code establishing 4Culture and its funding sources

- 2.46 Public Art Program
https://aqua.kingcounty.gov/council/clerk/code/05_Title_2.htm#_Toc5016115459

- 2.48 Cultural Programs
https://aqua.kingcounty.gov/council/clerk/code/05_Title_2.htm#_Toc501611460
- 2.49 Cultural Development Authority of King County
https://aqua.kingcounty.gov/council/clerk/code/05_Title_2.htm#_Toc501611461
- 4.40 Financing Art in County Construction Projects
https://aqua.kingcounty.gov/council/clerk/code/07_Title_4.htm#_Toc412720792

4Culture Core Values

- We highly value innovation and creativity by our constituent communities, our Staff, Board and Advisory Committees.
- We believe that bold risk taking as well as fiscal responsibility are important in serving our mission.
- We believe that our best work grows out of the complementary skills, knowledge and commitment of Staff, Board and Advisory Committees.
- We seek to be responsive and flexible to changing needs and unexpected issues in the cultural community.
- We are dedicated to being leaders in each of our program fields and as an organization.
- We value and seek representation of a broad range of voices from the geographic and diverse ethnic communities and the fields we serve.
- We seek to cultivate and encourage mutually respectful dialogue in non-hierarchical settings.
- We support a decentralized internal structure based on independent work that is driven by overarching values and mission.
- We hire excellent Staff and place our trust in their abilities.
- We believe that decision making should be a transparent process involving the voices of peers from each discipline we serve.
- We are open to change in how we do things.
- We seek to face future challenges through effective planning infused with these values.

Please note: 4Culture's staff and board are undergoing a year-long series of training, conversation, and study around internal equity practices and their application to all our work. The above values will be revised over the next 3-5 months to better reflect the organization's commitment to diversity, equity, inclusion and accessibility.

4Culture Internal Operations

(From the 4Culture King County Task Force Briefing Book -Operations)

4Culture is considered a public agency, subject to public disclosure requirements, and has an independent ruling from the IRS assigning it as a component part of the King County government. 4Culture is an independent employer member of PERS (Public Employee Retirement System) and PEBB (Public Employee Benefits Board).

In March of 2018, the King County Council amended the Charter of 4Culture, the Cultural Development Authority of King County, in Ordinance #2018-0086. Language regarding the composition of the board and advisory committees is now as follows:

Board of Directors – Article V

Board of Directors and Corporate Officers

Section 5.1. Powers

The affairs of the Authority shall be governed by the Board of Directors. All corporate powers of the Authority shall be exercised by or under the authority of the Board of Directors, except those reserved for the County Council. The business property and affairs of the Authority shall be managed under the direction of the Board except as may be otherwise provided for by law or in this Charter.

Section 5.2. Composition of the Board

- A. The Board shall be composed of fifteen (15) Directors and five ex officio members as specified below. The Board Director positions shall be designated by position numbers 1 through 15. (9 members are assigned to individual council districts and can be directly appointed by the King County council members for that district; 5 members shall be appointed by the King County Exec. There is an identified nominating committee for board members.
- B. Directors shall have a demonstrated commitment to and knowledge of cultural resources, shall be active and experienced in community and civic issues and concerns, and shall have the ability to evaluate the needs of cultural constituencies in the region as a whole. Directors shall represent a range of talents, experience, backgrounds, and viewpoints and shall be sought from a range of: professional artists; arts administrators; architects; landscape architects; administrators, professionals and specialists in heritage and historic preservation; administrators, professionals and specialists in cultural education; urban planners and designers; attorneys; community arts and heritage activists; business professionals; and the community at large. Directors shall be residents of King County and shall be chosen to reflect the geographic and cultural diversity of the County. Of the Board Positions appointed by the Executive, at least one Director shall have expertise in the arts, at least one Director shall have expertise in public art, at least one Director shall have expertise in historic preservation, and at least one Director shall be from the business community. No more than six Directors from any one municipality shall serve on the Board at the same time.

Advisory Committees – Article VII

Committees, Advisory Committees, Juries and Selection Panels

Section 7.4. Cultural Advisory Committees

- A. It is the policy and intention of the Board to ensure that citizen oversight, commitment to excellence and innovation, and the highest professional standards of the field are maintained in all programs, projects and activities undertaken by the Authority by establishing standing Cultural Advisory Committees.

- B. There shall be an Arts Advisory Committee, Heritage Advisory Committee, Historic Preservation Advisory Committee, and a Public Art Advisory Committee composed of experts from the Board and the public who shall be chosen to reflect the geographic and cultural diversity of the County. (Advisory committees have between 5 and 7 members. The Board appoints one Director to serve on each of the Advisory Committees. Public members are nominated by the Executive Director following consultation with Authority staff, art, heritage, historic preservation, and cultural education agencies and commissions, cultural, professional and civic organizations and the Authority Board, and are approved by the 4Culture Board.)

Section 7.6. Juries and Selection Panels

The Authority shall utilize peer review juries and selection panels comprised of independent professionals and citizen representatives, not including Directors, corporate officers or Authority staff, to review and evaluate applications for Cultural Programs funding, within guidelines established by the Board or required by law and recommend funding awards. Juries and selection panels may be empaneled in accordance with guidelines established by the Board.

Staff

4Culture currently has staff equivalent to 27 FTE (24 FTE, with 2 current vacancies, one PT, plus one temp). Staff support the following departments:

- Administration
- Communications
- IT/Web services
- Funding Programs:
 - General, Arts, Heritage, Preservation
- Public Art: 1% for Art, Collections Stewardship

4Culture Board of Directors and Advisory Committee Members

Board of Directors

Greg Beams, District 6
Jeanne Burbidge, District 7
Stephen Elliott, District 6
Felicia Gonzalez, District 2
Kristin Haugen, District 4
Tom Ikeda, District 2
Peter Kwon, District 5
Chris Moore, District 6
Ana Pinto da Silva, District 2
Mitch Shepherd, District 9
Heather Trescases, District 9
Tracy Wickersham, District 8

Shari Winstead, District 1

4Culture Arts Advisory Committee

Gabriela Denise Frank, District 8

Bernie Griffin, District 4

Joshua Heim, District 3

A. C. Petersen, District 6

Eben Pobee, District 1

Danielle Villegas, District 1

Sharon Winstead, District 1

4Culture Heritage Advisory Committee

Cassie Chinn, District 2

Phyllis A. Grant, District 8

Seth Margolis, District 8

Nancy Salguero McKay, District 7

Eric Nelson, District 4

Ruth Pickering, District 3

Heron Scott, District 4

Heather Trescases, District 9

4Culture Historic Preservation Committee

Tony Azzola, District 7

Nathaniel Howe, District 4

Claudia Kiyama, District 4

Erica Maniez, District 1

Chris Moore, District 6

Cary Westerbeck, District 1

Eugenia Woo, District 2

4Culture Public Art Advisory Committee

Lesley Bain, District 6

Saul Becker, District 5

Leo Saul Berk, District 2

Kamari Bright, District 1

Michelle de la Vega, District 8

Janet Galore, District 4

Maria Lau Hui, District 6

Keith McPeters, District 4

Tracey Wickersham, District 8

Arts, Heritage and Preservation Grants Management

Most 4Culture grants are made through annual competitive program cycles. Organizations, local agencies and individuals discover one or more opportunities that fit their needs and learn about the grants by searching the internet, talking with friends or with staff, then reviewing Guidelines and online information. They can attend in-person workshops, ask to have draft materials

reviewed and can work individually with the program staff in charge of that grant. (Through Community Outreach, 4Culture also has strategies to find new applicants as listed below.)

- The annual grant cycles generally happen in the first part of the year, with deadlines in February-May. Information and applications are all available on the 4Culture website.
- Applications are evaluations by peer panels. Each panel consists of people involved in the arts, heritage, preservation or public art field, who can offer differing expertise, racial and geographic perspectives.
- Panels review applications for 2-4 weeks, and then convene in person to discuss that program cycle's proposals and award funds by consensus. 4Culture differs from many other public funders, who do not use peer panels, or who have panels rank applications but award funds internally.
- The work and decisions of peer panels reflects 4Culture's core values. Panel decisions are considered final and very seldom modified. The appropriate 4Culture Advisory Committee focuses their review on the panel process, and discusses that cycle's applications, trends and concerns with the program staff. Once they are satisfied, they recommend approval to the 4Culture Board of Directors.
- Applicants can ask to have a panel's decision overturned on appeal. All appeals are reviewed by the Executive Director, whose decision is final.
- 4Culture award recipients are able to manage all phases of the grant process by computer or from mobile devices. The application process, contract implementation and payment requests are controlled by the applicant using a customized online platform and database system.
- Notable exceptions to the annual competitive programs are 4Culture's Emergency/Unforeseen Facilities grants, Open 4Culture entry grants for applicants new to 4Culture, and the Community 4Culture initiative.

Regional Community Outreach

As the King County Cultural Services Agency, 4Culture has a role far beyond that of funder. Providing technical assistance, guidance to the field regarding best practices, convening groups to address topics of concern, and responding to the current events or threats that affect the cultural community is a vital part of the agency's legacy. Some examples of this work:

Creating and Facilitating Network Groups

1. 4Culture supports and helps facilitate the South King County Cultural Coalition, the Association of King County Heritage Organizations, and the Marketing the Arts Taskforce.
2. Providing leadership and funding for research about arts and culture issues.
3. 4Culture has been a key partner in ArtsFund's Economic Impact and Social Impact of the Arts studies, The Western States Arts Federation's (WESTAF) Creative Economy research and Americans for the Arts data and policy studies. The Helicon Research on Cultural Organizations Capitalization in 2015 and the 4Culture two-year capacity building initiative for heritage organizations in partnership with the American Association for State and Local History are also recent examples of field work.
4. Technical assistance in King County communities and beyond.

5. Hello 4Culture sends staff out to suburban/rural locations each quarter to spend half a day doing drop-in conversations, provide guidance, talk about issues of concern with constituents in that community.
6. Public Art Boot Camps provide day-long learning sessions for artists who want to build skills necessary to work with public construction.
7. Staff regularly present to graduate students at the Seattle University's Masters in Arts Management, and the UW Museology programs.
8. Staff participate and present technical information about funding best practices and cultural program development at local grant writing conferences and roundtables (Puget Sound Grantwriters Forum), regional and statewide conferences (WA Museum Association) and at national conferences (Grantmakers in the Arts, AASLH Field Services, National Association of African American Museums.)
9. 4Culture preservation program staff convene the Beyond Integrity working group of preservation professionals who aim to engage local decision makers, such as historic preservation boards and commissions, on issues of equity and to foster a stronger voice for members of underrepresented or marginalized communities in historic preservation processes.

4Culture Racial Equity Training

In late 2016, 4Culture staff decided to undertake an initiative to examine social justice and equity practices within the agency across all operations, internally and externally. A summary of the group's evolution and activities is as follows:

November 2016

All staff were invited to a meeting to discuss social justice and equity at 4Culture, recognizing that initiatives and conversations at 4Culture related to equity tend to be focused on a special program or issue. Social Justice + 4Culture was conceived as an ongoing conversation where all are welcome. The long-term goal is to create a practice that supports and informs all our equity work. The first meeting included a brainstorming session to generate ideas for making 4Culture a more equitable organization. One of the main outcomes of initial meetings was consensus on the need for training that would provide a tool kit, confidence, and a baseline to work from the same level of understanding.

January 2017

A memo was drafted with Social Justice + 4Culture to propose a framework for the group's efforts, identifying steps as:

1. Development of agreements
2. Belief statement
3. Year-long trainings
4. Agency-wide review and revision of mission, vision and values
5. Equity statement (if determined necessary as a stand-alone from mission, vision and values.)

February 2017

A training committee was formed to develop a process to select and engage consultants to manage one year of training and facilitation for all staff, board and advisory committees. Social Justice + 4Culture developed group agreements and began work on statement of belief.

April 2017

Statement of belief was finalized by the full Social Justice + 4Culture group.

May 2017

Proposals were due from training consultants. Term of service was defined as July 2017-October 2018, and focused on orientation and organizational assessment, customized curriculum framework, implementation of 12-months of sequenced programming, evaluation of training process and outcomes, and recommendations for further deepening organizational commitments to racial equity. \$20,000 was budgeted for consultants and \$15,000 for professional fees and travel expenses for supplemental trainers, lecturers, and other specialists.

July 2017

Norma Timbang and Scott Winn were selected to provide assessment and training.

September 2017

Timbang and Winn invited all staff to complete an online survey utilizing “Transforming Organizational Culture Assessment Tool.” 23 of 28 staff responded.

October 2017

Two-day introductory racial equity training for all staff was conducted by Timbang and Winn.

December 2017

Timbang and Winn issues Racial Equity Assessment and Recommendations, based on online survey as well as discussions in training sessions. A Racial Equity Training Team (RETT) formed to follow up on recommendations and plan training sessions and activities with consultants for the remainder of their engagement. Staff directed RETT to report back to them for input at the Social Justice + 4Culture meetings which are open to all staff. The purpose of implementing this structure and process is to embed Racial Equity leadership and practices throughout the organization. A primary outcome for the end of the year engagement is to create a Racial Equity plan and have it in place before the consultants leave.

January 2018

RETT conducted a prioritization exercise to organize recommendations by quarter. Implicit bias training was identified as highest priority and scheduled for February-March 2018.

February-March 2018

Two sessions of implicit bias training were offered for all staff, conducted by Timbang and Winn. RETT continued to discuss implementation of racial equity training plan.

April 2018

Training priorities were identified for summer, including a group visit to MOHAI “Seattle on the Spot” exhibit, racial equity toolkit training, a retreat for when the new Executive Director is hired and a phase of training for 4Culture Board and Advisory Committees. The completion of all these trainings will depend on available budget.

May 2018

RETT revised the implementation plan based on goals, actions and steps proposed with milestone dates and staff assignments to be determined. RETT also held a working meeting to task out the implementation plan. They created small teams to take on each goal.

Summer 2018

Actions teams worked on goals and tasks outlined in the implementation plan, planned fall trainings, and strategized for the upcoming end of year 1 of racial equity training.

Fall-Winter 2018

A series of trainings was planned to close out 2018: Racial Equity 101 for 4Culture Board and Advisory Committees, Racial Equity Toolkit process with staff, and Mission/Vision workshops through a racial equity lens with staff, Board and Advisory Committees. These were supplemented with a variety of smaller scale, staff-led sessions, including an Indigenous Allies workshop, share-outs on date collection and gender equity, and an ongoing reading group.

Diversity, Equity, Access and Inclusion (4Culture Statement)

“We define equity as a system in which everyone has access to what they need to be successful – it recognizes and celebrates our differences. An essential start to our equity work is recognizing that many communities have been excluded from the cultural field at large and underserved by our programs.”

“We are actively engaging in Diversity, Equity, Access and Inclusion (DEAI) as a lens and a guiding light for both our internal work and our funding and programmatic work in the field. We feel strongly that equity should be woven into the fabric of our organization, and that those who have been historically excluded from the cultural narrative of King County should be centered.”

(End of 4Culture Introduction, History and Internal Operations section from the 4Culture King County Task Force Briefing Book)

Comparable Organizations

The following organizations were selected to make comparisons with 4Culture programs and funding as it pertains to People of Color/Native (POC/N) organizations, small-midsized organizations and communities outside urban centers. These organizations were selected for their similarity to 4Culture in some way. Due to the unique structure of 4Culture, there were no grantmaking organizations that compare exactly with 4Culture.

History Colorado-Colorado Historical Fund: a state agency that provides grants for historic preservation throughout the state of Colorado and funded through a state gaming tax.

Arts and Science Council of Charlotte/Mecklenburg County, North Carolina: a nonprofit organization that provides grants for history, science and the arts funded by county and city government as well as private funds. The Council initially incorporated many years ago as a “united arts fund” similar to ArtsFund in Seattle. Like 4Culture, it provides grants and services to highly sophisticated organizations in Charlotte and smaller organizations in outlying communities in the county.

Los Angeles County Arts Commission: LA County Arts Commission serves Los Angeles County, made up of 88 cities including the City of Los Angeles. The agency funds arts organizations and artists with funding from the County. Like Seattle, the City of Los Angeles has a city agency that funds arts organizations and artists. Several cities within the county have local arts agencies, either as part of city governments or as nonprofit organizations; most also provide grants in their communities.

Oregon Heritage Commission: A state agency that provides grants and programs for heritage in the state of Oregon.

	History Colorado - Colorado Historical Fund	Arts and Science Council of Charlotte/Mecklenburg County	Los Angeles County Arts Commission	Oregon Heritage Commission	4Culture
Funding Areas	Historic preservation	Art, history and science	Arts	History (heritage)	Arts, heritage, preservation, public art
Annual Total Grantmaking Budget (most recent or current year)	\$8.5 million (Gaming tax funding)	\$9.2 million	\$6.43 million	\$750,000 annually	\$7 million
Total Tax Dollars Included	\$8.5 million	\$2.5 million	\$6.43 million	\$750,000 (\$500,000 from federal and \$145,000 from state)	\$5mil lodging tax, \$2mil from King County 1% for art program.
Private Dollars Included	None	\$6.7 million (includes \$1.6 million from endowment)	Zero dollars	\$60,000 single private donor	Occasional private foundation donations average \$50K per year
Staff Size	14 direct staff and 3 at History Colorado who support programs	39 FTE	35 FTE	22 which includes state historic preservation office	29 FTE
Grant programs specifically assisting organizations or artists/others of color	No specific grant programs. General overall review for diversity & statewide support	No specific grant programs	No specific grant programs only for culturally rooted organizations. No grants to individuals	None specifically. It is a priority in two grant programs.	Community 4Culture. Criteria for all funding programs rewards "underserved communities"
Percentage of grant dollars reflected in that program	Zero	Zero	Zero	N/A	5% (Community 4Culture)

	History Colorado - Colorado Historical Fund	Arts and Science Council of Charlotte/Mecklenburg County	Los Angeles County Arts Commission	Oregon Heritage Commission	4Culture
Grant programs specifically assisting rural or small organizations	None specific. Part of our overall review criteria for diversity and statewide support	3 programs: operating support for orgs w/budgets under \$300,000; project support for those not receiving operating support; Data collection fee for service for geographic areas with least documented connection to operating support groups.	No specific grant programs for rural or small groups. However, majority of our grantees are small or mid-sized.	None specifically. It is a priority in two grant programs.	None specific. 15 grant programs plus initiatives annually target different types of support for orgs and individuals. Majority of our grantees are small organizations and individuals. See statistics.
Percentage of grant dollars reflected in that program	Zero	\$1.3 million	Small budget (under \$200,000): 115 grants-\$1.2 million (28%) Midsized (\$200,000-\$1,000,000): 66 grant-\$1.523,400 (34%) Midsized (\$1,000,000-\$15,000,000): 32 grants, \$1,369,300 (30%) Large: (Over \$15,000,000) 3 grants \$362,300 (8%)	N/A	2018 grant programs: Small orgs under \$200K: 434 grants - \$1,834,185 (44%); Midsized (\$200K - \$1 M):131 grants -\$819,982 (20%); Midsized (\$1M - \$15M): 102 grants - \$1,143,986 (27%); Large: (Over \$15M): 14 grants - \$384,800 (9%)
Beyond grant programs, does your organization provide specific programs to assist Asian, LatinX, African, Arab and Native Americans	N/A	No	ALAANA populations are eligible to apply for all our professional development programs including scholarships for training, certification, and conferences.	Mentorcorps program, statewide cooperative effort focused on the collections of library, museum, and archival organizations.	Community For Culture \$700K direct grants and tech assistance; artists-up funding/coaching indiv artists; Beyond Integrity Preservation initiative; Hello Outreach Program
Beyond grant programs, does your organization provide specific assistance to small, isolated or rural organizations.	N/A	Yes, we provide a wide variety of workshops and training programs to build capacity of organizations and individuals artists at all levels of skill.	Professional development programs are geared towards organizations with budgets under \$15 million and the largest beneficiaries are small and mid-sized groups	Mentorcorps program.	Workshops, Specific investment in barns; in facility investments; Heritage rural internship program

Consultant Observations

As a public development authority that distributes tax dollars in the areas of arts, heritage and preservation, 4Culture is unique in the country. The following are observations by Janet Brown based on research of 4Culture's procedures and operations, and discussions with task force and community members, and the consultant's knowledge of public funders nationally:

1. Throughout the Task Force discussions and community listening sessions, there was overwhelming appreciation for 4Culture's past and current investment in arts, heritage and preservation.
2. 4Culture has an underlying philosophy of accessibility that is recognizable in its actions. Unlike many funders, it is intentional, through staff action and board and committee directions, in serving the complex diversity of King County. 4Culture is to be commended for its creation of the Social Justice + 4Culture group and the Racial Equity Training Team (RETT) within the organization and its intentionality to train staff, board and advisory committees on the results of systemic racism. This is not the norm amongst public agencies throughout the country.
3. 4Culture is governed by a board of directors and advisory committees that represent the community it serves. The staff is professional, experienced and committed.
4. The organization follows all best practices in public grantmaking, i.e. peer panels that represent constituents that make recommendations to the board of directors for final approval with professional staff providing technical assistance to any applicant. (Best practices espoused by the National Endowment for the Arts, The National Assembly of State Arts Agencies, Grantmakers in the Arts.)
5. 4Culture is amongst a handful of public agencies intentionally doing work, both internally and externally, that supports a path towards racial equity. Staff trainings and subcommittees are focusing directly on equity and social justice. In 2016, Grantmakers in the Arts surveyed its 320 institutional funders on intentional programming that promotes racial equity and supports understanding of systemic racism. Six percent were found to have some kind of programming that provided funding specifically for POC/N organizations and supported a path towards equity. This was a disappointing result given the overwhelming interest by GIA members for several years. The challenge is great to move from theory to practice to outcomes in assisting groups who have traditionally been left out of the funding pipeline. 4Culture's work is in sync with other funders around the country attempting to make the future better than the past. 4Culture is also in partnership with the County's equity and social justice office, which is a great asset in this work.
6. 4Culture's board and staff are committed to providing wide-support throughout King County and are extremely cognizant of the cultural eco-system of King County and their role as a public funder in that eco-system. 4Culture is currently making site visits to 39 communities and unincorporated areas. This is commendable.
7. 4Culture has one of the best websites of any grantmaker in America, particularly public agency grantmakers. It is extremely user-friendly, clear, accessible and transparent. They are to be lauded for their intentionality in this area.

General Recommendations

1. Currently, the King County charter does not include language indicating the importance of culture, heritage, preservation or the arts. Considering the County's long history of support

in these areas plus current practice, it is recommended that the current review commission offer an amendment to include such language.

2. King County's equity and social justice strategic plan does not address heritage, preservation or the arts. King County's Office of Equity and Social Justice and 4Culture should continue to explore and even expand areas for collaboration. King County's determinants of equity, as stated in the Equity and Social Justice ordinance from 2010, should include the importance of the arts, heritage and preservation for the well-being of our population.
3. 4Culture should continue and expand its data collection in the areas of racial equity, social justice and geographic equity; this includes mapping of POC/N organizations, geographic locations of grants and support and demographics of audiences, artists and staffs.

Racial Equity Recommendations

1. Develop specific definitions and goals for 4Culture that prioritize investments to achieve racial equity. This may help to lessen ambiguity by grantees and to guide decisions by staff, advisory committees and the board.
2. 4Culture has begun collecting demographic data from grantees and should continue this.
3. People of Color/Native (POC/N) cohort capacity building and networking
4Culture could provide specific programs that network POC/N individuals and organizations to create a supportive community for POC/N groups and individuals.
 - a. Develop a pilot project of established POC/N organizations that would do a deep assessment of their challenges and successes and that would network leaders. Provide resources for an assessment of their business models; financial sustainability and programming goals. Agenda should be co-hort led with a focus on how 4Culture supports these organizations so that they can equitably compete in the wider funding eco-system in the future. This idea was first created by a group of funders in Minneapolis/St. Paul working with a cohort of five POC/N theatre companies.
 - b. Create a cohort for individual POC/N administrators and artists to connect them with each other and to share ideas and concepts of how to build a stronger network on POC/N leaders both working in POC/N organizations and working in non POC/N arts, heritage and preservation organizations. Their input in programming their own curriculum would be critical.
 - c. Be diligent that diversity and inclusion project grants to primarily Northern European white major institutions have partnerships with POC/N leaders and benefit POC/N communities on an equitable level of funding and programming. This should be clearly stated in policy and grant criteria.
 - d. Assess how POC/N organizations can participate in a long-term cohort program that supports growth and could lead to expanded participation in the facilities grant program. (This could be connected to the pilot project above.) Concurrently, explore changes to the facilities grant program itself to increase investments among POC/N communities.
 - e. Encourage all grantees to engage in systemic racism training for staff and boards. This is particularly important for predominantly white led and governed organizations. Encourage organizations to audit their programs and policies in terms of practice and language that prohibits real inclusion.

- f. The following are programs that 4Culture might look at that specifically address racial equity and/or grantmaking inequality.
 - i. Los Angeles County Arts Commission – changed their funding formula to cap funding to their largest organizations, providing more funding for small and mid-sized organizations. Note: take into consideration that LA’s funding eco-system is different from Seattle’s. This should be done carefully and over-time.
 - ii. The San Francisco Arts Commission (an agency of city government) has long had a cultural equity program and a commitment with intentional programs to provide funding to underserved groups.
<https://www.sfartscommission.org/sites/default/files/18CEI%20-%20guidelines.pdf>
 - iii. The New York Community Trust (New York City’s community foundation) has focused on racial equity for the past several years. With a funding partnership with the Doris Duke Charitable Foundation, they have done an assessment of POC/N organizations and are moving forward with new programs.
 - iv. <https://www.nycommunitytrust.org/newsroom/to-be-brave-and-radical-in-arts-philanthropy/>

Social Justice Recommendations

The most successful programs have supported individual artists who have a passion for social justice work or institutions who have a mission to present the history of People of Color/Native (POC/N) and other underserved communities in ways that are more honest than in the past.

4Culture may consider the following:

1. Developing a program to train and support individual artists and community activists in using the arts for social change. The most successful example, nationally, is the Community Arts Training Institute created by the Regional Arts Council (RAC) of St. Louis in 1997 and continuing today. RAC is a nonprofit that regrants government and private funds. The consultant who helped to create their curriculum is Bill Cleveland, who resides on Bainbridge Island. Mr. Cleveland has a long history of social justice and the arts work including the creation of the first California Arts in Prisons program. The impact of networking and training a cohort of artists and activists was exemplified during the Ferguson, MO uprising. Artists trained and networked in this program, without being directed, appeared on the streets of Ferguson to assist children and adults by providing positive expressions through the arts that relieved community fears and tension.
<https://racstl.org/art-community/community-arts-training-cat-institute/>
2. Providing special grants to heritage and preservation organizations that create programs that tell a more inclusive history of our region and that identify, preserve and appropriately interpret historic places associated with POC/N and other underserved communities. This should be clearly stated in policy and grant criteria.
3. Prioritizing awarding preservation grants to owners of landmark-designated properties are associated with the history of POC/N and other underrepresented communities.

4. Support programs that bring the arts to juvenile and adults correction facilities working with County justice officials.

Geographic Equity Recommendations

Like racial equity, geographic equity is complicated. Funders, with good intentions, have not always made the best decisions in this area. Small and mid-sized organizations in less populated cities or unincorporated areas are challenged by a lack of funding sources and in need of stable and consistent reliable funding. Corporate dollars are likely to go to larger organizations who also have access to other private and government funding. There is value in investing where there is need in less populated areas of King County and working with those residents with sensitivity.

King County is a cultural eco-system. For example, artists can more often make their living through art when organizations at various levels and sizes can access resources to pay them and pay for them. Several midsize cities in King County have their own symphony orchestras, made up of professional musicians who are fully compensated for both performance and rehearsals. A significant portion of these same musicians also perform with the Seattle Symphony and/or the Pacific Northwest Ballet Orchestra. These performers are thus able to achieve a level of compensation with their art alone.

4Culture has programs that provide support for small and mid-sized organizations. 4Culture's actions to visit 39 communities and unincorporated areas in King County and their ongoing Hello 4Culture program are important in diminishing those fears and build trust. The website, which is understandable and accessible, is another important tool to reach all areas of the county.

4Culture may consider the following:

1. Develop specific goals for 4Culture that prioritize expanded investments to achieve geographic inclusivity throughout the county.
2. 4Culture already funds several local arts agencies councils and city government arts offices outside of Seattle. 4Culture could help these groups build capacity for regranting to their local groups who may not want to or may not be ready to apply to 4Culture for funding. A cohort of leaders from the local arts councils or cities could be formed to focus on regrantmaking processes and best practices.
3. Seek out individuals and non-cultural organizations in unincorporated areas and small communities without established arts organizations to develop processes for communication and support. Organizations could include parks and recreation offices, churches, schools, senior centers, etc.

Conclusion

Outside assessors and an appointed task force of community members bring new ideas and good feedback to an organization. 4Culture's leadership understands what processes and programming are possible based on staffing, financial resources, public interest and approval by their board of directors. These recommendations are meant to inspire ideas and practice based on needs and issues discussed by the task force and community members. 4Culture leadership will weigh their value or practicality based on their wholistic knowledge of the county, priorities of the agency and the organization's human and financial resources.

4Culture is currently reviewing mission, goals, practices and have a committed staff looking for solutions in racial equity, social justice and geographic equity. It is important that the agency takes the time to do this correctly. It is recommended that 4Culture continue to lead and learn from other funders through its national association with Grantmakers in the Arts and other national associations. The entire arts, heritage and presentation funding eco-system is going through change. Not unlike America's awakening to the need for more honest and transparent discussions around race, oppression and white privilege, the arts community is doing the same. 4Culture and King County are already leaders in this changing landscape.

Addendum

- A. List of Task Force Members
- B. Janet Brown and Associates, LLC
- C. Minutes of task force meetings and community listening sessions
- D. Agenda for Community Listening Session and King County Theory of Change Definitions
- E. Promotional material for listening sessions with agendas
- F. Racial Equity in Arts Grantmaking presentation to Task Force by Janet Brown
- G. King County Equity and Social Justice presentation to Task Force by Matias Valenzuela

King County 4Culture Task Force
Report Addendum

Presented to King County Council

Pursuant to King County Ordinance 18684
April 2019

Prepared by Janet Brown, Janet Brown and Associates, LLC
King County Executive Office support by Calli Knight

ADDENDUM A: 4CultureTask Force Members

FIRST NAME	LAST NAME	AFFILIATION
Tera	Beach	Executive Director Spectrum Dance Theater
Ronda	Billerbeck	Cultural Programs Manager City of Kent
Jeanne	Burbidge	Federal Way Performing Arts Foundation Board, 4Culture Board
Carolyn	Busch	Chief of Staff King County Council
Brian J.	Carter	Executive Director 4Culture
Manny	Cawaling	Executive Director Washington State Cultural Alliance
Cassie	Chinn	Deputy Executive Director Wing Luke Museum
Kelly	Dylla	Executive Director Kirkland Arts Center
Lawrence	Ellis	Director of Parks and Recreation City of SeaTac
Dwight	Gee	Board Washington State Cultural Alliance
Scott	Gray	Enumclaw Expo and Events Association
Shannon Roach	Halberstadt	CEO Artist Trust
Mari	Horita	Past President & CEO ArtsFund
Janell	Johnson	Associate Development Director, Endowment/Planned Giving, Village Theatre
Kji	Kelly	Executive Director Historic Seattle
Josef	Krebs	Scandiuzzi Krebs
Tim	Lennon	Executive Director Langston
Marie	McCaffrey	Executive Director History Ink
Jennifer	Meisner	Historic Preservation Officer King County 4Culture Board Ex Officio
Dominica	Myers	Board President Shoreline-Lake Forest Park Arts Council Associate Director of Administration Seattle Opera

ADDENDUM A: 4CultureTask Force Members

Laura	Reynolds	VP, Education and Community Engagement Seattle Symphony
Julianna	Ross	Executive Director Sand Point Arts and Cultural Exchange
Latha	Sambamurti	Artistic Director Ananda Mela Arts Washington Commissioner
Matias	Valenzuela	Director King County Office of Equity and Social Justice
Sharon	Williams	Executive Director Central District Forum for Arts & Ideas
Julie	Ziegler	Director Humanities WA

Janet Brown and Associates, LLC

216 West Saint Andrews Drive, Sioux Falls, SD 57108

206-484-9004; janetbrown153@gmail.com

Janet Brown, principal of Janet Brown and Associates LLC, recently stepped down as president & CEO of Grantmakers in the Arts (GIA), a national association for private foundations and public agencies. Under Janet's leadership, GIA became nationally recognized for its bold racial equity in arts philanthropy work and its focus on the financial health of the nonprofit sector.

A nationally recognized keynote speaker, workshop leader and facilitator, Janet Brown specializes in governance and leadership, philanthropic practice, nonprofit management and sustainability, strategic planning, advocacy and racial equity in community engagement and services. Recent clients have included The Doris Duke Charitable Foundation, The National Endowment for the Arts State and Regional Partnership Program, The National Endowment for the Humanities, The Richmond (VA) Memorial Health Foundation, The National Organization for Arts in Health, the Oklahoma Arts Council and Oklahomans for the Arts. She has been a keynote speaker or workshop presenter for The American League of Symphony Orchestras, Americans for the Arts, Chorus America, The Association of Performing Arts Presenters among others.

Prior to GIA, Janet was chair of Performing and Visual Arts at Augustana University and taught Public Policy and the Arts at Goucher College, Baltimore, for 13 years (summers only) in the master's in arts administration program. She began her theatre career as an actress and manager in South Dakota and was co-owner of the Deadwood Production Company. She worked in development and management for the New York Shakespeare Festival (Public Theatre and on Broadway) in New York City, The American Conservatory Theatre, San Francisco and the Minneapolis Society of Fine Arts. She was company manager for the European tour of Ain't Misbehavin' and the assistant company manager for the NY Shakespeare Festival national tour of Pirates of Penzance.

A registered lobbyist for 15 years, Janet was executive director of South Dakotans for the Arts, a statewide advocacy, service and education organization. In this position, she traveled the region providing management and advocacy assistance to organizations and communities, managed a five-state conference, Art Beyond Boundaries for 13 years, and created the Prairie Arts Management Institute, held at Augustana University for six years, which drew arts administration participants from the mid-west and Canada.

She has served on the Americans for the Arts (AFTA) and the American Folklife Center at the Library of Congress boards of directors. She received the national Selina Roberts Ottum award for advocacy from AFTA, the South Dakota Governor's Award in the Arts and several other honors for her advocacy work. Janet has a Bachelor of Fine Arts in Theatre and a Master's in Public Administration.



King County

4Culture Task Force

November 26, 2018

Attendance:

Brian J, Carter, Sharon Williams, Janell Johnson, Joseph Krebs, Jeanne Burbidge, Tera Beach, Scott Gray, Jennifer Meisner, Dwight Gee, Ronda Billerbeck, Shannon Halberstadt, Mari Horita, Manny Cawaling, Patricia Cosgrove (via phone), Laura Reynolds, Marie McCaffrey, Julianna Ross, Latha Sambamurti, Carolyn Busch, Matias Valenzuela, Cassie Chinn

Staff attendance:

Janet Brown, Facilitator
Calli Knight, Executive Staff

Welcome and Introductions

Janet Brown welcomes task force members and facilitates introductions.

Equity and Social Justice in our Work

Matias Valenzuela presents and facilitates discussion about the County's equity and social justice work. Begins with background on county demographics both county-wide and organizationally. Outlines concepts such as targeted universalism, process equity, etc. Discusses the 'healthy stream' of equity. Poses questions about how the task force can outline opportunities to be pro-equity as they engage in the work.

Mr. Cawaling, Mr. Gee, Ms. Myers, Mr. Carter, Ms. Halberstadt, Ms. Sambamurti and Mr. Krebs offer responses including:

- Focusing on where communities live within the county and how geographic stereotyping can lead to an incomplete, potentially harmful conversation.
- The importance of having good data.
- The significance of naming and calling out race and racial justice as part of the task force conversation.
- Reaching out to and centering most impacted communities.

Janet Brown gives presentation on racial equity in arts philanthropy. Introduces concept that changing funding behaviors and norms can disrupt and uproot systems of injustice. Asserts that no equitable decisions can be made without prioritizing community input and the notion that communities must speak for themselves rather than be spoken for by funders and foundations.

Outlines key facts about race and structural inequity as grounding concepts for the work of the task force. Discusses how policies create racialized disparities and outcomes. Invites discussion from task force members.

4Culture Operations, Practices and Processes

Brian J. Carter takes question about 4Culture's governance and processes. Outlines how the council's ordinance has and hasn't impacted operations at 4Culture.

Mapping our Meetings

Janet facilitates conversation about future meeting dates and locations. Ms. Williams suggests dedicating time for the task force members to engage with each other about how they are prioritizing racial justice, equity and authentic engagement within their respective organizations. Task force agrees to explore community meetings in North, East, and South King County locations. Janet requests that task force members send ideas for future meeting locations to she and Calli so that they can work together to develop an outreach/engagement proposal.

Follow-up:

- Janet and Calli to work together to develop an outreach/engagement plan for remaining meetings
- Janet to send follow-up email with outreach proposal and next meeting date/location
- Ensure time at a future meeting for task force members to engage with one another about their individual expertise related to the task force goals

Handouts:

- ✓ 11.26 meeting agenda
- ✓ Matias Valenzuela's PowerPoint on the County's ESJ work
- ✓ Janet Brown's PowerPoint on Racial Equity in Arts Philanthropy
- ✓ The 'Healthy Stream' of Equity one-pager



King County

4Culture Task Force

January 10, 2019

Attendance:

Brian J, Carter, Deb Twersky, Kelly Dylla, Sharon Williams, Janell Johnson, Joseph Krebs, Jeanne Burbidge, Tera Beach, Tim Lennon, Scott Gray, Dwight Gee, Ronda Billerbeck, Shannon Halberstadt, Laura Reynolds, Julianna Ross, Carolyn Busch, Matias Valenzuela, Cassie Chinn

Staff attendance:

Janet Brown, Facilitator
Calli Knight, Executive Staff

Approval of 11.26 Minutes

Motion is introduced and seconded. Unanimous voice vote approves minutes.

Task Force Member Report-Outs

Cassie Chinn, Wing Luke Museum: Only museum nationwide that serves the entirety of the pan-Asian Pacific Islander American communities. Outlines core values of the organization and demographics served. Discusses how Wing Luke as an organization works within an equity and social justice space. Focus is on community building and capacity building. Uses an ongoing project with Burmese refugee community as an example.

Tera Beach, Spectrum Dance Theater: Founded in 1982 with different missions under two different artistic directors. Organization has three main components: professional contemporary dance company, school for dancers, and a community organization. Performances are provocative and meant to spark conversations. Each performance has a discussion/report-out afterwards. Entire executive leadership team made up of people of color and Dance Company is most diverse in the region.

Laura Reynolds, Seattle Symphony: 200 concerts every season. Organization is asking big questions: How does orchestra fit into this community, etc. Internally the organization has brought together a team to focus on equity, diversity and inclusion. Organization is reviewing processes for board recruitment and leadership positions. Organization is committed to ensuring performers on stage and orchestra members reflect all kinds of identities and experiences. Organization seeks to bring performances to underserved spaces.

Josef Krebs, Scanduzzi Krebs: Organization working to diversify clientele as well as staff.

Julianna Ross, Sand Point Arts and Cultural Exchange: 25 year old organization, but a small one. Challenges with neighborhood, politicians, developers, etc. in earlier years of the organization. In early 2000s, organization focused solely on preserving and maintaining cultural space through advocacy and partnerships. Organization now has a radio station and gallery in a physical space. Organization focused on outreach and understanding listenership. Organization focused on diversifying audiences and clientele they serve. Organization wants to be mindful of not perpetuating system racism as it grows and changes.

Dwight Gee, Cultural Access Washington (CAWA): Organization is about 15 years old with a goal of equitable access to arts and culture for everyone with a special focus on K-12 public school students. CAWA advocates for legislation and is working on giving more of an equity focus to the legislation. The legislation went to the ballot in King County in 2017 and narrowly lost but group is working to keep the work going. Organization is forming an equity and social justice task force to ensure programs that focus on racial and geographic equity. Organization is also working with community and sourcing survey responses to guide their work.

Tim Lennon, Langston: Relatively new organization. Organization is multidisciplinary and focused on cultivating black brilliance and building on the 40-year legacy of Langston Hughes center. Gentrification and displacement poses major challenges in serving the community, specifically the historically black community of the Central District. Organization is also focused on creating space for LGBTQ black populations, black elders, etc.

Sharon Williams, Central District Forum for Arts and Ideas: 25 year old organization specifically designed to serve the Central District community. Organization is resilient and teamed with national performance network focused on equity. Organization is small but growing and is focused on organizational sustainability. Organization is working to support artists as creative entrepreneurs.

Domenica Myers, Seattle Opera: Organization working to strengthen racial equity and social impact initiatives by forming a team that focuses directly on planning and taking action on different initiatives. Organization is asking questions: what does our organization look like through an equity and social justice lens, etc. Organization is looking at what steps need to be taken to become an anti-racist organization through establishing qualitative and quantitative measurements.

Mr. Lennon recommends focusing on fully funding smaller, PoC-lead organizations who have been doing the work of equity and social justice rather than large, mainly white organizations who have historically been unwilling to do the work and have been funded anyway.

Strategies toward More Racial and Geographic Equity:

Racial equity challenges:

- Past funding history
- Winning and losing in large and small organizations
- Limited resources

- Diversity and inclusion in white organizations
- Equity in funding for POC/N arts organizations
- Emotional labor from POC/N orgs and workers expected
- Capacity building
- Lack of technical assistance for smaller orgs

What steps can 4Culture take to make processes and outcomes more racially and geographically equitable?

- If CAWA passes, there will be an opportunity to address past inequity and set expectations with larger white-led orgs
- Geography is similar to racial equity challenges
- Resources are not just about money – potential for a cohort to help share business resources amongst smaller orgs
- County is large and geographically spread apart and 4Culture is already undertaking a listening tour and doing much of the work to analyze racial and geographic challenges
- Structure criteria for awards to reflect racial and geographic equity
- Applicants can choose a “community values” criteria
- 4culture has been doing well with racial equity training w/ staff – can we extend to grantees – cohort of POC org/staff?
- Cultural facilities program: can we build capacity for POC/N groups to utilize program?
- Is there an intersection of racial and geographic equity w/ changing demographics?
- 4Culture working with other county agencies re: health stats, etc.
- Racial equity work should continue even if CAWA doesn't pass
- Communities in KC continue to be more diverse
- Keep end users in mind: residents of KC
- 4Culture can develop pipelines so that small orgs aren't competing with large for equitable funding
- There are orgs that have received preference and how do we prioritize those who have been left behind?

Follow-up:

- Janet and Calli to work together to develop an outreach/engagement plan for remaining meetings
- Janet to send follow-up email with outreach proposal and next meeting date/location
- Ensure time at a future meeting for task force members to engage with one another about their individual expertise related to the task force goals

Handouts:

- ✓ 4Culture Task Force Path Forward document
- ✓ 11.26 meeting minutes



King County

4Culture Task Force

January 26, 2019

4Culture Task Force meeting minutes 1.26.2019 – Kent Senior Activity Center

Attendees: Dwight Gee, Scott Gray, Lawrence Ellis, Julianna Ross, Michael Taskey, Ronda Billerbeck, Laura Reynolds, Mari Horita, Janell Johnson, Manny Cawaling, Cassie Chinn, Sharon Williams, Jennifer Meisner, Dominica Myers, Brian J. Carter, Jeanne Burbidge, Deb Twersky, Carolyn Busch, Janet Brown, Calli Knight, Latha Sambamurthi

1. Introductions, facilitated by Janet Brown

- a. Mr. Gee makes request for creation of summary of historical philanthropic arts grant-making processes

2. Overview of 4Culture

- a. Brian J. Carter gives overview of 4Cultures processes and the philosophical underpinnings that inform the organization's those processes. As an organization, 4Culture has always had a commitment to equity. This commitment manifested in subcommittees of individuals on different advisory committees focusing directly on equity and social justice. These groups looked internally at a number of different facets of the organization: who are we? Where are we going? Who gets funded? Who is on our panels and on our board and why? Groups participated in racial equity trainings, created an equity book club, toured other organizations that were doing similar work internally. Out of all of that work a racially equity team (with a charter and a formal work plan) emerged within the organization. This year the board and advisory committees have been engaged in racial equity trainings, and are reviewing the organization's mission, vision, and values. Mr. Carter speaks further about the responsibility of 4Culture to look after the cultural health of the county as a whole and what that means in practice. Submits that the application of an equity lens looks different based on geography and the composition of specific communities in a diverse county of 2.2 million people. Mr. Carter speaks about specific programs: Hello program, fellowships for differently abled folks in the community, etc.
- b. Ms. Myers asks why the county's ESJ strategic plan does not address arts and culture. Mr. Carter discusses the unique relationship between the county as a municipality vs. 4Culture as a public development authority. Ms. Busch offers further clarification. Ms. Twersky offers that arts and culture are not mentioned in the county charter and that the current review commission could potentially offer that as an amendment to the charter. A number of commissioners offer perspectives and Ms. Williams offers a recommendation to have the task force continue on as an advisory commission/council to be a bridge between the county council and 4Culture as a public development authority.

3. Task Force Presentations

- a. Ronda Billerbeck, Director of the Kent Arts Commission, City of Kent: the commission is a group of 14 volunteers appointed by the city council. It's one of

the oldest arts commissions in the state. Commission has a very active performance arts program, a renowned public arts program, management of the city's portable arts and gallery space, production of community events, some small funding function but the commission really does the bulk of program administration. Kent is the 6th largest city in the state. Racially diverse community and is a majority minority community. 28% of residents are foreign-born and well over 100 languages are spoken in elementary schools. Kent, which was historically an agricultural community but is now a manufacturing community. There are many living below the poverty line despite booming economic activity in the city at-large. Commission struggles with reaching out to historically underrepresented/hard-to-reach communities but is working hard to fund organizations and groups who are racially and economically diverse. Commission is focused on authentic outreach which takes time and a long-term commitment. Commission lost half of staff at the recession and has not fully recovered which creates major challenges in bringing the work of equity to scale.

- b. Jeanne Burbidge, Federal Way Performing Arts Foundation Board, 4Culture Board: Federal Way shares many features with Kent—diversity (the most diverse school district in the state and the 5th in the nation, with 117 languages spoken); 32.2% identify as white. The City's Arts Commission was established with Cityhood in 1990. After serving the first seven years on the Arts Commission, I ran for City Council and continued with that work for twenty years. Federal Way also shares with Kent economic challenges of many residents, along with loss of employees during the recession. The distances between South County cities and Seattle are great, and complicated with increased congestion, pointing to the need for arts resources specific to these areas and jurisdictions. The new Performing Arts Foundation is addressing these needs, particularly with its Arts4Youth program, which makes possible student attendance for all income levels at the new Performing Arts and Event Center—a facility which took many years to achieve. The Arts4Youth presentations align with and support the curriculum in the schools. Study guides are provided to assist teachers in integrating and deepening the learning experience. Additional activities include working with the City Diversity Commission and other groups on events, such as the new Flavor of Federal Way festival, featuring the diverse cultures in our community.
- c. Scott Gray, Enumclaw Expo Center, King County Fair: Expo center is about 4 years old and the site is the home of the King County fair. All structures were built in the era of the Seattle World's Fair. 4 full time employees run the event center year-round but hire about 25 high school students in the summer months for seasonal jobs. Expo center is surrounded by agricultural lands and has maintained rural character. Enumclaw is a majority white agricultural community and does not have a ton of exposure to the diversity of the broader county, so the organization tries to create opportunities for cultural exchange and representation by inviting in diverse groups to be part of the fair. The preservation of the ag lands is important but has made it difficult for new residents and diverse communities to move into the area. The space hosts many events, the Scottish Highlands games, the 5th largest dog show in the country, etc. Organization would like to push toward not being reliant on grants and that is a goal moving forward.

- d. Lawrence Ellis, SeaTac Parks and Recreation Program, City of SeaTac: City of SeaTac incorporated in 1990 and the City is 28,000 people but has 170,000 more people per day because of the airport, Sound Transit, etc. The city is more business-oriented, so the City is working to figure out more entertainment opportunities. There is a large POC population and there are over 100 languages spoken in the Highline School District. There is a new arts commission that is focused on the arts. The organization's staff is small and there is no staff-person designated to focus primarily on the arts. Programs include music in the park, public arts program, theater in the park, community kitchen nights, etc. There are 13 specific programs on a yearly basis, and more than half of the attendees are POC. Challenges around staffing. Lack of a city center created geographic issues, so programs are looking to meet people where they are rather than expecting them to come to a specific "set" location each time.

4. Open discussion with Community members

- a. Janet asks group to focus on two questions about racial equity in grantmaking and how 4Culture can take steps to make its funding processes and outcomes for racially and geographically equitable.
- b. How do we avoid getting stuck in a cycle of training, putting racial equity in an organization's mission statement, etc. without actually taking action to make the outcomes more equitable?
- c. What does racial equity in grantmaking actually look like?:
 - i. Ms. Myers posits that diversity of at leadership level, of staff, of grantmaking panel participants
 - ii. Mr. Cawaling posits that it is not equality of funding, especially for organizations of color, given that organizations serving historically underrepresented communities are not starting from the same position as larger white/mainstream organizations
 - iii. Ms. Chinn posits that racial equity in grantmaking requires a willingness to focus on historic shift in investment. Also that leadership and input from POC is required to make those shifts.
 - iv. Mr. Carter posits that organizations must look at the full range of funding.
 - v. Ms. Busch says a focus on capacity building and spending time with underrepresented communities is crucial, and flexibility in how we provide funding (not just operating vs. capital).
 - vi. Ms. Sambamurthi posits that racial equity and a commitment to racial equity amongst policy makers are key. Focusing on how to reach communities who are not English-speakers, not tech savvy, etc.
 - vii. Mr. Gray brings up that searching for grants online feels like trying to find a job online. The feeling that you need to know the right people in order to tap into funding opportunities.
 - viii. How are private funders perpetuating inequitable funding practices vs. public funders?
 - ix. Ms. Chinn brings up that POC arts organizations are traditionally reliant on public funding because of the lack of connection and historic investment from private funders.
 - x. Ms. Reynolds talks about lack of transparency from grant-making institutions and the amount of time it takes to complete a grant application. Is it worth it to fill out a grant application for \$1000 if you'll spend hours and hours and lots of resources working on it?
 - xi. Mr. Gee talks about changing accountability measurements for a given grant.

- xii. Michael (community member) talks about outreach and the challenging nature of getting out to arts programs (especially with children and if you live outside of Seattle). Grants could be more outreach-based so that artists and arts organizations can go into the schools rather than making students and community members always having to go to the organization.

5. Wrap-up

4Culture Task Force meeting minutes 3.9.2019 – Third Place Commons, Lake Forest Park

Attendees: Jeanne Burbidge, Brian J. Carter, Dwight Gee, Mari Horita, Marie McCaffrey, Julianna Ross, Shannon Halberstadt, Carolyn Busch, Josef Krebs, Matias Valenzuela, Janell Johnson, Janet Brown, Dominica Myers, a number of community members

1. Introductions, facilitated by Janet Brown

- a. Each member says their name, what group they are affiliated with, and their interest in attending today's meeting.

2. Overview of 4Culture

- a. Brian J. Carter gives overview of 4Culture's mission, governance, and initiatives:
 - i. Arts
 - ii. Culture
 - iii. Heritage
- b. 4Culture is a public development authority that funds arts, culture, and heritage initiatives in King County
- c. Brian also gives overview of the task force's charge: to review and make recommendations to the King County Council on how 4Culture's governance, processes, and procedures through an equity, racial and social justice lens
- d. Janet Brown transitions group into task force member presentations

3. Task Force Presentations

- a. **Mari Horita, Past President & CEO of ArtsFund:** ArtsFund was founded 50 years ago around the time of the world's fair. A group of individuals created the group in the likeness of organizations like United Way, but focused solely on the arts. ArtsFund, despite its contributions to the arts scene in the region, the culture of the organization was white-led and not focused on concepts of equity and social justice. Mari was the first woman of color to hold a leadership role in the organization. Under her leadership, the organization changed its vision and its mission. They changed their board and the board created its first equity and inclusion task force. They changed how they funded and who they funded. They increased the number of people of color on grant selection panels and began funding more POC groups and expanded funding to groups whose mission involved social justice issues. Ms. Horita stressed the importance of cross sector partnerships in order to effectively move this work forward.
- b. **Dominica Myers, Board President of Shoreline-Lake Forest Park Arts Council:** in 2018 the council served over 27,000 people, the mission is to cultivate creativity and inspire community through the arts. The Artists in Schools programs gives 20-30 grants to teaching artists to do work in the classroom. \$250,000 awarded to schools in the community each year. Shoreline Arts Festival has been going strong for 30 years and the Council also produces the concerts in the park. They produce 60 events/year and are a 501C-3. They've created an endowment and have recently launched community conversations in order to see how they can broaden their reach into underserved communities. Through community conversations, they are looking to strengthen presence in the community.

Council is about to undertake a strategic planning phase to find a new name and rebrand the organization. They're also looking into the feasibility of a new physical arts space (specifically in Shoreline) to fill gaps in access to art within the community. The council also has a gallery space and they have contracts with City of Lake Forest Park and Shoreline re: funding.

- c. **Shannon Roach Halberstadt, CEO of Artist Trust:** A statewide organization that supports artists. Lots of parallels with 4Culture: work and challenges. Artist Trust is a little over 30 years old and has statewide reach. There are challenges in geographic equity perception that most grants are going to artists in King County, and that is not the case. Organization provides professional development opportunities statewide and cultivates relationships with organizations who already have strong connections to artists in their given communities. Artist Trust works to elevate all different kinds of artists through their communications work: social media, internal communications, development of grant-making guidelines, etc. Increase of grant applications coming from outside King County of about 30% in the last few years. Lots of focus on relationship building so that geographic equity, racial equity and social justice are front and center. Organization went through strategic planning cycle and identified that the org was seen as King County-centric and white. Out of that came a racial equity framework to guide the work moving forward, including a racial equity framework. Since implementing that framework, applications from POC, board composition, and other areas have improved immensely.

4. Open discussion with Community members

- a. Janet gives overview and background of her work at Grantmakers in the Arts (GIA) and Mr. Valenzuela piggy-backs with an overview of the work his office is doing to move beyond intentionality into creating measurements for success. He makes a call to action that organizations focus on race/equity statements but to not just stop there and the importance of creating measurements for success based on these statements.
- b. Ms. Busch talks about the need for a broad overview of all funding sources to be made available to artists in King County. She suggests that the State might be a good candidate to create that overview since they have created similar overviews in the past for other issue areas.
- c. Janet talks a little bit about the history of grantmaking and how it privileged larger, white-led organizations through concepts of matching dollars, for example. This practice led to the creation of the "other" category within grantmaking that was and is reserved for POC/N organizations, rural organizations, women-led organizations, etc.
- d. Ms. Myers echoes from her comments at the last meeting that she'd like arts, culture, and heritage to be part of the KC Equity and Social Justice Strategic Plan. She also wants to see a regional resource or centralized entity to collaborate with other organizations around equity and social justice work.
- e. Community member highlights that task force membership is not listed anywhere publicly.

- f. Community member takes the mic to speak about the difference between being white-passing and actually genetically and ethnically white
- g. Community member touches back on the idea of a centralized space for an overview of all arts funding available, not just dollars in King County.
- h. Brian Carter follows up to point out that the challenge is not development, but the ongoing maintenance of that centralized space given the rapidly changed and evolving availability of dollars on an organization-by-organization basis.
- i. Mr. Gee points out that 4Culture is a leader in many areas discussed and should be acknowledged for leading that work and acting as a role model for other organizations.
- j. Ms. Busch mentions she is interested in talking about recommendations to entities external organizations (to OESJ, to the legislature, etc.)
- k. Community member who leads an organization that has been historically funded by 4Culture talks about her interest in supporting smaller organizations who have not applied for a lot of grants or funding. She posits that some smaller organizations may feel intimidated by 4Culture as a large funding organization. She talks about creating a funding source for orgs that have not received grant funding from 4Culture before and Mr. Carter chimes in to say that program exists but they'd like to bring it to scale. Janet mentions the concept of a re-granting program.
- l. Community member/staff member at 4Culture talks a little bit about how to address the need to build bridges and trust between 4Culture and smaller, newer, historically underserved organizations. She talks about the effectiveness of community conversations through 4Culture's Hello 4Culture program in breaking down barriers and building trust.
- m. Mr. Valenzuela talks about capacity building for organizations who have been historically left behind and the importance of going into those communities. He addresses an initial recommendation in the draft task force report and the need to strengthen that language. He mentions looking at available data to address geographic equity. Mr. Carter talks about 4Culture's work to collect this data and the challenges of that work. Mr. Carter mentions specifically the challenge of extrapolating from existing data.
- n. Ms. Johnson speaks about her experience as a development professional and the importance of including individual giving in our task force conversation. Points out that government dollars are not going to be the end-all-be-all for growing organizations given the huge number of dollars/resources coming from individual donors.
- o. Ms. Myers talks about a specific example of individual giving and an endowment in her own organization.
- p. Ms. McCaffrey talks about efforts to diversify boards and individual organizations. Talks about potential for creating a resource to help recruit younger people and POC to serve on boards. Also suggests that 4Culture do a program with Google Analytics to help with extrapolating good data to guide work around equity/social justice.

- q. Mr. Krebs asks if/how 4Culture culture differentiates between audience size vs. actual attendees. Says that in his work, smaller organizations are usually more fearless and tenacious in engaging their audience on subjects of race and social justice. Suggests that 4Culture consider decoupling award size from budget size.
- r. Ms. Burbidge talks about to need to focus on access to funding for arts, heritage and preservation organizations and gives kudos to 4Culture for their work on this. She talks about the need to continue to focus on geographic equity throughout the county. Talks about challenges related to corporate giving in Seattle vs. suburban cities.
- s. Ms. Halberstadt talks about the concept of rebranding organizations, programs, etc. and mentions 4Culture as a resource for arts organizations looking to do this kind of work.
- t. Mr. Gee talks about importance of diverse boards and the need to push boards to have equity/social justice plans and asks if 4Culture has the ability to provide resources to boards who are interested in doing work around equity/inclusion/racial and social justice.
- u. Ms. Twersky talks about the need to scale or ramp up their funding for local governments so that they can create and implement arts programs in the local jurisdictions as a strategy for addressing and strengthening geographic equity.
- v. Community member who lobbies for arts organizations makes comment about legislation (Access for All) both at the state level with a county opt-in that would create substantial resources for funding the arts, culture, and heritage in King County.

5. Wrap-up

4Culture Task Force meeting minutes 3.12.2019 – Snoqualmie City Hall

Attendees: Cassie Chinn, Laura Reynolds, Dwight Gee, Latha Sambamurthi, Jeanne Burbidge, Dominica Myers, Brian J. Carter, Manny Cawaling, Janell Johnson Jennifer Meisner, Kelly Dylla, Matias Valenzuela, Carolyn Busch, Shannon Halberstadt, Josef Krebs

1. **Councilmember Kathy Lambert gives welcoming remarks**
2. **Introductions, facilitated by Janet Brown**
3. **Overview of 4Culture**
 - a. Brian J. Carter gives overview of 4Culture’s mission, governance, and initiatives:
 - i. Arts
 - ii. Culture
 - iii. Heritage
 - b. Brian talks about the Lake Forest Park community meeting and the conversation about a desire to see 4Culture offer trainings and serve as an aggregator of data. Talks about formalizing the organization’s technical assistance program.
 - c. Talks about the “Savor Snoqualmie” Project as a strong example of arts organizations coming together to create mutual benefit.
 - d. Janet Brown transitions group into task force member presentations.
4. **Task Force Presentations**
 - a. *Latha Sambamurthi, Washington State Arts Commissioner:* Begins with giving an overview of a large Indian festival in Sammamish whose mission is to promote Indian culture in the greater Seattle area. The festival has grown in the last decade and is supported by grants from 4Culture and the City of Redmond. Festival has 4 stages, two of them for activities and performances for youth. The goal is to invite attendees to become active participants in the festival itself. Festival is multicultural and all kinds of people attend regardless of age or ethnicity. Also puts on the Festival of Color in Bellevue at Crossroads, Diwali Lights of India at Seattle Center under the umbrella of Festal, and Festival of Color in Marymoor Park. Food is free at these festivals.
 - b. *Kelly Dylla, Executive Director of Kirkland Arts Center:* Talks specifically about race and social justice training through the Seattle Office of Arts and Culture and how that experience influences her daily work. Offers that there is a ton of value in supporting these types of trainings. Kirkland Arts Center has a \$1 million budget and also owns a cultural space called the Peter Kirk Building in Kirkland. Talks about challenges with owning the actual space and talks about utilizing a 4Culture emergency grant. Talks about the importance of white-led organizations playing a key role in shifting the paradigm around centering funding for smaller, POC-led organizations.
 - c. *Jennifer Meisner, Historic Preservation Officer at King County:* The Historic preservation program helps to protect places in unincorporated KC and within municipalities throughout the county. Important to identify and support projects that reflect the history and culture of all King County residents, not just some. There are now around 6,000 properties in the county’s historic resources

inventory. 1992 was the first-time preservation was included in the county's comprehensive plan. The program is truly an incentive-based program through a "carrot not stick" mentality. There's also a very robust archaeology program working closely with tribal partners. Program is housed within the Department of Natural Resources and Parks. Challenges include ensuring the landmarks commission is reflective of King County's diverse demographics. Uses the Hori Foruba at the Neely Mansion the Mukai Farm as examples of the program's work to preserve places that tell a more inclusive story of our region's history.

- d. *Manny Cawaling, Executive Director of Cultural Access Washington, Washington Arts Alliance, Washington State Cultural Alliance:* Talks about Cultural Access Washington and its purpose to allow cities and counties to create a cultural tax. Went to the ballot in King County in 2017 and failed by less than 1% of the vote. The group has learned a lot of lessons and have worked to create improvements that are centered around the voter's feedback and needs. Learned that it is not a best practice for the organization advocating for the funding to also make decisions about where and how that money would be distributed. Committed to the notion that everyone in King County should have equal access to arts and culture. The two organizations have recently merged and is tentatively called the Washington State Cultural Alliance. Discusses the benefits and challenges of merging those two organizations. They are working to do a listening tour across the state and to identify elected officials who could be champions for their work/advocacy. Working hard to understand the issues of voters, decision makers, community leaders around the county and the state. Racial and geographic intersect in many areas in King County.
- e. Discussion ensues about the money invested by state government and local cities. Nationally, WA state ranks 46th in dollars per capita for arts and culture appropriated to the state agency, Arts Washington. The arts and culture industry generates 7.8% of the state's GDP. Many of those working in arts and culture are doing so for low wages. Culture is doing a cultural health study that could be used to tell this story. Getting the board of your organization involved in telling the story and advocating for resources.
- f. *Janell Johnson, Development Director at Village Theater in Issaquah:* In Issaquah for 40 years. Organization is the leading producer of musicals in the Pacific Northwest: employing local designers, actors, welders, set designers, etc. Pride themselves on their new musicals program called the "New Works" program. Budget is \$13 million and organization has a racial equity plan that has been developed over a number of months. There is a writer's residency program that supports writers to spend focused time and space to dedicate to their art. Specific focused program for writers from diverse backgrounds. These writers are given space to put on 10 shows and receive audience feedback. They've won Tony awards and local awards. Challenge getting Seattle residents out to the theater in Issaquah but folks come from many other jurisdictions. There's a youth program called "Kid's Stage" that serves about 50,000 kids each year. One

goal from the racial equity plan is to improve access for jobs for people of color in the arts. Another goal is to provide paid internships.

5. Open discussion with Community members

- a. Councilmember Lambert provides feedback to the larger group:
 - i. Appreciates Brian and is glad he was hired as the new 4Culture Executive Director.
 - ii. Echoes the idea that 4Culture could be a clearing house for data in a way that could support smaller organizations in the rural and unincorporated areas.
 - iii. Interested in the idea of 4Culture providing technical assistance to smaller organizations.
 - iv. Echoes the importance of the Barn Again program to the rural area and the need to bring that program to scale.
 - v. States that there needs to be more cultural programs and institutions in the rural areas.
 - vi. Talks about the challenges and benefits of restoring Preston park/Preston mill which is slated to open in the fall of 2019.
 - vii. Process for putting art into controversial buildings could be improved.
- b. Discussion of the notion of having a valley-wide arts council, not just each City on its own.
- c. Ms. Meisner talks about the ILA model her program uses with 23 cities (almost 24!) so that local landmarks commissioners serve on the county-wide commission which allows for better alignment and coordination regionally.
- d. Mr. Valenzuela talks about the equity challenges and lack of access to resources in the unincorporated areas of the county.
- e. Mr. Carter talks about the cultural health study and the challenge of building relationships with groups and advocates of the unincorporated areas to better understand how access to arts and culture can be improved in the unincorporated areas.
- f. Ms. Myers suggests looking into the 501C-3s in the unincorporated areas as a starting place for engaging folks who live in the unincorporated areas.
- g. Ms. Halberstadt suggests tapping into already funded organizations throughout the county to advise on specific regional needs.
- h. Mr. Cawaling talks about schools as a resource to tapping into what arts and culture are available in these areas.
- i. Mr. Krebs mentions churches as a resource as well.
- j. Ms. Halberstadt praises 4Culture's listening sessions recently as a way to build relationships.
- k. Councilmember Lambert reiterates the need to create more cultural spaces in the rural areas. Utilizing churches as cultural spaces. Bringing events and experiences from organizations located in Seattle out to the rural areas. Hosting a booth at a local parade to talk about the work your organization does.
- l. Ms. Dylla talks about access to arts on the Eastside. Her organization is working to be a resource for arts throughout the Eastside. They will do a "2020: Heritage

& Hindsight” exhibition in their space that incorporates the racial politics and context of the time. Also, an exhibition about “Gun Culture” that is not pro or anti guns but serves to have a conversation around guns in our society.

- m. Ms. Myers talks about the value of spaces like Third Place Commons as cultural spaces. Asks group about what nonprofits exist in the rural area. The answer is not many at all.
- n. Discussion ensues about the importance of cultural spaces for youth as a way to combat youth/teen suicide and other mental health issues.
- o. Mr. Krebs talks a little bit further about the value of supporting arts in religious institutions: Hindu, Cambodian religious institutions for example. Encourages 4Culture and King County to embrace alternative forms of funding apart from the 501C-3 model.

6. Wrap-up

**King County 4Culture Task Force
Community Listening Sessions**

Saturday, January 26

10:00am-12:00pm
Kent Senior Activity
Center

Saturday, March 9

10:00am-12:00pm
Third Place Commons
Lake Forest Park

Tuesday, March 12

7:00pm-9:00pm
Snoqualmie City Council
Chambers

TASK FORCE PURPOSE

“The King County council has determined that a task force should conduct the community stakeholder process and the task force should use the results of the assessment and evaluation to make a report of recommendations to 4Culture's practices, governance and oversight structure to promote geographic, social and racial equity in the allocation of funding and to promote development of cultural infrastructure across King County to improve accessibility to both patrons and practitioners of arts, cultural, heritage and historic preservation programming countywide.”
King County Ordinance 18684, Section 19, Paragraph E.

TASK FORCE ACTIVITIES

To implement the above, a 24-member task force representing arts, culture, heritage and historic preservation communities was appointed by the King County Executive. Janet Brown, Janet Brown and Associates, LLC and former Chief Executive Officer of Grantmakers in the Arts, was enlisted to facilitate implementation and create the Council report. As part of the task force's review of 4Culture's processes and programs, three community listen sessions will be held outside of Seattle to get input from interested parties and the public in those regions.

COMMUNITY LISTENING AGENDA-Facilitated by Janet Brown

- I. Introductions and overview of 4Culture
- II. Short presentations by selected task force members about their organizations and programs/issues of racial and geographic equity.
- III. Open discussion with attendees
 - a. What are the racial and geographic equity challenges in this region of King County?
 - b. What steps can 4Culture take to make its funding processes and outcomes more racially and geographically equitable?
 - c. Other issues and opportunities
- IV. Wrap up – THANK YOU FOR COMING

For more information, contact Calli Knight, cknight@kingcounty.gov.
Learn more about 4 Culture at www.4culture.org

THEORY OF CHANGE OUR COMMON LANGUAGE

INEQUITIES:
Differences in well-being that disadvantage an individual or group in favor of another; these are systemic, patterned and must be changed.*

INEQUITIES ARE NOT RANDOM:
Inequities are caused by past and current decisions, systems of power and privilege, policies, and implementation of those policies.*

RACE IN THE U.S.:
Race and racial categories in the U.S. are a social construction created by the dominant group with the intent to determine dominant and subordinate categories and access to resources; they have an assigned meaning. Racial categories have changed over time and thus how various communities experience race has changed over time.**

STRUCTURAL RACISM: The interplay of policies, practices, programs and systems of multiple institutions which leads to adverse outcomes and conditions for communities of color compared to white communities, that occurs within the context of racialized historical and cultural conditions.***

EQUITY: A SYSTEM OF FAIRNESS.
Equity is the full and equal access to opportunities, power and resources so that all people achieve their full potential and thrive. Equity is an arduous journey toward well-being as defined by those most negatively affected.***

SOCIAL JUSTICE:
All aspects of justice—including legal, political, economic and environmental—and requires the fair distribution of and access to public goods, institutional resources and life opportunities for all people.*

DETERMINANTS OF EQUITY:
The social, economic, geographic, political and physical environments and conditions in which people live. Full and equal access to the determinants of equity are necessary to have equity for all people regardless of race, class, gender, language spoken and geography.*

TARGETED UNIVERSALISM:
Led by those most affected and lifting up their assets, we define goals for all; identify obstacles faced by specific groups, and tailor strategies to address the barriers in those situations.***

*Definitions from King County Equity and Social Justice Ordinance (16948)

**As defined by Hackman Consulting

***Developed by King County using multiple sources

Join
King County's 4Culture Task Force for a

COMMUNITY LISTENING SESSION

YOUR FEEDBACK IS IMPORTANT TO US!
Please attend and let your voice be heard!

Saturday, March 9

10 a.m.-noon

Third Place Commons

Lake Forest Park

Tuesday, March 12

7-9 p.m.

Snoqualmie City

Council Chambers

Contact Calli Knight at
cknight@kingcounty.gov with any questions.
Learn more about 4Culture at
www.4culture.org

King County 4Culture Task Force's charge is to evaluate 4Culture through an equity and social justice lens.

ADDENDUM F:
Racial Equity in Arts Grantmaking Presentation

Presented by Janet Brown, November 26, 2018
For the King County 4Culture Task Force

Racial Equity in Arts Philanthropy

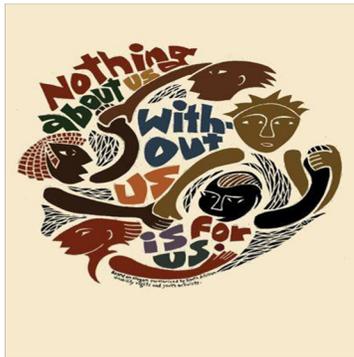
Grantmakers practicing racial equity in arts philanthropy **consider root causes and systems** to understand historic inequities in funding African, Latino/a, Asian, Arab, and Native American (ALAANA) artists and arts organizations. They execute a course correction with explicit intent to **structurally change funding behaviors and norms** compensating for past neglect.

Source: GIA Racial Equity in Arts Philanthropy Statement of Purpose and Recommendations for Action

ALAANA Organization Definition

An **ALAANA organization** is one whose primary intentions, practices, and mission are by, for, and about ALAANA artists, cultures, and communities. (The word “for” refers to the intention of the organization to perpetuate, promote, and present art that is representative of an ALAANA culture and people and/or is given form by ALAANA artists.)

Source material: GIA Racial Equity in Arts Philanthropy Statement of Purpose



Exercise:
Early Experiences with Race

Early Experiences with Race:

1. When was the first time you had a teacher of a different race? How often did this occur?

Early Experiences with Race:

2. When was the first time you had a teacher of the same race? How often did this occur?

Key Concepts Related to Structural Racism

Three Key Facts about Race:

1) **Race is a social construct** and is not biologically determined. Race is a relatively modern idea.

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- 2) **Policy drives the social construction of race** and has contributed to changing ideas and definitions of race over time.

Three Key Facts about Race:

- 1) **Race is a social construct** and is not biologically determined. Race is a relatively modern idea.
- 2) **Policy drives the social construction of race** and has contributed to changing ideas and definitions of race over time.
- 3) **We did not choose this system** but we have a responsibility to address it

Why Lead with Race?

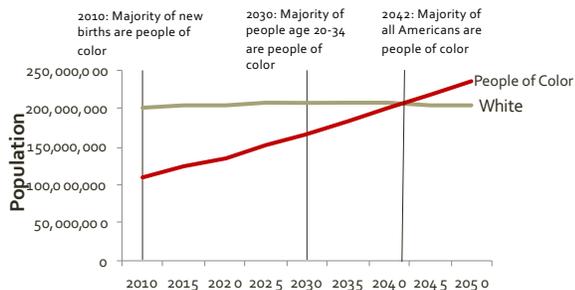
- Racial inequities are deep and pervasive
- Racial anxiety on the rise
- Applying the structural race lens is useful in examining other structural inequities
- Specificity matters

Why GIA Leads with Race

- Grantmakers in the Arts recognizes that our society is challenged to overcome a complex web of inequities – racism, sexism, homophobia, classism, and ableism among them. All of these forms of discrimination are powerful drivers of unequal individual and group outcomes.
- We support the work being undertaken to dismantle the array of social and economic injustices; however, GIA has determined that we must focus our efforts to heighten our effectiveness. We move forward from our assessment that racism is the one of the most pressing issues of our time, and that meaningful progress on advancing racial equity will have significant positive impact on challenging other discrimination-based injustices. Therefore, our current priority is working against racism by working toward racial equity in arts philanthropy.

Source: GIA Racial Equity in Arts Philanthropy Statement of Purpose

A Growing New Majority:



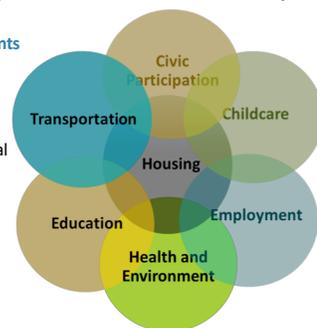
What We Mean by Structural Racial Inequity:

“Structural Racial Inequity” points to policies and practices within multiple institutions.

The ways our public and private institutions interact to produce barriers to opportunity and racial disparities.

Intent to discriminate is not as relevant as we think.

Structures just do what they do, often invisibly, and reinforce disinvestment and disparities.



Arts Funding in the Context of Race

- Arts foundations and nonprofit leaders are increasingly aware of diversity, equity and inclusion issues in the nonprofit sector.*
- Despite this, 2% of all cultural institutions receive nearly 60% of foundation giving in the arts, up 5% from a decade ago.*

* From “Not Just Money: Equity Issues in Arts Philanthropy”, Helicon Collaborative, 2017

Arts Funding in the Context of Race

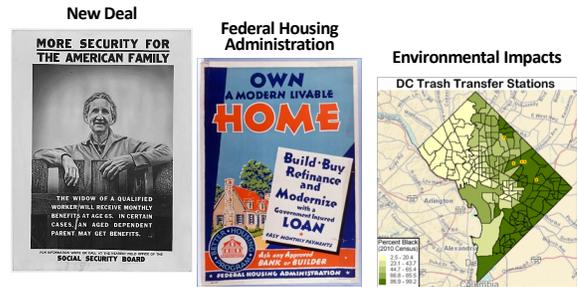
- There is a significant lack of diversity among cultural philanthropy leaders and that influences funding policies and distributions.*
- Cultural groups whose primary mission is to serve ALAANA people and/or lower-income communities face distinct financial and organizational challenges.*

* From “Not Just Money: Equity Issues in Arts Philanthropy”, Helicon Collaborative, 2017

Growth Built on Access to Wealth

- The largest predominantly white nonprofit theatre companies in America have budgets between \$50-\$60 million.
- The largest predominantly African-American theatre company has a budget of \$3.5 million. Largest predominantly Latino company: \$2.5 million.

Policy shapes racial outcomes:



Arts policy shapes racial outcomes:



Diversity and Inclusion

Racial equity is not diversity

"Diversity is (to the academy) like paint is to a house. The appearance is changed, but not the structure."

-Bill Gaskins

Racial equity is not inclusion

Strategies to Achieve Racial Equity:

- We need to “close the gaps” so that race does not predict one’s success, while also **improving outcomes for all**.
- To do so, have to:
 - ✓ Target strategies to focus improvements for ALAANA artists and arts organizations
 - ✓ Move beyond “services” and focus on changing policies, institutions and structures

Steps to Portfolio Change I

- **Get training** on structural racism to understand historic context, white privilege/fragility, and the power dynamic.
- **Find allies** within your own organization and/or community of practice.
- **Develop relationships** with those who are most impacted by structural racism.
- **Review your program’s language** to be sure it is inclusive and welcoming.

Source: GIA Racial Equity in Arts Philanthropy Statement of Purpose and Recommendations for Action

Steps to Portfolio Change II

- **Seek research and data** about racial equity to share with institutional leadership including your own portfolio.
- **Learn the history** of local ALAANA communities and become familiar with leaders.

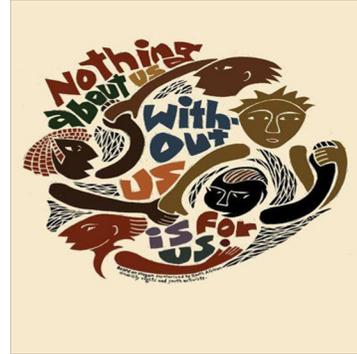
Source: GIA Racial Equity in Arts Philanthropy Statement of Purpose and Recommendations for Action

Key Questions for Portfolio Change

- What have we missed?
 - Systemic challenges?
 - Equity versus Access
 - Explicit programming – possible?
 - Other?

Keep in mind

- Training on structural racism is important to build common vocabulary and perspective
- Language matters
- Community involvement matters
- Cultural change and perception takes time
- Be patient and adjust as you go
- Take action from where you are – don't wait for perfection

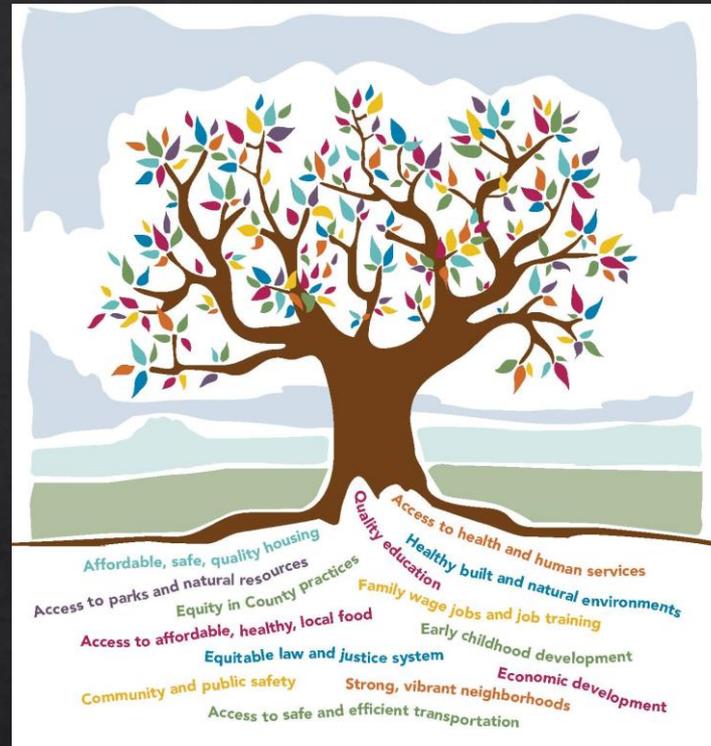


ADDENDUM G:
A King County Where All People Have Opportunities to Thrive

Presented by Matias Valenzuela
Director, King County Office of Equity and Social Justice

November 26, 2018
For the King County 4Culture Task Force

A King County where all people have equitable opportunities to thrive.



4Culture Task Force 11/26/18

Matias Valenzuela, Director of Office of Equity and Social Justice



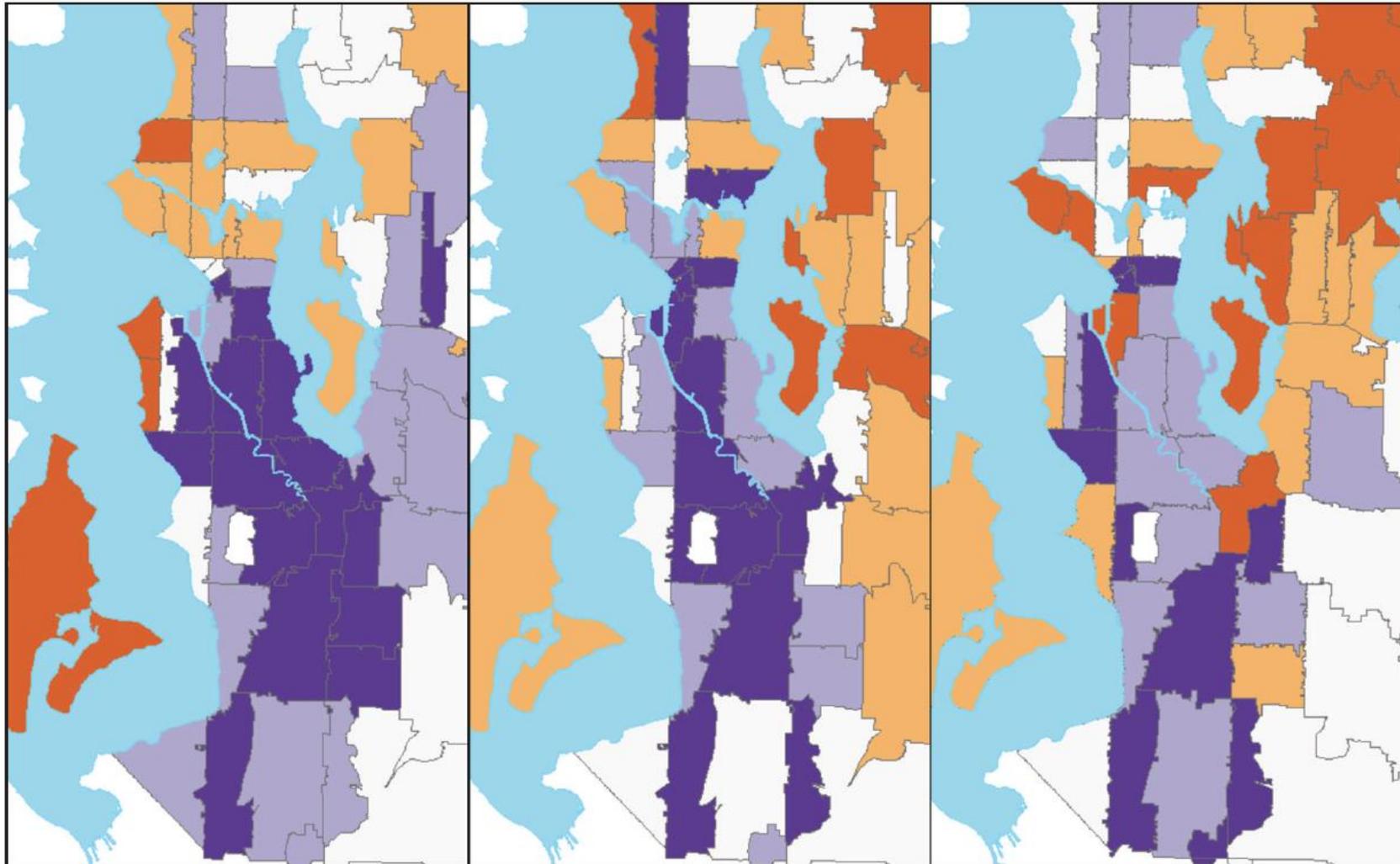
Strong connection among place, race, income and health

Percent people of color

Low income

Low life expectancy

- Lowest
- Average
- Highest

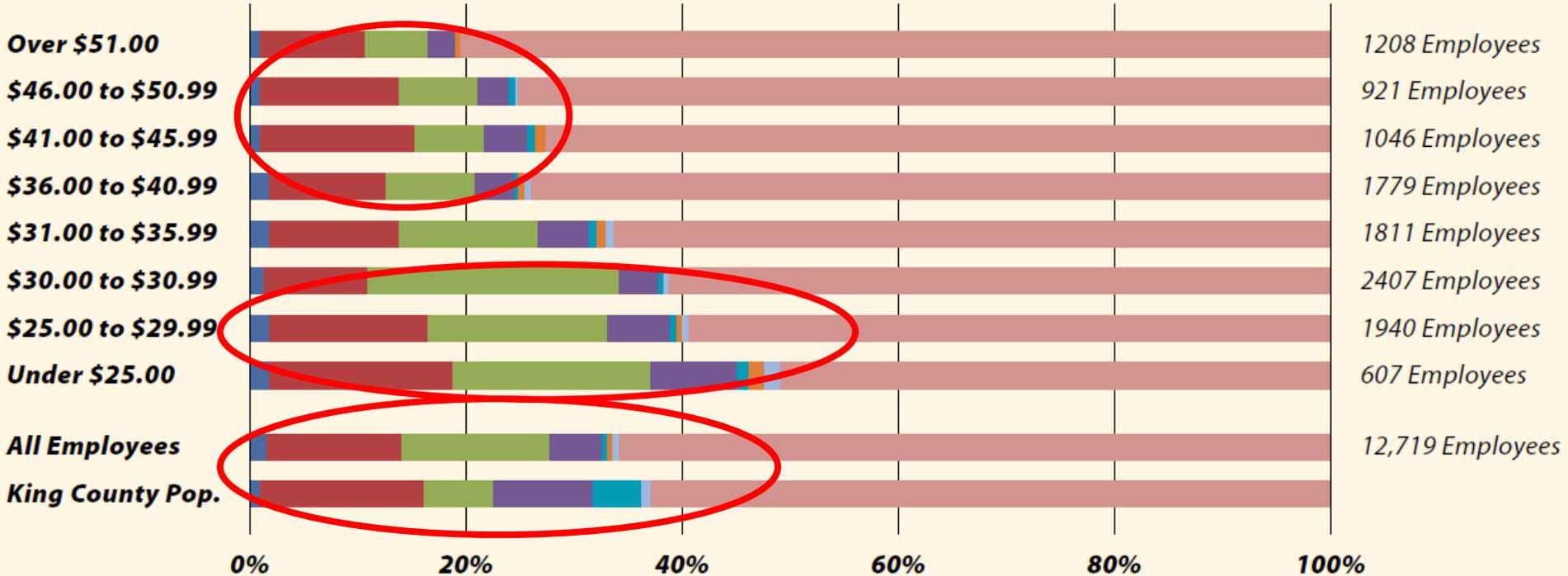


Our workforce and workplace inequities

KING COUNTY EMPLOYEES – RACE BY HOURLY PAY RATES

■ American Indian
 ■ Asian American
 ■ African American
 ■ Latino
 ■ Multiple races
 ■ Not identified
 ■ Pacific Islander
 ■ White

Source: King County Human Resources Division, July 2013

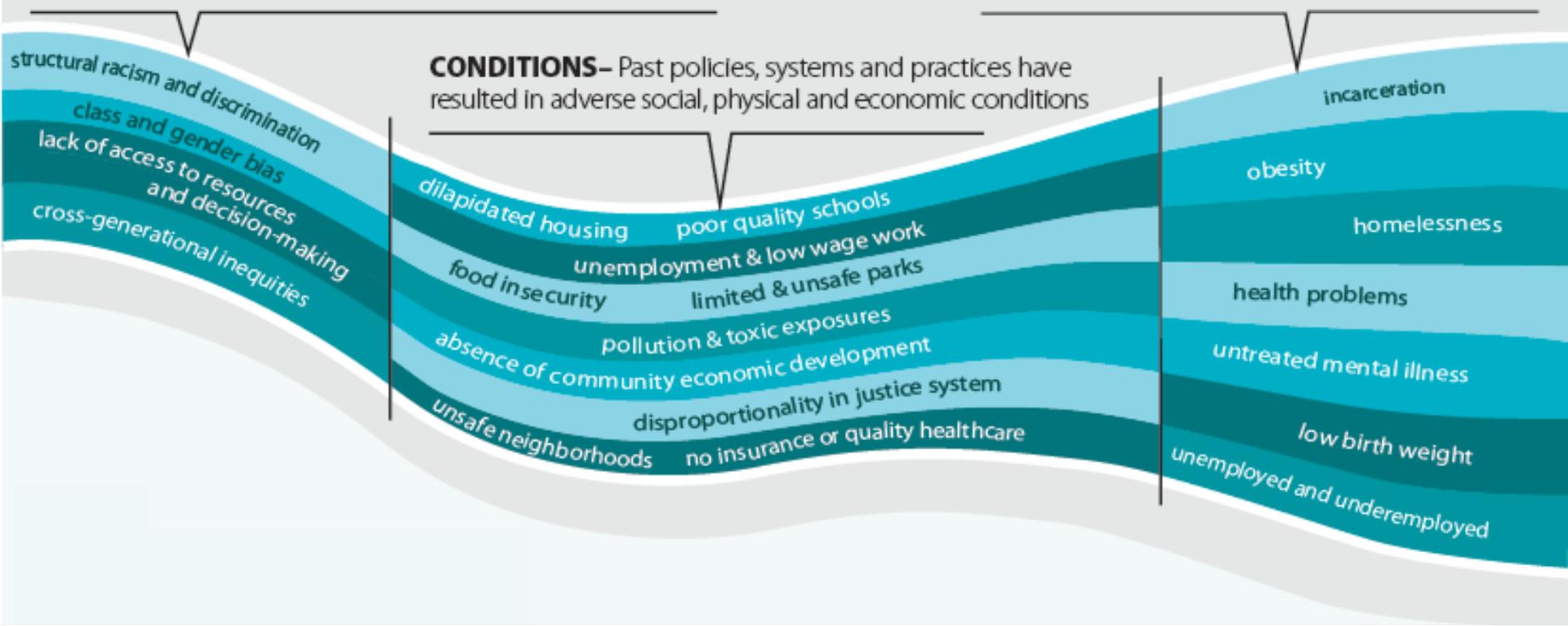


The “unhealthy stream” creates inequities

POLICIES, PRACTICES & SYSTEMS– Policies, structures and systems – including those in government – have sustained and even contributed to inequities

OUTCOMES– Organizations and their programs historically have tended to react to problems and treat poor individual and family-level outcomes

CONDITIONS– Past policies, systems and practices have resulted in adverse social, physical and economic conditions



The “healthy stream” creates equity

PRO-EQUITY POLICIES, PRACTICES & SYSTEMS–

For greatest and most effective Impact, King County is **focusing** “upstream” to address root causes and be pro-equity

pro-equity policies,
practices and values such as:

inclusion

racial justice

CONDITIONS– Pro-equity systems and policies result in improved community conditions, also known as “determinants of equity”

affordable & safe housing

living wage jobs & job training

quality education & early learning

healthy food & food systems

equitable justice system

healthy built & natural environments

community economic development

transportation

safe & supportive neighborhoods

information & technology

health care & human services

parks & natural resources

OUTCOMES– Individuals and families thrive regardless of race and place

good health

high quality of life

healthy years lived

happiness & satisfaction

educational success

civic engagement

economic well-being

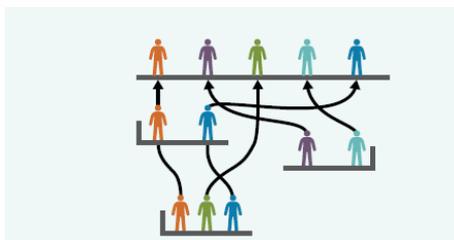
Equity

- Full and equal access to opportunities, power and resources for all people to achieve their full potential and thrive
- Defined by those most negatively affected

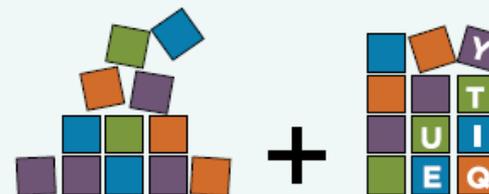
Diversity & cultural competency

≠ Equity & Social





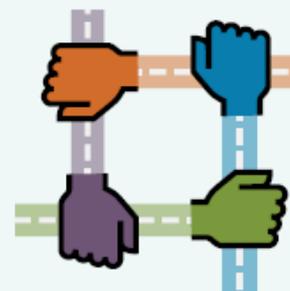
Targeted universalism



Dismantle systems of injustice



Focus on people and places with greatest needs



Process equity

Your opportunities to be pro-equity:

- Move upstream?
- Focus on root causes? Address policies and systems?
- Dismantle and transform what is not working?
- Process equity (becoming more inclusive, including shifting resources and power?)



Leading with Racial Justice

◇ <https://youtu.be/osgOuDvyqLg>

Leading with racial justice

- What are our opportunities to lead with racial justice? How would this look in our organization?

