



# KING COUNTY

1200 King County Courthouse  
516 Third Avenue  
Seattle, WA 98104

## Signature Report

### Ordinance 19868

**Proposed No.** 2024-0236.3

**Sponsors** Balducci and Zahilay

1 AN ORDINANCE approving the King County Doors Open  
 2 Program implementation plan, required by Ordinance  
 3 19710, Section 9, to govern the expenditure of the cultural  
 4 access sales and use tax from 2024 through 2031 to achieve  
 5 outcomes related to public and educational benefits and  
 6 economic support for arts, science, and heritage  
 7 organizations; amending section 1 of this ordinance,  
 8 repealing Attachment A to this ordinance, and establishing  
 9 an effective date.

10 **STATEMENT OF FACTS:**

- 11 1. The Washington state Legislature declared in RCW 36.160.010 that  
 12 there is a need to provide public and educational benefits and economic  
 13 support for arts, science, and heritage organizations.
- 14 2. The King County council, through Ordinance 19710, created the Doors  
 15 Open Program to support arts, science, and heritage organizations, and  
 16 approved a new one-tenth of one percent sales tax to fund the Doors Open  
 17 Program.
- 18 3. Ordinance 19710, Section 9, requires the executive, in consultation  
 19 with 4Culture, to transmit the implementation plan and an ordinance to  
 20 approve the plan to the council no later than July 15, 2024. The

Ordinance 19868

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21 implementation plan, once effective, will govern the expenditure of the  
22 sales and use tax's proceeds until the tax expires in 2031. The required  
23 implementation plan is Attachment A to this ordinance.

24 4. Ordinance 19710, Section 9, enumerates specific requirements for the  
25 implementation plan. The Doors Open Program Implementation Plan for  
26 2024-2031, dated November 20, 2024, Attachment A to this ordinance,  
27 responds to the requirements set out by Ordinance 19710 Section 9, by:  
28 itemizing start-up funding costs incurred or to be incurred by 4Culture and  
29 the county; establishing guidelines for eligible expenditures for each  
30 Doors Open Program element; providing detailed program descriptions of  
31 the elements of the Doors Open Program and a framework for 4Culture  
32 administration of these programs; and providing a timeline for the Doors  
33 Open Program Assessment Report that will address the effectiveness of  
34 the Doors Open Program funding.

35 BE IT ORDAINED BY THE COUNCIL OF KING COUNTY:

36 SECTION 1. The Doors Open Program Implementation Plan for 2024-2031,  
37 dated, November 20, 2024, Attachment A to this ordinance is hereby approved to govern  
38 the expenditure of the cultural access sales and use tax proceeds as authorized under  
39 Ordinance 19710.

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

41 The Doors Open Program Implementation Plan for 2024-2031, dated November  
42 20, 2024, Attachment ((A)) B to this ordinance is hereby approved to govern the

Ordinance 19868

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

44 Ordinance 19710.

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

Ordinance 19868


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46            **SECTION 4.** Sections 2 and 3 of this ordinance take effect on the effective date  
47 of Ordinance XXXXX (Proposed Ordinance 2024-0377).


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

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

KING COUNTY COUNCIL  
KING COUNTY, WASHINGTON

Signed by:  
  
E76CE01F07B14EF...  
Dave Upthegrove, Chair

ATTEST:

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

APPROVED this \_\_\_\_\_ day of 12/9/2024, \_\_\_\_\_.

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

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



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

# Doors Open Implementation Plan

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# 1. Executive Summary

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

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

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

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

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

| 2024  | 2025 - 2031   |
|---|---|
| <ul style="list-style-type: none"> <li>• <b>2 percent for repayment of start-up funding;</b></li> <li>• <b>3 percent for administrative costs;</b></li> <li>• <b>67 percent for one-time capital and one-time operating support programs;</b> <ul style="list-style-type: none"> <li>○ 10 percent for cultural organizations that serve underserved populations and/or organizations located in Communities of Opportunity, and cultural organizations providing mentoring services</li> <li>○ 25 percent supports organizations outside of Seattle</li> </ul> </li> <li>• <b>Remaining funding to 2025 programs</b></li> </ul> | <ul style="list-style-type: none"> <li>• <b>3 percent for administrative costs;</b></li> <li>• <b>72 percent for Doors Open programs,</b> of which 10 percent for cultural organizations that serve underserved populations and/or organizations located in Communities of Opportunity, and cultural organizations providing mentoring services;                     <ul style="list-style-type: none"> <li>○ 15 percent Public school access program</li> <li>○ 3 percent Launch funding</li> <li>○ 10 percent Building for Equity</li> <li>○ 15 percent Public Free Access</li> <li>○ 7 percent Countywide initiatives and projects</li> <li>○ 50 percent Sustained Support</li> </ul> </li> <li>• <b>25 percent for Outside of Seattle,</b> of which, 10 percent for cultural organizations by underserved populations and/or organizations located in Communities of Opportunity</li> </ul> |

**Doors Open Implementation Plan-on-a-Page**

|  | 2024 Doors Open Programs <sup>1</sup>   |   | 2025-2031: Doors Open <sup>2</sup>   |   |  |   |   |   |
|--|---|---|--|---|--|---|---|---|
|  | Capital Facilities  | Operating and Program Support   | Sustained Support <sup>3</sup>   | Public School Cultural Access   | Public Free Access   | Building for Equity   | Countywide Initiatives  | Launch  |
| <b>Estimated Annual Funding</b>  | \$24.1M<br>[Ord. 8.A.3.a]   | \$24.1M<br>[Ord. 8.A.3.a]   | \$48.5M<br>[Ord. 8.B.2.f]  | \$14.6M<br>[Ord. 8.B.2.a]   | \$14.6M<br>[Ord. 8.B.2.e]  | \$9.7M<br>[Ord. 8.B.2.d]  | \$6.8M<br>[Ord. 8.B.2.c]  | \$2.9M<br>[Ord. 8.B.2.b]  |
| <b>Programming or projects outside Seattle<sup>4</sup></b>                                       | Minimum of \$6M   | Minimum of \$6M   | Minimum of \$24.3M across all programs   |   |  |   |   |   |
| <b>Programming in Communities of Opportunity (COO) or for vulnerable populations<sup>5</sup></b> | Minimum of \$2.4M   | Minimum of \$2.4M   | Minimum of \$9.7M across all programs  |   |  |   |   |   |
| <b>Grant Cycle/Timeline</b>  | One Time (first awards announced in December 2024)  | One Time (first awards announced in December 2024)  | Triennial  | Annual  | Annual   | Annual  | Annual  | Annual  |
| <b>Estimated Number of applicants</b>  | 175 to 225 projects   | <ul style="list-style-type: none"> <li>Heritage: 90</li> <li>Preservation: 30</li> <li>Arts: 500</li> <li>Science and Tech: 80</li> </ul> | <ul style="list-style-type: none"> <li>Heritage: 90</li> <li>Preservation: 30</li> <li>Arts: 500</li> <li>Science and Tech: 80</li> </ul>  | 350 orgs across four disciplines  | 300 orgs across four disciplines   | 200 orgs across four disciplines  | 50 orgs across four disciplines   | 25-50 orgs across four disciplines  |
| <b>Primary Program Objective</b>   | Funding for building, remodeling, and buying specialized space that houses and facilitates cultural work  | Funding to help organizations amplify their programming and support delivery of their mission   | Help meet the ongoing needs of cultural organizations  | Increase public school student access to cultural educational experiences   | Increase access to cultural offerings  | Support cultural building projects and create a pathway to equitable facilities funding   | Support regional initiatives for cultural workforce development   | Ensure that all areas and communities in the county have access to cultural experiences   |
| <b>Key Program Features</b>  | <ul style="list-style-type: none"> <li>Project size categories; goal to fund the top 10% to 20% in each category</li> <li>Prioritizes projects that can begin within two years</li> <li>Prioritizes greater % of project funding for projects under \$1M</li> <li>Cultural space contribution requirements for projects greater than \$10M</li> </ul> | <ul style="list-style-type: none"> <li>Low barrier application</li> <li>Panels by discipline</li> </ul>                                   | <ul style="list-style-type: none"> <li>Provides multi-year funding (up to three years) for operations or programming</li> <li>Low barrier application</li> <li>Panels by discipline</li> </ul> | <ul style="list-style-type: none"> <li>Establishes central database</li> <li>Provides funding for cultural education offerings through programs at schools and cultural facilities</li> <li>Provides transportation funding for eligible school districts</li> <li>Helps schools and cultural organizations develop shared learning goals and a program plan</li> </ul> | <ul style="list-style-type: none"> <li>Provides multi-year funding</li> <li>Low barrier application</li> <li>Reimbursement to orgs for the cost of free and reduced programming</li> </ul> | <ul style="list-style-type: none"> <li>Provides multi-year funding</li> <li>Builds on Facilities and Capacity Building programs</li> <li>Adds equitable funding strategies to Equipment, Landmarks Capital, Emergency Capital programs</li> <li>Cultural space contribution requirements for eligible orgs</li> </ul> | <ul style="list-style-type: none"> <li>Multi-year project-based funding for orgs providing services for cultural practitioners</li> <li>Support for workforce and career development</li> </ul> | <ul style="list-style-type: none"> <li>Provides multi-year funding</li> <li>Start-up cost funding</li> <li>Multi-year operating support to new + emerging orgs</li> <li>Funding paired with capacity building + technical assistance</li> </ul> |

<sup>1</sup> For the purposes of the Implementation Plan, 2024 Doors Open funding amounts assume a \$48.1M in revenue for 2024 grants. Actual revenues may be higher or lower. Not included in the 2024 Programs list is start-up and administrative funding (2% and 3% of revenue, respectively).

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

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

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

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



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

## 23 2. Implementation Plan Background and Overview

### 24 A. Introduction to Cultural Access Programs

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

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

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

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

### 40 B. Overview of 4Culture

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

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

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

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<sup>6</sup> RCW chapter 36.160

<sup>7</sup> <http://scfd.org/>

<sup>8</sup> RCW 82.14.525

<sup>9</sup> See generally KCC chapter 2.49 and KCC 2.49.030 specifically

<sup>10</sup> [King County - File #: 2002-0365](#)

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

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

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

#### 64 **4Culture Governance and Accountability**

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

#### 71 **C. Foundational Policies and Plans**

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

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

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<sup>11</sup> Ordinance 19036, Attachment A, Section 5.2.B

<sup>12</sup> Ordinance 19036, Attachment A, Section 5.2.D and 5.2.E

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

108 **D. Ordinance Requirements Crosswalk**

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

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

111 **E. Doors Open Framework Overview**

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

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

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

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

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

129 **2024**

- 130 • 2 percent for repayment of start-up funding;
- 131 • 3 percent for administrative costs;
- 132 • 67 percent for one-time capital and one-time operating support programs;
  - 133 ○ 10 percent for cultural organizations by underserved populations and/or organizations
  - 134 located in Communities of Opportunity, and/or cultural organizations providing mentoring
  - 135 ○ 25 percent supports organizations outside the city of Seattle
- 136 • Remaining funding to 2025 programs

137 **2025 - 2031**

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

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<sup>13</sup> [Office of Financial and Economic Analysis](#)

**Ordinance Objective and Program/Investment Area Crosswalk**

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

157 The Doors Open Ordinance (Ordinance 19710) eligibility excludes municipalities, individual cultural  
 158 practitioners, radio stations, newspapers, and magazines from receiving any proceeds from the taxes  
 159 imposed under the Ordinance 19710.<sup>14</sup> 4Culture will reorient its Lodging Tax to better support these  
 160 ineligible entities.

161 The Doors Open Ordinance (Ordinance 19710) provides, among other things, for a 2024 One-Time  
 162 Operating Support grant program with a one-time annual application process. KCC 2.48.108 and KCC  
 163 2.48.109 direct 4Culture to administer the Lodging Tax funded Sustained Support Programs through a  
 164 biennial application process. 4Culture intends to administer the Doors Open funded Sustained Support  
 165 Program through a triennial application process. To bring the application and contract period of these  
 166 programs into alignment, the 2024 Lodging Tax funded Sustained Support Program will be a one-time  
 167 annual application process, and from 2025 onward, a triennial application process will apply.<sup>15</sup>

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

173 **F. Doors Open Impact**

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

180 The Doors Open Program can lead to:

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

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

<sup>15</sup> Subject to changes to KCC 2.48.108 and KCC 2.48.109 to allow for triennial application cycles.

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

197 **G. Criteria for Awarding Proceeds**

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

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



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

## 243 H. Doors Open Public Benefit Reporting Framework

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

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

### 251 General Public Benefits

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

276 **Equity Inclusion Benefits**

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

292 **Geographic Inclusion Benefits**

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

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

301 4Culture will incorporate the Doors Open discernible public benefit categories and requirements into its

302 established contracting process, described in [Contract and Payment Process section](#). The grant contract

303 is where the public benefit requirements are first documented, and cultural organizations report on

304 their public facing activities in their payment request. Public benefit reporting allows grantees to list

305 attendance and participation numbers, provide a narrative evaluation of their activities, attach any

306 necessary documents including photos, budgets, and proof of acknowledgment of 4Culture’s support.

307 As an agency, 4Culture values that it eases the reporting burden for grantees. 4Culture collects only

308 needed information so that it can determine overall impact and learn how best to leverage resources for

309 deeper investment in the arts, culture, and science fields.

310 **I. Equity Priorities**

311 4Culture's vision statement is "We envision a vibrant county where culture is essential and accessible to

312 all." To advance that vision, 4Culture has adopted practices to increase equity in grant allocations. Grant

313 applicants are asked to describe how their programming addresses underserved populations such as

314 racial and ethnic minorities and people with disabilities. Applicants for capital project funding must

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

### 317 **Investments in Geographic Inclusion and Equity**

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

### 324 **Improving Cultural Experiences for People with Disabilities**

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

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

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

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

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

### 343 **J. Application, Panel, Approval, and Award Process**

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

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

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

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

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

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

#### 372 **Continuous Improvement of the Application Process**

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

#### 377 **K. Contract and Payment Process**

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

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

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

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

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

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

401 The process typically progresses along the following timeline.

402 ***3 months after the grant deadline***

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

408 ***4-18 months after the grant deadline***

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

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

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

423 **Established Engagement and Communications Channels**

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

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

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

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

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

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

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

452 **4Culture’s Outreach Engagement Strategies**

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

457 *Content Focused Strategies*

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

462 *Visibility Focused Strategies*

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

467 *Language Focused Strategies*

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

471 *Geographic Access Focused Strategies*

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

474 *BIPOC Community Focused Strategies*

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

477 **Strategies in Action**

478 *Hello 4Culture*

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

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

**Example Outreach Partnerships**

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

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

#### 491 *Tabling and Outreach Events*

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

#### 495 *Email and Social Media*

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

#### 502 *Technical Assistance*

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

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

509  
510 4Culture’s website is accessible for the vision-impaired, including all linked PDF documents. ASL  
511 translation services are available on request. 4Culture commits to removing linguistic, cultural, and  
512 procedural barriers in applying for Doors Open funding opportunities that organizations commonly face  
513 in successfully applying for government funding and will solicit community feedback for continued  
514 improvements and incorporate learnings from its broader community outreach and engagement efforts.

#### 515 **M. Support Network Consulting Roster**

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

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



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

530 **Roster Topic Areas**

- 531 • Financial Emergency Planning
- 532 • Cultural Facilities
- 533 • Strategic Planning
- 534 • Organizational Design and Management
- 535 • Financial Planning and/or Strategy
- 536 • Human Resources
- 537 • Interpretive Planning
- 538 • Leadership and Board Optimization
- 539 • Board/Board Relations
- 540 • Communications, Marketing, Branding
- 541 • Fundraising/Development
- 542 • DEAI
- 543 • Legal Services
- 544 • Accessibility (language, ADA, facilities, mobility)

545  
546 4Culture is developing this roster and has tentative launch plans for Q1-Q2 2025, depending on Doors  
547 Open Implementation Plan approval.

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

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

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

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

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

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

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

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

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

597 **Science and Technology Grants**

598 Science and technology grants will fund cultural organizations whose mission statement includes an  
599 explicit focus on science or technology. Organizations with a primary purpose of advancing and  
600 preserving zoology (such as a zoo or an aquarium) must be accredited by the Association of Zoos and  
601 Aquariums or supporting an organization accredited by the Association of Zoos and Aquariums.  
602

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

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

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<sup>17</sup> "Title I public schools" refers to Part A (Title I) of the Elementary and Secondary Education Act, as amended by the Every Student Succeeds Act (ESEA), which provides supplemental financial assistance to school districts for children from low-income families.

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

611  
 612 Doors Open is a new opportunity for 4Culture to fund cultural organizations in direct support of their  
 613 science and technology programming. To ensure adequate resources are dedicated to this task,  
 614 4Culture established a Science and Technology Department, beginning with hiring a Science and  
 615 Technology Director. The director will recruit a Science and Technology Program Manager as well as a  
 616 Science and Technology Support Specialist. The department director is also charged with helping lead  
 617 outreach to potential applicants. That outreach and engagement will include:

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

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

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

633 The Doors Open Program can:

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

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

### 651 **3. Doors Open and Implementation Plan Community** 652 **Engagement**

653 4Culture aims to maintain our trust, confidence, and credibility with the cultural community in  
654 distributing Doors Open revenue, as we have done over several decades with Lodging Tax and 1% for  
655 the Art supported programs. We are a public funder with community-focused goals and outcomes.

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

661 To know more about the depth and breadth of 4Culture’s regular slate of communications, outreach,  
662 and engagement strategies, please see [Established Engagement and Communications Channels](#).  
663 [4Culture will employ these strategies in its administration of Doors Open](#).

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

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

### 671 **4. Doors Open 2024: One-Time Capital and Operating** 672 **Support**

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

##### 674 **Program Summary**

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

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

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

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

697  
 698 In addition to the Base Awards, which are determined based on the panel score as applied to the  
 699 requested amount, applications are eligible for an Advancing Equity and Geographic Inclusion bonus.  
 700 Each application may have an additional percentage of funding added to their allocation if they are  
 701 either outside the City of Seattle, or if the facility is in a 2020 U.S. Census tract area with a Community of  
 702 Opportunity index percentile of 60% or greater.

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

705 **Program Allocations**

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

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

715 **Program Criteria**

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

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

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

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

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

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

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

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

### 741 **Program Summary**

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

### 750 **Program Allocations**

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

- 753 • Heritage – approximately 90 applicants
- 754 • Historic Preservation – approximately 30 applicants
- 755 • Arts - approximately 500 applicants
- 756 • Science and technology - approximately 80 applicants

757  
758 Award amounts will be determined based on a combination of:

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

- 761 • an Advancing Equity Bonus, for those cultural organizations who are focusing on vulnerable
- 762 communities, especially those that are disproportionately impacted by structural racism
- 763 • Eligibility for Geographic Inclusion Bonus (inclusive of both Outside Seattle and COO status)
- 764

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

#### 770 **Program Criteria**

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

#### 774 **Application Prompts**

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

779  
780 4Culture staff will do their best to help applicants. We anticipate applications in the hundreds for this  
781 program and will encourage applicants to prepare early to meet the deadline and take advantage of the  
782 support staff can provide.

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

- 784 • Organization description
- 785 • Description of community served
- 786 • Programming description
- 787 • Description of organization governance or decision-making practices
- 788 • Description of public benefit

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

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

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

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<sup>18</sup> Heritage (excluding historic preservation), arts, science, and historic preservation.

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

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

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

811 **Technical Assistance Workshops**

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

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

817 **5. Doors Open 2025-2031**

818 **A. Sustained Support**

819 **Program and Allocation Summary**

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

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

**Sustained Support**

**Estimated annual funding:** \$48.5 million

**Objective:** Meet the ongoing needs of cultural organizations

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

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

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<sup>19</sup> Funds must be used consistent with the requirements of Ordinance 19710.



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

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

## 836 **Program Criteria**

### 837 ***Heritage***

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

### 841 ***Historic Preservation***

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

### 846 ***Arts***

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

### 850 ***Science and Technology***

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

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

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

- 858 • A base award determined by the recipient cultural organization's budget size.
- 859 • A possible additional award based on overall panel score.
- 860 • A possible Geographic Investment based on geographic location and/or an Equity investment  
861 based on organization's score on the Equity criterion.

862  
863 If a cultural organization is selected for funding, the Program Manager will work with the cultural  
864 organization to create a grant contract outlining a Scope of Services and Public Benefit for each  
865 consecutive year. Cultural organizations that receive Sustained Support funding are typically paid  
866 annually upon completion of one or more of the Public Benefit activities described in their grant  
867 contract.

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

871 **Engagement and Communications Plan**

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

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

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

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

889 **Public Benefit Reporting**

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

894 **B. Public School Cultural Access**

895 **Program Summary**

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

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

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

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

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

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

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

943 **Roster Goals:**

**Public School Cultural Access**

**Estimated annual funding:** \$14.6 million

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

**Strategies:**

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

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

<sup>20</sup> James Catterall, 2012.

<sup>21</sup> Daniel H. Bowen, 2019.

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

954 **Roster Priorities:**

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

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

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

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

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

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

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

1048 **Priorities**

1049 The cultural education programs funding structure is designed to ensure that:

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

1055 **Process**

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

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

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

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

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

1092 ***Process for Delivery of Transportation Funds***

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

1099 **Tentative Program Timeline, 2024-2025**

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

1100 **Engagement and Communications Plan**

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

1104 **2024 Stakeholder Engagement for Public Schools Cultural Access Program Design**

1105 The goals of Public Schools Program stakeholder engagement approach are to:

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

1119 *Stakeholders and engagement methods:*

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



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

1148 **2025 Public Schools Cultural Access Launch**

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

1151 ***Communications with Districts and Schools***

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

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

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

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

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

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

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

1170 ***Communications with Public***

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- 1227 • Number of cultural organizations that are listed on the roster by category (science, arts, heritage
- 1228 and historic preservation) and discipline (e.g., zoology, computer science, music, theatre)
- 1229 • Number of educational programs listed by type (field trip, in school), category, discipline,
- 1230 • Traffic to roster

1231  
1232 Additional metrics to grow understanding of the impact of programs on students will be added after  
1233 consulting with evaluation staff.

1234 **C. Public Free Access**

1235 **Program and Allocation Summary**

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

**Public Free Access**

**Estimated annual funding:** \$14.6 million

**Objective:** Increase access to cultural offerings

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

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

1245 **Program Criteria**

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

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

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

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

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

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

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

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

1279 **Public Benefit Reporting**

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

1284 **D. Building for Equity**

1285 **Program and Allocation Summary**

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

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

**Building for Equity**

**Estimated annual funding:** \$9.7 million

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

**Strategies:**

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

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

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

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

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

1311 Building for Equity includes the following programs.

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

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

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

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

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

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

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

### 1331 **Program Criteria**

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

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

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

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

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

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

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

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

1360 Emergency:

- 1361 • A pressing situation that would cause a facility or landmark to be threatened, or to suffer severe  
1362 economic consequences due to conditions outside of the applicant's control.
- 1363 • A threat to the safety of patrons or staff.
- 1364 • A catastrophic event or natural disaster.

1365  
1366 Unforeseen Opportunity:

- 1367 • An opportunity that was not available at the time of the last application deadline and that will  
1368 no longer be available to the applicant by the next application deadline.
- 1369 • Will allow an organization an unexpected opportunity to significantly advance its goals and  
1370 mission.

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

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

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

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

1388 **Engagement and Communications Plan**

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

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

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

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

1402 **Public Benefit Reporting**

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

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

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

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



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

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

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

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

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

1434 **Equipment** grants require cultural organizations to provide the following types of potential  
1435 opportunities to the public, with the equipment over a period of at least 10 years:

- 1436 • Regularly scheduled free or pay-what-you-can access to rehearsals, previews and/or  
1437 performances; or historic space, exhibits, and/or programs enabled by the equipment supported  
1438 by this grant.
- 1439 • Regularly scheduled free or reduced-price admission to displays or collections enabled by using  
1440 the equipment supported by this grant.
- 1441 • Regularly scheduled public programs produced by the grantee and offered to King County  
1442 residents and visitors at other sites.
- 1443 • Access to educational programs produced by the grantee that are targeted to underserved King  
1444 County populations such as students, senior citizens, or vulnerable populations as defined by  
1445 Ordinance 19710.

1446  
1447 The **Landmarks Capital** program’s public benefit centers on the rehabilitation and long-term  
1448 stewardship of designated landmarks. A cultural organization that receives a Landmarks Capital grant  
1449 must agree to maintain the property as landmark in perpetuity, and to maintain the property in good  
1450 condition for a minimum of 10 years. The recipient must abide by local historic preservation regulations,  
1451 which typically include a requirement for design review of any proposed changes, and adherence to the  
1452 Secretary of the Interior’s Standards for the Treatment of Historic Properties.

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

1455 **E. Countywide Initiatives**

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

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

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

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

**Countywide Initiatives**

**Estimated annual funding:** \$6.8 million

**Objective:** Support regional initiatives for cultural workforce development

**Strategies:**

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

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

---

<sup>22</sup> ArtsFund Social Impact Study, 2018; King County 4Culture Task Force Report, 2018; 4Culture Cultural Health Study, 2021; and Puget Sound Regional Council’s Arts and Culture Economic Recovery Strategy, 2022.

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

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

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

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

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

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

1515 **Program and Allocation Summary**

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

1522 **Program Criteria**

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

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

1531

**Examples of Cultural Support Service Providers in King County**

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

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

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

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

1539 **Engagement and Communications Plan**

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

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

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

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

1560 **Public Benefit Reporting**

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

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

1568 **F. Launch**

1569 **Program and Allocation Summary**

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

1576 Launch will provide grants for start-up costs  
1577 and multi-year operating support to new and  
1578 emerging cultural organizations, paired with  
1579 capacity building and technical assistance.

1580 New cultural organizations will have a  
1581 pathway to receiving Sustained Support,  
1582 which is only available to cultural

1583 organizations with a minimum 2-year operating history for heritage and preservation and 3-year  
1584 operating history for arts. Cultural organizations that have previously received Sustained Support but  
1585 have had 501c3 status for less than 3 years and are hiring paid staff for the first time, can apply for a  
1586 limited-time boost in operating support, along with capacity building services to enable their growth and  
1587 stability.

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

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

1596 **Program Criteria**

1597 The Doors Open Ordinance states:

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

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

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

**Launch**

**Estimated annual funding:** \$2.9 million

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

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

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

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

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

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

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

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

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

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

### 1633 **Engagement and Communications Plan**

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

- 1636 • Outreach will include opportunities for both digital and non-digital engagement.
- 1637 • Geographic reach of engagement will be countywide, with an emphasis on rural and  
1638 underserved communities.
- 1639 • Language access will be prioritized based on 4Culture analysis of demographic data indicating  
1640 communities that are underserved with cultural funding.

1641  
1642 Outreach and engagement for the Launch program will include technical support for the formation of  
1643 new cultural organizations, to help build a pipeline of applicants that will be competitive for New  
1644 Organization grants.

1645 **Public Benefit Reporting**

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

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

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

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

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

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

**Communities of Opportunity  
Composite Index Map**

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

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

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

1684 **Outside of the City of Seattle**

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

1688 **Communities of Opportunity**

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

1695 **6. Measuring and Evaluating Doors Open Outcomes**

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

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

1702 **Methodology for Assessment and Evaluation**

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

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

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

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

1721



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

1722

1723

1724 **Assessment Report Requirements**

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

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

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

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

1748 **Timeline for Assessment Report**

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

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

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

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

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

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

1773 **7. Appendices**

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

1775 The table below reflects Doors Open expenditures incurred by 4Culture between December 5, 2023, and  
 1776 March 31, 2024.

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

1777 **B. 2024 Board Directors**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1881 **Ex Officio Members**

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

1886 **C. 2024 Advisory Committee Members**

1887 **Arts**

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

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

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

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

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

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

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

1904 **Bryan Ohno: Kent (District 5)**

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

1910 **Jessica Ramirez: SeaTac (District 7)**

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

1915 **Heritage**

1916 **Christina Arokiasamy: Kent (District 5)**

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

1922 **Teofila “Teya” Cruz-Uribe: Burien (District 8)**

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

1927 **Suzanne Greathouse: Kenmore (District 1)**

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

1934 **Rachael McAlister: Auburn (District 7)**

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



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

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

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

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

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

1952 **Historic Preservation**

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

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

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

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

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

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

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

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

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

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

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

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

1982 **Public Art**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2027 **Science**

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

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

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

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

2039 **Kent Chapple (Seattle, District 4)**

2040 Kent is the Education Program Manager at Oxbow Farm and Conservation Center in Carnation, WA. He  
2041 was born and raised in the Pacific Northwest (Portland, OR), and has over 17 years of experience  
2042 designing and delivering environmental education and science programming, including Northwest  
2043 cultural and natural history, organic farming, foodshed, watershed and marine science education. Kent  
2044 earned his BS in Biology from Southern Oregon University and his Masters in Education from the  
2045 University of California Santa Cruz.

2046 **Felipe Vera (Seattle, District 8)**

2047 Felipe Vera is a Portfolio Manager and Program Coordinator in the Communications Division at the  
2048 Gates Foundation. As co-lead of the Latinos in Philanthropy Employee Resource Group and an active  
2049 member of the Out for Good & Allies (LGBTQIA+) and Disabilities Advocacy Group ERGs, Felipe is deeply  
2050 committed to fostering workplace inclusion and advocating for underrepresented communities.

2051 **Freeda Warren (Seattle, District 4)**

2052 Freeda is Pacific Science Center’s Chief Advancement Officer and a seasoned expert in nonprofit  
2053 fundraising and communications. With over three decades of experience, she’s a powerhouse in driving  
2054 impact through marketing, public relations, fundraising, and more. Freeda holds a Juris Doctor degree  
2055 from Seattle University School of Law and a Bachelor of Arts degree in African American Studies and U.S.  
2056 History from the University of California, Davis.

2057 **Rosie Wilson-Briggs (Burien, District 8)**

2058 Rosie Wilson-Briggs is the School Programs Manager at the Environmental Science Center in Burien. She  
2059 holds a Masters degree in Urban Environmental Education from Antioch University, and a certificate in  
2060 Scientific Illustration from the University of Washington. She has worked with many regional  
2061 environmental organizations, including the Seattle Aquarium, the UW Botanic Gardens, and the  
2062 Schooner Adventuress. Rosie is focused on reducing systemic barriers to environmental education, and  
2063 on supporting communities in their unique relationships to the outdoors.

2064 **Science and Technology Working Group Participants**

- 2065 • Derek Baker, Seattle Aquarium
- 2066 • Jeff Bauknecht, Museum of Flight
- 2067 • Stephanie Bohr, Woodland Park Zoo
- 2068 • Kent Chapple, Oxbow Farm & Conservation Center
- 2069 • Paul Chiocco, Pacific Science Center
- 2070 • Gladis Clemente, Villa Comunitaria
- 2071 • Jennifer Dumlao, Seattle Aquarium
- 2072 • Kim Kotovic, Seattle Universal Math Museum
- 2073 • Paul Meijer, Birds Connect Seattle
- 2074 • Bianca Perla, Vashon Nature Center
- 2075 • Grace Reamer, Friends of the Issaquah Salmon Hatchery
- 2076 • Dana Riley Black, Museum of Flight
- 2077 • Arthur Ross, Technology Access Foundation

- 2078 • Kate Sorensen, Bellevue Botanical Garden Society
- 2079 • Chloe Wightman, Girl Scouts of Western Washington
- 2080 • Amy Zarlengo, Pacific Science Center



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# Doors Open Implementation Plan

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# 1. Executive Summary

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

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

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

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

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

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



**Doors Open Implementation Plan-on-a-Page**

|  | 2024 Doors Open Programs <sup>1</sup>   |   | 2025-2031: Doors Open <sup>2</sup>   |   |  |   |   |   |
|--|---|---|--|---|--|---|---|---|
|  | Capital Facilities  | Operating and Program Support   | Sustained Support <sup>3</sup>   | Public School Cultural Access   | Public Free Access   | Building for Equity   | Countywide Initiatives  | Launch  |
| <b>Estimated Annual Funding</b>  | \$32.9M   | \$32.9M   | \$48.5M<br>[Ord. 8.B.2.f]  | \$14.6M<br>[Ord. 8.B.2.a]   | \$14.6M<br>[Ord. 8.B.2.e]  | \$9.7M<br>[Ord. 8.B.2.d]  | \$6.8M<br>[Ord. 8.B.2.c]  | \$2.9M<br>[Ord. 8.B.2.b]  |
| <b>Programming or projects outside Seattle<sup>4</sup></b>                                       | Minimum of \$8.2M   | Minimum of \$8.2M   | Minimum of \$24.3M across all programs   |   |  |   |   |   |
| <b>Programming in Communities of Opportunity (COO) or for vulnerable populations<sup>5</sup></b> | Minimum of \$3.3M   | Minimum of \$3.3M   | Minimum of \$9.7M across all programs  |   |  |   |   |   |
| <b>Grant Cycle/Timeline</b>  | One Time (first awards announced in December 2024)  | One Time (first awards announced in December 2024)  | Triennial  | Annual  | Annual   | Annual  | Annual  | Annual  |
| <b>Estimated Number of applicants</b>  | 175 to 225 projects   | <ul style="list-style-type: none"> <li>Heritage: 90</li> <li>Preservation: 30</li> <li>Arts: 500</li> <li>Science and Tech: 80</li> </ul> | <ul style="list-style-type: none"> <li>Heritage: 90</li> <li>Preservation: 30</li> <li>Arts: 500</li> <li>Science and Tech: 80</li> </ul>  | 350 orgs across four disciplines  | 300 orgs across four disciplines   | 200 orgs across four disciplines  | 50 orgs across four disciplines   | 25-50 orgs across four disciplines  |
| <b>Primary Program Objective</b>   | Funding for building, remodeling, and buying specialized space that houses and facilitates cultural work  | Funding to help organizations amplify their programming and support delivery of their mission   | Help meet the ongoing needs of cultural organizations  | Increase public school student access to cultural educational experiences   | Increase access to cultural offerings  | Support cultural building projects and create a pathway to equitable facilities funding   | Support regional initiatives for cultural workforce development   | Ensure that all areas and communities in the county have access to cultural experiences   |
| <b>Key Program Features</b>  | <ul style="list-style-type: none"> <li>Project size categories; goal to fund the top 10% to 20% in each category</li> <li>Prioritizes projects that can begin within two years</li> <li>Prioritizes greater % of project funding for projects under \$1M</li> <li>Cultural space contribution requirements for projects greater than \$10M</li> </ul> | <ul style="list-style-type: none"> <li>Low barrier application</li> <li>Panels by discipline</li> </ul>                                   | <ul style="list-style-type: none"> <li>Provides multi-year funding (up to three years) for operations or programming</li> <li>Low barrier application</li> <li>Panels by discipline</li> </ul> | <ul style="list-style-type: none"> <li>Establishes central database</li> <li>Provides funding for cultural education offerings through programs at schools and cultural facilities</li> <li>Provides transportation funding for eligible school districts</li> <li>Helps schools and cultural organizations develop shared learning goals and a program plan</li> </ul> | <ul style="list-style-type: none"> <li>Provides multi-year funding</li> <li>Low barrier application</li> <li>Reimbursement to orgs for the cost of free and reduced programming</li> </ul> | <ul style="list-style-type: none"> <li>Provides multi-year funding</li> <li>Builds on Facilities and Capacity Building programs</li> <li>Adds equitable funding strategies to Equipment, Landmarks Capital, Emergency Capital programs</li> <li>Cultural space contribution requirements for eligible orgs</li> </ul> | <ul style="list-style-type: none"> <li>Multi-year project-based funding for orgs providing services for cultural practitioners</li> <li>Support for workforce and career development</li> </ul> | <ul style="list-style-type: none"> <li>Provides multi-year funding</li> <li>Start-up cost funding</li> <li>Multi-year operating support to new + emerging orgs</li> <li>Funding paired with capacity building + technical assistance</li> </ul> |

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

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

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

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

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

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

## 23 2. Implementation Plan Background and Overview

### 24 A. Introduction to Cultural Access Programs

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

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

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

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

### 40 B. Overview of 4Culture

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

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

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

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<sup>6</sup> RCW chapter 36.160

<sup>7</sup> <http://scfd.org/>

<sup>8</sup> RCW 82.14.525

<sup>9</sup> See generally KCC chapter 2.49 and KCC 2.49.030 specifically

<sup>10</sup> [King County - File #: 2002-0365](#)

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

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

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

#### 64 **4Culture Governance and Accountability**

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

#### 71 **C. Foundational Policies and Plans**

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

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

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<sup>11</sup> Ordinance 19036, Attachment A, Section 5.2.B

<sup>12</sup> Ordinance 19036, Attachment A, Section 5.2.D and 5.2.E

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

108 **D. Ordinance Requirements Crosswalk**

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

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

111 **E. Doors Open Framework Overview**

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

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

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

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

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

129 **2024**

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

137 **2025 - 2031**

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

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<sup>13</sup> [Office of Financial and Economic Analysis](#)

**Ordinance Objective and Program/Investment Area Crosswalk**

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

157 The Doors Open Ordinance (Ordinance 19710) eligibility excludes municipalities, individual cultural  
158 practitioners, radio stations, newspapers, and magazines from receiving any proceeds from the taxes  
159 imposed under the Ordinance 19710.<sup>14</sup> 4Culture will reorient its Lodging Tax to better support these  
160 ineligible entities.

161 The Doors Open Ordinance (Ordinance 19710) provides, among other things, for a 2024 One-Time  
162 Operating Support grant program with a one-time annual application process. KCC 2.48.108 and KCC  
163 2.48.109 direct 4Culture to administer the Lodging Tax funded Sustained Support Programs through a  
164 biennial application process. 4Culture intends to administer the Doors Open funded Sustained Support  
165 Program through a triennial application process. To bring the application and contract period of these  
166 programs into alignment, the 2024 Lodging Tax funded Sustained Support Program will be a one-time  
167 annual application process, and from 2025 onward, a triennial application process will apply.<sup>15</sup>

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

## 173 F. Doors Open Impact

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

180 The Doors Open Program can lead to:

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

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

<sup>15</sup> Subject to changes to KCC 2.48.108 and KCC 2.48.109 to allow for triennial application cycles.



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

197 **G. Criteria for Awarding Proceeds**

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

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

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

## 243 H. Doors Open Public Benefit Reporting Framework

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

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

### 251 General Public Benefits

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

276 **Equity Inclusion Benefits**

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

292 **Geographic Inclusion Benefits**

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

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

301 4Culture will incorporate the Doors Open discernible public benefit categories and requirements into its

302 established contracting process, described in [Contract and Payment Process section](#). The grant contract

303 is where the public benefit requirements are first documented, and cultural organizations report on

304 their public facing activities in their payment request. Public benefit reporting allows grantees to list

305 attendance and participation numbers, provide a narrative evaluation of their activities, attach any

306 necessary documents including photos, budgets, and proof of acknowledgment of 4Culture’s support.

307 As an agency, 4Culture values that it eases the reporting burden for grantees. 4Culture collects only

308 needed information so that it can determine overall impact and learn how best to leverage resources for

309 deeper investment in the arts, culture, and science fields.

310 **I. Equity Priorities**

311 4Culture's vision statement is "We envision a vibrant county where culture is essential and accessible to

312 all." To advance that vision, 4Culture has adopted practices to increase equity in grant allocations. Grant

313 applicants are asked to describe how their programming addresses underserved populations such as

314 racial and ethnic minorities and people with disabilities. Applicants for capital project funding must

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

### 317 **Investments in Geographic Inclusion and Equity**

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

### 324 **Improving Cultural Experiences for People with Disabilities**

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

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

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

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

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

### 343 **J. Application, Panel, Approval, and Award Process**

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

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

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

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

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

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

372 **Continuous Improvement of the Application Process**

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

377 **K. Contract and Payment Process**

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

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

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

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

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

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

401 The process typically progresses along the following timeline.

402 ***3 months after the grant deadline***

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

408 ***4-18 months after the grant deadline***

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

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

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

423 **Established Engagement and Communications Channels**

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

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

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

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

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

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

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

452 **4Culture’s Outreach Engagement Strategies**

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

457 *Content Focused Strategies*

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

462 *Visibility Focused Strategies*

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

467 *Language Focused Strategies*

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

471 *Geographic Access Focused Strategies*

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

474 *BIPOC Community Focused Strategies*

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

477 **Strategies in Action**

478 *Hello 4Culture*

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

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

**Example Outreach Partnerships**

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



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

#### 491 *Tabling and Outreach Events*

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

#### 495 *Email and Social Media*

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

#### 502 *Technical Assistance*

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

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

509  
510 4Culture’s website is accessible for the vision-impaired, including all linked PDF documents. ASL  
511 translation services are available on request. 4Culture commits to removing linguistic, cultural, and  
512 procedural barriers in applying for Doors Open funding opportunities that organizations commonly face  
513 in successfully applying for government funding and will solicit community feedback for continued  
514 improvements and incorporate learnings from its broader community outreach and engagement efforts.

#### 515 **M. Support Network Consulting Roster**

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

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

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

530 **Roster Topic Areas**

- 531 • Financial Emergency Planning
- 532 • Cultural Facilities
- 533 • Strategic Planning
- 534 • Organizational Design and Management
- 535 • Financial Planning and/or Strategy
- 536 • Human Resources
- 537 • Interpretive Planning
- 538 • Leadership and Board Optimization
- 539 • Board/Board Relations
- 540 • Communications, Marketing, Branding
- 541 • Fundraising/Development
- 542 • DEAI
- 543 • Legal Services
- 544 • Accessibility (language, ADA, facilities, mobility)

545  
546 4Culture is developing this roster and has tentative launch plans for Q1-Q2 2025, depending on Doors  
547 Open Implementation Plan approval.

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

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

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

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

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

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

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

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

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

597 **Science and Technology Grants**

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

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

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

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<sup>17</sup> "Title I public schools" refers to Part A (Title I) of the Elementary and Secondary Education Act, as amended by the Every Student Succeeds Act (ESEA), which provides supplemental financial assistance to school districts for children from low-income families.

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

611  
612 Doors Open is a new opportunity for 4Culture to fund cultural organizations in direct support of their  
613 science and technology programming. To ensure adequate resources are dedicated to this task,  
614 4Culture established a Science and Technology Department, beginning with hiring a Science and  
615 Technology Director. The director will recruit a Science and Technology Program Manager as well as a  
616 Science and Technology Support Specialist. The department director is also charged with helping lead  
617 outreach to potential applicants. That outreach and engagement will include:

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

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

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

633 The Doors Open Program can:

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

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

### 651 **3. Doors Open and Implementation Plan Community** 652 **Engagement**

653 4Culture aims to maintain our trust, confidence, and credibility with the cultural community in  
654 distributing Doors Open revenue, as we have done over several decades with Lodging Tax and 1% for  
655 the Art supported programs. We are a public funder with community-focused goals and outcomes.

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

661 To know more about the depth and breadth of 4Culture’s regular slate of communications, outreach,  
662 and engagement strategies, please see [Established Engagement and Communications Channels](#).  
663 [4Culture will employ these strategies in its administration of Doors Open](#).

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

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

### 671 **4. Doors Open 2024: One-Time Capital and Operating** 672 **Support**

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

##### 674 **Program Summary**

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

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

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

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

697  
698 In addition to the Base Awards, which are determined based on the panel score as applied to the  
699 requested amount, applications are eligible for an Advancing Equity and Geographic Inclusion bonus.  
700 Each application may have an additional percentage of funding added to their allocation if they are  
701 either outside the City of Seattle, or if the facility is in a 2020 U.S. Census tract area with a Community of  
702 Opportunity index percentile of 60% or greater.

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

#### 705 **Program Allocations**

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

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

#### 715 **Program Criteria**

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

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

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

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

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

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

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

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

### 741 **Program Summary**

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

### 750 **Program Allocations**

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

- 753 • Heritage – approximately 90 applicants
- 754 • Historic Preservation – approximately 30 applicants
- 755 • Arts - approximately 500 applicants
- 756 • Science and technology - approximately 80 applicants

757  
758 Award amounts will be determined based on a combination of:

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

- 761 • an Advancing Equity Bonus, for those cultural organizations who are focusing on vulnerable
- 762 communities, especially those that are disproportionately impacted by structural racism
- 763 • Eligibility for Geographic Inclusion Bonus (inclusive of both Outside Seattle and COO status)
- 764

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

#### 770 **Program Criteria**

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

#### 774 **Application Prompts**

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

779  
780 4Culture staff will do their best to help applicants. We anticipate applications in the hundreds for this  
781 program and will encourage applicants to prepare early to meet the deadline and take advantage of the  
782 support staff can provide.

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

- 784 • Organization description
- 785 • Description of community served
- 786 • Programming description
- 787 • Description of organization governance or decision-making practices
- 788 • Description of public benefit

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

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

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

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<sup>18</sup> Heritage (excluding historic preservation), arts, science, and historic preservation.



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

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

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

811 **Technical Assistance Workshops**

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

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

817 **5. Doors Open 2025-2031**

818 **A. Sustained Support**

819 **Program and Allocation Summary**

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

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

**Sustained Support**

**Estimated annual funding:** \$48.5 million

**Objective:** Meet the ongoing needs of cultural organizations

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

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

<sup>19</sup> Funds must be used consistent with the requirements of Ordinance 19710.

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

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

836 **Program Criteria**

837 ***Heritage***

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

841 ***Historic Preservation***

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

846 ***Arts***

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

850 ***Science and Technology***

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

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

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

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

862  
 863 If a cultural organization is selected for funding, the Program Manager will work with the cultural  
 864 organization to create a grant contract outlining a Scope of Services and Public Benefit for each  
 865 consecutive year. Cultural organizations that receive Sustained Support funding are typically paid  
 866 annually upon completion of one or more of the Public Benefit activities described in their grant  
 867 contract.

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

### 871 **Engagement and Communications Plan**

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

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

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

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

### 889 **Public Benefit Reporting**

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

## 894 **B. Public School Cultural Access**

### 895 **Program Summary**

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

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

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

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

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

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

## Public School Cultural Access

**Estimated annual funding:** \$14.6 million

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

**Strategies:**

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

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

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

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

942 **Roster Goals:**

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

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<sup>20</sup> James Catterall, 2012.

<sup>21</sup> Daniel H. Bowen, 2019.

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

953 **Roster Priorities:**

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

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

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

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

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

1034 **Goals and Priorities for Funding for Cultural Education Programs**

1035 The cultural education programs funding structure is designed with a goal of sustaining, deepening, and

1036 extending cultural education partnerships between cultural organizations and schools. Many King

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

1047 **Priorities**

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

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

1054 **Process**

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

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

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

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

1091 **Process for Delivery of Transportation Funds**

1092 The 19 King County school districts use a variety of transportation models. Some districts own and

1093 operate their own fleet of busses, while others contract with a bussing company. Through stakeholder

1094 engagement with district transportation leaders, 4Culture will design a system so that teachers in each

1095 district can request bus transportation in the method that is appropriate for their district and the district

1096 or bus company can invoice 4Culture for the cost. 4Culture’s Finance and Legal teams will also be

1097 engaged in the design of the delivery process.

1098 **Tentative Program Timeline, 2024-2025**

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

1099 **Engagement and Communications Plan**

1100 4Culture’s communication strategy includes a stakeholder engagement component for the 2024

1101 planning year and a communications plan component for the 2025 launch of the Doors Open Public

1102 Schools Cultural Access Program.



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

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

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

1118 *Stakeholders and engagement methods:*

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

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

1147    **2025 Public Schools Cultural Access Launch**

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

1150    **Communications with Districts and Schools**

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

1153    **Message:** Partnering with King County science, arts, and heritage community organizations will increase  
1154    student engagement, expand the breadth and depth of student learning, and bridge cultural gaps.

1155    Through Doors Open, there are hundreds of no-cost programs with King County science, arts, and  
1156    heritage community organizations and free field trip transportation is available to many schools.

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

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

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

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

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

1169    **Communications with Public**

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

1172    **Message:** Partnering with King County science, arts, and heritage community organizations will increase  
1173    student engagement, expand the breadth and depth of student learning, and bridge cultural gaps.

1174    Through Doors Open, there are hundreds of no-cost programs with King County science, arts, and  
1175    heritage community organizations and free field trip transportation is available to many schools.

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

1178

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

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

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

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

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

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

1195 Data on Public Benefits will be collected through the MOU that the cultural organizations and schools

1196 complete to receive funding. Public Benefits data will include data that illustrates the immediate

1197 benefits of programs to King County public school students and staff as well as benefits for the cultural

1198 organizations. 4Culture will also gather data to show the longer-term benefits of engaging in learning

1199 through community partnerships with cultural organizations to King County students and communities.

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

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

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

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

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

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

1225 ***Metrics to understand Doors Open’s impact and to inform improvements to the Doors Open Public***

1226 ***School Cultural Access Program include:***

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

- 1229 • Number of educational programs listed by type (field trip, in school), category, discipline,
- 1230 • Traffic to roster
- 1231
- 1232 Additional metrics to grow understanding of the impact of programs on students will be added after
- 1233 consulting with evaluation staff.

1234 **C. Public Free Access**

1235 **Program and Allocation Summary**

1236 The Public Free Access program aims to reduce the

1237 significant barrier that admission fees pose to

1238 many King County residents, particularly

1239 underserved communities, in accessing quality,

1240 relevant cultural and science experiences.

1241 Reimbursements are provided to cultural

1242 organizations to help cover the costs of providing

1243 free and reduced cost programming throughout

1244 the year.

**Public Free Access**

**Estimated annual funding:** \$14.6 million

**Objective:** Increase access to cultural offerings

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

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

1245 **Program Criteria**

1246 Grants may be used to support free and reduced cost attendance at arts, heritage, historic preservation,

1247 or science experiences that meet the following criteria:

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

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

1255 Maintaining a focus on equitable access to funding, the Public Free Access program minimizes the

1256 burden of applying by automatically pre-qualifying current Doors Open Sustained Support grant

1257 recipients, if they meet all other program eligibility requirements. The Sustained Support panel process

1258 effectively serves as the panel process for Public Free Access grants, meaning that being awarded an

1259 operating support grant for the current year provides eligibility to apply for a Public Free Access

1260 program grant for the same year if the applicant provides cultural experiences consistent with the

1261 program criteria and guidelines.

1262 Applicants are required to complete a short application providing necessary information, including but

1263 not necessarily limited to the following items:

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

- 1267 • What documentation of the attendance is preserved.
- 1268 • List of the cultural experiences in the current calendar year the applicant plans to offer free or
- 1269 reduced cost participation.
- 1270 • How the applicant will prioritize providing free or reduced cost access to cultural experiences for
- 1271 members of King County's underserved communities.

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

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

1279 **Public Benefit Reporting**

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

1284 **D. Building for Equity**

1285 **Program and Allocation Summary**

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

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

**Building for Equity**

**Estimated annual funding:** \$9.7 million

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

**Strategies:**

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

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

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

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

1311 Building for Equity includes the following programs.

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

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

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

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

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

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

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

1331 **Program Criteria**

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

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

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

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

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

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

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

1360 Emergency:

- 1361 • A pressing situation that would cause a facility or landmark to be threatened, or to suffer severe  
 1362 economic consequences due to conditions outside of the applicant's control.
- 1363 • A threat to the safety of patrons or staff.
- 1364 • A catastrophic event or natural disaster.

1365  
 1366 Unforeseen Opportunity:

- 1367 • An opportunity that was not available at the time of the last application deadline and that will  
 1368 no longer be available to the applicant by the next application deadline.
- 1369 • Will allow an organization an unexpected opportunity to significantly advance its goals and  
 1370 mission.

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

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

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

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



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

### 1388 **Engagement and Communications Plan**

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

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

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

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

### 1402 **Public Benefit Reporting**

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

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

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

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

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

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

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

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

1434 **Equipment** grants require cultural organizations to provide the following types of potential  
1435 opportunities to the public, with the equipment over a period of at least 10 years:

- 1436 • Regularly scheduled free or pay-what-you-can access to rehearsals, previews and/or  
1437 performances; or historic space, exhibits, and/or programs enabled by the equipment supported  
1438 by this grant.
- 1439 • Regularly scheduled free or reduced-price admission to displays or collections enabled by using  
1440 the equipment supported by this grant.
- 1441 • Regularly scheduled public programs produced by the grantee and offered to King County  
1442 residents and visitors at other sites.
- 1443 • Access to educational programs produced by the grantee that are targeted to underserved King  
1444 County populations such as students, senior citizens, or vulnerable populations as defined by  
1445 Ordinance 19710.

1446  
1447 The **Landmarks Capital** program’s public benefit centers on the rehabilitation and long-term  
1448 stewardship of designated landmarks. A cultural organization that receives a Landmarks Capital grant  
1449 must agree to maintain the property as landmark in perpetuity, and to maintain the property in good  
1450 condition for a minimum of 10 years. The recipient must abide by local historic preservation regulations,  
1451 which typically include a requirement for design review of any proposed changes, and adherence to the  
1452 Secretary of the Interior’s Standards for the Treatment of Historic Properties.

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

1455 **E. Countywide Initiatives**

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

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

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

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

**Countywide Initiatives**

**Estimated annual funding:** \$6.8 million

**Objective:** Support regional initiatives for cultural workforce development

**Strategies:**

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

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

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<sup>22</sup> ArtsFund Social Impact Study, 2018; King County 4Culture Task Force Report, 2018; 4Culture Cultural Health Study, 2021; and Puget Sound Regional Council’s Arts and Culture Economic Recovery Strategy, 2022.

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

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

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

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

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

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

1515 **Program and Allocation Summary**

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

1522 **Program Criteria**

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

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

1531

**Examples of Cultural Support Service Providers in King County**

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

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

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

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

1539 **Engagement and Communications Plan**

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

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

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

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

1560 **Public Benefit Reporting**

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

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

1568 **F. Launch**

1569 **Program and Allocation Summary**

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

1576 Launch will provide grants for start-up costs  
 1577 and multi-year operating support to new and  
 1578 emerging cultural organizations, paired with  
 1579 capacity building and technical assistance.

1580 New cultural organizations will have a  
 1581 pathway to receiving Sustained Support,  
 1582 which is only available to cultural

1583 organizations with a minimum 2-year operating history for heritage and preservation and 3-year  
 1584 operating history for arts. Cultural organizations that have previously received Sustained Support but  
 1585 have had 501c3 status for less than 3 years and are hiring paid staff for the first time, can apply for a  
 1586 limited-time boost in operating support, along with capacity building services to enable their growth and  
 1587 stability.

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

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

1596 **Program Criteria**

1597 The Doors Open Ordinance states:

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

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

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

**Launch**

**Estimated annual funding:** \$2.9 million

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

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

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

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

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

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

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

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

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

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

### 1633 **Engagement and Communications Plan**

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

- 1636 • Outreach will include opportunities for both digital and non-digital engagement.
- 1637 • Geographic reach of engagement will be countywide, with an emphasis on rural and  
1638 underserved communities.
- 1639 • Language access will be prioritized based on 4Culture analysis of demographic data indicating  
1640 communities that are underserved with cultural funding.

1641  
1642 Outreach and engagement for the Launch program will include technical support for the formation of  
1643 new cultural organizations, to help build a pipeline of applicants that will be competitive for New  
1644 Organization grants.

1645 **Public Benefit Reporting**

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

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

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

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

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

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

**Communities of Opportunity  
Composite Index Map**

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

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

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



1684 **Outside of the City of Seattle**

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

1688 **Communities of Opportunity**

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

1695 **6. Measuring and Evaluating Doors Open Outcomes**

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

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

1702 **Methodology for Assessment and Evaluation**

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

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

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

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

1721

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

1722

1723

1724 **Assessment Report Requirements**

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

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

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

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

1748 **Timeline for Assessment Report**

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

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

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

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

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

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

1773 **7. Appendices**

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

1775 The table below reflects Doors Open expenditures incurred by 4Culture between December 5, 2023, and  
 1776 March 31, 2024.

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

1777 **B. 2024 Board Directors**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1853 **Latha Sambamurti: Redmond (District 6)**

1854 Latha Sambamurti is the producer and Artistic, Outreach and Development Director of several large-  
1855 scale arts and culture festivals in Washington. She is an educator, trained musician, band leader, and  
1856 winner of Kirkland Performance Center's You Rock award for community service. Sambamurti has been  
1857 a Washington State Arts Commissioner and a Redmond Arts & Culture Commissioner/Chair. She serves  
1858 as a board director for several state and regional cultural organizations. Sambamurti holds a master's  
1859 degree in English Literature.

1860 **Steven Schindler, Treasurer: Issaquah (District 3)**

1861 Steven Schindler is a partner with Perkins Coie, where he represents individuals and families in personal  
1862 and estate planning strategies. His practice also includes working with individuals and groups to form  
1863 charitable organizations and advising existing charitable organizations on a variety of legal and tax  
1864 matters. He serves on several boards, including the Atlantic Street Center, End of Life Washington, and  
1865 Powerful Schools, Inc, and is a member of the 2018 cohort of Leadership Tomorrow. Steven joined the  
1866 4Culture Finance Committee in 2020.

1867 **Neil Strege: Renton (District 9)**

1868 Neil Strege is Vice President of the Washington Roundtable, a public policy research and advocacy group  
1869 comprised of senior executives of major Washington state employers. Before joining the Roundtable,  
1870 Neil worked at the King County Council and as a Member of Congress. He is a graduate of Washington  
1871 State University and a lifelong resident of Washington State. Neil serves on the board of the YMCA  
1872 Youth and Government program and is the Vice Chair of the Washington Research Council.

1873 **Eugenia Woo, President: Seattle (District 2)**

1874 Eugenia parlayed a lifelong interest in architecture, history, cities, and communities into a career in  
1875 historic preservation, serving as Historic Seattle’s Director of Preservation Services since 2009. She  
1876 develops and implements preservation policies and initiatives; provides technical assistance; engages in  
1877 community outreach; and coordinates broad advocacy efforts. In 2022, Eugenia was honored with an  
1878 Advocacy Award of Excellence from US Docomomo. Eugenia was a 4Culture Historic Preservation  
1879 Advisory Committee member from 2015-2020, serves on the Governor’s Advisory Council on Historic  
1880 Preservation, and is a co-founder and current Treasurer of Docomomo US/WEWA.

1881 **Ex Officio Members**

- 1882 • Councilmember Claudia Balducci, District 6
- 1883 • Councilmember Teresa Mosqueda, District 8
- 1884 • Councilmember Sarah Perry, District 3
- 1885 • Brian J. Carter, 4Culture

1886 **C. 2024 Advisory Committee Members**

1887 **Arts**

1888 **Amy Dukes, Issaquah (District 3)**

1889 Amy Dukes is the Arts Program Administrator for the City of Issaquah. In this role, she oversees the  
1890 community arts granting program, manages the public art program, contributes to policy development,  
1891 participates in the Local Arts Agency Network, and serves as the liaison to the mayor-appointed Arts  
1892 Commission. She has worked in the arts and philanthropic sectors since 1995 in the Seattle area,  
1893 Southern CA, and NYC.

1894 **Sudeshna Sen: Seattle (District 3)**

1895 An Indian American filmmaker, Sudeshna grew up in India and Japan before moving to the United States  
1896 for graduate school. Her films have premiered at SIFF, Outfest Los Angeles, New York Indian Film  
1897 Festival, and Vancouver South Asian Film Festival. Sudeshna is a member of Alliance of Women  
1898 Directors, Women in Film and serves on the board of the Seattle International Film Festival.

1899 **Lauren Superville: Seattle (District 7)**

1900 Born and raised in New Jersey, Lauren Superville is an Individual Giving Officer at the Seattle Opera. Her  
1901 background is in project coordination and creating and managing successful community events. She is



1902 leveraging her passion for relationship building by bringing together a wide range of stakeholders  
1903 including staff, donors, and board members for the Opera’s mid-level giving program.

1904 **Bryan Ohno: Kent (District 5)**

1905 Bryan Ohno is the Director of Soos Creek Studio, a contemporary ceramic studio that creates sustainable  
1906 use pottery, and trains the next generation of youth potters. Bryan’s career has led him to direct two art  
1907 galleries in Tokyo and Seattle. He was also the founding director of MadArt. Bryan previously served on  
1908 4Culture’s Art Advisory Committee. Bryan received his Bachelor of Arts degree in Fine Arts from the  
1909 University of Puget Sound. Bryan also serves on the Kent Arts Commission.

1910 **Jessica Ramirez: SeaTac (District 7)**

1911 Jessica Ramirez is the Special Events and Volunteer Coordinator for the City of SeaTac, and participates  
1912 in their Arts, Culture and Library Advisory Committee, which is the citizen advisory committee charged  
1913 to advise the City Council on topics related to art and culture. In addition, Jessica represents City of  
1914 SeaTac in the quarterly Local Arts Agency Network meetings.

1915 **Heritage**

1916 **Christina Arokiasamy: Kent (District 5)**

1917 Born and raised in Kuala Lumpur, Malaysia, Christina Arokiasamy is renowned for her culinary skills, as a  
1918 spice expert and as an award-winning cookbook author. She was Malaysia’s first-ever official Food  
1919 Ambassador to the United States and brings with her over 25 years of world class culinary expertise as a  
1920 former chef of various Four Seasons Resorts throughout Southeast Asia. Christina is a passionate  
1921 advocate for cultural heritage practitioners in King County.

1922 **Teofila “Teya” Cruz-Uribe: Burien (District 8)**

1923 Teya is the Director of the Sea Mar Museum of Chicano/a/Latino/a Culture and the Health Center  
1924 Administrator of the Sea Mar Adolescent Medical Clinic. Teya has an MA in Museology from the  
1925 University of Washington’s (UW) Museology Program, and an M.A.I.S. in Russian, Eastern European &  
1926 Central Asian Studies from the Jackson School of International Studies at University of Washington.

1927 **Suzanne Greathouse: Kenmore (District 1)**

1928 Suzanne Greathouse is the President of Kenmore Heritage Society and brings over 30 years of  
1929 experience working with a broad spectrum of individuals, businesses, corporations, and universities. A  
1930 Kenmore resident since 2014, Suzanne serves as a Bothell/Kenmore Chamber of Commerce  
1931 Ambassador, Kenmore Planning Commissioner and is on the boards of the Northshore Senior Center  
1932 and EvergreenHealth Foundation. Suzanne is focused on evolving the Heritage Society into a vibrant,  
1933 inclusive, and fun organization.

1934 **Rachael McAlister: Auburn (District 7)**

1935 Rachael McAlister is the Director of the White River Valley Museum in Auburn, WA. Before taking on the  
1936 role of director in 2018 she served as the Museum’s Curator of Education for seven years. She holds a

1937 Bachelor of Arts in Fine Art from Belmont University and a Master of Arts in Museum Studies from Johns  
 1938 Hopkins University. McAlister’s work includes extensive arts and heritage programing, municipal  
 1939 leadership, strong cultural partnerships, energized and engaged staff, and a commitment to racial justice  
 1940 and equity.

1941 **Seth Margolis, Board Representative: Seattle (District 8)**

1942 Seth Margolis is the Director of Education Operations for the Boeing Academy for STEM Learning at The  
 1943 Museum of Flight in Seattle and has worked at heritage organizations in the United States and Canada.  
 1944 He teaches museum education for the UW Graduate Program in Museology and serves on the advisory  
 1945 board for the Museum Studies Certificate Program.

1946 **Temi Odumosu: Seattle (District 2)**

1947 Temi Odumosu is an interdisciplinary scholar and curator at the UW iSchool. Her research and curatorial  
 1948 work are engaged with the visual and affective politics of slavery and colonialism, race, and visual coding  
 1949 in popular culture, postmemorial art and performance, image ethics, and politics of cultural heritage  
 1950 digitization. Odumosu holds a PhD and Master of Philosophy in art history from the University of  
 1951 Cambridge and contributes to a variety of international research networks and initiatives.

1952 **Historic Preservation**

1953 **Stefanie Barrera: Seattle (District 2)**

1954 Stefanie Barrera is an architectural designer at SMR Architects focusing on affordable housing projects.  
 1955 While working on her Master of Architecture at the University of Washington, Stefanie interned for  
 1956 4Culture's Beyond Integrity Group. Her interest in historic preservation emanates from a curiosity to  
 1957 learn about other cultures, and the connection between cultural significance and place.

1958 **Justin Ivy: Seattle (District 2)**

1959 Justin Ivy is the owner of Heritage Art Glass, a Seattle-based stained and leaded glass studio specializing  
 1960 in repair, restoration, and new historic reproduction windows. Working with a wide array of clientele,  
 1961 from homeowner to developer to church board, he has been involved with projects in many of the  
 1962 Puget Sound region’s historic structures.

1963 **Robyn Mah: Shoreline (District 1)**

1964 Robyn Mah is a principal at I.L. Gross Structural Engineers and has made historic building rehabilitation a  
 1965 cornerstone of her career. Robyn’s recent renovation and adaptive reuse projects include Mercy  
 1966 Magnuson Place (Building 9) at Magnuson Park and YWCA’s 5th and Seneca Building in Seattle.

1967 **Frank Martin, Board Representative: Skykomish (District 3)**

1968 Frank Martin is the managing principal of the Chain Companies and has been a recipient of a 4Culture  
 1969 Preservation grant to restore the Skykomish Theater into what is now known as Onemish Lodge, an  
 1970 extended stay basecamp in the heart of the Great Northern Corridor.

1971 **Dawn Moser: Auburn (District 7)**

1972 Dawn Moser lives in south King County and is a gallery guide at the Washington State History Museum  
 1973 and a land use planner. Dawn has worked in land use planning and community development in Oregon,  
 1974 Washington, and Utah, engaging and informing community members about historic preservation.

1975 **Huy Pham: Seattle (District 8)**

1976 As the Executive Director of APIAHiP: Asian & Pacific Islander Americans in Historic Preservation, Huy  
 1977 leads the national nonprofit organization in its mission to protect historic places and cultural resources  
 1978 significant to Asian and Pacific Islander Americans through historic preservation and heritage  
 1979 conservation. Huy is eager to continue his work collaborating with government agencies, nonprofit  
 1980 organizations, community members and groups, developers, stakeholders, and policymakers to apply a  
 1981 progressive preservation ethic to their work at the local, state, and national levels.

1982 **Public Art**

1983 **Sonia-Lynn Abenojar: Seattle (District 2)**

1984 Sonia-Lynn Abenojar is co-founder of La Union Studio, an architectural and interior design studio based  
 1985 out of Seattle, Washington. Her interdisciplinary experience in urban planning and design, community  
 1986 engagement, and project management led her to a career in cultural placemaking and inclusive design.  
 1987 Abenojar is passionate about the built environment; she holds a BA in Architecture + Community Design  
 1988 from the University of San Francisco and a Master of City Planning degree from UC Berkeley.

1989 **Leo Saul Berk: Seattle (District 2)**

1990 Leo Saul Berk is an artist who examines the transformative potential of exceptional architecture to  
 1991 positively shape our lives. He is a recipient of the Artist Trust Arts Innovator Award, Betty Bowen Award,  
 1992 and Distinguished Alumni Award, University of Washington. Berk has held solo exhibitions at the Frye  
 1993 Art Museum, Henry Art Gallery, Institute of Visual Arts at University of Wisconsin-Milwaukee, and  
 1994 Seattle Art Museum.

1995 **Kamari Bright: Seattle (District 4)**

1996 With the goal of creating something that starts the process of healing, Kamari Bright is a  
 1997 multidisciplinary artist with works that have been received across the US, Greece, France, Mexico,  
 1998 Germany, & Canada. The 2022 Artist Trust Fellowship Award for Black Artists recipient is currently  
 1999 working on a manuscript connecting the influence of Christian folklore on present-day misogyny, and a  
 2000 videopoem extrapolating collective trauma and its connection to land stewardship.

2001 **Catherine Nueva España, Board Representative: Seattle (District 4)**

2002 Catherine Nueva España is a consultant with experience in arts, design, and creative practices. She helps  
 2003 leaders recognize personal values and create a practice of sustaining collaborations. She has been  
 2004 interim executive director at On the Boards and EarthCorps, executive director at Velocity Dance Center,  
 2005 and a board member at Khambatta Dance Company. She serves as a board commissioner for ArtsWA

2006 and serves on a variety of grant panels. España received her BA from Wellesley College, and her MA in  
 2007 Dance Studies from the Trinity Laban Conservatoire in London.

2008 **Kate Fernandez: Seattle (District 2)**

2009 Kate Fernandez is an artist, cultural producer, and educator. She currently works as the Director of  
 2010 Interpretation & Visitor Experience at the University of Washington's Burke Museum.

2011 **Tommy Gregory: SeaTac (District 5)**

2012 Tommy Gregory is a practicing artist and the Sr. Manager and Curator for the Port of Seattle, where he  
 2013 oversees conservation, commissions, and acquisitions as well as temporary exhibitions at Seattle-  
 2014 Tacoma International Airport.

2015 **Philippe Hyojung Kim: Seattle (District 2)**

2016 Philippe Hyojung Kim (he/him/they) is a Seattle-based artist, curator, and educator. He is a member of  
 2017 SOIL, a co-founder/curator of Specialist, a Fine Arts faculty member at Seattle Central College, and a  
 2018 curator for Washington State Arts Commission. Philippe grew up in a small town outside of Nashville,  
 2019 TN, and moved to Pacific Northwest in 2013. He currently lives and works in Seattle's North Beacon Hill  
 2020 neighborhood with his husband, Drew, and their dog, Jack.

2021 **Keith McPeters: Seattle (District 8)**

2022 Keith McPeters is a Principal at GGN, a landscape architecture studio based in Seattle. A diverse design  
 2023 background allows Keith to merge architecture and landscape architecture with his interests in art,  
 2024 music, and history. His design advisor role at GGN involves him in the concept and design phases of  
 2025 many projects across the studio. He received his BS in Architecture and Master of Landscape  
 2026 Architecture degrees from the University of Virginia.

2027 **Science**

2028 **Arthur Bednar (Seattle, District 4)**

2029 Arthur is a lifelong learner and museum enthusiast that joined The Museum of Flight in 2014, serving in  
 2030 a variety of roles leading and supervising STEM programming for K-12 youth within the greater Puget  
 2031 Sound region. Currently he serves as a Senior Program Manager overseeing the Boeing Academy for  
 2032 STEM Learning Core Programs. He holds a MA in History from The University of North Florida.

2033 **Stephanie Bohr (Seattle, District 4)**

2034 Stephanie has worked in the zoo, aquarium, and museum field for more than twenty years. She is the  
 2035 Director of Learning Programs and Partnerships at Woodland Park Zoo, where she leads three teams  
 2036 that create programs for children, teens, and adults both at the zoo and in Seattle communities.  
 2037 Stephanie is a proud alumna of North Carolina State University, where she earned a BS in Zoology and  
 2038 MEd in Science Education.

2039 **Kent Chapple (Seattle, District 4)**

2040 Kent is the Education Program Manager at Oxbow Farm and Conservation Center in Carnation, WA. He  
2041 was born and raised in the Pacific Northwest (Portland, OR), and has over 17 years of experience  
2042 designing and delivering environmental education and science programming, including Northwest  
2043 cultural and natural history, organic farming, foodshed, watershed and marine science education. Kent  
2044 earned his BS in Biology from Southern Oregon University and his Masters in Education from the  
2045 University of California Santa Cruz.

2046 **Felipe Vera (Seattle, District 8)**

2047 Felipe Vera is a Portfolio Manager and Program Coordinator in the Communications Division at the  
2048 Gates Foundation. As co-lead of the Latinos in Philanthropy Employee Resource Group and an active  
2049 member of the Out for Good & Allies (LGBTQIA+) and Disabilities Advocacy Group ERGs, Felipe is deeply  
2050 committed to fostering workplace inclusion and advocating for underrepresented communities.

2051 **Freeda Warren (Seattle, District 4)**

2052 Freeda is Pacific Science Center’s Chief Advancement Officer and a seasoned expert in nonprofit  
2053 fundraising and communications. With over three decades of experience, she’s a powerhouse in driving  
2054 impact through marketing, public relations, fundraising, and more. Freeda holds a Juris Doctor degree  
2055 from Seattle University School of Law and a Bachelor of Arts degree in African American Studies and U.S.  
2056 History from the University of California, Davis.

2057 **Rosie Wilson-Briggs (Burien, District 8)**

2058 Rosie Wilson-Briggs is the School Programs Manager at the Environmental Science Center in Burien. She  
2059 holds a Masters degree in Urban Environmental Education from Antioch University, and a certificate in  
2060 Scientific Illustration from the University of Washington. She has worked with many regional  
2061 environmental organizations, including the Seattle Aquarium, the UW Botanic Gardens, and the  
2062 Schooner Adventuress. Rosie is focused on reducing systemic barriers to environmental education, and  
2063 on supporting communities in their unique relationships to the outdoors.

2064 **Science and Technology Working Group Participants**

- 2065 • Derek Baker, Seattle Aquarium
- 2066 • Jeff Bauknecht, Museum of Flight
- 2067 • Stephanie Bohr, Woodland Park Zoo
- 2068 • Kent Chapple, Oxbow Farm & Conservation Center
- 2069 • Paul Chiocco, Pacific Science Center
- 2070 • Gladis Clemente, Villa Comunitaria
- 2071 • Jennifer Dumlao, Seattle Aquarium
- 2072 • Kim Kotovic, Seattle Universal Math Museum
- 2073 • Paul Meijer, Birds Connect Seattle
- 2074 • Bianca Perla, Vashon Nature Center
- 2075 • Grace Reamer, Friends of the Issaquah Salmon Hatchery
- 2076 • Dana Riley Black, Museum of Flight
- 2077 • Arthur Ross, Technology Access Foundation

- 2078 • Kate Sorensen, Bellevue Botanical Garden Society
- 2079 • Chloe Wightman, Girl Scouts of Western Washington
- 2080 • Amy Zarlengo, Pacific Science Center

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dave.upthegrove@kingcounty.gov  
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Melani Hay  
melani.hay@kingcounty.gov  
Clerk of the Council  
King County Council  
Security Level: Email, Account Authentication (None)

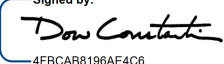
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Dow.Constantine@kingcounty.gov  
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akessler@kingcounty.gov  
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