

ANNUAL REPORT

2020



Gabrielle Civil,
Randy Ford, Neve
Mazique-Bianco,
and Fox Whitney.
Wild Beauty
(Velocity) © 2020.
Photo: Jim Coleman

MIAMI REPORT



CULTURE

INTRODUCTION

2020 called on 4Culture to be present, transparent, and nimble in new ways. While we succeeded some times and failed others, what remained the same was our commitment to learning how to do better and our source of inspiration: the cultural community of King County.

If you've explored our previous Annual Reports, you'll quickly notice that we've taken a different approach this year. Where we usually share information with you through the framework of our four main departments—Arts, Heritage, Preservation, and Public Art—this report reflects our new reality of overlapping disciplines and non-linear timelines. We've moved back and forth within our COVID-19 response framework of Relief, Response, Recovery, and as the stark reality of our world's racial injustices are newly laid bare, 4Culture staff across all departments have come together to respond.

Andrea Wilbur-Sigo. *Grandfather's Wisdom* (Brightwater Treatment Plant) © 2020. Photo: JoeFreeman



Play Your* Part. *More Than Maria* © 2018. Photo: Sean Airhart



COMBINED PROGRAM GRANTS

BUILDING FOR EQUITY CAPACITY BUILDING

applicants / 58
awards / 31
awarded / \$747,050

BUILDING FOR EQUITY LEARNING CIRCLE STIPENDS

participants / 30
cohort / 19

OPEN 4CULTURE

applicants / 14
awards / 12
awarded / \$18,000

SUSTAINED SUPPORT GRANTS

ARTS

awards / 368
awarded / \$2,021,250

HERITAGE

awards / 50
awarded / \$636,606

PRESERVATION

awards / 24
awarded / \$122,110



Andy Wilbur, Joe Gobin, and Steven C. Brown. *Welcoming Figure* (Richmond Beach Saltwater Park) © 1997. Photo: Joe Freeman

RELIEF

Overnight, the day-to-day work of supporting King County’s cultural sector became a series of questions. Was our First Thursday gallery opening still on? Could we safely host our office hours-style Hello4Culture gathering at the Sammamish YMCA? What’s the simplest possible grant application we can create? Just how fast can we get checks out the door?

Perhaps the most critical component of what resulted from these early-COVID questions was our Cultural Relief Fund. With support from the King County Council, the federal CARES Act, and our budget, we were able to distribute \$4.6 million to 1,111 organizations and cultural workers across all County districts. The grants rolled out in three phases—April, June, and October—and prioritized applicants with the highest levels of need via several indicators including the King County/Seattle Foundation Community of Opportunity Index.



Kathleen Coyle. Zoom watercolor class for seniors (Creative Response Fund) © 2020



Mandy Arroyo, Meital Smith, and Stat Phillips. Global Open Call posters (4Culture + Amplifier) © 2020. Photo: Joe Freeman

We also keenly felt our community’s need for more than financial support.

Several of our ongoing programs pivoted quickly to help provide information, connection, and reassurance:

- Hello4Culture, previously a monthly meetup in cities and towns outside Seattle, became a weekly webcast. In this digital space, we talked through the often-overwhelming amount of new information in community and found inspiration in the ways artists and creators responded to the crisis.
- Artists Up expanded its partnership with Mentorly, an online mentorship platform, to provide free consultation services to help artists and arts organizations navigate processes and forms for income assistance, unemployment, emergency services, housing, finance, taxes, healthcare, and more.
- Our website became a hub for sharing COVID-19 resources of all kinds. It continues to grow and expand, now featuring a submission form for contributions from the community.
- The Public Art team collaborated with Amplifier as part of their global call for artwork around the themes of public health and safety to promote mental health and well-being during these stressful times. Ten artists from King County were selected to share their powerful work.
- We extended the biennial Sustained Support Program for a third year through a simplified application process that enabled cultural organizations to more easily access funding to meet the challenges of operating during the recovery phase of the pandemic.

CULTURAL RELIEF — CULTURAL WORKERS
 applicants / 1,151
 awards / 589
 awarded / \$1,067,500

CULTURAL RELIEF — CREATIVE RESPONSE
 applicants / 156
 awards / 38
 awarded / \$68,500

CULTURAL RELIEF GROUPS
 applicants / 366
 awards / 308
 awarded / \$2,069,025

CULTURAL RELIEF REOPEN
 applicants / 191
 awards / 176
 awarded / \$1,400,000

REOPEN

In summer 2020 organizations across King County worked to safely create and provide cultural experiences for people and families. For many organizations, this meant shifting to digital programming or adapting their spaces to meet public health guidelines. All of these shifts required significant investments at a time in which revenues were scarce. 4Culture's Reopen Program committed \$1.4 million to support King County cultural organizations and historic properties in their efforts to reopen to the public during the pandemic.

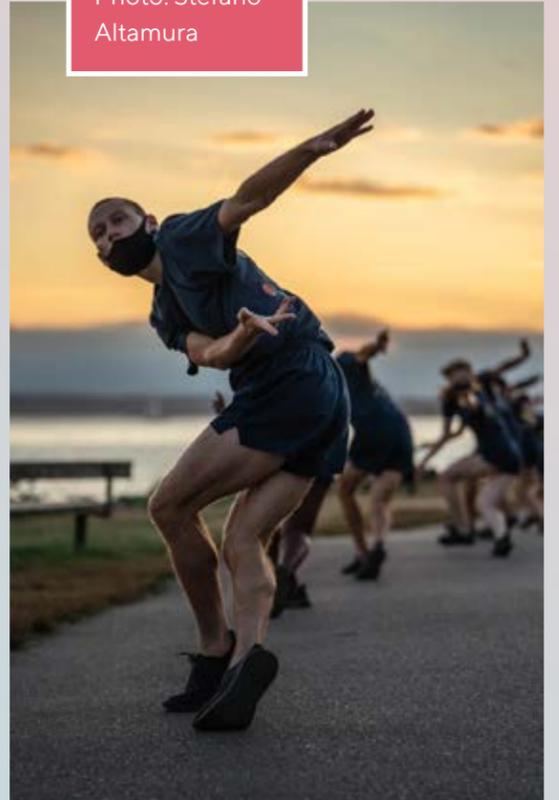
At the beginning of the pandemic, 4Culture's own physical exhibition space—Gallery 4Culture—was closed per public health guidelines. To continue supporting and spotlighting artists, we developed PAUSE/PLAY. This series of virtual experiences offered a creative break from life in quarantine and featured two artists or artist teams each month with web and social media profiles, studio visit videos, and original downloadable digital backgrounds for Zoom meetings.



Denise Dillerbeck and David Lockington. *Northwest Sinfonietta* (LeMay - America's Car Museum) © 2020. Photo: Derek Klein



Crew member Ed Brown handling the lines (Steamer Virginia V) © 2020 Photo: Debra Alderman



Andrew McShea. *Whim W'Him* (Myrtle Edwards Park) © 2020. Photo: Stefano Altamura



Junko Yamamoto. *Between Consciousness* (PAUSE/PLAY Zoom background) © 2020

RECOVERY

When COVID-19 hit King County in early spring 2020, 4Culture was just completing a six-month process to complete our three-year strategic plan. Suddenly gatherings were prohibited and there was immediate and devastating financial impact to the cultural sector. Still using the goalposts of our plan, 4Culture began to assess. We implemented a statewide survey partnering with 13 organizations to better understand the impact and identify the sector's needs to restart cultural activities in preparation for recovery. Working closely with the Seattle Office of Arts & Culture (ARTS), 4Culture specifically analyzed data from King County and published findings on critical needs and time-sensitive resources for cultural workers and organizations.

4Culture worked with its survey partners to bring these preliminary findings to policymakers in advocating for more funding for cultural nonprofits and a social safety net that includes creatives and creative industries.

The 4Culture COVID-19 Recovery Task Force is another way 4Culture is working with partners to build a

more equitable cultural sector. The Task Force represents 12 different cultural sector networks along with several individual artists, academics, and thought partners. The group convened in August 2020 with the charge to explore the dynamics of the COVID-19 pandemic and its impacts on King County's cultural sector, create a vision for sector-wide recovery and help prioritize how 4Culture and its partners can equitably respond to the public health crisis.

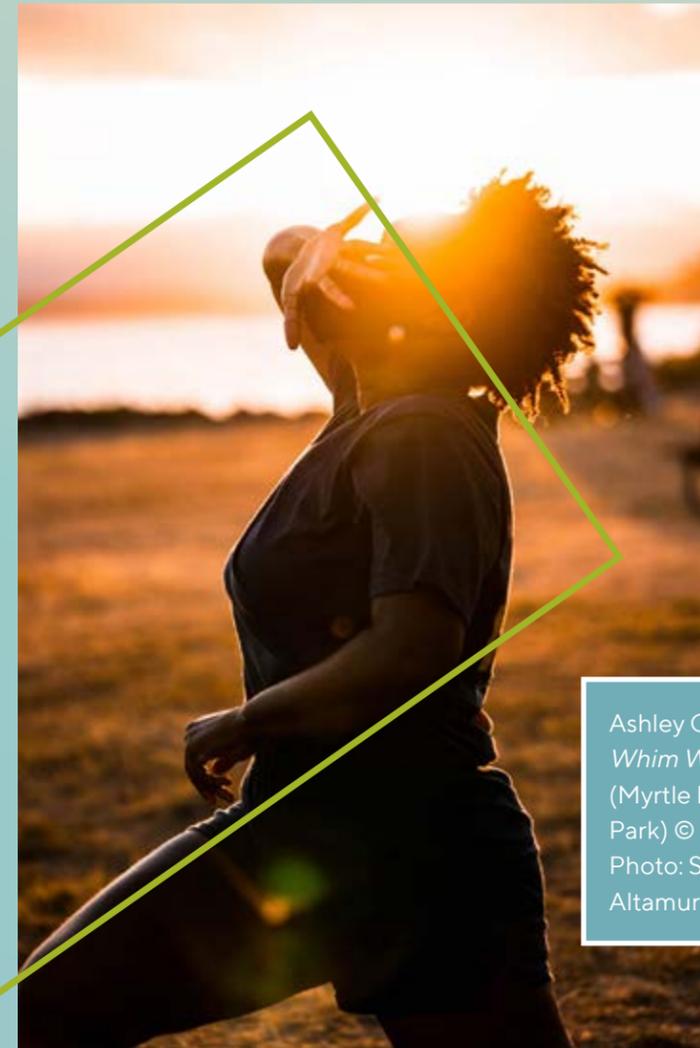
In February, the Task Force drafted the Recovery Framework, a roadmap to rebuilding King County's cultural sector after the impacts of COVID-19 and a vision and approach toward a full and equitable recovery. The Task Force will continue to meet through August to advise 4Culture on a Recovery Program and to share their own efforts towards a new, more equitable recovery.



Haida Roots.
Language
and Youth
Arts program
(Cultural Relief
Fund) © 2020



Mike Pekovich. *Master
Artist Workshop:
Box-Making + Kumiko*
(Pratt Fine Arts Center)
© 2020. Photo: Kim
McIntyre



Ashley Green.
Whim W'Him
(Myrtle Edwards
Park) © 2020.
Photo: Stefano
Altamura

RACIAL EQUITY



Gretchen Yanover.
Solo Spotlight (Touring Arts Roster) © 2020.
Videographer: Donald Wickman/Blind Bison Studios



Nic Masangkay.
Solo Spotlight (Touring Arts Roster) © 2020.
Videographer: Donald Wickman/Blind Bison Studios

Stat Phillips.
She the Future (4Culture + Amplifier) © 2020



In late May, along with the whole world, we felt the impact of the murder of George Floyd by Minneapolis police. The global protests that ensued—the King County nexus of which took place on Seattle’s Capitol Hill, barely a mile from our office—caused us to rededicate ourselves to our ongoing racial equity work and to ask what more we could be doing.

As the world called for an end to

racialized police violence, cultural workers across King County lent their skills in service of this vision. At 4Culture, we looked for ways to support their efforts. An action team composed of staff, board, and advisory committee members came together to clarify our role in this movement and to identify ways we could quickly direct funds to artist activists. An incredible lineup of performers from our Touring Arts Roster gave voice to the sorrow, anger, and hope of this moment

in a virtual concert series we produced and shared. Our Arc Artist Fellowship—which provides operational funding to artists using an annually-changing eligibility requirement, informed by the previous year’s fellows—chose to fund artists between the ages of 18 and 25 years old creating artwork that challenges structures of power.

These actions happened alongside our ongoing racial equity work. Recent years have seen us adopt new hiring and board recruitment practices, a permanent Racial Equity Team on staff, and a new mission statement that puts racial equity at the forefront. With those foundations in place, we spent 2020 bringing them into our funding practices in more concrete ways. Building for Equity—seeded by a \$20 million investment from the King

County Executive and Council and driven by a community advisory task force—rehailed our Cultural Facilities grant program through a combination of funding, technical support, and strategic partnerships. We also piloted equity investment strategies that balance the restrictions of RCW 49.60.400 with our mission, vision, and values. Using cultural health indicators such as King County’s Communities of Opportunity index and income qualifiers, we took steps to begin to rebalance funding inequities towards those most deeply impacted by racist systems. What we learned this year will help us iterate as we head into 2021.



Anastacia Renee Tolbert.
Arc Artist Fellow © 2020.
Photo: Sunita Martini



Storme Webber.
Arc Artist Fellow © 2020. Photo: Sunita Martini

RACIAL EQUITY

BRIGHT SPOTS

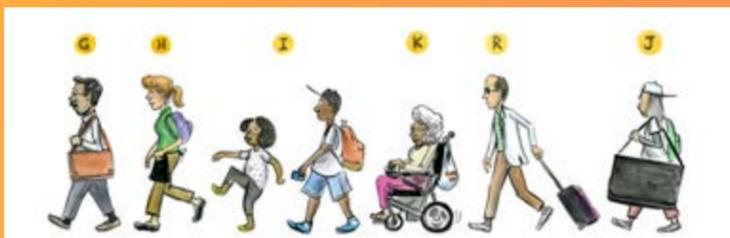
Aaron Bagley, Top: Crane Transfers Driver, Middle: Modern Rapid Ride; Bottom: Expansion Riders (RapidRide Expansion Art Plan) © 2020



Elisheba Johnson and Kristen Ramirez. Community Engagement Event "The Rest Stop" (RapidRide Expansion Art Plan) © 2019. Photo: Jill Freidberg/Corrugated Films

PUBLIC ART

Artist team Johnson Ramirez unveiled a comprehensive plan for King County Metro's RapidRide Expansion program. The plan, created over the course of eight months, is a reflection of time spent with bus drivers, King County Metro Staff, riders, and transit-lovers featuring playful visual vignettes by illustrator Aaron Bagley. The plan will be integral to the RapidRide experience of the future and will engage a multitude of artists spanning numerous disciplines—watch for artworks to take shape as each new line begins service between 2021-2025.



PUBLIC ART COMMISSIONS

AMPLIFIER GLOBAL CALL

artworks submitted / **10,500**
 countries represented / **90**
 artists selected / **130**
 (10 from King County)

100% of the artists commissioned for public art opportunities in 2020 are new to the King County Public Art Collection

BRIGHT SPOTS

BRIGHT SPOTS



Natasha Marin. *Black Imagination: Sites of Power* © 2020
Photo: Erika Schultz

ARTS

Artist Natasha Marin's *Black Imagination: Sites of Power* is the continuation of a 3-year project to uplift and celebrate Black voices. Originally designed as in-person exhibitions and theatrical performances, Marin quickly pivoted to an interactive, digital media experience that showcases collaborations with over 40 artists, curators, performers, and filmmakers. Working with Director Jay O'Leary Woods, Marin's collaboration created new video and audio works that center Black creative communities through dynamic adaptations from the book *Black Imagination* resulting in interviews, performances, and musical compositions.

ARTS AWARDS

PROJECTS: INDIVIDUALS

applicants / **211**
awards / **77**
awarded / **\$446,500**

PROJECTS: GROUPS

applicants / **107**
awards / **46**
awarded / **\$258,500**

ARC ARTIST FELLOWSHIP

applicants / **35**
awards / **5**
awarded / **\$60,000**

BRIGHT SPOTS
BRIGHT SPOTS



Porscha Shaw,
Shermona Mitchell,
and Shaunyce Omar.
Ain't (Y) Our History
© 2020. Photo:
Rachel Atkins

HERITAGE



Ain't (Y) Our History ©
2020. Photo:
Rachel Atkins

Playwright Rachel Atkins's research-based play *Ain't (Y) Our History* is about the lesser told stories of race relations within the women's suffrage movement. It was originally intended as a free public presentation to encourage community engagement around equity and voting rights. After the COVID-19 shutdown, it shifted to an online reading with the actors and Azeotrope theatre spending significant time to make the new platform work. In conjunction with a livestream panel, part of Washington's Votes for Women Centennial, the performance reached 1,200 people.

HERITAGE AWARDS

HERITAGE PROJECTS
 applicants / 93
 awards / 41
 awarded / \$272,276

BRIGHT SPOTS

Even though the Mukai Farmhouse, the historic home of an entrepreneurial, Japanese American immigrant family, closed due to the pandemic, this Vashon Island site continues to serve as a community resource. Last spring, it was a temporary COVID-19 testing location serving over 100 people. Friends of Mukai continue to welcome visitors to the formal Japanese garden designed by Kuni Mukai through creative programs. A Haiku contest generated 250 poems, posted online and throughout the garden and grounds, enjoyed by those walking by.



Yvonne Kuperberg, Friends of Mukai (Mukai Fruit Barreling Plant) © 2020. Photo: Michelle Bates

PRESERVATION

PRESERVATION AWARDS

PRESERVATION SPECIAL PROJECTS

applicants / 16
 awards / 12
 awarded / \$92,000

LANDMARKS CAPITAL

applicants / 14
 awards / 13
 awarded / \$200,000

2020 program prioritized urgent and emergency needs

STAFF VOLUNTEERS

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

BOARD OF DIRECTORS

Staci Adman
 Greg Beams
 Jeanne Burbidge
 Hank Cooper
 Kimberly Deriana
 Khazm Kogita
 Peter Kwon
 Frank Martin
 Chris Moore
 AC Petersen
 Vivian Phillips
 Natasha Rivers
 Mitch Shepherd
 Heather Trescases
 Eugenia Woo

 Councilmember Rod Dembowski, *Board Ex Officio*
 Councilmember Jeanne Kohl-Welles, *Board Ex Officio*
 Councilmember Joe McDermott, *Board Ex Officio*
 Jennifer Meisner, *Board Ex Officio*

ADVISORY COMMITTEE MEMBERS

Arts

Gabriela Denise Frank
 AC Petersen
 Vivian Phillips, *Board Representative*
 Eben Pobee
 Jacob Prendez
 Becky Witmer
 Amy Dukes

Heritage

Cassie Chinn
 Jolene Haas
 Langston Collin Wilkins
 Nancy Salguero McKay
 Eric Nelson
 Heather Trescases, *Board Representative*
 Ruth Pickering
 Seth Margolis

Preservation

Toni Azzola
 Justin Ivy
 Claudia Kiyama
 Robyn Mah
 Erica Maniez
 Frank Martin, *Board Representative*
 Eugenia Woo

Public Art

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

Building for Equity Taskforce

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

COVID-19 Recovery Task Force

Gavin Amos-Lopez
 Erika Bentley-Holland
 Allison Campbell
 Manuel R. Cawaling
 Jade Solomon Curtis
 Amy Dukes
 Breanne Durham
 Maya Farrar
 Kathy Hsieh
 Heidi Jackson
 Elisheba Johnson

Satpreet Kahlon
 Amanda Leon
 Jasmine Jamillah Mahmoud
 Chris Marcacci
 Nancy Salguero McKay
 Hilary Pittenger
 E.T. Russian
 Sarah Steen
 Raymond Tymas-Jones, PhD
 Nina Yarbrough

Cultural Education Task Force

Amy Dukes
 Corey Dunne
 Olisa Enrico
 Rahul Gupta
 Jessica Holloway
 Andy Jensen
 Tina LaPadula
 Bernadette Merikle
 James Miles
 Andrew Peterson

Social Justice Movement Action Team

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

PANELISTS

We would like to thank our grant and commission panelists for their flexibility, patience, and commitment as we transitioned to running virtual meetings and a weekly rolling relief program. Without them we wouldn't have been able to keep our programs moving forward in 2020.

Sonia-Lynn Abenojar	Abby Inpanbutr	Mary Sherhart
Jite Agbro	Justin Ivy	Elizabeth Shi
Cleo Barnett	Srivani Jade	Allison Shirk
Stefanie Barrera	Sara Jensen	Daniel Smith
Ebo Barton	Carlos Jimenez	Rafael Soldi
Vaughn Bell	Mark Johnson	Diana Soliday
Matthew-Mary Caruchet	Philippe Hyojung Kim	Rebecca Solverson
Lucile Chich	Jessie Kotarski	Glynda Steiner
Lisa Cohen	Claudia Kiyama	Koloud 'Kay' Tarapolsi
Patricia Cosgrove	George Lee	Anastacia Renee Tolbert
Kiana Davis	Amanda Leon	Stephanie Johnson-Toliver
Catherine Nueva Espana	Nic Masangkay	Jonathan S. Tomhave, PhD
Dian Ferguson	Elizabeth Matson	Monica Van der Viernen
Gabriela Denise Frank	Kathy McCabe	Lorna Velasco
Monique Franklin	Maija McKnight	Vanessa Villalobos
Tatiana Garmendia	Eduardo Mendoca	Aletheia Wittman
Calvin Gimpelevich	Min Moon	Ko Kirk Yamahira
Neely Goniodysky	Katie Oman	Ro Yoon
Felicia Gonzalez	Barbara Nahouraii	Allison Zike
Suzanne Greathouse	Mary Ann Peters	Jennifer Zwick
Preston Hampton	Lola Peters	
Emma Herron	AC Peterson	
Dylan High	Cody Pherigo	
Bu Huang	Tom Pruiksma	
Stephanie Ikeda	Kristen Ramirez	
	John Rodezno	
	Jovino Santos Neto	

“Paneling for 4Culture during the pandemic profoundly affected me on a personal level. I still lack words to describe the experience of feeling indelibly connected to so many others in the aftermath of the shutdowns.”
— TATIANA GARMENDIA

FINANCIALS

REVENUES AND OTHER SOURCES

	2020	2019	2018
Lodging Tax Revenue ⁽¹⁾	—	—	—
King County Public Art Revenue	\$518,572	\$6,887,039	\$681,075
King County Appropriations	\$3,211,891	\$3,145,672	\$3,638,576
Advances from King County	\$4,150,000	\$3,000,000	—
Public Art Consulting Revenue	\$31,045	\$161,623	\$90,781
Investment Earnings	\$280,223	\$1,088,694	\$874,812
Miscellaneous Other	\$5,695	\$133,020	\$419,819
TOTAL REVENUES ⁽²⁾	\$8,197,426	\$14,416,048	\$5,705,063

EXPENDITURES AND OTHER USES

	2020	2019	2018
Arts, Heritage, and Preservation Grant Programs	\$8,013,019	\$8,688,285	\$7,750,947
Public Art Projects	\$1,002,287	\$2,143,067	\$2,107,353
CARES Act Pass-Through	\$3,211,891	—	—
Building for Culture Facility Investment Program	—	\$2,955,492	\$3,638,576
Building for Equity Facility Investment Program	\$1,068,776	\$3,998,224	—
Debt Service ⁽³⁾	\$2,165,450	\$2,168,245	\$2,170,948
Management and General Supporting Activities	\$632,663	\$682,164	\$699,369
TOTAL EXPENDITURES AND OTHER USES ⁽²⁾	\$16,094,086	\$20,635,477	\$16,367,193

FUND BALANCES

	2020	2019	2018
General Fund	\$5,593,004	\$2,682,680	\$3,743,719
Lodging Tax Special Revenue Fund	\$6,730,858	\$5,743,538	\$6,568,389
1% for Art Special Revenue Fund	\$11,212,470	\$11,700,856	\$6,418,663
Cultural Special Account Fund	\$5,205,124	\$16,511,042	\$26,126,774
TOTAL FUND BALANCES	\$28,741,456	\$36,638,116	\$42,857,545



Nichole DeMent. *Future Memory* (Gallery 4Culture) © 2020. Photo: Joe Freeman

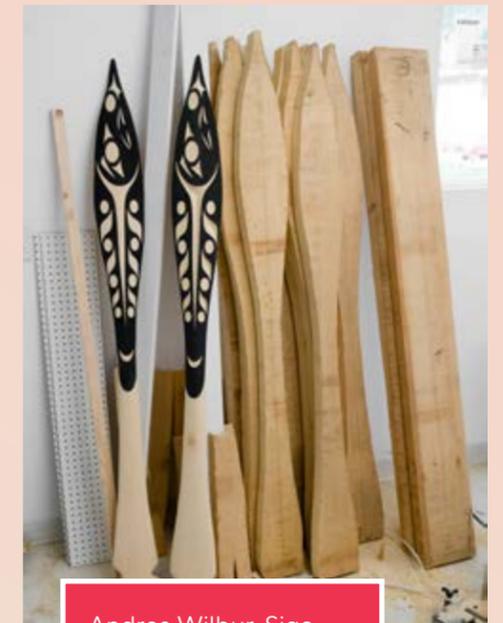
NOTES

2020 financial information is based on unaudited fund financial statements. Requests for the most recent complete audited financial report should be addressed to 4Culture's finance department at 4Culture, 101 Prefontaine Place S, Seattle, WA 98104.

⁽¹⁾ Current legislation temporarily discontinues the use of lodging tax receipts for cultural purposes in King County until 2021. The Cultural Special Account is the designated source of funds for arts and heritage grant programs through 2020.

⁽²⁾ Total revenues and expenditures differ on an annual basis due to timing factors in the inflows and outflows of the various programs' financial resources.

⁽³⁾ Required payments to King County for principal and interest on County debt issued for arts and heritage cultural facilities grants prior to the creation of 4Culture and for County debt issued for the Building for Culture program.



Andrea Wilbur-Sigo. *Grandfather's Wisdom* (Brightwater Treatment Plant) © 2020. Photo: Joe Freeman