



4CULTURE COVID-19 RECOVERY FRAMEWORK

Sector Needs	Ways Forward	Primary Champions	4Culture Recovery Focus
<p>(Re)starter capital of all kinds.</p>	<ul style="list-style-type: none"> ▪ Acknowledge and promote leaders of color. ▪ Co-create the future with the community. ▪ Take greater risks with newer and smaller organizations. ▪ Prioritize funding for historically underfunded organizations and practitioners. 	<ul style="list-style-type: none"> ▪ Funders 	
<p>Support for cultural practitioners at critical stages of their career.</p>	<ul style="list-style-type: none"> ▪ Acknowledge that cultural practitioners are in survival mode right now. ▪ Support existing platforms for career development. ▪ Provide sustained support for cultural practitioners. 	<ul style="list-style-type: none"> ▪ Funders ▪ Cultural organizations 	
<p>An expanded definition of, and support for, cultural activities.</p>	<ul style="list-style-type: none"> ▪ Redefine “quality” and “excellence” while supporting new forms of cultural expression. ▪ Make room for more inter/intra-disciplinary collaboration. 	<ul style="list-style-type: none"> ▪ Funders 	
<p>Coordinate and share resources throughout the cultural sector.</p>	<ul style="list-style-type: none"> ▪ Coordinate a public campaign to reactivate audiences and create access. ▪ Develop a safety net for cultural practitioners and organizations that serve communities of color. ▪ Renew attention to cultural journalism. 	<ul style="list-style-type: none"> ▪ Funders ▪ Advocacy organizations 	
<p>Strengthen and adapt cultural infrastructure to build resiliency.</p>	<ul style="list-style-type: none"> ▪ Increase private sector support for culture and the creative economy. ▪ Integrate a clear economic strategy into rebuilding models and strategies. 	<ul style="list-style-type: none"> ▪ Policymakers 	
<p>Ongoing feedback, especially from those historically excluded.</p>			

4Culture COVID-19 Recovery Framework

We are artists, administrators, community organizers, cultural workers, educators, fundraisers, historians, journalists, marketing professionals, preservationists, small business owners, and first responders.

In the months following the onset of the COVID 19 pandemic, we came together to address our common concern for the overall wellbeing of our community and the future of King County's cultural sector. Cultural activities and venues are shut down. Souls are hurting. People are tired and disillusioned by the deep inequities that have been exacerbated and laid bare for all to see and feel.

As difficult as this moment is, we believe that culture can help us heal personally and collectively.

We've seen efforts towards community well-being through outdoor spaces and cultural events that have been lifesavers for some. Culture also illuminates the interconnected systems that make King County vibrant. Culture can weave together the economy, community-building, and identity by providing people with opportunities to spend meaningful time with loved ones, exploring our collective experience.

Culture can and will connect people again. But for this to happen, cultural practitioners and organizations must recover. This framework offers us a way forward. Our recovery will depend on the ingenuity and cooperation of the entire community. We invite you to join us on this road to recovery.

We're in this together.

4CULTURE COVID-19 RECOVERY TASK FORCE

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

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Executive Summary

The Recovery Framework is a roadmap to rebuilding King County's cultural sector after the impacts of COVID-19. This Framework is the result of 4Culture's COVID-19 Recovery Task Force, whose members represent cultural sector affiliates, coalitions, networks, partners, and other stakeholders. Their task was to collaborate with 4Culture staff to develop direction to prevent further cultural resource loss, strengthen cultural sector infrastructure, and rebuild organizations and livelihoods. This Framework presents a vision and approach toward a full and equitable recovery, as well as an invitation for anyone concerned about the future of King County's culture sector to contribute to its recovery.

Impacts on the Cultural Sector

This public health crisis has distressed cultural practitioners and organizations and our whole community. In the wake of the COVID-19 pandemic, the compounding effects of race and racism, the loss of livelihood, and the anxiety of uncertainty have weakened the cultural sector. At the same time, the sector has discovered opportunity in the crisis. Cultural funders and policymakers have newfound flexibility and cultural practitioners and organizations have adapted in countless ways, creating a platform to reimagine cultural work in the future.

Vision for Recovery

The main question that confronts all cultural practitioners and organizations in this moment is: do we recover the cultural sector as it was before, including the same systems and beliefs that uphold white supremacy and the unequal distribution of resources, or do we recover a vision for the cultural sector that instead centers liberation, prosperity, and cultural access?

This vision of recovery moves forward toward a place of equity and reimagination, a journey of overcoming racial injustice and systemic inequities as we protect and nourish artists, organizations, cultural workers, and spaces. A place of safety and abundance, where access to opportunity and growth is a shared future and not a destiny that is out of reach for most.

Some of the features of this recovered cultural sector include:

- Cultural and civic life fully includes and celebrates the richness of Black, Indigenous, and other communities of color.
- People can participate in public culture without harm.
- Culture is well-nourished.
- The cultural ecosystem prioritizes historically marginalized communities.
- Cultural work is financially sustainable.
- There are a variety of accessible platforms for cultural participation.

The Way Forward

The path to recovery will be one of meeting the unique needs of the cultural sector during and after this public health crisis. This framework identifies the core needs that have emerged as the result of this crisis. Most are new, but some needs are long standing and have been

exacerbated in this moment. The Task Force has identified targeted “ways forward” that address these needs that are starting points and not meant to be the definitive strategy. These needs, in prioritized order, are:

1. (Re)starter capital of all kinds.
2. Support for artists and cultural practitioners at critical stages of their career.
3. An expanded definition of, and support for, cultural activities.
4. Coordinate and share resources throughout the cultural sector.
5. Strengthen and adapt cultural infrastructure to build resiliency.
6. Create avenues to collect ongoing feedback from the cultural sector, especially from those most marginalized.

When does recovery start?

While much remains uncertain about the short and long-term effects of the pandemic to the cultural health of the community, we are certain that a full and equitable recovery can only occur once the livelihoods of cultural workers and organizations are stabilized and the community has affirmed how vital culture is to our present and future success. Once the cultural sector is stabilized and affirmed, recovery will begin when the sector has the capacity to adapt to the changes of a post-pandemic society.

This moment will come at different times for different cultural workers and organizations. But the common starting place will be the reopening of King County’s economy as stated in the Governor’s *Healthy Washington – A Roadmap to Recovery*. As of this writing, King County has moved into Phase 2 which means that most cultural venues can operate at 25 percent capacity while practicing social distancing. For many organizations, reopening under these conditions may harm rather than help their chances at survival; providing safe and high-quality cultural activities will need to be heavily subsidized. It is imperative that we avoid irreparable damage to the cultural sector. Without assurance that the conditions to sustainably offer cultural experiences is near, the process of recovery begins now.

How to use this framework

This framework is both a map and a call to action. It provides the principles – vision, definitions, needs, ways forward, glossary – to help the cultural sector move in the same direction: toward recovery. But the success of the journey requires widespread participation, from the pillars of the cultural sector to the pillars of the business community and other stakeholders outside the bounds of King County’s cultural community.

Implementing this framework is an exercise of intention and alignment at a monumental scale. And to be effective, this framework needs champions. As you read this recovery framework please ask yourself: *Where are you or your organization best positioned to lend a hand? What commitment can you or your organization make to help with the recovery?* There are places throughout this document where you can add your name or your organization’s name and commitment. Are there ways forward that address needs and will help move toward the vision that are missing? Go ahead and fill it in. In that way, this framework is just a starting point, a vessel for all good ideas.

COVID-19 Impacts on the Cultural Sector

In discussion, Task Force members shared what they or their networks and communities have uniquely experienced since March. The themes below summarize that discussion.

Systemic Racism

The cultural sector, like the nation and the world, is grappling with systemic racism and its consequences. Racism, anti-blackness and colorism, ableism, sexism, and other forms of oppression are entrenched forces that manifest in social, economic, and health disparities – pre-COVID 19, during the COVID 19 pandemic, and likely post-COVID 19. King County's results from the Statewide Cultural and Creative Economic Recovery Survey show stark differences in the available resources for tribal and/or organizations that serve communities of color in comparison to organizations that are not tribal nor explicitly serve communities of color.

Grief and Loss

Cultural practitioners and organizations have all experienced incredible losses as a result of COVID-19. People have lost family members and jobs; organizations have lost stability and livelihoods; and communities have lost the ability to safely gather and connect. There is a sense of isolation and of being on 'hiatus' for an indefinite period. Shared, in-person experiences are core to cultural work; it is distressing that the spaces that bring people together pose high risks in this pandemic. Many practitioners and organizations are making significant investments to ensure the safety of their patrons and staff with limited revenues and financial support.

Anxiety and Uncertainty

Closures, layoffs, and furloughs have threatened economic livelihoods throughout the cultural ecosystem, especially in communities of color. The pervasiveness of anxiety and uncertainty has further highlighted the disparity in available mental health care in BIPOC communities and the lack of dedicated resources to combat these issues must also be noted. Without a clear and coordinated federal response to the pandemic or its impacts on arts and culture, anxiety and uncertainty pervades. Will art, creative practice, and cultural work remain a viable way to earn an income – especially in an expensive region? Not only are cultural organizations concerned about keeping staff, they worry about the long-term effects of closures on cultural practitioners, patrons, and audiences – wondering if they will eventually exit the region or their discipline altogether.

Flexibility and Creativity During Crisis

The cultural community has created new ways to develop and share work, as well as connect with audiences in the COVID 19 era. Cultural funders have prioritized unrestricted funding and adapted programs to minimize barriers for recipients; organizations have embraced accessible and inclusive virtual platforms. This increased reliance on access to technology can be a benefit, and also leaves audiences and producers without reliable access further behind. Many cultural practitioners have creatively adapted to restrictions and are exploring new ways to produce work, reach audiences, generate income, and inspire their audiences to get through

the pandemic. Producing organizations have found new energy in prioritizing the generative and iterative process of making work.

Cultural Sector Recovery

What it Means: Definitions

COVID-19 taught us that the cultural sector must operate with coordination, consistency, empathy, and resilience. This time has challenged the fiber of our work and it is likely that we will neither want to nor be able to return to all our pre-COVID 19 practices.

We see recovery as both a fluid state and an easing of crisis conditions; a state that is discernable and measurable as we move beyond the acute damage and rebuild. Recovery is:

- Widespread and necessary changes to address the racial injustices and systemic inequities further laid bare by COVID-19. These changes are rooted in the foundational work that was mobilized by organizations and individuals who were doing equity work pre-COVID-19; work that had long gone overlooked, underrecognized and undervalued.
- The retention and protection of artists, organizations, and cultural practitioners, and spaces – cultural, historic, and beloved by their communities.
- A feeling of collective, evenly experienced, and consistent “rising of all ships” where we all possess a sense of well-being and are operating from a place of excitement, opportunity, and growth rather than survival, fear, and scarcity.
- A state where we are focused on the future and can implement new methods and models that will nurture resiliency.

What it Looks Like: Vision Statements

We will have recovered when cultural and civic life fully includes and celebrates the richness of Black, Indigenous, and other communities of color. Cultural disparities based on race continually decrease year after year and organizations that are led by and/or serve these communities are stable and integrated into support systems that acknowledge the interdependence of cultural organizations of all sizes and discipline within the larger ecosystem.

We will have recovered when people can participate in public culture without harm. Students are back in school with friends; families hug each other. Gatherings, large and small, are safe from deadly communicable disease and racial violence. New uses of public spaces developed during the pandemic persist and expand to adapt to changing social norms, such as turning streets and sidewalks into public plazas and promoting outdoor dining and performance venues – activities that were previously resisted or not permitted.

We will have recovered when culture is well-nourished. Consistent and sustainable funding, dialogue, and critique help cultural practitioners and organizations thrive. Cultural journalism revives and is abundant. Robust dialogue and critique shape projects and ideas. There is a renewed appreciation for the role of the government in supporting the health and vitality of our communities, which are the bedrock of a prosperous cultural sector and creative economy. Federal investment in state and local culture grows from levels set during the pandemic, and

the private sector helps practitioners develop their ideas and practices through fellowships and ongoing support. The myth of the “starving artist” is just that: a myth. In its place is the reality of King County’s thriving cultural practitioner.

We will have recovered when the cultural ecosystem prioritizes historically under-represented communities. Cultural practitioners and organizations engage with their communities and are aligned in expanding cultural access throughout King County. Black, Indigenous, and other people of color see themselves reflected in public art, local museums, and historic societies - the result of years of active commissioning and collecting inspired by a wider definition of culture and a reckoning with institutional racism. Resources for producing work, protecting histories, and celebrating culture are distributed more equitably, so communities can share their stories in the ways they choose. Local governments acknowledge culture as a source of healing and stability for communities, and local arts agencies, historic preservation programs, and city-supported museums are provided with the resources to respond with programs that bring their communities back together.

We will have recovered when cultural work is financially sustainable. Businesses, local governments, and cultural organizations are interdependent and work together to strengthen the creative economy. Cultural work is no longer reliant on volunteerism and private philanthropy, but benefits from reliable public funding and other forms of financial sustainability. Independent creative businesses are in the continuum of service and receive help and technical assistance as often as cultural nonprofits, and likewise cultural nonprofits are elevated within local business communities. Companies of all sizes understand their responsibility in cultivating a culture of creativity and maintaining cultural resources with sustained funding.

We will have recovered when there are a variety of accessible platforms for cultural participation. Every willing creative person contributes their gifts and pursues their fulfillment and joy with ease. Race, ethnicity, ability, geography, and income are no longer functions of access, nor are parenthood and demands created by work/life balance barriers to participation. The widespread availability of high-quality, relevant digital programming serves as both gateway and surrogate to live cultural experiences. Those in front line work will be safeguarded and be appropriately cared for by their employers. Health and well-being will remain a priority. Flexible work-from-home schedules help parents and caretakers reenter the cultural workforce, and live-streaming or on-demand options offer culture and connections to those who are homebound. While the geographic boundaries of King County remain the same, the breadth of creativity and the range of cultural imagination continually expands with every advance in technology.

What it Requires: Needs and Ways Forward

The following is a prioritized list of needs and ways forward that Task Force members see as necessary to the recovery process. All these needs cannot be addressed by any one organization, funder, or community alone. Recovery will require many entities working together to move forward.

1. **(Re)starter capital of all kinds.** Many surviving cultural organizations will have exhausted their financial reserves to withstand the closures and lost income due to the pandemic and may have lost previously reliable forms of capital as well. Volunteer attrition is one example; organizations with few or no paid staff must consider compensating their volunteers to comply with increased demands of the pandemic. Cultural practitioners unable to make money online must shift focus to earn a living. To help cultural practitioners and organizations restart and rebuild their livelihoods, especially those most impacted, we must provide various forms of capital for them to get the process started.

Ways Forward

- **Acknowledge and promote leaders of color.** Cultural practitioners and organizations that primarily serve communities of color have been systematically underfunded. Their models are time-tested to overcome our present challenges and their leaders have real experience and expertise in how to best serve these communities and should be tapped to fill key leadership positions and compensated for this knowledge.
- **Co-create the future with the community.** Our communities, especially communities of color, understand the challenges of the moment and the opportunities it presents. It is time listen to our communities and co-create the future with them, not for them.
- **Cultural funders take greater risks with newer and smaller organizations.** With fewer donors, patrons, and funding relationships, newer and smaller organizations will be at a disadvantage during the recovery. Lower barriers to resources with reimagined grant requirements, guidelines, application procedures, etc.
- **Prioritize funding for historically underfunded organizations and practitioners.** As we work to recover from the pandemic, we also work to make access to resources more equitable.

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2. **Support for cultural practitioners at critical stages of their career.** Funding typically is awarded to established individuals in this region and little support is given to those at other critical or vulnerable stages of their career. Cultural practitioners need room to explore their creative process, feedback, space, funding, and other kinds of support if their work is going to take off and evolve. If we want to retain individuals in the cultural sector and help them make a full recovery, we must provide mentorship, networks, and sustained support.

Ways Forward

- **Acknowledge that cultural practitioners are in survival mode right now.** Emphasize simple, essential needs such as food, clothes, and shelter. It is difficult to produce work of all kinds right now, particularly for those with disabilities. Funding basic needs provides a foundation for recovery.
- **Support existing platforms for career development.** Many organizations and communities that already provide career development aren't sufficiently resourced to adequately nurture pre-emerging through mid-career artists, heritage and preservation professionals, and other cultural workers. Consider developing a common platform for cultural practitioners to workshop their ideas, which would enable cultural funders, local arts agencies, and others to better identify and support them.
- **Provide sustained support for cultural practitioners.** Time is a necessity in the cultural sector; it takes time to build an audience and a reputation that sustains viable cultural practices. Long-term financial commitments are vital for cultural practitioners to remain committed to serving King County's residents and visitors.

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3. **An expanded definition of, and support for, cultural activities.** The pandemic shows how vital culture is to everyone and that people access culture in their daily lives in less formal ways such as reading books, watching videos, writing fan fiction, experiencing the built environment, etc. If we value the participatory benefits of culture and want to cultivate an ethos of creativity, we must acknowledge and support people’s everyday preferences for cultural activities.

Ways Forward

- **Redefine “quality” and “excellence” while supporting new forms of cultural expression.** Consider quality and excellence through the lens of relevancy, to broaden these definitions in meaningful ways. Cultural practices evolve, but the pace of change has accelerated due to impacts of the pandemic. Audiences and visitors are discovering new ways to express themselves and engage with culture, and cultural practitioners are developing new ways of reaching people. Direct support to both participatory and professional cultural activities, and between established and emerging cultural practices.
- **Make room for more inter/intra-disciplinary collaboration.** Due to the pervasive way technology affects all aspects of our modern lives and thus a majority of the creative process, an intentional effort to support art making, cultural work, and cultural experiences that are multi-disciplinary, intergenerational, and intersectional in nature will foster greater engagement and broader participation.

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4. **Coordinate and share resources throughout the cultural sector.** For over a year, community members have been hearing how dangerous gathering places – like cultural events and venues – are in the transmission of the virus. No one organization has the message nor the reach to change people’s minds about the safety of returning to cultural events, spaces, and places. If we want audiences to return when it’s safe, we must share resources and work together to communicate to as many people as possible for as many times as possible.

Ways Forward

- **Coordinate a public campaign to reactivate audiences and create access.** Audiences are vital resources to the future of the cultural sector. The silver lining of stay-at-home orders is that cultural practitioners and organizations have discovered new and more effective ways to reach and connect with people. Foster these connections with common messages about the safety of cultural venues and the joys of participating in cultural activities.
- **Develop a safety net for cultural practitioners and organizations that serve communities of color.** Those with more wealth are doing considerably better right now. Communities of color have been disproportionately impacted by this pandemic. While sustainability is a major concern for all cultural practitioners and organizations with little or no cash reserves on hand for emergencies, the situation is particularly acute for cultural practitioners and organizations within communities of color.
- **Renew attention to cultural journalism.** Many residents are unaware of the great work cultural practitioners and cultural organizations are doing right now due to a lack of media coverage. Facebook is the most comprehensive and consistent calendar of cultural events, but Facebook isn’t used by many King County residents nor does it support dialogue and critique. If we want a compelling culture scene then we must invest in robust independent journalism that reflects the diversity of our communities, educates about how to speak about diverse expressions of culture with an awareness of aesthetics and meaning, and links cultural activities with audiences.

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5. **Strengthen and adapt cultural infrastructure to build resiliency.** Implementing public health guidelines, supporting more online content, enhancing accessibility, and investing in marketing has come at great expense. The pandemic also taught us that live cultural events and digital programs complement each other but have specific benefits and drawbacks. If we want to do both in-person and digital offerings well, we need new funding and technical assistance, as well as avenues for individuals and organizations to share resources and collaborate on ways to further strengthen our region’s cultural infrastructure on the ground.

Ways Forward

- **Increase private sector support for culture and the creative economy.** There is a decline in funding for culture within the private sector. It will take an infusion of new funding to sustain the cultural sector and help it adapt. Government funding accounts for much of the institutional funding to cultural organizations. Incentives can encourage corporate giving. While cultivating new and existing funding relationships, we much acknowledge and avoid perpetuating the role of private and corporate philanthropy in our reliance on and deference to wealthy donors and their preferences.
- **Integrate a clear economic strategy into rebuilding models and strategies.** We need to funnel resources into creative economic infrastructure, to ensure there are redundant structures in place that will allow the cultural sector to maintain resiliency in the face of external forces. There needs to be more options available to generate income, but this must be in alignment with racial equity if this process is to be sustainable. We exist in a state with crumbling social and physical infrastructure, which is an opportunity for creatives to reimagine the world around us.

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- 6. Create avenues to collect and act upon ongoing feedback from the cultural sector, especially from those historically excluded.** Cities and cultural funders need consistent information from all cultural communities about their needs and promising practices to provide relevant support. The cultural sector faces multiple hardships beyond the regular challenges of cultural and creative enterprise. These challenges include overcoming systemic racial and social inequities, navigating political and social instability, and chronic underfunding. Sadly, this is the condition by which many cultural practitioners and organizations in communities of color operate in. If we want a permanent and central focus on racial equity and meaningful diversity in all practices as part of our recovery, we need accurate and timely information about the cultural sector centered on the experiences of people of color.

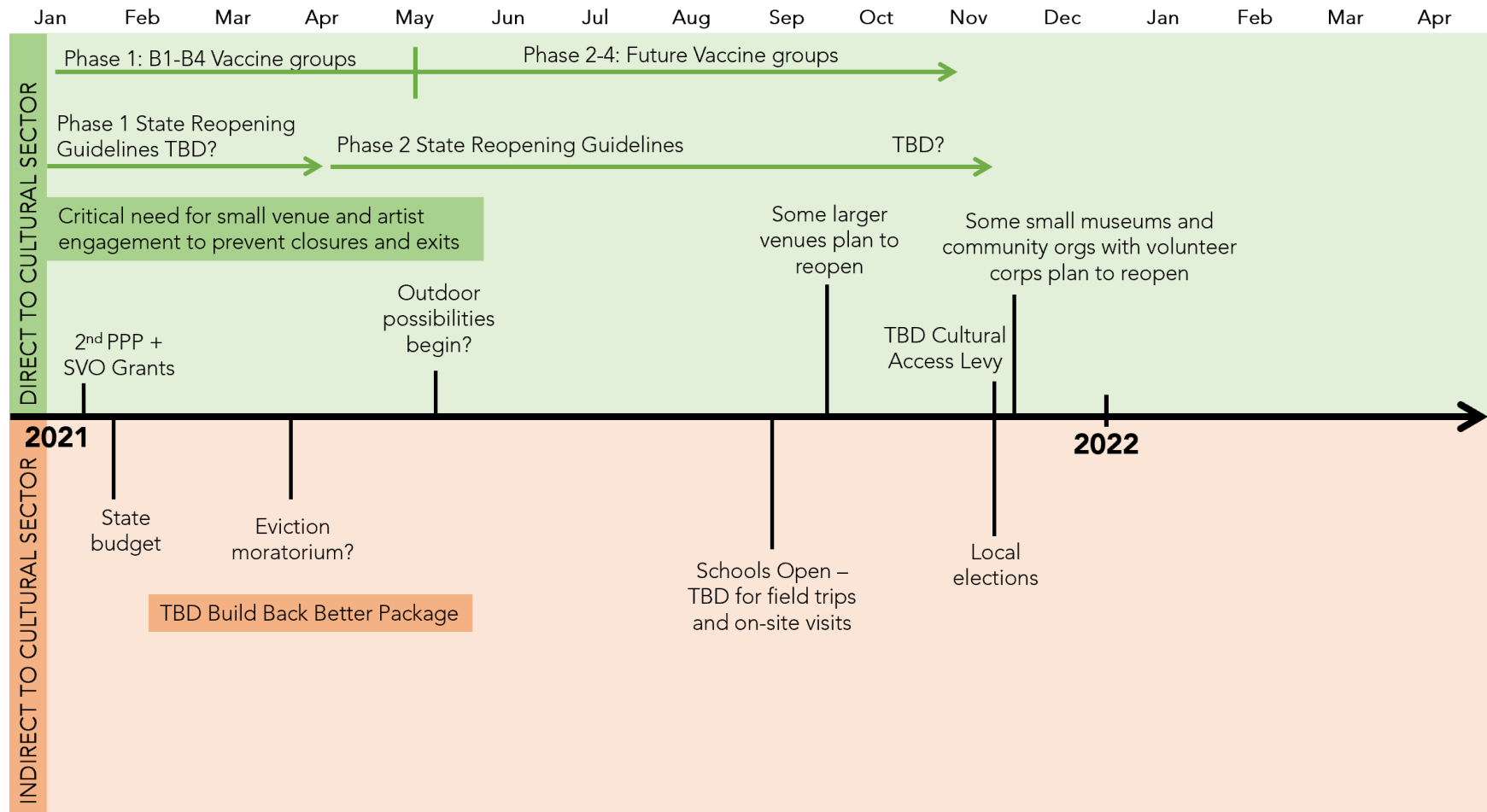
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Recovery Timeline

Recovery will be long, and some challenges — audience and donor engagement, staff and volunteer retention, reliable income, and debt — could worsen before they improve. We anticipate that the recovery process will last at least several years after King County venues reopen and in-person public cultural offerings restart.

Best Guess Cultural Sector Timeline Graphic from Task Force Discussion

In January 2021, Task Force members discussed future milestones for recovery and shared their best guesses for when different parts of the sector would reopen. Members also discussed the major factors that will influence the timing of sector recovery. These ideas are listed on page 11.



When does recovery start?

We believe the process for recovery begins now, even if halting and unsteady. While much remains uncertain about pandemic's effect on cultural health in our region, we know that a full and equitable recovery can only begin when the livelihoods of cultural practitioners and organizations stabilize, and the public affirms culture's place in a thriving King County. Our goal is to plan for this future – however imperfectly.

Stability will come at different times for different cultural practitioners and organizations, but a common milestone will be the reopening of King County's economy as stated in the Washington State's Safe Start Plan. Some groups will be eligible to reopen in Phase 2 while others won't open until Phase 4. As of this writing, King County is in Phase 2 with venues at limited capacity for the public.

Champions of Recovery

The following list of people and organizations have made a commitment to act in the recovery of King County's cultural sector.

[To be updated with identified champions and commitments in early summer 2021]

MAJOR FACTORS FOR PLANNING

- Vaccination phases
- Real and perceived sense of safety for artists, audiences, and staff
- Venue size and budget modeling
- School district openings and field trip options
- New viewing/experiencing modes for audiences
- New work modes for staff
- Travel restrictions and safety
- Demand for safe rehearsal, performing, and recording spaces
- Union negotiations for represented trades
- Individual artists and cultural practitioners can rely on stable income outside of their practice
- General economic recovery levels allow audience members to return

Glossary

These definitions are intended to add clarity and specificity in the context of 4Culture's work in King County and do not intended to construct a lasting universal definition of each term.

BIPOC

This acronym – which stands for Black, Indigenous, and people of color – is used to achieve an expansive inclusion when referring to the many under-invited and historically excluded racial and ethnic groups in the United States, while acknowledging that not all people of color have the same relationship to American white supremacy. Black and Indigenous peoples are called out to recognize the distinct struggles these groups have faced with the institutions of American slavery and colonialism which are the foundations of all institutionalized and systemic racial and ethnic oppression in the United States.

BIPOC-led cultural organization

A Black, Indigenous, People Of Color (BIPOC) led cultural organization meets two of the three following criteria: a) 51% of senior-most decision-making body identifies as BIPOC as documented in 4Culture demographics profile; b) Mission statement that focused in language on BIPOC community; and/or c) Content area focused on BIPOC narrative.

Culture

Defining culture is difficult when understanding, interpretation, and use of the word vary widely. For the purposes of this Framework, we define culture as that which falls within 4Culture's programmatic areas: Arts, Preservation, Heritage, and Public Art. In alignment with our values, we acknowledge the intersecting and evolving disciplines, forms, and places where culture is expressed and experienced within these four focus areas.

Cultural Organization

A cultural organization is a group whose members consist of cultural practitioners involved in the production or reproduction, presentation, preservation, and distribution of cultural goods, experiences, and services. These groups can be formal such as nonprofit corporations that are officially recognized by the IRS or Washington State whose mission is charitable in nature such as a museum or theatre. Many cultural organizations can be informal, such as artists collectives or music bands, or groups that are formally recognized in other ways besides the nonprofit designation such as in a limited liability corporation (LLC). These organizations operate at numerous scales and sizes from small organizations that are all volunteer run with a few thousand dollars to large organizations run by many paid professional and artistic staff with a budget in the tens of millions.

Cultural Practitioner

For the purposes of This Framework, we define cultural practitioners broadly and inclusively as the collection of artists; administrators, professionals, and volunteers that operate cultural organizations; owners/stewards of historic buildings and landscapes; culture bearers; and creative professionals working, volunteering, and participating in the cultural sector.

Cultural Sector

King County's cultural community is varied and diverse and include audiences, creative businesses, commercial venues, fabricators and suppliers, individual practitioners, local communities and governments, nonprofit organizations, tourists, and many others who are part of an ecosystem that create, consume, and preserve cultural resources in King County. Each of these actors play a critical role in the production or reproduction, presentation, preservation, and distribution of cultural goods, experiences, and services in the community. For the purposes of this plan, the focus is on King County's cultural sector which include the cultural organizations, practitioners, and spaces that provide public benefits to the people of King County. We also include the funders, local governments, policymakers, and other partners who sustain an environment of cultural access and equity for all.

Cultural Space & the Built Environment

Cultural spaces are specialized spaces, shared or dedicated, that house and facilitate cultural work and experiences in King County. These spaces are used by individuals, groups, non-profit organizations, and local governments who provide benefit to the public and are typically open for the public. The built environment refers to our experience of culture manifested in public spaces and the public realm, including historically and culturally significant buildings, neighborhoods, and landscapes, and public art.

Equity

Equity is a system in which everyone has access to what they need to be successful. It recognizes and celebrates our differences. While 4Culture acknowledges the importance of recognizing and addressing all forms of oppression and inequity, the organization has strategically chosen to adopt a racial equity lens to focus its efforts toward achieving greater social justice and equity for all. (Source: Racial Equity Team Charter).

POC-led businesses/service provider

A business or service provider (1) that is at least 51 percent owned by one or more individuals who identify as POC or, in the case of a corporation, in which 51 percent of the stock is owned by one or more such individuals. (2) Whose management and daily business operations are controlled by one or more persons of color. (inspired by term "*disadvantaged business enterprise*": federal rule Title 49 C.F.R. 26.67 [Electronic Code of Federal Regulations](#).)

Race

A social construct that artificially divides individuals into distinct groups based on characteristics such as physical appearance (particularly skin color), ancestral heritage, cultural affiliation or history, ethnic classification, and/or the social, economic, and political needs in society at a given period of time. Scientists agree that there is no biological or genetic basis for racial categories. Race and racial categories in the United States are social constructions created by the dominant group to delineate dominant and subordinate categories and their access to resources; these categories have an assigned meaning. They have changed over time, and thus the way communities experience race has changed over time. (Sources: Pacific University, office of equity, diversity, inclusion and [King County](#))

Racism

A complex system of beliefs and behaviors, grounded in a presumed superiority of the white race. These beliefs and behaviors are conscious and unconscious; personal and institutional; and result in the oppression of people of color and benefit the dominant group, whites. A simpler definition is racial prejudice + power = racism. Racism can also be perpetuated between groups and people of color who can reproduce racist policies and use the power that they do have to oppress people of color for gain. (Sources: People's Institute for Survival and Beyond and Ibram X. Kendi, *How to be an Antiracist*)

Racial Equity

Racial equity is the condition that would be achieved if one's racial identity no longer predicted, in a statistical sense, how one fares. Racial equity is one part of racial justice. Therefore, we also include work that addresses root causes of inequities and not just their manifestation. This includes elimination of policies, practices, attitudes and cultural messages that reinforce differential outcomes by race or fail to eliminate them. (GIA)

~ or ~

Racial Equity is when two or more racial groups are standing on approximately equal footing. This is achieved through work that addresses the root causes of inequities. This may include the elimination of policies, practices, attitudes and cultural messages that reinforce differential outcomes by race or fail to eliminate them. (Adapted from Center for Assessment and Policy Development and Ibram X. Kendi, *How to be an Antiracist*)

Social Justice

Social Justice is both a goal and a process. The goal is safe and supporting communities where all people can fully participate in a society that is mutually shaped to meet their needs. The process values allyship and collaboration with those most impacted by historical injustice, and the equitable redistribution of resources, rights, and opportunities.