

Brian Carter:

Welcome all. I'm Brian Carter, Executive Director at 4Culture. And I'm just going to give folks another 30, 45 seconds to get into the room, and then we'll get started. All right.

Okay. Welcome everybody. Good afternoon. Again, I'm Brian Carter, executive director at 4Culture. And just a few housekeeping items to start with. The session, the info session will run about an hour depending on how many questions we have that we're able to take at the end. And just take a look at the chat, in there are instructions about how to put questions in. I'm hoping the presentation that I give, and I apologize that it'll be a little bit like a lecture, but I just wanted to get through a lot of the background of Doors Open, but there'll be time at the end for Q&A.

Okay. To begin with, I wanted to just say to everybody that this is a wonderful thing. Doors Open, and the investment in arts culture and science by both King County Executive Dow Constantine, and a unanimous vote by the King County Council is so affirming I think to the work that we all do and that we will continue to do so. I just wanted to say thank you to the executive and also the King County Council for their support in their belief in us. And I hope and I believe that 4Culture will be a good steward of these funds to get them out to arts and heritage and preservation and science.

So to begin with, I'm going to do an overview, there we go, of the info section topics I plan to cover. To begin with, we're going to take a short trip back in time to talk about the history of cultural access Washington legislation. I then want to talk about 4Culture's preparation for this particular moment and the grounding and the information that we drew upon to create the Doors Open program. I will then spend some time giving a specific overview of the Doors Open program and end with the path to implementation, which will be the timeline as we know it now, and the schedule of upcoming events. I realize some folks on the webinar might not know 4Culture that well, so I'll just share a little bit about our background for those who might just be coming to us for the first time. If you are, welcome, I promise that we are a helpful bunch and our doors are always open. So after this, we have about 35 staff members, call these folks, email these folks, email me with questions that you have. We try and make ourselves available.

So 4Culture Operates as a public development authority, we are the cultural development authority of King County and our job as I see it is to advocate, support and fund the wonderful arts culture, heritage and historic preservation work that takes place in this county.

We have, prior to Doors Open, two funding sources, the 1% for Art Public Art revenue stream, and also the lodging tax. And now we have Doors Open. We have a 15-member board with four ex Officio members. As I mentioned before, we have about 35 staff members, set to increase over the next few years. And we also have a wonderful group of advisory committee members that provide insight. These are generally practitioners and leaders and folks in the field of arts culture and heritage who guide where the direction of the organization goes. So primarily, we're a granting and commissioning organization, but I like to think that we also offer a lot of technical assistance advice, and more important than anything, just support for the cultural sector throughout King County. So that's a little bit about us.

So onto the first topic. Which is the history of CAWA legislation. So it's only one slide I promise you and it's dense, but if you stick with me we will get through it. So in 2015, the Washington State legislature passed a law allowing counties and cities to create cultural access programs. And the idea was that a county and or city, if a county opted not to enact this tax, had the ability to enforce a sales tax or property tax, and the proceeds would go towards culture. So arts, history, historic preservation and science. So that was at the state level, which is where Doors Opened originated.

In 2017, the executive of King County and the King County Council decided that they wanted to move forward enacting that legislation in King County and there was a ballot measure that was Proposition 1, Access for All. And it narrowly lost the ballot 49% to 51%. And that was the next step in this CAWA, Cultural Access Washington legislation.

In March of 2020, with Inspire, the advocacy organization, going back to the state, there was some changes that were made to that original legislation. There were some really specific requirements for King County that were baked into that state level legislation. There were specific funding levels that were set for larger organizations. And what inspired did, with a lot of you on this phone call, including 4Culture is said, we want more flexibility and less prescriptive language in that law. And the reason we wanted that is so that it could better be tailored to the needs and the opportunities that existed within King County. So that happened in March 2020, allowing for a lot more flexibility in what would eventually become Doors Open.

And then in early 2023, the Washington State legislature approved a bill that allowed King County to impose this tax by councilmanic authority. So that is a vote of the council with a majority carrying that. So that's the history of the Cultural Access Washington legislation.

And I bring that up because it's a long history, and you can go before 2015. There are so many individuals, groups, organizations, advocacy organizations, that have believed in this CAWA legislation, some that have criticized it, some who have wanted to shape it, but there have been so many dreams and hopes and expectations that have been poured into it over these decades and decades of work to bring it to fruition. And that was a fantastic thing. I know the first time I heard about it, I was at the Burke Museum and somebody said, "CAWA legislation, that could bring X amount of dollars and all this and that's fantastic." And I think where we are at in 2024, now that the King County Council has passed Doors Open, is we're in a moment of reality. And so my goal with this webinar, and our ongoing communication, is that we can talk about what Doors Open is per the ordinance that was created. And I think to be able to do that, I want to share a little bit about our preparation.

So why Doors Open? We'll get to the program overview. It's six programs. And the question that's asked of 4Culture, that's asked of the executive of the council is why these six programs? Why are those the programs that were selected? Why those particular funding amounts? Why is the structure and the methodology that which it is? And I believe a lot of this really ties back to that Access for All, excuse me, Proposition 1 ballot measure. And this moment where when it failed, we had an opportunity to really look closely at who 4Culture is. I think we had an opportunity to look at what the needs and the challenges of the field were, and to try and chart a path forward that was in the best interest of the organizations, individual cultural practitioners within King County. So I just wanted to share some inputs, right?

So I put 4Culture at the center, and the Doors Open spending plan, the eventual ordinance, and what informed that, and I'll just kind of go around the horn here and tell you what those inputs were for us.

Number one, I've got the executive, King County Executive and the King County Council. Through the creation of Access for All, there were so many conversations about what constituent priorities were, where culture was being developed, where you had under invested in communities. And we tried to really be in a position and a posture of listening to what those priorities were, voiced through the constituents of the elected officials.

Around the same time, I think this was 2018, we embarked on a cultural, what we call the King County Cultural Health Study. And the goal of that study was to assess and report on the cultural needs and opportunities and challenges that our region faced. And it was a lot of active listening. So there were 43 sessions that we conducted, listening sessions, in 37 cities around the county, three unincorporated

areas. There were a number of surveys that we collected data from, and I think there was something like 1,000 respondents. We aggregated data from public and private funders. And the whole idea was to figure out what the needs were of the cultural sector, how 4Culture was best positioned to address those needs and how we can tailor our efforts towards those. Access for All provided so many learnings. There are so much outreach and engagement around what Access for All should be from folks within the culture and science sector, but also outside of it just residents and visitors. And here's what we're looking for. And that's another input for us.

There was a task force when COVID unfortunately struck our community and there were changes, right? There were changes to the way in which people accessed culture and science. There were changes to the way in which the operational structure of a lot of museums, theaters, and other presenting organizations had to change. So we convened a task force to try and figure out in this new world, how can we still best serve the needs that exist? There was an ordinance task force, I think this was 2019, where the King County Council asked a group of cultural practitioners to gather and to really look 4Culture's practices as it related to equity and geographic distribution. And there were findings that came out of that wonderful collection of individuals, a strategic plan that 4Culture created.

And then also we undertook a King County cultural education study. And we did this, I think it was 2020. And the idea was to understand the current status of cultural education in King County and to really look at an analysis of a lot of quantitative and qualitative data, around King County's 19 different public school districts, to figure out what a program of support that best helped cultural organizations and provide educational opportunities and learning moments to both find partners within public schools and to formalize those relationships. So those are the data points, those are the inputs. And it's not a one-time thing, I always think of 4Culture as in a posture of listening and being responsive. But those were the inputs that helped shape Doors Open.

And down at the bottom you can see that there is a website address, a web page, and it's called our data hub. And all of our reports, the findings from these different efforts are on that data hub. So I would ask that you take a look at those as you see fit. Okay.

So what did we learn all these inputs and what are we constantly learning? I think there's some broad learnings, and I just boiled this down to five, as those directly shaped Doors Open. One is that 4Culture provides stability and predictability to the cultural sector. Once you get outside the city of Seattle, the ability to raise funds from family foundations, from individual donors, from corporations, even from the municipal government really drops off significantly, 4Culture is often one of those predictable, stabilizing features within smaller cities, rural areas, and especially within unincorporated areas.

We also heard from so many folks that we talked to that there was a need to expand the accessibility of cultural offerings and experiences. There is so much change in migration and immigration that's shaping this region and the movement and the different voices and the perspectives and experiences. We needed to make sure that the people had access points to all the different wonderful offerings and disciplines and forms within culture.

We also knew that we had to increase equitable access to cultural space. So anytime we leave the four walls of 4Culture and we ask like, "Hey, what are some of the most significant challenges that you're facing?" We'll often hear cultural space. Both it's vanishing, people being forced to move, unable to secure long-term leases. It's a real challenge for the field.

Fourth of these broad learnings was that there's a need to foster greater levels of collaboration and partnership at the organization level, the organization to organization, but also amongst practitioners to create a stronger cultural and science sector.

And then finally, this is a broad one, is that 4Culture had to lead with a racial equity lens. And that was something that we built into our mission and that was 2018 that we changed our mission, vision and values. And that was really critical for us, acknowledging that there has been a historic underinvestment in particular organizations, individuals, and communities, and realizing that the future of grant making, when it came to arts culture and science, was looking for ways to be a stabilizing force, to keep the ecosystem intact, but also to push towards more racially equitable outcomes in our grant making.

So all of these learnings, all of this listening that we're constantly trying to do, resulted in what we called in 2019, the Future Funding Model and just four features of this funding model. And I want to be really clear, in 2019, we did not know that Doors Open, that COWA funding was going to come to us. But what we said is these learnings that we had the direction, that we want to take 4Culture and support of the cultural sector, we are going to move in that direction. We're going to do that with lodging tax and 1% for Art. That's the flag that we planted on the hill and said, "That's where we are going." And if this entire future funding-

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Brian Carter:

So that's where we are going. And if this entire future funding model, it allowed for the possibility that [inaudible 00:16:08] now Doors Open funding would come to us. And if it did, we would be in a position where we have been very thoughtful and deliberate about the construction of 4Culture and its funding programs. And what we did with this future funding model is it affirmed really the value and necessity of our existing programs.

We also realized to be able to say who's getting funding, who's not, who has access to our funding, which directly relates to who within King County has access to these cultural opportunities, we had to collect information. So there's a demographic data collection process, equity investments. That was our recognition, that to combat the inequities within grant making and the cultural sector writ large, that we would reserve funds in every program for organizations and individuals that were located outside the city of Seattle, and also, an investment in organizations and individuals who were located in communities of opportunity.

The last feature of the future funding model is that we added four new programs, and I went to The Wayback Machine and I pulled out this slide from, I think this was 2018. And on the left-hand side, you see 4Culture's core programs, the ones that we've been doing for a really long time. And then, it was 2019, I think late 2019, we said, "This is what people count on us for. This is what they're looking for." On the right-hand side, on the right is what we called at the time [inaudible 00:17:40] necessary change. And we thought there are four programs that we want to bring on board and to get going into pilot and to try out because we knew that this was the change that the sector was asking for.

So that was 2019, 2020. Fast forward to 2023, and with the opportunity to enact Doors Open with council-managed action, that's the choice the executive made, to put that ordinance in front of the King County Council. The King County Council took it up. There was a lot of deliberation. There was constituent conversations about how do we shape Doors Open? And I'll say at that moment, I felt really good that 4Culture was in a position to really partner and to listen, but also to say, "Here's what we know to be true about this field that we've served for over 30 years. Here's the direction we're taking the organization. Here are the funding programs that we have been piloting and testing."

And we wrapped those together into Doors Open. So there are six competitive funding programs in Doors Open, and I'm going to try and keep this as simple as possible. Operating Support, Building for

Equity, which is really cultural facilities grant support, Public School Cultural Access, Public Free Admission, Countywide Initiatives, and Launch, which is start up funding for organizations that are nascent and just coming into existence. So I'm going to take a moment and just go through each of these.

So Sustained Support, Operating Support, this is what everybody ... I came from the museum today. And if you ask what funding cultural organizations need, everybody says operating support. So that was going to be a huge facet of the Doors Open program because it had been a real need and something that we have always stepped into with [inaudible 00:19:28]. So that's Sustained Operating Support.

At the bottom of each of these slides about the six program areas, what you'll see are two things. One, the top line, is the amount of funding that the Doors Open Ordinance allocates to that particular program. So in this case, Sustained Operating Support is allocated to 50%, which we estimate on average over the seven years of the program to be about 36 million per year. This is obviously subject to how much sales tax is collected, but that is our estimate at this point.

The second line that we see under that second bullet point is what the prior funding was in that program area. So in 2023, 2024, there's about \$3.5 million that 4Culture gave through a competitive grant process, through its Sustained Support, Operating Support program. So that's the format of the slides for each of these.

So moving on to the next one, Public School Cultural Access. The goal of this program was, again, to address the gaps that existed between the 19 public school districts and organizations who provide cultural learning opportunities. So that's the idea with the program. And the ordinance states that we will create a database, a matching database for cultural provider, cultural education providers, and public school teachers, administrators to be able to find each other and to understand what the offerings are, how they align to state standards and also curriculum. And this is a new program for us, and the approximate annual program funding is a little under \$11 million.

Third program, Public Free Access. Most organizations who invite the public in have some free first Thursday, first Wednesday, first Monday. A lot of people offer discounted tickets. We wanted to find a way that the Doors Open dollars could support to reimburse organizations for that public free access or reduced price access that they offer. So, that's the public free access program. And total funding on average per year, a little under \$11 million as well. And we tried this, this is one of our pilot programs back in 2019. We said, yeah, this is the direction that we want to head. This is what people are asking for. Let's give this a shot. Let's try and pilot it such that if Cultural Access Washington came down the pike, we would know a little bit more. We would have some learnings that we can bring to a much larger pot of money. So there was \$42,000 for the pilot year in 2023.

Building for Equity, this is our facilities grant program to help organizations build a new space, to renovate a new space, or to just acquire a new space. It also allows folks to have that equipment that's necessary to run a cultural or scientific organization. And this is something that should be familiar. 4Culture has had a long history of providing cultural facilities support. In 2020, we rebranded the cultural facilities program to Building for Equity, and built into this program is the idea that there are organizations, a lot of smaller organizations, BIPOC led and serving organizations, rural organizations, those in unincorporated areas, who need a little bit of additional support, scaffolding, and capacity to be able to pull together a capital project that's competitive, not just through 4Culture's funding methodology, but through the wider range of donors and supporters that a capital project needs.

So trying to build in a more equitable outcome to fund cultural facilities grants by offering the support and scaffolding. So that's built into the program as well. Within Doors Open, it's allocated on average

\$7.2 million a year, and prior to this we were able to allocate about \$1.8 million. So that gives you a sense of these really giant leaps forward in the amount of funding that's available.

Countywide Initiatives is the fifth program of Doors Open. And again, this goes back to those broad learnings of trying to find ways to better foster collaboration, support individual cultural practitioners, and the idea that there are these needs within the cultural sector where efficiencies can be found, where collaborations allow for greater levels of access or inclusivity or interpretation or artistic expression. And this is a new program for us, and it's set at \$5 million annually.

And last but surely not least is Launch, also called Startups. And this is a new program. The idea here, as I said, 4Culture is a cultural development authority, and the question that's always asked of us is how does culture develop in areas where you don't have the big symphony or the opera or the large museum? And there are areas within King County that would really benefit from some intentional development of their cultural assets.

So the idea of launching Startups is that if you are a very, very new organization or you're nascent, you're just starting to figure out who you are and what you want to do and who you're going to serve, there's funding to help that growth along. And we set that at \$2.16 million per year. So that's the Doors Open program. There's six programs. The pie chart tells you what that allocation is of the total revenues that come in on an annual basis.

So now I want to just tackle a unique feature of the Doors Open program, and that's 2024. I want to be really clear about this. 2024 is unique. 2024, look at those six programs and the King County Council and the executive, along with all of our partners and collaborators, decided to pull out two of the six programs for 2024. So those are the facilities program, Building for Equity, facility support program, and the Operating Support, that what everybody knows who has come [inaudible 00:25:46] 4Culture is sustained support. To pull those two programs out and say for 2024 to create a more immediate influx of these dollars into the cultural sector through programs that people are familiar with and that address some pent-up capital needs, we're going to have these two programs run in 2024. So in 2024, you're going to have a facilities program and an operating grant program.

We have about \$42 million that we're anticipating in tax revenue that we'll be able to distribute to those programs. That's 42 million for both programs. We are still working out what the allocation will be between the programs, but for those of you who know 4Culture and came to us, it'll look a lot like our current Building for Equity facilities program and our Sustained Support program. And the development of these is already underway.

I'm really excited that Calandra Childers has joined us to oversee the development of these year one programs. A lot of you will know her as the deputy director at the Seattle Office of Arts and Culture. So I believe her past experience, existing relationships will help with this unique 2024 two program structure that we have.

So per the ordinance, the Doors Open ordinance, guidelines and applications for 2024 will be available in August. Applications through a competitive application process will be due in the fall, date to be determined, but the fall. Award notifications are mandated by the ordinance to go out by the end of 2024. So notifications, so well, applications will be due in the fall. We'll have our review panel, the review panels will submit the recommendations to our advisory committee, our advisory committee will submit it to the board, and notifications will go out by the end of the year. And invoicing from recipients of those grants can begin in January 2025.

So built into 2024, that unique two program structure for 2024, and then after that, it's the six programs. So two in 2024, six from 2025 on, I just want to be clear about that. Built into Doors Open is a requirement that 25% of all Doors Open funding must go to eligible organizations located outside the

city of Seattle. I've already explained why there's a challenge in the amount of funding that goes to cultural and science organizations. That's true not just in King County. It's true of most large metropolitan areas. And this is hopefully a corrective measure, such that we have greater distribution of funds and the opportunity for the evolution and growth of organizations outside Seattle. So that is a floor. I want to be clear about that. 25% is the floor. All organizations located outside the city of Seattle are still eligible for the larger bucket of money. It is just a requirement that a minimum of 25% go to eligible organizations outside Seattle.

Similarly, there is a ... Let me back up. There's a requirement, not 105, the five should be a percentage, 10%. I just want to be clear, 10%, not 105, 10% of all Doors Open funding must also go to eligible organizations serving or located within historically underinvested in communities. Our methodology that we have been practicing since 2019 is to focus on communities of opportunity. Those are areas that King County and King County Seattle Public Health have identified as being historically underinvested in by a lot of different entities, organizations, and groups. And so we use that geographic approach to hopefully target and to better support historically underinvested in communities. So outside the city of Seattle, minimum of all Doors Open funding, 25% must go there. A minimum of 10% must go to underinvested in communities. So that is a feature of the 2024 program and 2025 and forward.

All right, moving on to eligibility. This is straight from the state language that was adopted into the King County ordinance. King County based nonprofit organizations whose primary purpose, I'm not going to read it, it's science, it's arts, it's culture, preservation organizations. If they are nonprofits located within King County, based in King County, and that is the primary, right? The predominant feature of their mission and the service that they provide. These organizations to be eligible must also provide programming or experiences available to the general public. So again, this is a state mandated eligibility requirement.

What I thought the King County Council did a great job of is recognizing that not all cultural and science organizations are 501(c)(3)s. So there is the option for organizations who are not 501(c)(3)s but meet the rest of the definition to apply if they're fiscally sponsored by a nonprofit organization that does meet the eligibility requirement.

So the question is then, who's not eligible under the ordinance? Eligibility does exclude individual artists, heritage professionals, independent science and cultural workers, as well as agencies of the state, political subdivisions, municipal corporations, an organization that raises money for redistribution of multiple cultural organizations, radio, television, cable communication systems, internet-based communication ventures, newspapers, and magazines. And again, that is the state level legislation that was a requirement within the Doors Open ordinance.

So that's the overview of Doors Open, and I just wanted to put a timeline up for everybody to see. This is just a distillation of the actual Doors...

PART 2 OF 4 ENDS [00:32:04]

Brian Carter:

... to see. This is just a distillation of the actual Doors Open ordinance. There's a requirement that the implementation plan, that is the explanation of the methodology behind how these funds are going to be distributed, who they go to, how we evaluate success. All of that has to be put into the implementation plan. So we already started that. We started that December 5th, working on that. It is due to the executive, and then eventually it'll be passed to the King County Council by July 2024.

The ordinance also specifies that the year one programs, right, 2024 programs, those two, cultural facilities, sustained operating support that we must notify, let people know the eligibility and criteria by August of 2024.

Next step as far as the ordinance requires is that notifications of awards go out for those year one, right, just 2024, those two programs by December, by the end of the year. And then, excuse me, January 2025, the full slate of six Doors Open programs rolls out and commences. So that's the high level timeline.

There are some changes internally at 4Culture that we're going to need to make to be able to distribute this increased amount of funds. I will say that I feel great that we exist, that 4Culture has been here doing so much of this work for over 30 years. I feel confident in our ability, in our infrastructure that are some changes that are necessary. But that was really what was great about King County. We didn't have to create a 4Culture. The thing already existed.

So what's really important to me is staff retention. Staff wellness. There's going to be more applicants. There are going to be more awards. There are a lot of questions. The implementation plan requires a tremendous amount of energy. So I want to make sure that our staff of 35, which is set to grow, is well taken care of, that they have the resources that they need and the space and the time to be able to construct this because that staff, this wonderful staff that we have here at 4Culture, they're the friends of the sector.

We want to make the rollout of these programs as seamless as possible, and we want to maintain a culture that is always one of helpfulness, that's one of openness and one of transparency. And I think building on 4Culture's history of trust and our relationships is really going to help with that.

We are right now in an organizational posture of planning and development. We've got to create the implementation plan. It's a bit different for us. There have been some 2024 grant programs that are funded through lodging tax. Our core programs that we have postponed or delayed to allow us to actually dig into this planning development so that we bring forth and implemented Doors Open that really works for everybody.

Third significant organizational restructuring is there's a science department now. Since we were chartered as a PDA in 2001, it's been heritage, public arts and historic preservation. And now we have the opportunity to include science within our portfolio. And so we're going to set up a new department led by Dr. Bart Cannon, who a lot of you know is a long time 4Culture staff member. And there'll be an advisory committee. And the process of science will look very similar to the process that we've utilized as far as grant methodology in the past.

And then we're going to do some staffing up. There are some key positions, support positions, program managers that we're going to be adding into the mix over the next three years. We anticipate that to be around 15 staff members.

I'm wrapping up, I promise. Sorry, just to go on, but there are some takeaways that I just wanted to leave everybody with, only four of them. So first one, there was a thoughtful, deliberate, and collaborative process that led to the creation of an equitable Doors Open program. Hopefully going back and sharing some of the history, the listening, the learnings that we had, how those came into 4Culture with lodging tax, pilot practice led naturally to the creation of Doors Open.

Key takeaway number two, I think this is really significant. King County's arts, heritage, science, and historic preservation community is really big. I think all of us know this. We generally fund between 500 and 600 organizations each year. It'll jump to 700 or beyond.

If you took just the budgets of these 700 organizations before we even got to capital projects or one-time spikes in revenue, it's a little aggregated at \$1.5 billion. There's 100 million per year for Doors Open. So it just gives you an idea of the size of the funding that we now have at 4Culture, but also against the need and the operating expenses of the science and cultural sector. It cannot be a cure all. It cannot fix everything. We are a now 4Culture that Doors Open represents a significant increase in governmental support, but it is only one revenue source for the culture and science sector.

So I think what's really important is that we maintain those levels of support from family foundations and corporations and individual donors and municipal governments at the city level or at the state level, such that we can keep the science and culture ecosystem as strong and as healthy as possible. It is an amazing investment that the Executive King County Council have made, but we need those other pieces of the revenue pie for organizations to be able to sustain themselves, to grow and to evolve. So that's the second takeaway.

Third takeaway is 4Culture will be using its established competitive grant making processes to equitably implement Doors Open. Since the passage of Doors Open on December 5th, I've got so many questions. Who is 4Culture? Where are you going to go? What are you going to do? How does it look? What is this going to be? Is it a list of who?

And it's no. 4Culture is a long and tried practice. And I'm not saying it's perfect. I'm saying we're constantly evolving and trying to question what's best, what serves our constituents best. But there's a certain methodology that is incorporated into the Doors Open ordinance. And again, that's grant applications, that's a community review panel, that's an advisory made up of community members and practitioners. There is then an eventual approval of all grants by the 4Culture board. And there is a larger oversight by the King County Council where there are report outs that are required. There's an assessment report that's required. And there's just kind of constant communication between 4Culture, the council and the executive about the progress of Doors Open. And for me, this speaks to my willingness and belief in accountability, and these are some of the methodology that we use to accomplish that.

Lastly is that we will strive to consistently be in communication and seek input. There's a lot of work to the implementation plan. There'll be a lot of work to the year one, the 2024 programs, and there are changes that are afoot. We are going to do our best to be transparent, to be open, to tell you what we know when we know it, and to also seek input.

There are a lot of ways that we do this through our standard communications channels. We've got our website. We've got email messages that go out. I'm doing a lot of one-on-one or group presentations. We're going to have more of these webinars. So April 2nd, June 4th, August 6th. And the goal is to just keep everybody on this call and beyond informed about the progress of the Doors Open implementation.

I cannot say we have every answer at this moment, but we're working diligently to arrive at those answers, to have them reflected in the implementation plan such that we can move this forward in the best interest of the culture and science sector.

So those are the four key takeaways that I would ask people to leave this info session kind of holding in your head. And that's it. Thank you all. And I believe Claire, maybe we have some questions.

Claire:

We have lots and lots of questions. So folks and the participants, I'm going to do my best here to try and pull questions where I've seen multiple ones and I've been holding them and I've been answering ones

that I know I can answer as well. Brian, there may be some questions that I raise where we actually don't know the answer to this yet, and that's actually a thing we can talk about.

One thing that is continually coming up is talking about year one programs and the years two and beyond. Could you talk a little bit more about what people can expect in 2024 on capital and operating support? And also, are these different from our traditional lodging tax, sustained support and building for equity programs?

Brian Carter:

Sure. I guess I'll just back up a little bit. In 2024, there were two Doors Open programs that were pulled off, right? Cultural Facilities and Operating Support. Our goal is to have a synergy, a likeness, a similarity between those programs in 2024 and how they will operate in 2025 and beyond. That's the application, the review process. That's our goal.

We don't want to make it so unique in 2024 that people are like, "We don't know how to access it. We don't know how to navigate these channels." We wanted it to be comfortable because so many people come to 4Culture and they know our processes. So that's the goal, a like experience to what happened prior to 2024 and a like experience to what you'll have in 2025. So those are the two programs.

I believe it's ... What is it? 42 million that's allocated to the two programs. We are still working through what that distribution will be. How much will go to operating? How much will go to cultural facilities? Right now, I believe that our thinking is that we will put more money towards operating in 2024 rather than cultural facilities. I don't know exactly what that split is yet. I just know that everybody needs operating support. It helps with sustainability. It helps with program delivery. It's a fantastic thing 4Culture and science organizations to have.

We also recognize that there is a need always for cultural space renovations, expansions, acquiring cultural space. And so what we'll do is set the amount that we allocate towards that program is trying and base it on the need that exists. We have a cultural facilities program. Each year there are applications that are submitted. We have a fantastic staff member named Maya Santos who runs our Cultural Facilities program. And through some investigation, through some analysis, we'll arrive at a figure. But I'll stop there and just say, right now we believe it'll be more towards operating than capital. But that exact split is still to be determined.

You think that answered the question, Claire?

Claire:

I wish I were listening to you, but I was actually reading to queue. I have very, very many questions. There's a lot of questions around eligibility. For example, people I think were reading the eligibility on Doors Open revenue and saying, "Oh, I'm a community-run radio," or, "I'm a municipality." Are they still eligible for 4Culture funding in the programs that they've availed themselves of before? How will it work if they're ineligible for Doors Open revenue, but eligible for, or have been eligible for 4Culture funding in the past? Can you talk a little bit about that?

Brian Carter:

Yeah, yeah, that's a great question. We recognized early on, I think as everybody did, that there were going to be certain groups, organizations that were left out of Doors Open funding by virtue of what was passed at the state. Individuals, online organizations that didn't have a public experience that they offered.

And so our goal has always been to make adjustments to our lodging tax programs such that those individuals that have historically been served by 4Culture will continue to be served by 4Culture.

Doors Open is really our attempt at an integrated approach to funding. So if you are an organization on the line right now representing or working at an organization, and you look through that eligibility and you said, "Gosh, that's not us. We're not going to be able to apply for funding." If you have been eligible for sustained support from 4Culture in the past, we are going to continue making you eligible for sustained support via our lodging tax.

We have over 16 core programs that will continue on with lodging tax. So there's support for individual cultural practitioners through our projects, through our artist fellowship, through so many different avenues. For those organizations that are online, primarily online, they'll be able to write, receive sustained support via lodging tax.

Similarly, when it comes to individual artists, our goal is to find ways to hopefully increase the amount that's available for individual artists and practitioners. That's, I think, one solution.

The other thing that I do want to point out, if you're an artist or a historian on the line right now and wondering, "My god, there's no direct funding for us." It is our hope through the way in which we structured and created with the executive in King County Council the Doors Open program, that the funding that goes to organizations will create opportunities for independent practitioners to have more work and support.

As a museum, as a theater, as a aquarium or a science center sees increased funding, they have the opportunity to then contract with more artists or cultural educators or historians, to bring in performers or storytellers. So it's our hope that there are ways in which the funding that goes to organizations will better support individual cultural practitioners.

And then lastly, I'll say the Countywide Initiatives program is that we're really looking at ways that we can partner with organizations who support individual practitioners as a countywide initiative. I mean, I think there's some great programs that exist like ACES, that support artists, independent cultural practitioners around business, around how to copyright, around legal issues. There's professional development that so many individual practitioners benefit from educational opportunities.

So I think Countywide Initiatives is also another opportunity where we can support those individual practitioners currently ineligible underneath the definition of Cal at the state level.

Claire:

Could you talk a little bit about, so in the legislation around historically underserved communities, how does 4Culture define that or use metrics for that? Could you talk a little bit about what that 10% for historically underserved communities is?

Brian Carter:

Sure. I guess I'll start with just an acknowledgement that across the board when it comes to culture and science, that it's difficult for particular organizations, more to ...

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Brian Carter:

... and science, that is difficult for particular organizations, more difficult for particular organizations to receive funding. Organizations that are BIPOC led and serving have historically not bared as well from a

lot of different revenue sources. Acknowledging this inequity for culture embarked on this idea of equity investments. Because we are a governmental entity, we're not allowed to use race as a determinant in our funding choices. And so we looked at other avenues where we could identify communities that were historically under invested in. And Communities of Opportunity is a path that we chose. So Communities of Opportunity use census track data to identify geographic right census tracks that have not received as much investment from government, from corporations, from civic organizations. The health indicators aren't necessarily as high, educational achievement standards.

So these are areas that the county has identified as ripe for additional investment. And what we did with lodging tax starting in 2019 is said each of our programs will reserve a part of the total available funds to add to grant awards for organizations or individuals that are located in these communities of opportunity. And the communities of opportunity we utilize in an index percentile of 60% or greater. And maybe either Lauren or Claire, can you do me a favor? Will you drop the racial... So there's a webpage on 4Culture's website entitled Racial Equity. Within that, we provide a fuller explanation of the communities of opportunity, how they're defined, when and where they were defined, which index percentile we utilize. And there's also a map to show where these geographic areas are.

So that's what we had piloted. That's what we had started with lodging tax, and we will bring that over as a part of our process, our methodology for Doors Open programs. But the idea is that when you see a disparity, that you realign assets against that disparity. And I think that's really equity work for us. It's changing the outcomes of who historically has been under invested in, and you need money to do that, you need intentionality and you need a methodology. And the communities of opportunity provide us all three.

Claire:

Okay. I'm doing my best everyone. Let's see.

Brian Carter:

You're doing great, Claire.

Claire:

Thank you. Still it seems like there's a lot of questions around year one programs. There's questions around the cultural facilities or the capital program for 2024. Is this the same as building for equity? Does it go through the similar process of Building for Equity or is this a different program?

Brian Carter:

I'll say that the title of this is what we know now. We're still figuring out some of these details. Will it look exactly like Building for Equity? No. It'll probably be a simplified version of Building for Equity. But the principles, the tenants and values of Building for Equity, we're going to try and incorporate into that 2024 program. But again, it will have a competitive grant process. It will go through a review by a community panel of peers, the advisory group, and eventually the board. What it will fund, right? Renovations, builds, acquiring right of buildings or lands, that will look very similar to Building for Equity. What we're still trying to determine is will there be the capacity building grants? How do we provide that scaffolding and support and capacity that organizations need to get to shovel ready? Those are still to be determined. So I think that's probably the truest answer I can give at this point and say we're working on it. We're working every day to try and arrive at these answers.

The other side is Sustained Support. I think that will look a lot more like... Excuse me, operating support will look more like 4Culture Sustained Support program, which takes into account, there's an application that's submitted that takes into account the size of an organization. It takes into account their operations and body of work, their interpretation or artistic expressions, their impact on the community and the public benefit that they provide, and also how equitable their practices are and how that's built into the work that they do. So those are the criteria that you've seen with Sustained Support and you will see with the 2024 program as well. But the methodology, right, the actual grant submission, the review, the notification, the invoicing, we've really modeled that on 4Culture's, Legacy of Practice. I hope that answers that. I want to just be really clear about what we know and what we don't know and the process that we're arriving at to get to those answers.

Claire:

Do we know for some of these programs, the cycle? Some 4Culture programs in the past have been on a two-year cycle. Building for Equity has been on different cycles. Do we have any understanding at this point if these are each on an annual cycle or a different cadence?

Brian Carter:

We're still working through with the cadence and the sequence of All Doors Open programs will be, and of course the deadlines for lodging tax funded programs might shift accordingly, but the majority, the overall majority will be on an annual basis.

Claire:

Do we know if awards have to be spent in the year that they're received?

Brian Carter:

It depends on what the award is. So if one applies and is awarded a particular grant, there's a scope of service that's created between the program manager and the grant recipient. That scope of service, right? That's built into the grant contract, specifies the amount of time it will take to accomplish what was promised in the application that which was approved by the grant review panel. So that's subject to the type of grant. So one could imagine you have a facilities, you have a grant program where, excuse me, you've submitted an application for a new building. It might take three, four years for construction. You might arrive at a scope of service that allows you to invoice one year, two years, three years. But it really depends on the grant. Similarly, if one has an equipment purchase that might be spread over a couple of years. Yeah, I think I'll stop there.

Claire:

There's lots of questions around people just trying to forecast their budgets and get an understanding of long range planning. Can you share more about what they can expect from us publishing more information on this in the coming year?

Brian Carter:

Yeah, I've worked in museums for 15 years. If I had been in that position and come to this webinar, the question would be how much do we get? What is it? How can we bank on a particular amount? Do we know how to incorporate it into our budget? And the answer to that is no, we cannot provide predetermined grant amounts. The Doors Open program, the Doors Open Ordinance specifies it is a

competitive grant process. So I've fielded hundreds of these questions over the past month and a half. Just tell me what it will be. And what I'll say is 4Culture has historically never done that. And I know that makes it difficult. I know it makes it difficult to budget, to forecast, but one of the things that the CALA Legislation changes in 2020 did is take out predetermined amounts for organizations, right?

And we believe that the methodology that we are going to use, the grant making processes, are much more equitable and will lead to more equitable outcomes. So the application will speak to the criteria that's specified for each program. A panel with expertise in that particular area will be brought in to weigh the application against the criteria and make funding recommendations. So no, I cannot say the amount that each individual organization will get. Right now we're able to tell you if the program existed before, here's the amount that we gave before. Here's the amount that's allocated in Doors Open, and here's what the process of a competitive grant cycle will look like. I know that that's probably unsatisfying and I apologize for that. I'm empathetic and understand why greater specificity. But I hope that the rationale for a competitive process makes sense. And I think Claire, we're at 12:58. Can we take one more question and then we'll wrap up?

Claire:

Yeah. Could you talk a little bit about the panel process for community review panels and advisory panels as it relates to people applying for programs?

Brian Carter:

Is that question if one is applying, can they serve on a panel or advisory, or how are you reading that?

Claire:

No, I think they're asking how the process works. So if the process of applying for a program and then you had mentioned community review panels and advisory committees. Like panel advisory committee board, how does this process work?

Brian Carter:

Oh, sure. So each program manager who oversees a Doors Open program or Historically Lodging Tax programs, every time there's a grant deadline and all the applications are submitted, they compose a panel, typically five to maybe seven or eight people. And they try and get people who did not apply for that particular grant program. So there is not a conflict of interest. And they try and find a balanced group that's representational, hopefully, of the King County constituents that we're always trying to serve. So we're looking at experiences, backgrounds, connections to particular communities, representation of organizations of different sizes, the different forms and disciplines within culture and now science, and just different perspectives such that you have a really balanced review. So those are done each time there's a panel, there is a union.

Claire:

Sorry, the interpreters need to leave. It's 1:00. I'm sorry.

Brian Carter:

Okay. It's 1:00. Thank you Laurie, so much for translating. I really appreciate it. Thank you also Seven Star. I'm going to end here and just say thank you everybody for attending and I'll flip back, we will have other webinars, info sessions. There are the dates again. But thank you for your time and also just your

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patience as we work to put this implementation plan together and your faith and trusting 4Culture. I hope we have earned it and will continue to do so. So hope everybody has a great day. Thank you very much.

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