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SEATTLE, WA 98104
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Launch Sample Applications | New Organizations

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Sample Application 1

Applicant

Sea Slug Animation Festival

Launch Track

New Organizations

Discipline

Arts

Organization Description

Sea Slug Animation Festival is a Seattle film festival showcasing the ingenuity of independent animation from around the world. Founded in August 2024 by [Person 1] and [Person 2], we hosted our inaugural "Larval Edition" at SIFF Cinema Uptown in March 2025. Our mission is to build access, community, solidarity, and sustainability amongst animators and animation fans around the Pacific Northwest. To this end, we aim to serve both artists and the audiences who enjoy their art.

The Pacific Northwest is historically rich with independent art-making and animation. Seattle hosts a large game animation industry and long-standing communities for comics, graphic novels, and experimental animation. Seattle is also surrounded by thriving animated film and television industries in Vancouver, BC and Portland, OR. But we learned that independent animators here lack lasting social structures and financial support to connect to other artists and audiences locally and regionally. King County also hasn't hosted an animation-focused film festival in several years.

Thus, we founded Sea Slug with two goals in mind:

1. To serve animators directly, creating a “bat signal” and a hub for animation creatives to exhibit their work, meet each other, and receive regular financial support through screening fees, tabling opportunities, and speaker stipends.
2. To fill the vacuum of animated programming in Seattle by creating a consistent theatrical platform for championing animation for adult audiences.

We are excited to grow Sea Slug Animation Festival into a larger annual event that continues to coach early career programmers and artists, while also hosting regular events and screenings that foster community year round.

Programming

Our primary activity is our annual film festival, now heading into our second edition.

At our inaugural “Larval Edition” (March 7–8, 2025 in Uptown), we hosted the Seattle premiere of the underground hit *BOYS GO TO JUPITER*, 23 short films with local filmmaker Q&As, and the first theatrical screening of *ALLEGRO NON TROPPO* in Seattle since 1977’s SIFF (full program attached in our Support Materials). All filmmakers were compensated with screening fees, a core of our mission. Our jury—composed of local animators and film educators—awarded six prizes alongside our audience favorite award. To further engage audiences and artists, we hosted two free meetups and an artist alley where King County artists sold prints, comics, zines, and other work.

The festival sold out of all 100 passes and sold an additional 565 individual tickets. Together, our merch and ticket sales surpassed expenses by \$1,200. We were humbled by the festival’s overwhelmingly positive reception, demonstrating the community need we met by providing this programming.

We are now planning the 2026 festival (February 27–28 at SIFF Cinema Uptown). Due to strong community demand, we have begun hosting year-round programming. On August 23, we co-hosted a Seattle Animators Picnic in Othello Park with our collaborators from the Rock Paper Scissors Hand Crafted Animation Festival. That evening, we co-presented a rare retrospective of Nobuhiro Aihara’s experimental work with Mini Mart City Park in Georgetown. Opening September 5, we will co-present the Northwest Film Forum’s screenings of Don Hertzfeldt’s *Animation Mixtape*. On October 17, we will host an artist talk at Common Area Maintenance in Belltown spotlighting visiting/former local animator Tess Martin and the Seattle premiere of her short film, “1976: Search for Life.”

Community

Our group primarily aims to reach and connect animators, animation-adjacent artists, and animation fans throughout King County and in the Pacific Northwest.

King County has been missing an animation-specific film festival for several years. One of our visions for Sea Slug is to bridge the Washington gap between the thriving animation industries, communities, and events in Vancouver, BC and Portland, OR. In doing so, we hope to create a Washington hub for animators to build community and solidarity along the I-5 corridor. We’ve attached a letter of support from Seattle animation veteran Stefan Gruber and an article from the *Stranger* commenting on our growing impact.

To this end, we have an artist-forward focus. Since our founding, we've been building relationships with established Puget Sound animation communities, including the Seattle Experimental Animation Team, Cornish College of the Arts, and the Olympia Animation Society. These relationships are essential to the evolution of our work; we frequently consult with local artists to incorporate their needs, challenges, and dreams into our operations.

We also build relationships with local artists in animation-adjacent fields, like comics, zines, and risograph—all strong communities in Seattle. These artists are not only prime audience members, but become part of the festival's DNA by designing our annual poster and selling their art at our artist alley, with 100% revenue retained by them.

We are dedicated to focusing primarily on independent animation rather than large studio productions. Industry productions have established opportunities for theatrical exhibition and streaming distribution. Through Sea Slug, we are creating a platform for independent, lower-budget, and experimental animation geared towards adults to find an audience and be compensated for exhibition.

General Public Benefits

- Providing access to rehearsal, performance, and other spaces through open hours
- Cultural content production (events, programs, didactics, education materials, etc.)
- Career building opportunities such as internships, apprenticeships
- Multidisciplinary partnerships and resources sharing
- Other

Other Public Benefits

Increasing access to art by lowering the barrier of cost. Specifically, we offer steeply discounted tickets and festival passes for students, as well as free tickets to the Seattle Public Library's Teen Services program for young adults experiencing hardship.

Generating income for King County artists. We do not require an entry fee for festival submissions and we compensate artists with screening fees for films exhibited at the festival. We also host artists to sell work at the festival artist alley without a tabling fee. These practices are atypical for film festivals and art fairs, but we insist on paying artists for their work rather than relying on them for festival income.

Relevant Expertise / Experience / Accomplishments

The core team of Sea Slug Animation Festival consists of [Person 1], [Person 2], and [Person 3], who together have far-reaching experience in programming, event production, marketing and design, and film production. These core members collectively make decisions for the organization, represent the organization externally, execute core functions, and manage volunteer and contracted helpers for specific tasks. As we work towards being a sustainable nonprofit, we intend to build a board that will deepen our leadership.

[Person 1] is a cofounder and the Festival Director. They've worked as a film curator, marketer, and engagement manager for SIFF, the Seattle Art Museum, Sundance, MUBI, and various local festivals. They oversee festival programming, including managing the volunteer screening team and

coaching an early career programmer yearly. In collaboration with [Person 2], [Person 1] manages the majority of the festival operations, including materials coordination, publications, accounting, event planning, and outreach.

[Person 2] is a cofounder and the Creative Director. He is a professional graphic designer, with full-time employment at SIFF and a freelancing practice. He creates the visual identity of the festival, produces all visual assets, and manages a contracted web designer and poster artists. As an animation aficionado, he contributes to the festival programming decisions at a high level.

[Person 3] is a local animator and functions as the organization’s primary artist advisor. He also manages the production of our annual festival trailer by directing a team of animators.

By 2028, we would like to shift tasks held by the core team to three new team members:

1. Development: Manages accounting, fundraising, and grant applications
2. Events: Manages ongoing calendar events and non-film events during the festival
3. Digital Marketing: Manages web design, email marketing, and social media

Planning & Goals

To establish Sea Slug's operations, we have crafted a plan focusing on fundraising, volunteer and staff recruitment, and program growth. In our first year (2024–2025), our goal was to create a blueprint for a small “larval” festival and to raise awareness among animators and animation fans. Looking ahead to 2026–2028, our primary goals are the following:

1. Achieving Financial Sustainability: We aim to move away from depending mostly on volunteer labor. Though the festival turned a profit in its first year, we are setting up an operation structure that earns the festival regular income to cover more film screening fees, staff and jury compensation, higher venue rentals, and artist stipends for speaking and traveling. We are beginning to incorporate as a Washington State non-profit and are applying for fiscal sponsorship through Shunpike to pursue grants and receive tax-deductible donations. We will measure progress by tracking the number of grants applied for, funds raised, and the percentage of the budget that has been secured.
2. Expanding Operations and Staff Sustainability: We aim to expand our team with three new members in development, event coordination, and digital marketing. We are also building a full system for volunteer recruitment. While our current team effectively handles these tasks, bringing on additional staff will enhance our impact and reduce burnout. We will measure our progress by monitoring hires, staff and volunteer retention, and team burnout.
3. Expanding Programming: We are eager to add more programming to our annual festival, as well as increase our year-round activities with meetups, artist talks, and screenings. These events will build a stronger network of artists and sustained community. We will measure progress by the number of events hosted, revenue generated, attendance recorded, and participant feedback received.

Budget

Income	Amount
4Culture Launch Request	\$90,000
Applicant Cash on Hand	\$1,200
Individual Donors	\$6,750

Foundations	\$15,000
Government	\$15,000
Corporations	\$10,500
Earned	\$18,600
In-Kind	\$13,500
Other Income	\$0
Income Total	\$170,550

Expenses	Amount
People	\$118,975
Services	\$14,835
Supplies	\$2,425
Promotion	\$3,000
Fundraising	\$1,050
Transportation / Shipping	\$0
Planning	\$0
Equipment / Fixtures	\$0
Documentation / Assessment	\$0
In-Kind	\$13,500
Other Expense	\$13,425
Expense Total	\$167,210

Budget Notes

INCOME

Applicant/Cash on Hand: \$1200

Profit from 2025 festival

Earned: \$18,600

Ticket sales (\$16,500), merchandise (\$2,100).

Individual Donors/Corporations: \$17,250

From the \$1,600 received in 2025, we've drafted a plan to increase fundraising and sponsorship donations to \$3,500 in 2026, \$6,250 in 2027, and \$7,500 in 2028.

In-Kind: \$13,500

Poster printing, Stranger ad placements; we receive a significant staff discount on SIFF's venue rental (\$2,000-\$3,000 annually).

EXPENSES

People: \$118,975

In 2026, we aim to compensate our core team at a part-time rate of \$30 per hour, estimating an average of 20 to 40 hours of labor per month. In 2027, we aim to add new part-time team members in development, events, and digital marketing at a rate of \$25 per hour for 10 hours per month. In

2027 and 2028, we will bring on additional programmers with a stipend of \$1,000 per festival season. We allot \$3,500–4,000 for producing the festival trailer and \$200–800 for speaker fees yearly.

Services: \$14,835

Website and domain name, PO Box, event insurance, venue rentals, submission portal renewal fee, percentage taken by our fiscal sponsor for contributed income.

Supplies: \$2,425

Festival passes, business cards, merchandise, miscellaneous.

Promotion: \$3000

Printing tabloid and theatrical posters, purchasing advertising.

Other: \$13,425

We expect to program around 100 shorts through 2028, compensated at \$75 each plus transaction fees (\$8,000). We expect to program eight feature films compensated with screening fees of \$250–500 (\$3,250). We'll issue prize money (\$75–200) for four to seven awards annually (\$2,175).

Advancing Equity

Our leadership and primary collaborators are intentionally a predominantly queer, woman, and nonbinary team. We believe this importantly sets apart our curatorial perspective and organizational practices from commonly white and male-led arts organizations in our mission to serve King County animators and animation fans.

As a film festival, Sea Slug prioritizes including filmmakers from historically marginalized communities. An audit of our 2025 program demonstrated the following representation across our

- 23 short filmmakers:
- 61% Women or nonbinary
- 35% LGBTQ+
- 22% BIPOC
- 40% Student
- 30% Local (WA, OR, NorCal)

We are proud of our first year representation and aim to increase the amount of BIPOC filmmakers in our 2026 program.

We've built our commitment to platforming historically marginalized artists into our programming procedures. To combat the over-representation of North American and European films in American festivals, our team seeks out films from Asia, Africa, South America, and Oceania. We collect self-reported demographic information from all submitting filmmakers to track and address the under-representation of historically marginalized communities in our program. Though these identities are not often deciding factors in whether a film is included, we prioritize filmmakers who are less likely to be noticed by other festivals due to the privileges not afforded by their marginalized identity. For example, in 2023, Women in Animation reported that while minority genders represent 60% of animation graduates, they make up only 20% of industry workers. Sea Slug is committed to

increasing gender parity in the animation industry by consistently offering paid opportunities to women, nonbinary, and trans filmmakers, jury members, and staff.

In building our first board, we aim to recruit a majority BIPOC and majority woman/nonbinary/trans membership. A leadership team that represents the filmmaking community we serve and cultivate is vital to our mission.

Optional Support Materials

Sea Slug Animation Festival attached a document containing:

- The festival program from March 2025 (2 pages)
- A letter of support from a local animator (1 page)
- A letter of support from SIFF (1 page)
- A copy of an article *The Stranger* ran about the March 2025 festival (1 page)

Sample Application 2

Applicant

Tukwila Historical Society

Launch Track

New Organizations

Discipline

Heritage

Organization Description

The Tukwila Historical Society (THS) was first incorporated in 1975. Extremely active until 2020 when the two top officers of the Society moved to other cities, and when COVID became a nationwide crisis, the Society shut down its operations, locked the Heritage Center, and the organization was dormant for the next four years. In late 2024, four former THS members resuscitated the organization, renewed incorporation status, successfully reapplied for IRS 501(c)3 status, and began holding meetings. 4Culture considers the Society to be a new applicant for Launch, and THS resides within a King County–designated Community of Opportunity.

Since its restoration in July 2024, the Society has held monthly membership meetings, built the membership to over 60, paid for Liability and Director’s and Officer’s insurance, and been awarded a Heritage Project grant from 4Culture. Today, the Society is actively working with 4Culture, the City of Tukwila, the Tukwila School District, and Tukwila residents to plan a vibrant future for the organization.

Describing ourselves as “not your Grandmother’s Historical Society,” we are a historical group that is future-oriented – one foot in the past, one in the future, because the present becomes history very quickly.

We are modernizing the concept of the traditional historical society with a focus on programming that reflects the interest of our diverse communities.

Programming

Our programs celebrate community history while reflecting the evolving diverse demographics of our city. In its initial iteration, THS partnered with the school district, faith communities, and the Duwamish Tribe to host a “Healing of the Land” potlatch, honoring Indigenous leadership and fostering cultural understanding in honor of Tukwila’s centennial in 2008. Earlier projects included a video documentary on the Historic Interurban Railway, the acceptance and preservation of a pioneer cemetery, and the publication of *Tukwila: Community at the Crossroads*, developed with local authors, city leaders, and residents.

In 2011, THS leased Tukwila’s historic Old City Hall as the Heritage Center, which now is our hub for exhibits, events, and archives. Because we believe that communities have the right to represent themselves, program ideas will be shaped collaboratively through conversations with residents and planning sessions focused on their priorities.

Upcoming initiatives include:

- “Stories of Arrival” from the city’s multicultural population
- Exploring soccer and its cultural impact amongst our immigrant communities
- The growth of the Southcenter commercial district, and
- Documenting how the construction of I-5 reshaped the city.

These programs will be hosted at the Heritage Center and in partnership with local schools, libraries, and community venues beginning in 2026.

We transform passion and vision into public programming that deepens community connections, preserves shared heritage, and ensures both visitors and South King County residents in particular can access and engage with Tukwila’s diverse history.

Community

Tukwila is home to one of the most diverse populations in Washington. Once shaped by a 1970s housing boom, the city today includes immigrant and refugee families from across the globe. Our community of nearly 25,000 residents speaks over 80 languages, worships in temples, mosques, synagogues, and churches, and shops at Halal markets and large Asian supermarkets. The Rainbow Flag is raised each June at City Hall to celebrate Pride Month. While our residential population is modest, more than 150,000 people come into Tukwila each day for business, retail, and entertainment, creating a vibrant but often transient daytime community.

Unfortunately, Tukwila has few neighborhood gathering places beyond parks and commercial spaces. What is missing are cultural hubs where residents can connect across backgrounds through shared history and storytelling. The Tukwila Historical Society is addressing this gap by activating the Heritage Center and its adjacent park as a community gathering place. With the City as a committed partner, we are introducing programming that blends cultural celebration with historical preservation—including annual Trick or Treat and holiday events, National Night Out gatherings, and open houses that welcome new and longtime residents alike.

Through our “Stories of Arrival” project, we will partner with immigrant and refugee communities, schools, faith groups, and multigenerational residents to preserve and share personal histories. Drawing on Tukwila’s unique connection to national soccer clubs, we will celebrate a unifying sport that bridges generations, countries, and cultures—especially timely with FIFA coming to Seattle in 2026. Our programs will transform the Heritage Center and its adjacent campus into a welcoming gathering space where diverse voices are heard, recognized, and celebrated.

No other organization in Tukwila is dedicated to preserving and interpreting local history while creating inclusive, community-driven programming. By inviting both new and multigenerational voices into the narrative, we ensure that the city’s heritage reflects everyone who calls Tukwila home. This vision transforms the Heritage Center into something the community has never had before: a place where history, culture, and community life can connect and thrive.

General Public Benefits

- Producing programs, performances, experiences and providing access to public collections
- Education programs in and out of school
- Preservation and transmission of traditional cultures and crafts
- Cultural content production (events, programs, teaching, education materials, etc.); Multidisciplinary partnerships and resources sharing
- Improving outreach and communications to diverse and underserved audiences

Relevant Expertise / Experience / Accomplishments

The Tukwila Historical Society is guided by leaders who combine professional expertise, civic service, and roots in the community. Together with the addition of a contracted archivist and a contracted historian, the team reflects our commitment to stewardship, accessibility, and inclusive storytelling in preserving Tukwila’s heritage.

Leadership:

- [Person 1], President – Former City Councilmember (16 years) and co-director of the Seattle Central College Printing & Graphics Arts Program. [Person 1] also owned a Graphic Arts business, bringing both civic and professional leadership.
- [Person 2], Vice President – A third-generation Tukwila resident with deep historical knowledge. Her family has long been involved in city leadership; her father served as mayor and her mother co-founded THS. [Person 2] is also a former president of the Seattle Southside Chamber of Commerce.
- [Person 3], Secretary – Operations and HR professional with leadership roles in the Tukwila Children’s Foundation, the City’s Strategic Planning Committee, and school levy campaigns. She also volunteers with the Seattle Theatre Group Archives.
- [Person 4], Treasurer – Long-time caretaker of the Nelsen Family Trust and manager of the Historic Nelsen House.
- Archivist (new role) – Will provide professional expertise in organizing and preserving collections, and training and coordinating volunteers. Funded by Heritage Grant.
- Historian (new role) – Leading community-centered projects such as the Stories of Arrival. This role focuses on historical programs, outreach, and engagement.
- In the past year, THS leaders have revived operations, cleared and restored the Heritage Center’s interior, established regular meetings and programming, and secured grant funding

to support a successful organizational reboot. With this foundation and professional archival support, THS is well-positioned to grow as a steward of Tukwila’s heritage.

Planning & Goals

The Tukwila Historical Society will focus on three priorities that reflect both our current capacity and our community’s needs.

1. Preserve and organize our collections. Our archives are currently stored in disorganized stacks and files. We plan to hire an archivist to prioritize, preserve, catalog, and make these materials accessible. By 2028, we aim to have a fully inventoried collection available both onsite and online.
2. Expand public access to the Heritage Center and collections. We will establish regular public hours and appointment scheduling, digitize key records, and host ongoing community events. Progress will be measured by the number of visitors, online users, and requests for records.
3. Deepen community engagement. We will actively involve more community members by collaborating with schools, faith groups, the City, and cultural organizations. Our “Stories of Arrival” oral history project, the FIFA 2026 soccer initiative, and future programs on the impacts of I-5 and the evolution of Southcenter will all highlight Tukwila’s diverse experiences. Success will be measured by increased volunteer participation, diversity of program attendees, and positive community feedback.

Together, these goals build a strong operating foundation while also delivering meaningful programming. The Heritage Center will not only be a hub for preserving local history, but also a welcoming community gathering space that reflects the voices and stories of Tukwila’s residents.

Budget

Income	Amount
4Culture Launch Request	\$180,000
Applicant Cash on Hand	\$30,000
Individual Donors	\$24,000
Foundations	\$10,000
Government	\$12,750
Corporations	\$6,000
Earned	\$1,350
In-Kind	\$370,019
Other Income	\$0
Income Total	\$634,119

Expenses	Amount
People	\$97,000
Services	\$29,795
Supplies	\$7,620
Promotion	\$6,620
Fundraising	\$3,000

Transportation / Shipping	\$1,500
Planning	\$3,000
Equipment / Fixtures	\$23,000
Documentation / Assessment	\$24,000
In-Kind	\$370,019
Other Expense	\$15,000
Expense Total	\$580,554

Budget Notes

After reviving the Society, we realized that the help of professional historians would be needed to accomplish our vision and goals.

The first need was to help us know the best way to manage what we have already -- the unsorted stacks of historical archives, the oral histories on magnetic tape, the objects that were in cases and in boxes and on tables. We successfully applied for and received a Heritage Grant and are in the process of contracting with an archivist to help us in that process.

Our next need is to contract with a historian to achieve our goals of expanding public access and deepening community engagement. Because the membership is still embroiled in reestablishing the Society, having professional help is required to coordinate outreach and programming. We have talked to an extremely well-qualified person in the professional community who is interested in working with us.

Additional information for our budget:

A significant amount of the budget is allocated to contract with professionals.

Much of our income is an estimate of the capacity of local individuals and entities to donate.

Government Amount is the 4Culture Heritage Grant.

In Kind - The City of Tukwila leases us the use of the Heritage Center at no cost, and pays for cleaning, utilities, and standard repair.

Equipment/Fixtures - scanners, computers and other electronic devices as part of our start-up costs.

Volunteer hours -- calculated at the City of Tukwila's minimum wage of \$21 per hour.

Other expense -- taxes on the Mess Cemetery.

Advancing Equity

The Tukwila Historical Society believes history belongs to everyone. Our core values—equity, representation, respect, and accessibility—guide decisions in board governance, program design, and community partnerships.

Equity includes age, income, language, ability, gender, sexual orientation, and lived experience. It means removing barriers, creating welcoming spaces, and honoring voices that can be overlooked.

While our current board does not yet reflect Tukwila’s full demographics—where 65% of residents are people of color, including immigrant and refugee families—we are committed to broadening leadership. We are actively recruiting leaders from diverse communities, engaging both youth and elders, and building wide-ranging partnerships to ensure the community actively shapes our work.

Our programs reflect these commitments. One example, Stories of Arrival, will record oral histories with immigrant and refugee groups, multigenerational residents, the school district, and faith communities. Exhibits and programs at the Heritage Center will preserve these stories, ensuring all residents see themselves represented in Tukwila’s heritage.

We will also build on Tukwila’s unique connection to soccer, rooted in the cultures of many immigrant groups. By partnering with Starfire, the School District, and the City, we will create exhibits and community programs that highlight soccer as a bridge across cultures, generations, and socioeconomic divides. With FIFA coming to Seattle in 2026, this is a timely opportunity to show how the sport unites communities locally and globally.

Our commitment is clear: inclusion and equity are not projects, but enduring values shaping who we are and how we serve.

Optional Support Materials

Tukwila Historical Society attached a document containing:

- A page with photos of their space and programming with detailed captions (1 page)
- A fact sheet about THS (1 page)
- A letter of support from the City of Tukwila (1 page)
- A letter of support from the Tukwila School District (1 page)

Sample Application 3

Applicant

Woodland Collective

Launch Track

New Organizations

Discipline

Arts

Organization Description

Woodland Collective is a newly formed non-profit organization, established early in 2025, based out of the historic Woodland Theater in Seattle’s Ballard neighborhood. While the organization itself is new, our members have been long-time participants in the local arts community and are deeply rooted in the neighborhood.

As a sober, strictly no-alcohol and no-drugs space, our mission is to provide a safe, all-ages venue where people can gather to experience a wide range of artistic performances. We believe that art

should be accessible to everyone, regardless of age or income. To support this, we host music performances and community arts events on a sliding-scale basis, guided by the principle that no one is turned away for lack of funds (NOTAFLOF).

Officially forming the Woodland Collective now felt especially important because Seattle faces a shortage of affordable, independent, all-ages arts venues. Many DIY spaces have closed in recent years, leaving emerging musicians and artists with few opportunities to share their work. By creating a collective that offers a supportive, accessible space for all kinds of artists, we aim to help fill this gap—and offer a stage for new voices to ensure that the next generation of artists has a place to be heard.

Programming

Woodland Collective hosts 4–5 public events each month, and builds programming around the belief that art should be accessible, safe, and responsive to community needs. Our events span music, theater, and community gatherings, and are all rooted in inclusion, affordability, and a welcoming, all ages, alcohol-free space.

A recent event that showcases our collective’s mission was our June 2025 fundraiser show hosted in support of immigrants targeted by ICE, with proceeds benefiting BAYAN-USA Pacific Northwest—an alliance of progressive Filipino organizations advocating for immigrant rights, workers’ rights, and youth empowerment. This work was personal: one of our members is Filipino and has faced deportation issues, making the event a collective act of solidarity. The Woodland Collective, the bands, and volunteers alike waived payment to maximize donations. Building on this commitment, we will hold another immigration justice fundraiser in September 2025.

As one of Seattle’s few drug- and alcohol-free venues, we’re also a home for young musicians. In the spring of 2024, we showcased bands from Ballard High School and the University of Washington, giving students a professional stage and welcoming families to celebrate. We also host hardcore and punk shows—genres often displaced from traditional venues—by providing padded walls and a safe, sober environment.

Beyond music, we’ve also hosted art shows, craft fairs, film sets, intimate plays, and independent theater by marginalized creatives. Our 2025 calendar includes: Woodland Community Garage Sale on 9/7/25, Fundraiser on 9/19/25, bassoon quartet “The Breaking Winds” on 9/21/25, local indie showcase on both 10/10/25 and 10/11/25 and much more!

Affordability is also key to our collective’s mission—a National Endowment for the Arts study found that cost is the single largest barrier to participation in the arts. By operating on a sliding scale and adhering to NOTAFLOF, we ensure that financial barriers never prevent community members from participating.

Community

Woodland Collective reflects a broad spectrum of identities: our tenants, performers, and audiences are diverse in age, economic background, ethnicity, and gender. This diversity is directly mirrored in the people who attend our events, thanks to our NOTAFLOF (No One Turned Away for Lack of Funds) policy, which ensures affordability and access for all. By removing financial barriers, we bring

together people who might not otherwise share space—youth, families, BIPOC artists, LGBTQ+ communities, and those from a range of economic circumstances.

This commitment to inclusion is especially distinct in our neighborhood context. The 98117 ZIP code (Ballard/Greenwood) is relatively affluent and majority white: approximately 79% of residents identify as White, with 8% Asian, 8% multiracial, 4% Hispanic, and just 1% Black. The Woodland Collective offers something more diverse and representative than the demographics of its immediate surroundings. Many of our performers and tenants are Black, Latinx, LGBTQ+, and immigrant artists, ensuring that our stage reflects a richness of voices the neighborhood itself does not.

Our impact is also significant in scale: we host 4–5 public events every month, with 25–75 people per show, meaning that well over 1,000 community members each year participate in Woodland events. Roughly half of our performers are BIPOC and/or queer, meaning hundreds of marginalized artists and audience members are directly uplifted annually. Just as importantly, Woodland is a home for the unseen and unheard—high school bands with no other stages, avant-garde puppet shows too experimental for traditional theaters, and hardcore and metal performances too loud for other venues.

What sets Woodland apart is our sober, all-ages, sliding-scale space that uplifts marginalized voices while expanding access to audiences who deserve to see themselves represented in Seattle’s arts community.

General Public Benefits

- Providing access to rehearsal, performance, and other spaces through open hours
- Producing programs, performances, experiences and providing access to public collections

Relevant Expertise / Experience / Accomplishments

Management & Team Structure

The Woodland Theater is managed collectively by a dedicated core team and supported by a wide circle of volunteers. Our core collective consists of:

[Person 1]: Woodland Theater operations manager, community organizer, musician.

[Person 2]: sound and recording engineer, booker for The Woodland Theater, musician.

[Person 3]: co-organizer of the nonprofit Seattle Art Book Fair, under Shunpike fiscal sponsorship. Has extensive experience organizing public events and with fundraising and grant writing.

[Person 4]: Spanish-speaker, first aid, young adult educator and leadership, conflict mediation, painter, musician.

[Person 5]: Spanish-speaker, IT specialist, musician.

[Person 6]: Graphic designer, supports marketing and promotion efforts for the space. Former volunteer at Vera Project, Black Lodge, and Hollow Earth Radio.

In addition to this leadership team, Woodland relies on volunteers to host shows, manage front-of-house operations, and support technical needs. We also work with community partners and may bring in consultants or contractors for specialized work such as accounting, safety upgrades, or technical improvements.

Teamwork & Decision-Making

We operate as a collaborative collective: key decisions are discussed in regular meetings, with [Person 1] serving as the final point of accountability when a timely resolution is needed. We emphasize transparency, shared responsibility, and a commitment to centering the needs of artists and community members. This structure allows us to stay responsive to opportunities while ensuring accountability in finances, programming, and community engagement.

Planning & Goals

The Woodland Theater hopes to move from a volunteer-run collective into a more sustainable community arts organization. In the short term, our planning focuses on strengthening operations: establishing a clear operating structure, building financial capacity, and expanding programming. We are actively seeking fiscal sponsorship to accept tax-deductible donations, apply for grants, and formalize ticketing and financial management. We will also expand our volunteer base, create systems for scheduling and communications, and begin to explore part-time staffing or contracted support for bookkeeping, production, and outreach.

Looking ahead to 2026–2028, we have three core goals:

1. **Infrastructure & Sustainability:** Secure consistent contributed and earned income to support basic operations. This includes growing annual fundraising through Woodlandstock, developing a small donor program, and applying for grants. Progress will be measured by achieving at least \$10,000/year in reliable revenue and building a reserve fund for emergencies.
2. **Facility Improvements:** Invest in critical upgrades to the theater space (HVAC, safety fund, projector, and music equipment). Progress will be measured by the number of improvements completed and the increased capacity for hosting safe, comfortable, and diverse events.
3. **Community Programs & Access:** Expand programming from our current 4-5 per month, while continuing to offer all-ages, accessible events that feature emerging artists. Progress will be measured by the number of events hosted, artists supported, and audience attendance and feedback.

These goals prioritize sustainability, safety, and access—ensuring the Woodland Theater can remain a creative home for the community for years to come.

Budget

Income	Amount
4Culture Launch Request	\$45,000
Applicant Cash on Hand	\$6,507
Individual Donors	\$0

Foundations	\$0
Government	\$0
Corporations	\$0
Earned	\$5,000
In-Kind	\$15,400
Other Income	\$0
Income Total	\$71,907

Expenses	Amount
People	\$9,500
Services	\$5,400
Supplies	\$2,500
Promotion	\$5,000
Fundraising	\$6,000
Transportation / Shipping	\$0
Planning	\$0
Equipment / Fixtures	\$20,000
Documentation / Assessment	\$0
In-Kind	\$15,400
Other Expense	\$7,500
Expense Total	\$71,300

Budget Notes

Income:

Earned: This is the average we expect take in over the 3 years from the various shows we put on.

Expenses:

People (currently an in-kind donation): Our volunteers have gone through some level of audio training to provide FREE sound engineering for our live shows. We should be paying a professional, within our community, a reasonable rate to run professional sound for our shows.

Equipment:

While we recently did a fundraiser to specifically upgrade our sound board and PA system, we're still backlining (providing cables, amps and drums) some old equipment to bands that could use an upgrade. We'd also like to add some form of theater lightning (we've had the lighting folks from Vera and Crocodile donate their time to evaluate our lighting needs) so that we can put on real theatrical productions.

We'd also like to host community movie nights, as well as, cartoon-and-cereal morning events for local families and their kids. This would require a more powerful projector and setup.

Advancing Equity

Woodland Collective was founded on the belief that the arts should be a refuge for marginalized voices and experimental forms of expression. In our context, marginalized means artists and

communities who have historically had limited or unsafe access to mainstream venues—including BIPOC, queer, immigrant, youth, and low-income creators.

Roughly half of the performers who have taken our stage are BIPOC and/or queer artists, and the majority of our tenants are from historically marginalized backgrounds. We host 4–5 public events each month, with attendance ranging from 25–75 people, meaning we directly serve well over a thousand community members annually.

Our programming uplifts these communities through both representation and solidarity. For example, in June 2025 we organized a fundraiser for BAYAN-USA Pacific Northwest to support immigrant rights, and this fall (September 2025) we will host another immigration justice fundraiser. We've also raised funds for DACA permit renewals and contributed to grassroots mutual aid networks. Collectively, these efforts have generated thousands of dollars in direct community support.

Creating a safe environment is central to our mission. Every event is donation-based (NOTAFLOF), ensuring no one is excluded for financial reasons. Our venue is strictly drug- and alcohol-free, with padded walls for physical safety at punk shows, all-ages access, and gender-inclusive bathrooms. As a DIY-focused space, we enable anyone with care and vision to make their event happen—offering a rare, public, accessible platform for voices that might otherwise go unheard.

Optional Support Materials

Woodland Collective attached a photo of the "memory wall" at their venue, where audience members can write or draw memories they've had at the Woodland Theatre.