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A Message from the Executive Director

When you feel an injustice, it stays with you. At first we could not get people to come out to share their stories. Sometimes when you experience something so horrific in life, those feelings stay with you and they are so raw, that to bring them back up means to relive that painful experience.

– Sally Yamasaki, co-coordinator of Executive Order 9066: 50 Years Before and 50 Years After, the 1998 exhibit on the WWII Japanese American incarceration experience

Executive Order 9066 was a pivotal exhibit for the Wing Luke Museum. It was the first time we turned to the community as owners of their stories—a community-driven approach that would put the Museum on the map as a national model. It was the first time many in our Japanese American community even considered scratching the surface of buried memories. They revealed how imprisonment for 3 ½ years on the basis of race forever changed their lives. My dad, incarcerated at Minidoka, wrote in his own obituary that the anger has faded, but the bitterness and humiliation remain. The Wing Luke Museum exhibit, for Dad and his community, broke open the shame and personally validated their truth and life on museum walls.

Such pivotal moments—sometimes planned, sometimes unexpected—have shaped The Wing from our namesake’s dream into what it is today. This year, as we celebrate the 50-year journey, we look forward and envision a future for the Museum beyond 50 where:

• Everyday people are empowered to share their stories so their voices are heard and included, even in the textbooks.

• Young Asian Pacific Americans have the confidence to dream big and the skills to guide their future.

• The Chinatown-International District neighborhood thrives while maintaining a strong and authentic Asian Pacific American presence amidst gentrification and change in our city.

With your support, The Wing is working toward this vision. New exhibits and educational programs will unfold over 2018. And for our neighborhood, we know change is coming. We want the people who live, work, and sleep here to be partners in the change. We’re glad to be a cultural anchor for this effort.

Here’s to all that’s ahead, and we look forward to shaping the next 50 with you.

Beth Takekawa, Executive Director
WOOF! IT’S THE YEAR OF THE DOG!

By artist Siwen Tao and Bolun Yang of Qin & Qin Paper Art


Famous Dogs: Confucius, Michael Jackson, Queen Latifah, Andre Agassi, Jane Goodall, Madonna, Ellen DeGeneres, David Bowie, Steven Spielberg, Justin Bieber

Characteristics of people born in the Year of the Dog: Devoted, responsible, sincere, smart, likeable, cautious, playful, reliable.

2018 Year of the Dog Coloring Contest

Judges will be selecting 12 Honorable Mentions (who will receive Woodland Park Zoo Fun Packs). From those 12, the winner will be determined by online voting from April 13–24th, for the grand prize of $800 gift certificate from The Bellevue Collection and membership to The Wing.

Follow us on social media or check back on the website (wingluke.org/coloring-contest) for more details and to vote.

Thank You and Welcome

Many thanks to Misun Chung Gerrick, who recently completed her third term as a Trustee. Prior to Misun’s work on the Board, she was job captain for the architectural work of remodeling the East Kong Yick building that The Wing occupies today. We greatly appreciate Misun’s enduring support of the Museum’s programs and exhibits.

Thanks also to the following staff members who last year concluded their service at The Wing: Shea Dailey, Tiffany Devoy, Clarissa O’Francia, Tiffanie Lam, Jennifer Maines, Alia Marsha, John Nonato, Alexandrew Wong, Jordan Wong.

Welcome to the staff members who recently joined The Wing: Mimi Chan, Taylor Deegan-Williams, Bridene Fisher, Olive Huang, Annie Li, Shaun Mejia, Christina Nguyen, Tramy Nguyen, Madison Ramey, Christina Shimizu, Hut Ugalino, Riza Ugalino, Nina Vichayapai, Amanda Wilke, Rachel Yamamoto.

WHAT VISITORS ARE SAYING ABOUT OUR TOURS

From Historic Hotel to Chinatown Discovery Tours

“This is a fantastic museum. The exhibits are interesting with lots of information, and fun ways to interact. And the space itself was one of my favorite parts – the historic hotel part is an immersive look back in time, and the rest of the museum makes such good use of the space. It’s just beautiful and enjoyable to be there. Tip: you have to do the historic hotel tour. You can’t see this part of the building on your own, and it was one of the highlights for sure.” Clara P from Guam – Yelp, Feb 2018

“I have to admit, when I first pulled up, I was pretty discouraged. It didn’t look like much on the outside, almost like an apartment building. Come to find out that the building itself used to be an old hotel that they restored inside. The inside of the museum is gorgeous and the exhibits are very beautifully displayed. While here, we did the Bruce Lee tour and loved it! What a wonderful experience and our tour guide did a great job! We ended up spending several hours here without realizing it.” Latife Bulur – Google, Feb 2018

“There is a special tour included with entry fee, the tour takes you to areas of the museum you can only get to on the tour. Its a great history lesson and a look back in time. Well worth it. Everyone loves Bruce Lee, but this place as so much more to offer. Go for Bruce and you will find you forget about him as you learn about the area and its people.” James P from Portland, OR – TripAdvisor, Nov 2017

“Attended [sic] the dumpling crawl yesterday and it was a fantastic experience! Great food and moving history. Get to know the neighborhood!” Triniti V from Portland, OR – Facebook, Feb 2017
I think the original vision that Wing [Luke] had has been expanded... because at the time the museum was founded on one of his own ideas, [inspired by] the Chinese Manchu slippers that were discovered... [by the owner of the Wah Young Company] in one of the sub-basements... There were string toys, some books, the Manchu slippers that were in wonderful condition, sitting there so many decades. At that time... [Wing] had suggested a folk art museum down in the ID, where the people lived. I do remember him speaking freely about the need to preserve the living history. He said there are enough museums that do the jade and the silks from the global Asian, but nothing about the people living here, the actual living history. He felt the folk art, the living history was the important piece. The original vision was Chinese, but I totally believe he would have agreed to the expansion to pan-Asian, because there’s always interaction between the different groups..., intersecting on so many different issues that we faced as a pan-Asian or Asian American umbrella group. I believe he would have fully supported becoming a pan-Asian [museum] even though it started out as a Chinese folk art vision.

Visitor standing in front of 2013 exhibit War Baby/Love Child: Mixed Race Asian American Art in the Museum’s third and current location (719 S King St).


Re-creation of a barrack from Puyallup Assembly Center, located at the Western Washington Fairgrounds, at the Museum’s second location (407 7th Ave S). This site, also referred to as “Camp Harmony,” held 7,390 Puget Sound Japanese Americans from April to September 1942 before the majority of were moved to Minidoka concentration camp in Idaho.
UP CLOSE WITH

WHAT’S IN YOUR CUP?
COMMUNITY-BREWED CULTURE

By exhibit writer Marites Mendoza

In the current exhibit What’s in your cup? Community Brewed Culture, community, as the title suggests, is key. The drinks we enjoy — whether it’s coffee, a cocktail, or a sweet boba tea — contain stories of many communities, from very different parts of the world. The exhibit helps weave together those stories, showing the complexity embodied by the phrase “farm to cup.”

One featured story in particular has very close ties to The Wing, that of Carmel Laurino and her journey in developing Kalsada, a social enterprise that sells Philippine specialty coffee while also contributing to developing local coffee growing communities in the Philippines. It was during her time working in Visitor Services at The Wing that she began to make headway into developing Kalsada, shaping its mission to meaningfully support Filipino coffee producers while also putting Philippine specialty coffee on the map.

Now based in the Philippines, Laurino sheds light in this interview on the importance of community and community-building to Kalsada, and hints at what’s to come.

What's been the role of community in guiding how Kalsada has developed?

Community was always central to how we chose to move, create and build. The impetus may have come from a photograph in 1909 but how it was formed and articulated was through built and formed communities. From my Seattle Filipino American community, to global coffee-loving friends, down to its core of coffee growers in the Philippines which at the grassroots level highly impacted how Kalsada was to approach the coffee industry at large.

How do you view the relationship between the producers you work with and the end drinker of Kalsada coffee?

I treat them both as partners and customers. Both are needed in order for our work to succeed. We try to make that relationship as transparent and clear as possible through our branding and marketing of the product we serve.

How did being in Seattle impact how you conceived of Kalsada?

Seattle is where I learned how to drink coffee. I was always on the consumption side. When specialty coffee started to pick up in Seattle, seeing the craft and knowledge of brewing and sourcing methods, I wanted to learn more. I guess some people take classes or buy a pour over, but for me that meant moving to the Philippines to see how producers could take part in all of this.

What are some challenges of running a venture that spans continents?

Where to begin -- there are many! Time, resources and also cultural nuances that take time to learn. Working with two drastically different systems, one more bureaucratic than the other. Being away from family and starting a new network of friends and collaborators in a foreign country. Just to name a few!

What current or future Kalsada initiatives are you excited about?

I’m excited about working with a new community this harvest in Bukidnon, PH and some processing experiments we are doing in Sitio Belis, PH.

What's in your cup? is on view now through September 16, 2018. Learn more about Kalsada and where to find their coffee at www.kalsada.com.
As I meander the arts and culture sector in Seattle, I look at art through the lens of my historical training. I see acts of preservation and public history in the creative processes and the finished works of many artists that I follow. With that in mind, I initially wanted this exhibition to explore oral heritage in visual arts.

The three artists featured caught my attention because their practices have roots of varying degrees in the stories and cultural traditions of past generations. As the work began and the conversations flourished, I soon saw the focal point shift. While oral tradition was the original inspiration for this exhibition, I learned that the artists also highly value the direct tactile learning and real-time communions, adding an element that is beyond what words can convey. With this added knowledge, Lore Re-Imagined centers on intergenerational cultural exchange. Each artist has gone through great lengths — whether traveling for first-hand instruction or hosting intimate conversations — to make contemporary meaning through cultural exchange with an older generation.

As I look at these artists’ work, I consider how acts of preservationists exist in their artistic practices. I see that they are preserving embodied cultural memory by reimagined memory. The culture, experiences, and narratives captured in these pieces are reinterpreted to speak directly to the contemporary moments these artists are in. These artists are extending the life of those traditions in current times. Lore Re-Imagined will have a preview reception for members and special guests June 14, and will open to the public in the George Tsutakawa Art Gallery on June 15.

Alex Anderson explores visual images of Asian American-ness and blackness in the West. His practice has been influenced by his time as an artist in residence at China Academy of Art and as a student at the Jingdezhen Ceramic Institute. He uses clay to tell his story. “I primarily work in clay because it is infinitely versatile and lasts forever. The pursuit of distilling the experience of contemporary life into discreet objects and images drive my practice. Each piece is a moment within a larger narrative that explores the affective, psychological, and phantasmagorical essence of being alive today.”

Megumi Shauna Arai is a self-taught Japanese and Jewish multidisciplinary artist working in photography and installation. She is drawn to investigating assimilation and resistance, othering and social disconnection in the present day. “I grew up living off and on in the Pacific Northwest and Tokyo with a cultural anthropologist mother and economist father. Immersive research and educational experiences of regional crafts related to my multicultural upbringing leads to my reinterpretations of these traditions into a contemporary conceptual context.”

Multidisciplinary artist Satpreet Kahlon, curator at The Alice Gallery and founder of Deep Space, is interested in creating visual language and immersive encounters that express and explore intersectional experiences. Her installations use found materials, such as wood, fiber, and scraps of things, and recently she’s been exploring video. “I’m always interested in making my work accessible, even to folks who might not have the privilege to learn contemporary art vocabulary, and I think video can be an access-granting tool, because it is both familiar and transportive.”
An enlarged image of a woman with her hands in her hair and a golden crown around her head greets you as you walk through the beaded curtain entrance of the exhibit. She looks regal. Saint-like.

In Visions of Pasifika: Light from Another World, four Pacific Islander artists gather to create and build a shared space and fill it with stories, memories, and hopes for the future. Set in a living room pulled from the early ‘90s, the exhibit explores the idea of home through an immersive and growing space that is familiar, but always changing.

One of these Pacific Islander artists, mixed media/visual artist and poet Selena Lourdes Velasco, finds inspiration in nature, ancestry, and most importantly, matriarchy.

“This exhibit was so special to me as a Pacific Islander, Chamoru artist, in particular the pieces that allowed me to commemorate the matriarchs in my life! Matriarchs have always been important to me because there were so many stories I wish I knew about [my] ancestors... By calling them into the exhibit space, it allowed me to remember the mothers, grandmothers, femmes I come from.”

Velasco is from the island of Guåhan, “born of the product of US imperialism and militarization and raised on these indigenous lands of Salish and Duwamish territory.”

“Before colonization and patriarchy, matriarchs led and nourished and continued to plant seeds of resilience in our indigenous communities. Matriarchs are the land that we come from, the land that gives life.”

To showcase these themes, Velasco’s pieces feature photography of their family braiding each other’s hair, beautiful flower arrangements dangling above from the ceiling, and the regal image of their mother that welcomes you in.

Pasifika offers something different than most exhibits at The Wing in that the space interacts with each artists’ work and allows guests to add to it.

“From planning in the committee team to organically installing our pieces it all wove together so magically. We incorporated themes our ancestors would be proud of: from water, earth, weaving, hair, matriarchs, song, chants. It was truly incredible to share space with beautiful Pacific Islander artists that worked with such amazing mediums.”

Velasco hopes people will take away from this exhibit what it means to be Pacific Islander in this current climate and the importance of upholding tradition.

“My vision of Pasifika is intergenerational where our elders are continuing the tradition of oral story telling in our indigenous languages. Where food and story continue to be made and shared. Where generations to come will keep dreaming of our ancestors’ dreams. Where my child will look to the matriarchs in their life, like I did, and pray to them, ask them for guidance and resilience. Where our islands of the Pasifika remember that we come from the starlit seas that our ancestors navigated together to bring us here today.”

Visions of Pasifika: Light from Another World is on display through November 2018.
A CONVERSATION WITH YOUTHCAN

YouthCAN Leads Tramy Nguyen and Bruno Medrano have a conversation about the importance of art and how to pursue it professionally.

Tramy: Introduce yourself!

Bruno: My name is Bruno Medrano, and I’m alumni of Foster High School. I’ve done art since my childhood, but recently, it’s become an activity that I want to pursue professionally. I feel as though I haven’t been taking art seriously enough, so I’m currently taking a break from school to build my portfolio and to learn more about myself as an artist.

Tramy: Why did you join YouthCAN, and what made you keep coming back?

Bruno: I joined because two years ago, a friend of mine was looking for art programs to join. My friend and I joined together, and I’ve been here ever since. I was interested in building my portfolio and learning more about the art field. I came back to YouthCAN because it pushed me out of my comfort zone, and because I liked the supportive environment; it allowed me to be myself in my art.

Tramy: Why is art important in this day and age?

Bruno: In a professional aspect, art plays a key role in the job market since the industry is always growing, which means there’s a higher demand for artists, like graphic artists. In a personal sense, I think that art is not only important for the academic value that it offers, but also the personal value. It’s a way for people to express themselves and be more creative.

Now Introduce yourself!

Tramy: My name is Tramy Nguyen, and I am currently a senior at Highline High School. Art has been a part of my life since childhood, but it has since matured into a greater passion. Because I’m rather introverted, I take to the canvas to express myself, whether through illustration or writing. I thoroughly enjoy cheesy jokes and puns, resonate with elephants, and spend a lot of time in my head.

Bruno: Why did you join YouthCAN?

Tramy: A friend recommended it to me as an excellent art program, so I joined in the Summer of 2016. Being a minimally structured and community-oriented program, YouthCAN is a great program to share a space with teens who have similar interests, to make new experiences, and to develop my artistry as well as myself and that’s why I keep returning. The people and the energy here really make it special.

Bruno: Why is art important in this day and age?

Tramy: Art is a very powerful form of expression and communication; it’s like a universal language, only you don’t necessarily have to learn how to speak it to understand it. I think that art embodies all the critical issues and messages of an age, as well as those of an individual or a culture, into one concise visual that people can easily connect with and interpret for themselves.

Learn more about YouthCAN and The Wing’s other youth programs.

For Students in High School: Join our Youth Leads, Trammy and Bruno, in the art classroom! This coming year, students will be exploring the relationship between digital and analog art, weaving in technology and craft into their artmaking, all with the aim of creating an exhibit at the end of the school year. Free to students ages 14-19. More info at wingluke.org/youthcan

For Students in Middle School: Our Teensway program is perfect for young artists as we invite teaching artists to share their experience and skills with our lucky teens. This year, we are working with artist Henry Lee and using the hand-painted “ghost signs” around the Chinatown-International District as inspiration. Join us by registering for this free program at wingluke.org/teensway

For Students in Elementary School: Spend your summer sculpting, drawing, painting and playing! Make connections to our Chinatown-International District through art and storytelling during our Summer Camp @ The Wing. Sign up today at wingluke.org/summercamp

THE WING / WINTER 2018
In the calamitous aftermath of the 9/11 terrorist attacks, you can count this one bright spot: Vishavit Singh became a cartoonist.

As a Sikh American with a turban and beard, Singh had become the target of daily hostility and threats from people who assumed he was Muslim, and seemed to believe all Muslims were terrorists. Inspired by a drawing by Mark Fiore entitled “Find the Terrorist,” which poked fun at these xenophobic and racist fears, Singh set out to wield the power of cartoons as a tool of both personal expression and political action.

Soon he had a web site, Sikhtoons.com, where he shared his reflections on his own daily experience, as well as issues in the broader Sikh community. His cartoons use gentle humor and simple imagery to illuminate Sikh history and beliefs, point out discrimination and bigotry (as well as creative responses), and celebrate the accomplishments of a wide range of Sikh Americans: police officers, musicians, fashion models, athletes, and more.

One of his cartoons, depicting a Sikh Captain America with a beard and turban, prompted photographer Fiona Aboud to suggest that Vish get into costume himself. It took Vish a while to embrace the idea – “I've been bullied as a skinny boy all my life. I could not imagine myself wearing a superhero costume.” But the massacre of six Sikhs in a temple in Oak Creek, Wisconsin – and another push from Fiona – helped overcome his body image issues. “I realized we needed a superhero who fights hate crimes.” And he realized that he could embody that superhero.

The first time he donned the red, white, and blue suit, he was terrified. He considered padding the costume with fake muscles, but his wife told him: “Go out as who you are.” He headed out the door, ready to bring his inner superhero out into the light of day.

The experience was transformative. “I was just amazed how well people received me. It blew me away. I had police officers that came up to me to take photos. I got pulled into wedding parties, “Hey, can we take a photo with you?” People were hugging me!”

Since his first forays onto the streets of New York City, Vish has taken his Sikh Captain America persona to the Republican National Convention in Cleveland, to President Trump's Inauguration in Washington, D.C., and to the historic Women’s March that followed it on January 21st, 2016.

He has also done a series of cartooning workshops, where students of all ages explore their own identities, fears, and dreams – and then create superheroes of their own to embody their unique strengths, and their commitment to use them to help create a better world.

This May, Vishavjit Singh brings his story to The Wing’s New Dialogues gallery, with an exhibit called Wham! Bam! Pow! Cartoons, Turbans, and Confronting Hate. Come meet this thoughtful warrior, explore his personal history and his charming drawings, and learn how you too can use humor, art, and love to “kick some intolerant ass.”

Top: Vishavit Singh at the Republican National convention as his alter ego Sikh Captain America.

EXHIBIT SPONSORS
The title for the exhibit is very intriguing. What’s behind it for this coming year?

I’m super excited for the upcoming exhibit! The title works on many levels, just like the upcoming show. We know Bruce Lee lived here in Seattle, and the exhibit is structured around the places in Seattle that were special to him – from First Hill where he first got his start at Ruby Chow’s Restaurant to the Chinatown-International District where he connected with community to Lake Washington where he found inspiration in nature to the University District where he honed his martial art and philosophy. We also see though that his legacy is not just stuck in the past. Instead, he continues to inspire. His experience in Seattle was one of great innovation, breaking barriers and being true to self, and this same spirit continues on here today and in a sense, has become what Seattle is all about. The story of Bruce Lee is yet one more story of Seattle innovation and creativity.

I know many people come to Seattle to visit his gravesite at Lake View Cemetery. Is that place featured in the exhibit too?

Bruce Lee’s gravesite at Lake View Cemetery is truly sacred ground. It’s the starting place and anchor for our exhibit. Thousands and thousands of people make pilgrimage to Lake View every year – yes, to pay tribute to a personal hero of the past, but also to draw inspiration from him today. It’s amazing how a place seemingly of death can actually be a place of life and renewal.

You’ve been able to help develop several exhibits on Bruce Lee now. What inspiration have you taken from him?

For me, I’m moved by Bruce’s affirmation for all of us to be true to ourselves, and in doing so, to strive for “no way as way.” As an Asian American woman, I grew up with many outside messages about how I should be and what I could be. Those messages are still pervasive in media today. Instead, it’s the pursuit and carrying out of who I am and what I can uniquely contribute that can have the biggest positive impact in this world.

This year’s exhibit is particularly special because the text is written by a number of individuals who share about Bruce and his impact on their lives as well. In doing so, they also give us perspectives on Seattle today. Rich Stolz of OneAmerica, Cynthia Brothers who founded Vanishing Seattle, Florangela Davila from Crosscut, and Geo Quibuyen of Blue Scholars are our local writers. Shannon Lee fittingly starts the exhibit off, and then Phil Yu, aka Angry Asian Man, connects the story beyond Seattle.

What else can we look forward to in this year’s exhibit?

We’ve been working with locally based designers Ooibii Design led by Dan Dejos to create new interactives for the exhibit, as well as large art images that really bring a contemporary, fresh take on Bruce. For this exhibit, we’ve uncovered more rare memorabilia too, especially materials that bring us up-close to Bruce’s special relationship with Seattle-based best friend Taky Kimura. We’re also highlighting more rare footage from Bruce’s filmography. Everyone always loves to see the classic fights from his movies, but you’ll also be able to watch his standout work from early TV that show from the get-go that he was a force that couldn’t be denied.
Ken & Nancy Prichard: Investing in Our Future

In 1962, Seattle voters made history by electing the first Asian American to public office in Washington State. The candidate was Wing Chong Luke and his right-hand man was Campaign Manager, Ken Prichard. After Wing’s death in 1965, Ken Prichard was instrumental in the preservation of Wing’s legacy. He and his wife Nancy have been monthly donors to The Wing Luke Museum for twenty years and have included The Wing in their estate plans.

Ken recalls conversations with Wing about his dreams of opening a museum and reflects on his own impressions of the opening day. “I was delighted on the opening day when all of the exhibits and everything came together.” Ken says, “I think there was as many Nisei as there was Chinese there. I’m quite certain of that. So, I am very pleased with what it has become. It is a community organization and it’s got everybody in it!”

Although Wing never lived to see his dream of a museum come to life, Ken believes the Museum keeps the spirit of Wing Luke alive. “If any institution can express its name, this is one, because Wing’s personality is all over that Museum. He had nothing to do with it, but he has everything to do with it. It’s a reflection of his attitude. His ideas. So it’s a good thing and it must be kept alive. And I think it will be.”

Ken describes The Wing as very different from other museums and says he supports The Wing because of its unique role in the community. “It is not preserving something of the past. You don’t have exhibits of the Mesolithic age or anything. The Wing is involved with this community, the way it has developed itself, how it is now, and how it will develop. Each of those things is in that Museum. There’s no other museum like it. No wonder it gets national attention because it’s a direction that many of the museums could take. It’s one of the great museums of America.”

Ken recently celebrated his 95th birthday. He says he and Nancy are retired and, “It’s not as easy to give as much, but whatever is left over at the end will go to the Museum because it extends our lives into the future... and it’s nice to think of all those little kids down there.”

Thank you to Ken and Nancy Prichard for all of your trailblazing support as we look to the future Beyond 50 to the next generation.
With great appreciation, The Wing acknowledges the following supporters for the calendar year up to December 31, 2017. Thank you for making sure that Asian Pacific American stories are heard, remembered, and brought to life.

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The Wing is grateful to the Legacy Society members for investing in the Museum’s future through a planned gift.

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Interested in learning about leaving a legacy gift to The Wing? Contact Christina Shimizu at cshimizu@wingluke.org or 206.623.5124 x 216.

* Deceased
Thank you to The Wing’s Donors, Partners, Members, and Visitors for making possible the nation’s only museum sharing the stories and culture of Americans of Asian and Pacific Islander origins.

**Revenue**

*Total $3,042,199*

- **Individual Contributions** 26%
  - $798,505
- **Earned Revenue** 21%
  - $631,147
- **In-Kind & Other** 11%
  - $347,369
- **Government Grants** 21%
  - $623,073
- **Corporate Support** 11%
  - $336,531
- **Foundation Grants** 10%
  - $305,954
- **Fundraising** 7%
  - $214,284
- **Marketing** 4%
  - $118,568
- **Administrative** 15%
  - $421,578

**Expenses**

*Total $2,887,006*

- **Programs** 70%
  - $2,019,207
- **In-Kind** 4%
  - $113,369
- **Marketing** 4%
  - $118,568
- **Fundraising** 7%
  - $214,284

*Includes Annual Auction Revenue*
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$100,000 AND ABOVE

Library of Congress
National Park Foundation
Office of Superintendent of Public Instruction
Safeco Insurance Foundation
Seattle Department of Neighborhoods
Seattle Information Technology
Seattle Office for Civil Rights
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$5,000–$9,999

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Smithsonian Center for Learning and Digital Access
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UP TO $4,999

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East West Bank
King County Elections
Lynden, Inc.
Marjor Construction, LLC
Oasis Tea Zone, LLC
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Seattle Parks and Recreation
Seattle Peoples Fund
Tulalip Tribes
Vietnamese American Bar Association of WA
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$50,000–$99,999

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The Boeing Foundation
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Google
KUOW 94.9
Parent Map
Seattle Met
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$25,000–$49,999

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Member Appreciation Day

A LOOK BACK
SATURDAY, JUNE 30

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