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Photo by Naomi Ishisaka
A Message from the Executive Director

As a second generation Dutchman of Indian heritage, I cannot say I could not associate myself with either of my communities in the U.S. Never in my wildest imagination did I think that I would also discover my “home” at the Wing Luke Museum. I had found acceptance! It firmly believe in the Museum mission and the lasting impression of its warmth, a place where neither I nor any visitor can be bored but a place where I am always at home.”

These are the eloquent words of a departing Museum staffer. Thank you Rushil, the Wing Luke Museum is always your home.

Home and place have always played a significant role for the museum;
- in 1910, when the early Chinese immigrants to Seattle built our building as their first home;
- in 1967, when the Museum founders opened the Wing Luke Museum as a cultural home to share with others;
- in 2020, when Asian Pacific Americans are expressing our numbers and votes, part of determining America’s future.

We don’t take our home and place in America for granted. There is much to fight for, much to appreciate, much still to do.

In 2020, the Year of the Rat, the museum exhibits and programs intend to reclaim, celebrate and heal:
- Our unique APA beauty;
- Our APA vision on the suffragette anniversary;
- Our relentless evolution of our American heritage;
- Our witnessing against racist incarceration and internment, no matter what border or era.

We also celebrate the museum as a permanent place to honor the passing generations, with a special spot in our hearts for the beloved and kind Marge Luke Young (1940-2019), Wing’s second sister.

Thank you for all the ways you may be connecting with the Wing Luke Museum. You’re helping the Asian Pacific American voices and cultures secure our permanent place in the American story. May 2020 be a year when the APA voice counts.

Beth Takekawa, Executive Director

IT’S THE YEAR OF THE RAT!

By artist Nadine Tabing


Characteristics of people born in the Year of the Rat: Characteristics of people born in the Year of the Rat: Energetic, optimistic, clever, kind, outgoing, observant, adaptable, diligent, sociable

Year of the Rat Coloring Contest

Judges will select three entries from each of four age groups (ages 0–3, 4–6, 7–9, 10–12) which will then be put to an online vote. From these 12, one Grand Prize winner will receive over $700 worth of tickets to Seattle attractions, gift certificates to local restaurants, and tickets to an upcoming 2020 Sounders FC match! Three runners up will also receive ticket packages to famous Seattle attractions.

Follow us on social media or check back on the website (wingluke.org/lunaryearyear) for more details on the voting process.

LUNAR NEW YEAR DESIGN CONTEST WINNER

NADINE TABING

For our second annual Lunar New Year design contest, we challenged local artists to create our Year of the Rat artwork. We received many incredible submissions and were thrilled to announce this year’s winner, Nadine Tabing! Nadine is a graduate of the University of Washington whose work focuses on the design of things that bring people happiness. We’re excited to see her design ring in the Year of the Rat!
WHERE BEAUTY LIES

By Exhibit Developer Mikala Woodward

In December of 2018, the Community Advisory Committee for the exhibit that would become Where Beauty Lies met for the first time. Staff had recruited a group of people with a wide range of connections to the topic of Asian Pacific Americans and Beauty: cultural critics and journalists, hairdressers and wedding planners, historians and therapists, burlesque performers and visual artists and mothers raising mixed-race children. We were excited about the group and the topic, looking forward to exploring the fun, creative, empowering side of beauty, and interested in delving into the darker aspects of sexism, racism, and exploitation in the beauty industry. To kick things off, we went around the room asking everyone to describe a time when they felt beautiful. Before we’d gotten halfway around the room, several people were weeping. This wasn’t necessarily a bad thing: for the most part these were healing tears, stemming from the sharing of vulnerable moments in a supportive group. But it did make it clear that there was a deeply personal and painful side to this topic, and that we would need to find ways for visitors to process some of these feelings as part of the exhibit.

At that first meeting we brainstormed a long list of ideas for the exhibit, including potential interactive elements. “We should have mirrors for people to look into – with prompts that encourage them to see their faces in a new way.” “Let’s have a place where people can burn all the rotten things people have said to them about how they look.” “Is there a way to use audio to share some of the more personal, intimate issues around beauty?”

This last question led to a long process of discussion, research, and creativity that ultimately produced one of the exhibit’s anchor pieces. Someone suggested that a salon chair with a hair dryer hood would be a good way to deliver the audio – in a context where people are used to sitting quietly for a little introspection. A vintage salon chair appeared on Craigslist, and Alex, our tech guy, wired it for sound. Sonya Renee Taylor’s book, “The Body Is Not an Apology” provided a framework for healing from body image issues that we adapted to address appearance more generally. We tested out a variety of prompts, and then asked CAC members, staff members, and other contributors to record their responses to a series of questions: What messages did you get about your appearance as a child? How did those messages make you feel? Where do you think those messages come from? What do you wish people had said to you instead? A half-dozen people sent in their memories and thoughts. Kamna Shastri, a podcaster and radio journalist who was part of the CAC, wove the recordings together into a haunting and inspiring “sound bath.”

None of us could have predicted what this exhibit interactive would look (or sound) like when we started this process, but in the end, it reflects the ideas, skills, and/or experiences of almost every member of the team. It gives visitors an intimate experience of some of the exhibit’s key themes, carries them forward in the emotional arc of the exhibit, and moves many of them to tears.

MUSEUM DIVERSITY

The Wing Luke Museum is currently participating in the Diversifying Art Museum Leadership Initiative (DAML), a grant supported by the Ford Foundation and Walton Family Foundation. In October, DAML fellows Emma and Jintana had the opportunity to visit a sister museum to Wing Luke Museum, the National Museum of Mexican Art in Chicago. There, they got an in-depth look into the programs and operations of another unique institution that serves a community of color. In the world of Museums, POC stories are not often told, and we are not reflected in the leadership and professionals that work in the industry. Participating in the DAML program helped Jintana & Emma grow more confident as AAPI professionals in the Museum world and reinforced to them how unique and special the Wing Luke Museum is in the work it does, the stories it tells, and the people it uplifts.

FROM THE COLLECTIONS

YESLER BASKETBALL TEAM

Here pictured are the Seattle Park League and Interleague Council Champs of 1954. The diverse team of players include Willie Chin, Ray Soo, Frank Fuji, Glen Yee, Edwin Wong, Ed Dilling, Don Mctwright, Ted Davis.

Thank You and Welcome

Many thanks to Judd Lee for his time as a Trustee of the Museum. Judd began serving as a Trustee in 2008 and concluded his service in 2019. He was a regular table captain at the Museum’s auctions over the years and provided his professional expertise to the Board’s Finance Committee. Thanks also to the following staff who concluded their service this past year at the Wing Luke Museum: Ridy Abreo, Sabrina (Monyee) Chau, Mari Clark-Nagaoka, Taylor Deegan-Williams, Olive Huang, Christina Nguyen, Erika Robertson, Ruchit Sharma, Jennifer (Ph-Ac) Shy, James Sak, Amrith Srng, Margaret Su, Shannon Urabe, Nina Vichayapai.

Welcome to staff members who recently joined the museum: Max Chan, Ling Chun, Aziza Dixon, Daniel Grauber, Em Halladay, Bailee Hiatt, Samantha Hilario, Blake Nakatsu, MJ Steele, Nicholas Williamson.

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Thank You
**AMERICAN HISTORY AND CULTURE WORKSHOPS**

By Senior Community Programs Specialist Charlene Mano Shen

With funding from the National Endowment for the Humanities, the Wing Luke Museum implemented its third Landmarks of American History and Culture workshop, “From Immigrants to Citizens: Asian Pacific Americans in the Northwest” in July of 2019. Seventy-two K-12 “Summer Scholars” (educators) from a competitive pool of 179 applicants were selected from around the country, representing 32 different states, and ranging from veteran teachers to educators who were just beginning their teaching careers.

National faculty provided their expertise along with lecturers from the Pacific Northwest and included Dr. Madeline Hsu (University of Texas, Austin), Dr. Dorothy Fujita-Ryoo (University of California, Irvine), and local educators Dr. Moon-Ho Jung (University of Washington), Dr. Jean-Ja See (Seattle University), Professor Tracy Lai (Seattle College), Professor and artist Zh Lin (University of Washington), as well as authors/historians Dorothy Cordova and Ken Mochizuki.

The Summer Scholars were sent to historical sites around the region where they heard from community speakers including Sikh community activitmen Jasmit Singh at the Khalsa Dumrat School and Filipino American author and activist Cindy Dorrigo at the Carlos Bulosan Scholars on tours through the Historic Museum educators led the Summer Scholars on tours through the Historic Hotel spaces, the INS building, and around the Chinatown International District and Nihonmachi. Then the group went down to Tacoma, where educators watched a play re-enacting the 1885 expulsion of the Chinese in Tacoma (written by local playwright Chevi Chung), and ended the day reflecting upon their experiences with Bettie Luke at the Tacoma Chinese Reconciliation Park. The week also included a ferry trip across the Puget Sound, where the Summer Scholars heard from Professor Emeritus Dr. Tetsuden Kashima and community speakers Felix Narte, Lily Kodama and Clarence Moriwaki in tandem with their visit to the Bainbridge Island Filipino Community Hall and the Bainbridge Island Japanese American Exclusion Memorial. Busy (and possibly exhausted) Summer Scholars provided the following insights at the end of their week after being immersed in APIA history:

“Throughout the week, I learned the stories of many ordinary people through their oral histories. Telling personal stories is a form of power and a way to reclaim one’s narrative and history. When I heard directly from presenters about their experiences and stories, particularly Lily Kodama, I realized how important it is for students to humanize the history they learn through listening to people share their lived experiences. Education is a form of activism and a platform through which unrecorded stories can be heard. Knowing history is a form of power.”

“I want to thank you so much for our incredible experience! I appreciate everything so much. I feel I gained so much from our seminar. My heart was touched and my eyes opened. I am excited about bringing what I learned back to my school district. Thank you for everything.”

“I learned so much at this workshop. It was probably one of the most informative and reflective professional developments I have been to. The speakers were all incredible, and I love that the staff incorporated all different kinds of speakers, including artists and professors. All of the field trips were incredible, and the spaces we were able to tour made a significant impact on my learning. I especially loved the Sikh center and the International District site tours.”

**Behind the Scenes of an Upcoming Exhibit: Guilty Party**

By Exhibit Director Jessica Rubenacker

From Venice to Guangzhou to San Francisco, visual artist Justin Hoovers’ (葛森, Guilty Party) works have been performed, curated, and exhibited around the world. Since 2004, Hoover has worked as a curator and gallery director, focusing on exhibition production, participatory engagement design and public programming. This ranges from conventional white wall art shows in museums, galleries and art fairs, to black box screenings, popup happenings, performances, public art, and art in alternative contexts. Currently, Hoover works as the founder and principal of Collective Action Studio, an art production, curation, and engagement design company focusing in the Bay Area and internationally.

Curating our latest exhibit in the George Tutsukawa Art Gallery, we talked with Hoover about Guilty Party.

**Can you give a brief overview of the exhibition Guilty Party?**

This group exhibition features five bodies of work by Asian Pacific American artists that engage with new forms of folk mysticism, popular culture and science fiction through costumes and body adornment. These artists rehash the historical narratives and speculate about how we may evolve tomorrow. Central to this exhibition are concepts of immersive installations, costume, gesture, fiction, fairytales and satire layered with racial and sexual anxiety and underlined by an inquisitiveness into the contradictions and challenges of being interconnected Asian Pacific Americans in the age of the selfie, mass media and digital information. The exhibition will include photography, video, costumes, sculpture, performance and interactive elements. Featured artists include Jeffrey Augustine Songco, Chanel Matsunami Govreau (Queen Gidrea), Mail Order Bride (Reanne Estrada, Eliza Barrows, Jennifer Wolford), Saya Woolfalk and Jodie Lyn-Kee-Chow.

**Why did you choose these specific artists and what are they trying to convey in their work?**

These artists were selected because they each use the adornment of the body and the performance of identity as a core element to their installations. They create works that are funny and intricate and mischievous in how they reinterpret identity and defy expectations.

**Could you talk a bit about the exhibition title Guilty Party?**

Guilty Party is the name of one of the works of artist Jeffrey Songco. It won’t be featured in this exhibition but it inspired the show. Jeffrey is into presents. He likes to give them, get them (who doesn’t?), and he likes to draw them. For him, there is a push and pull of a present, a bit of wonder but also some fear. Brown paper packages all wrapped up with string, may be one of our favorite things, but when this object is left unattended in public space, it becomes an act of terror. Pieces of mail may feel precious when you receive a letter or a package, but at the same time, this is a vector for Anthrax or explosives. The fear and the fun of a present, is what draws Jeffrey to create these works (i.e. his series Bag on My Head). He often works with obfuscation and keeping something hidden: possibly a face or an identity, which has its own sinister complications, but also this tends to lead to excitement or mystery as well. These works all in some way defy heteronormative expectations of women, men, those who are queer, POC and in this way, there is pleasure in defying the norms. There is a sense of rule breaking and rewriting history. Also, each work is fun, there is a lot of group activity in these works and a sense of camaraderie, so hence the idea of pleasure.

**Why did you want to bring this exhibition to the Wing Luke Museum?**

As the son of a Chinese immigrant it was important for me to develop a show that talked about expectations, and how we can break those. That may be a bit generic, but this show presents works that draw on cultural traditions, but take them to all new places.

Guilty Party opens Saturday, May 16, 2020 (Member Preview Friday, May 15, 2020).

**SPONSORS**
Leading up to the largest single-day protest in U.S. history, women all over the country were knitting pink hats with pointy ears as a cheeky and defiant response to the president bragging about sexually assaulting women. Aerial photos of the 2017 Women’s March on the day after Trump’s inauguration show a sea of pink hats. From the march on the streets to the think pieces online, the pussyhat was everywhere. It was an iconic moment culminating to Time Magazine featuring the hat on its cover: a symbol of the rising resistance. By the time the second Women’s March rolled around the following year, the pussyhat had become a different kind of symbol: many saw it as the opposite of what it first represented—an example of clueless white feminism, bio-essentialist transphobia, exclusion, and erase.

As the Asian Pacific American Feminism Community Advisory Committee considered images and artifacts to include in the exhibit, the pussyhats came up. Should we include them? How should we present them? Digging into its origins, we discovered, to our surprise, that the pussyhat was originally created by an Asian American woman. Her story inspired us, and we’re excited to share it in the exhibit—and to continue the important conversations the pussyhat has sparked.

“I was a stereotypical Asian American girl,” says Krista Suh. “I got straight As, I took piano and tae kwon do. I went to Chinese school and Korean school. I was meant to be a doctor and a lawyer and a professor, because I had to learn the hard way how to stand up to people who actually really loved me. Having done that, it was easy to go up against someone who didn’t care about me.”

Krista’s dad heard her. Within weeks, he was handing out pussyhat flyers at work. And when Krista came home in triumph after the March, she discovered a bag of unfinished knitting in the kitchen. “My dad had tried to make me a pussyhat! He was so ambitious about it—he was learning how to knit, and he was trying to make the hat in just a few days and FedEx it to me so I could wear it on the day of the March.”

Krista responds to the negative interpretations of the hat with similar grace. “As an artist it is a lesson in control. When I created the pussy hat, I was thinking that art is like this divine creative force that gets channeled through you and into our mundane world, but I have learned that it goes both ways—that people also use the pussyhat to project their ideas into the divine as well. I can’t control how people respond to it. In fact, I was careful to not be overbearing with it. To have this project spread, I wanted to make it a portal for people. At this point the pussyhat is not a hat, so much as it is language. It’s about communication. And it is doing its job. It is helping people to talk about things that were kind of taboo. The pussy hat is doing exactly what it needs to do. And I am part of the journey.”

Learn more about Krista and other stories of women that have resisted, organized, and built collective power in the exhibit Hear Us Rise: APA Voices in Feminism, which opens Friday, March 6th (Free Preview Thursday, March 5, 2020).

Time Magazine featured the pussyhat on its February 6, 2017 cover—with no sign of its creator. Says Krista Suh: “A lot of people didn’t realize that an Asian American woman created the project. More than that, people didn’t really step to think that a person created this. It so quickly became so much a part of the cultural landscape that is hard to imagine it came from one mind.”

Excellent! It’s looking like a fantastic exhibition. Thank you for keeping our neighborhood culturally vibrant, joyful, and strong.
Our Redlining Heritage Trail Tour, created in partnership with the Northwest African American Museum and National Park Service, will launch on April 25, 2020 in conjunction with Earth Day. The Trail will guide visitors to important historical landmarks between the Chinatown-International District and the Central District, while telling the story of place here in Seattle and the legacy of community resilience in the face of housing discrimination. The following is an interview with the Redlining Heritage Trail project writer Emi Okikawa and Deputy Executive Director Cassie Chinn discussing the origins of the Trail.

Emi Okikawa: How did the Redlining Heritage Trail begin?

Cassie Chinn: We had always wanted to connect with the Northwest African American Museum. We view ourselves as sister museums and I have always wanted to find a project that we could work together on and that would also connect our two campuses. How could we encourage visitors to go from one museum to the next? How could we make that physical connection? So those ideas came together and that become the foundation for then exploring issues of segregation and housing discrimination in Seattle. We had already planned to have an exhibition on that topic because our namesake, Wing Luke was a leader and fought for open housing here in Seattle. He’s also included in the exhibits at NAAM. So those streams came together as we were doing the Community Advisory Committee for the exhibition.

Emi: How did you feel at the beginning, when the project was just starting to come together?

Cassie: I just loved being a part of those stories and [meeting the] people who so generously gave themselves and their experiences with a desire to help educate others and to help engage people. I think one of the big things that I especially remember is we would have these conversations knowing that Seattle is changing, right? Communities of color are being pushed out of Seattle. Places that we might historically call our home are either threatened by gentrification to change or have already undergone that. And so, people looked at developing the Trail as a way that they could actively do something. You could have that sense of agency and come together as a group to do something positive in the face of all that pressure. So that was really moving as well.

Emi: What was your most rewarding experience?

Cassie: When we were able to get on the Trail and learn the process of how to develop an urban trail from the National Park Service perspective. It had that special combination, which I love, of some physical activity – because it was nice to be outdoors and to be walking around. It had that social aspect, just being with people and community. And then it had a learning aspect and a sense of reflection on what kind of city we were, what kind of city could we be, what kind of city did we want to be, and how things were changing. So, it had that additional level of meaning and significance, which made it a unique experience.

Emi: What is the legacy that you would like this Trail to leave behind?

Cassie: I’m hoping it provides a way for people to want to engage more and start thinking more about the layers of history and experiences that have happened over time in the places that we are today. I think sometimes we understandably just think about the present and what we’ve been doing in a place without thinking about who came before me, who has long roots here, how these places are culturally significant and what their stories are. And then, what does that mean for me as I’m in this space?

You can read the full article written by Emi Okikawa in the Washington Trails Association Magazine Spring 2020 issue.

The workplace is changing. Millennials have surpassed Baby Boomers as the largest generation in the workforce and a crop of new young leaders are reshaping the culture of corporate community engagement. Stephanie Van Rafelghem and Rose Nguyen are two of these new leaders at Seattle’s Google campus. They rally their colleagues to volunteer, give back, and learn about what’s going on in their communities through their employee resource group, the Asian Google Network (AGN).

Google hosts regular events on their campus and they feed their employees three square meals a day on most days. Sometimes it’s hard to pull their colleagues offsite but Stephanie and Rose are determined to get people off the campus and out into the community. Stefanie shared, “one of my big goals and visions for the work I do with AGN is to encourage my colleagues to get out in the community and see what’s going on and to connect with and support the community here. I find that a lot of times people do want to get engaged in the community but they just don’t know where to start.”

From the beginning, Rose and Stefanie wanted to build a deep, collaborative partnership with the Wing Luke Museum. They built up a team of over 40 volunteers that have contributed nearly 250 hours to the Museum over the past year. Volunteering sparked deeper collaborations that led them on a journey to advocate for sponsorships, highlight the Wing Luke Museum in their Google Giving fundraising drive, and host art talks, food tours, and neighborhood walks so that groups from Google could learn about the history and heritage of the Chinatown-International District. Now their events are 300 strong and growing.

“*This whole wave we’re seeing in our generation is an awakening in racial identity and racial consciousness. As I look around to my peers, everyone is at a different part in their journey. The things I’m excited about doing with AGN and the Wing Luke Museum are the things that lift people and help them progress in their journey. The stuff that really moves me are the things that bring visibility to our cultures and give people access to the stories that help us understand who we are and the power of being connected to a community and our heritage,”* Rose reflected.

The pair coordinated a neighborhood walking tour with 25 people from Google. Over half the group had recently moved to Seattle but our Chinatown-International District still felt like home. Someone commented, “Seattle can feel like a large, impersonal metropolis but our tour guide made this area of Seattle feel more like home. The stories of the people living in the area brought a personal feel to the streets that had previously felt unfamiliar. Now when I walk the streets of the CID, I can look at some of the buildings with a sense of familiarity and remember their history and some of the stories of the people who once dwelled in them.”

Community connections inspire Stefanie and Rose to keep up their work. They both commented that, “giving back to the community is nourishing, like a mutual partnership. We are super fortunate and we want people to take advantage of that and to go out in the community and make a positive impact.”

Your workplace can involved with the Wing Luke Museum! For questions about workplace giving, volunteering, tours or sponsorship contact jballant@wingluke.org.

**SUPPORTER SPOTLIGHT: IN OUR COMMUNITY**

**STEPHANIE VAN RAFELGHEM & ROSE NGUYEN**

### Spokesman Review

**THE WORKPLACE IS CHANGING.**

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interested in learning about a legacy to the Wing Luke Museum? Contact Christina Shiu at chiu@winglukemuseum.org or 206.623.5142 x 216.

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Dennis Liu
Erica Truog
Bryan Winkler

LEADERSHIP CIRCLE INNOVATOR
$25,000+

Shelly Anson
Sasha Atkinson
Patricia Ayers and
James Lindstrom
Virginia Anderson
Mai Anzaku and
Jeff Chin
Jason Beamout and
Karen Zito
James Hancock-Bromley
and Jayanthi
Sid and Debbie
Chang
David Chen and
Jane Nakagawa
Paul and rein Chin
Mary Luke
Dave and Karen
Jinright and Andrew
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Robert Chan
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Louie Gong
Nanette Fok and
Mark Takagi
Maya Mendoza-Exstrom
Helen Lew and Calvin
Lang

INNOVATOR
$12,000–$24,999
Ferdinand
Deacon
Chuck and Chris
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Bettie Luke
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Honor Roll of Giving
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Mitsun Chung Gerrick and
Ruby de Luna
Beverly Wagner

THANK YOU TO ALL OUR CONTRIBUTORS:

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

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Lynn Buei
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Isabel Eppig
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Karen David
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Christina Tai and Theo Bard
Beth Takekawa and Tony
Gloria Lung Wakyaw and Dean Wakyaw

interested in learning about a legacy to the Wing Luke Museum? Contact Christina Shiu at chiu@winglukemuseum.org or 206.623.5142 x 216.

SOCIETY

The Wing Luke Museum is pleased to announce the following supporters for the calendar year up to December 31, 2019. Thank you for making sure that Pacific American stories are heard, remembered, and brought to life.

Includes Charter Members

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Thank you to the Wing Luke Museum’s Donors, Partners, Members, and Visitors for making possible the nation’s only museum telling the stories and cultures of Asians and Pacific Islander Americans.

**REVENUE**

<table>
<thead>
<tr>
<th>Type</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earned Revenue</td>
<td>$2,838,365</td>
</tr>
<tr>
<td>Corporate Support</td>
<td>$126,021</td>
</tr>
<tr>
<td>In-Kind</td>
<td>$26,572</td>
</tr>
<tr>
<td>In-Kind &amp; Other</td>
<td>$34,930</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td><strong>$3,099,928</strong></td>
</tr>
</tbody>
</table>

**EXPENSES**

<table>
<thead>
<tr>
<th>Type</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs</td>
<td>$1,702,855</td>
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<tr>
<td>salaries and benefits</td>
<td>$253,430</td>
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<tr>
<td>Benefits and payroll</td>
<td>$180,000</td>
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<tr>
<td>Hospital and Other</td>
<td>$257,077</td>
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<tr>
<td>Supplies and postage</td>
<td>$25,700</td>
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<tr>
<td>Travel</td>
<td>$4,875</td>
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<tr>
<td>In-Kind</td>
<td>$26,572</td>
</tr>
<tr>
<td>In-Kind &amp; Other</td>
<td>$34,930</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>$2,084,093</strong></td>
</tr>
</tbody>
</table>

**Net Revenue**

$3,099,928 - $2,084,093 = **$1,015,835**

**END OF YEAR 2019**

**$1,015,835**
2019 INSTITUTIONAL SUPPORT

$100,000 AND ABOVE

Arakawa Foundation

The Freeman Foundation*

FORD FOUNDATION

INSTITUTE OF MUSEUM AND LIBRARY SERVICES

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Marpac Construction LLC

Muckleshoot Indian Tribe

Port of Seattle

Puget Sound Energy

Robert Chinn Foundation

Snoqualmie Tribe Fund

U.S. Bank Foundation

Washington State Historical Society

$5,000 – $9,999

Bank of America

Best Buy Children’s Foundation

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Port of Seattle

Puget Sound Energy

Robert Chinn Foundation

Snoqualmie Tribe Fund

U.S. Bank Foundation

Washington State Historical Society

$2,500 TO $4,999

Confucius Institute of the State of Washington

National Endowment for the Arts

Pride Foundation

Seattle Department of Parks and Recreation

Umpqua Bank

Uwajimaya, Inc.

Washington Federal Savings

Washington State Arts Commission (ArtsWA)

$1,000 TO $2,499

Anonymous

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Guayaki

Inland Group

INS Holdings / MRJ Group LLC

Seattle Department of Transportation

Seattle Public Library

Tulalip Tribes

UP TO $999

Columbia Bank

KIRO Seattle

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* Part of a multi-year commitment

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Our mission is to connect everyone to the dynamic history, cultures, and art of Asian Pacific Americans through vivid storytelling and inspiring experiences to advance racial and social equity. Wing Luke Museum is a proud Smithsonian Affiliate, National Park Service Affiliated Area and Puget Sound Attractions Member.

WING LUKE MUSEUM
DINNER & AUCTION
SATURDAY, MARCH 28, 5 PM

This year, the Wing Luke Museum’s Gala, *Home,* will explore the many stories and shared histories contained within our walls. Together, we will celebrate the knowledge that no matter what your background is, no matter where you are from, no matter what you eat, what you speak, or how you choose to define ‘home,’ your story belongs here. All proceeds from the event support the Museum’s youth and educational programs. For more info, visit wingluke.org/2020auction