

NEH Application Cover Sheet (CHA-261891)

Infrastructure and Capacity Building Challenge Grants

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Field of expertise: Arts, Other

INSTITUTION

Burke Museum Association
Seattle, WA 98195-3010

APPLICATION INFORMATION

Title: *New Burke Museum Construction of Long-Term Cultural Exhibits*

Grant period: From 2018-08-01 to 2019-08-31

Project field(s): Interdisciplinary Studies, General

Description of project: The Burke is nearing completion of a new \$104-million facility opening in 2019. At 113,000 square feet the new building is 66% larger with space for collections storage, public programs, and research. We are requesting a \$500,000 Challenge Grant to complete one of the last remaining unfunded components of the project: the construction of long-term cultural exhibits. The grant will help cover infrastructure costs of casework, graphic panels, physical interactives, models, dioramas, lighting, and electrical. The three long-term humanities exhibits to be supported by the grant are being developed with source communities; all will emphasize the importance of museum collections as bearers of cultural knowledge. Complementing the museum's architectural design—in which visible collections storage and working labs are adjacent to galleries—the exhibitions will challenge expectations and expand visitors' understanding of the many ways in which cultural collections are important today.

BUDGET

Fiscal Year #1	500,000.00	Total from NEH	500,000.00
Fiscal Year #2	0.00	Non-Federal	1,552,666.00
Fiscal Year #3	0.00	Total	2,052,666.00
Fiscal Year #4	0.00	Matching Ratio	3 to 1

GRANT ADMINISTRATOR

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ABSTRACT

The University of Washington's Burke Museum—the state museum of natural history and cultural heritage—has long been known as a national leader in humanities fields, primarily for its collections, education, exhibitions, and research on Northwest and Alaskan Native cultures and art. In the current facility, constructed in 1962, these renowned resources have been under serious threat. The building has no air conditioning or humidity controls and has long since exceeded capacity. Objects are severely compressed, and access is limited. Visitor amenities are lacking as are appropriate, climate-controlled spaces for exhibits, educational programs, and other activities.

After a 15-year planning process, the Burke is nearing completion of a new, innovative, and expanded \$104-million facility which will open to the public in fall 2019. At 113,000 square feet, the new building is 66% larger than the current space, with much-needed room for collections storage, public programs, and research. It is equipped with updated electrical systems, temperature and humidity controls, and energy-efficient environmental elements aimed at LEED Gold certification. In addition to meeting these core needs, the building will break new ground in museum design—engaging diverse audiences in the full range of activities at the museum as no institution has fully done before.

We are requesting a \$500,000 Challenge Grant to complete one of the last remaining unfunded components of this project: the construction of long-term cultural exhibits. The grant will help cover infrastructure costs of casework, graphic panels, physical interactives, models, dioramas, lighting, and electrical elements. (Design of the exhibits is covered by funds already raised.) The three long-term humanities exhibits to be supported by the grant are being developed with source communities; all will emphasize the importance of museum collections as bearers of cultural knowledge. Complementing the museum's architectural design—in which visible collections storage and working labs are adjacent to galleries—the exhibits will challenge expectations and expand visitors' understanding of the many ways in which cultural collections are important today.

1. *Ethnology Gallery* (world cultures). Organized around themes from community to childhood that are common to cultures worldwide, this innovative exhibit will present a changing array of stories that illustrate cultural continuity, challenges, and resilience—such as the revival of canoe traditions around the Pacific and the use of museum objects for intergenerational exchange.
2. *Archaeology Gallery* (material cultures over time). A highly interactive exhibit that will engage visitors in the process of archaeological study through a series of questions about material culture, such as: What do we do with objects when we've finished using them? What can archaeology tell us about food and diets and how people have shaped the landscape over time?
3. *Northwest Native Art Gallery* (regional cultures). Here, contemporary Native artists will address the question, "What is your artistic heritage?" through personally curated presentations of their work in conversation with museum collections. The inaugural exhibition is being curated by eight women artists who span generations, media, and cultural regions of the Northwest.

With a new community-facing location, dramatic and welcoming design, increased amenities, enhanced programming, and visionary approach—attendance is expected to grow from 104,000 to 140,000 per year; school-group attendance is projected to increase by 49%. Audiences to be served by the exhibits include Washington residents and visitors, students of all ages, indigenous artists and community members, and museums with an interest in the "inside-out" model of the New Burke. Fundraising towards the \$104 million capital project goal is in the final stages, with \$102 million raised as of January 2018—including \$36 million in private donations, \$54 million in state support, \$10 million in other public funding, plus \$2 million in-kind. Two long-term individual donors and one foundation have pledged the 3:1 match for this Challenge Grant, which will complete the capital budget goal.

SIGNIFICANCE OF BURKE MUSEUM HUMANITIES COLLECTIONS AND ACTIVITIES

In 130 years as the Washington State Museum of natural history and cultural heritage, the Burke has amassed collections of more than 16 million objects in multiple disciplines—of which the Northwest Coast and Alaskan Native cultural collections are best known. Altogether, the museum’s renowned ethnological collections number over 50,000 objects and more than 50,000 archival records.

Archaeology collections comprise 1 million additional objects. Both collections focus primarily on the Pacific Region, including particular strengths in Native American art and artifacts. Highlights include:

- Fifth largest Northwest Coast ethnological collection in the US
- One of the top five collections of Alaskan Arctic ethnology in the world
- Over 4,000 culturally significant textiles from East and Southeast Asia, Central America, Oceania
- Other unique collections from these regions (e.g. world’s largest collections of Palauan story boards and Mexican pottery, important photo collections, etc.)
- Archival photography from the Northwest Coast (over 25,000 images) and Pacific Region
- Archeological collections held in trust for state and federal agencies and tribes
- Over 8,700 baskets and 500 boats (full-size to models) from around the world

These collections are regularly used by students, scholars, indigenous artists and community members, museums and other institutions around Washington State and far beyond. Recent exhibits include:

- *Here & Now: Native Artists Inspired*, November 22, 2014 – July 27, 2015
Co-curated with established and emerging Northwest Coast Native artists, the exhibit provided personal explorations of how museum collections communicate cultural history and inspire art.
- *Salish Bounty: Traditional Native American Foods of Puget Sound*. Jan. 28 – June 10, 2012
Burke archaeologists partnered with tribal cultural experts to explore recent research on historic tribal diets and current efforts to revitalize Native food traditions. The exhibit featured objects from multiple Burke collections and traveled to tribal museums around the region.

- *Weaving Heritage: Textile Masterpieces from the Burke Collection*, Oct. 2, 2010 – Feb. 27, 2011
Created with cultural experts from communities represented, *Weaving Heritage* looked at textiles of the Americas, Asia, and Oceania in terms of cultural significance, cultural identity, and vanishing traditions.
- Object loans for other museums' exhibits: *Susan Point Past Present: Cultural Visions in New Media*, September 22 – December 3, 2016 (Western Washington Gallery); *Tatau/Tattoo: Embodying Resistance*, November 5, 2015 – October 9, 2016, (Wing Luke Museum of the Asian American Experience); *Native Fashion Now*, November 21, 2015 – March 6, 2016 (Peabody Essex Museum)

Sample Publications: The Burke recorded 78 scholarly publications that drew on Burke ethnology collections in the period from 2000–2010, including books, journal articles, and graduate theses, e.g.:

- Holm, Bill, *Northwest Coast Indian Art: An Analysis of Form*, 2005 (50th anniversary edition)
- Wright, Robin K., *Northern Haida Master Carvers*, University of Washington Press, 2001.
- Bishop, Sarah Kapuhealani, *Hawaiian Perspectives: Developing a Strategic Collecting Plan in Contemporary Native Hawaiian Art*, (thesis) 2009
- Bunn-Marcuse, Kathryn, *Precious Metals: Silver and Gold Bracelets from the NW Coast*, 2007.
- Carpentiere, E., "Secret Family Histories in Red Cedar," in *Faces: People, Places and Cultures*, 2010.
- Fraser, David W., "Vertically Twined Plateau Bags," in *American Indian Art Magazine*, 2007.

Educational programs: The humanities collections are used by University of Washington students and faculty for instruction and research in art history, archaeology, American Indian studies, and other fields. Last year, the collections hosted over 20 class sessions with roughly 150 objects identified for study. Pre-college students benefit from associated educational collections, including the region's oldest and largest resource of traveling study kits.

Source communities use the collections for research, education, personal and community events. For example, tribes commissioned the archaeological research that led to *Salish Bounty* exhibit; Hmong elders and students use the collections to spark intergenerational dialogues; Marshallese community members visit the collections on a near monthly basis and hold community events in the museum.

Bill Holm Center for the Study of Northwest Native Art: Founded at the Burke Museum in 2005 to honor legendary curator Bill Holm (now curator emeritus), this globally recognized research center facilitates education about Northwest Native art and supports research about and access to the Native art collections at the Burke—through research fellowships, public programs, online resources and publications. Grants fund research in the Burke collections by artists and scholars.

LONG-RANGE PLANS

Planning for the capital building project was launched in 2003, has involved hundreds of staff, stakeholders, and consultants, and has included multiple components:

- *Space planning*: Collections Study (2009), Surge Planning (2010), Architectural Pre-Design (2010), Pre-Schematic Design (2012-2014), Architectural Design (2014-2016)
- *Funding and operational studies*: Fundraising Feasibility Studies (2010–2012), Strategic Operating Plan (2011), Long-term Business Plan (2012-present, with annual updates)
- *Marketing and audience building*: Impact Planning Framework (2009), Community Awareness Campaign (2012), Campaign Brand (2015)
- *Exhibit planning*: Interpretive Prospectus (2009), Visitor Experience Study (2012), Interpretive Plan (2013), Exhibit Design (2015–2019). *NOTE: Design of the exhibits is already budgeted. This grant will be used toward their construction costs.*

The Burke’s Strategic Operating Plan and Long-term Business Plan are reviewed and updated each year. Humanities program planning is carried out as part of this institutional process. Each division (ethnology, archaeology, education, etc.) defines long-term and annual goals and the metrics by which they will be

evaluated, then assesses and updates them each year. In mid-2018, the Burke will begin work on a new 5-year plan to guide the institution into the first years of operating in the new museum.

IMPACT

Pressing needs: In the current facility, constructed in 1962, the Burke collections have been under serious threat. The old building has no air conditioning or humidity controls and inadequate electrical systems. Collections are severely overcrowded, and access to objects is limited as a result. The building has also limited the museum's ability to serve its diverse audiences. Essential amenities are lacking: there are only two drinking fountains, five public toilet stalls, and a single elevator that is shared by visitors and staff. One all-purpose room must meet competing needs of school programs, lectures and performances, meetings, etc. Although it is a Smithsonian Affiliate, the Burke has been prevented from hosting prestigious national exhibits due to lack of required environmental controls.

The New Burke building: At 113,000 square feet, the new building is 66% larger than the current facility, providing much-needed space for collections storage, public programs, education, and research. It is equipped with updated electrical systems, temperature and humidity controls, and energy-efficient environmental elements aimed at LEED Gold certification. In the New Burke, Washington State's natural history and cultural heritage collections will at last be protected in state-of-the-art storage, with adequate space for best-practices care and future growth.

Innovative humanities exhibits: In addition to meeting these core needs, the New Burke is designed to break new ground in museum design by placing collections at the forefront of visitor experience as no institution has fully done before. Visitors will have views into collections storage and working research labs, which are located next to public galleries; and exhibits will highlight the many ways that collections are used. Three long-term humanities exhibits will exemplify this approach.

1. *Ethnology Gallery* (world cultures). The first gallery that visitors encounter on entering the museum, this will open with a welcome from state tribes. Content will be organized around six themes that are common to all cultures and is being developed in collaboration with source communities:

- *Earth*—how land is important to cultural identity and critical to protect. Examples will include the still-vibrant horse culture of Washington’s Plateau tribes and the resilience of Plateau and Pacific Islander cultures whose homelands have been impacted by atomic waste.
- *Water*—this section will highlight the revival of canoe traditions around the Pacific and how these have rippled out into larger cultural revitalization.
- *Air*—the medium for communicating our voices, featuring multimedia presentations of storytelling, songs, dance regalia, musical instruments, and different ways of knowing.
- *Childhood*—child-friendly interactive look at the importance of play in diverse cultures.
- *Community*—keeping community alive with shared traditions, exemplified by displays of looms and weaving from different cultures and a plan to host demonstrations by master weavers.
- *Generations*—how cultural practices are shared through time, featuring stories of continuity, suppression, and revival (from boarding schools to the Boldt decision) and the roles that museum objects have played, as essential bearers of cultural history.

2. *Northwest Native Art Gallery* (regional cultures). While this area will be anchored by permanent displays of large iconic objects, such totem poles, it will not be a conventional display of historic art. Instead, it will be a place for contemporary Northwest Native artists to address the question, “What is your artistic heritage?” through personally curated presentations of their work in conversation with museum collections. The inaugural exhibition is being curated by eight women artists who span multiple generations, artistic media, and cultural regions of the Pacific Northwest. Their diverging perspectives on artistic heritage range from historic to highly personal and will challenge many visitors’ preconceptions about the art (not least because the perspectives of women are less often heard).

3. *Archaeology Gallery* (material cultures over time). This highly interactive exhibit gallery will engage visitors in the process of archaeological study through a series of questions that relate to everyday life:

- *What is the life cycle of object?* (how do they look over time?) This highlights the “object journeys” of different materials, such as cedar, stone, and bone and illustrates how museum objects have sometimes enabled the recovery of past technologies.
- *What happens when you’re finished with an object?* This section examines four different kinds of dump sites in this city: a shell midden, a back yard of early Seattle, an informal town dump, and a municipal waste disposal—and asks: What can these tell us about how people lived? What does this mean for our planet and ourselves?
- *Where to dig?* Walks visitors through the process archaeologists use to recognize and evaluate a site (digging is destructive; what are the pros and cons of disturbing it, etc.) It examines the local example of Seattle’s West Point site, which was jointly excavated by researchers and tribes.
- *How have humans used the landscape?* Two interactive maps allow visitors to explore how people have shaped two Washington landscapes over time: Seattle’s waterfront and sacred fishing sites on the Columbia River.
- *What can archaeology tell us about foods and healthy diets?* (Builds on the Salish Bounty exhibit cited above). Examines local food histories over some 5,000 years, from indigenous cultures through the boarding school period, to modern cuisines.

The NEA Challenge Grant will be used to help cover the direct construction costs of infrastructure for these exhibits, including casework, graphic panels, physical interactives (including AV), models, dioramas, lighting, and electrical. All these elements are being designed for flexibility, so that elements of the exhibits can be changed over time (e.g. response to breaking issues; new artist-curated presentations in the Native Art Gallery, etc.) Matching funds for the grant have been pledged by private donors.

Evaluation Plan: A committee of key staff members is currently meeting to develop a museum-wide evaluation plan that will guide the collection of data from visitors, collections users, program participants, and museum staff. Assessments will address visitor/participant satisfaction and learning; impact of the “inside-out” model on visitors, staff, and collections; effectiveness of building systems; and how effectively the new facility is meeting defined needs. The museum will hire a professional firm to finalize and execute the plan. Their assessments will complement the museum’s ongoing evaluation procedures, which measure attendance, income, and other identified outcomes against benchmarks in the long-term business plan.

AUDIENCES SERVED

By providing capstone support for the long-term exhibits, the last major unfunded component of the New Burke, the Challenge Grant will enable the museum to meet its overall goals for the capital project—to create a 21st century home for the Burke Museum that:

- Ensures the preservation of the Burke collections while maximizing opportunities for diverse audiences to interact with and learn from them.
- Advances the museum mission by providing flexible, appropriate, and environmentally sustainable spaces for exhibits, education, public programs, and research
- Creates a welcoming, community gathering place that nurtures life-long learning and encourages respect, responsibility, and reflection
- Is a flagship attraction for Washington residents and visitors

With a new high-profile location on a busy street at a major entrance to the University campus, dramatic and welcoming design, increased amenities, enhanced programming, and visionary approach—planners are projecting significant increases in attendance by the Burke’s many audiences. Attendance is expected to grow from 104,000 to 140,000 per year; school-group attendance is projected to increase by 49%. Audiences that will be served by the long-term humanities exhibits will include:

- Washington state residents and visitors, the largest ongoing audience for Burke exhibits
- Students of all ages, pre-school to college (see descriptions of collections use above), as well as lifelong learners
- Indigenous artists and community members, who will co-curate exhibits and share their knowledge/perspectives across generations and with the broader community
- Museums across the country with an interest in the inside-out model of the New Burke

FUNDRAISING AND FINANCIAL SUSTAINABILITY

Fundraising towards the \$104 million project goal is in the final stages, with \$102 million raised as of January 2018. This includes \$36 million in private donations, \$54 million in state support, \$10 million in other public funding, plus \$2 million in-kind. The NEA Challenge Grant and the 3:1 match pledged by two private donors will complete the capital campaign. The campaign total includes an \$8 million endowment that will ensure the Burke can support increased operating costs in the new facility.

The long-term business plan has modeled and stress-tested operations from now through the first four years of the new museum and provides a dynamic framework for projected increases in both revenue and expenses. (Costs are projected to rise from the current FY total of about \$10.5 million to just over \$14 million when the new building opens, due to: addition of approximately 15 new staff to support the expanded interpretive experience and requirements to operate a physically larger museum. Total earned income is expected to increase by \$1 million and will provide a larger percentage of the overall budget.) The business plan provides a range of scenarios from conservative to aggressive that can respond dynamically to change.

RECENT NEH GRANTS

- 2018: Pending, (b) (4)

(b) (4)

- 2017: NEH Digital Humanities six-month fellowship of \$25,200 awarded to Katie Bunn-Marcuse for *A Collaborative Reframing of Franz Boas' Documentation of the Kwakiutl First Nation in 1930*
- 2012: Native American Studies Summer Stipend grant of \$6,000 to support *Visual Fieldnotes from Fort Rupert: Studies of Kwakiutl Dance and Movement by Franz Boas*
- 2010: NEH on the Road grant of \$1,000 to support public programs for the exhibit *Carnaval!*
- 2010: Preservation Assistance Grant of \$5,794 for Burke Museum Environmental Monitoring Program purchase of 11 environmental monitors and climate analysis software for ethnology
- 2006: Native American Studies Museum Planning program grant of \$39,999 for traveling exhibit and website *Skidegate Haida House and Pole Models for the World's Columbian Exposition*

PRIOR NEH CHALLENGE GRANT

In 2004, the University of Washington received a Challenge Grant of \$300,000 for The Bill Holm Center Endowed Research Fund. This grant helped establish the Bill Holm Center for the Study of Northwest Native Art, which is housed at the Burke Museum. Since its founding, the Center has increased its grants, publications, public and artist programs, and funding (notably by leveraging a major, multi-year grant from Margaret A. Cargill Philanthropies). It has awarded 165 grants, including 154 artist and scholar researcher grants, and 11 graduate student fellowships and is also now able to fund Native artists' travel to other museums, as well as programs that will allow them to pass their knowledge on through workshops held at the Burke Museum, at other Native arts organizations, and in Native communities.

New Burke Humanities Exhibits Budget

Total NEH funds requested		\$500,000
Year 1	\$500,000	
Year 2	\$0	
Year 3	\$0	
Total non federal contributions		\$1,552,666
Total funding		\$2,052,666

Direct Exhibit Capital Costs	Artifact Cases & Vitrines	Misc. Casework Framing Armatures	Graphic Panels	Physical Interactives	Models and Dioramas	Total
Main Level - Ethnology						
Native Art Gallery	\$187,862	\$31,038	\$32,200	\$27,863		\$278,963
Ethnology Gallery	\$544,394	\$91,383	\$106,750	\$79,950	\$29,794	\$852,271
Third Level - Archaeology						
Archaeology Gallery	\$239,629	\$229,291	\$151,925	\$157,638	\$142,948	\$921,431
Totals	\$971,886	\$351,712	\$290,875	\$265,451	\$172,742	\$2,052,666

INSTITUTIONAL FACT SUMMARY

MUSEUM HISTORY: Founded in 1885, the Burke was the first public museum in Washington and was named a state museum in 1899. Its name and current building date to 1962 and to a bequest from Caroline Burke. A planning process to replace this aging facility was launched in 2003; the New Burke will open in 2019. The Burke is the leading museum of natural history and cultural heritage in the Pacific Northwest.

MISSION: The Burke Museum cares for and shares natural and cultural collections so all people can learn, be inspired, generate knowledge, feel joy, and heal.

GOVERNANCE AND ADMINISTRATION: The Burke is a collections-based, public state museum, located on the University of Washington campus in Seattle. It is formally overseen by the UW Board of Regents and organized as a department in the College of Arts and Sciences. Its mission is advanced by the Burke Museum Association, a 501(c)(3) that raises funds and strengthens community ties. The current operating budget is \$10.5 million.

PHYSICAL FACILITIES: The Burke is nearing completion of a new 113,000-square-foot, LEED-certified building providing updated electrical, safety, and climate controls and much-needed space for collections, public programs, education, and research.

HUMANITIES STAFF SIZE AND COMPOSITION: The Burke has 122 employees, with 22% in the fields of ethnology, archaeology, and education, including four faculty curators, four collections managers, a Tribal Liaison, two outreach coordinators, and an education team of nine, including a Native American Specialist.

HUMANITIES COLLECTIONS OVERVIEW: Focused primarily on Native American cultures and cultures of the Pacific Region, these encompass more than 1.2 million archaeological and ethnological objects and associated archival records, making up eight percent of the total 16 million collection objects at the Burke.

ACCREDITATION AND AFFILIATION: The Burke is accredited by the American Alliance of Museums (AAM) and is a Smithsonian Affiliate.

RECENT HUMANITIES ACTIVITIES: The Burke served 104,000 visitors in 2017. Half of the museum's offerings focus on the humanities, including exhibits such as *Here & Now: Native Artists Inspired* (64,756 visitors) and *Kanu Kaho'olawe: Replanting, Rebirth* (56,613 visitors); educational outreach programs serving 61,750 students grades pre-K to 12); University classes and research (16,500 student visits); collections users (including 300 indigenous community members); and popular annual family events, such as Archaeology Day. The museum's award-winning website includes a searchable image database of ethnology collections and special features on the archaeology, history, and cultural heritage of the region (many linked to public archaeology programs). The Burke's Bill Holm Center for the Study of Northwest Native Art provides grants to indigenous artists and scholars for research in the Burke collections (12 last year), hosts workshops on- and off-site, and contributes to Burke exhibits, education, publications, and research.

COST TO PARTICIPANTS: Burke general admission is \$10, with discounts for seniors (\$8), students and youth (\$7.50). Admission is free for children four and younger and all visitors on the first Thursday of each month.

NUMBER OF PUBLICATIONS PRODUCED: The Burke recorded 80 scholarly publications that drew on Burke humanities collections from 2000–2010, including books, articles, and graduate theses.

HUMANITIES ACTIVITIES SUCCESS: The success of Burke programs is confirmed by positive evaluations from educators, audiences, professionals, and the media and by numerous awards. *Entwined with Life; Native American Basketry* (2001) received the first Charles Redd Award for Exhibition Excellence from the Western Museums Association. Emeritus curators Bill Holm and Robin K. Wright (Northwest Native American Art/Art History) are widely recognized leaders in the field; their long list of professional awards includes multiple Governor's Writers Awards, UW Distinguished Achievement Award, Mayor's Art Award, and others. Awards for online resources include Scientific American's 2004 Anthropology award for "Kennewick Man on Trial."

CONSOLIDATED FINANCIALS FOR THE BURKE MUSEUM AND BURKE MUSEUM ASSOCIATION

For the fiscal years ending June 30.

	FY2016	FY2017	FY2018 Budget	Notes
CURRENT OPERATING INCOME				
Contributed				
Trustees/Individuals	855,741	822,236	850,000	
Corporations	260,234	164,262	270,000	
Private Foundations	497,951	390,600	450,000	
Local/State Government	3,696,728	3,826,134	3,855,168	
Federal (Non-NEH)	172,111	265,149	260,000	
NEH Program Support	-	-	-	
Other (Explain)	2,850,631	3,123,804	2,860,838	University of Washington in-kind
Investment				
Endowment Income	727,899	856,767	883,550	
Other (Explain)	1,161	4,114	3,300	Interest income
Earned Income				
Admissions/Tuition and Fees	466,381	446,790	429,453	
Sales and Subscription	194,986	200,827	198,061	
Memberships	113,072	101,624	112,096	
Sales of Capital Assets	-	-	-	
Other (Explain)	216,526	317,686	264,559	Collections services
TOTAL OPERATING INCOME	10,053,421	\$10,519,993	\$10,437,025	
CURRENT OPERATING EXPENDITURES				
Administration	1,949,211	2,075,645	2,014,494	
Programs	4,929,739	5,081,604	5,426,197	
Maintenance and Operations	222,384	254,397	250,322	No staff
Other (Explain)	2,850,631	3,123,804	2,860,838	University of Washington in-kind
TOTAL OPERATING EXPENDITURES	\$9,951,965	\$10,535,450	\$10,551,851	
EXCESS (DEFICIT)	\$101,456	(\$15,457)	(\$114,826)	

CONSOLIDATED FINANCIALS FOR THE BURKE MUSEUM AND BURKE MUSEUM ASSOCIATION

For the fiscal years ending June 30.

	FY2016	FY2017	FY2018 Budget	Notes
CURRENT FUND BALANCES				
Unrestricted	643,617	630,578	515,752	
Temporarily Restricted	2,739,227	2,670,266	2,670,266	
Permanently Restricted	15,640,822	17,869,598	20,369,598	Includes addition of \$2.5M towards New Burke endowment goal of \$8M
HUMANITIES EXPENDITURES				
Archaeology	652,178	609,947	623,030	
Ethnology	1,019,415	986,010	1,016,576	
Exhibits	795,667	825,210	822,157	

BURKE MUSEUM ASSOCIATION TRUSTEES

Greg Blume, Chief Financial and Operating Officer, The Blume Company
Mike Bruemmer, Sr. Director of Business Transformation & Automation, VMWare
Rex Buck, Chair, Wanapum Tribe
Dwane Chappelle, Director, Seattle Department of Education and Early Learning
Anne Delaney, Relationship Manager, Columbia Pacific Wealth Management
Mary Dunnam, Community Volunteer
Sheila Edwards Lange, President, Seattle Central College
Ellen Ferguson, President, Hugh and Jane Ferguson Foundation
Alicechandra Fritz, Senior Manager, Deloitte Consulting
Elise Hebb, Chief Operating Officer, Maveron Venture Capital Firm
Sydney Heberling, VP of Business Operations, BlackRock, Inc.
John Howell, Founding Partner, Cedar River Group
Christine Hurley, Community Volunteer
Ron Irving, Professor, Department of Mathematics, University of Washington
Hunter Jeffers, Associate, Foster Pepper PLLC
John Kincaid, Community Volunteer
Ellen Look, Community Volunteer
Kristin Luttinen, Community Volunteer
Ed Marcuse, Community Volunteer
Doug McTavish, Community Volunteer
Lisa Plath, Community Volunteer
John Pohl, President, Triple Creek Development
Brent Reys, Chief Investment Officer, Pistol Creek Company
Jennifer Schubert, Assistant Attorney General, University of Washington
Spencer G. Smith, Community Volunteer
William Urschel, Founder/CEO, Tersai Corporation
Rebecca Wilson, Executive Director, Physio Foundation
Melissa Yeager, Chief Regulatory Officer, Breath Therapeutics Inc.
Erin Younger, Research Associate, Smithsonian Center for Folklife and Cultural Heritage

BURKE MUSEUM STAFF

Holly Barker, Curator for Oceanic and Asian Culture and Lecturer in the department of Anthropology at UW previously served as Senior Advisor to the Ambassador to the Marshall Islands and consultant to the Nuclear Claims Tribunal in the Marshall Islands. Barker has a Ph.D. in Anthropology and M.A. in Education from American University and a B.A. in English from the University of Rhode Island.

Kathryn Bunn-Marcuse, Curator of Northwest Native Art, Director of the Bill Holm Center for the Study of Northwest Native Art, assistant professor of Native Art in the School of Art + Art History + Design and adjunct professor for the American Indian Studies department at the University of Washington (UW), has worked with the Bill Holm Center for the Study of Northwest Native Art since its inception in 2003. Her courses focus on indigenous art in North America and Polynesia. Her publications on Northwest Coast culture have focused on nineteenth-century jewelry, indigenous body adornment, and the film history of the Kwakwaka'wakw.

Kate Fernandez, Director of Interpretation, previously was Exhibit Developer at the Museum of History and Industry in Seattle. She has designed, developed and created exhibits at the Seattle Public Library, Seattle City Hall, and Sea-Tac Airport. Fernandez has a B.A. in the Comparative History of Ideas, with a Minor in American Indian Studies and completed the Museum Studies Certificate Program, all from the University of Washington.

Sven Haakanson, Curator of Native American Anthropology and Associate Professor of Anthropology, is a driving force behind the revitalization of indigenous language, culture, and customs, particularly from his native Alaska. His work focuses on bringing contemporary meaning to Native history and local legends, rituals, and customs. Before coming to Seattle, he served as executive director of the Alutiiq Museum in Kodiak, Alaska and was a 2007 MacArthur Fellow award winner. Haakanson has a Ph.D and M.A. in Anthropology from Harvard University and BA in English from the University of Alaska Fairbanks.

Peter Lape, Curator of Archaeology and a Professor in the Department of Anthropology, is an archaeologist specializing in the histories of social change in Island Southeast Asia over the last 4,000 years. His research focuses on island landscapes and seascapes, cross cultural interactions such as trade and warfare, human-environment dynamics and climate change. He also has an interest in archaeological practice, cultural resource management and public archaeology in the Southeast Asia and the US, and has ongoing collaborations with Native American tribes in the Pacific Northwest of the US. Lape received his B.A. in Physics from the University of New Hampshire, an M.A. in Museum Studies from San Francisco State University and Ph.D in Anthropology from Brown University.

Anna O'Donnell, Director of Development, has an M.A. in Visual Arts Administration from New York University and a B.A. in studio art from Coe College. She has 18 years of arts management and fundraising experience.

Julie K. Stein, Executive Director, has been a member of the UW faculty since 1980, Stein is an expert in Puget Sound archaeology and public education. Honors and professional service include a UW Teaching Award, a State Historic Preservation Award, and board membership and presidency of the Western Museums Association. Her M.A. and Ph.D. are from the University of Minnesota.

Hally Swift, Director of Finance and Operations, has an M.B.A from the UW and over 20 years of experience in nonprofit finance, accounting, and executive management. She was previously director of finance and operations for The Mountaineers Books.

Eldon Tam, New Burke Project Director, has 15 years of project management experience and expertise in capital planning. He previously served as Deputy Director of the Center for Wooden Boats, helping the organization to realize their dream of a new facility. Tam has a B.A. in Theatre Arts from the University of California Davis.

Eldon Tam

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RELEVANT EMPLOYMENT

Burke Museum of Natural History and Culture

2014-present

Project Director, New Burke Museum

- Directed the \$79M construction project on behalf of the museum, working with the project architects, general contractor, subcontractors, consultants and University facilities throughout the design and construction project phases.
- Responsible for the planning of the \$1.5M relocation phase of the project.
- Managed the interpretive planning and exhibit design process for the \$10M exhibition design.
- Provided strategic leadership related to the project including staff planning, change management, risk tracking and mitigation, and operational planning.
- Coordinated with the Development Director, Communications Director, Education Director, Director of Interpretation, curators and collections staff to realize successful outcomes throughout the project.
- Presented to and collaborated with numerous constituents including the museum's board, the Native American Advisory Board, community stakeholder groups, elected officials, campus disability committees, and cultural stakeholders.

The Center for Wooden Boats

2012 - 2014

Project Manager, Wagner Education Center

- Managed the project for the \$5.5M Wagner Education Center from architect selection to present (MUP and building permit issuance expected Spring 2014).
- Collaborated with Olson Kundig Architects, Schuchart Construction, museum staff, board members and other constituents to build consensus and excitement through the design process.
- Ensured the requirements of all internal departments were vetted and conveyed to the design team.
- As the project is located on public property, ensured timely communication with Seattle Parks and Recreation, the Seattle Design Commission and Seattle City Council to ensure regulatory compliance and to maintain support of public decision makers.
- Tracked project budget, schedule, resource allocation and project milestones.
- Reported regularly to the Board of Trustees and Executive Director on project status.
- Collaborated with the Capital Campaign Committee and Development Department to ensure resources needed to solicit grants and individual major gifts were provided in a timely manner.
- Managed the Education Center Committee and ad-hoc committees as needed throughout the design process.

2012 - 2014

Deputy Director

- Director of all departments and functional areas except development for a non-profit museum with a \$1.4M annual operating budget and 24 FTEs.
- Responsible for creating the annual budget in collaboration with staff, reviewing and submitting monthly financial reports to the Finance Committee and Board, ensuring the safe delivery of high quality programs and compliance with applicable laws and regulations.

- Continued all non-event duties of Operations Manager, listed below.

2006 - 2012

Operations Manager

- Managed the day-to-day operations of the museum's educational and visitor services programs.
- Served as Human Resource Manager and IT Manager for the museum.
- Planned and coordinated the annual Lake Union Wooden Boat Festival, a July 4 weekend festival with over 25,000 annual attendees.
- Partnered with city agencies to ensure safety during both daytime events and July 4 evening fireworks viewing from South Lake Union.

2005-2006

Volunteer and Special Events Manager

- Managed a volunteer program with 800+ volunteers and over 20,000 annual volunteer hours logged.
- Managed the Lake Union Wooden Boat Festival (described above) and the annual auction and gala.

Richard Hugo House

2003-2005

Facility Manager

- Responsible for providing a safe, clean facility including a theatre, cabaret, café concession, library, classrooms, gallery and administrative offices.
- Supervised maintenance and visitor services staff.
- Managed contractors to ensure major maintenance projects were efficiently completed. Performed minor maintenance as needed.
- Worked with internal and external clients to schedule shared performance and educational spaces.

University of California at Berkeley, Botanical Garden

2002-2003

Visitor Services and Membership Assistant

- Ensured a high quality visitor experience at the garden ticket booth and visitor information desk.
- Processed new and renewing memberships.

EDUCATION

University of California at Davis

1993-1998

Technical Theatre, Design emphasis

Culinary Institute of America

2002-2003

Baking and Pastry Arts

Bellevue College

Various coursework in graphic design and information technology



Holly Barker, Curator for Oceanic and Asian Culture
Burke Museum of Natural History and Culture
Box 353010, Seattle, WA 98195-3010
Phone: (206) 616-6891
Email: hmbarker@uw.edu

March 12, 2018

Jon Parrish Peede
Senior Deputy Chairman
National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

Dear Deputy Chairman Parrish Peede:

As the Burke Museum Curator for Oceanic and Asian Culture and Lecturer in the Department of Anthropology at the University of Washington, it is my pleasure to write this letter of commitment to the National Endowment for the Humanities.

The New Burke will create a 21st century home for the museum that ensures the preservation of the Burke collections while maximizing opportunities for diverse audiences to interact with and learn from them and creates a welcoming, community gathering place that nurtures life-long learning and encourages respect, responsibility, and reflection.

This project will ensure the long-term care, preservation, and access to the Burke Museum's ethnological collections by rehousing them in a bold, new, LEED-Gold-target facility. The driving goal of the New Burke is not only to preserve its irreplaceable collections, but to place them at the heart of the visitor experience and increase access to the collections for K- 20 students, source communities and Washington state residents and tourists.

The New Burke will expand and deepen our humanities activities significantly. My role in planning for the New Burke is to involve source communities in every aspect of the development of new exhibits, including selection and representation of the objects. I am particularly excited about the enhanced access to the collections in the New Burke, and our ability to accommodate more and larger community groups in our collaborative efforts to understand and appreciate the knowledge embedded in our collections, as well as the contemporary relevance of those collections to source communities, and to the public.

Thank you for your consideration of the Burke Museum's request for an NEH Challenge grant.

Sincerely,

A handwritten signature in blue ink that reads "Holly Barker" followed by a horizontal flourish.

Holly Barker
Curator for Oceanic and Asian Culture
Burke Museum



November 14th, 2017

William D. Adams, Chairman
National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

Dear Mr. Adams,

As an artist who has spent time doing research at the Burke Museum, I am pleased to write this letter to the National Endowment for the Humanities in support of the Burke Museum project to move their internationally respected cultural collections from an aging building that lacks adequate space and climate controls and reinstall them in a bold new, state-of-the-art facility, now in construction.

The Burke is the Washington State museum responsible for maintaining state collections, including the fifth largest collection of Northwest Native art in the United States and one of the top five collections of Alaskan Arctic ethnology in the world. This year I was awarded the Visiting Artist/Researcher Grant program provides funds for artists/researchers to travel to the Burke Museum. As a traditional basket weaver, I was able to be hosted by the Burke and study the old basketry. I was able to learn key identifying markers and pre-contact techniques. As an artist it's vital and to be able to research and study these collections. This is how we can continue carrying on the old ways of our people, and then teach these to our youth, so they can then teach the next generation.

This project will preserve invaluable collections and greatly increase our access to them. Collections care is key to the survival of our historic culture. If these cultural items are safely secured within correct storage and space, their life expectancy will increase. These historic items, especially ceremonial items need to be in their own space, away from other objects. As sacred items some Tribe's cannot have men touch women's things and vice versa. When Native communities come to study and hold ceremonies with these item, they need to be done in a separate room or space, where public, non-Native staff cannot see nor hear the ceremony. With more space available, communities can bring more artists, leaders and members to come and view the collections; rather than a smaller research library room where only 3 or 4 people maximum can comfortably look at an object

Sincerely,

Stephanie Craig
Grand Ronde Tribal member &
Traditional weaver and ethnobotanist



John Howell, President
Burke Museum Association
Burke Museum of Natural History and Culture
Box 353010, Seattle, WA 98195-3010
Phone: (206) 223-7660 x102
Email: john@cedarrivergroup.com

March 7, 2018

Jon Parrish Peede
Senior Deputy Chairman
National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

Dear Deputy Chairman Parrish Peede:

As the President of the Burke Museum Association (BMA) board, it is my pleasure to write this letter expressing our strong commitment to the New Burke Museum.

The Burke Museum Association is a 501(c)(3) that advances the museum's mission to care for and share natural and cultural collections so all people can learn, be inspired, generate knowledge, feel joy, and heal. Our role is fundraising and advocacy on behalf of the museum, and we couldn't be more excited about the transformation of Washington state's oldest museum.

The BMA is deeply committed to realizing the New Burke's groundbreaking "inside out" design to make 60% of the museum accessible to visitors. We are designing a museum experience that enables visitors to interact with scientists, researchers, educators, and our collections, in a way that we do not believe has been done at this scale by any other museum. All BMA members are excited about this vision, and have made personally significant financial commitments to the Campaign for the New Burke. To date, board giving totals \$12.1 million of the \$36 million+ raised from private sources.

We wholeheartedly endorse the Burke Museum's application to the National Endowment for the Humanities requesting support through the Challenge Grants program. Thank you for your consideration.

Sincerely,

A handwritten signature in blue ink that reads "John A. Howell".

John Howell
President
Burke Museum Association



Julie K. Stein, Executive Director
Burke Museum of Natural History and Culture
Box 353010, Seattle, WA 98195-3010
Phone: 206.543.2784
Email: jkstein@uw.edu

March 8, 2018

Jon Parrish Peede
Senior Deputy Chairman
National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

Dear Deputy Chairman Parrish Peede:

The humanities are at the heart of the Burke Museum and our cultural work and outreach has never been more critical. The New Burke will allow us to significantly increase our impact through cultural exhibits and programs in a facility that enables us to connect directly with the public to share the voices of community members and objects from collections.

We have been planning for the New Burke for the last ten years, and construction progress on the new facility is now 98% complete. With just \$2 million left to raise of our \$104 million budget, we are well-positioned for success. An NEH Challenge Grant could effectively complete our fundraising campaign and we have the private pledges needed to meet the 3:1 matching requirement.

As we near the end of construction, I want to assure you that our leadership team of staff and trustees is in place and ready to:

- Safely move 16 million objects into their new home
- Complete design development and build exhibits in the New Burke
- Steward campaign donors and build fundraising capacity to support an increased operating budget in the new museum
- Create a new strategic operating plan that will align with the long-term business plan and guide the institution as it redefines the visitor experience, updates and expands outreach and programming, and settles into operations in a new space.

We are 100% committed to this transformative project for the Burke Museum and honored to be considered for an NEH Challenge grant.

Sincerely,

A handwritten signature in black ink that reads "Julie K. Stein".

Julie K. Stein
Executive Director

Documentation was submitted to the Washington State Historic Preservation Office (SHPO) as part of the University of Washington's state budget request, which included an allocation for the New Burke Museum.

The following document was submitted as part of a list of projects to the SHPO, which resides within the state's Department of Archaeology and Historic Preservation (DAHP). DAHP reviewed the project and provided documentation stating that they had done so. This is also included as the inventory narrative from the Washington Information System for Architectural & Archaeological Records Data.

Capital Project Request

2015-17 Biennium

*

Version: 03 Final OFM Submission

Report Number: CBS002

Date Run: 9/16/2014 11:05AM

Project Number: 20082850

Project Title: Burke Museum Renovation

Project Class: Preservation

Description

Starting Fiscal Year: 2008

Agency Priority: 99

Project Summary

The Burke Museum requests \$46.2 million in the 2015-17 biennium for the construction of a New Burke Museum adjacent to the existing facility located on the University of Washington campus. Initially conceived as a renovation project, the proposed project will provide a new, larger building to address the limitations and shortcomings of the existing building. Designated as the Washington State Museum of Natural History and Culture in 1899, the Burke Museum is responsible for the care of state collections of natural and cultural heritage. For 130 years, the museum has cared for objects that show how the Northwest has grown and changed. These scientific and cultural collections are now severely compressed in spaces that lack necessary environmental controls. This project will ensure that the resources of the museum are protected, publicly accessible, and the facilities are adequate for meaningful public presentations. As advised by OFM, the University of Washington is acting as the agent of the Burke Museum for state submittals. The state legislature appropriated funding for predesign in 2009-11 and design in 2011-13 for the renovation of the museum.

Project Description

The New Burke Museum project will provide a new and larger building to address the limitations and shortcomings of the existing building, constructed in 1962, is a two-story brick building located on the University of Washington Seattle Campus. The current facility does not provide or have adequate: climate controls; meeting facilities; public elevator; storage space for collections and traveling programs; exhibit space; work space; or adequate accessible amenities. In addition to addressing critical collection needs, the project will create an architecturally noteworthy facility that reflects the museum's core institutional values; makes the collections and research accessible and engaging; integrates a cross-disciplinary approach to achieving the museum's vision; and facilitates meaningful visitor engagement with exhibitions, on-site programs, public amenities, and outreach services.

This project is intended to enhance the visitor experience with new exhibit space and new opportunities to view and understand collections based-research in the museum. It will revitalize and renew the existing building to preserve, protect, and support research and public interactions with the collections. The building will provide an opportunity to educate visitors about protecting the natural and cultural heritage of the earth and will achieve Leadership in Energy and Environment Design (LEED) rating of gold or higher.

The new 110,000 GSF building will be 60% larger than the current facility. Exhibits and learning spaces will be integrated with working spaces throughout the museum. Improved labs will serve more students, researchers and artists. Larger collections storage spaces and climate control will ensure the Burke can properly care for the objects. The project will also address issues of long-term flexibility and will implement sustainable design practices to achieve a facility that functions efficiently and can be maintained with limited resources. Demolition of the existing Burke Museum and site restoration of the area east of the New Burke Museum between NE 43rd Street, NE 45th Street, and Memorial Way NE for parking and landscape are now included in the project scope.

Location

City: Statewide

County: Statewide

Legislative District: 098

Project Type

Remodel/Renovate/Modernize (Major Projects)

Growth Management impacts

The Growth Strategies legislation requires state agencies to comply with local land use regulations adopted pursuant to the Growth Management Act, which the University of Washington acknowledges through the development of the 2001 Seattle Campus Master Plan which was approved by the Seattle City Council in December of 2002 and by the UW Board of Regents in January 2003. The proposed project is consistent with the Seattle Campus Master Plan which serves a general regulatory guide to UW campus land use development.

PROPERTY: #114172 Thomas Burke Memorial Washington State Museum
Address: 4331 Memorial Way, Seattle, WA 98195

Inventory Narrative

RESOURCE DETAILS

▼ RESOURCE

- Location Information
- Documents and Images
- Registers
- Project History

Surveyor Opinion

Property appears to meet criteria for the National Register of Historic Places.

No

Property is located in a potential historic district (National and/or local):

Yes

Property potentially contributes to a historic district (National and/or local):

No

Significance Narrative

Due to loss of integrity, of design, materials, workmanship, and feeling, the Burke Museum is recommended not eligible for listing in the National Register of Historic Places.

▼ 12/28/2010 INVENTORY

Detail

Narrative

Physical Description
Burke Museum History: The Burke Museum traces its roots to the Young Naturalists, a natural history organization founded in 1958. Architects Named, Seattle Times March 22, 1964a. Burke Museum to Open with Air of Informality Tomorrow. Seattle Times May 3:22. Sharley, Ann, and Ross Smith. 2011. Cultural Resource Assessment for the Thomas Burke Memorial Washington State Museum Renovation Project. University of Washington, King County, Washington. NWAA Report No. WA11-003. Northwest Archaeological Associates, Inc., Seattle, Washington. Western Architect and Engineer 222(1):22-29. Woodhonda, Sally R. and Bruce Montgomery. 1988. A Guide to Architecture in Washington State. University of Washington Press, Seattle, Washington.

Bibliography

1958. Architects Named. Seattle Times March 22, 1964a. Burke Museum to Open with Air of Informality Tomorrow. Seattle Times May 3:22. Sharley, Ann, and Ross Smith. 2011. Cultural Resource Assessment for the Thomas Burke Memorial Washington State Museum Renovation Project. University of Washington, King County, Washington. NWAA Report No. WA11-003. Northwest Archaeological Associates, Inc., Seattle, Washington. Western Architect and Engineer 222(1):22-29. Woodhonda, Sally R. and Bruce Montgomery. 1988. A Guide to Architecture in Washington State. University of Washington Press, Seattle, Washington.





BURKLE

BURKLE



Exploring
the Salish
Coastline Sea

Bounty of Food in the Salish



