

Anne Focke is a writer, editor, matchmaker, and creator who has led the startup of nonprofit, for-profit, and informal enterprises and exchanges. She works with words, ideas, and almost always in concert with others. She is intentionally a generalist and always has new things in mind. She has never had an easy time describing her work, though at the beginning she simply assumed that, among other things, she was an artist. Recently she has begun to realize that it remains an integral part of her identity.

- **Start-up and development activity**

Known for leading and aiding the start-up of both nonprofit, for-profit, and informal enterprises:

Jini Dellaccio Project, a 3-year project to highlight and support the working life of artists in their later life, co-created with Sarah Cavanaugh and fiscally-sponsored by Artist Trust (2016-present)

Alum in Residence at the University of Washington School of Art + Art History + Design, a year-long appointment, 2016-2017

Common Field Council, a national network for artist-centered spaces and organizers (2015+)

Community Democracy Workshop, national initiative to advance "community democracy," supporting the power of communities to take responsibility for the change they want (2010-2015)

Arts Wire, an online network for artists and arts communities nationwide (1989-1996)

Artist Trust, a nonprofit organization that supports artists in Washington State (1985-1986)

Artech, a for-profit art-handling company (1978)

and/or, an artists' organization (1974-1984)

She was the first staff person for the City of Seattle's arts agency (the Seattle Arts Commission, now the Office of Arts & Culture), was the first director of its Art in Public Places program, and directed the City's arts festival Bumbershoot the year it got its name. She was the first recipient for the Seattle-based Anne Focke Arts Leadership Award. The Anne Focke Gallery in Seattle's City Hall acknowledges her contributions to the city.

With others, she has initiated and organized conversation series such as: Penny U, a community conversation developed with Town Hall Seattle and focused on the changing nature of work (2014-present); "We're Curious," an occasional salon-style discussion organized with artist Matt Offenbacher (2015+); "What's Up?" a monthly conversational salon (2002-2013); and "Civil Society: Past and Future" (a five-month conversational study group, held at Town Hall in 2010).

- **Freelance consultant: planning/evaluation, editing & writing**, *sample clients 2009-present*

Lucy Bernholz: consulting editor for her annual forecast, *Philanthropy and the Social Economy*, (2010-present), now published by the Foundation Center. Bernholz is a research scholar at the Stanford Center for Philanthropy and Civil Society.

Community Democracy Workshop: editing, planning, and writing to support the formation of this initiative led by Peter Pennekamp and Garland Yates (2011-present). Also co-author with Pennekamp of *Philanthropy and the Regeneration of Community Democracy* (2013);

Soil; facilitator of an annual retreat for this Seattle-based, 20-year-old artist collective that presents primarily the work of other artists (2011-present)

Copper Canyon Press: retreat facilitator (2015)

Daniel Kemmis: developmental editor, *Philanthropy and Democracy: Is It Time to Step up our Game?* published by the Kettering Foundation and Philanthropy Northwest, (2014).

The Behnke Foundation: evaluation and consultation with this foundation on its 15-year support of and artist award, the Neddy, and its subsequent transfer to Cornish College of the Arts, (2010-2011)

Western Bridge: advisor to Bill and Ruth True in planning events and actions in anticipation of closing their Seattle exhibition venue for international contemporary art

Other clients have included: Philanthropy Northwest and its consulting arm the Giving Practice, the Northwest African American Museum, the Durfee Foundation (Los Angeles), Ann Markusen (researcher & writer, Minnesota), and Tom Borrup (Creative Community Builders, Minnesota)

- **Grantmakers in the Arts, 1991-2008**

First Executive Director 1999-2008

Moved this national association of private, corporate, and public funders of the arts from being board-run to being professionally-staffed; built staff and organizational systems to make it an influential force in shaping arts funding in the U.S. and fostered a strong sense of community among members.

Co-editor Grantmakers in the Arts Reader 1991- June 2009

Developed the publication from a twice-a-year 12-page newsletter to a well-regarded, substantial journal (40-60 pages) published three times a year.

- **Free-lance consulting, 1984-1999**

Consulting services in planning and evaluation for clients ranging from the St. Paul Companies and the Bush Foundation in Minnesota, the Pew Charitable Trusts in Philadelphia, Centrum (a center for the arts and arts education) in Port Townsend, Washington, and AIDS Housing of Washington and the Goodwill Games in Seattle. She was coordinator of the 1988 "Orcas Conference," one of two seminal national conferences on artists support. She served as a consultant in the NEA's Advancement Program for five years providing planning and management assistance to organizations such as the Institute for Alaska Native Arts, Copper Canyon Press, the Headlands Center for the Arts, Northwest Folklife, and Langston Hughes Cultural Arts Center.

- **Publications, studies, and published essays**

Current writing can be found on her website, "Anne Focke Carries On," <annefocke.net>

"Unpaid in Spite of Their Value," an essay for the column, "The Future of Work and Workers," in *Pacific Standard*, at the invitation of Stanford's Center for Advanced Study of the Behavioral Sciences. (2015)

"Imaginary Needs and a Raucous Caucus: Creative Support for Creative Artists," an essay commissioned by Grantmakers in the Arts for its *Reader* (winter 2015)

Philanthropy and the Regeneration of Community Democracy, co-authored with Peter Pennekamp, published by the Kettering Foundation (2013)

Trimpin: Contraptions for Art and Sound, general editor and author of the introductory essay, produced by Marquand Books, published by University of Washington Press (May 2011)

A Pragmatic Response to Real Circumstances, an autobiographical essay commissioned by the Back Room, edited by Matthew Stadler, and available from Portland's Publication Studio (2006)

Financial Support for Artists: A Study of Past and Current Support, with Reflections on the Findings and Recommendations for Future Action, commissioned by a consortium of national funders (1996)

Artists and Economics, Notes from the Headlands, an unpublished manuscript, made possible by a two-week residency at The Headlands Art Center (1991)

Orcas Conference Notebook, advance readings for, proceedings from, and reflections on a conference focused on artists support, published by the New York Foundation for the Arts (1989).

Sustaining a Vital Downtown Community: A Study of the Market Foundation, published by the Market Foundation (1987)

Writings, self-published book based on an exhibition of writings presented by the Portland Center for Visual Arts (1978.)

"Video Art in Seattle," essay included in *Video Art: An Anthology*, edited by Ira Schneider and Beryl Korot, published by Harcourt Brace Jovanovich.

- **As an artist**

Exhibited in various venues in Seattle and Portland (1969-1978) including the Portland Center for Visual Art, Northwest Craft Center, and and/or (a staff show), and was invited to participate in a national touring show organized by the Moore College of Art. More recently she was included in "Chamber Music," an exhibition organized by Scott Lawrimore at the Frye Art Museum (2013)