

Anne Focke is a writer, editor, organizer, and manager 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 is still an integral part of her identity.

- **Start-up and developmental activity**

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

Jini Dellaccio Project, co-founded with Sarah Cavanaugh and fiscally-sponsored by Artist Trust, a 3-year project to highlight the lives and support the work & contributions of artists in their later lives (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, founding board member, a national network for artist-centered spaces and organizers (2015-present).

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

Arts Wire, founder & director, national online network for artists, arts agencies, and arts communities (1989-1996).

Artist Trust, co-founder, nonprofit organization supporting artists in Washington State (1985-1986).

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

and/or, co-founder and director, a nonprofit artist-centered 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 around civic issues developed with Town Hall Seattle (2014-present); "We're Curious," an occasional salon-style discussion organized with artist Matt Offenbacher (2015+); "What's Up?" a monthly conversational salon organized with artist Carolyn Law (2002-2013); and "Civil Society: Past and Future" (a five-month conversational study group, held at Town Hall in 2010).

- **Publications and published writing, 1976-present**

Current writing can be found on her website, "Carrying on" <annefocke.net>.

"Unpaid in Spite of Their Value," an essay for a 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 journal, the *GIA 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 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 in *Video Art: An Anthology*, edited by Ira Schneider and Beryl Korot, published by Harcourt Brace Jovanovich (1976).

- **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.

- **Freelance consultant and editor, 2009-present**

Lucy Bernholz: consulting editor for her annual forecast, *Philanthropy and Digital Civil Society*, published by the Digital Civil Society Lab at the Stanford Center for Philanthropy and Civil Society (2010-present).

Community Democracy Workshop: editing, planning, and writing to support the formation and operation of this initiative led by Peter Pennekamp and Garland Yates (2011-2018).

SOIL: facilitator of an annual retreat for this Seattle-based, 25-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 an 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).

- **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 instigator and coordinator of the 1988 "Orcas Conference," one of two seminal national conferences on artists support. She served as a consultant in the National Endowment for the Arts' Advancement Program (1991-1996) providing planning and management advice 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.

- **Exhibitions**

Exhibited artwork 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).