



State of the Art

JAMES F. TUNE
PRESIDENT AND CEO



Key words in ArtsFund's mission statement are that we strengthen the arts by "raising and responsibly allocating funds to promote artistic and organizational excellence." We have long talked about how our allocations process provides our best value to donors. The process is not static, and we continue to improve it based on feedback (from surveys) from our allocations committee and applicants for grants.

In 2010, we reduced the size of the application by about one-quarter, and we altered the interview process so that each arts organization had time at the beginning of the interview to tell their story in their terms. We also had members of the allocations committee "grade" the applications in

Arts groups view of our allocations process:

A common thought is that the preparation for ArtsFund is intense – providing an opportunity to take stock of the current circumstance, remind ourselves of how we got where we are and articulate a path forward.

advance and then used our Dwaffler® decision support software to determine what questions should be posed in the interview.

After the allocations process was completed, we once again surveyed both the allocations committee and the applicant arts groups. We learned that virtually everyone felt that providing the arts groups with an opportunity to tell their story up front was very beneficial. There was considerable appreciation for the efforts made to scale down the size of the application.

The allocations committee views the process as a fair and comprehensive assessment of the strengths and weaknesses of the arts groups. It also found that the groups have been surprisingly resilient in challenging economic times and are increasingly collaborative in maintaining extraordinarily high standards in the art created, produced and presented in our community [for more on collaborations see page 5]. The major concerns relate to the continuing financial pressure on the arts groups and the strain experienced by their staffs.

The arts organizations perceive the process as thorough, transparent and driven by known metrics, and they find it a great opportunity to meet with a dozen or so knowledgeable funders at one time. Almost 80 per cent agreed that completing the ArtsFund application assists them in putting together applications to other funders. A common thought is that the preparation for ArtsFund is intense—providing an opportunity to take stock of the current circumstance, remind themselves of how they got where they are and articulate a path forward. The criticism remains that the application is complicated and burdensome, especially for smaller groups.

This year we will once again examine all of the thoughtful comments provided to us and will continue to make improvements in a process that commands the respect of both our donors and our grant recipients.

Thanks to the generosity of its donors, ArtsFund supported 62 nonprofit arts groups with grants totaling \$2,100,226.

CAMPAIGN 2010

GENEROSITY OF DONORS; HARD WORK OF VOLUNTEERS BRINGS VALUABLE SUPPORT TO REGION'S ARTS

Hundreds of thousands of members of this community will be served even better by 62 nonprofit arts groups thanks to generous support of ArtsFund's 2010 campaign. More than 250 businesses of all sizes and 1,500 individuals made generous contributions allowing ArtsFund in a still-difficult economy to make grants of \$2.1 million. This was within five percent of the previous year's grant total.

ArtsFund thanks in particular its campaign co-chairs, its board and the 130 members of its Associates volunteer program.



Stephen P. Reynolds, Puget Energy, Inc., Puget Sound Energy, 2010 Campaign Co-chair



Rick Wirthlin, Seattle-Cascades, KeyBank, 2010 Campaign Co-chair

VOLUNTEER SPOTLIGHT

Two of ArtsFund's most successful Associates answer the question, "Why do you volunteer as an ArtsFund Associate, and what about the program motivates you to be as engaged as you are?"

Ben Lee, The Boeing Company

Role at ArtsFund: Incoming Chair of the Associates Board
Funds Raised in Campaign 2010: \$10,540

"Attending top rated art performances/exhibits with other like-minded professionals over tasty morsels and libation all in the name of supporting our local thriving art scene is the ArtsFund Associates Program in a sentence for me. After 7 years as an ArtsFund Associate, my passion for ArtsFund continues to grow and I am now more aware of our amazing local arts than ever. Through ArtsFund, I have learned the importance in forging great relationships with fellow Associates, the ArtsFund staff, and donors. With all the reasons that I have stated prior, what's not to like about the ArtsFund Associates Program—the best kept secret in Seattle!"



Ben Lee at the Campaign Closing Event with fellow Associates Jillian Butler, Mary Ellen Olander, Sarah McKee Bednar

Suzanne Suneson, Attachmate

Role at ArtsFund: Associate Board Member, and 2010 Top Associate
Funds Raised in Campaign 2010: \$28,495

"ArtsFund's Associates program offers me many rewarding opportunities as a volunteer . . . too many to name, really. For starters, I get to learn about how to support my community at the same time that I am supported by a professional, talented, and caring staff. Having oodles of fun while exploring my leadership abilities is just one of many perks of the program. Most importantly, the genuine relationships I have made with the similarly-minded individuals who are attracted to the program keep me coming back for more!"



Suzanne Suneson being presented the award for Top Associate from ArtsFund President & CEO Jim Tune at the Campaign Closing Event

Profiles Highlight Range of Work ArtsFund Supports

VERA PROJECT AND FRYE AMONG 62 ARTSFUND GRANTEES IN 2010



Capitol Hill Block Party Hip Hop. Photo by Curt Doughty

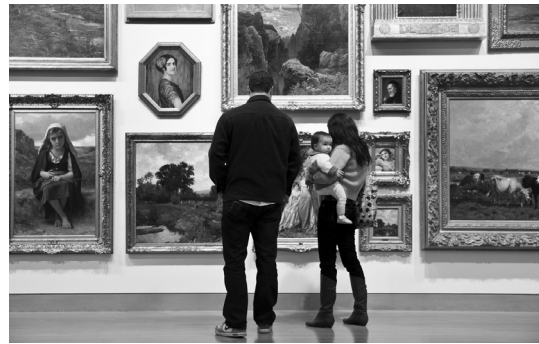
The Vera Project

Among ArtsFund's 2010 beneficiaries is The Vera Project, an all-ages, volunteer-fueled music and arts venue at Seattle Center. It strives to fulfill its mission to foster a participatory creative culture through popular music concerts, arts programs, experiential learning and volunteer opportunities for all ages, especially young people ages 14 to 24.

Vera's visual art gallery is currently showing *Equinox*, a show by local hip-hop collective 206 Zulu. The show comes hot on the heels of the popular *Grip It and Rip It* show, which examined skateboarding and street-culture through a series of homemade skateboards and paintings on skateboards. In addition, Vera has a solid month of live music coming up, including a special solo show from Animal Collective's Deakin in late September.

"I really enjoy the energy and atmosphere of the venue," says Katie Swain, a young Seattle show-goer. "I saw Explode Into Colors there last winter and it was an amazing time. I also really like the diverse styles of art they showcase in the gallery. They aren't afraid to get into controversial and interesting stuff such as graffiti or found art."

Vera's annual Run Vera Run benefit run/walk event takes place at Seward Park on October 10th, and Vera is gearing up for a tenth anniversary celebration in January 2011. ArtsFund's 2010 grant to The Vera Project is \$2,870. www.theveraproject.org



Frye Art Museum, *Tête-à-tête* exhibition. Photo by Jill Hardy

Frye Art Museum

ArtsFund is pleased to support The Frye Art Museum with a 2010 grant that helps that organization maintain its always-free admission policy. This fall, the Frye is busy installing two major exhibitions that will open in a few weeks. *Séance: Albert von Keller and the Occult* brings major European paintings by the Munich Secessionist Albert von Keller to Seattle and explores the artist's fascination with the paranormal and the life of the soul at the turn of the 20th century. *Implied Violence: Yes and More and Yes and Yes and Why*, the first museum exhibition of the acclaimed Seattle performance group, features sculptures, costumes, props, masks, video- and photo-documentation of selected past performances as well as a new performance created especially for the Frye. Both exhibitions, which explore uncertain states of being and becoming, will be on view October 9, 2010 through January 2, 2011.

Located on Seattle's First Hill, the Frye Art Museum first opened its doors in 1952 as the legacy of Charles and Emma Frye, prominent early-twentieth century Seattle business leaders and art collectors.

Since that time, works from the Frye Founding Collection of late-nineteenth and early-twentieth-century European paintings have continuously been on view. The Museum also hosts notable exhibitions of works by internationally renowned and emerging artists, as well as extensive public programs. ArtsFund's 2010 grant to The Frye is \$3,155.

Admission to the Frye is always free. www.fryemuseum.org

ARTSFUND BOARD LEADERSHIP TRAINING

Many of our volunteer Associates, as well as arts organization board members want to learn more about service on an arts board. What is involved? What are my obligations? How do I know if it's for me? ArtsFund's Board Leadership Training program, now in its 11th year, offers a twice-a-year series of five-session classroom instruction covering fiscal and legal responsibilities, fundraising, strategic planning and best governance practices. The program also places ArtsFund Associates in internships with arts organization boards.

ArtsFund thanks The Boeing Company for its generous sponsorship of the fall 2010 series, which begins September 22. For more information about the program, contact Virginia Daugherty at virginiad@artsfund.org or 206.281.9050.



Spring 2010 Board Leadership Training Session

"Thanks so much, ArtsFund, for putting together such an enlightening, informative and enjoyable seminar. It is greatly appreciated by us (and our community and community's arts organizations too!)."

John Robinson, Board Member, Seattle Chamber Music Society

ARTS NEWS

COMMUNITY WELCOMES NEW ARTISTIC DIRECTORS

Kate Whoriskey, Intiman Theatre



Artistic Director of Intiman Theatre, Kate Whoriskey. Photo by Chad Batka

ArtsFund welcomes Kate Whoriskey, who succeeds Bartlett Sher as Intiman's Artistic Director.

A graduate of NYU's Experimental Theatre Wing and American Repertory Theatre's Institute for Advanced Theatre (ART) Training, Whoriskey directed Ibsen's *The Master Builder* at ART soon after receiving her graduate degree. Writing in the *Boston Globe*, theatre critic Ed Siegel called her "a major new talent" with "the dazzling potential to make theatrical history." About *Ruined*, her first directed play at Intiman, *CityArts* said, "*Ruined* is a revelation. If you see one play a year, make it this one."

"Intiman is a unique place," said Whoriskey. "It has a large, loyal and intellectually curious audience, and works with a tremendous pool of talented theater artists. There is also an overall environment of innovation in many fields in Seattle, which I think is part of what makes it one of the most exciting cities in America to make theater."

Ludovic Morlot, Seattle Symphony



Music Director Designate of Seattle Symphony, Ludovic Morlot. Photo by Sussie Ahlburg

Ludovic Morlot will assume the role of Seattle Symphony Music Director at the beginning of the 2011–2012 season. Thirty-six years old, Morlot is quickly establishing a reputation as one of the leading conductors of his generation. When Morlot made his debut with *Seattle Symphony* in October 2009, *Seattle Times*' Melinda Bargreen praised his "quick, snappy gestures and

mercurial intensity [that] seemed to energize the orchestra." Committed to working with young people, Morlot recently led the Netherlands Youth Orchestra on a European tour.

"I am thrilled and grateful to be given this wonderful opportunity to lead the Seattle Symphony into a new era," remarked Morlot. "I am eager to share many musical moments and emotions with the Orchestra and its faithful audience, and to meet new concertgoers in the beautiful Benaroya Hall. My family and I feel privileged that we will soon become part of the Seattle community."

Trained as a violinist, Morlot studied conducting at the Royal Academy of Music in London and then at the Royal College of Music.

Jerry Manning, Seattle Repertory Theatre



Artistic Director of Seattle Repertory Theatre, Jerry Manning. Photo by Keri Kellerman

The Rep recently announced, "It's official! After a nationwide search, Seattle Rep has named Jerry Manning its new artistic director." Manning has been an integral part of the Seattle Rep artistic team for over seven years, the last two years serving as producing artistic director. He started his career at Arena Stage in Washington, D.C., then serving as artistic associate for New York Theatre Workshop before coming

to Seattle. Most recently, Manning directed the Seattle Rep production of *boom* by Peter Sinn Nachtrieb. This coming season, he will direct John Steinbeck's *Of Mice and Men*.

Manning is passionate about bringing theater to young people. One of his first projects as Artistic Director is the YES Project, an initiative to inspire young artists and audiences. The YES Project's primary purpose is to work with writers (especially young ones) to find and develop works for the stage that will resonate with young audience members, such as the Rep's productions of *boom*, *Speech & Debate* and the upcoming *The K of D*, an urban legend. The Rep will be commissioning young writers, offering more student matinees and keeping ticket prices for young people at \$12.

Early Music Guild and Seattle Baroque Orchestra Announce Merger



Two of the very fine smaller organizations ArtsFund supports, Early Music Guild and Seattle Baroque Orchestra, announced their merger as of July 1, 2010. ArtsFund has been encouraging these two groups to take this bold step to strengthen their

position and ensure that they will continue providing high quality early music programming for the community. The organization will use the name Early Music Guild, and Gus Denhard will continue as Executive Director. Jeremy Johnsen, SBO's former Executive Director, joins the staff of EMG. Ingrid Matthews and Byron Schenkman will continue as Music Director and Artistic Director, respectively, of SBO, and the boards of directors have joined forces. Denhard says, "The consensus is clear that this merger is in the best interests of everyone . . . both EMG and SBO will boast budget surpluses [this year], and the July 1 merger will result in additional savings in administrative costs to be invested in programming." www.earlymusicguild.org.

Collaborations Help Groups Thrive in Tough Economic Climate

Arts groups, like most American businesses, have had to cope with economic downturn and recession. In the midst of belt-tightening, however, a remarkable wave of creative and exciting strategies has emerged, enabling them not only to survive but to evolve and even thrive. Arts organizations are collaborating with schools, libraries, community groups, and, most notably, with each other. Here are just a few examples.

Last year, **Seattle Shakespeare Company** and Wooden O Theatre Productions formally merged their theater companies, allowing them to boost attendance, share staff, increase production values and better advocate for classical theater. "Seattle Shakes" also shares performance and office space with **Book-It Repertory Theatre**, enabling the companies to share equipment, technologies and three staff positions.



The **Nordic Heritage Museum's** inaugural Nordic Lights Film Festival developed a partnership with **SIFF** which will continue this year. This collaboration allowed the Museum to screen films on state-of-the-art equipment as well as reaching a broader audience.

Pratt Fine Arts Center has developed partnerships with **Seattle Art Museum**, **Bellevue Arts Museum**, the **Northwest African American Museum** and the **Museum of Glass** to present public demonstrations of techniques taught in their studios such as screenprinting, bookbinding and enameling. Pratt designs these demonstrations to correspond with the museum exhibitions on display.

Seattle Choral Company is called upon by **Seattle Symphony** to provide a chorus for events outside the Symphony's regular mainstage season, including pops concerts with Doc Severinsen and Marvin Hamlisch. SCC also recently appeared as a guest artist with **Seattle Youth Symphony Orchestra** in a performance of Mahler's "Resurrection" Symphony.



5th Avenue Theatre's Executive Producer and Artistic Director, David Armstrong, envisioned a grand cross-collaboration honoring one of the great "crossover" artists of all time, Leonard Bernstein, whose talents spanned the worlds of opera, theater, symphony, jazz, lyric-writing and music education. *Seattle Celebrates Bernstein*, held this past winter and spring, created a consortium of 19 arts groups that performed works by Bernstein.

ArtsFund commends the arts groups in our community for keeping the faith and reaching out to each other, not only for themselves but for the benefit of us all.

2010 ARTSFUND BENEFICIARY GRANT BREAKDOWN

DANCE = \$222,385

Pacific Northwest Ballet
Spectrum Dance Theater
Velocity Dance Center

FILM & MEDIA ARTS = \$19,178

Northwest Film Forum
Three Dollar Bill Cinema
SIFF

LITERARY ARTS = \$20,485

Richard Hugo House
Seattle Arts & Lectures

MULTIDISCIPLINARY = \$203,445

Artist Trust
ArtsWest Playhouse & Gallery
Broadway Center for the Performing Arts
Central District Forum for Arts & Ideas
Experience Music Project/Science Fiction Museum
Jack Straw Productions
On the Boards
Nordic Heritage Museum
Giant Magnet
Seattle Theatre Group
Town Hall Association
UW World Series at Meany Hall
Vashon Allied Arts
The Vera Project

MUSIC = \$539,742

Auburn Symphony Orchestra
Early Music Guild
Earshot Jazz Society of Seattle
The Esoterics
Federal Way Symphony
Northwest Sinfonietta
Seattle Baroque Orchestra
Seattle Chamber Music Society
Seattle Choral Company
Seattle Men's Chorus/Seattle Women's Chorus
Seattle Opera
Seattle Pro Musica
Seattle Repertory Jazz Orchestra
Seattle Symphony
Seattle Youth Symphony Orchestras
Tacoma Opera
Tacoma Philharmonic
Tacoma Symphony Orchestra
Tacoma Youth Symphony Association

THEATER = \$715,740

5th Avenue Theatre
ACT Theatre
Book-It Repertory Theatre
Intiman Theatre
Kirkland Performing Arts Center
Northwest Puppet Center
Seattle Children's Theatre
Seattle Repertory Theatre
Seattle Shakespeare Company
Tacoma Musical Playhouse
Taproot Theatre Company
Village Theatre
Wing-It Productions

VISUAL ART = \$377,561

Bellevue Arts Museum
Frye Art Museum
Henry Art Gallery
Kirkland Arts Center
Pratt Fine Arts Center
Seattle Art Museum
Tacoma Art Museum
Wing Luke Museum of the Asian Pacific American Experience

DESIGNATED WORKPLACE GIFTS (NON-BENEFICIARIES) = \$1,690

TOTAL 2010 ARTSFUND GRANTS = \$2,100,226

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Thank you to the following businesses and organizations for their support of ArtsFund's 2010 Campaign and Programs.

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PLEDGE FORM

**YES! I/We want to support
our community's most
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☐ I/We accept the offer of free
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tickets to arts events. Our gift is
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Please mail your contribution to:
ARTSFUND
P.O. Box 19780
Seattle, WA 98109-6780

You may also donate on-line at
www.artsfund.org.

Thank You!

CUT ON DOTTED LINE

VISIT WWW.ARTSFUND.ORG

Campaign 2011 Associates Program Recruitment is Underway!

ArtsFund Associates raised over \$600,000 in Campaign 2010. This major accomplishment is due entirely to the talented, energized and dedicated group of volunteers who take part in the program. Recruitment for Campaign 2011 volunteers is underway. We look for people interested in



Associates campaign closing event sponsored by The Boeing Company and The Space Needle

fundraising for the arts, networking with other fantastic people, acquiring new skills, and attending an array of arts events.

In exchange for volunteering approximately five to seven hours per month, ArtsFund Associates receive a multitude of benefits, including:

- Involvement with a highly regarded community organization
- Learning more about the arts
- Valuable training and experience in fundraising and boardsmanship
- Development of new professional contacts and friendships
- Identification and visibility within company as a community representative

If you are interested in applying for, or learning more about the Associates Program, please visit our website at www.artsfund.org, or contact Brandon Kinports at brandonk@artsfund.org.

"I am of the opinion that my life belongs to the community, and as long as I live it is my privilege to do for it whatever I can." — *George Bernard Shaw*

ArtsFund thanks LithoCraft for providing printing and production support of this newsletter.

ArtsFund

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