



“Give the reader at least one character he or she can root for.” ⁽¹⁾

Letter from Executive Director

My junior year high school English teacher, Father Naumann, SJ, a brooding, loomingly tall Jesuit priest, used a neatly photocopied header on all his handouts, and it said this: “Onward and Upward with the Arts.” It would be years before I saw where he’d stolen that heading—from the *New Yorker* of all places—but it seemed to have been created just for him.

Needless to say, I am grateful for Father Naumann—for his surprising (then, to me) devotion to the arts, to his obsessive love for good literature, from Shakespeare to Yeats, Hemingway to Flannery O’Connor. I am also grateful for his favorite saying, obviously a slightly sardonic take on the tuition my classmates and I were paying for our educations: “You pay your money and take your chance.” But I also understood that it aptly described the artistic life: you create and create and create, and you take your chance.

Onward and Upward with the Arts! And why not? Doesn’t the creative impulse and the powerful audience experience lift us up and take us to new heights of self-knowing, other-knowing, and life-knowing? Doesn’t it give vibrancy to all those things that make us human? Things like compassion, freedom, self-expression, humor, sadness, and acceptance?

As an organization, Lighthouse underwent a major transformation in 2010. We rewrote our mission statement. And while it might not seem like the organization has changed at all, this revision helped us more fully understand and embrace what we’ve believed all along: that literature—the writing and reading of it—has tremendous power. Yes, good literature and the act of writing do take us onward and upward. And as an organization, Lighthouse is not merely a collection of workshops and workshopers: it is a centralized community devoted to advancing literature in all its forms, from a jotted-down journal entry to a best-selling book. Writing not only saves the individual, it saves us—our culture, our sense of security and hope, our humanity.

I know that sounds a bit grandiose, but it is true. That’s why the library is a cornerstone of culture. That’s why reading to a child is perhaps the one best thing a parent can do. That’s why stories and storytelling seem to be woven into our DNA. Writing is one route out of our heads and into the world’s commons.

Therefore, it’s little wonder to me that Lighthouse—in 2010, as you’ll see in this annual report—and in all the years past, has been traveling a trajectory onward and upward.

Happy writing and reading,



Michael Henry
Executive Director





Program Review

Songs, Satellites, and Obelisks

We think there were tons of things for root for, Lighthousewise, in 2010.

We brought in novelist Colson Whitehead as the 2010 Writer's Studio guest, and he regaled us with great insights, hilarious readings from his work—and topped it off with a rousing rendition of Donna Summer's "Macarthur Park," a cappella-style.

Most of our workshops were full to capacity—many sold out weeks in advance. Total enrollment grew from 1,860 in 2009 to 2,100 total participants in 2010—and that doesn't even capture the thousands more who partake of our virtual presence and free events, which are explored in greater detail below.

The youth program, under the transformative direction of Meg Nix, expanded into four local, traditionally underserved, schools—Manual High, Morey Middle, Cole Arts and Science Academy, and East High School. In addition, our summer campers published an anthology, *And Then We Created Worlds*, a mightily handsome book that showcases the talent of our young writers.

Our 2010 free public events—*Writer's Buzz* and *The Draft: a Reading Show*—were wild successes, with approximately 1,500 in attendance.

We embarked on a satellite series of workshops in Boulder to laudable, and very green, earth-dayish, success.

We partnered with Stories on Stage for a second annual short story contest, where the winner, Lighthouseer Laurie Sleeper, brought down the house with her story, "Naomi and the Writer," as it was superbly performed by New York actor Jeanine Serralles.

We also collaborated with PlatteForum for the 2010 Biennial, where artists and writers paired up to create artwork and new writing for a show and performance, entitled "Here at Home; Six Artists."

For the first time, revenue exceeded \$500,000. Considering that in 1998, after our first year, we were elated to earn \$23,000 in revenue, this feels like quite an accomplishment. Finally, strangely, it feels like this Lighthouse thing just might stay around for a while. Even in a land-locked state.

Instructor Paula Younger was awarded the Beacon Award for Teaching Excellence at a raucous back-to-school party in August. She received a \$1,000 honorarium and a neat crystal obelisk. (It makes for a really sturdy paperweight, we are told.)

As our city was chosen to host the pre-eminent writing-program conference last year, we were thrilled to be literary partners for the Association for Writers and Writing Programs 2010 Conference. Lighthouse faculty and staff sat on over a dozen panels and member David Wroblewski was a featured presenter, bringing our name and mission to new national prominence.



“Show, Don’t Tell.” ⁽²⁾

Many thanks to the people who made Lighthouse thrive this year—our dedicated board, faculty, and staff—whose names we are happy to *show*.

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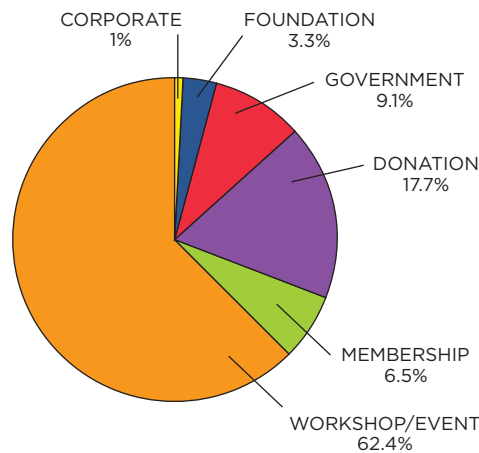
“Hold the reader’s attention. (This is likely to work better if you can hold your own.) But you don’t know who the reader is, so it’s like shooting fish with a slingshot in the dark. What fascinates A will bore the pants off B.” ⁽³⁾

Financials

Writers, when they write, often appear to the outside observer to be wasting time. Staring at the wall. Staring at their computer screen. Scribbling illegible notes. But that doesn’t mean they’re not contemplating fascinating things. It sure looks boring, however, to another person.

To pique your interest and not bore the pants off you, we thought some colorful picture-graphs might be fun, so you can see what Lighthouse has been up to, financially, this year.

SOURCES OF INCOME GRAPH



Income

Corporate	\$5,862
Foundation	\$18,500
Government	\$51,175
Donation	\$99,121
Membership	\$36,320
Workshop/Event Income	\$350,186
Total Income	\$561,164

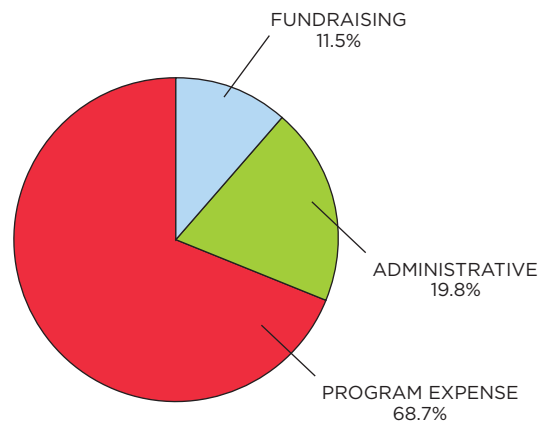
Net Income \$5,619

Balance Sheet

As of December 31, 2010

Total Assets	\$72,887
Total Liabilities	\$48,507
Net Worth (Equity)	\$24,380

EXPENDITURES GRAPH



Expense

Fundraising	\$63,512
Administrative	\$110,175
Program Expense	\$381,858
Total Expense	\$555,545

“Every character should want something, even if it is only a glass of water.” ⁽¹⁾

Donors and Supporters

Seems like these wonderful characters wanted to help Lighthouse fulfill its mission. And they certainly did. For that we are ever so grateful.

\$25,000+

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\$10,000+

Jay Kenney*

\$5,000+

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\$1,000+

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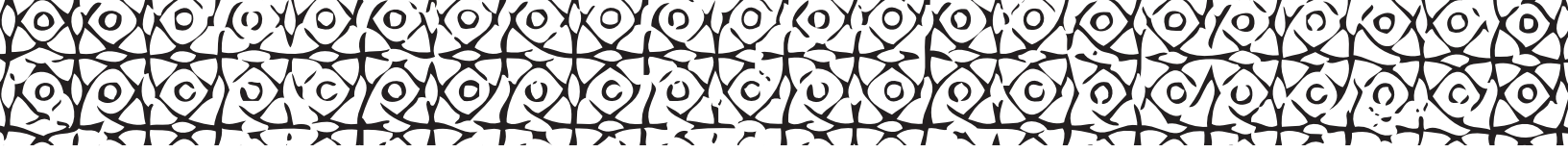
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5280 Magazine, 910 Arts, Ballet Nouveau Colorado, Colorado Humanities, Flobots Community Space, Hooked on Colfax Coffee, Humphries-Poli Architects, kuvo Radio, Rock Bottom Brewery, Simple Sugar Bakery, Tattered Cover Bookstore.

Thank You to our Volunteers:

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www.tatteredcover.com

“Fiction that isn’t an author’s personal adventure into the frightening or the unknown isn’t worth writing for anything but money.... The reader is a friend, not an adversary, not a spectator.” (4)

Member and Faculty Successes

The following writers have taken that scary leap into the unknown, making friends out of readers along the way. And because they’re friends, we love to celebrate their success, because it tells us what they’re made of: smartness. Here’s just a small sampling:

Faculty and Staff Smartness

Mario Acevedo’s gorgeous vampire detective graphic novel, *Killing the Cobra: Chinatown Trollop*, was released in December.

Nick Arvin’s novel, *The Reconstructionist*, came out in the UK and is slated to be published in the US in early 2012. His short-fiction was featured in *Hint Fiction Anthology*, which garnered a rave review in the *New Yorker*. He sold several more stories to places like *The Normal School*, *Five Chapters*, and elsewhere.

Shari Caudron was hired to serve as food critic for *5280 magazine*.

Harrison Candelaria Fletcher’s memoir, *Decanso for My Father: A Life In Fragments*, was a Bakeless Literary Award finalist, and is forthcoming from the University of Nebraska Press.

William Haywood Henderson’s first novel, *Native*, was reissued in paperback by Bison Books.

Jennifer Itell’s stories and essays appeared in such venues as *Literary Mama* and Ellery Queen’s *Mystery Magazine*.

Cort McMeel’s first novel, *Short*, was published by Thomas Dunne Books.

Meg Nix was a finalist for the very competitive *Iowa Review* nonfiction contest, and was nominated for a Pushcart Prize for work that appeared in *Fourth Genre*.

Sarah Ockler’s latest young adult novel, *Fixing Delilah*, debuted as a top release on Kindle.

Karen Palmer was awarded a fellowship to the coveted MacDowell Colony in the fall, from which she wrote dispatches that made everyone jealous.

Amanda Rea won a Pushcart Prize for her essay, “Dead Man in Nashville” originally published in *The Sun*.

David Rothman’s collection of poetry, *Go Big*, will be published by Red Hen Press in 2011.

Member Smartness

Board member Phyllis Barber’s memoir, *Raw Edges*, was published by university of Nevada Press.

John Broening’s essay, “Why I am a Writer,” was published by the online journal *Electric Literature*.

Eleanor Brown’s first novel, *The Weird Sisters*, spent several weeks on the *New York Times* Bestseller list.

Laura Fonda Hochnadel’s piece “Tangled Up in Blue” was named Grand Prize winner in the *Memoir (and) essay contest*.

Board President Jay Kenney published *Great Road Rides Denver* with Fulcrum Publishing.

Cara Lopez Lee’s memoir, *They Only Eat Their Husbands*, was published by Ghost Road Press.

Joey Porcelli’s short film, “Condemned,” about the Exxon Valdez and BP oil disasters, screened at the 33rd Starz Denver Film Festival.

Member Jennifer Shank’s first novel, *The Ringer* was published by Permanent Press.

Jackie St. Joan’s novel, *My Sisters Made of Light* was published by Press53 and garnered lots of positive buzz—including a glowing blurb from Dorothy Allison.



“Never use the passive where you can use the active.” ⁽⁵⁾

Ways to Get Actively Involved

Want to become an active Lighthouse? There are lots of ways, most of which are so easy to do.

Memberships can be purchased by you, events can be volunteered for, money can be donated, friends can be referred....

Wait. That doesn't sound right.

How about this: Purchase a membership, volunteer to help out at events and get-togethers, donate money or other resources, send a literary friend to check us out, read our top-secret blog (or blog about us on yours), become a fan on Facebook, follow us on Twitter, listen to our podcasts online, send your exceedingly bright and creative kid to a youth program workshop, or join our e-mail list.

Much better.

For more info, visit us online: www.lighthousewriters.org

Footnotes (who said what):

- (1) Kurt Vonnegut.
- (2) Pretty much everybody who's ever taught or thought about writing.
- (3) Margaret Atwood
- (4) Jonathan Franzen
- (5) George Orwell



www.lighthousewriters.org

Lighthouse Writers Workshop, Inc. is a 501(c)3 nonprofit organization that complies with all federal rules and regulations in providing equal access and opportunities in both learning and employment. We do not discriminate on the basis of age, gender, gender expression, physical disability, sexual orientation, race, or religion. Our mission is to educate, support, and develop community among writers and readers in Denver and Colorado.

We were founded in 1997 with a mission: to teach the craft of writing to anyone who wants to learn; to support writers in as many ways as possible; and to promote literature in all its forms, because we believe that literature is an integral facet of our culture, our selves.

Lighthouse Writers Workshop is proud to be an SCFD Tier III organization. Additional general support comes from government, foundation, and individual sources, and our 700+ members.

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