

FALL 2019 **ArtWorks** WEST VIRGINIA



# ArtWorks WEST VIRGINIA

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The 2019 Poetry Out Loud recitation competition included a collaborative interpretation of Joy Harjo's "Eagle Poem," performed by 2018 POL state champion Jordyn Marshall, left, and sign language interpreter Jasmin Cannisi. Also featured in the performance were dancer Henry Leef and violinist Alasha Al-Qudwah.

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More than \$160,000 in grants help organizations integrate the arts into STEM education.

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Students from North Elementary School (Morgantown, Monongalia County) and Tim Thompson of Oglebay's Towngate Theater demonstrate radio sound effects as part of a demonstration at the 2019 STEAM Power WV Showcase.

## FALL 2019



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Jim Justice, Governor



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# Lee Badger: Forged in West Virginia

## A Conversation with an Award-winning Metal Artist and Designer

By Jack O'Hearn

Photos courtesy of Lee Badger

*In the Eastern Panhandle town of Hedgesville, tucked away under trees is a small, rustic building made from beautifully aged and locally sourced oak, capped with a burgundy tin roof. The door to enter, made from quarter-sawn oak, features ornamental forged hinge-plates inspired by Celtic and Maori tribal tattoos. Above hangs a sign stating, "Anvil Works, Est. 1983, Lee Badger, Prop." The versatile metals studio, built in 1998 by blacksmith artist Lee Badger, features traditional forge, anvil and hand tools that have remained a blacksmith's trademark for centuries. However, traditional tools don't mean the shop strictly adheres to traditional methods. Modern forges, contemporary cutting and welding tools, and compressed air and power tools can also be found. The studio is primarily devoted to sculpture, furniture making, and interior or architectural commissions along with the occasional historic restoration project.*

*Badger began his life-long career in Denver in the 1970s where he was among the first wave of apprentices trained by masters of the Mid-Century American Craft Revival. He eventually moved to the Washington, D.C. area to work as an artist-in-residence at Glen Echo National Park in 1989. Ten years later, with business increasing, he became interested in building his own shop somewhere in the region, settling in Hedgesville. The Panhandle's easy access to industrial resources and transportation routes to large cities such as D.C., Baltimore, and Pittsburgh, made it an ideal location.*

*A member of numerous guilds and associations, Badger has received several honors and awards, including 2008 and 2014 Professional Development grants from the West Virginia Commission on the Arts.*

**Lee Badger lives and works at Anvil Works, the studio he built in 1998 in Hedgesville, WV.**





Lee Badger with his most widely exhibited sculpture, *Comma*, on the corner of Market Street and Salem Ave, in downtown Roanoke, VA, 2008.

**You've said you were trained by masters of the Mid-Century American Craft Revival, was this at a college or university, or did you learn through apprenticeships?**

I started out working for Ivan Bailey at his studio in Savanna, GA before enrolling at Metro State College in Denver, CO. There, I used my veteran's education benefits to earn credit for study at Slim Spurling's blacksmithing school, Skunk Hollow Forge, in Morrison, CO.

At the time, there were very few academic degree programs for blacksmithing. I settled on majoring in metal because there were fewer people going into it, which meant

less competition in that field. I realized my interests in blacksmithing would inevitably lead me away from higher education and into the world of apprenticeships: training with established craftsmen offering craft instruction. It was just the right time to get in with the emerging leaders of the blacksmithing craft revival, like Francis Whitaker and Alex Weygers. I was learning from those who were transforming an old traditional trade into a modern, artistic craft.

**Can you describe a commission or artwork you are most proud of?**

I am proud of all my work, but my most important commission to date

is the Victorian Clock Tower I created for the Sanfilippo Collection in Barrington, IL. The collection features outstanding mechanical devices from the pre-electrical age, including pipe and band organs, street and tower clocks, steam engines, and other functional mechanical antiques. All are beautifully restored and in perfect working condition. The 10 ft. x 10 ft. x 30 ft. tower was designed to house a very large historic clock needing a display tower large enough to allow a long drop for the heavy weights necessary to operate it.

Together with an architect, collection curators, and clock restorers, we created the tower's functional and ornamental details. The tower combines more than eleven tons of hand forged elements, castings, stampings, ornamental and structural steel. It was featured in *Fabricator Magazine*, the showcase publication of the National Ornamental and Miscellaneous Metals Association, and it was published in *Ironwork Today 2*, a recurring survey of outstanding work by leading contemporary artist-blacksmiths.

**What made you choose West Virginia's Eastern Panhandle as a location for your shop?**

When my time was coming to an end as an artist-in-residence with the National Park Service at Glen Echo Park in suburban Washington, D.C., I began to look for a place where I could create a workshop of my own design. My work at Glen Echo had an audience limited to the Washington metro area. If I really wanted to expand my work creatively as well as geographically, I needed to get out of town. I knew that any urban or suburban locations available to me would be too expensive and cramped for my needs. I wanted a more relaxed and unconfined environment, not an industrial one.

It took only a few excursions before I discovered the Eastern



It's been a constant challenge keeping up with changes in the market. At first, I did a lot of ornamental iron railings, fences, and gates. But, when metal supply companies began to sell mass produced forgings, it became possible for welding shops to fabricate fancy ironwork just by following patterns for the assembly of ready-made parts. As an individual designer-craftsman, I couldn't compete with that kind of paint-by-number work.

I created more furniture and caught the wave of popularity for what was then called "studio furniture."

**Lee Badger in his workshop.**

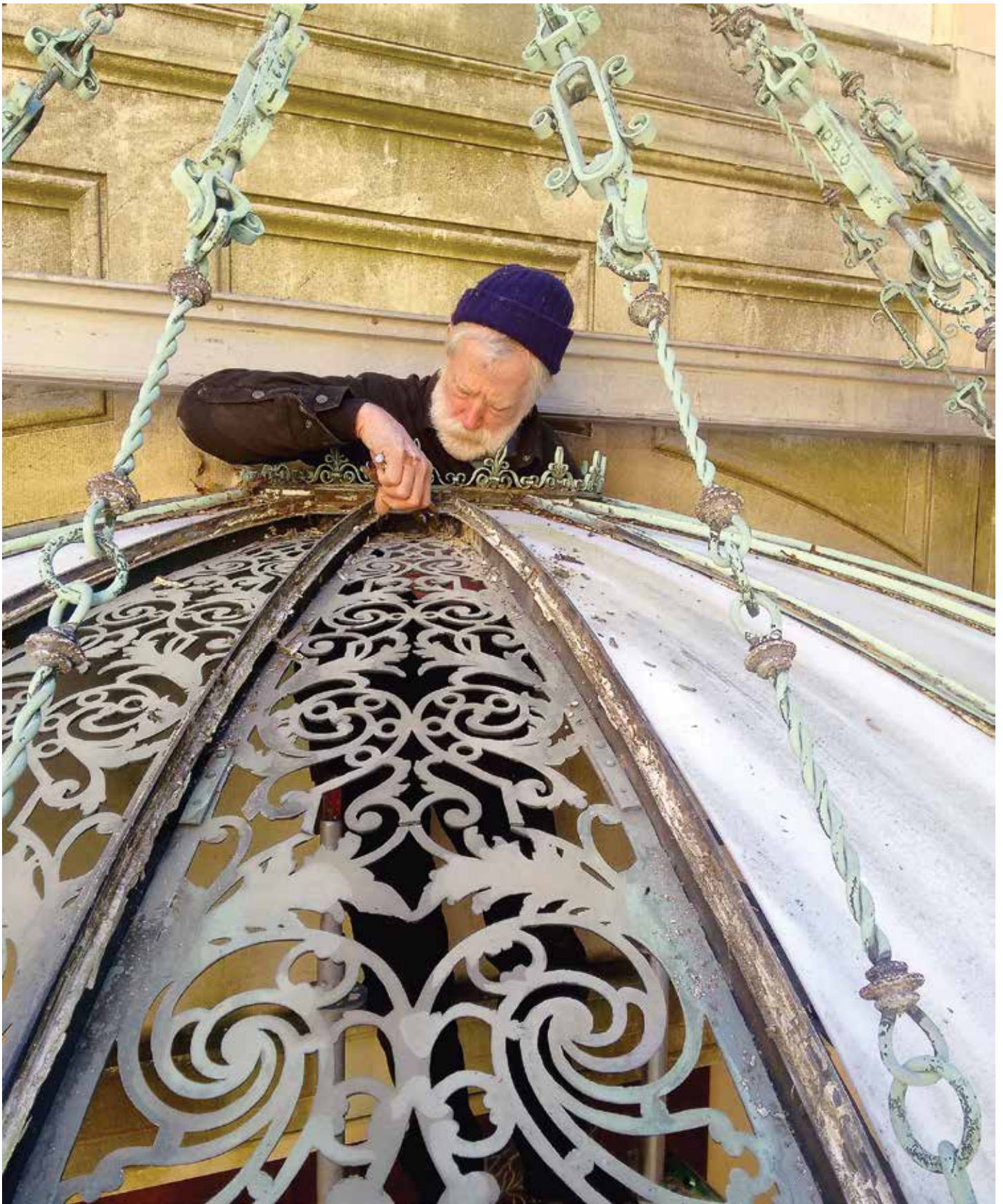
**In the Anvil Works workshop restoring bronze filigree created by Louis Comfort Tiffany Studios in 1905 for Evergreen, home of the Garrett family, founders of the B&O Railroad.**

Panhandle. It connects so easily in the Mid-Atlantic region that I could still be conveniently connected to the metropolitan markets and resources. It's easy to reach the extensive industrial resources of Baltimore, where the country's largest supplier of ornamental metals, tools, and equipment has their east coast distribution center.

My biggest reason for coming to the Eastern Panhandle was finding a place I could afford. I wanted a nice, restorable old house with a location only a few miles from Interstate 81, where I could build an art metal workshop. When I discovered that the house had been occupied in the 19th century by Hedgesville's own blacksmith, Charles Wolfe, I was sold. Twenty years later, I'm still refining and improving the house and the shop. It's my dream come true.

**Can you describe one big challenge you've faced in your career and how you've overcome it?**





**Above: Restoring an ornate entrance canopy created by Tiffany Studios in 1905 on the Evergreen Museum and Library, a Johns Hopkins University Museum in Baltimore, MD.**

**Opposite: The Victorian Clock Tower was created to house a large courthouse clock, removed long ago from its original tower, but now restored and in working condition at the Sanfilippo Collection in Barrington Hills, IL.**

Most craft furniture makers are woodworkers, so my metal furniture designs stood out. Unfortunately, the popularity faded and many craft galleries that featured designer-craftsman furniture closed.

During the furniture phase I began to create sculpture, and I found great creative inspiration and enjoyment participating in public art programs. I've sold a few and I have eight sculptures currently in public art circulation.

Now, there's no single category that predominates my work. I have clients for finely crafted ornamental iron and some for custom-made furniture. Historic preservation jobs have joined the mix. I like sculpture the best, but I firmly believe in the idea that you get what you give, so I try to be as versatile as possible.

### **What advice would you give someone wanting to configure their own blacksmithing shop?**

Those wanting to create their own shop should think of it like planning a dream kitchen. You want to have all the "appliances" – forge, anvil, saws, grinders, drill press and vices – all conveniently arranged into work areas, with plenty of well-organized storage for materials, extra tools and equipment.

Plan for open space. Structural posts and poles are obstructions, and ceilings must be high enough to be out of the way. Electrical power cords can get in the way of almost everything, so think about rigging them overhead with any number of different systems available for this purpose. A good ventilation system, and a lighting system with a variety of easily controlled sources for task lighting and general illumination, is key. In my shop, I also have a propane system for gas forges and torches, and a compressed air system for other tools and equipment.

Keep everything as moveable as you can and fit the legs of your worktables with wheeled trailer jacks,



so you can jack them up and roll them in to different positions with ease. Use tool carts and customize them for different kinds of work, like welding-only on one cart, all forge tools on another. Make your own storage racks to keep supplies and materials organized and out of the way but near where you use them most.

It's also important to have a

separate, closed office space for records, workbooks, and electronic devices. This keeps important paperwork and devices away from the grit and grim that accumulates in the shop.

The perfect shop has flexible, convenient work areas for different tasks and plenty of well-organized space for the safe use and operation of all the tools and equipment.

# Poetry Out Loud Names 2019 State Champion

By Jim Wolfe

Photos by Steve Brightwell

The 2019 West Virginia Poetry Out Loud state finals crowned a new champion, Brett Napier, at the Culture Center in March. Napier, a Greenbrier East High School senior, represented West Virginia at the national Poetry Out Loud competition in Washington, D.C, the following month.

Poetry Out Loud (POL) is a national competition in which high school students memorize and perform classical and contemporary poetry, beginning at the school level with students participating in classroom and school-wide contests. The winners of those competitions advance to the state finals. In 2018-19,

**Chuck Costa and Mira Stanley, who perform as The Sea The Sea, gave a performance and a songwriting workshop during the event.**



**Tia Walkup, state runner-up, and Brett Napier, state winner, hold trophies fashioned by woodworker Matt Thomas.**

51 West Virginia high schools held Poetry Out Loud contests with over 4,100 students participating.

This year, the West Virginia state finals opened with a collaborative interpretation of Joy Harjo's "Eagle Poem," performed by 2018 POL state champion Jordyn Marshall, dancer Henry Leef, violinist Alasha

Al-Qudwah and sign language interpreter Jasmin Cannisi. The original piece was created for West Virginia Poetry Out Loud by Charleston-based choreographer January Wolfe.

The state finals also featured a songwriting workshop and a musical set by Chuck Costa and Charleston native Mira (Stanley) Costa, who perform as The Sea The Sea. Highlighting their set was a performance of "Cutting Through the Noise," an original song co-written by Poetry Out Loud finalists during the songwriting workshop. Several students joined The Sea The Sea onstage to perform the song during the state finals.

As state champion, Napier received \$200 and a trip to the national finals, as well as \$500 for Greenbrier East High School for the purchase of poetry books and materials. Napier won the state title with his performances of "Candles" by Carl Dennis; "My Brother the Artist, at Seven" by Philip Levine; and "The Glories of Our Blood and State" by James Shirley.

Tia Walkup of Greenbrier West High School was named the state's







**Above: POL coordinator Jim Wolfe announces the finalists from the first round of poetry recitations. Below, right: Master of ceremonies Bil Lepp.**

runner-up. Walkup received \$100 and \$200 for her school. Melia Beckford of Hurricane High School, Allyson Brothers of Oak Glen High School, and Ryan Horn of Magnolia High School were also among the top five state finalists.

The West Virginia Department of Arts, Culture and History and the West Virginia Commission on the Arts commissioned Gilmer County artist Matt Thomas (ThomasWork) to create the Poetry Out Loud State Champion trophy and a companion award to be displayed at the winning school.

Students and teachers participating in the two-day state finals event received works created by West Virginia artists. Base Camp Printing Company, located in Charleston, was commissioned to create handmade letterpress posters. Matt Thomas also created handmade journals

with Appalachian hardwood covers. By incorporating the work of West Virginia artisans and performing artists, the department seeks to nurture in each student a life-long appreciation for the arts.

Storyteller, author, and recording artist Bil Lepp continued to serve as the master of ceremonies. Additional presenters included WV poet laureate Marc Harshman, 2018 Poetry Out Loud state champion Jordyn Marshall, and Stephen Young, program director at The Poetry Foundation.

Partnering with the National Endowment for the Arts and the Poetry Foundation, the Department of Arts, Culture and History sponsors Poetry Out Loud to encourage young people to learn about great poetry and explore their literary heritage while mastering public speaking skills and building self-confidence.



# Culture Center Hosts STEAM Power WV Showcase

By Paul Neil  
Photos by Steve Brightwell



The Culture Center's Great Hall has seen a lot: dinner parties, hand crafted quilts, old time Appalachian music, and even the jolly one himself, Santa Claus. However, on September 26th, during the inaugural STEAM

Power WV showcase, there may have been a first: a display of creatively designed aliens. The creatures, artistic creations of Woodsdale Elementary students, were one part of 18 exhibits showcasing the work of students and

educators partially funded by a grant through STEAM Power WV.

STEAM Power WV is an innovative grant program that supports education initiatives for West Virginia's PK-12 students. Made possible through a partnership with the Claude Worthington Benedum Foundation and administered by the Arts Office of the West Virginia Department of Arts, Culture and History (WVDACH), the program provides grants to encourage schools, arts organizations, and nonprofit organizations to integrate arts with science, technology, engineering, and math to create powerful educational experiences.

The goal for the STEAM Showcase was to allow grant recipients to connect with other organizations and share the outcomes of their projects. After a welcome and inspiring words from Curator Randall Reid-Smith, the enthusiasm of the

**Kylie Proudfoot-Payne of ArtsBank guides students making 3-dimensional art.**





educators and students staffing each exhibit was evident. For example, at the display for the Boys & Girls Club of the Eastern Panhandle, CEO Stacie Rohn eagerly showed off stunning photographs taken by students as they learned the science behind digital and traditional photography. Across the room, a large group of students from Hacker Valley Elementary School, led by principal Kennetha Parker-Howes, demonstrated contraptions they'd engineered to create artwork.

Volunteers from ArtsBank in Randolph County showed highlights from the third year of their DaVinci's Apprentice Program, while teaching artist Kylie Proudfoot-Payne offered all attendees an art-making activity rooted in the principles of 3-D. Elsewhere, the June Harless Center in Cabell County offered an exciting snapshot of a program that introduces computer coding to fifth grade students through teaching them how to create musical instruments or games.



**Left: Warm Springs Elementary students used discarded plastics to create a mural illustrating the dangers of ocean pollution. (See related article on page 15.)**

**Above: Tim Thompson of Oglebay's Towngate Theater demonstrates radio sound effects with the help of North Elementary students.**

**Below: ShookStruck percussion trio from the West Virginia Symphony Orchestra give a crowd-pleasing performance.**





**Above: Art educator Cristi Vason of Hacker Valley Elementary assists students setting up an exhibit featuring artwork created using simple machines.**

**Below: Representatives from Blennerhassett Elementary School study an electronic musical instrument exhibit from the June Harless Center.**



Activities of the day weren't confined to the Great Hall. In the State Theater, special guests and presenters both entertained and informed. Jim Denova, vice president of the Claude Worthington Benedum Foundation, spoke to the assembled crowd about the importance of this kind of work. Other speakers included Carmelle Nickens from the Rural Arts Collaborative, Mary Dell'Erba from the Arts Education Partnership, Kayte Kincaid from the Clay Center for Arts and Sciences, Nancy Daugherty with the National Endowment for the Arts and Erika Klose from the WV Department of Education.

Great performances also enhanced the experience of the day. Onstage, Tim Thompson and Micah Underwood from Oglebay Institute guided young volunteers to perform a snippet of *Midnight Radio, Jr.* As part of a project funded by a STEAM grant, the script was

**Right: Teachers Lisa Smith (left) and Holmes Marty (right) of Blennerhassett Elementary present STEAM grant coordinator Jim Wolfe with laser-etched student artwork.**

created by students from Triadelphia Middle School, and props to create innovative radio-style sound effects were found or built by students.

The West Virginia Symphony Orchestra was represented by a trio of professional percussionists. Last year, the group presented 12 performances over four days to 2,600 elementary school students in rural, underserved communities. Their powerful performance was a hit with Showcase attendees. And in the Great Hall, a quintet of saxophonists from Cabell Midland High School played a couple of numbers learned as part of the school's project, which used the "Smart Music" system to explore some of the more scientific aspects of music.

By every measure, the Showcase was a success. "I think it was a very good day for arts education in West Virginia," said Jim Wolfe, STEAM coordinator for the WVDACH. He continued, "We received overwhelmingly positive evaluations, and many of the comments emphasized the value of collaboration, sharing project ideas, networking, and drawing inspiration from other educators and artists. I'm confident that the showcase created a foundation for future projects and collaborations around the state."

*For more information about the STEAM Power WV program, visit [www.wvculture.org/arts/steam](http://www.wvculture.org/arts/steam).*



## STEAM Power WV Showcase 2019 Exhibitors

*For a full list of 2019 STEAM Power WV grantees, award money, and project summaries, see the summer 2019 edition of ArtWorks.*

- ArtsBank Elkins, Randolph County
- Blennerhassett Elementary School Parkersburg, Wood County
- Boys & Girls Club of the Eastern Panhandle Martinsburg, Berkeley County
- Cabell Midland High School Ona, Cabell County
- Carnegie Hall, Inc. Lewisburg, Greenbrier County
- Dale Morton Studios Hurricane, Putnam County
- Dunbar Intermediate School Dunbar, Kanawha County
- George Washington High School Charleston, Kanawha County
- Hacker Valley School Hacker Valley, Webster County
- Huntington Museum of Art Huntington, Cabell County
- June Harless Center Huntington, Cabell County
- Kylie Proudfoot-Payne Elkins, Randolph County
- Mylan Park Elementary Morgantown, Monongalia County
- North Elementary School Morgantown, Monongalia County
- Oglebay Institute Wheeling, Ohio County
- Robert C. Byrd Institute, Huntington, Cabell County
- Warm Springs Intermediate School Berkeley Springs, Morgan County
- West Virginia Dance Company
- West Virginia Symphony Charleston, Kanawha County
- Woodsdale Elementary, Ohio County



**CLAUDE  
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BENEDUM  
FOUNDATION**

# Gallery 35

**Gallery 35: Art from the Mountain State** features new work by West Virginia artists in each issue. If you are a West Virginia artist who would like your art shown in an upcoming issue, contact Jack O'Hearn at [Jack.J.Ohearn@wv.gov](mailto:Jack.J.Ohearn@wv.gov) for complete submission guidelines. To assure the best reproduction, photos of your work should be jpg images that measure 2400 pixels on the longest side, if possible.

**Right: Gil Narro Garcia, Harpers Ferry**  
*Dune*, Digital photograph on plexiglass

**Below: Wendy Clark, Belington, *Murmuration*,**  
Hand-dyed, ring-spun cotton, silk, alpaca, cashmere

**Below, left: Hilly Hinkle, Dryfork, *Comeback*, Oil**

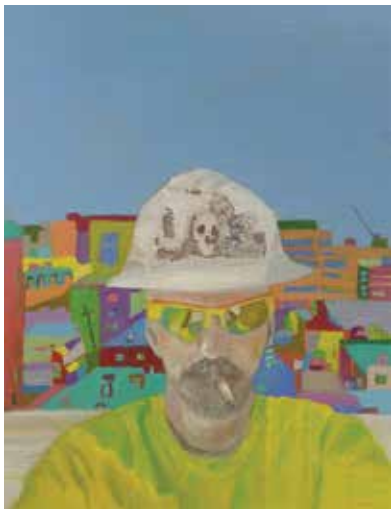
**Below, right: Steve Balcourt, Exchange**  
*Girl Making Sorghum*, Giclee Print on watercolor paper



**Opposite, top: Misty Walkup, Charmco, *Daydreamer Leopard*,** Oil on canvas

**Opposite, lower left: Fred Friar, Lavalette, *Rocker*,** Walnut with back spindles of tiger maple

**Opposite, lower right: Eric Douglas, Pinch, *Ferris Wheel*,** Photograph printed as cyanotype





A circular logo with a blue background and white text that reads "New Opportunities for Artists". The logo is positioned at the top left of the page, overlapping three horizontal bars in red, yellow, and light green.

## New Opportunities for Artists

### Women in Art - 2020

Las Laguna Gallery in Laguna Beach, CA announces a call to artists for an upcoming art exhibit, March 5-28, 2020. As part of Women in History Month, the gallery is seeking works from women artists. Works in acrylic, airbrush, assemblage, charcoal, color pencil, collage, digital art, drawings, encaustic, graphite, fiber arts, illustration, mixed media, new media, oil, other, painting, pastel, photo, traditional and digital photography, textiles, watercolor, and more will be considered. Entry fee: \$35 for up to three images. Deadline: January 31, 2020. More info: [bit.ly/WomenInArt2020](http://bit.ly/WomenInArt2020), [laslagunagallery@gmail.com](mailto:laslagunagallery@gmail.com), (949) 667-1803.

### SouthWorks

The Oconee Cultural Arts Foundation in Watkinsville, GA seeks entries for a juried art exhibition, April 17 - May 29, 2020. Best in Show: \$1,000; 1st Place, 2-D & 3-D: \$500 each; Honorable Mention: \$250; People's Choice: \$100. Juror: Christopher (Chris) Clamp. Open to all United States residents ages 18 and older. Work previously exhibited at SouthWorks or at any OCAF exhibition is not eligible. All artwork must be original and created by the submitting artist. No prints of original artwork will be accepted. The OCAF Director reserves final discretion in whether a print qualifies as an original artwork. OCAF strongly encourages artists to only submit artwork that is for sale. OCAF will only accept a total of 5-10 artworks (10%) that are not for sale into the final exhibition. OCAF charges a 35% commission on all sold artworks.

Each applicant may submit up to 3 artworks for consideration. OCAF Members \$30, Non-members \$40. Deadline: March 13, 2020. More info: [www.ocaf.com/art/](http://www.ocaf.com/art/), [director@ocaf.com](mailto:director@ocaf.com) (Subject: SouthWorks call for entries), or call (706) 769-4565.

### Apply for a Booth at Superfine! Art Fair | LA 2020

Artists are invited to apply for the next Superfine! Art Fair, February 6-9, 2020 at The Reef, 1933 S. Broadway, Los Angeles, CA 90007. All mediums are accepted. \$40 application fee. Deadline: January 6, 2020. More info: [bit.ly/superfine2020](http://bit.ly/superfine2020), [exhibit@superfine.world](mailto:exhibit@superfine.world) Subject line should say "Superfine Art Fair | LA 2020 call for artists."

### Art Festival at One Daytona - Brushes, Bites, & Blues

Artists are invited to apply for a fine art festival featuring juried fine artists and non-juried fine craft artisans, April 4-5, 2020 at One Daytona in Daytona Beach, Florida. \$15,000 in cash awards. Eligible media: clay, digital art, drawing and pastels, glass, jewelry, metal, mixed media, oil painting, acrylic painting, photography, watercolor, and wood. \$40 application fee plus \$150 Non-Juried Booth or \$225 Juried Booth. Deadline: January 15, 2020. More info: [bit.ly/OneDaytona](http://bit.ly/OneDaytona), [jkennedy@gallery500.art](mailto:jkennedy@gallery500.art), (386) 262-1511.

### The Painting Center Exhibition Opportunity

The Art File is a curated online gallery on The Painting Center's website. Art File artists have a public presence on our website as well as the opportunity to be considered for inclusion in our frequent member and guest-curated exhibitions. Artists selected for an exhibition will be contacted by The Painting Center. These exhibitions may be funded partially by the gallery and by supplemental

contributions requested from the participating artists. Non-member artists exhibiting at The Painting Center retain 80% of any sale issuing from their exhibition. Deadline: January 1, 2023. More info: [www.thepaintingcenter.org/apply-art-file](http://www.thepaintingcenter.org/apply-art-file); [director@thepaintingcenter.org](mailto:director@thepaintingcenter.org); (212) 343-1060.

### The 2019 Chelsea International Photography Competition

The Chelsea International Photography Competition (CIPC) celebrates gifted, notable, and fresh talents in the world of photography. Professional and amateur photographers, at any stage of their careers, are invited to participate in the competition to be discovered and promoted professionally in the heart of New York's art district. With awards valued at more than \$55,000, the CIPC aims to promote extraordinary and innovative art. Deadline: April 28, 2020. More info: [www.nyartcompetitions.com/photography](http://www.nyartcompetitions.com/photography); [photo@nyartcompetitions.com](mailto:photo@nyartcompetitions.com); (212) 226-4151.

## Need Extra Copies?

*ArtWorks* is looking to expand our distribution list. We would love to send multiple copies of the publication to organizations around the state to be shared with visitors. If you or an organization you work with is interested in helping us spread the news about the arts and the state's arts grant programs in West Virginia, let us know. As a trial, we will send ten copies to you; if you would like to have more you can always let us know. Please contact Jack O'Hearn, [jack.j.ohearn@wv.gov](mailto:jack.j.ohearn@wv.gov) if interested.



## Youth Art Mural Hangs at Ice House

By Jeanne Mozier

A recent permanent art installation at Morgan Arts Council's home base, the Ice House, in Morgan County, leaves most audiences with only one word on their lips: amazing!



**Students turned plastic into art—and a message—in this mural.**

Created by students at Warm Springs Intermediate School, the colorful repurposed plastic mural was funded by a recent STEAM Power WV grant. Students worked with art

teacher Marianna Ruggiero and artist Martinsburg artist David Heatwole to provide additional expertise.

To construct the mural, which measures nearly 6 feet by 10 feet, students studied design and the cause and effect of plastics in the marine ecosystem. For the students, it was important their art delivered a message: reduce, reuse and recycle plastics to protect the health and beauty of the oceans.

"We were pleased to provide high traffic exposure to this extraordinary effort," said Thom Rubel, Executive Director of the Morgan Arts Council (MAC). "MAC has been committed to STEAM programming for several years and Ms. Ruggiero is one of our favorite art teachers both in school and at the Ice House."

## Five Questions Nonprofits Should Ask Themselves About Prospective Board Members

By Timothy J. McClimon, [Forbes.com](http://Forbes.com)

There are myriad books, articles and postings advancing selection criteria for board members for both for-profit and nonprofit organizations. Many of these emphasize traits traditionally associated with philanthropic work like "passion for the mission" and "generosity" for nonprofit boards but business-minded skills like "innovation" and "problem solving" for for-profit ones. The key to success in any organization is surrounding the leader with smart, energetic, committed and creative people who will help move the institution forward through thick

and thin. Here are five questions to consider in order to attract board members who can make a difference in the strategic direction of the organization:

1. Is this individual a strategic thinker and problem-solver?
2. Is this individual one who will challenge the status quo or blindly embrace it?
3. Does this individual strongly embrace the mission and vision of the organization?
4. Does this individual represent

a diversity of experience, background or point of view?

5. What value does this individual bring to the board besides money?

The stronger an organization's board, the more likely it is to take advantage of opportunities, avoid pitfalls, discover efficiencies, and embrace innovative approaches. By asking a few simple questions about prospective board members, organizations can avoid the appearance of only embracing affluent and homogeneous governing bodies, and ensure more strategic and inclusive enterprises.

# Grant Opportunities for Artists and Organizations

## Arts in Education

**Deadline: April 1**

Provides support for curriculum-based hands-on projects that involve K-12 students and teachers in arts during daily instruction and for arts education programming outside of regular school hours.-

## Arts Partners

**Deadline: March 1**

Provides general operating support to long-standing, stable arts organizations to further the general purpose or work of an organization, rather than for a specific purpose or project.

## Cultural Facilities and Capital Resources

**Letter of intent: February 1**

**Deadline: April 1**

Provides support for acquisition, construction, renovation, accessibility improvements and capital purchases of durable equipment.

## Cultural Facilities and Capital Resources - Fast Track

**Application Deadline: Rolling**

Provides emergency support for the acquisition, construction and renovation of arts venues, accessibility improvements and capital purchases of durable equipment.

## Community Arts Project Support

**Deadline: March 1**

Provides support for projects in all disciplines that offer arts programming to the public and planning and organizational development projects that strengthen West Virginia arts organizations.

## Mini Grants

**Deadline: 6 weeks prior to project date**

Provides support for schools, nonprofit organizations or other nonprofit sponsors that do not present a season of events.

## EZ Arts Access

**Deadline: April 1/October 1**

Provides support for small communities and organizations with small budgets. This is a simplified application process with the opportunity for application two times per year, allowing for special opportunities that occur after other WVCA deadlines have passed.

## Professional Development for Artists

**Deadline: February 1/October 1**

Provides support for professional artist organizations seeking ways to expand or improve their work or share their experiences.

## Training and Travel

**Deadline: 6 weeks prior to project date**

Provides financial assistance to artists, arts administrators and arts educators to attend seminars, conferences, workshops, and showcases outside of West Virginia.

## Submit to ArtWorks!

Does your arts organization deserve to be in the spotlight? Are you an artist who attended a good conference or workshop? Do you have an idea for a great story? Whatever it is, email it to [elizabeth.a.yeager@wv.gov](mailto:elizabeth.a.yeager@wv.gov) with the subject "ArtWorks Submission" and your idea could be published in an upcoming issue of *ArtWorks*.

## Peer Assistant Networks (PAN)

The West Virginia Commission on the Arts (WVCA) makes two PAN sessions per year available to arts organizations free of charge. A session can last up to two days and range anywhere from computer training to organizational development, to marketing and conflict resolution, to lighting design and festival and season planning. Sessions can involve an organization's whole board of directors or one or two staff members. The WVCA has a designated group of peer advisors from which

organizations choose for their sessions. These advisors all have experience in the arts community in West Virginia and expertise in a range of fields that the WVCA believes can provide the best, most relevant and applicable set of skills to arts organizations in the state. These advisors are listed in a catalog available from the Commission. For more information about the Peer Assistance Network, contact Jack O'Hearn at [Jack.J.Ohearn@wv.gov](mailto:Jack.J.Ohearn@wv.gov) or by calling (304) 558-0240.

# West Virginia Department of Arts, Culture and History • Arts Section

**304.558.0240**



**Lance Schrader** is the Director of Arts for the West Virginia Department of Arts, Culture and History and is responsible for administering the division's art programs, which include arts administration services, as well as state and federal grants for West Virginia's arts organizations, individual artists, schools and communities.

**Lance.E.Schrader@wv.gov**



**Barbie Smoot** is the Grants Officer and Budget Manager. She maintains the database and financial records for all grant applications and is responsible for compliance with all state and federal rules, regulations and policies. She also manages the Peer Assistance Network.

**Barbie.J.Smoot@wv.gov**



**Jenna Green** is the Cultural Facilities and Capital Resources Grant Coordinator and Americans with Disability Act (ADA) Coordinator. She administers the Cultural Facilities and Capital Resources Grant and Fast Track Grant programs. She also reviews the accessibility of facilities and programs to ensure inclusion of all people.

**Jenna.R.Green@wv.gov**



**Jim Wolfe** is the Arts in Education Coordinator. He administers the Arts in Education and Mini-Grant programs, and is the state coordinator for Poetry Out Loud, a national recitation contest for high school students. He is also the host of the monthly television show, ArtWorks.

**James.D.Wolfe@wv.gov**



**Paul Neil** is the Secretary for the Arts Office. He assists the Director of the Arts and all the Coordinators with Arts Office grant programs and activities, and he provides creative input and whatever clerical support is needed.

**Paul.R.Neil@wv.gov**



**Elizabeth Yeager** is the Individual Artist Coordinator. She provides technical assistance to artists and artists' organizations and administers the division's Professional Development for Artists and Artists' Organization and Training & Travel grant programs. She also is the editor of the agency's quarterly publication ArtWorks West Virginia.

**Elizabeth.A.Yeager@wv.gov**



**Jack O'Hearn** is the Community Arts Coordinator. He oversees and provided technical assistance to the Arts Partners, Community Arts Project Support, and EZ Arts Access grant programs.

**Jack.J.Ohearn@wv.gov**



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