

FALL 2018 **ArtWorks** WEST VIRGINIA



ArtWorks WEST VIRGINIA

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West Virginia Dance Company members Donald Laney and Hilary Freeland Jeresa perform to choreography by Dane Toney. Read an interview with WVDC founder Toneta Akers-Toler on page 10.

FALL 2018



State of West Virginia
Jim Justice, Governor



West Virginia Department of Arts, Culture and History
Randall Reid-Smith, Curator

Arts Section

Lance Schrader, Director of Arts
Jenna Green, Cultural Facilities and ADA Coordinator
Jack O'Hearn, Community Arts Coordinator
Barbie Smoot, Grants Coordinator and Budget Manager
Jim Wolfe, Arts in Education Coordinator and Poetry Out Loud Coordinator
Elizabeth Yeager, Individual Artist Coordinator

Editor: Elizabeth Yeager
Distribution Manager: Jack O'Hearn
Contributing Photographer: Steve Brightwell
Designer: Colleen Anderson
Proofreader: John Kesler
Cover Image: Courtesy of West Virginia Dance Company

STORY IDEAS AND QUESTIONS:

ArtWorks West Virginia
West Virginia Department of Arts, Culture and History
Attn: Elizabeth Yeager
1900 Kanawha Blvd. E., Charleston, WV 25305
Email: Elizabeth.A.Yeager@wv.gov

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All publications and application forms are available in alternate formats.

Mountain State Press Celebrates Its 40th Anniversary

In July 1978, Richwood, West Virginia's famous newspaperman Jim Comstock and a host of board members celebrated the formation of Mountain State Press, Inc., (MSP) a 501(c)3 nonprofit for the purpose of publishing West Virginia authors and books about West Virginia. To kick off their fund-raising program, in which they netted \$40,000, their plan was to reprint native West Virginian Davis Grubb's *Night of the Hunter*. With the money, they purchased a printing press (purported to be housed to this day in Richwood, in a small room with no doors, and one small window for peeking). They didn't succeed in reproducing that famous book, but they did reprint another of Grubb's books: *A Tree Full of Stars*. Copies still exist in online booksellers' catalogs.

In 1980, the press moved to an office in Morris Harvey College, now the University of Charleston, where it remained until 2017, when current volunteer board member and president, Cat Pleska, moved it to Scott Depot. MSP's function and mission remains the same. To date, the press has published 77 books, and besides Davis Grubb, other prominent authors include Lewisburg's Dr. Jay Banks, whose memoir *House Calls in the Hills*, still regularly sells 22 years after its debut. *Scribbling and More* was authored by Shirley Young Campbell, of Charleston, who was instrumental in maintaining the press. Orton Jones' *John Young, Lt. at Elk*, published in 1994, remains in demand. More current authors are poet Kirk Judd (*My People was Music*), fictionist Belinda Anderson (*The Well Ain't Dry Yet* and *Jackson vs. Witchy Wanda: Making Kid Soup*), editor Daniel McTaggart (*Diner Stories*), and Cat Pleska, editor of *Voices on Unity: Coming Together, Falling Apart* and author of the cookbook *One Foot in the Gravy—Hooked on the Sauce*. The press still seeks talented West Virginia

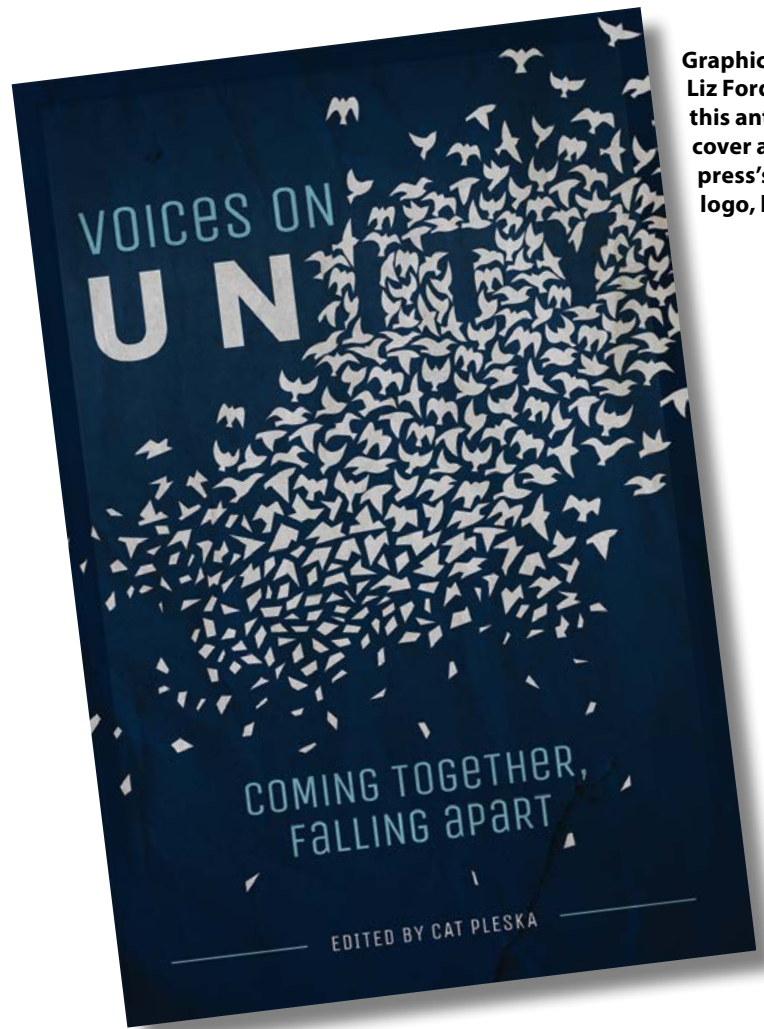
authors but has expanded that reach throughout Appalachia.

Recently, the press celebrated its 40th anniversary at the historic Waldomore, in Clarksburg. Pleska arranged readings by some of the press's authors, including contributors to the *Voices on Unity* anthology, such as West Virginia's poet laureate Marc Harshman, poet and children's book writer Anna Smucker and others. Local newspapers carried articles about the gala and radio host Gary Bowden interviewed Cat Pleska about the press and the anniversary event.

Pleska has worked with graphic artist Liz Ford, of Elizabeth Ford Creative, to develop an updated logo and to rebuild a website that enables site visitors to purchase books. Ford

is also the creator of several of the press's book covers, including Laura Bentley's *Looking for Ireland: An Irish-Appalachian Pilgrimage*, Pete Kosky's *Mountain Tales & River Stories*, and Pleska's cookbook and anthology.

This fall, the press is hosting Marshall University senior English major Madison Samis as an intern. Madison is beefing up the press's Facebook page and has created Instagram and Twitter accounts to bring the Press up to social platform speed.



Graphic designer Liz Ford created this anthology cover and the press's updated logo, below.



History Comes to Life at Oglebay Institute

Everyone loves a good story. Stories transport us to different worlds, enrich our lives, allow us to step out of our own shoes, tap into our imaginations and engage our emotions. But storytelling provides more than just a pleasurable pastime. Research indicates that stories have profound effects on how we learn, comprehend and retain information. When we hear data and facts, the language parts of our brain work alone to decode the words into meaning. However, when the same

By Misty Klug

information is conveyed through storytelling, other parts of the brain are activated. Stories more fully engage the brain. As a result, we understand more deeply and retain information longer.

A recent project-based educational program – Bricolage’s Midnight Radio Jr., presented by Oglebay Institute and Triadelphia Middle School – uses storytelling as a means of teaching core social studies curriculum on World War II.

Sixth-grade students researched, wrote and performed an original 1940s radio show, complete with Foley sound effects, live musical accompaniment and commercials about products from the time period. The project culminated in a final performance for the entire student body, parents, teachers and administrators.

Oglebay Institute director of performing arts Tim Thompson, along with team of teaching artists, technicians and playwrights, collaborated with Triadelphia social studies teacher Brad Sorge and school administrators to implement the project.

The program was a spinoff of

the Midnight Radio educational residency program created and successfully implemented by the Bricolage Production Company in school districts throughout western Pennsylvania. A grant from the Claude Worthington Benedum Foundation allowed Oglebay Institute to pilot this program in West Virginia.

Thompson said this type of alternative learning fuses “content knowledge with creativity, communication and collaboration” to tie facts together into a more meaningful pattern. Plus, it gets the kids excited about learning.

“When learning feels like playing, the students are more engaged. Discovering and creating things on their own makes the content seem more interesting and connects students in a more personal way to what they are learning.”

During social studies classes, Sorge encouraged and directed



Triadelphia Middle School student Shauntay Mayfield performs foley sound effects as part of Bricolage’s Midnight Radio Jr. program. Photos courtesy of Oglebay Institute.



Audrey Lantz and Kaylee Davis simulate footsteps in the “War of Gifts,” a radio play highlighting women’s contributions to the war effort.

the students as they researched and brainstormed ideas for the plays based on general topics and from World War II such as the Great Depression, Hitler’s rise to power, the home front war effort and others. They came up with titles and general storylines, developed character names and personalities and wrote drafts. Then, professional playwrights Gab Cody and Jeremy Richter transformed the students’ stories into workable scripts.

Richter helped students develop commercials and jingles appropriate for the time period. Kids worked with Thompson for acting class, learning how to use the voice, body and mind in the development of a character, listen for cues and stay focused. Towngate technical director P.D. Gregg and artistic director Dave Henderson worked with students in science class using Foley artistry (the 100-year-old practice of sound-effect construction using physical props) to teach the science of sound—how it is produced and reaches our



Triadelphia Middle School student Logan O'Connell performs foley sound effects as part of Bricolage's Midnight Radio Jr. program, presented by Oglebay Institute.

ears, characteristics of sound waves and how different kinds of objects produce sound.

They used drills, bells, whistles, drums, wind machines and all sorts of props to create sound effects for the plays. Shoes on wooden boards created footsteps. Popping balloons sounded like gunshots. Scratching sand paper sounded like the striking of a match.

Gregg said student enthusiasm for the Foley lessons was infectious. "They loved experimenting with sound. You would have thought it was recess."

The entire process led to the creation and performance of six original radio dramas, each on a different topic and told from a different perspective. Along the way, students learned about history, geography and vocabulary as well as the political and economic climate and social and cultural influences of the WWII era.

"Go Ever So Quietly, and Softly Pray" tells about the tragedy of the

USS *Indianapolis* Navy ship, which was torpedoed and sunk in 1945 in the South Pacific. Of the nearly 1,200 men on board, only 317 survived five grueling days at sea before being rescued. One of the survivors was Wheeling resident Paul McGinnis, who graduated from Triadelphia High School (now the middle school) and walked the same halls as the students who were now telling his story through their original radio play. In "La Dame Qui Boite" students presented the story of Virginia Hall, an American spy during WWII, who was considered by the Gestapo to be the most dangerous of all Allied spies. In the comedy "Mafia Goes Bankrupt," booze smugglers turn into do-gooders in the midst of the Great Depression. "Tuskegee Flight 101" pays tribute to the Tuskegee Airmen, the first black military aviators in the U.S. Army Air Corps, and illustrates the strong bonds of friendship formed during combat. Life on the home front is the setting for "War of Gifts," which highlights women's contributions to the war effort. In "The Hanukkah Disaster," a Jewish family leaves Poland after Hitler's invasion, leaving behind

everyone and everything they have ever known.

Through stories like this, Thompson said, students made personal connections to the past. "Theater teaches empathy. It allows us to put ourselves in another person's shoes and relate to their thoughts and feelings. The plays gave context to the historical information and allowed students to move from knowing something to understanding it."

Thompson is incredibly proud of "the amazing, creative and fearless 6th grade students" and grateful to the faculty, staff and administrators at Triadelphia Middle School for embracing this project.

While the final performance was met with applause and cheers from the audience, Thompson says the process was just as important as the performance.

"It was a collaborative journey of discovery, exploration and creative thinking. And when you teach kids to think creatively, they can learn anything."

Misty Klug is the director of marketing and communication at Oglebay Institute in Wheeling.



Maya Collins plays the role of famous American spy Virginia Hall in "La Dame Qui Boite."



Arts Day at the Legislature 2018

Hosted by the Arts Office, the Arts Day at the Legislature took place this year on February 14th. The event, held in the upper rotunda and the foyers of the House and Senate, is the Arts Advocacy Event of the Year in West Virginia. More than 40 arts groups from all over the Mountain State set up informational booths.

Participants had the opportunity to speak with their elected officials and make their case for the importance of the arts in West Virginia. On the Senate floor, Senate President Mitch Carmichael presented West Virginia Department of Culture and History's

Commissioner Randall Reid-Smith with a proclamation officially declaring February 14th as Arts Day in West Virginia.

During the 2018 legislative session, the Department of Education and the Arts was eliminated. Many of its divisions and programs moved to different departments within state government. In a special session held in May, the Division of Culture and History was transformed into the Department of Arts, Culture and History. The new department will also act as an "administrative umbrella" for the West Virginia Library Commission,

Volunteer West Virginia and the Educational Broadcasting Authority. For Arts Day at the Legislature 2019, the event is held on the same day but the Arts in Our Communities Conference is being moved to February 12-13 to coincide with the event.

For the next two to three years, the whole upper rotunda has become a scaffolding base for the restoration. This means less space available to arts groups.

During this temporary challenge, we ask for your patience. Groups in the Arts Partners program and

Left: Old Brick Playhouse members attended Arts Day at the Legislature in their costumes from an apprentice production of *The Lion King*. Pictured are (L to R) Cate Blumenfeld, Katie Varchetto, Maddie Bowers, Haley Collins, Jacob Currence, Denise Folley, and Missy McCollam.

programs that are under the umbrella of the West Virginia Department of Arts, Culture and History are given priority. These groups have until December 1st to reserve a space.

After December 1, the remaining spaces are available on a first-come, first-served basis.

"I wish there was another way we could make this work, but the scaffolding footprint in the upper rotunda is just too large," explains Director of Arts Lance Schrader. "We're even losing the few perpendicular aligned tables at the beginning of each foyer."

The lower rotunda is also

completely covered in scaffolding. "Historically, no one has wanted to set up on the ground floor. The hallways are tighter due to office space. Also, there is about 80 percent less traffic than upstairs."

Schrader added that the Arts Office would work on coming up with a creative solution to this temporary situation. "I know our team, and if there's a way to make room for more vendors, we'll find it."

At the 2018 Arts Day at the Legislature, Senate President Mitch Carmichael presented WVDCH Commissioner Randall Reid-Smith with a proclamation declaring February 14 Arts Day.

Arts Day 2018 – Proclamation

Whereas, the arts in West Virginia are diverse in scope. From art classes in schools to symphonic performances in theaters, large and small, the arts play an important role in education, community life, and personal development; and

Whereas, the importance of arts to West Virginians can be seen in small rural towns and metropolitan areas where artists and artisans are welcome as entrepreneurial businesses and arts activities range from fairs and festivals to theater presentations; and

Whereas, West Virginia, with its broad ethnic base, is home to traditional arts that range from music and dance to artisan crafts and fine art. The Mountain State art community is contemporary as well with local galleries, art studios, and other programs that encourage, promote, and showcase the exciting work of today's artists; and

Whereas, a cornerstone of the state's arts program is the grants program administered by the West Virginia Division of Culture and History Arts Section. Supported by funding from the National Endowment for the Arts and the West Virginia Legislature, the Division of Culture and History Arts Section awarded more than \$2.165 million in grants in fiscal year 2017 that helped fund programming, activities, and support for arts organizations of all sizes. The grants go to individual artists, arts organizations, schools, and communities; and

Whereas, Recognizing the importance of arts in education, STEAM Power WV focuses exclusively on arts in education. Educators in the fields of science, technology, engineering, and math and in the arts are encouraged to develop projects that combine the arts with one or more of the STEM disciplines. The projects provide students with opportunities for innovation, problem-solving, creativity, and

contextual thinking – all aptitudes that are critical to 21st century college and career readiness; and

Whereas, the innovative statewide VH1 Save The Music Foundation program continues to place musical instruments in qualified public middle schools thanks to the matching partnership between VH1 Save The Music Foundation and generous West Virginia individuals and organizations that provided matching funds; and

Whereas, the arts in West Virginia contribute to the vitality of communities and encourage creativity in West Virginians of all ages; therefore, be it

Resolved by the Senate: That the Senate hereby designates February 14, 2018, as Arts Day at the Legislature; and, be it

Further Resolved, That the Clerk is hereby directed to forward a copy of this resolution to the Commissioner of the Division of Culture and History.

Arts Day at the Legislature Set for February 14, 2019

Arts Day at the Legislature 2019 is set for Thursday, February 14. Coordinated by the West Virginia Department of Arts, Culture and History. The annual event provides arts organizations, artists and arts advocates an opportunity to showcase their programs, share news about arts in the Mountain State and encourage legislators to support the arts because of the value they bring to the state's quality of life and economy.

Arts Day 2019 will be held in conjunction with the annual Arts in Our Communities conference, which will be February 12 and 13 in

Charleston, allowing more people to participate in both programs.

"It will be important for us to share the good news stories about arts in West Virginia and the importance of their support of the arts," said Commissioner Reid-Smith. "The May 2018 legislation that designated the Department of Arts, Culture and History confirmed that the Governor and the Legislature know we are important. We want to reinforce that with a strong turnout for Arts Day."

The Arts Section is working on plans to offer some creative opportunities to share arts messages, according to Arts Director Lance Schrader.

"For the next couple of years, we will face a space challenge as the Capitol dome restoration takes place. The upper and lower Rotundas are closed to the public, and we will have limited space for exhibition and display tables," he said. "The Arts team is brainstorming ideas that will allow us maximum visibility. The loss of exhibit space will not be a drawback; it opens the door for other communications options."

As plans are completed, the Arts Section will begin sending out information about signing up for Arts Day participation.

Welcome to New Staff Members



Jack O'Hearn is the Community Arts Coordinator for the Arts Section of The West Virginia Department of Arts, Culture and History. O'Hearn has been a professional artist for over a decade, throughout which he has received several grants and awards

and participated in numerous exhibitions around the country. Since making a home in Charleston, WV in 2016, he's executed several public art projects through a unique partnership with the Charleston Area Alliance. He is also the founder and coordinator for Brickscape Artist Residency and Exhibition, which is a new program sponsored by FestivALL, Charleston. With a background in education, O'Hearn has taught a broad range of art and art history courses at several colleges including Holy Cross College at Notre Dame, IN and The University of Wisconsin at Madison, where he earned his Master of Fine Arts degree. O'Hearn is originally from Lowell, MA and earned his Bachelor of Fine Arts degree at Lesley University in Cambridge, MA.



Jenna Green is the Cultural Facilities and Capital Resources and ADA/Section 504 Coordinator for the Arts Section of the West Virginia Department of Arts, Culture and History. Before joining the WVDACH, Green worked for the Center for Professional Development and coordinated the state's

Advanced Placement Program, specifically focused on Advanced Placement studio arts, art history, and lab sciences. Green studied at West Virginia University, where she earned a Bachelor of Arts in art history, a Bachelor of Science in landscape architecture, and a Master of Arts in communication studies. She also holds a Certificate of Applied Science in sustainable building technologies from BridgeValley Community and Technical College. In her spare time, Green is a printmaker, painter and pastel artist. She has contributed work to several public art installations in Charleston's East End neighborhood and participated in the city's monthly ArtWalk. Green is a lifelong resident of West Virginia.

Creating an Environment Where Artists Thrive

By Margaret Mary Layne

Without supportive political leadership, the arts cannot fully contribute to a community's success. That is why I was so thrilled five years ago when Huntington Mayor Steve Williams, asked me if I thought it would be a good idea to create a Mayor's Council on the Arts. At the time, Mayor Williams had just won his first term and I was running the Huntington Museum of Art. It was a challenge not to jump up and do a fist pump! The council brought together arts professionals and artists representing all arts disciplines, and has fostered an environment in Huntington where artists can thrive.

The council completed an asset mapping project of our community's arts resources which are now on the Clio mobile app, which combines GPS technology with information about historical and cultural sites throughout the world. The council started a RainWorks! project in the downtown core with the MU Visual Arts Center. That project is now manifesting throughout the city through the neighborhood association network. The Southside just unveiled numerous RainWorks! which were led by student artist, Kathleen Korstanje, who lives in this neighborhood and Jennifer Wheeler, council person for the district.

One of the council's most important accomplishments to date is the development of a public art policy which lays the groundwork of actions artists can take to publicly exhibit their art on city property. The policy is at www.cityofhuntington.com along with an interactive map of all pre-approved locations in the downtown area, including dimensions, installation, line of

sight for drivers and businesses, and accessibility. It is a formidable tool and we encourage all artists to visit the website and submit a proposal. Currently an exhibition themed around the Ohio River is slated for the summer of 2019, and a class at MU Visual Arts Center will be doing a fiber installation in February 2019. The council is now piloting a project to do artwork on the electrical boxes downtown with support from landowners.

While Huntington is blessed with strong arts institutions such as the Huntington Museum of Art, the Huntington Symphony, the Marshall Artist Series, numerous theater groups and dance companies, the council has taken it all to the next level. None of this could have happened without the strong leadership of Mayor Steve Williams and his belief that a strong arts sector is directly connected to a thriving community. As John F. Kennedy said, "There is a connection, hard to explain logically but easy to feel, between achievement in public life and progress in the arts. The age of Pericles was also the age of Phidias. The age of Lorenzo de Medici was also the age of Leonardo da Vinci. The age of Elizabeth was also the age of Shakespeare. And the New Frontier for which I campaign in public life, can also be a new frontier for American art."

The council hopes that its work will support artists and enhance their participation in civic life, thereby imparting their creative mindsets to addressing the challenges our city faces.

Margaret Mary Layne is the president of Layne Consulting, Inc., a consulting firm that specializes in strengthening nonprofits in West Virginia, Ohio, and Kentucky.

Submit to ArtWorks!

Does your arts organization deserve to be in the spotlight? Are you an artist who attended a great conference or workshop and feel like you must share your experience? Do you have an idea that you believe would make a great story? Whatever it is, email it to elizabeth.a.yeager@wv.gov with the subject "ArtWorks Submission" and your idea could be published in an upcoming issue of *ArtWorks*. Please submit all ideas by November 15.

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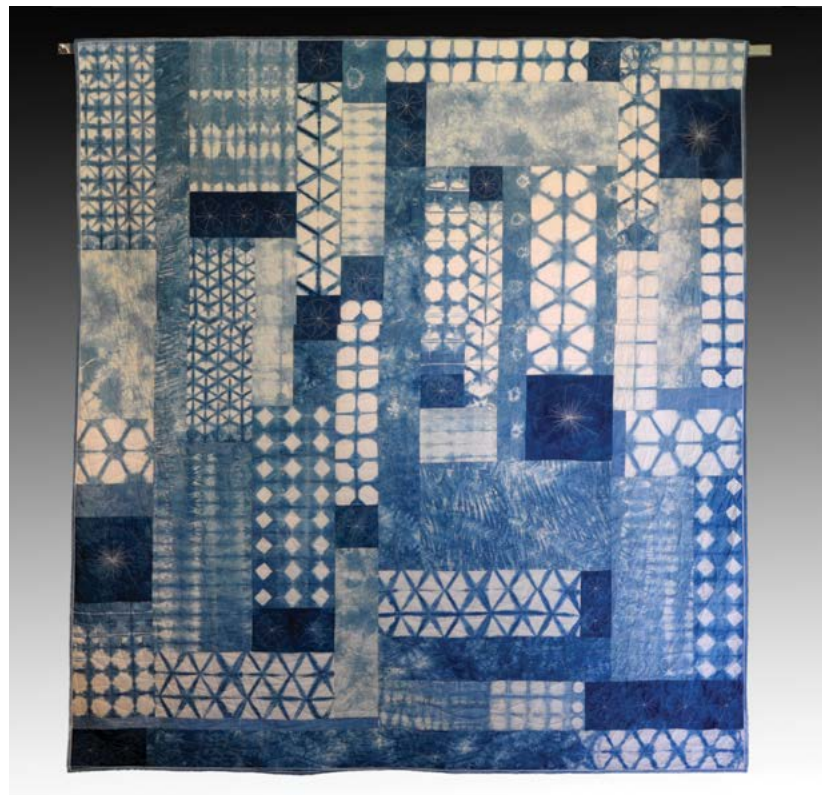
ArtWorks is looking to expand our distribution list. We would love to send multiple copies of the publication to organizations around the state to be shared with visitors. If you or an organization you work with is interested in helping us spread the news about the arts and the state's arts grant programs 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 at jack.j.ohearn@wv.gov if interested.

Gallery 35

A new feature in *ArtWorks* is **Gallery 35: Art from the Mountain State**. 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 for submission guidelines.



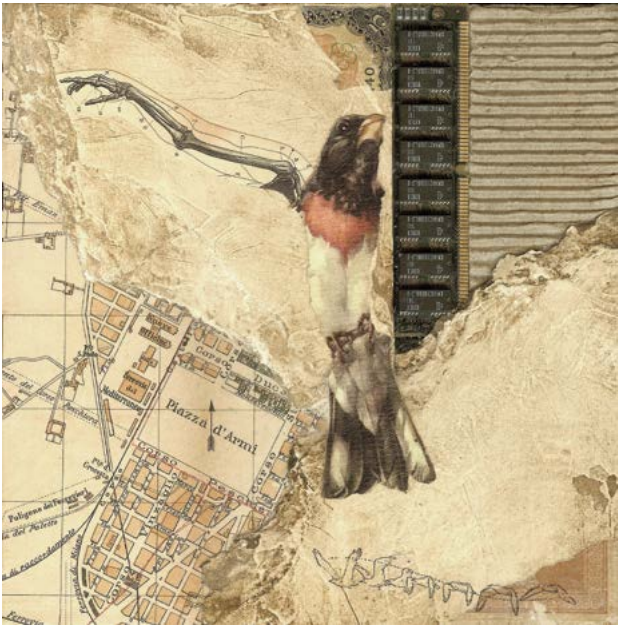
Newman Jackson, Charleston, "Anywhere but here," oil on panel



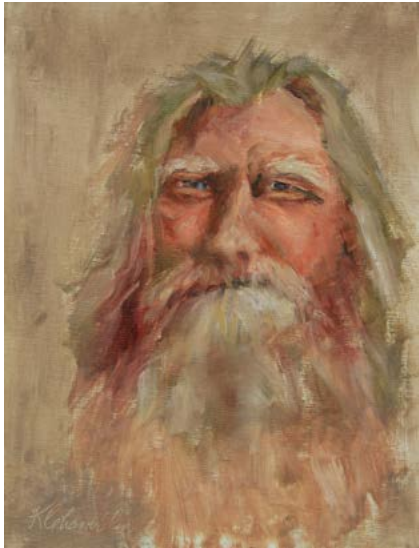
Jane Frenke, Berkeley Springs, "Am I Blue," quilt



Damon Rhodes, North Bend State Park, "The Lake: Late Fall – Early Winter," digital



Above: Dick Allowatt, St. Albans, "Navigator," Mixed Media



Right: Karen Chamblin, Belmont, "Mountaineer," oils



Thomas Wharton, Wheeling, "Adam," oil on linen



Anthony Kelly, Milton, "The Wedding of Mrs. John Arnold," Ceramic, wood and concrete

Sharing Ideas Through the Art of Movement Communication

Q&A with Toneta Akers-Toler, Founder and Artistic Director of West Virginia Dance Company

Founded in 1977, WV Professional Dance Company (WVDC) provides professional arts education experiences and public performances throughout West Virginia and the surrounding region. The mission of WVDC is to enrich lives by creating professional dance and learning experiences throughout our region. As West Virginia's only professional touring dance company, WVDC has performed in each of our state's 55 counties, in 14 other states, and in South America. WVDC performs a unique repertory of modern works that are inspired by the diverse people and cultures of the world, including those from its home region of Appalachia. These are performances the general public would otherwise not have the opportunity to see in West Virginia. In addition to public performances each year, WVDC also reaches thousands of K-12 and university students and educators through school-based performances, offering an in-depth arts-education learning experience.

What was your mission when you started WVDC, formerly Appalachian Dance & Music Ensemble? Has anything changed?

At the young age of 22, my mission was to have the chance to live and dance in West Virginia. The mountain beauty and the need to be around the people that I loved called out to me. There wasn't a professional dance company in West Virginia that created works and then toured to the people of the state. Four female dancers and five musicians decided to give it a try! The biggest change from that time to the current mission is that live music is not affordable. The mission has changed for me as I now understand what an honor and privilege it is to serve West Virginia with the intent to offer the highest quality possible. My personal mission is to also make a home for dancers to be able to have a place to share their talents.

How did WVDC come to involve arts education as part of its mission? Or was it always that way?

One of the first things that happened when I returned home and decided that I would like to start a dance company was a visit to the arts commissioner at that time, Norman Fagan. The guidance that he offered pointed in several directions, including the need to serve our young citizens with quality arts in the schools. He offered a few

suggestions to start that mission. Four naïve female dancers started making appointments with school administrators to sell our idea of offering dance arts to their students. Fortunately many said yes, and our arts education history was started.

What do you hope audiences will get from experiencing a WVDC performance? How do you measure a performance's success?

Our company wants to share ideas through the art of movement communication. We want to stimulate not only an athletic movement experience but also let the audience participate by sharing content that will leave their imaginations alive with thought.

I think you can measure success in a performance and workshop by the response of the audience or class. At the end of each performance an evaluation form is given to participants to get more specific measurements of the project's success. However, you can actually experience the success when a large group of students are gathered and you can see faces riveted by the physical language they are viewing. It is so exciting to watch students and teachers in workshops come alive with smiles on their faces as they have the chance to experience learning by moving their bodies. It is the most rewarding moment when a teacher responds that they will try to create movement lessons in

their future planning and later they actually send you a sample of that lesson plan.

Why do you think it's important for K-12 students to have exposure to dance? What do you hope students will gain from your programming?

I have so many thoughts and hours of research on this topic. Dance connects the entire human experience with the physical body, the mind and the emotions all working together to produce a language. Kinetic learning is definitely a direct way to higher achievement skills. Intricate research has shown that education in the arts has a positive effect on both student motivation and academic performance. As we travel to schools across the state, we often hear that participation in the arts is what keeps many students coming back to school each day.

There are many rewarding stories to tell over the many years of serving students. One of the most memorable is working in a workshop with a hearing-impaired young man. He sat during the entire performance with the rhythm of the music keeping him entranced and slightly moving. After the performance we wanted him to be included in the workshop. We attached him to one of the dancers so that he could feel the movements and different shapes that the dancer was making. We then moved his body through the space.



“Spirit Chaser” by Carli Mareneck, danced by Aymen Robertson. Photos courtesy of West Virginia Dance Company.

He was so eager and receptive that we also did some lifts into the air with him. He was so in the moment that it was a very inspiring experience for all of us. He realized that although he was deaf he could speak in a special language called dance.

Another experience that was beyond inspiring was at an elementary school with a large number of students in a workshop at Third Ward Elementary School. A teacher approached me at the end with tears in her eyes. She explained that a little boy who had never spoken or communicated with anyone got up from his seat and moved along with the others. I truly felt a thump in my heart to realize that moving was a type of freedom for some people that is really beyond understanding.

While at Summers Middle School during the performance a Down syndrome young man walked to the front of the dance floor and reflected the dance movements that the dancers were doing. This was a magical moment for the dancers to have an addition to the choreography that was so enjoyed by this little guy. The joy that he expressed was heavenly!

In the now “digital world,” students especially need the experience to be able to connect directly with other people. The process involved in dance is exemplary in offering a needed balance to a world glued to technology. Technology has certainly opened many exciting opportunities to humanity, but the balance of direct human contact is extremely important at this time of history.

Dance can fill that need!

I have had the great opportunity to teach a dance class at the WV Governor’s Honors Academy for the last four years. According to the theme each day, it is my job to connect dance to specific academic subjects. The students are generally not people who have ever studied dance or actually ever imagined being assigned to a dance class. During an intensive three weeks these students have to learn the science of their bodies and how to create information about a topic through using movement language. Many of these are young men that think dance has no purpose in their lives. These students and most others at all workshops think that dance is a simple form of entertainment. They don’t understand the art of dance



Left: "The Mountains Speak" was choreographed by Toneta Akers and danced by Donald Laney, Aymen Robertson, Hilary Freeland Jeresa, Brittney Fitzgerald, Curtis Johnson, and Forrest Hershey.

Right: "The Mountains Speak," featuring the same dancers, was choreographed by Donald Laney.

at all. This awakening experience of learning something and retaining the information much better by using your body, mind and spirit is certainly a new concept.

What do you feel is the most challenging aspect of integrating K-12 curriculum connections into your productions?

Honestly, I don't feel that it is a challenge. An important part of our program in schools is to share the message that each person has a great imagination that can produce creativity that can result in amazing innovation. Our creative artists have to use their imagination as they develop the connections across the curriculum. We also have teachers who work with us to develop our intensive study guide. It starts as a problem solving assignment but ends up as a unique and fun puzzle. I guess I just realized that it is a fun and positive challenge!

Each choreographer is given a specific continent to research in order to find what they feel is a unique idea to share through their dance work. The choreographers find something that really interests them and that they want to share through dance.

Then the process continues to find how many ways that topic has connections to subjects across the curriculum. There are many examples of this for each work included in the study guide. Then the analysis of how it relates to STEAM is considered. Our umbrella theme is the "Global World" and traveling through the continents. We all learn from the unique research that each choreographer shares about their particular continent. It then becomes very exciting to share it with all the students during the two year touring project.

In our most recent arts education project, "It's your world, full steAm ahead," WVDC Producing Artist Donald Laney was assigned the continent of North America. The idea that he chose produced a dance for four male dancers telling the abstract story of coal miners and the original meaning of the word "redneck." The dance was performed to the protest song by West Virginia's Hazel Dickens. This idea connected to many curricular lessons with intensive WV history that still relates to current events, economics and math, music and math and language arts.

Our next education project, "Adventures from the Big Blue

Marble," is being researched and created at this time. This process started basically two years ago. At this time danah bella, the dean of Johns Hopkins University Dance Department, has finished a work about the continent of Africa that is based on an Ethiopian proverb. WVDC artists worked all spring on a work, inspired by WV glass artist Ron Hinkle, that will represent North America and West Virginia. The music is a sound score by WV artist Adam Booth, and the instrumental music section was composed by Dr. Richard Grimes, also a native West Virginian. The chemistry involved in glass making will connect to science lessons. The storytelling will connect to language lessons, the music creation will relate to math and the history of glass making in West Virginia will also be included in the study guide lessons.

How would a teacher or school administrator begin the process of inviting WVDC to his or her school?

Schools can call West Virginia Dance Company at 304-252-0030 or visit our website at www.wvdanceco.com to fill out the form located under the menu heading "Contact Us."

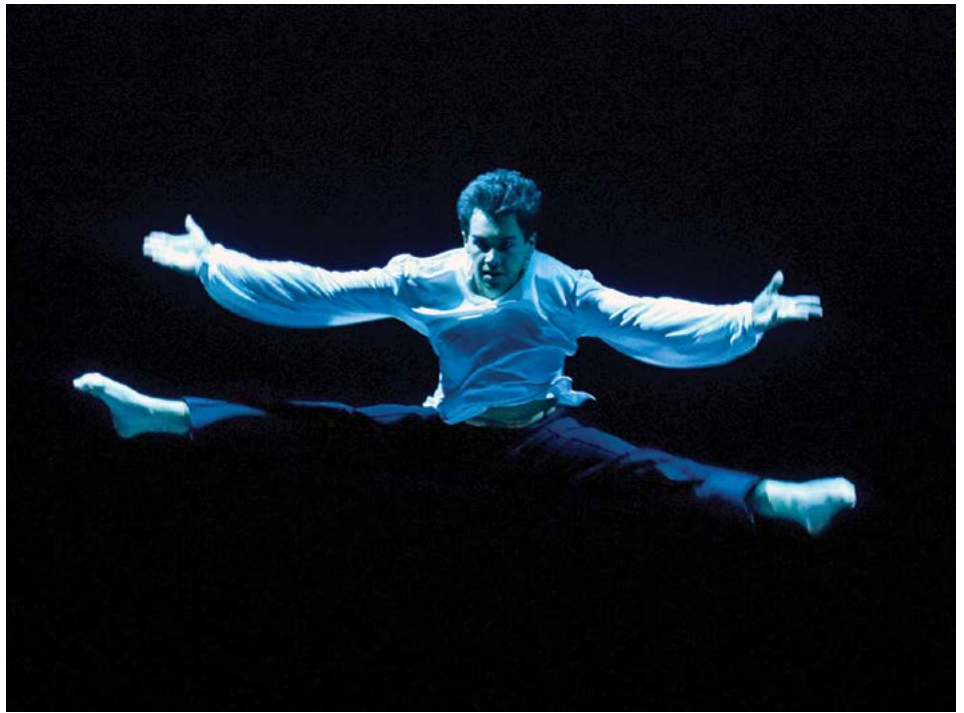


An alumni company member, Heather Taylor-Martin, choreographed this dance. The dancers are Aymen Robertson, Curtis Johnson, Donald Laney, Forrest Hershey, Hilary Freeland Jeresa, and Brittney Fitzgerald Lester.

Dance Scholarships Awarded

The West Virginia Division of Culture and History selected two scholarship winners for the 2018 West Virginia State Dance Festival. The recipient of the Friends of West Virginia Culture and History scholarship is Ellie Boyd, and the recipient of the Jerry Rose Scholarship of Excellence is Isaiah Christopher Woodyard. Both award winners performed solo pieces during the evening performances at the dance festival.

The 2018 State Dance Festival took place Friday, April 27 through Sunday, April 29, and showcased the talents of West Virginia dancers who come to



Above: Jerry Rose Scholarship of Excellence winner, Isaiah Christopher Woodyard, during his solo performance, "Wolf."

Left: West Virginia Culture and History Scholarship winner, Ellie Boyd, during her solo performance, "The Black Swan." Both photos courtesy of the West Virginia Division of Culture and History.



the Culture Center at the State Capitol Complex in Charleston each spring to perform and take classes from nationally acclaimed dance instructors. This marked the event's 36th year. The festival's evening performances were Friday and Saturday.

Ellie Boyd is a 14-year-old sophomore from Beckley, WV. Ellie attend's the Beckley Dance Theatre School, and this is her fourth year attending the West Virginia Dance Festival. She performed her solo piece, "The Black Swan," for Saturday evening's performance.

Isaiah Christopher Woodyard is a 17-year old junior at George Washington High School in Charleston and was born and raised in South Charleston, WV. Isaiah dances with Kelle Boggs Dance Studio and has attended the State Dance Festival for the past three years. He performed his solo piece, "Wolf," for Friday evening's performance.



Creative Residency Fellowships at VCCA

Are you an author, visual artist, or composer residing in Delaware, Maryland, New York, or West Virginia? You are eligible for a residency at the Virginia Center for the Creative Arts and will be considered for a 2019 Creative Fellowship, supported by Mid Atlantic Arts Foundation. Resident artists are provided with private studios, room and board, and the company of other artists from around the nation for intensive, self-guided creative exploration and development. Creative Fellows also receive a travel subsidy.

Artists should apply directly to the Virginia Center for the Creative Arts through its website: vcca.com. A limited number of applicants selected for residencies will be recommended for Creative Fellowship support.

The following deadlines apply:

June to September Residencies:

Deadline: January 15

October to January Residencies:

Deadline: May 15

February to May Residencies:

Deadline: September 15

Ucross Foundation Residency Program

The Ucross Foundation Residency Program is currently accepting applications for residencies of two to six weeks. Located on a 20,000-acre working cattle ranch in the foothills of Wyoming's Bighorn Mountains, the foundation provides individual workspace, living accommodations, uninterrupted time and the experience of the historic High Plains landscape to selected writers, artists, and composers working in all disciplines. There is no charge

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. They 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 Barbie Smoot at Barbie.J.Smoot@wv.gov or by calling (304) 558-0240.

for room, board, or studio space. The quality of an applicant's work is given primary consideration in the review process; individuals from all stages of their professional careers are invited to apply. At any one time there are typically ten individuals in residence. Facilities include four visual art studios, one with an Elephant etching press; four writers' studios; and two composers' studios, each with an electronic keyboard and baby grand piano. There is also a large loft space suitable for dance and theatre collaborations.

Annual deadlines are October 1 for Spring Session (March-early June) and March 1 for Fall Session (August-early December). The application fee is \$40. Applications must be submitted online: www.ucrossfoundation.org. Please contact Tracey Kikut with questions at tkikut@ucross.org or 307-737-2291.

Carnegie Hall Seeks Workshop Leaders

Carnegie Hall in Lewisburg offers teaching opportunities for artists who want to teach workshops and classes at Carnegie Hall, in school classrooms, or at Kids' College.

Workshops held at Carnegie Hall may be single-day or multi-day. Classroom workshops, for grades

K-12, are two hours long. Kids' College is held for two weeks in July.

The following deadlines apply:

Workshops, February-May:

Deadline: Third Friday in November

Kid's College:

Deadline: Third Friday in November

Workshops, September-December:

Deadline: Third Friday in May

Classroom Workshops, November-May:

Deadline: Third Friday in May

For more information about how to submit a workshop proposal, contact Leah Trent, Education Director, by visiting www.carnegiehallwv.org.

Juried and Rotating Exhibits at Carnegie Hall

The deadline for Carnegie Hall's annual Juried Exhibit of two-dimensional works, which is on the walls during September and October, is the first Friday in July. For a prospectus, contact Lynn Creamer, Artistic Director, at creamer@carnegiehallwv.org.

Carnegie Hall also operates three gallery spaces featuring rotating exhibits of works created by local and regional artists. Proposals are accepted throughout the year. Artists wishing to exhibit should contact Lynn Creamer at creamer@carnegiehallwv.org.



More than 100 people gathered for the Arts in Our Communities Conference held at the Culture Center on January 25 and 26, 2018.

Commissioner Randall Reid-Smith welcomed the attendees. "What a wonderful opportunity we have with arts in West Virginia," he said. "What a powerful statement we can make together."

Scott Finn, the former CEO & executive director of West Virginia Public Broadcasting, gave the keynote address. Finn addressed the current budget crunch and how it affected public broadcasting. He encouraged the audience to think of creative ways of stretching their budgets. He closed with an illustration of how much arts can impact a community, offering West Virginia Public Radio's "Mountain Stage" as an example. "Not only does it bring over five million dollars annually to the city, the show acts as

a cultural calling card to the world, changing people's perception about the state of West Virginia," Finn said.

This was followed with the "Success and Challenges in Community Engagement" panel. The panel included Alisa Bailey, president and CEO of the Charleston Convention and Visitor's Bureau; Marilyn Wrenn, CEO of Coalfield Development; and Andy McKenzie, former mayor of Wheeling as well as former West Virginia state senator. The panelists talked about how they've been able to reach community stakeholders outside of the arts in promoting a creative economy.

After lunch Tom Simplot, Senior Advisor to the Senior Deputy Commissioner of the National Endowment for the Arts, addressed the crowd. He stressed that arts groups shouldn't worry about the current administration's zeroing of the NEA budget for FY 2019 and

predicted that funding for the arts would survive. "I was absolutely blown away by the kids I met yesterday," said Simplot. "There was one kid playing bass who could barely see over the instrument. It looked like he was struggling just to keep the instrument from knocking him over, but he was completely wailing on it." He also expressed his admiration for both the Huntington Museum of Art and The Keith Albee Theater.

The next panel, "Arts and Tourism – Partners in Community Engagement," consisted of Danielle McCracken, president of the Oglebay Institute; Kara Moore, deputy commissioner for the Division of Tourism; and Cathey Sawyer, director of the Greenbrier Valley Theater. Moore stressed that for every dollar the state invests in tourism it sees a return of eight dollars. "That's a powerful impact the arts can have in our communities," added McCracken.

The final panel of the day was "Arts Music Education as a Community Engagement Cornerstone." The panel featured Mickey Blackwell, professor at West Virginia State University and co-chair of the West Virginia Commission on the Arts; Missy Armentrout, executive director of the Old Brick Playhouse in Elkins; and Commissioner Randall Reid-Smith. This panel stressed the important role music education plays in academic achievement.

Lance Schrader, director of arts for the West Virginia Division of Culture and History, introduced the panel, saying, "There are some things that are undeniable facts. The earth is round, gravity. And that music education greatly improves student



Left: Laura Smith (left), chief advancement officer from the National Assembly of State Arts Agencies, talks with Missy Armentrout McCollam and Phil Smith of the Old Brick Playhouse. Opposite page: Nancy Daugherty, education specialist with the National Endowment for the Arts. All photographs by Steve Brightwell.



Members of the Mountain Stage Band entertain participants during the conference.

success.” The panel agreed that it isn’t always an easy task getting kids involved in music. Blackwell encouraged conference participants: “Keep reaching out; don’t give up. Keep reaching. Keep reaching until they reach out to you.”

The conference attendees who stayed through the end of the day were treated to world-class musicians.

The West Virginia Symphony Brass Quintet performed a variety of pieces written specifically for brass instruments. Next, members of National Public Radio’s Mountain Stage band took the stage. The band was joined by Charleston’s own world-renowned Carpenter Ants as well as writer and performer John Ellison (“Some Kind of Wonderful”) and performer and producer Don Dixon (REM, Smitherreens, Guadalcanal Diary and Marshall Crenshaw).

The evening ended with a reception and museum tour at the Clay Center for the Arts and Sciences.

Friday’s schedule featured women on the national arts scene. Charleston native Nancy Daugherty, an education specialist with the National Endowment for the Arts, spoke about NEA grants. Laura Smith, chief advancement officer for the National Association of State Arts Agencies, gave her presentation on “Raising Friends, Raising Funds.” Declaring her love for the Mountain State, she said, “I go to the Monongahela National Forest every chance that I get.”

Secretary of Education and the Arts Gayle Manchin gave the day’s keynote speech. After lunch, Theresa

Colvin, executive director of the Mid Atlantic Arts Foundation, spoke about the relationship between the MAAF and West Virginia.

Thursday afternoon included a grant-writing breakout session with Nancy Daugherty from the NEA and Haowen Wang from the Mid Atlantic Arts Foundation. Arts Section staffers Jim Wolfe, Barbie Smoot, Elizabeth Yeager and Jack O’Hearn offered one-on-one guidance on grant writing for state grants.

Another panel, “Moving Our State Forward! Engagement through Statewide Arts Advocacy,” rounded out the conference. Margaret Mary Layne, president of MML Consultants and a member of the West Virginia Commission on the Arts, joined artists Renée Margocee and Jeff Pierson for a discussion on how both groups and individuals can advocate for the Arts. Margocee is the executive director of the Tamarack Foundation,

and Pierson is the director of art for the City of Charleston. All three emphasized the importance of being respectful when talking with legislators. “If you’re confrontational with them, they won’t listen to what you’re saying,” stressed Margocee. Commissioner Randall Reid-Smith echoed that sentiment and, in closing remarks, invited everyone in the audience to Arts Day at the Legislature.

The Arts in our Communities Conference returns on February 12 and 13, 2019. The two-day conference will lead into Arts Day at the Legislature on February 14 at the Capitol.

“We want to capture the energy and enthusiasm coming out of the Arts Conference and channel it towards the arts advocacy opportunity of Arts Day at the Legislature,” said director of arts Lance Schrader.



First Steps to Getting Your Art in a Gallery

Six Art Gallery Essentials for Artists

Whether you've decided to take the first steps in getting your work shown in an art gallery or you're an established artist looking to expand your presence into new cities, understanding the fundamentals for how an art gallery selects its artists is essential.

As both a gallery owner and an artist in one of the most vibrant art cities in the U.S. — Charleston, South Carolina — Cecilia Murray knows a thing or two about getting art shown at galleries. Below, she breaks down critical steps artists should take before seeking out potential representation. Enjoy!

1. Offer a Unique Artistic Vision

One of the first things I look for in a prospective artist is a substantial and consistent body of work with a distinct point of view and direction. I'm looking for someone with a clearly developed style and approach, whether it's an intriguing choice of subject, composition, palette, surface texture or lighting.

To set yourself apart from other artists, present a unique, exciting body of work that demands attention. How? Build and refine your artistic vision and consider your current body of work.

Focus on the subject matter that incites the most enthusiasm. The subjects that most excite you likely will inspire your best paintings, which will, in turn, best engage viewers. Focus your thoughts and immerse yourself in one genre. This will make building a cohesive, interesting body of work much easier.

2. Be Your Own Toughest Critic

Look at established artists' websites and social media accounts, like Instagram. Note how, even when viewed as a thumbnail, successful artists present a well-designed collection of work, with a wonderful sense of light and a beautiful palette.

Now, look at your work as a collection. Do you have at least two dozen paintings that hold together as a single body of work? If there's room in your home or studio, I suggest hanging several paintings on one wall, as if they were in an art gallery,

in order to evaluate.

Ask yourself what it is about your work that's unique. Are your landscapes more textured and bold, or perhaps more tonal in palette than others you've seen? Are your portraits painted from life, and overflowing with emotion and light? Is your work more subtle and moody than other still lifes you've seen?

If you're unsure of the answers to questions like these, ask fellow artists for feedback, and challenge yourself to push a little further into your subject matter. Many artists and galleries offer portfolio critiques. These are good investments in gaining an impartial perspective on your work.

Another effective way to assess your own work is to consider the answer to these questions: What's the message I want to send as an artist? If I had to describe my work in one sentence, what would it be?

A wildlife artist represented in my gallery states, "I enjoy using color and texture to express the unique personality of each animal, whether it be a bit of sass or a touch of goofiness." This is an artist who has edited and refined her artistic vision. That statement is a reflection of the wonderful, colorful birds she paints. She has a strong, consistent message.

3. Highlight Your Best Work

In my seminar on approaching galleries, I highly recommend editing your collection down to its strongest works. In all likelihood, unless you're quite well established, an art gallery won't carry more than one genre of

your work at the beginning of your partnership. For example, if you're most passionate about portraits and still lifes, don't include landscapes and wildlife — even if you paint them occasionally — in your presentation to a gallery.

Only the paintings that best represent your vision and passion as an artist should be visible on your website. Similarly, if you enjoy painting seascapes but don't plan to present them to a gallery, take them off your website and social media platforms.

Since growth as an artist is natural, should an earlier work no longer represent your current accomplishments, I recommend removing it. Paintings that are decades old may still be relevant to your current work, but if they're not, my motto is, "Promote the best, hide the rest."

4. Consider Location

Does your work have specific regional, national or international appeal? Cityscapes of iconic locations in New York, Paris and Florence will appeal to most clients, regardless of location. But if you paint local landscapes, your work is more likely to be successful when represented by galleries in your area.

I recently worked with an artist who lives on the Northeast Coast. However, her most inspired, dramatic and impressive work stems from the time she has spent in the mountainous regions of New England. I proposed that she'd do well to return to the mountains to

seek representation until she'd built up a larger portfolio of work inspired by the coast.

Even if your work isn't location specific, you'll still need to research the region where you're seeking gallery representation. Natural light, local color and interior design vary greatly when you move across the country. Your success in a new region may be as simple as a slight shift in color palette.

For instance, I admired the work of a Utah artist who was seeking representation in my gallery on the South Carolina coast. While her avian subjects would fit in nicely with my area's local fauna, her color palette was quite earthy.

Though perfect for a mountain home, it was not appropriate for the majority of coastal homes in South Carolina. A small shift to a slightly lighter and bluer background could

be her key to successful painting sales in my part of the country.

5. Let Your Artistic Vision Shine

As you create a body of work in preparation for representation, take note of these three points: Focus on your inspiration, edit your work to its strongest pieces and always keep in mind the message you want to send as an artist, both online and in person. If you create your own unique, exciting and iconic artwork, your message will shine through.

6. Get More Exposure

In addition to art gallery representation, a great way to garner more exposure as an artist is through art competitions. Entering art contests and competitions elevates an artist's visibility within the art

world. And, winning a competition also can increase an artist's confidence in his or her work. Both of these points help artists prepare for open calls often held by art galleries.

What's more, the prizes include cash, publication in worldwide art magazines or books, and access to judges who are influencers in the art world — and sometimes exhibitions of work. Ready to start entering art competitions? Check out this free guide on how to enter art contests. Then peruse the open art competitions held by Artists Network, including the Artists Magazine Annual Art Competition, which includes a Grand Prize retreat to Tuscany, Italy for rejuvenation, inspiration and art-making! Onward, artists!

A version of this article, written by Cecilia Murray, was featured in Pastel Journal.

Artists Invited to Help Trim the West Virginia Artistree



Governor Jim Justice and First Lady Cathy Justice invite artists of all ages and abilities to help trim a tree in the Culture Center Great Hall with ornaments handmade by West Virginians. Hundreds of artists have created ornaments for the Artistree since the program began in 2011.

Last year the governor and first lady were eager to see the creations displayed upon the tree.

Visitors throughout the holiday season will have the opportunity to enjoy the ornaments, which are displayed on a tree in the Culture Center Great Hall on the State Capitol Complex.

This year, the handmade creations for the Artistree must be submitted by Friday, November 2, 2018. Submission forms are available at www.wvculture.org/arts/artistree.

Ornaments and accompanying submission forms can be hand-delivered or mailed to the Culture Center, 1900 Kanawha Boulevard East, Charleston, WV 25305, Attn: Elizabeth Yeager.

A reception will be from 5:00-6:30 p.m. on Monday, December 10, 2018.



Grant Opportunities for Artists and Organizations

Arts in Education School-Based and Out-of-School-Based Projects

Deadline: April 1

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

Arts in Education - Arts Exposure Projects

Deadline: March 1

Provides support to present performing, literary, and visual artists to students in grades K-12.

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.

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.

Community Arts Project Support - Organizational Development

Deadline: March 1

Provides support for long-range planning, re-granting programs, staffing support and community cultural assessments in West Virginia communities.

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.

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.

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.

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.

Organizations Providing Professional Development Opportunities for Artists

Deadline: February 1/October 1

Provides support for art organizations that meet the needs of underserved artists by offering programs that help them expand or improve their work.

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 great conference or workshop and feel like you must share your experience? Do you have an idea that you believe would make a great story? Whatever it is, email it to elizabeth.a.yeager@wv.gov with the subject "ArtWorks Submission" and your idea could be published in an upcoming issue of ArtWorks. Please submit all ideas by February 15.

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**



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



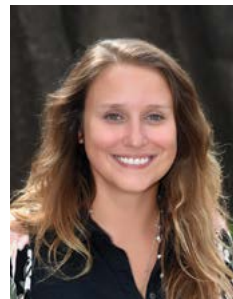
Community Arts Coordinator **Jack O'Hearn** oversees the Arts Partners, Community Arts Project Support and EZ Arts Access grant programs. **Jack.J.Ohearn@wv.gov**



Elizabeth Yeager is the Individual Artist Coordinator. She provides technical assistance to artists and artists' organizations, and administers the department's Professional Development for Artists and Artists' Organization and Training and Travel grant programs. She also is the editor of the agency's quarterly publication *ArtWorks West Virginia*. **Elizabeth.A.Yeager@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. **Barbie.J.Smoot@wv.gov**



Jenna Green is the Cultural Facilities and Capital Resources Grant Coordinator and Americans with Disabilities 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**



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The Culture Center
1900 Kanawha Boulevard, East
Charleston, WV 25305-0300

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