

# Artworks

Spring 2005

## Kanawha Players Partner with ARC of the Three Rivers

By Tina Vance, Kanawha Players president

Photos by Michael Keller

**ADIA**  
ARTS for ALL

Can anyone ask for more than the opportunity to live with dignity among people who love us? Tom Griffin's play, "The Boys Next Door," affords us the opportunity to look inside the lives of four men with mental disabilities. We are invited to look into scenes of their daily lives where "little things" sometimes become momentous (and often very funny). Where moments of great poignancy touch us in ways that remind us that we each want only to love and laugh and find meaning, purpose, and dignity for the brief time that we are allotted on earth.

Kanawha Players (KP) and the ARC (Association of Retarded Citizens) of the Three Rivers recently partnered to present "The Boys Next Door" by Tom Griffin. Producing this script presented both a unique challenge and a unique opportunity for

Kanawha Players. It was very important for us to approach this subject matter with dignity and authenticity.

Actors Kevin Pauley, left, and Tim Mace rehearse "The Boys Next Door."



ARC member Jimmy Dale King, right, serves as a greeter, assisting Civic Center ushers on opening night.

In order to do so we needed to learn, so we sought out those who could teach us. Kanawha Players and the ARC worked to bring the cast of the play and members of the mental retardation developmental disabilities (MRDD) community together. Over the course of a couple of Saturday morning bowling adventures we shared the joy of having fun with new friends.

Through this partnership ARC members and others were invited to attend the final dress rehearsal before opening night as special guests of Kanawha Players. In addition to the social activities that we all enjoyed, ARC members and others also had the opportunity to volunteer during the course of production. Volunteers acted as hosts and hostesses, greeting audience members and helping hand out programs before each show. The ARC also set up an informational display at the Charleston Civic Center

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## Kanawha Players...

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to provide factual information about the MRDD community.


The result was not only a quality production presented truthfully, but the Kanawha Players organization also learned about the value of volunteers from the MRDD community. In an age when volunteerism has changed and people have less and less time to contribute, finding new and willing volunteer resources is compelling. MRDD community members can fill many valuable volunteer positions and meet their goals of added socialization opportunities.

Our goal through this partnership was to connect people who, under normal circumstances, might never have had the opportunity to meet one another, to facilitate an understanding and awareness of the MRDD community, and to foster a spirit of camaraderie so that instead of letting our differences keep

us apart, we could celebrate those things we share in common.

Arts organizations, especially theaters, can plan for inclusion within their season by attaching to a property that deals with issues faced within the community. Each year during the play selection process

KP evaluates 50 – 75 scripts for production. Each script is evaluated on criteria that includes community issues and partner needs. If urban renewal has come to the forefront of community discussion, it can be addressed through a production that deals with that issue. Community dialogue can spring more safely from the discussion of a work of art, and can serve as a bridge to the real issues of community members.

The Kanawha Players is an 83-year-old community-based theater operating in Charleston WV. One of the longest continuously producing theaters in the nation, KP's mission is to produce quality theater in a nurturing community environment. The organization and its members value community building along with art and see the two as inseparable. Every show produced for the season includes a community partner that has information to offer or a need to be served. Other community partnerships have included The WV Poison Control Center on "Arsenic and Old Lace;" The American Cancer Society's Miracle of the Cure for "Miracle on 34th Street;" and Habitat for Humanity for a recent production of "Cotton Patch Gospel." For more information about Kanawha Players visit [www.kanawhaplayers.org](http://www.kanawhaplayers.org). 



*From left, Joe Wallace as Lucien, Jason Dunbar as social worker Jack Palmer and Kevin Pauley as Arnold work through a failed shopping trip.*

## Appalachian Education Initiative in Action


*By Melanie Skeen*

The Appalachian Education Initiative (AEI) is piloting a community-based grassroots advocacy program in five West Virginia counties to raise awareness of arts education needs and encourage creative teamwork among community members to work toward improving arts programming. The program, AEI In Action, engages community members in the "Community Audit for Arts Education," a tool designed by the Kennedy Center Alliance for Arts Education Network to assess the status of arts education in communities across the United States. AEI received funding from the Claude Worthington Benedum Foundation to launch the program in the following West Virginia counties: Clay, Mercer, Monongalia, Morgan and Wayne. These counties were chosen to be part of the AEI In Action pilot program based on their geographic, demographic and economic differences.

Each pilot county begins the process with a town meeting-style gathering to discuss the strengths and weaknesses of arts education in that area. Copies of the audit are distributed at the meeting, and all participants, as well as members of the community-at-large, are encouraged to complete the document and return it to AEI. AEI compiles and assesses the results, then holds another meeting in the pilot county to discuss the findings and assist community members with creating an action plan to address arts education concerns identified by the audit.

AEI began this program by holding initial meetings in Morgan and Monongalia counties. At each gathering, representatives from arts and community organizations, as well as educators and education administrators, were present. For those living in Morgan and Monongalia Counties, remaining time to complete the audit is limited. The audit can be completed online at [www.appalachianeducationinitiative.org](http://www.appalachianeducationinitiative.org).

AEI In Action meetings will be held in Wayne, Mercer and Clay counties this spring. All concerned individuals are invited and encouraged to attend. For more information about AEI In Action, contact Melanie Roberson at (304) 225-0101.

The mission of the Appalachian Education Initiative is to promote the essential role of arts education to a child's personal development, academic performance and workforce preparation. AEI accomplishes its mission by providing arts education advocacy and research services, and by facilitating and expanding arts education programming to benefit children in underserved areas of West Virginia and, ultimately, throughout central Appalachia. 

**About the Author** Melanie Skeen is the director of community relations for the Appalachian Education Initiative in Morgantown.



# SCAMPERS Grows

By Brian Boyle

Almost anyone with artistic interests will likely agree there needs to be more art instruction in the public school system. Three Rivers Arts Council in Summers County endorsed this concept and collaborated with the Mountain River Artisans, another local grassroots arts organization, to launch an arts education program in one local elementary school. The effort has yielded unexpected results that have spread well beyond the classroom.

One of the local folk artists who did a workshop in the school program was percussionist Ray Nutter, who fashions many of his instruments from found materials—washboards, discarded band equipment, spoons, etc. Ray caught the students' attention when he taught them rhythms they could tap out with pencils and other objects surrounding them. One of his messages is that music does not always have to come from professional band instruments. This message struck a note with one group of young people.

Children can be persuasive when they want something, and they wanted to learn more about percussion. Soon, about half a dozen children were practicing in the Nutter family's living room. This marked the birth of SCAMPERS, an acronym for the Summers County All-Star Marching Percussion Ensemble. Soon they were strapping on washboards and cowbells, and fashioning percussion instruments from old broken, discarded band instruments that Ray had acquired from flea markets, junk shops and local residents!

Ray needed help! He enlisted the aid of another musician/instrument maker, Tom Hartwell. The youth group soon outgrew the living room, so Ray approached the board of directors of the Flannagan-Murrell House, a Summers County non-profit group, for sponsorship. The board quickly agreed that this SCAMPERS project fell into their mission. And the collaboration did not stop there!

With the help of the Flannagan-Murrell House's board, the City of Hinton made a space available for SCAMPERS to practice in the town's 30-room historic train station depot. The depot has been through a couple of costly phases of restoration, and SCAMPERS is the first new tenant in what the City envisions as a future multi-use facility.

The group entered its first parade at Hinton's annual Christmas Parade and came away with second place in the marching band category. Soon, more children came to the rehearsals being held in a room the SCAMPERS members had cleaned out. This is definitely a hands-on project.

On New Years day, the children, who range in age from 4 to 10, entered Lewisburg's Annual Shanghai Parade. They won first place in the band category and they came away with the prestigious Mary Satterfield Spirit of Shanghai Award as well. SCAMPERS had struck a good note with the crowds of onlookers.



Photo by Tami Nutter



Members of SCAMPERS line up for the Shanghai parade in Lewisburg. Photo by Don Bragg.

The project is filling a void for many children who otherwise might not be reached by curriculums that have whittled away arts programs in the schools. In the meantime, SCAMPERS continues to practice and the project continues to grow. 🌱

## Mozier proclaimed Distinguished West Virginian

In December, then-Governor Bob Wise named West Virginia Commission on the Arts member Jeanne Mozier of Berkeley Springs a Distinguished West Virginian. Troy Body, commissioner of the West Virginia Division of Culture and History, presented the award on behalf of the governor at a surprise ceremony at the Ice House, home of the Morgan Arts Council.

According to Body, Mozier was selected for the honor because of her work to promote local and statewide arts programming.

"Nobody in West Virginia is more deserving of this award," he added. "Jeanne's tireless devotion to the arts is paying dividends in every corner of the state."

Congratulations Jeanne!

**About the Author**  
Brian Boyle has been a professional candle maker and sculptor for more than 35 years. He also writes for various news media. He was honored with a Distinguished Mountaineer award in September 2004 for his community work. Recently he became a VISTA volunteer at Flannagan-Murrell House in Hinton to work on behalf of fostering Arts in the Local Community.

# The Subject Tonight is Love

By Cathey Sawyer      Photographs by Gary Cooper

## About the Author

Cathey Sawyer is artistic director of the Greenbrier Valley Theatre in Lewisburg.

Years ago, when I was in residence at New Stage Theatre in Jackson, Miss., I acted in a play titled “So Long on Lonely Street” by Atlanta playwright Sandra Deer. The experience of working on that play was wonderful—a terrific cast and a quirky, funny, touching and bold script. So, when I read that the Atlanta Alliance Theatre was premiering Deer’s new play, I was intrigued and followed up by contacting the Alliance who put me back in touch with Sandra.

Deer remembered my work in “Lonely Street” and e-mailed me the script of “The Subject Tonight is Love.” I sat down that evening and read it. I thought the play was brave, and its treatment of the very difficult subject of Alzheimer’s Disease understated and moving. I found the language and style both poetic and beautifully sparse. I knew that the Greenbrier Valley Theatre (GVT) would do the play if we could get the rights to perform it.

I contacted Deer, who immediately gave us permission to stage the play’s second production. With Warren Hammack as director, I was scheduled to play the role of Diana, the daughter of Alzheimer’s victim Ruby.

Since the play is largely based on Deer’s experience with her mother, who succumbed to the disease a few years ago, everything that happens in the play and everything that is said is loaded with subtext. Below the sparse dialogue is a 50-year relationship between a mother and daughter that is difficult and complicated and conflicted. My act in the play was to learn to love a woman I had never known how to

love. My relationship with my own mother has been quite the opposite, so one of my challenges was to create a history between these two that could bring Diana to the point where she would admit that she never loved her mother. Her sense of responsibility forces

her to take care of Ruby, and ironically, the disease that makes her mother forget teaches Diana to love.

The other two actors, Ann Benedict and Aaron Christensen, and I learned a great deal about Alzheimer’s from the experience. We researched the disease and its devastating effects on family members, we spoke with people who had been through the experience of coping with the disease and we had the opportunity to speak directly with the playwright about her impetus.

One of the challenges in “The Subject Tonight is Love” was to deal with the dream scenes. These




Actors Cathey Sawyer, Ann Benedict and Aaron Christensen researched Alzheimer’s Disease in preparation for their roles in Sandra Deer’s play.

scenes were metaphorical experiences that explicated each character’s progress in dealing with the disease as well as Ruby’s deterioration.

The very structure of the play suggests a mind that is breaking apart, so transitions between scenes were challenging. For the characters in the play, where Ruby is at any given moment is a source of frustration and sometimes amusement. The dialogue was often repetitive, as it would be in an actual situation with a victim of Alzheimer’s, but for actors, this can be a huge challenge.

The play presents both the very human struggle of coping with Alzheimer’s and the scientific struggle to understand and treat the disease. The greatest challenge was to present these struggles with compassion and grace while doing justice to what the play is really about—learning to love.

As a West Virginia artist, working on a new play that is as rich and as significant as this one, and having access to the playwright, makes me feel less isolated and more involved in the larger world of professional theater. It also feels like an important contribution both to theater and to furthering our understanding of Alzheimer’s. For GVT, it was important as outreach. Through a new partnership with the West Virginia chapter of the Alzheimer’s Association and the Blanchette Rockefeller Neurosciences Institute, we took the play to the Cultural Center in Charleston and to Morgantown to expose more people to what the disease is and to how it affects people.

Recently, in confirming the role that theater can play in substantive civic dialogue, Ben Cameron, executive director of Theatre Communications Group (TCG), wrote that TCG is committed “not only to theatre, but to making individual theatres stronger. To nurturing new artists and new work. To overcoming the isolation that many in our field experience. To the deeper work of a healthier society that theatre uniquely allows us to pursue.” “The Subject Tonight is Love” was a project that GVT can proudly say demonstrated our commitment to the same goals in West Virginia. 



Aaron Christensen and Ann Benedict appear in Greenbrier Valley Theatre’s production of “The Subject Tonight is Love.”



# Governor's Arts Awards to be held

Nearly 60 individuals, arts organizations, cities and towns from Ohio to Mercer and Jefferson to Cabell counties were nominated in seven categories for the first Governor's Arts Awards of the 21st century. A list of finalists is at right. Winners in each category will be honored at a gala event beginning at 7 p.m. on Monday, April 4, at the Cultural Center in Charleston.

Commissioner of Culture and History Troy Body has been instrumental in reviving the awards. "This list of nominees represent very special people who deserve all the recognition we can give them," said Body. "They make incredible contributions to every area of life in West Virginia from economic development and education to culture and entertainment."

The master of ceremonies for the awards gala is

Morgan Spurlock, West Virginia native and Academy Award nominee for his documentary film "Super-Size Me." According to Jeanne Mozier of Berkeley Springs, a member of the West Virginian Commission on the Arts and chairman of the awards committee, Spurlock is an ideal model of a West Virginia who is successful through creative efforts. "He is the perfect Billy Crystal, or even Chris Rock, for West Virginia's premier arts awards ceremony," she said.

The public is invited to attend the gala, which also will honor nine West Virginia Artist Fellowship recipients. A reception will follow the program. Tickets for the event are \$35 and can be reserved by calling Sam Ratliff at (304) 558-0220, ext. 124, or e-mailing sam.ratliff@wvculture.org. 🌱

## 2005 Governors Arts Awards

*Distinguished Arts Award Finalists:*

**Elizabeth Francis**  
(Wetzel County)

**Harold O'Leary**  
(Ohio County)

**Pam Parziale**  
(Jefferson County)

*Arts Patron Award Winner* — Sponsored by Jackson Kelly PLLC  
**Clay Foundation Inc.**  
(Kanawha County)

*Arts in Education or Service to Youth Award* — Sponsored by BB&T  
**Benny Mills**  
(Wyoming County)

*Creative Community Spirit Award Winner* — Sponsored by Mine Power Systems  
**Travel Berkeley Springs**  
(Morgan County)

*Arts Leadership and Service Award Winner*  
**Jessica Levine**  
(Greenbrier County)

*Artistic Excellence Award Winner* — Sponsored by Tamarack  
**Toneta Akers-Toler**  
(Raleigh County)

*Arts Innovator Award Winner*  
**Museum in the Community**  
(Putnam County)

# Young Weirton Writers benefit from WVCA grant

By Fay Asfour Stump

Young hands jutted into the air, eager to respond to our visiting author as she led a writing workshop. Later, as the students filed out of the session, Caitlyn lagged behind. "Mrs. Smucker," she said, presenting a tattered black binder filled with her writings to our guest, "I'm going to be an author, too."

These were exactly the responses I hoped to evoke by inviting Weirton native Anna Egan Smucker, who presently lives in Bridgeport, to visit our school as an author and presenter. Her successful weeklong visit to Weir Middle School was made possible by a grant from the West Virginia Commission on the Arts (WVCA).

## Our goals were

- To help students understand that writing is a process, which includes drafting, evaluating, revising, editing, proofreading, and publishing.
- To inspire students to be authors using their lives and memories as their subject matter.
- To provide each student with practical ideas for improving their writing.
- To provide an audience for the students to share their memoirs.
- To expose students to a West Virginia artist.

During Smucker's visit, we held two assemblies—one for the 7<sup>th</sup>-8<sup>th</sup> grade students and one for the 5<sup>th</sup>-6<sup>th</sup> grade students. At these assemblies, Smucker shared the story of how she was inspired to write and publish "No Star Nights." She read aloud and commented on different aspects of her story. She also showed initial sketches by the artist Steve Johnson and discussed changes he made in the final artwork to illustrate her story. She told the students about receiving the International Reading Association award and meeting Johnson at the convention where they were honored.



Childrens' author Anna Egan Smucker leads a writing workshop for students at Weir Middle School. Photograph by Angel Rae Hill, courtesy of the Weirton Daily Times.

During the writing workshops held throughout the week, Smucker met with two or three classes at a time and utilized student papers and samples from literature to provide practical revising/editing tips. Almost every student, including our special education students with learning disabilities and behavior disorders, attended a workshop.

In addition to valuable time spent with students, Mrs. Smucker dined with 11 of our teachers and shared ideas for responding to students' writing. She also presented a program in the community at the Mary H. Weir Public Library on Thursday evening.

Smucker concluded "No Star Nights" with the comment that when "the grandchildren come back to visit, they love more than anything else to listen to stories..." Her visit with us proved that the children in this steel mill town not only love to listen to stories, they also love to meet the authors who write them, and they enjoy writing and sharing their own. 🌱

**About the Author** Fay Asfour Stump is the assistant principal at Weir Middle School in Weirton.

And the winner is . . .

## How One Writer Swept a \$20,000 Contest

By Belinda Anderson

It's the sort of jackpot writers dream about—winning \$20,000 in an essay contest.

Pecking away at her eMac, seated at an oak desk on the second floor of an antebellum log cabin in Greenbrier County, Claudia O'Keefe made that dream a reality. Her essay, "The Traveling Bra Salesman's Lesson," was selected from 2,500 entrants from 96 countries to win a contest sponsored last year by *The Economist* magazine and Shell International.

The contest sponsors asked entrants to address these challenging questions: Should developing nations be allowed to benefit from "poaching" skilled jobs and professional labor from other countries? Or should immigrants, whether skilled or unskilled, be welcomed across borders as they bring either expertise or ambition with them to the host nation?

O'Keefe's writing background and life experiences helped prepare her to write a compelling essay on this weighty topic. Her first novel, "Black Snow Days," was published in 1990, and she has edited three anthologies of essays and stories.

And she knows all about struggling to survive financially. She has taken all sorts of jobs to make ends meet, from working as a civilian shepherdess for the Air Force to taking a position as a Keno girl at a Lake Tahoe casino.

Still, she faced talented global competition for a high-stakes prize. How did she emerge as the winner? O'Keefe, at the time still typing away on her eMac in her log cabin, discussed her successful strategies in the following e-mail interview.

**Q. How did you hear about the contest? How can writers and other artists find out about these contests? How do you recommend they approach such competitions?**

**A.** From a website devoted to writer's contests. Google on the words "writing contests," and you'll find several contest-oriented websites. Writers' magazines and references such as *Poets & Writers* or *Writer's Market* regularly include lists of contests.

It's important to check out a contest before you enter it, however. Not all are on the up-and-up. Some are run by people or businesses looking for a way to sell you something; others by vanity presses who'll praise your work so they can offer to publish it for a fee; still others want rights to your hard work on the cheap or for no compensation at all.

Here are a few factors to consider. Who is running the contest? Is it a legitimate organization, magazine, or publisher? Is there an entry fee? Contests which charge a modest entry fee aren't necessarily "crooked." They may need the funds to cover the prize money. However, I would beware of a contest which

charges a large entry fee in comparison to the prize money offered. Why enter a contest with a \$10 entry fee, when the prize is only \$75? Read the fine print. What rights will you be granting the contest organizers once you submit your work? Expect to grant some rights should you be a winner or place in the contest. If the contest rules state that you must forfeit your rights even when you don't win, I'd take that as a red flag.

**Q. Your essay faced immense competition – how did you better your odds?**

**A.** I did a lot of research on the contest before entering. I read every last word on the contest website, which, luckily, included the full text of all the winning essays from previous years. I studied the contest rules carefully to determine the type of essay the contest organizers wanted, paying particular attention to desired content and tone. Never underestimate what you can learn from the rules. If you follow them to the letter, you'll already be ahead of a large percentage of entrants who, surprisingly, choose to ignore them.

I read somewhere that a clever title never hurts when it comes to contests. Think about it. Judges may have thousands of entries to sort through, and they're only human. At some point contest fatigue is likely to set in. It's a good idea to grab them as quickly as possible.

Beyond this, I believe I was fortunate in that I felt very passionately about this topic. I'd been researching outsourcing or "international migration," as the corporations like to call it, for a year before I found the contest. My goal was to write a book about outsourcing's effects on professionals, but I couldn't find an agent willing to take on the project because I'm not an economist, nor do I have a master's in human resources. Research and interviews aren't enough to sell nonfiction books these days. You almost always have to be a credentialed expert with something called a "platform" in order to interest publishers. A platform means having an established audience, thousands of people who already know you and are eager to buy your work. An actress's celebrity is her platform. An evangelist and his congregation is another example. Publishers want to know that your popularity will guarantee the book they print "sells-through" automatically. Personally, this irritates me. It suggests that publishers are too lazy or cheap to sell their own books, but publishing is a difficult business now, so I guess I can't blame them for wanting to hedge their bets.

Bottom line, I didn't have a platform for my ideas, which was why I was thrilled when I came across this contest. It provided me with an opportunity to finally express much of what I'd wanted to say in a book's longer format.



Claudia O'Keefe  
Photo by Diana Emerich

**Claudia O'Keefe's winning essay and information about the contest can be found online at [www.shelleconomistprize.com](http://www.shelleconomistprize.com).**

### About the Author

Belinda Anderson is the author of "The Well Ain't Dry Yet," a collection of short stories published by Mountain State Press. Several of her articles and information about her workshops are available on her web site at [www.belindaanderson.com](http://www.belindaanderson.com).

**Q. How important are such awards in advancing an artist's career? Do writers and other artists need to actively pursue them?**


**A.** It depends on your goals, I think. This is just a guess, but I'd say those writers currently making a full- or part-time living from writing who have never won or even placed in a contest, far outnumber the ones who have. You don't need to win a contest to become a best-selling novelist. Winning an award might convince an agent—that person who guards the door to publishing's inner sanctum—to take you more seriously. Once you've made it past this impediment and found a publisher, though, the only thing that counts is whether your work is purchased by a large number of book buyers, who don't give a whit if you've won a Nebula, an Edgar or a National Book Award. They just want to know your book is good.

If, on the other hand, your literary goal includes academia, a teaching position, winning a grant, or finding a berth as a writer-in-residence, then, yes, I'd say awards and prizes can be very helpful in enhancing your CV (curriculum vitae) and impressing those with the power to assist you. Helpful, but not totally necessary. I have a friend who secured a tenured position at an excellent university whose only award some considered to be a hindrance rather than an asset to her application, because it was a prize for literary achievement in science fiction. And no, literary and science fiction are not an oxymoron.

(One of her short stories and a novelette are scheduled to appear in upcoming months in the magazine *Fantasy & Science Fiction*.)

**Q. And here's the question that everyone always asks: How are you going to spend your prize money?**

**A.** Let's see. The first thing I did was to hit the Internet and buy two books I've wanted for the last six months ("Introduction to Glass Fusing" and "How to Make Leather Handbags"), plus a box of See's Candy from back home in California. You can take the girl away from the West Coast, but you can't take the West Coast out of the girl. In fact, I'm moving back to the other side of the Rockies, New Mexico. Jobs in the arts are plentiful there. One in six in Santa Fe are employed by cultural or arts organizations and businesses. Plus, I'll have a chance to return to the University of New Mexico. Years ago I decided to leave school at the beginning of my senior year to help my family through a rough patch, and until now, have never been able to afford to finish.

Of course, I'll be back to visit West Virginia before long. No need for a muse here. You find artistic inspiration around every corner! 

## Upcoming Grant Deadlines

**West Virginia Commission on the Arts**  
www.wvculture.org

**April 1, 2005:** Letter of Intent for Cultural Facilities and Capital Resources Grants

**July 1, 2005:** Challenge America and Cultural Facilities and Capital Resources Grants

**Rolling Deadline:** Mini Grants and Fast-Track/ADA Grants

**West Virginia Development Office**  
www.sbdcwv.org

Ongoing deadline for free money for your small business website development. Click on "Small Business Work Force Training Grant Application." For more information, contact Kimberly Donahue at (304) 558-2960/(800)982-7232 or kdonahue@wvdo.org.

**Mid Atlantic Arts Foundation**  
www.midatlanticarts.org

**Rolling Deadline:** Tour Planning Program

**Pennsylvania Performing Arts on Tour**  
www.pennpat.org

**June 15, 2005:** Projects requesting \$1,500 or less, scheduled between September 1, 2005, and August 31, 2006.

**Oct. 17, 2005:** Projects scheduled between February 1, 2006, and August 31, 2007.

**National Endowment for the Arts**  
www.arts.endow.gov

**May 19, 2005:** Save America's Treasures

**June 1, 2005:** Challenge America: Reaching Every Community Fast Track Review

**June 13, 2005:** Learning in the Arts for Children and Youth

**Aug. 15, 2005:** Access to Artistic Excellence



# Artist Roster Update

## Artist Roster Updates

The West Virginia Division of Culture and History is looking for teaching artists who want to be involved in arts education programs in schools and communities. The Division's Artist Roster recently was updated but applications for the listing are accepted throughout the year. New artists are featured in the Artist Roster Update in *ArtWorks* and are listed on the agency website at [www.wvculture.org](http://www.wvculture.org).

Application deadlines for inclusion in *ArtWorks* are February 1, May 2, August 1 and November 1. The roster is available for download at [www.wvculture.org/arts/grants/aieroster.pdf](http://www.wvculture.org/arts/grants/aieroster.pdf). For more information or to request an application, call (304) 558-0240 or (304)-3562 (TDD), or e-mail [martha.newman@wvculture.org](mailto:martha.newman@wvculture.org).

## Dance

### Michelle Raider Creative movement, classical dance, choreography

Raider is currently the director of the River City Youth Ballet Ensemble and is the co-chairman for Dance West Virginia. A graduate of Walnut Hills Performing Arts School in Natick, Mass., she has taught dance in the public schools since 2001. She has developed a four-month curriculum following the West Virginia Department of Education Content Standards and Objectives. She feels that her dedication to West Virginia youth has helped many students develop a long-lasting appreciation for dance and the arts.

#### Programs offered:

- Linked to West Virginia Content Standards and Objectives
- Workshops in creative movement and beginning choreography
- Master class in ballet
- Choreography
- Program with River City Youth Ballet Ensemble – "Mother Goose"
- Lecture on performance/career options in dance and dance history

Available within 75-mile radius of Charleston for short-term residency, special projects, artist visit; all ages; \$125 per 90-minute class, other programs negotiable.

Contact:  
Michelle Raider  
7 Douglas Branch Rd.  
Elkview, WV 25071  
(304) 347-8889



Photo by Tina Arnold

## Music

### Heidi Muller and Bob Webb Music performance, dulcimer building, songwriting workshops

Muller and Webb are seasoned touring performers, recording artists and presenters. They perform original songs and traditional music with guitars and Appalachian dulcimers. Heidi, an award-winning singer-songwriter, has been a dulcimer teacher since 1986. Her music appears in the "Masters of the Mountain Dulcimer" CD series. Bob is a past member of Stark Raven and the Mountain Stage band. He has taught more than 650 children and adults to make and play his own design of cardboard box dulcimer. He also is director of the Creative Capers Children's Art Camp.

#### Programs offered:

- Workshops
- Dulcimer playing using five-sided teaching dulcimers and box dulcimers
- Box dulcimer building – eight-hour day with child and adult pairs
- Songwriting – writing songs of place and history, telling stories in song
- Musical performances for K-6 and adults

Available statewide for all projects; all ages; fees negotiable.

#### Contact:


Heidi Muller and Bob Webb  
359 Fairview Dr.  
Charleston, WV 25302  
(304) 345-1227 and (304) 550-3799  
[heidimul@aol.com](mailto:heidimul@aol.com), [robert.webb1@verizon.net](mailto:robert.webb1@verizon.net)  
[www.heidimuller.com](http://www.heidimuller.com) 



Photo by Chuck Frostick

**"To neglect the contribution of the arts in education, either through inadequate time, resources, or poorly trained teachers is to deny children access to one of the most stunning aspects of their culture and one of the most potent means for developing their minds."**

**–Elliot Eisner, 1987, Music Educators Journal**



Helping local citizens support West Virginia's hometowns through charitable giving

## West Virginia Community Foundation Consortium

Giving programs and community foundations are working together to elevate awareness of the need for and benefits of West Virginia charitable giving. The effort is led by the West Virginia Community Foundations Consortium, a network of West Virginia's 23 community foundations working to build legacies in every West Virginia hometown. It is a program of the West Virginia Grantmakers Association, a membership-based organization of charitable institutions. Community Foundations specialize in working closely with donors through the following:


**Personalized service**, helping individuals, families, businesses, and nonprofit agencies achieve their charitable and financial goals with maximum tax advantages. Donors shape and design their fund's giving focus, and even help recommend grant and scholarship awards.

**Local expertise**, maintaining an in-depth understanding of the community's needs and challenges—and the groups and individuals addressing them. Gifts to the local community foundation provide a network of talented professionals and volunteers who are committed to and knowledgeable about the community.

**Community leadership**, working with local leaders to build endowment, ensuring that grants are always available to support the community. That means gifts build and strengthen the community, today, tomorrow and forever.

Gifts to local community foundations positively affect the town's economic development, support faith-based programs, strengthen conservation initiatives, preserve historic resources, enhance education programs, and assist with health and wellness treatment, the arts and more.

Here are 10 reasons why donors find it fulfilling to give to a community foundation. Community foundations . . .

1. Build endowment funds that grow and benefit the community, forever.
2. Help create an individual or family legacy.
3. Offer donor involvement in selecting charities.
4. Are local organizations meeting a broad range of changing local needs.
5. Provide a simple way to fulfill multiple charitable interests, with low-cost administration.
6. Deliver personalized donor service with flexible options and responsive advantages.
7. Accept a wide variety of assets.
8. Offer maximum tax advantages.
9. Preserve donor intent even when community needs and organizations change.
10. Are known for prudent stewardship and investment practices. 


### West Virginia community foundations include the following:

Barbour County Community Foundation  
Beckley Area Foundation  
Community Foundation of the Virginias  
Doddridge County Community Foundation  
Eastern West Virginia Community Foundation  
Foundation for the Tri-State Community  
Greater Morgantown Community Trust  
Hinton Area Foundation  
Jackson County Community Foundation  
Logan County Charitable & Educational Foundation  
Marion County Foundation  
Monroe County Education Foundation  
Paden City Foundation  
Parkersburg Area Community Foundation  
Pleasants Community Foundation  
Ritchie County Community Foundation  
The Lincoln County Community Foundation  
The Madison/Danville Community Foundation  
The Greater Greenbrier Valley Community Foundation  
The Greater Kanawha Valley Foundation  
Tucker Community Endowment Foundation  
Weirton Area Community Foundation

## Feltmakers Group Being Formed

Feltmaker Lori Flood of Morgantown is organizing a feltmakers group. Feltmakers who create handmade felt using wet-and-needle felting techniques to transform wool fibers—not yarn—into felt are invited to join.

Feltmakers at all levels of ability are welcome to attend. Each meeting will feature a discussion or hands-on program. The intent is to develop a group that is active, educational and inspirational, and is defined more by its member participation than a specific region. As the group evolves, the meeting schedule and locations may be adjusted.

For more information, call Flood at (304) 284-0774 or email [spinsterstreadle@hotmail.com](mailto:spinsterstreadle@hotmail.com). Visit Flood's website at [www.spinsterstreadle.com](http://www.spinsterstreadle.com). 

# From the Director

By Richard H. Ressmeyer, Director of Arts

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William Maxwell Davis  
Charleston

Pete Ballard  
Peterstown

Elaine D'Alessandri  
Morgantown

Sally Rowe  
Cottageville

Bobbie Hill  
Hurricane

Pete Holloway  
Wheeling

Stephen Hopta  
Bluefield

Helen Lodge  
Charleston

Callen McJunkin  
Charleston

Jeanne Mozier  
Berkeley Springs

Addie Ours  
Petersburg

In Fiscal Year 2004, West Virginia artists and arts organizations received more than \$132,000 in grants from programs of the Mid Atlantic Arts Foundation (MAAF). Notices of grant deadlines for MAAF programs regularly appear in ArtWorks. A better understanding of the Foundation's activities will encourage increased interest in the opportunities available. The West Virginia Division of Culture and History (WVDCH), through the West Virginia Commission on the Arts (WVCA), is a State Arts Agency Partner of the Foundation. The membership dues to the Foundation are paid from the National Endowment for the Arts State Partnership grant to West Virginia. In 2004 the membership cost \$26,900. Sally Rowe, vice chairman of the WVCA, and the WVDCH director of arts are members of the MAAF board of directors. Both have served on grant panels to evaluate applications from artists and arts organizations from other states.


The Mid Atlantic Arts Foundation celebrates, promotes, and supports the wealth and diversity of the region's arts resources. The group works to increase access to the arts and culture of the region and the world by providing leadership for artists and arts organizations in Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Virginia, the U.S. Virgin Islands and West Virginia.

Created in 1979 to encourage continued development of the arts and to support arts programs on a regional basis, the Mid Atlantic Arts Foundation is dedicated to growth and appreciation of the arts throughout the region, the nation and the world. Foundation programs encourage the creation of new works of art, promote new relationships and ideas within the performing arts community, build new audiences, advocate for the arts in education, and connect the arts and artists of the mid-Atlantic region to the rest of the nation and the world.

A private, non-profit organization, Mid Atlantic Arts Foundation depends on its state arts agency partners and the National Endowment for the Arts to bring the highest quality arts programming and services available to artists, audiences and the public.

The mid-Atlantic region is extremely diverse. It contains three of the country's most populous states, highly developed artistic communities, some of the finest arts institutions

in the world, and a significant underserved population living in rural or inner-city areas. The region also is home to more than 400,000 artists—24 percent of all artists in the United States. The Foundation is one of the region's driving forces in creating opportunities for artists and audiences through grants, technical assistance, information and marketing services.

Grants to West Virginia artists and arts organizations recently have included the following: Shepherd College, Smoot Theater, Ivy and Stone Council for the Arts, Clay Center for the Arts and Sciences of West Virginia, Carnegie Hall, Step by Step, Morgan Arts Council, Grant County Arts Council, Beckley Concert Association, Highland Arts Unlimited and Youth Museum of Southern West Virginia. 

MID ATLANTIC  
ARTS FOUNDATION



## Creative Fellowship Initiative Results in Traveling Printmaking Exhibition

Since 2000, the Mid Atlantic Arts Foundation's visiting artists program, Artists & Communities, has focused on community-based projects in which the visiting artist designs and conducts a creative project in collaboration with the host community.

A new component was added to the program in 2003. The Creative Fellowships initiative provides artists with access to space, equipment and technical support, and uninterrupted studio time, to create new works of art. This important commitment to stimulating and facilitating the creation of new works for the new century will be approached through partnerships between the Foundation and organizations in the region that specialize in providing such support. The two tracks to the Creative Fellowships initiative are



Printmaking fellowship recipient Ayanah Moor of Pittsburgh at work.




# ORBI Accessibility Workshop

The Ohio River Border Initiative (ORBI), a joint project of the Ohio Arts Council and the West Virginia Commission on the Arts, will present its fourth accessibility workshop for artists and arts organizations on Tuesday, May 17, from 10 a.m. to 3 p.m. The workshop will focus on solutions to accessibility problems for theaters and theater companies.

The workshop will be held at the Cultural Center of Fine Arts in Parkersburg. The program also will include discussion and demonstrations at the nearby Actors Guild of Parkersburg.

Presenters will provide participants with hands-on opportunities and close-up technical discussions of audio-description equipment, other assistive devices and the unique aspects of sign-language interpretation for dramatic productions. Presenters from local theater companies will share their experiences with solving accessibility problems. There will be an emphasis on the specific resources available to theaters and companies in the region.

Pre-registration is required. For more information, contact Bill Howley, ORBI project director, at (304) 655-8255 or [bhres@wvadventures.net](mailto:bhres@wvadventures.net). The details of the workshop are still being finalized. A mailing will be sent in March to everyone on the ORBI mailing list. A full description of the workshop agenda and presenters, as well as an online registration form, will be posted on the ORBI website at [www.orbi.org](http://www.orbi.org). 

## Resources/ Opportunities

**Please see the West Virginia Division of Culture and History website at [www.wvculture.org](http://www.wvculture.org) for updated Internet Resources and Opportunities/Events listings.**

## ArtWorks is free!

If you would like to have your name added to the mailing list for *ArtWorks*, please call (304) 558-0240 or e-mail [rose.mcdonough@wvculture.org](mailto:rose.mcdonough@wvculture.org).




Artwork by John Rappleye of Jersey City, N.J.

“Special Discipline Focus Projects” and “Artist Colony Residencies.”

In recognition of the region’s wealth of fine print-making facilities and programs, and of the Foundation’s long commitment to supporting this activity, the inaugural “Special Discipline Focus Project” centered on contemporary works on paper. Nine host organizations were invited to form a collaborative partnership with the Foundation, and selected an artist from each of MAAF’s member states to participate. These MAAF Creative Fellows for 2003 created new works of print, paper and book arts, which have been assembled into a touring exhibition available in 2004 and 2005. The exhibition, “9 X 9,” will be on display at the Cultural Center in the State Capitol Complex in Charleston in April.

The artists receive a stipend, materials allowance and subsidized housing and travel. The host facility provides technical support and expertise in producing the new works. Host facilities included Artists Image Resource, Pittsburgh, Pa.; Brandywine Graphic Workshop, Philadelphia, Pa.; Pyramid Atlantic, Riverdale, Md.; The Joel and Lila Harnett Print Study Center at the University of Richmond Museums, Richmond, Va.; The Print Center, Philadelphia, Pa.; The Rutgers Center for Innovative Print and Paper, New Brunswick, N.J.; The Women’s Studio Workshop, Rosendale, N.Y.; West Virginia University, Morgantown; and Visual Studies Workshop, Rochester, N.Y.

“9 X 9” will include works developed during the residences by La Vaughn Belle St. Croix, U.S. Virgin Islands; Chakaia Booker, New York, N.Y.; Claudia Giannini, Morgantown; Michael Iacovone, Washington, D.C.; Anne Iott, Virginia Beach, Va.; Kenneth Jones, Newark, Del.; Ayanah Moor, Pittsburgh, Pa.; Jon Rappleye, Jersey City, N.J.; and Ann Rentschler, Baltimore, Md.

Michael Iacovone was the resident artist at West Virginia University and Morgantown’s Claudia Giannini was awarded her residency at the Vermont Studio Center. Catalogues will be available at the Cultural Center during the exhibition. 

### ArtWorks

Spring 2005

**State of West Virginia**  
Joe Manchin III, Governor

**Department of Education and the Arts**  
Kay Goodwin, Secretary

**Division of Culture and History**  
Troy Body, Commissioner  
Richard Ressimyer, Director of Arts

**West Virginia Commission on the Arts**

[www.wvculture.org](http://www.wvculture.org)

*ArtWorks* welcomes proposals for non-fiction articles of 500-750 words. Articles should focus on West Virginia artists, arts organizations and the performing, visual or literary arts. Of special interest are unique and successful community arts projects and new trends in West Virginia’s arts scene. Artist profiles must also reflect some activity of significance to West Virginia or some enlightening aspect of their work. Photographs and other illustrations may accompany submissions. For submission guidelines and terms of payment contact: ArtWorks, West Virginia Division of Culture and History, The Cultural Center, 1900 Kanawha Blvd., East, Charleston, WV 25305-0300.

*ArtWorks* does not publish advertising for commercial services or businesses, but welcomes announcements which may be of interest to the state’s arts community.

All publications and application forms are available in alternate formats. Contact the accessibility coordinator at 304/558-0240, ext. 145, (voice) or 304/558-3562 (TDD).



# Workshops

A free quarterly newsletter from the Division of Culture and History and the West Virginia Commission on the Arts

Spring 2005



West Virginia Division of Culture and History  
The Cultural Center  
1900 Kanawha Blvd., E.  
Charleston, WV 25305-0300

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