

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

Art works

Winter 2007-08

Jake Krack: 17 of 22 By Jeff Pierson



Jake Krack at age 8 and Jake Krack performing at 2007 String Band Festival. Photo by Mike Keller

Jake Krack has been playing the fiddle for most of his life. He began fiddling at the age of six, under some of the most respected master fiddlers of the Appalachian region such as Melvin Wine, Brad Leftwich, Joe Thompson, Wilson Douglas and Lester McCumbers. He recently completed an apprenticeship and continues to study with renowned West Virginia fiddler Bobby Taylor through the Augusta Heritage Center of Davis & Elkins College apprenticeship program.

At age 22 Jake's list of accomplishments reads as if he has been playing for 40 years. In 2002 Jake took first place in the under the age of 60 fiddle contest at the Vandalia Gathering held in Charleston, West Virginia. In 2001, for the second year in a row, Jake placed second in the same category at the Gathering. In May 2001, Jake received the "Performing Artist of the Year" from Tamarack, The Best of West Virginia. In August 2000 Jake performed on Public Radio International's "Mountain Stage." In March 2000 he gave

a 60-minute concert performance on the Millennium Stage at the John F. Kennedy Center for the Performing Arts in Washington, D.C. representing West Virginia for the State Days Series. In 1999 he was profiled by CNN on the television show "CNN & Time" and was featured in an article for the *New York Times* as well as the subject of several local news stories. In 1998 he appeared on National Public Radio's "A Prairie Home Companion with Garrison Keillor" as a finalist in the Talent from Towns Under Two Thousand Contest.

I sat with Jake at the 2007 Appalachian String Band Festival to talk with him about his beginnings, inspirations and the future of his music in West Virginia.

continued on page 2

Jake Krack: 17 of 22

continued from page 1

Jeff Pierson: When did you first realize you wanted to play music?

Jake Krack: Between the ages of four and six, I was interested in anything my parents were doing at the time. Dad happened to be teaching himself how to play the fiddle. So when I was four he made me a cutout of a fiddle from a cardboard box, and I pretended to play it. Dad taught me my first tune, *Ida Red*. At age six I started taking beginning violin lessons while Mom and Dad searched for a fiddle teacher. When I was nine, we found a fiddler by the name of Brad Leftwich. When Brad introduced me to the music of Melvin Wine and Lester McCumbers, I realized a special connection to old-time fiddle tunes and the men who played it. I was very fortunate to have these men take an interest in me and help me along the way.

JP: What drew you towards old-time music?

JK: My family was interested in, and enjoyed, fiddle music of all sorts. Through connecting with Brad and his introduction to the old-time mountain music, I knew old-time fiddle was what I wanted to learn. As I got older and met the likes of Melvin Wine, Lester McCumbers, Bobby Taylor, Wilson Douglas, Glen Smith (all West Virginia master fiddlers), and we became friends, it became obvious to me that this was the music and these were the people I wanted to get to know. As a result I apprenticed for nine years with Melvin, and Lester, and around seven years with Bobby. This older music has always seemed to strike a chord in my heart and soul.

JP: What is different about WV Old-Time music?

JK: I learned early on that the older fiddlers in West Virginia seemed to have their own unique sound. This was a great treasure that West Virginia was able to share. The different bowing styles, different tunings, and different versions of the same tune varied greatly between the older fiddlers. The haunting tunes they played, learned from fiddlers so long ago, seemed to have their own signature. They learned many of their tunes within their own "hollers" which kept the music somewhat isolated. This was before radio and four-lane highways influenced their music. This was the mountain culture. It is this connection to the past that, in turn, connects with my heart and soul. My first fiddle teacher, Brad, instilled in me the importance of getting to know these men and their families before they were all gone. And now most are

gone. I want to pass on to others who these men were so it doesn't get lost. They are too valuable to forget. Many of these fiddlers were fourth and fifth generation players. For example, Bobby Taylor is a fifth generation fiddler, and his father Lincoln Taylor is a fourth generation fiddler. I was fortunate to have some time to know

Lincoln before his passing two years ago at age 94. Lincoln played the opening, and title tune, on my CD *Hope I'll Join the Band*.

**Jake Krack, 2007****JP: How do you approach a recording vs. live performance?**

JK: Preparing for a recording and a live performance are very similar. First, I have to decide on the tunes to be recorded or performed live. Then the tunes have to be practiced with the other musicians who will accompany me on the particular project. The main difference is when I record I have to set up a recording studio, design the CD cover art and liner notes, arrange for the manufacturing of the CDs, and set up promotion for the CD such as my web page or CD release parties and the like. When I perform live, the promoter usually handles all the promotion and sound system requirements. Live performing is less work. I really enjoy the interaction between the other musicians in both cases. But with live performances, I have the additional benefit of receiving the immediate reaction of the audience and the opportunity to interact with the audience. In either venue, I always want to excite or inspire the listener.

Over the years I have had the pleasure of having many young fiddle students in various workshops, but Jake Krack is the only apprentice I have had in which to pass on all my styles of fiddling. Until Jake, I thought I would take to my grave all the techniques I had picked up from the legendary fiddlers such as Clark Kessinger, Mike Humphreys, Ed Haley and countless other fiddlers. These are technical styles, and just recently, young students are mastering these styles and carrying them on to future generations. I can not fully express how very proud I am of Jake, for all his accomplishments. Now graduated from Berea College, many CD projects completed, winning most all regional fiddle contests, and currently teaching fiddle, he is truly a West Virginia state treasure. He holds in his hands more than 100 of years of West Virginia traditional fiddle styles, and it's wonderful to see him passing these on to his students. He has accomplished a lifetime of achievements, and is still under the age of 25. He started teaching in June and has more than 30 students, which is a great statement for the respect he has earned for his ability. He constantly is getting better, the sky seems to be the limit for his future success. I know I, along with all Jake's other teachers, rest more easily these days knowing our legacy still lives on, along with the legacy Jake has already established for himself through his personal style.

**Bobby Taylor
November 2, 2007**

**"I'd like to believe I have made some contribution to traditional music across the country, and helped fit a piece of West Virginia's old-time fiddle into the national traditional music mosaic."
-Jake Krack**

* more information available on www.jakekrack.com

**Melvin Wine and Jake Krack, 1997**

Artist documents his life through his art

by Beth King

Jesse Reed, a long-time Elkins resident and West Virginia native, has documented his lifelong worldwide travels through his artwork. Stylistically a Romantic Realist, his watercolor paintings, oil paintings, aquatints and drawings capture the moods and character of people and places he has visited. Reed has visited every state in the United States and more than 100 countries including, most recently, South Korea, Japan, Indonesia, the Canary and Madeira Islands, Hong Kong, Morocco, Argentina, and Chile.

Reed left his hometown of Belington, WV in 1939 to begin his professional art training at The Grand Central School of Art in New York City, which was housed on the top floor of the Grand Central Railroad terminal. He headed to New York with the intention of studying illustration but his artistic path took a different direction. According to Reed, "At the age of 12, I became interested in cartooning and was getting my cartoons published in some appropriate boys publications. I even developed my own character and still sometimes use it. At the age of 15, I became interested in story illustration, and chose the Grand Central School of Art because they had some famous story illustrators on their faculty. Arriving in New York opened up a whole new world for me! I never got into the illustration classes." Instructors at Grand Central were predominantly famous artists and Reed developed and refined his drawing and painting techniques under their tutelage. "I found I had a knack for painting likenesses and started to become a portrait painter," notes Reed.

While a student at The Grand Central School of Art, Reed worked at the RKO 81st Street Theater in various capacities, from usher to barker to ticket taker, making \$9.65 per week to fund his education. "For those 3-1/2 years in New York, I chose to walk rather than taking the trolley to save money for supplies. My father paid for my clothing and I saved my extra money to go home at Christmas," Reed recalls. As the US involvement in World War II intensified with the bombing of Pearl Harbor in 1941, Reed, then 21, left the Grand Central School of Art.

On the advice of a family friend, Reed volunteered for service as an engineer in the Army, hoping to put his drawing expertise to work. After a truncated six-week Basic Training in the summer heat of Alabama, he was assigned to a Cavalry Reconnaissance Division with the 36th Infantry Division. Reed notes with amazement that he is lucky to share this story saying, "my unit suffered the second highest number of casualties in the Atlantic or Pacific theaters of all groups." Though he never had the opportunity to put his drawing skills to work for the army, he sketched his journey across North Africa and up through Italy using supplies his family sent to him while he was stationed in Morocco. "We were not allowed to take anything with us so my family sent supplies to me when they could," according to Reed. From these sketches, Reed later created many completed works of art. Reed served in the military for three years, two months and five days.

Immediately after the end of World War II in 1945, Reed returned to New York City to continue his art studies. The Grand Central School of Art had not survived the war due to the lack of students, so Reed completed his studies at The Art Students' League from 1945 to 1947. Once again



Photo by Don Hall

his teachers included a myriad of notable artists, including American painter Jon Corbino, who Reed recalls, "had a considerable influence over my work."

He completed his studies with the League in 1947. In 1949, Reed returned to West Virginia. "The Clarksburg Art Center invited me to teach two night classes, keep the studio's open five days a week, gave me a place to sleep, studio space and paid a small stipend. At the end of the summer the Art Center ran out of money. Purseglove, the angel of the Clarksburg Art Center, asked me to paint his portrait, gave me a place to sleep in his office and gave me my first plane ride," Reed remembers.

His journey towards home continued as he enrolled at Davis and Elkins College on the GI bill, completing a BA in history with a minor in English. While at Davis and Elkins, Reed was asked to teach the art education classes for teachers and later additional art classes to the full student population. Reed graduated from D&E in 1952 with a BA in history and a minor in English and from West Virginia University in 1955 with a MA in history. He then began a full-time teaching career at Davis and Elkins College, teaching in the History Department and also challenged with developing the college's first major in Art. Reed retired in 1997 and is now Professor of Art Emeritus at Davis and Elkins College.

Reed's works have been exhibited in hundreds of museums, libraries, colleges, and universities in 49 states including the Boston Museum, the National Museum, The Library of Congress, the Brooklyn Museum, and the Seattle Museum. In West Virginia, Reed is represented in the permanent collections of the Huntington Museum and the Avampato Discovery Museum. His works are also in many private and public collections nationwide. His most recent exhibition, *People and Places Around the World*, was held at the Randolph County Community Arts Center in the spring of 2007 and featured 45 of his watercolor paintings and aquatint etchings, including two groups of etchings derived from Reed's World War II sketches.

Reed is the recipient of numerous national and regional awards. In addition to being a member of the Salmagundi Club, he is a life member of The Boston Printmakers, The Print Club of Albany, a charter member of the West Virginia Watercolor Society, and a member of the local Seneca Trail Artist's Guild. Reed is listed in *Who's Who in American Art*, *Artists of Renown*, *Who's Who in the South and Southwest*, *The Dictionary of International Biography*, and *Art in America's Annual Guide to Museums, Galleries*.

For more information on Jesse Reed go to <http://web.mac.com/jessereed/iWeb/Site/>

About the Author

Beth King is the Executive Director of the Randolph Community Art Center.

ROMPP Exhibition makes a difference for artists by Helen Panzironi



Since the Center for Excellence (CED) Fine Arts/ ROMPP (Real Opportunities Make People Productive) program began in July 2004, hundreds of participants, educators, community members and caregivers have received supports that enhances the community inclusion, socialization, recreation and employment

opportunities of people with developmental and other disabilities through improved access to and participation in the creative and fine arts. Now the visual artwork of ROMPP program participants will visit Charleston, WV, through December 26, 2007.

Helen Panzironi, CED Fine Arts Program Coordinator, says: "We are truly honored to be invited by Adam Hodges (Director of Museums, West Virginia Division of Culture and History), and I know that the work will stand on its own." As the annual juried art show, ROMPP includes approximately 30 artists with disabilities, and has been held for the past two summers at the WVU College of Creative Arts. "The work is emotional, straight to the point, and very often a very honest artistic statement," says Bob Bridges, Curator for the College of Creative Arts Mesaros Galleries and past juror of the exhibition. "The show brought in a lot of people to our galleries this summer and was well received."

"The fine arts are one of the most beautiful things life has to offer, but many people with disabilities that I know have never been in a museum, or had an opportunity to paint or play an instrument, for example. That is totally unacceptable," says Panzironi. "Folks with disabilities tell me they are often pulled out of art and music class for tutoring because people do not believe they will benefit from the arts. Then they go sit in another room and don't do anything. Others with physical impairments tell me they wanted to play music or act in a play when they were in school, but they couldn't get on the bus or stage, because there was no ramp. I think the arts were more integrated 100 years ago than they are today. I would love to know why this has changed so much in our generation. It hasn't always been like this." Further, research from Victoria, Australia, has demonstrated as recently as 2005 that there are enhanced wellness outcomes for those who participate in the arts. There is also data from Carol Gill, Ph.D. that demonstrates increased employment opportunities for people with disabilities in the arts.

"I often use the phrase 'reintegrating people into the arts' because people with disabilities have created art for generations. If you look back at history, it is outstanding how many have disabilities. Bud Abbott, for example, the famous comedian, had epilepsy. Alicia Alonso, who opened Cuba's first ballet company, had a visual impairment that left her without sight, but she still worked. We

know there are great musicians like Beethoven (deaf, blind, mental impairment), and Hector Berlioz (epilepsy) who had disabilities, not to mention Blind Lemon Jefferson, Blind Willie McTell. But, for some reason today we act like it is an exception to the rule. Tim Burton, artist and movie director, spoke openly about having bipolar disorder. Leonardo (Da Vinci) had dyslexia and epilepsy, and Michaelangelo, had a mental disorder and epilepsy. Walt Disney had a learning disability and famed Spanish painter Goya had a hearing impairment. Artists Frida Kahlo had polio, as did photographer Dorothea Lange. Today, for whatever reason, whether it is because people categorize and label people more, or whatever, they seem to have forgotten that disability is just a part of life. Some of us will get it earlier, some will get it later, but eventually, if we live long enough, we will all have to adapt."

Artist Rusty Allard used the dye from the outside of M & M candies and graphite to create his work for the show. Well-known Morgantown artist Butch Lee, who was seriously injured in a car accident four years ago, will display artwork. Vicki Shaffer, has a mixed media entry that is currently being shown in the Monongalia Arts Center, in Morgantown. "They seemed sort of sad when I told them it had to go to the capitol in November," said Shaffer. "I like that." Cartoonist and graphic artist, Fritz Zacher of Linside, WV has been invited, as well as ceramicist Marcia Springston. "I am a full-time studio potter in rural West Virginia" says Springston. "My disability is that I am totally blind. Clay is a tactile medium in which my keen sense of touch is an asset. My customers seem to appreciate the uniqueness of my work. I tend to decorate more with texture than color." Dewey Berry's wood sculpture will be on display as well. Berry was born in a log cabin in Roane County, West Virginia. The great trees are still there even as they were when his great, great grandmother first settled there in 1835. Berry and his family sculpted from the apple, cherry, oak and pear trees they found on their property. In his early teens, Berry's father took up sculpture. Dewey had two uncles who did primitive realistic sculpture, as well. A cousin, Sterling Spencer, became nationally known for his sculptures. Both of Berry's brothers have



ADAPT WV, Tribute to Bunky, photograph



ROMPP artist demonstrating her technique at the opening reception at the Cultural Center



produced sculpture, and he describes his mother as "a sometimes artist."

Other ROMPP outcomes include: physical and programmatic accessibility assessments for three fine arts facilities, design and development of a Calling Tree, list serve, mailing list, and website that increase the amount of information regarding the fine arts available to people with disabilities. The list serve includes 57 consumers and 32 providers. Eighty-two postings were made to the ROMPP list serve including information on upcoming events, contests, grants, awards. A one-page "Arts for All" fact sheet on assessments is available in draft format. An artist's calendar was designed, printed and distributed to more than 1,000 individuals and organizations. Eleven (11) strategic futures plans were completed with program participants interested in employment and the arts. Six participants are now taking art classes and two others are giving lessons in the community. An artist registry is being developed and will be completed by the end of summer 2007.

"I have done things I didn't think I would ever do. That I wouldn't have dreamed I would have done."

(CED Fine Arts/ROMPP participant)

"They encourage you to do more, progress and expand, to keep building and keep doing a good job at what you're doing and improve yourself..."

(ROMPP Artist)



Echo McAllister, Self Portrait, marker and graphite



Butch Lee, Man hurt when tree hit head, enamel on board

"That's like asking someone their favorite song. My self esteem and sense of self worth, my social skills have improved. Seeing other artists, their faces and how this has affected their lives has been inspirational: you don't forget stuff like that. It made me feel proud to be a part of something like that."

(ROMPP Artist)

An Artist's Retreat by Colleen Anderson



In the Summer 2000 issue of *ArtWorks*, a short blurb offered the tantalizing prospect of “free rent and utilities in a furnished studio.” The address in Taos, New Mexico piqued my interest, too, so I contacted the Helene Wurlitzer Foundation.

After procrastinating for a year, I filled out an application and chose 10 representative poems. Some months later, I received notification that I was a finalist. But, when the foundation’s director, Michael Knight, called to offer me an 11-week residency, I almost declined.

Eleven weeks! Belatedly, I considered the logistical, financial and emotional implications of leaving my life for three months. There was another, larger fear: would I use the time wisely?

The cross-country trip in my Chevy Prizm, earlier this year, turned out to be a fine adventure. It was a stretch financially, but a Professional Development Grant from the WV Commission on the Arts helped buy gas and groceries. I got homesick, but that was a valuable part of the experience. And, yes, I used the time well, although not exactly as I’d anticipated.

Helene Wurlitzer was a visionary. A beloved patron of local artists during her lifetime, she used her fortune to ensure that artists from many countries would enjoy what she considered crucial to creative well-being: unfettered time with no requirement to produce anything in particular.

Each Wurlitzer fellow lives in one of a dozen little adobe houses on an 18-acre compound (a short walk from Taos Plaza) where Wurlitzer’s own house, now used as an office, still stands. Composers’ casitas come with grand pianos; painters’ houses include roomy studios.

From the first moment, I loved my casita — its tiny kitchen, its adobe architecture, its ceilings punctuated by massive vigas. It pleased me that hundreds of other writers had stayed there. Some had left their thoughts in a journal where I, too, would contribute a few pages at the end of my stay.

Although I had applied as a poet, Knight en-

couraged me to work on my current preoccupation, a children’s chapter book. Wurlitzer, he reminded me, believed that pressuring artists in any way squelches their creativity. “You’ve earned this time,” he said. “Think of it as one long day.”

The Wurlitzer Foundation accommodates eight to 12 artists-in-residence at a time. There were eight during my stay, and we were an unusually social group, according to Knight. “Sometimes artists keep to themselves,” he told me. “Every group is different.” Knight encourages artists to stop by the office for tea, and talk, anytime — but scrupulously avoids intruding.

So what did I do? I finished my children’s book, some poems and several songs. I took voice lessons and lots of photographs. I hiked into canyons, folded origami boxes and swam almost daily at the Taos Youth and Family Center. I indulged in some long-delayed grief over the deaths of my brother and a dear friend. I cooked healthy meals for myself and, occasionally, other fellows. I bought a bird feeder and enjoyed daily visits from nuthatches, flickers and magpies. I read books and visited museums. On Tuesdays, I hung wet laundry on the clothesline behind my casita, sat in a plastic chair and watched it dry.

Would I do it again? I will do it, at the first opportunity. The Wurlitzer residency changed me subtly but profoundly. It was a validation: I am no longer shy about identifying myself as an artist. And it taught me something about how to nurture an artist. Like others before me, I wrote four heartfelt words in the communal journal: Thank you, Helene Wurlitzer.

Elated by my experience, I recently visited the Aurora Project, the longtime dream of another visionary, Michele Moure-Reeves, which could well become West Virginia’s own version of the Wurlitzer Foundation. Located, literally, across the street from Cathedral State Park in Preston County, the Aurora Project is still under construction, but will eventually include studios and living spaces for 14 artists. Some studios are finished and available for residencies now.

Every retreat is different. The Wurlitzer Foundation is a 53-year-old entity; the Aurora Project is brand-new. Housing at Aurora, as at many retreats, is mostly communal. Whereas Wurlitzer fellows do their own cooking, meals are provided for Aurora artists, and there is a modest, voluntary daily fee of \$25. In two important ways — their philosophies and their inspiring natural surroundings — the Aurora Project and the Wurlitzer Foundation are comparable.

For more information about these and many other residency programs, visit the website of the Alliance of Artists Communities: www.artistcommunities.org.

To help spread the news about residency opportunities, the Aurora Project will sponsor a weekend mini-retreat for up to 12 writers in early May 2008. A fee of \$100 per person will cover food and lodging. If you’re interested in participating, please contact Colleen Anderson at motherwit@suddenlink.net.

About the Author

Colleen Anderson is the owner and creative director of Mother Wit design.

What YOU Need to Know to Apply in FY09

We have good news and great news for applicants to the West Virginia Commission on the Arts (WVCA) FY09 grant programs. This pull-out section can be your guide to new opportunities and changes. Be sure to pull it out of your quarterly *ArtWorks* for use as a reference as you plan for the FY09 season.

The Good news- as a result of the approval of our new state arts plan, there will be some changes and new opportunities for artists, arts educators and arts organizations who apply to the WVCA for funding and technical assistance. With new National Endowment for the Arts initiatives, there are additional grant programs that may fit your programming needs. In time for application to the FY2010 grant cycle, a new grants and services handbook will be produced to address all of the changes that accompany our new mission and goals. For FY09, the current grants and services handbook will be in effect with minimal changes as described in this special section. ALL NEW Application and Final Report Forms will be online for downloading by December 19th. Please check forms for the FY09 designation before submitting them.

The GREAT news - through the efforts of Governor Joe Manchin, the West Virginia Legislature, Commissioner Randall Reid-Smith and the WVCA, the allocation for competitive arts grants from the West Virginia Legislature is restored to \$1 million. Some will feel this impact on your FY08 awards, as the restoration was effective for the FY08 grant cycle. Additional monies, in the form of NEA initiatives, Challenge America and American Masterpieces have also been made available for special projects.

What's New?

Programs

EZ Arts Access - NEW - easier access for smaller communities and organizations with smaller projects. Two annual deadlines. April 1st (for projects July 1-Dec 31) and October 1st (for projects Jan 1st - June 30). Simpler forms, smaller budgets!

Challenge America WV - Although Challenge America has been around for a few years, it has changed to best fulfill the needs of WV communities. It still focuses on innovative arts learning, youth programs, cultural heritage and community arts development while creating better access to quality arts experiences for more West Virginians.

American Masterpieces WV - Up to \$10,000 to present American Masterpieces and American Master Artists. Projects must have strong outreach/educational components that deepen the understanding of the work or artist presented. See our website criteria: What is an American Masterpiece?

Professional Development for

Individual Artists - Funding for marketing training for individual artists will now be available through this grant program.

Services

Peer Assistance Network- Accessibility assistance. With the inclusion of two new advisors from the Center for Excellence in Disabilities at West Virginia University, accessibility audits and resources are now free to our constituents! Up to two free facilitation and consulting sessions are still available to any non-profit arts organization in any given fiscal year.

Certified Arts Community - Receive a Certified Arts Community Designation for your community. This designation indicates the high quality of arts presentation, participation and partnership present in your community.

All New Applications

All new forms will be State Agency Grant Awards compliant, reducing paperwork, for our applicants. In 2005, the WV Legislature passed legislation that requires recipients of state grants to be accountable to the Legislative Auditor through informational reporting. In 2007, rules were put in place to oversee.

All organizational operating budgets will have a separate breakout for capital income/expenditures.

All organization applicants will be required to prepare a budget narrative as part of the application packet.

All matching funds must be documented.

To help you prepare, a copy of the scoring mechanism for your grant application will be included in every application packet.

To enhance your score:

Include a one-paragraph bio for each board of directors member indicating their educational and job-related connections in the community.

Include a complete calendar of all arts events for your organization.

DEADLINES

December 1st

Letter of Intent, Staffing Support & all new applicants to the WVCA

February 1st

Professional Development for Individual Artists, and Challenge America - WV

March 1st

Major/Mid Size Organization Support, Community Arts Project Support, Arts in Education

April 1st

EZ Arts Access - NEW!
American Masterpieces - WV - NEW!
Letter of Intent, Cultural Facilities and Capital Resources

July 1st

Cultural Facilities and Capital Resources

September 1st

Artist Fellowships

October 1st

EZ Arts Access - NEW!

Mini-Grants

Six weeks before the project date.

Grantwriting Tips

Always contact staff before submitting a grant application to the WVCA.

If you have questions about the eligibility of your proposal or the deadline, contact the arts staff. They will discuss your ideas, and if necessary, direct you to appropriate resources. Consultation with staff does not guarantee that your proposal will be funded, but it may help you focus your proposal more clearly.

Use the correct application form(s).

If you are unsure which form (s) to use, contact arts staff. All programs and forms required may not be described in the current grants and services handbook. As programs are developed or revised new forms are required. New ADA forms, for example, are available on the website.

Read and follow instructions.

The instructions are there to guide you through the process and help get the best score possible for your grant application. Size of font and margins are important, they are part of a process that allows your application to be reviewed. Reviewers can reduce your score for not following the instructions.

Type it. Handwritten applications will not be accepted.

Your applications and support materials will be photocopied many times. Please submit clear, legible information. WVCA grant application forms are available on our website and may be downloaded or scanned for use on your computer. Be sure to submit original applications with original signatures in blue ink. Note: The Full ADA Transition plan can be handwritten.

Prepare your budget carefully.

- Never allow your expenses to be larger than your income.
- Detail your costs, even if they are estimates, and be specific about how grant funds will be used.
- Keep your budget realistic.

Budget Narrative: a NEW requirement for all organizational applicants.

All organizational applicants will be required to complete a one-page budget narrative. By answering questions related to your budgeting process, a clearer picture of your financial status will be available to reviewers.

Documentation of matching funds is now required! NEW!

Example: If you list business or foundation support in the Income section of your application, you must document that support with a letter from the donor showing their intent to contribute the amount indicated.

Use your checklist! Include all required supplemental materials.

Include your current board list, financial statement, 501(c)(3) status documentation, signed artists' contracts, printers' estimates, letters of support, marketing plan, etc. Include all required Accessibility/ADA materials. Vendor registration (WV-1A) and W-9 forms must now be included with all applications. Incomplete applications will be reviewed at a lower priority.

If work samples are required, please submit the media appropriate to your application.

Acceptable media include CD, DVD, slide, VHS and printed manuscripts. For more information on how to submit your work, please refer to our website (<http://www.wvculture.org/arts>). Be sure to test your work samples to ensure they function correctly before submitting them. Previously submitted work samples will not be pulled from the files by Arts staff to be added to your application.

Arts in Education applications require special documentation.

Send examples of evaluation forms, pre- and post-testing questions with AIE applications.

Take advantage of Draft Review or Grace Period for applicants.

Staff will review a draft of your application any time up to two weeks prior to the application deadline. In a Draft Review, staff provides written feedback to focus and improve your application and its completeness.

To take advantage of the Grace Period submit a completed application postmarked at least two weeks prior to the program deadline

(Ex. Feb. 15 for the March 1st program deadline). Staff will perform a technical review and contact you to let you know if information is missing or incorrect.

On applications received after the Grace Period deadline, staff will not contact you regarding missing information. Grants received at the program deadline must stand as received.

Answer all required questions in your narrative.

This is your chance to sell your project. Scores drop when answers are not complete.

Use clear, concise language.

The members of the WVCA read more than 200 applications for each grant cycle. It is important to describe your project briefly and clearly.

Reviewers may not be familiar with you, your organization, or project. As you write the grant narrative, remember that new reviewers and staff look at your request each year. They may not know your organization or your good work. Tell them, clearly and succinctly. Background information puts your project in context.

If you are creating new opportunities for artists or forging new alliances, show it.

Get letters of support from everyone you are working with detailing their participation: artists, arts organizations, businesses, schools, teachers and students, state agencies, etc.

CONTACT US

visit our website: www.wvculture.org/arts
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Individual Artist Coordinator
Vacant

Kelley French

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Do NOT send letters of support that are more than one year old.

Letters of support should be timely and directly related to the project for which support is cited.

Have someone proofread your application.

A proofreader should be able to understand your project from your description. Ask them to check spelling and math.

Sign the application.

A person who is authorized to legally obligate your organization must sign the application. Make sure you sign the ADA Compliance Assurance Form. Important: **You must use BLUE ink.**

Neither the contact person nor the signer of the grant application should receive money through the grant.

This is a conflict of interest.

The application packet should contain only application materials.

Please do not include any additional/separate communications to arts staff or the WVCA in the grant packet. (Example: do not include previous grant final report with current application.)

Include a cover letter.

If you have extenuating circumstances preventing you from having a complete grant packet (missing contract/publicity, etc) on the deadline date,

include a cover letter that clearly explains those circumstances, the missing information and the date the materials will be in our office. As soon as possible is NOT an acceptable date. Any materials received more than 45 days after the deadline shall not be reviewed. The WVCA will rule on extenuating circumstances on a case-by-case basis.

Make copies of everything for your files.

Make two copies of everything in your grant application. Send the original and one complete copy, including work samples. Put a complete copy in your files. Please do not staple or bind your application or supplemental materials. Use paper clips.

Get it in the mail on time.

The WVCA deadline is a postmark deadline.

Late applications will not be reviewed.

An institution's metered postmark is not acceptable. If using U.S. Postal Service, a postmark must be present. Hand canceled is best. A clear date must be present on all alternative delivery methods. If the deadline date falls on a holiday or weekend, check with staff for instructions. Hand-delivered applications must be in our office no later than 5 p.m. on the deadline date.

ACCESSIBILITY NEWS - ADA/504

What about the new, clearer guidelines for ADA? What are the required documents?

As recipients of federal funding, the WVCA and all successful applicants for WVCA funds must be in compliance with ADA/504 laws.

- Compliance Assurance Form signed by the person who is authorized to legally obligate your organization.
- New, simplified Transition Plan is required for all FY09 applicants
- Diversity and Accessibility Questionnaire

What is the purpose of the Diversity and Accessibility Questionnaire?

Your buildings and programs should invite participation by all the people in your community. These questions apply not only to the project for which you are applying, but to your organization as a whole.

Do I have to do the Transition Plan and other requirements if I don't own my building?

Yes.

My organization has a volunteer staff; do I have the same accessibility requirements?

Yes.

Where can I get help understanding ADA and accessibility?

The 504/ADA Coordinator in our office. Our website (www.wvculture.org).

Will the Transition Plan be required every year?

A new streamlined transition plan and diversity and accessibility questionnaire will go into

effect in FY09. Instructions will be online with our new forms to introduce you to this simplified process.

Who should I contact in my community?

Social service agencies, special education teachers, Elder Care Organizations, Centers for Independent Living, Center for Excellence in Disabilities - WVU and artists and others with disabilities. The WVCA Peer Assistance Network can help with accessibility assessment.

Is there grant funding available to help with accessibility?

- Arts Accessibility Technical Assistance Funding available in conjunction with General and in Arts in Education Grant applications.
- Cultural Facilities and Capital Resources Grant
- Fast Track ADA and Emergency Grants (CFCRG)

Our building needs a roof and accessible bathrooms. What grant programs provide funding for building repairs and ADA improvements?

The Cultural Facilities and Capital Resources Grant (CFCRG) program offers grants from \$2500 to \$500,000 for single-phase bricks & mortar construction, renovation, property acquisition and durable equipment purchases.

What if I need money for my facility right now?

There is now a set pool of funds for Fast-track ADA and emergency grants through the CFCRG program with grant amounts of \$2,000 to \$10,000 with an on-going deadline. The timeline is developed for a faster funding turnaround and is limited to one grant per fiscal year.

FREQUENTLY ASKED QUESTIONS

Who is eligible for WVCA funding?

Individual artists, 18 years or older, living in the state of West Virginia for at least one year. Any non-profit (501-c 3) organization producing arts experiences for the public that has been incorporated in the state for at least one year.

Where do I start if I have an idea for a project that I hope to get funded?

Talk to the arts staff. Visit our website (www.wvculture.org) and look at the Arts Commission. Look at the chart of programs to see where you fit. Read the guidelines!

What is a cash match?

WVCA supports arts projects in communities. The communities must show their desire for the project through monetary support. No project is awarded more than 50% of an eligible cost, which means that you must be able to raise the other 50% through earned income (ticket sales, etc) or donations from individuals, corporations, foundations or local government. All dollars awarded by the WVCA must be matched with cash. No in-kind matches are accepted.

How do I know which form to use? How do I fill it out?

Talk to one of the arts staff. We are here to answer your questions. All forms are downloadable from our website. Once you get the correct application form, make sure you follow the instructions that accompany it. Read them and read them again.

Why do I have to write a narrative for my application?

Applications are carefully considered by all panelists. To understand your organization, community and project, the panel needs a complete picture.

I want to present a college choir, are they eligible for funding?

A college choir is considered an avocational group. Even though the quality of their performance may be excellent, they are not yet considered professionals because they are students. Important: Presentation of avocational groups requires contact with arts staff for special directions prior to the grant deadline.

How do I know if my application is complete?

Use the checklist included in the Application Packet. It is not only a tool for your convenience; it outlines information required if your application is to be reviewed. Take advantage of the grace period. Submit a completed application one month prior to the deadline for technical review and staff comments on improvements and missing materials. Make sure that all required ADA forms are included.

What constitutes a contract and why is it important?

A contract states the specifics of an agreement between two parties. It clearly relates what each party expects of the other. Basic elements of a contract include:

- Name and address of parties entering the agreement
- Nature of the agreement (description of service to be provided)
- Date, time, location
- Fee
- Representative signatures of both parties entering the agreement

These components must be present. Contracts are required for any artists or service for which you apply to the WVCA for funding. No contract, no funding!

Do I have to include the checklist?

Not all grant programs require it, but many applicants use it as a safety net to show that each item has been checked as the final application is assembled for mailing. The Cultural Facilities and Capital Resources grant requires the inclusion of the checklist.

Will someone contact me if I forget something?

Only if you take advantage of the grace period, after that no one will contact you to correct a problem with your application. The time to nurture the project is before the deadline.

How far ahead should I apply?

When in doubt, check with the arts staff. For Mini Grants and Technical Assistance requests your application must be received six weeks before the project date.

For grant categories with deadlines of February 1st or March 1st, the funding period is the fiscal year beginning July 1 and ending June 30. For example, if you apply at the February 1 or March 1 deadlines in 2008, your project must occur between July 1, 2008 and June 30, 2009. Double check all new grant programs for the funding period!

Cultural Facilities and Capitol Resources Grant program has a July 1 deadline for a fiscal year that runs October 1 through September 30. Many programs require a letter of intent. Contact arts staff to see if you need to file.

Who reviews my grant application?

The arts staff prepares it for panel review. Panels are made up of 1) members of the WVCA; 2) members of the arts community with particular areas of expertise; 3) experts from other state arts councils and arts organizations; and 4) AIE – in addition to the above, teachers, school administrators and curriculum specialists. The WVCA makes all final decisions.

FY2008 Grant Awards

BERKELEY

Apollo Civic Theatre
\$2660 Community Arts
\$3375 Arts in Education

BRAXTON

Betty Rivard
\$2125 Professional Development

CABELL

Laura Moul
\$1378 Professional Development
Huntington Museum of Art
\$15000 Challenge America
\$66500 Major Size Institution Support
\$10000 American Masterpiece-WV
Peter Massing
\$2472 Professional Development

CLAY

Keith Lahti
\$2500 Professional Development

FAYETTE

African American Heritage Family Tree
\$1715 Community Arts

GRANT

Grant County Arts Council
\$1325 Community Arts
\$1250 Arts in Education
Grant County Public Library
\$125000 Cultural Facilities/Capital Resources

GREENBRIER

James Wells
\$1673 Professional Development
Trillium Collective Ltd.
\$730 Professional Development
\$11121 Community Arts
Marietta Lyall
\$2008 Professional Development
Carnegie Hall Inc.
\$41500 Mid Size Institution
Jessica Viers
\$2500 Professional Development
Greenbrier County Schools
\$5708 Arts in Education
WV Arts Presenters, Inc.
\$62292 Community Arts
Greenbrier Valley Theatre
\$41500 Mid Size Institution Support
\$15000 Challenge America
\$10000 American Masterpiece-WV

HAMPSHIRE

Gary Smith
\$2406 Professional Development
Hampshire County Arts Council
\$4375 Community Arts

HANCOCK

Weirton Area Civic Foundation
4000 Community Arts

HARRISON

City of Bridgeport
\$3000 Community Arts
Clarksburg Harrison Co. Cultural Foundation
\$1450 Community Arts
\$240339 Cultural Facilities/Capital Resources

JACKSON

Jackson County Schools
\$4050 Arts in Education

JEFFERSON

Dana Aldis
\$641 Professional Development
Arts & Humanities Alliance of Jefferson
\$3750 Community Arts
Sheila Brannan
\$2500 Professional Development

Goose Route Arts Collaborative, Inc

\$4605 Community Arts
Shepherdstown Music & Dance
\$5040 Community Arts
Shepherd University
\$2150 Community Arts

KANAWHA

Charleston Stage Company
\$7538 Challenge America
\$10900 Arts in Education
\$8274 Community Arts
Kanawha Valley Footmad
\$6950 Community Arts
River City Youth Ballet Ensemble
\$1750 Community Arts
Allied Artists of WV, Inc.
\$1645 Community Arts
WV International Film Festival
\$9000 Community Arts
Stefani Andrews
\$2479 Professional Development
Clay Center for Arts and Sciences, WV
\$66500 Major Institution Support
WV Symphony Orchestra
\$66500 Major Institution Support
\$8375 American Masterpiece-WV
East End Family Resource Center
\$4500 Arts in Education
Charleston Ballet
\$23545 Mid Size Institution Support
WV Youth Symphony
\$3590 Arts in Education

LOGAN

The Aracoma Story
\$14422 Cultural Facilities/Capital Resources

MARION

Marion County Schools
\$2900 Arts in Education
Fairmont State University
\$7500 Community Arts

MARSHALL

Strand Theatre Preservation Society
\$103388 Cultural Facilities/Capital Resources

MASON

Mason County Schools
\$2100 Arts in Education

MCDOWELL

Mount View High School
\$11200 Challenge America

MERCER

Community Concert Organization
\$4191 Community Arts
Fred M. Powers
\$1042 Professional Development
Charles Mathena Foundation
\$75000 Cultural Facilities/Capital Resources

MINERAL

Highland Arts Unlimited, Inc.
\$10900 Community Arts

MINGO

Tug Valley Arts Council
\$9766 Community Arts

MONONGALIA

Lori Ann Flood
\$1013 Professional Development
Cynthia Eileen Camlin
\$2487 Professional Development
Arts Monongahela, Inc.
\$23500 Community Arts
Fairmont Chamber Music Society
\$2650 Community Arts

MORGAN

Morgan Arts Council
 \$20437 Community Arts
 \$15102 Arts in Education
 \$15000 Challenge America

NICHOLAS

Ivy & Stone, Council for the Arts
 \$14981 Arts in Education
Nicholas County Schools
 \$2550 Arts in Education

OHIO

Wheeling Symphony
 \$59,850 Major Institution Support
Oglebay Institute
 \$65000 Major Institution Support
 \$38588 Cultural Facilities/Capital Resources

POCAHONTAS

Allegheny Echoes Inc.
 \$5000 Professional Development
Drew Tanner
 \$2187 Professional Development
Pocahontas Co. Opera House Foundation
 \$12750 Community Arts

PUTNAM

Putnam County Schools
 \$6000 Arts in Education

RALEIGH

WV Professional Dance Company
 \$6750 Community Arts
 \$4965 American Masterpiece-WV
Beckley Area Foundation
 \$4000 Community Arts
The Beckley Art Group
 \$50000 Cultural Facilities/Capital Resources

RANDOLPH

Davis & Elkins College
 \$3250 Community Arts
Randolph County Community Arts Center
 \$2285 Community Arts
 \$7762 Arts in Education
 \$20000 Cultural Facilities/Capital Resources
Randolph County Schools
 \$9800 Arts in Education
Augusta Heritage Center
 \$20724 Community Arts
 \$5000 Professional Development

ROANE

Jeff Fetty
 \$1353 Professional Development

SUMMERS

Tanya Rakhmanina
 \$2105 Professional Development

TUCKER

Mountain Made Foundation
 \$5000 Professional Development

WEBSTER

Linda Carol Carpenter
 \$1613 Professional Development

WETZEL

ArtsLink, Inc.
 \$12181 Community Arts

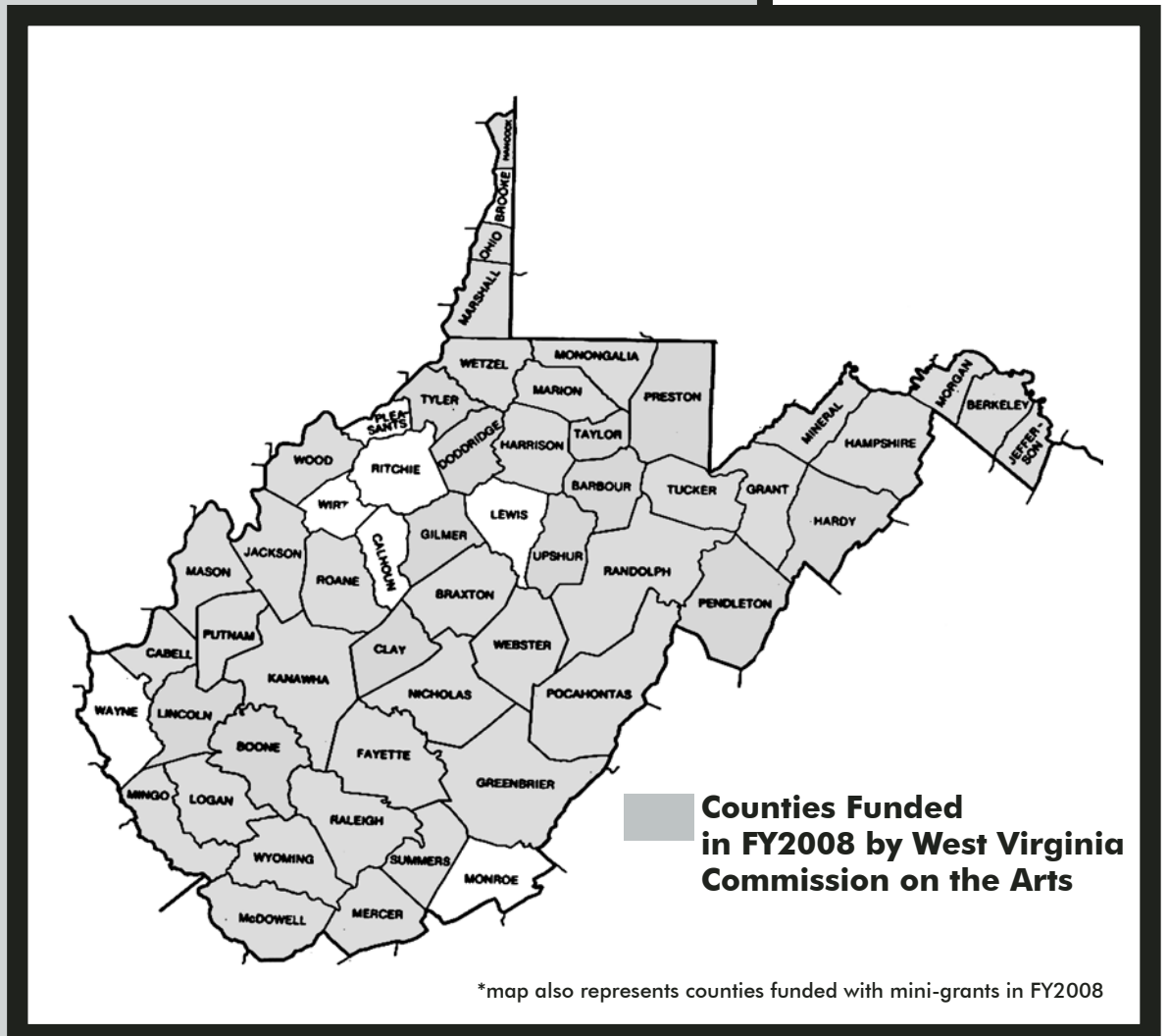
WOOD

WVU at Parkersburg
 \$4125 Community Arts
 \$2500 American Masterpiece-WV
ArtsBridge, Inc.
 \$27000 Mid Size Institution Support
Parkersburg Art Center
 \$27700 Mid Size Institution Support
Actors Guild of Parkersburg
 \$4800 Challenge America
ArtsBridge, Inc.

\$33000 Arts in Education
Mid-Ohio Valley Symphony Society
 \$11350 Arts in Education
Wood County Schools
 \$63100 Cultural Facilities/Capital Resources

WYOMING

Wyoming County Board of Education
 \$5500 Arts in Education

**Grant Opportunities****WV Commission on the Arts**

www.wvculture.org

Mid Atlantic Arts Foundation

www.midatlanticarts.org

West Virginia Development Office

www.sbdcwv.org

West Virginia Division of Tourism

www.wvtourism.com

National Endowment for the Arts

www.arts.endow.gov

WV Humanities Council

www.wvhumanities.org

Pennsylvania Performing Arts on Tour

www.pennpat.org

Mid Atlantic Arts Foundation supports the arts in West Virginia

The Mid Atlantic Arts Foundation serves the states and territories of Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, the US Virgin Islands, Virginia, and West Virginia.

Mid Atlantic Arts Foundation was established in 1979 to promote and support multi-state arts programming. Over the last five years, MAAF has built a core of program initiatives designed to address specific issues of regional arts support.

The wealth of arts resources in the mid-Atlantic helps to differentiate this region from other areas of the country. While the challenges facing the arts community are significant, the opportunities are abundant. Mid Atlantic Arts Foundation will continue to recognize the great wealth of resources in the region and work to strengthen those resources and make them available to the widest possible audience.



In October Director of Arts/MAAF board member Jeff Pierson, MAAF board chair Lisa Frigand, and MAAF executive director Alan Cooper participated in the Living Legacy Jazz Awards in Washington D.C presented by MAAF. (WVCA Chair Susan Landis was also present at the event in her role as MAAF board member.) photo by Susan Landis



Members of various arts organizations from around the state presenting to the West Virginia Commission on the Arts at the annual Public Comment meeting held in Parkersburg on October 19.

The West Virginia Commission on the Arts, established in 1967, works with artists, arts organizations, schools, and community groups to foster a fertile environment for the artistic, cultural, educational and economic development of the state.

Putting Artists on the Web by Colleen Anderson

His art is virtual, but his influences are wood, glass, crocheted thread, ceramics, fine art photography, paintings — anything a Tamarack artist can produce. With a click of the mouse, Amir Abbasi brings up one of more than 40 websites he has created for artists whose work is juried into the Tamarack system.

Abbasi works from one corner of an office at Tamarack's Artisan Resource Center in downtown Beckley. The Artisan Resource Center is part of the Tamarack Foundation, a nonprofit affiliate of the Tamarack most of us visit when traveling the West Virginia Turnpike. The Tamarack Foundation exists solely to support artists, and does so in many ways — including business workshops and seminars, product development consultations, product photography, professional development grants and an emergency assistance fund for artists.

Abbasi builds and maintains artists' websites. The free service is available to any Tamarack artist, and requests for new websites keep Abbasi busy. Still, he welcomes new clients and approaches each one with an open mind and a discerning eye. He strives to make every website a reflection of the artist and his or her work.

A graduate of Mountain State University, Abbasi holds bachelor's degrees in Information Technology and Internet and E-commerce, along with

an associate degree in Web Development. His association with the Tamarack Foundation began with a student internship that became a full-time job as more and more Tamarack artists decided that they also wanted to market their work online.

"Actually, when I started out with the Tamarack Foundation, it was just to help artists maintain templates," Abbasi said in an e-mail interview. "But later, down the road, it didn't seem to satisfy [the artists]; they wanted something of their own, something unique. So I proposed the strategy of designing websites for them, which eventually got approved. Later on, I added other services, too, for my clients — like search engine optimization, Internet marketing and E-commerce consultation."

Abbasi sometimes draws inspiration from craft magazines like NICHE. But his sources are many: "It comes from everything I come across which seems beautiful and attractive to me, from color patterns on a shirt to the artwork of various artisans. I think being a part of a prestigious and unique place like Tamarack has also triggered the design sense in me. So, basically, each artisan I meet is my inspiration."

More information about the Tamarack Foundation and its Artisan Resource Center is available at Tamarack's website: www.tamarackwv.com.

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**West Virginia
Commission on the Arts**

Chair
Susan Landis
Daniels

Vice Chair
Jennifer Francis Alkire
Morgantown

Marilyn Cooper
Lewisburg

Elaine D'Alessandri
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Cindy McGhee
Charleston

Selina Midkiff
Charleston

Jeanne Mozier
Berkeley Springs

Addie M. Ours
Petersburg

John Strickland
Charleston

Carol Templeton
Milton

Rosa Lee Vitez
Huntington

Penny Watkins
Huntington

Sam Winans
Parkersburg

Juried Exhibition winners announced

D. Gene Jordon Memorial Award winner Thorney Lieberman beside his piece, Coy and Carissa Daniels, photo by Mike Keller

On Friday, Oct. 19, at the Parkersburg Art Center, 16 awards totaling \$29,000 were presented to West Virginia artists and craftspeople. The awards ceremony preceded the opening of the West Virginia Juried Exhibition 2007 at the Parkersburg Art Center. The awards money is made available through the West Virginia Commission on the Arts (WVCA).

Since its inception in 1979, the West Virginia Juried Exhibition has been held at the Cultural Center, State Capitol Complex, Charleston. Within the extensive mission of the WVDCH is the element of arts promotion throughout West Virginia. In order to further this goal, the Commission and the Division decided to have the exhibition travel to Parkersburg, sharing the best in art with yet another community in the Mountain State.

For more information about the West Virginia Juried Exhibition, call Emily Ritchey, exhibits coordinator for the Division, at (304) 558-0220, ext. 128.

West Virginia Juried Exhibition 2007 Award Winners

Susan Carney
Shepherdstown
Award of Excellence \$2000

Susan Feller
Augusta
Merit Award \$500

Guy Gellner
Wheeling
Award of Excellence \$2000

Young Kim
Morgantown
Award of Excellence \$2000

Thorney Lieberman
Charleston
D. Gene Jordon Memorial Award
\$5000
Merit Award \$500

Betty McMullen
Charleston
Merit Award \$500

Clayton McNearney
Huntington
Merit Award \$500

Michael C. Mendez
Martinsburg
Governor's Award \$5,000

Jamie Miller
Charleston
Merit Award \$500

Susan Poffenbarger
Dunbar
Governor's Award \$5000

Norm Sartorius
Parkersburg
Merit Award \$500

Linda Schweitzer
Morgantown
Award of Excellence \$2000

Caryl Toth
Hurricane
Merit Award \$500

Robert Villamagna
Wheeling
Award of Excellence \$2000

Naijun Zhang
Morgantown
Merit Award \$500

**From the Collection:
A spotlight on the collection of
the West Virginia State Museum**

Robert Villamagna
Wheeling
Coal Mine Queen
Printed Metal, Nails, Rubber, MDF
2007 Award of Excellence \$2,000

Mark Your Calendars

Arts Day at the Legislature: 2008

On Wednesday February 13, 2008, from 10:00 am to 1:00 pm, performing artists from the around the state will come to share their talents in the lower rotunda of the state capitol. If you are interested in being involved in this exciting event, please contact Rose McDonough at ext. 152.

Arts Assembly: 2008

May 18-20, 2008 - Morgantown, WV
for more information go to www.wvarts.org

Governor's Art Awards

May 19, 2008 7:00 pm - Morgantown, WV

"I believe arts education is vital for all children-it gave me the confidence and afforded me the artistic freedom to be who I am today."

- Marlee Matlin

"A child sings before it speaks, dances almost before it walks. Music is in our hearts from the beginning."

~Pamela Brown

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 kelley.french@wvculture.org.



The West Virginia Division of Culture and History (WVDCH) and the West Virginia Commission on the Arts will sponsor the Poetry Out Loud: National Recitation Contest for the third time in 2008. The program is administered by state arts agencies across the country. The contest is open to all West Virginia students in grades 9 - 12.

By encouraging high school students to memorize and perform great poems, Poetry Out Loud brings the dynamic aspects of slam poetry, oral presentation, and theater into the English class. It also builds on the resurgence of poetry as an oral art form, as demonstrated by the popularity of rap music. "This is a very important program," said Jeff Pierson, director of arts for the WVDCH. "The National Endowment for the Arts has given West Virginia students an excellent opportunity to showcase their passion for poetry and their talent for performance."

The registration deadline for participants is Jan. 31, 2008. Individual schools and/or regional competitions must be completed by Feb. 16. Individual school/regional winners will be awarded travel ex-

penses to the state final and given the opportunity to attend a cultural event in Charleston.

The state championship round will be held on Saturday, March 15, 2008, in the Norman L. Fagan West Virginia State Theater at the Cultural Center, State Capitol Complex, Charleston. The state winner will receive \$200 and an all-expense paid trip to Washington, D.C. for the national finals in April.



NATIONAL
ENDOWMENT
FOR THE ARTS

A great nation
deserves great art.

Poetry Out Loud is a program sponsored by the National Endowment for the Arts and the Poetry Foundation, publisher of *Poetry Magazine*, the oldest English-language monthly publication dedicated to verse. John Barr, president of the Poetry Foundation, says "The public recitation of great poetry is a way to honor the speaker, the poem, and the audience all at once."

For more information about the Poetry Out Loud: National Recitation Contest, or to register your school or students, contact Stacy Kepple, Poetry Out Loud coordinator for the Division, at (304) 558-0240, ext. 145, or by e-mail at stacy.kepple@wvculture.org by the Jan. 31 deadline. A registration form also can be downloaded from our website at www.wvculture.org/arts/. In addition, information is available at www.poetryoutloud.org.



Follow Up: Barbara Nissman

The Winter 2006 issue of *ArtWorks* featured WV pianist Barbara Nissman. On October 4, 2007 Barbara performed as a special guest of Don Henley of the Eagles. Also on stage that evening in the Allen Room of Jazz at Lincoln Center were Billy Joel, and the Eagles with Don Henley. After the performances, the "Walden Steinway" was auctioned off by Christies for more than half a million dollars at this exclusive \$5000-a-plate affair, with all proceeds donated to the Walden Woods Project. Additional information on the organization may be found at www.walden.org.

ArtWorks Winter 2007-08

State of West Virginia
Joe Manchin III
Governor

Department of
Education
and the Arts
Kay Goodwin
Cabinet Secretary

Division of
Culture and History
Randall Reid-Smith
Commissioner

Jeff Pierson
Director of Arts

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 Rose McDonough, (304)558-0240 ext.152, (voice) or (304)558-3562 (TDD).



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

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 Charleston, WV 25301

Inside this issue:

ROMPP Exhibition.....4
FY2009 Grant Guide.....7
West Virginia Juried Exhibition.....14

Winter 2007-08

WART S r t I K S

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

