

Art Works

Summer 2006

Wohl honored with Distinguished Arts Award for lifetime achievement

In April, Governor Joe Manchin and First Lady Gayle Manchin honored Dr. David Wohl with the top honor—the Distinguished Arts Award—at the 2006 Governor’s Arts Awards ceremony. The following three accounts are testimony to Wohl’s impact on the arts in West Virginia.

David Wohl by Marc Porter

Dr. David Wohl moved to West Virginia to become a faculty member at West Virginia State College (now West Virginia State University) in Institute approximately 30 years ago. He was elected chairman by the communications faculty two years later and has been re-elected at three-year intervals since then. He also was appointed dean of arts and humanities 18 years ago, indicating the faculty’s and administration’s confidence in his qualifications, leadership and vision.

When Wohl became chairman, the bachelor of science in communications, a four-year degree, was the only communications degree offered. Under his guidance, an associate in science in communications degree and, recently, a master’s of

arts in media studies degree were developed and implemented. The master’s degree is one of only two offered by the university.

Wohl has served as chairman over a 27-year period of remarkable growth for the communications programs. During the period of his stewardship, student enrollment has increased from approximately 20 to just under 300 majors, including approximately 20 graduate students. At the time he was first elected chairman, the department was comprised of three full-time faculty and one staff position. There are now 10 full-time faculty and two staff positions. There are now also seven graduate assistant positions, in which graduate students perform several instructional, research, and management functions for the department and the university.

Wohl is so convinced of the importance of professional communications internship experiences for his majors that he personally supervises all the students enrolled in internship courses. During his tenure, at least 500 students have graduated with valuable professional communications internship experiences.

Although remarkably successful in balancing his academic responsibilities as a faculty member, chairman and dean, Wohl, as an artist, has made other significant contributions to greater Charleston and the state of West Virginia. In the 30 years he has lived here, he has directed and/or performed leading roles in an average of two theatrical productions each year.

In the late 1980s, Wohl co-produced, with faculty colleague Daniel Boyd, three feature-length films, and acted in all three. Fifteen years ago, David co-founded the Charleston Stage Company, one of the state’s major theater companies. He has served most of these 15 years as a director and actor, as well as the company’s artistic director.



Dr. David Wohl accepts his award for Lifetime Achievement from Governor Joe Manchin III and First Lady Gayle Manchin. Photo by Mike Keller

Wohl continued from page 1**David Wohl by Betsey Baun**

"The Ambassador", oil on canvas by Reidun Ovrebo

David Wohl has been instrumental in creating the organization that the Southeastern Theatre Conference (SETC) is today. Although regional in its name, SETC is the country's largest theater organization serving people in theatre from all over the United States whether theater is their vocation or avocation. Not only has David served as president of the organization, he has actively overseen the financial growth of the organization since 1999.

That's the data! What it doesn't say, is that David is a remarkable individual who uses humor, calm demeanor and intelligence to lead others through a complexity of challenges and multiple layers of volunteerism. He balances vision with a grounded reality to make things happen. As executive director of SETC, I appreciate his willingness to consider new ideas, new ways of doing things while still honoring the traditions of a 57-year-old organization.

It is very fitting that David is given your state's highest honor with the Governor's Art Award. Well done, West Virginia!

David Wohl by Arla Ralston

David Wohl expects a lot. From his audiences, his actors, and mostly from himself. Fifteen seasons ago, he helped found the Charleston Stage Company (CSC) because he believed this community needed and was ready for some serious theater. From contemporary plays like "Arcadia" and "Art" with their witty dialogue and complex plot twists to Shakespeare's classics brought to life in

new ways, David has raised the bar on theater in Charleston. He's the guy who put Puck on roller blades in "A Midsummer Night's Dream" and set a "Comedy of Errors" in a trailer park. He can milk a laugh with slapstick and take your breath away with the beauty of the language all at the same time. If you're an actor in Charleston and you want to do Shakespeare, you need to work with David. But he's not all high-brow either. He knows how to rock with plays like "Rocky Horror Picture Show" and "Tommy", two of CSC's all-time favorite hits.

He doesn't flatter actors with excessive praise, so when you get a compliment from David, it means something. What he's really good at is asking you the right questions to help you figure out your character and bring out your best performance. Every time I do a show with David, I learn something about acting. And if you've seen him onstage, you'll know why. He's a master. His Shylock "Merchant of Venice" and Roy Cohen "Angels in America" are two of the best performances I've seen not just in Charleston, but anywhere.



David Wohl performing in "Knack" in 1972 at Worcester, Massachusetts Foothills Repertory Theatre.

Arts Assembly 2006 photos by Mike Keller

First Lady Gayle Manchin talks about her passion for Arts in Education at the Arts Assembly.

Arts Assembly #4, held in Charleston eight years after the last one in Wheeling, took over both the Cultural Center and the Clay Center for assembly and advocacy sessions as well as a day of workshops fitted to the theme of "Arts in West Virginia, Open For Business."

Along with in-kind donations of space and staff time from Clay and Cultural Center and staff support from West Virginia State University,

the Arts Assembly was staged by Arts Advocacy of West Virginia thanks to grants from the West Virginia Commission on the Arts and the Benedum Foundation. Registered attendees -- nearly 150 -- hailed from 26 different counties in every region of the state. A majority identified themselves as artists connected with an organization or business.

Attendees were very serious about learning. More than 300 detailed evaluations were returned, full of information about what artists and arts administrators, many of whom are also artists, want in the way of training. Two themes emerged. The arts community is ready for training



Attendees of the Arts Assembly listen in to First Lady Gayle Manchin discuss the arts in West Virginia.

2006 Governor's Arts Awards Declared a Success

By Jeanne Mozier photos by Mike Keller



Governor Joe Manchin III talks about the impact the Arts have on West Virginia.

The 2006 Governor's Arts Awards continued on a roll this year. Judges once again did a good job selecting outstanding winners from a long list of nominees. The program opened with this year's Artist Fellowship recipients receiving the public recognition they have earned. Samples of their art decorated the stage and screen. There was another terrific party and this year, Governor Joe Manchin brought his wife to the festivities. Gayle Manchin was the luncheon speaker at the Arts Assembly that afternoon so she was in art mode. She was pleased to point to her knitted-in-West Virginia dress when I asked who in the crowd was wearing West Virginia art. Thanks to the Arts Assembly making the awards party the big evening event of their conference, there were numerous working artists in the audience. I was able to introduce Mike Davis when I pointed out his shibori silk jacket I was wearing, along with a bracelet from Lakin Cook and a pin from Charly Jupiter Hamilton, also in the

audience. I fantasized about a special day at Tamarack where we all could go and shop with the First Lady for art to wear to next year's awards.

Emcee Larry Groce made the evening just a comfortable night hanging out with the Gov and the gang of 300, celebrating the creative spirit in West Virginia, "Planet of the Arts." Everyone kept their thank yous gracious, but brief, so the audience could get on to the task of meeting, greeting, congratulating and partying over a splendid sampling of tasty treats by Chef Robert Wong. FestivALL was the popular Community Spirit winner and although Charleston Mayor Danny Jones, the force behind FestivALL, was at a city council meeting, young Laurel Dennie, who won the festival's jazz concert last year, wowed the crowd with her performance, backed by Ryan Kennedy and Bob Thompson. Between Laurel's singing and Arts Innovator award-winner Kitty Clark's dancing, we know the next generation of art in the state has a brilliant future.

With clothes and comedy the evening's sub-theme, Pat Getty, who accepted the Arts Patron Award for the Claude Worthington Benedum Foundation, got the evening's big laugh when he described his tuxedo as a sweat suit painted to look like a tuxedo by a West Virginia artist. One thing is certain, whether it was clothes or dance or music or theater, art was the star in West Virginia that night.



Laurel Dennie & Ryan Kennedy perform representing FestivALL Charleston.



Kitty Clark accepts her award for Arts Innovator.



Keeley Steele, artist and owner of the Blue Grass Kitchen stands proudly aside her lunch efforts for the Arts Assembly attendees.

and what they want is nuts and bolts information, preferably presented by people who have actually done the task -- and done it well. They wanted more in-depth training in virtually every topic presented with marketing (including the Internet) and funding leading the list. Attendees wanted easy access to information and specific informational products including lists of shops that buy

West Virginia art, of arts councils in the state and directories of artists and presenters. A lot was learned -- 239 different ideas were recorded on evaluations -- and repeatedly people stated they planned to put what they learned into action in their businesses or organizations.

Tuesday was devoted to advocacy. Karen Wells, successful arts advocate in North Carolina inspired the audience with ideas about getting people to tell their stories, being positive and knowing what you bring to the table. A panel of four mayors from Charleston, Morgantown, Lewisburg and Hinton was a big hit with many attendees applauding their shared experience that arts and culture can help "save a drowning city."

It was not all work and no play. Sunday evening, Bill and Becky Kimmons hosted a popular jam session: "It is who we are," commented several attendees. Monday featured lunch with First Lady Gayle Manchin and an evening partying at the Arts Awards, the Manchins again in attendance.

For more information visit www.wvarts.org



Charleston mayor Danny Jones participates in a panel with mayors from around the state, to discuss the impact that local government can have on the arts in their community.

From the Director By Richard H. Ressmeyer, Director of Arts Arts Management: Firearms and Circus Clichés Notwithstanding

Flash in the pan. Counting clowns from a small car. Ready, aim, fire.

Performing without a safety net. Keep your powder dry. Walking a tightrope. Bite the bullet. Balancing act. Loose cannon. Keeping the balls in the air. A shot across the bows. Jumping through hoops on fire. Go off at half cocked. Dog and pony show.

There was a critique of Dutch jazz a few years ago that claimed there was "too many gimmicks and circus clichés with too little music." How do we in arts management keep sight of the "music?"

In conversation, we are enjoined to avoid clichés; in scholarship they are soundly condemned. My recent reflection on the challenges facing not-for-profit arts organizations brought to mind the Cultural Institution Management program I attended in 1984 conducted by Museum's Collaborative, a professional development outfit, and Columbia University's "B-School" faculty. The appeal of the program, like the Museum Management Institute (MMI) program offered by the Getty in California, rested on the premise that cultural institutions were tardy to adapt the best practices found in successful for-profits. The program was tripartite in structure: financial management; planning; and marketing. It mattered little if you were from a botanical garden, a military history museum, or an artists' colony. It had a Michael Dukakis/pre-Al Gore technocratic orthodoxy that too often concentrated on the "bath water" and disregarded the "real baby" of the arts—artists and artistic quality.

This is not to say that the business aspects of cultural institution management are of slight concern, merely that the key to successful operations is found in the inter-relationship between artistic mission and content and sound fiscal and administrative policies and practices.

The musician Paul Simon had a hit about "50 ways" to end a romantic relationship. The list of elements that put a cultural enterprise in danger might be shorter but not less complicated.

1. Loss of, or even more grievous, failure to find Mission
2. Weak governance oversight of Mission, policies and senior operational staff; governance abdication of fund-raising responsibility
3. Disconnection between organization and constituent groups (subscribers, members, customers)
4. Wrong hire for executive staff position (failure to match "skill set" with complex task requirements)

5. Rapid change resulting in uncontrolled stress (this may be moving from volunteer to paid staff, acquisition of capital property, accelerated programming obligations)

Within these five, admittedly broad, categories are many critical indicators of success that may be discerned from financial statements, program calendars, evaluation instruments, breakout of funding sources, a planning process, and that invaluable, public reputation (see "Othello" Act iii. Sc. 3.).

The acute importance of this core approach to arts management can be observed in the evolved manner in which the West Virginia Commission on the Arts reviews grant applications. Of the 15 members of the commission, appointed by governors to three-year, renewable terms, and confirmed by the West Virginia Senate, most have a background in an arts discipline or service on the governing board of cultural organizations. Some do not. All members come to have a deepened interest in the success of artists and the ability of community arts organizations to deliver life-long arts experience and participation to our citizens and visitors.

With limited dollars for distribution—there are always requests for more funds than are available—the commission must determine methods by which to determine the relative worthiness of the projects represented in the application process. The process of grant review attempts to provide constructive advice, through comments relating strengths and challenges, stipulations requiring additional documentation, participation in technical services, and, in some cases where an award is not made, encouragement to re-apply in a following round.

There are many examples of artists and arts organizations that succeed without public funding. Those that succeed with state or federal support for the arts enter a compliance process that has many complicated requirements. Adherence to these expectations often results in readiness to seek support from foundations and corporate donors.

Increasingly, the review of applications for grants by the commission will concentrate on the inter-relationship of artistic mission and content, sound fiscal and administrative policies, and the appropriate balance between governance authority and the daily operations assigned to management and artistic staff.

**"Art means something very rare, an extraordinary achievement."
Wayne Thiebaud**



**"Bicentennial Farm" oil on panel
by Barry Vance**

Barry Vance Paintings on Tour

Dwelling in the Backcountry/PAINTINGS BY BARRY VANCE shown at the Cultural Center in March and April this year is available as a touring visual art exhibition to museums and art galleries in West Virginia and surrounding states. Dwelling in the Backcountry features 24 paintings by the former West Virginia native accompanied by passages selected by the artist from literature, poetry, music, and historical journals in order to present a vivid sense of place. Historically, the region referred to as the backcountry encompassed the area of the colony of Virginia west of the Blue Ridge Mountains.

Each painting is 7" X 9" or 9" X 7" (height before width), oil on panel and presented on linen display boards with the accompanying text. The exhibit requires approximately 80 linear feet and requires appropriate lighting and security. The tour will last two years beginning in September 2006. Six to eight weeks will be scheduled for each venue. For a prospectus of the exhibition, including a CD with images, and details regarding costs, contact Richard Ressmeyer, director of arts, at 304 558-0240, ext. 721 or by e-mail at richard.ressmeyer@wvculture.org

Focus on the Fellowships: An Interview with Susan Petryszak

By Jeff Pierson

Jeff Pierson: Why do you paint?

Susan Petryszak: I read a quote somewhere asking, "Okay, you have mastered the means. Now what are you going to do with it?" Mastering the "means" (paint) dominated my earlier work, and it still does, but to a lesser extent. It was infuriating because I could not get the paint to express my intentions. Now, the paint and I work together. The Chinese attitude about "artwork" is that it is a work in the active sense—not a product. The relationships that interest me are those within the painting—not a site-specific location or a particular object. For me, painting is a problem-solving exercise, similar to assembling a jigsaw puzzle. Going back to paint and see where my ideas and the process of painting lead to next.

JP: How does living in West Virginia affect your work?

SP: I am acutely aware of the space around me. This is the inspiration for the paintings. Where I live influences what I paint. The insulating and isolating characteristics of the state allows my hermitic studio work. However, these same characteristics make it difficult for the work to have a broad audience and for me to conduct the business that is associated with being a professional artist. I don't believe there is a perfect place to produce art—I can make art anywhere. However, some places seem to possess artistic utopian traits more than others. On a fine day out in the field or in my studio, West Virginia captures those ideals.

JP: You have plans for your fellowship award?

SP: Oh! The Italian dream! My daughter, also an artist, and I are going to Italy on an art quest. All the work I have tried to study in books will be before our eyes. I am sure the Italian environment will shatter my confined book presumptions. The late Titian paintings that defy reproduction will be a focus. My only rule on the trip is that we draw our way through Italy. Drawing will not allow for the "drive by" tourist mentality. Drawing embeds the "place" in my memory in a way that my quick snapshots cannot capture. We will come back with little sketch books of impressions that will be a treasure in themselves as well as being a catalyst for my paintings. Perhaps in a few years people will be saying, "Oh, this painting belongs in Petryszak's Italian period."



Susan Petryszak talks about the importance of a good paint brush in her Scott Depot studio. Photo by Mike Keller

Focus on the Fellowships: An Interview with Pete Ambrose

Jeff Pierson: How did you get interested in film?

Pete Ambrose: I became interested in film at a very early age, but it never really became a full-out passion until my athletic career started winding down. Films from the likes of Stanley Kubrick, Woody Allen and the modern auteurs such as Tarantino, Fincher, Wes and Paul Thomas Anderson have fueled my fire to not just make movies that gross money or entertain, but to push the medium's ability to portray subject matter both visually and narratively. I'm not out to find my own voice, but rather to give a voice to characters we've never met but known all our lives, to meld our visual environment into the most understated and overwhelming metaphor for the emotional caches we've never been able to put to words, but have touched us from a hidden place within our souls. I've always been interested in the arts and have been lucky to have been both parented and taught by two amazing artists in their own right, but cinema became my medium because I saw it as a unification of all the aspects and potential art has to offer. I've always been one to compete and eagerly anticipate challenge, and I've realized my vast interests can all come together if I don't give up and answer the call to both my dreams and medium I love so dearly. Both are one in the same, but so is challenge and life.

JP: How did your experience at Film Colony and Working Title influence your career?

PA: Film Colony and Working Title were excellent companies for me to attain my first experience within reputable and successful production companies. It was the spring of 2004 and Working Title was coming off the success of the Bridget Jones

series and "Love Actually," while Film Colony was gearing up for "Finding Neverland." Aside from the normal intern duties, I really felt Richard Gladstein, the president and CEO of Film Colony, really took me under his wing and mentored me for the time I was there. He was in between assistants so I often filled in that position and was given a high amount of responsibility in the way of covering scripts and writing notes for him and the director of development, Geoff Clark, to pass on to writers. I really felt I earned a lot of respect and helped the company. At Working Title, I was able to assist director Joe Wright and casting director Jina Jay in casting for the movie "Pride and Prejudice." It was a monumental learning experience as I was able to take notes from a reputable director and see his interaction with prospective candidates such as Katie Holmes, Erika Christensen, Jena Malone, Wentworth Miller and so on. Eventually the role went to Keira Knightly and the movie was a large success. My time at those two companies really prepared me for my move to Los Angeles and gave me a great head start as to understanding the complex nature of the motion picture industry.



Pete Ambrose, on the set of "Towards the Vanishing Point."

Pete Ambrose and Susan Petryszak recently received fellowships from the West Virginia Commission on the Arts of the West Virginia Division of Culture and History. These interviews are part of a series of articles featuring fellowship recipients.

Creative Writing Group “Frees” Inmates

By Anne Krueger

Not many people get the chance to do something interesting, creative and meaningful with their life after retirement. I am one of the fortunate ones. I retired from a teaching career and working in the mental health field due to ill health. As I recovered, I needed to find somewhere I could feel worthwhile. I had worked with children and adults with disabilities. I had taught art in high school. However, for the last 15 years or so my primary creative outlet has been writing poetry. I wanted to share my love for the written word.

I contacted Huttonsville Correctional Center to find out if they could use a volunteer to come to the prison one afternoon a week to facilitate a creative writing group. To my surprise, they were very receptive to the idea. I was interviewed, received two days of prison training, an FBI check and drug screening.

It is never possible to forget that these are prison surroundings. Every Thursday as I enter the facility I pass through two locked doors, get my photo ID and locker key for coat, keys and money, pass through the metal detector, get patted down by a female officer, and have my workshop materials searched. An outsider may not give anything to or receive anything from an inmate. This is difficult, because over time, and I have been doing this for six years, it is easy to become friendly with inmates. One inmate has been in my group for the entire six years.

To prepare myself for this new challenge I read several books written by individuals who had done similar groups in other correctional facilities. “Disguised as a Poem” by Judith Tannenbaum, and “Down These Mean Streets” and “7 Long Times” by Piri Thomas were quite helpful. I spoke with people who had taught in prison settings, and I reconnected with a friend who was doing a similar group at the Virginia Peninsula Jail. I like to keep the group at about eight inmates. Too few and there is not enough energy, and too many just becomes overwhelming.

The rules are simple and just plain common

sense. I explain to them during our first meeting that I am not interested in the crime they committed but as time goes on, they may want to share that part of their life through their writing. I explain that they may write about anything. If they are angry they may write about that anger; however, I ask that it not be directed at a particular person. Each week I ask them to read to the group whatever they have been working on. Presently, two are working on novels, several on essays and memoirs, and others are writing poetry. I also bring in writing prompts to get them going if they don’t know how to begin. At times, newspaper articles inspire the group to attempt a group assignment. Four members of the group, including myself, began working on a topic one of the inmates found in the *Wall Street Journal* about an elderly Japanese man who sailed from Oregon to Japan alone to deliver his wife’s ashes to the family cemetery. The requirement of such a large endeavor is that each person’s part of the whole must stand alone with enough clues to help the next writer continue the story. Each part is important to the integrity of the whole.

In 2003, the writing group was awarded a mini-grant from the West Virginia Humanities Council. The grant was used to support a writing contest, awards ceremony and a day-long writing workshop led by Bob Henry Baber. The award-winning entries were published in a book titled “Behind the Wire,” which was illustrated by several inmates and printed by prison industries.

We just completed our second and much smaller writing contest with Doug Van Gundy as guest speaker and workshop leader. I never thought I would have stayed as long as I have with this writing group, but I learn so much from them that I will probably continue as long as there is inmate interest in the program and the warden supports it.

Some of the inmates I will never forget, but each of them gave me the rare gift of a glimpse into another individual’s creative spirit.

About the Author
Ann Krueger is a writer and poet from Beverly, WV

25th Annual West Virginia Dance Festival held at the Cultural Center.



Ting-Yu Chen performing. Photos by Mike Keller

The festival was held April 28-30 with two nights of performances and three days of master classes. Ting-Yu Chen and Ryan Kasprzak were among guest artists who performed as well as taught master classes.

Chen is the artistic director of Flying Lions Dance Company, and assistant professor of dance at Shenandoah University in Winchester, Virginia, where she teaches modern dance, composition, Chinese opera dance, modern dance pedagogy, and Dance and Technology Graduate Seminar. Hundreds of dancers every year take classes from high caliber artists such as internationally known David Howard.

Upcoming Grant Deadlines



MID ATLANTIC
ARTS FOUNDATION



West Virginia
USA
West Virginia Development Office



WEST VIRGINIA
HUMANITIES COUNCIL



The following poems are
by Anne Krueger

THE RED LINE

demarcates my world.
It is everywhere.

Four inches wide, I walk along it
I stop before it, I don't step over it
without permission.

It marks the border between what
is yours and what is mine.

I can see beyond but I can't reach
over. The consequence is too great.

Now I don't even look before I stop
to check my mail, get my medication, line
up for meals, walk to shower, stand beside
my cot. I see the red line in my dreams

and I wonder what I will do when
there is no red line.

SMOKE CHILD

If a wraith became flesh
or if smoke could whisper
this child is both.

So slight, he is lost
in his chair, disappearing
into the metal.

So quiet he is overlooked.
He vanishes into walls, slips
under doors and dissolves.

He was raised a racist, learned
to hate but his dark, gentle eyes
betray him. Prison tattoos
of swastika and cartoon figures
explain his childhood.

He knew the inside of the State
Hospital well. Was familiar with
gargoyles and listened to the
wails from those who left long ago.

He writes about Death as if
they are friends, lovers even.
At times when I hear him speak I
am startled that he is here, this fog
child fading until all that is left
is a wistful Cheshire-Cat smile and
a dingy white T-shirt, with numbers
across his heart.

West Virginia Commission on the Arts

www.wvculture.org

July 1: Cultural Facilities and Capital
Resources Grants

Sept. 1: Individual Artist Fellowships
(categories for FY2007 are as follows:
visual arts—crafts and photography;
performing arts—choreography and music
composition; and literary arts—fiction and
playwriting)

Rolling Deadline: Mini-Grants, Emergency
Fast Track Facilities and Accessibility Grants

Mid Atlantic Arts Foundation

www.midatlanticarts.org

Summer 2006: New guidelines for the Jazz
Touring Network will be posted

West Virginia Development Office

www.sbdcwv.org

Ongoing deadline for reimbursement
grant for website design and maintenance
training. Group training preferred. Click
on "Small Business Work Force Training
Grant Application." For more information,
contact Kimberly Donahue at kdonahue@wvdo.org
or call (304) 558-2960 or (888)
982-7232.

West Virginia Division of Tourism

www.wvtourism.com

The Cooperative Tourism Promotion Fund
is a matching reimbursement program to
assist tourism destinations/attractions by
using direct advertising to attract visitors to
West Virginia. Deadlines are Jan. 1, April
1, July 1 and Oct. 1. For more information,
contact the Division of Tourism at (304)
558-2200.

National Endowment for the Arts

www.arts.endow.gov

Aug. 14: Access to Artistic Excellence
Sept. 8: The Arts on Radio and Television
Oct. 2: National Heritage Fellowships
nomination deadline

West Virginia Humanities Council

www.wvhumanities.org

Sept. 1: Major Grants
April 1, June 1, Aug. 1, Oct. 1 and Dec. 1:
Mini Grants

Pennsylvania Performing Arts on Tour

www.pennpat.org

Oct. 16: For projects scheduled between
Feb. 1, 2007, and Aug. 31, 2007
Rolling Deadline: Tour Planning Program
Note: The 2006 Artist Roster Book is now
available.

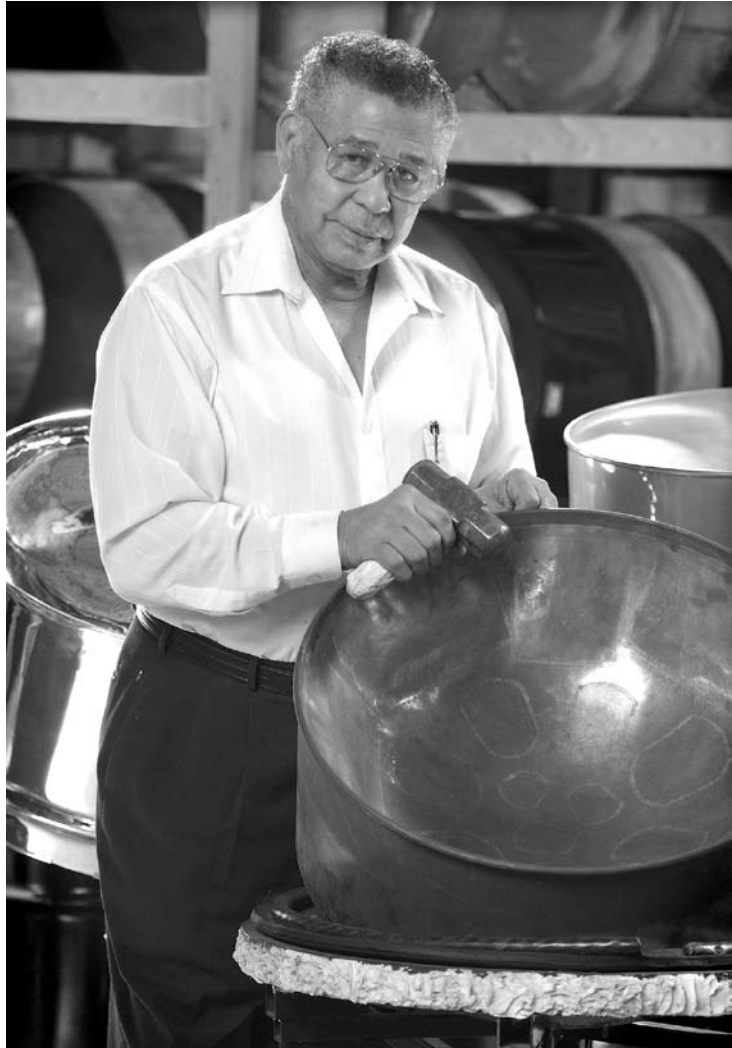
**"Be true to your work, your word, and your
friend."**

Henry David Thoreau

The Legacy of Dr. Ellie Mannette: The Man, The Music . . . and Morgantown

By Kaethe George

There has been only one family of instruments created in the last 150 years—Trinidad’s steel band. And over the last 14 years, Morgantown (of all places, it has been said!) is fast becoming known as a mecca of steel band activity in the United States.



Ellie Mannette, photo by Scott Frederick, Genesis Studio

This recognition is due largely in part to Dr. Ellie Mannette moving to Morgantown in 1992 as an artist-in-residence at West Virginia University’s Creative Arts Center (CAC). Mannette is internationally known as the “Father of the Modern Steel Drum Instrument,” having made the first instrument from a 55-gallon oil container in 1946—thus ushering in the steel band’s modern era.

As Mannette’s business partner for nearly 25 years and executive director of the newly formed Mannette Foundation, I have had the privilege of documenting and assisting in the development of his legacy throughout the world . . . and in Morgantown.

Since 1992, Mannette’s relationship with Morgantown has grown from his educational duties with the CAC to an entrepreneurial partnership with WVU’s Research Corporation to form a for-profit corporation. Dr. Mannette Steel Drums Ltd (MSD), incorporated in 2000, is dedicated to providing the world with the best steel drums available. MSD is also credited with being the university’s first successful launch of a for-profit company developed from the intellectual property of a faculty member.

Mannette was recognized with a National Endowment for the Arts Fellowship Award in 1999, inducted into the Percussive Arts Society’s Hall of Fame in 2004 and received numerous citations from MENC—the National Association for Music Education, the Contemporary Art Gallery and the Smithsonian.

Internationally, Mannette was given an honorary doctorate from the University of the West Indies in 2000 and was a special guest artist at the European Steel Band Festival in France in 2002.

This year marks Steel Band’s Diamond Jubilee 1946 - 2006: “60 Years of the Modern Steel Drum Instrument.” This celebration is a year-long series of regional, national and international events to mark the milestone. Appearances with Mannette have been planned in West Virginia, Virginia, Ohio, Georgia, and Montreal. One event this April featured more than 1,000 steel drummers gathered in Akron for a weekend festival to celebrate Mannette’s continuing impact on this nation’s educational system—since he moved to the U.S. in 1967.

This July, Mannette Steel Drum’s “The Festival of Steel” will celebrate 14 years in Morgantown. Arguably the most comprehensive workshop of its kind in the world, the festival is being held at the

Clarion Hotel and other historic venues in downtown Morgantown. The weeklong festival attracts steel band educators, musicians and enthusiasts from across the U.S. and beyond. The festival includes two public performances and a faculty made up of some of the greatest professionals in the art form. This year’s festival promises to be the largest ever, with Morgantown’s business community collaborating to welcome more than 125 participants—a festival record!

The history of the instrument dates back to colonialism and the slave trade of the 17th century that brought French planters with their Carnival Celebration and enslaved Africans with their skin drums to Trinidad, along with the immigrants from England, China, India and others. This volatile mixture of various cultures would become the socio-economic backdrop for Trinidad’s diverse society.

But it would be the years of 1935–45, while the world was in the grips of the Great Depression and devastated by World War II, that this multi-ethnic “brew” would fuel the passions of the disenfranchised youth of Trinidad to persist and create a new family of instruments—from trash cans. It was almost as if humanity tried to “even the score” during that cataclysmic era of history with “a musical gift” for the world.

Mannette began his participation with steel drums in 1937 and in just a few years WVU will be hosting a retirement tribute for him. In the mean-



Ellie Mannette working on steel drum

time, his 70 years of “cultural passion” continues to be a valuable resource and source of inspiration for the thousands of young people who participate in steel band programs across the world . . . and in Morgantown.

About the Author
Kaethe George
is the co-founder
of Mannette Steel
Drums

“It’s always been a gift with me, hearing music the way I do. I don’t know where it comes from, it’s just there and I don’t question it.”

Miles Davis

ORBI Grants Announced

The Ohio River Border Initiative's (ORBI) grant panel met in March and awarded 11 grants totaling \$28,500. This year, the panel reviewed a total of 12 applications in the 12th annual ORBI grant program. The grant program is open to individual artists, school groups, community organizations and arts groups in all the counties that touch the West Virginia/Ohio border.

The grant program is designed to strengthen community arts activities by encouraging and supporting collaborative efforts and partnerships across the border. You can find out more about the grant program by going to the ORBI website at www.orbi.org. A copy of the 2006 grant application is still available on the site's "News" page, as are comments by the project director about this year's panel process. Past year's comments and grant awards are listed on the site's "Grants" page.

If you are applying to ORBI's grant program for the first time, you should contact ORBI's project director while your project is still in the planning phase, to help you become more familiar with the grant program criteria. You should also submit a draft application to the project director at least two weeks before the February 1 deadline, so it can be reviewed before you submit your final application.

Tri State Arts Association
Bi-annual regional artists' exhibition in
Huntington, W.Va.
\$2,500

Washington State Community College Foundation
Evergreen Arts and Humanities Series in
Marietta, Ohio, and Parkersburg, W.Va.
\$2,920

Guild Builders - Actors' Guild of Parkersburg
Youth theater productions for children and
parents from West Virginia and Ohio
\$2,920

West Virginia Symphony Orchestra, Parkersburg
Tour of West Virginia Symphony's Mont-
clair String Quartet in West Virginia and
Ohio schools
\$2,920

Schrader Youth Ballet Company
Artist residency for 2006 holiday produc-
tions involving dance students and schools
in West Virginia and Ohio
\$1,600

Huntington Museum Of Art
Museum Making Connections touring
museum works in West Virginia, Ohio and
Kentucky elementary schools
\$2,920

French Art Colony
Artist prizes for annual July 4 festival ex-
hibit in Gallipolis, Ohio
\$2,460

Mid-Ohio Valley Multi-Cultural Festival
Funding for West Virginia and Ohio art-
ists performing at multi-cultural festival in
Parkersburg, W.Va.
\$2,920

ArtLink
Arts in the Park event in New Martinsville,
W.Va.
\$1,500

Wheeling Symphony Society
Young people's concerts for Ohio and West
Virginia schools
\$2,920

Blues, Jazz & Folk Music Society
Artist residency in Ohio and West Virginia
schools
\$2,920

Arts Business Institute Workshop held

By Bill Howley

The weekend of April 1 saw about 90 artists and craftspeople descend on Hocking College in Nelsonville, Ohio, for an Arts Business Institute (ABI) workshop. The workshop started Saturday morning and ended at noon on Sunday, April 2. The workshop's four presenters gave 15 sessions that focused on gallery relationships, promotion, booth design, business planning, pricing and marketing issues.

The workshop was sponsored by several government agencies, regional foundations and local businesses, including the Appalachian Regional Commission (ARC), the Ohio Arts Council (OAC), the Ohio River Border Initiative (ORBI), the Foundation for Appalachian Ohio and many others. Hocking College did a wonderful job of hosting the workshop.

Presenter Alisha Vincent, a public relations specialist who works with artists and galleries, focused on promotion, marketing trends and web-based marketing. Gallery owner and metalsmith Judie Raiford presented sessions on gallery relationships and pricing. Potter and business owner John Delawder discussed business development and planning. Delawder has a strong West Virginia connection because he is director of the BIZAS-

SIST program at Unlimited Futures Inc. in Huntington. Vermont gallery owner and jeweler Bruce Baker gave presentations on selling techniques, booth design and using slides effectively in jurying.

In addition to the group sessions, all the presenters provided opportunities for artists and craftspeople to meet with them individually. This feature of all ABI workshops is especially valuable if you need one-on-one advice or evaluation of your business. Registered participants in the workshop also were encouraged to bring their own work for exhibit at the workshop. Everyone enjoyed the opportunity to meet, talk and network with other artists and craftspeople in the region.

With funding assistance from the Appalachian Regional Commission, ABI has been presenting workshops around the Appalachian region. ABI presented a workshop in Beckley at Tamarack in 2005. The sponsors of the Nelsonville workshop, including ORBI, are encouraging arts organizations and agencies in eastern Ohio and western West Virginia to host their own ABI workshops in the future. Possible locations include Wheeling, Huntington and Coshocton, Ohio. Hocking College already has tentative plans to present another workshop next spring.



About the Author
Bill Howley is the project director for the Ohio River Border Initiative (ORBI), a joint project of the West Virginia Commission on the Arts and the Ohio Arts Council.

Do You Want to Provide Access Services But Don't Have the Staff or the Money? You can, here's how...

By Martha M. Newman



Does your organization have volunteers who usher, take tickets and greet your patrons? If so—then you know the value of volunteers.

Kentucky Center for the Performing Arts volunteers log more than 60,000 hours each year in service that includes the access services of audio description, captioned theater and touch tours. These services make it possible for members of the community with visual or hearing disabilities to

attend and enjoy the productions.

When the Kentucky Center knew it was time to offer a full spectrum of access services to their patrons, they turned to their growing volunteer force to recruit and train audio describers and captioners. Having determined how to provide the services, they next convinced the arts organizations in the community these services were valuable, with the potential to draw a new audience. Currently the Center has more than 500 volunteers, including 30 audio describers

and nine captioners. The services are offered for the Center's performances and Stage One, as well as for their resident companies, the Louisville Ballet, the Kentucky Opera, the Louisville Orchestra and the PNC Bank Broadway Series. The services also are offered for some other local organizations for a fee.

After an initial period of training, the access services volunteers "shadow" a more-experienced volunteer as they learn the job. The volunteer receives a position description that clearly defines the role they are filling and serves as an agreement between the organization and the volunteer about the position responsibilities.

What is captioned theater and what do the volunteers do?

Captioned theater is an accessibility service for patrons who are deaf or hard of hearing, and is used in a live theater setting. A volunteer-based captioned theater program requires there be a script or planned speech prior to the presentation. The text of the program/performance is entered into a computer. The script must then be edited to delete technical directions and other non-audible information. It is necessary for the captioner to preview the performance so that they are aware of the pace of the show. At performance time the captioner then scrolls the scripted dialogue one line at a time. Every effort is made to synchronize the caption with the actor(s) on stage.

What skills are needed for captioning? The primary requirements are vocabulary and language skills. A captioner will encounter a wide variety of terminology in many different situations. This ranges from slang to technical jargon to localized dialects.

There is also an artistic quality to a good captioner, which manifests itself in how sentences are split between captions, how captions are placed

and formatted, and the smoothness of the timing. Each project requires a volunteer who is responsible for preparing and running the captioning during the performance. Whenever possible, an assistant is scheduled to assist the captioner. The assistant talks with the patrons that use the service and helps the captioner in whatever capacity necessary. They can also serve as a "backup" for the Captioner.*

What is audio description?

Audio description is a service for people who are blind or have low vision. Through an inconspicuous FM receiver, the listener hears a description of the visual elements of the performance, the words coming between the lines of dialogue. Volunteers fill several different roles. The note-taker writes/creates the descriptions of the program notes, costumes and sets in advance and records the pre-show notes to tape. The describer speaks the descriptions at the time of the event and the assistant works in coordinating the description with the describer and interacts with the patrons. The volunteer's preparation will depend on the complexity of the show, how well they are acquainted with the material, how much time they have, and how many opportunities they have to see the production before they describe or prepare the program notes. Anything that will help the describer "know the show" can help them choose the right elements to describe with the best words to bring the stage to life for patrons.**

Don't underestimate the value of your volunteers when planning for access. Your volunteer team can make it possible for your organization to offer access services that will give members of your community the chance to attend and enjoy performances. Remember that by offering access services, you are increasing your customer services, and good customer services potentially increase your audience.

So, what are you waiting for?

*Excerpted from Kentucky Center Access Services Caption Theater Training Manual for a Volunteer Provided Caption Program.

**Excerpted from What Do You See? The Kentucky Center Audio Description Training Manual.



Photo of touch tour on the set of Stage One production with students from the Kentucky School for the Blind. Photo by Julia Youngblood

About the Author
Martha M. Newman is the Director of Access Services at The Kentucky Center for the Performing Arts in Louisville, KY. She formerly served as the Arts in Education and the Accessibility Coordinator for the Division of Culture and History



Photo of a volunteer audio describer. Photo by Stacy Ridgway

Poetry Out Loud: National Recitation Contest

By Gregg McAllister



Contest winner Brook Johnson recites "The Tyger" by William Blake. Photo by Mike Keller

On Tuesday, May 2, Kanawha County secondary school students descended on the Norman L. Fagan West Virginia State Theater at the Cultural Center in Charleston to compete in the state finals of "Poetry Out Loud," a national recitation contest sponsored by the National Endowment for the Arts (NEA) and the Poetry Foundation. Although the contest, which piloted last year in Washington, D.C. and Chicago, was expanded this year to include all 50 states, it was limited to the county of each state capital. West Virginia's finalists from St. Albans High School, Sissonville High School and the Charleston Job Corps represented the rich diversity, boldness and competence that typify our state.

The inaugural Poetry Out Loud event for the Mountain State was coordinated by Becky Kimmons, the Appalachian songstress whose Soup Kitchen Trio has been serving up keening harmonies since 1982. Billed as the "Monster Truck Poetry Pull," the event had a distinctly down-home flavor explained by Kimmons this way, "The Monster Truck Pull is the best-attended event at the Charleston Civic Center. Thousands of people come to see the colorful, gleaming trucks with their enormous tires and roaring engines. At least, that's what I'm told. I've never been to one. But I liked the juxtaposition of the two images, poetry and monster trucks. It may seem incongruous on the surface, but if we think a little deeper—the purview of poetry—why shouldn't monster trucks and events celebrating them be within the realm of poetry? Poetry is about life, and monster trucks are about life lived large. . . If you think about it, poets haul the heavy freight of human experience from one generation to another. . . Poets are out there, living life large and lending vision and understanding for the long haul."

With that, the stage was set. Juxtaposed against the background of four- and five-foot Super-grip—Rock Hauler tires washed by soft red light, the master of ceremonies, Crystal Good, took the stage. Offering sage advice from her experiences in slam poetry, she quoted Alan Wolfe, "The points are not the point, the point is poetry," while instructing the audience in proper delivery of the ubiquitous coffee house finger snap. She also introduced the NEA's national initiatives program manager, Dan Stone, who pointed out the pleasures of poetic insight and reminded those in

attendance of the NEA's 51-program support of poetry.

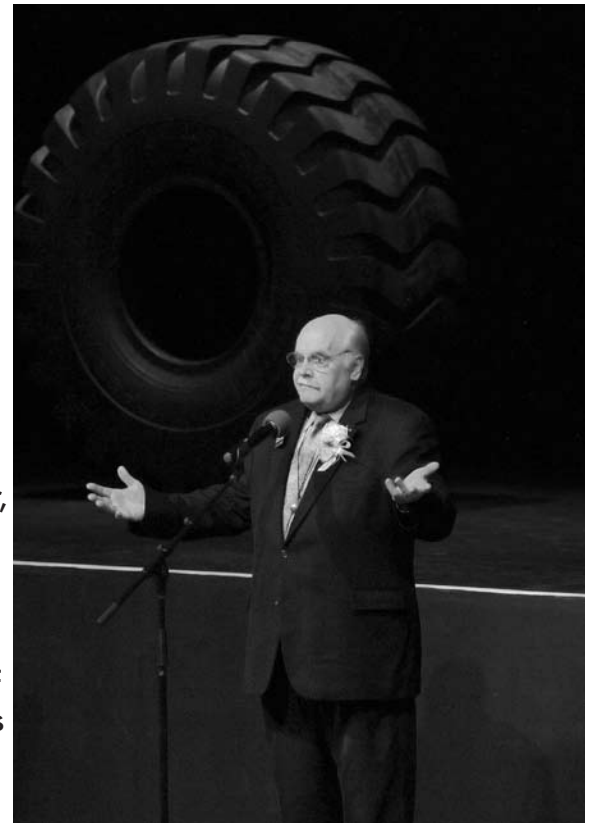
Richard Ressmeyer, director of arts for the West Virginia Division of Culture and History, gave a whimsical recitation of "The Four Subjects of Poetry" by William Matthews, followed by event judge and poet Kirk Judd, who performed a mellifluous selection, including his own "Driving Into Green," and his discovery, Joe Basalone's ode to resale, "For Sale: ¾ ton, 4wd pickup, V8, 4 s.d. W/creeper, positrac, for parts or farm use. Best Offer."

The contest commenced with the Job Corps' Precious Blackmon and Jessica Souza's powerful recitations of work ranging from Langston Hughes's "Harlem" to Henry Wadsworth Longfellow's "A Psalm of Life." St. Albans High School's Rebecca Kerns and Hillerie Pallotta responded with the poignancy of "The Slave Auction" by Frances Harper and the lighthearted "The Orange" by Wendy Cope.

The event's second performer and judge, actor Bryant McAllister, coupled the ardency of Shakespeare's "Sonnet 17" with the admonitory "Attitude" by Charles Swindoll. Next, the final contestants, Sissonville's Emily Carpenter, Brook Johnson, Lesley Cruickshank and Brook Mays, rendered the wry works of W.H. Auden and Robert Frost as well as the weightier works of Paul Lawrence Dunbar and Edgar Allan Poe.

While the scores were being tabulated, judge, songwriter and dulcimer virtuoso Heidi Muller entranced the audience with her own, "Seeing Things" and T.R. Richie's "Whitebark," accompanied by Bob Webb on mandolin and strings. Ressmeyer concluded the event with thanks to all of the contestants and the announcement of the winners.

Sissonville's Johnson finished first and received \$200 plus an all-expense-paid trip to Washington, D.C., for the national finals. Sissonville High School was awarded \$500 to buy poetry books as a result of Johnson's win. Blackmon, of the Charleston Job Corps, was the second-place finalist. She received \$100 and the Job Corps was awarded \$200 for its library.



Director of Arts Richard Ressmeyer, recites "The Four Subjects of Poetry" by William Matthews. Photo by Mike Keller

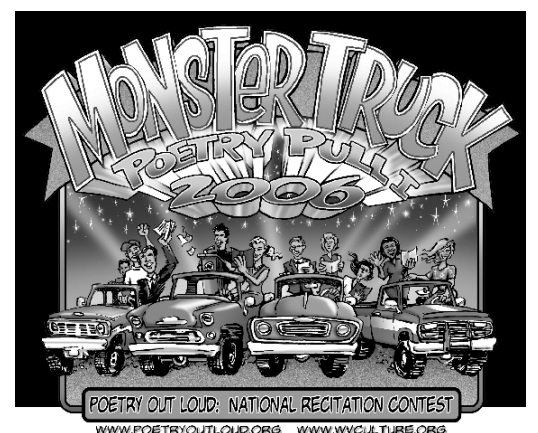


Precious Blackmon recites "Fire and Ice" by Robert Frost. Photo by Mike Keller

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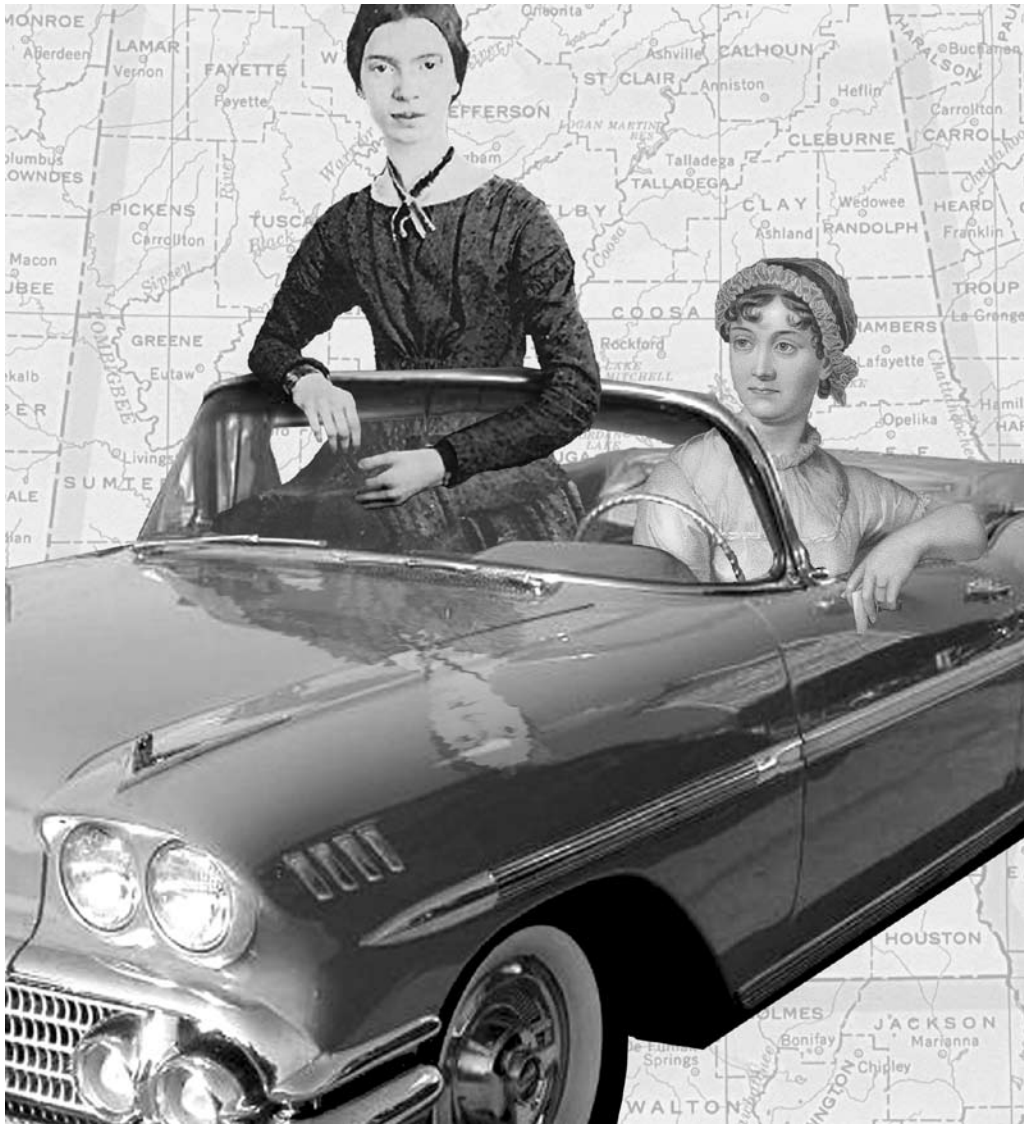


POETRY OUT LOUD: NATIONAL RECITATION CONTEST

WWW.POETRYOUTLOUD.ORG WWW.WVCULTURE.ORG

Road Trip

By Belinda Anderson



Authors Emily Dickinson and Jane Austen.
Photo-Illustration by Jeff Pierson

When I started for Alabama one cold February day, I thought I was traveling to market my new book. What I didn't realize was that I was embarking upon a journey that would expand my creative horizons.

The journey began with an e-mail invitation from West Virginia snowbirds Jim and Phyllis Moore: Come to Alabama's Gulf Coast. The Moores were roosting in Fairhope, a most literary town, where famous authors regularly visit. Phyllis said she could arrange a reading at a bookstore with auditorium seating.

My new short story collection "The Bingo Cheaters" wasn't scheduled for national release until June. But I already had shiny new books in my possession. There was just one problem: If I was going to load a car with books as John Grisham once did, I'd have to drive. A long, long way.

Gosh, I thought, I bet any number of friends would love to head south with me. Incredibly, none did. Even my dear editor, Cat Pleska, claimed she was committed elsewhere.

Phyllis, who achieved the incredible feat of masterminding the first Literary Map of West Virginia, already was at work with her magic wand. June Langford Berkley was thinking of visiting, she wrote me. Maybe the two of us could connect.

I had met the author of "Shannaganey Blue" only twice: briefly, at the West Virginia Book Festival in Charleston, and when I attended one of her workshops at the West Virginia Writers conference in Ripley. She seemed an amiable person, and I trusted that Phyllis thought the two of us would travel well together.

Apparently, June thought so too, and suddenly we were planning a road trip. And not just to Alabama. I had friends in Florida, and I began envisioning myself as a sort of Johnny Appleseed, except I'd be strewing books, rather than seeds

and pamphlets, all along that southern panhandle. Sure, June e-mailed, she also had a friend in Florida who could provide lodging. Since I have a car with a manual transmission, June offered to take hers so we could share driving duties. I offered her lodging at my house on the first leg of her trip from Ohio.

My family and friends thought this was only slightly unusual—all I had to say was, "She's a writer. She's on the literary map." I think the reaction of June's circle ran something like this: "You're traveling to Alabama with someone you don't even know? And you're letting her drive your car?"

I wasn't sure whether this would be something akin to Emily Dickinson and Jane Austen taking a road trip, or a "Thelma and Louise" adventure. What actually resulted was the broadening of my creative scope.

Name most any Jungian archetype and you'll find it defined by June Berkley: Mentor, Threshold Guardian, Herald, Shapeshifter, Trickster. In addition to her many other resume attributes, she is a performance storyteller, delivering every anecdote with dramatic flair. We zipped down the highway on stories of her ancestors (including Lady Godiva) and her West Virginia childhood. The hours flew by as I absorbed the richness of June's language and imagination.

Upon our arrival in Alabama, Jim and Phyllis whisked us off to a Mardi Gras parade, Alabama style—Moon Pies fly from the parade floats. Fairhope revealed itself as an utterly charming town, and we had a swell afternoon in the bookstore, brightened by Phyllis, June and me dripping with genuine plastic Mardi Gras bead necklaces.

Staying with the Moores was like a revival of the Algonquin Round Table. We three wordy women discussed and debated literature passionately. I found my writer's vision flowing into new channels, and one morning commandeered the huge dining room table, where I reorganized the drafted contents of my next book.

Florida proved to be particularly memorable for our exit. An inveterate picker-upper of brochures, I had learned that Cross Creek lay somewhere in the northern part of the state. As we passed Tampa, I shyly suggested visiting the site where Marjorie Kinnan Rawlings had written her prize-winning novel, *The Yearling*.

"Say no more," June responded. "It must be did," she said, quoting a source who will remain anonymous to protect the ignorant.

As a writer, I felt a spiritual connection as I trod the same ground as Rawlings, peering in at the veranda where she wrote. The glow of her greatness still emanates from her beloved landscape. As we prepared to depart, stopping to snag a couple of tangerines from the orchard, we began conversing with a couple also making a pilgrimage. Somehow, June and I conveyed that we were authors.

My experience with making this revelation is that one of two reactions can be read on the face of the revealee. The first, you liar, always startles me – after all, it's not as though I were claiming to be an astronaut or runway model. I prefer the second potential reaction, omigosh, a real author. These folks wavered between the two responses. So, as we departed, June and I left promotional materials under the windshield wiper blades of their vehicle. You never know what a single seed might yield.

I returned with a sense of having completed a pilgrimage, my soul brimming with the fellowship I'd enjoyed. One of the seeds I had sown had sprouted me a new friend.

What did the trip do for my book? Funnily enough, I didn't return a millionairess. But my web

About the Author
Belinda Anderson's
new book "Bingo
Cheaters" is
available at [www.
belindaanderson.
com](http://www.belindaanderson.com).

Road Trip By Belinda Anderson

site logged a record number of new hits, fairly amazing for a book that had not been officially launched. And June had given me the idea of having others read the parts of the women's club members in the title story from "The Bingo Cheaters." As a result, the West Virginia Book Festival plans to have storytellers participate in my reading in October.

Upon my return, Mountain State Press called to tell me a woman in Florida had left a message wanting to obtain an autographed copy of "The Bingo Cheaters." It was the Cross Creek visitor. Later, she sent me this note: "I cannot tell you how excited I am with the book."

Another seed. Another reader.

"All music is folk music. I ain't never heard a horse sing a song."

Louis Armstrong

"Setting a goal is not the main thing. It is deciding how you will go about achieving it and staying with that plan."

Tom Landry

Grant workshops for Individual Artists to be held

A series of informal meetings are planned across the state to provide individual artists and arts professionals with the information they need to apply for grants and services available from the West Virginia Commission on the Arts. Topics include West Virginia Artists Fellowships, Artists Register, Artists Commission Program, and Professional Development for Individual Artists and Organizations. The meetings will be conducted by Jeff Pierson, Individual Artists Coordinator for the West Virginia Division of Culture and History.

Meeting Location dates and times are:

Parkersburg
Parkersburg Art Center
Monday, August 7th
12:00 p.m.-2:00 p.m.

Wheeling
Wheeling Artisan Center
Tuesday, August 8th
12:00 p.m.-2:00 p.m.

Morgantown
Morgantown Arts Association Gallery
Mountaineer Mall
Wednesday, August 9th
12:00 p.m.-2:00 p.m.

Martinsburg
The Art Centre
Thursday, August 10th
6:30 p.m.-8:30 p.m.

Charleston
Cultural Center-Capitol Complex
Green Room
Tuesday, August 22, 2006
12:00 p.m.-2:00 p.m.

For more information or directions please contact:
Jeff Pierson, Individual Artist Coordinator
(304)-558-0240 ext.717
jeff.pierson@wvculture.org

Arts Presenting, Planning and Little Surprises

By Kathy Johnson

Sometimes plans can take on a life of their own. The Bridgeport Arts Council (BAC) is a relatively new arts presenter group serving north central West Virginia, and president Toni Haws knew that in order to plan the quality programming BAC was striving to provide for the community, it would be helpful to work with a seasoned group of professionals such as the West Virginia Arts Presenters (WVAP). By working with WVAP, we could take advantage of block booking opportunities and networking, and could consolidate grant applications and collectively discuss and review various touring artists.

After attending the WVAP annual meeting, BAC booked West Virginia artist Doris Fields, featuring her interpretive presentation of the life and music of Bessie Smith, "The Lady and the Empress." Several other presenter groups across the state also chose the program. For the event, we scheduled an evening performance and a series of school residencies.

The event chair Jessica Lindsay ran with the ball. In addition to the main performance, the arts council typically features a local artist as the opening act and a visual art display in the corridor outside the auditorium. For the February performance, Lindsay also arranged an art and essay contest with the local schools themed around Black History Month. In addition, Lindsay knew John Holyfield, a leading African-American artist who

had grown up in Clarksburg and who now has a studio in Washington, D.C. Arte Strings Quartet provided the musical opener.

Lindsay arranged for Holyfield's original paintings to be displayed the night of Fields's performance. Themes of Holyfield's paintings center around family, spirituality and culture. When his former art teacher found that the paintings would be in the area, she arranged an exhibit at Robert C. Byrd High School.

Fields's performance drew the largest and most diverse crowd the BAC has had for an evening performance. But, perhaps the most amazing coincidence was that Holyfield had just completed illustrating a book, "Bessie Smith and the Night Riders." Portions of Field's performance touched on the subject of the book

So, what had started as an ordinary event plan became an extraordinary string of coincidences, skill in planning and outright luck, culminating in a successful community event. No one could have envisioned when we first started the event planning that all of these elements would have come into alignment. When we met with WVAP, we had no way of knowing Holyfield was illustrating a book about Bessie Smith. We had no idea that Lindsay would volunteer to chair the performance and would know Holyfield. Sometimes the plans know better.

About the Author
Kathy Johnson is the new president of the Bridgeport Arts Council.

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Get a D-U-N-S Number, the industry standard for business listings, and begin building your company profile. What does this mean for arts organization and artists? The data collected for many national surveys use Dun and Bradstreet as a tool. Many of these surveys and data gathering opportunities determined national and regional funding for the arts. It is important for the artists and arts organizations to be represented.

To register on Dun and Bradstreet go to www.dnb.com. There you will find links to help get you established in the system. You will receive a D-U-N-S number that you can reference at any time. The D&B D-U-N-S Number is a unique nine-digit identification sequence, which provides unique identifiers of single business entities, while linking corporate family structures together. D&B links the D&B D-U-N-S Numbers of parents, subsidiaries, headquarters and branches on more than 70 million corporate family members around the world. Used by the world's most influential standards-setting organizations, it is recognized, recommended and/or required by more than 50 global, industry and trade associations, including the United Nations, the U.S. Federal Government, the Australian Government and the European Commission. In today's global economy, the D&B D-U-N-S Number has become the standard for keeping track of the world's businesses.

Do You Live in a Certified Arts Community?

The West Virginia Division of Culture and History has announced a program that will enable cities, counties and towns throughout the state to become certified arts communities.

The Division's West Virginia Certified Arts Community (CAC) designation is for communities that have realized the benefits of cooperation between arts and humanities groups, business leaders and jurisdictional agencies. To be eligible, communities must support arts organizations by providing volunteer governance, financial contributions and audiences for arts programming; adopt a resolution indicating recognition of the importance of the arts to economic development, educational quality and civic involvement; and demonstrate successful collaborations between arts, humanities and heritage groups, and business leaders and jurisdictional agencies.

The West Virginia Commission on the Arts voted recently to name Berkeley Springs the state's first Certified Arts Community. "We consider Berkeley Springs the poster child for an arts community in West Virginia," said Susan Landis, chairman of the commission, as she accepted the group's vote to certify the Eastern Panhandle town.

Applications for the program must be submitted to the Division with letters of support, resolutions of governing authorities and other documentation of fulfillment of the criteria for selection. Successful applications will be forwarded to the West Virginia Commission on the Arts for final approval.

For more information about the CAC program or to request an application packet, contact Richard Ressmeyer at (304) 558-0240, ext. 721. The applications also are available on the Division's website at www.wvculture.org/arts/grants.html.

Commission on the Arts and Industry of Culture Consortium make plans to bring artists and developers together

The West Virginia Commission on the Arts and the Industry of Culture Consortium are partnering to create a guide for contractors, architects, realtors and interior designers. The guide will feature West Virginia artists, designers and arts industry providers, and will provide a chance for artists to get their work noticed by new clients and expand their potential for commissions.

The goal is to provide developers a fresh look at designing space and commissioning art. A number of large development projects are currently under way in the state, including high-end residences and vacation homes in Morgantown, Bridgeport, the New River Gorge area and the Eastern Panhandle.

Artists interested in being part of this project should complete an application and return it with images of their work and an updated resume. If you have any questions about the guide or would like to learn more about services for artists, **please contact Jeff Pierson, individual artist coordinator, for the West Virginia Division of Culture and History, at (304) 558-0240, ext 717, or e-mail jeff.pierson@wvculture.org.**



Gregg McAllister joins the arts staff

Gregg McAllister recently joined the arts staff of the West Virginia Division of Culture and History as the coordinator of the arts in education program. She wrote the following brief biography to introduce herself.

I was raised in Harlem, N.Y., during the 1970s. Eventually, my family's journey settled us in Institute, where my father's family had their roots. I finished high school here, dabbling in show choir and liturgical dance. After graduating from Dunbar High School, I entered Harvard University. Earning an undergraduate degree in fine arts, I became involved in theater and performance art in the New England college circuit. I parlayed these experiences into an educational theater program at the Boston Museum of Science, where I wrote and performed dramatizations to enhance the museum exhibits for three years. Subsequently, I became a member of the Screen Actors' Guild and the American Federation of Television and Radio Artists in the early 1990s.

My eventual move back to New York City led me to seek opportunities in theater companies devoted to empowering underrepresented social groups. After years of performing in public schools, I was led to join the faculty of the Ralph Bunche School in Harlem and to coordinate the Summer Enhancement Program for the Harlem-Dowling Organization.

After moving back home to West Virginia with my husband Bryant and sons, Daniel, 8, and Joseph, 3, to care for my aging parents, I have been involved in Kanawha County Schools while pursuing my graduate degree in school counseling. I am so excited to be involved with the Division of Culture and History and welcome camaraderie and advice.

Clarification

An article about the Clay Center for the Arts & Sciences—West Virginia appeared in the spring issue of *ArtWorks*. Some of the information in the article was incorrect, and Lakin Cook, education manager for the Clay Center, has provided the following clarification:

As a member of the Kennedy Center's Partners in Education Program since 2001, the Clay Center, in partnership with Kanawha County Schools, brings credited professional development workshops as a nationally recognized model to the area for teachers. The Clay Center's Kennedy Center Teacher Training (KCTT) workshops help educators creatively engage all children by allowing them to actively explore a variety of subjects through arts-integrated lessons.

Realizing the need to train additional teacher workshop leaders locally, the Clay Center contracted with the Kennedy Center to present their "Artist as Educator" workshop in August 2004. Led by two artist/educators trained by the Kennedy Center, 11 local artists and educators learned how to assemble their own "craft" into a marketable workshop based on the Kennedy Center format. The Clay Center did a follow-up session with the local artists to help them further develop their workshop formats, and in June 2005, offered two of the local artist/educators the opportunity to "guinea pig" their workshops with local teachers.

Although the Clay Center does not videotape its workshops for distribution, they will offer

one KCTT workshop in January 2007 at the Clay Center and will broadcast to other remote sites through its distance learning network. The Clay Center plans to offer at least two KCTT workshops live on its distance learning network each year.

The Clay Center used its newly formed Ambassador Network to contract with teachers to help design and produce pre- and post-lesson plans and activities for the Classroom in the Clay Center performances for next season. These materials will be posted on the Clay Center's website for easy distribution.

The next round of KCTT workshops will begin in fall 2007.

Dates and other information will be posted on the Clay Center's website at www.theclaycenter.org.

"What one does is what counts and not what one had the intention of doing." Pablo Picasso

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 jeff.pierson@wvculture.org.



WEST VIRGINIA
DIVISION OF
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Please see the West Virginia Division of Culture and History website at www.wvculture.org for updated Internet Resources and Opportunities/Events listings.

ArtWorks Summer 2006

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West Virginia
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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.

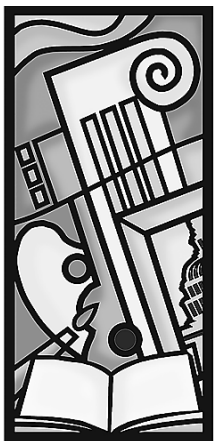
ArtWorks does not publish advertising for commercial services or businesses, but welcomes announcements which may be of interest to the state's arts community.

All publications and application forms are available in alternate formats. Contact Richard Ressmeyer, Director of Arts at 304/558-0240, ext. 721, (voice) or 304/558-3562 (TDD).

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Inside this issue:

Focus on the Fellowships.....	5
Upcoming Grant Deadlines.....	7
Legacy of Dr. Ellie Mannette.....	8
Poetry Out Loud.....	11
Road Trip.....	12