

2021

RALEIGH
MEDAL
OF
ARTS
AWARDS



JUNE 8, 2021

RALEIGH ARTS

The City of Raleigh believes that arts, culture, and creativity enhance our quality of life, boost the economy, and help connect our communities. The Office of Raleigh Arts, a part of the Parks, Recreation and Cultural Resources Department, is the City's hub for public art, community arts programming and organizational support for the cultural sector. With the help of two volunteer advisory groups, the Arts Commission and the Public Art and Design Board, Raleigh Arts oversees a portfolio of programs, funding opportunities and creative placemaking initiatives including:

- **Artist Opportunities, resources, and capacity building**
- **Arts Grants that provide \$1.9 million to non-profit organizations each year**
- **Exhibitions and artist talks**
- **Municipal Art Collection**
- **Medal of Arts and Gifts of Gold Awards**
- **Neighborhood Art Funds**
- **Piedmont Laureate Program**
- **Public Art including the Percent for Art program and Citizen-Initiated Projects**
- **Pullen and Sertoma Arts Centers**
- **Universal Access and the Arts Initiatives**

RALEIGH ARTS COMMISSION

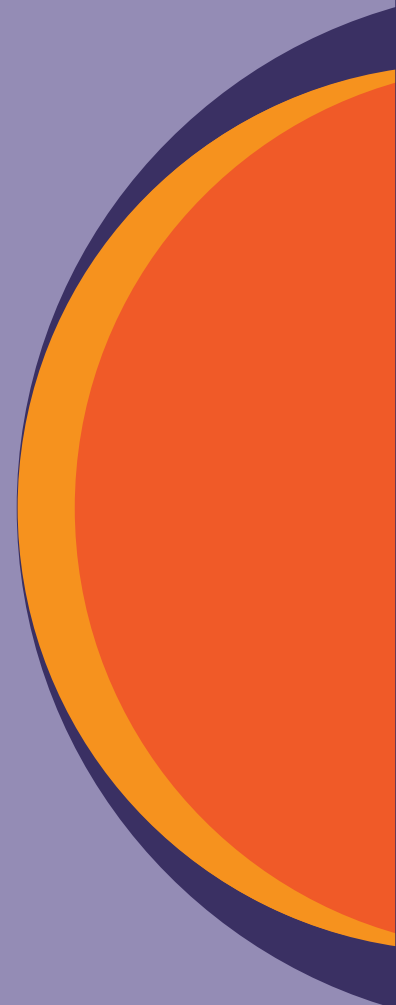
The City of Raleigh Arts Commission, established in 1977, serves as the leading force to champion the arts with Raleigh citizens and their representatives. The Commission proudly holds the distinction of being the first municipal arts commission created in North Carolina. Serving as the official advisory body and advocate for the arts to the City Council, the Commission is dedicated to the ongoing goal of connecting people to the arts and building a vital and ever-expanding creative community for Capital City residents and visitors.

PUBLIC ART AND DESIGN BOARD

Established in 2009 as part of Raleigh's public art program, the mission of the Public Art and Design Board is to promote and facilitate the inclusion of art into Raleigh's public realm by establishing processes that create a connection between artists, partners, and communities to enhance the City's vitality. The Board serves as an advisory board for the public art program.

CREATIVE LIFE | RALEIGH ARTS PLAN

The 10-year Raleigh Arts Plan sets an exciting course for our city. In establishing an agenda for increased investment in the arts throughout Raleigh, it empowers our communities to build greater opportunities and expanded access for anyone who wishes to experience a creative life. Arts and culture are key economic drivers contributing to Raleigh's economic strength and quality of life, and creative industries fueled by the arts community help drive entrepreneurship and small business. A complimentary plan focused on public art is currently in development.



CITY OF RALEIGH ARTS COMMISSION

2021 RALEIGH MEDAL OF ARTS AWARDS

CONGRATULATIONS
TO ALL OF OUR MEDAL OF ARTS AWARDEES!

WELCOME

MOSES T. ALEXANDER GREENE
City Of Raleigh Arts Commission Chair

HOST

WALTYE RASULALA

AWARD PRESENTATION

ELEANOR OAKLEY
Nominated by Esther Hall

PERFORMANCE

THE RALEIGH BOYCHOIR
"Will There Really Be a Morning"
Composer – Craig Hella Johnson
Lyrics – based on a poem by Emily Dickinson

AWARD PRESENTATION

JEREMY C. TUCKER
Nominated by Barina Bailey

PERFORMANCE

MASTER CHORALE
"Because All Men Are Brothers"
Composer – Johann Sebastian Bach
Arrangement by Robert DeCormier

AWARD PRESENTATION

DEBRA AUSTIN
Nominated by Dr. Robert Schantz

ART HEROES AWARD PRESENTATION

BELTLINE TO BROADWAY
(Formerly RDU on Stage)
Nominated by Judy Dove

PERFORMANCE

JACQUELINE SAED WOLBORSKY
Bach Violin Sonata No.3 in C Major, BWV 1005
IV. Allegro assai
Composer – Johann Sebastian Bach

AWARD PRESENTATION

BETSY BUFORD
Nominated by Joyce Watkins King

AWARD PRESENTATION

MAESTRO GRANT LLEWELLYN
Nominated by Robert Schiller



ELEANOR OAKLEY

Nominated by Esther Hall

Early in her tenure as president of Raleigh's United Arts Council, Eleanor Oakley was planning a new fund-raising series called "Guess Who's Coming to Dinner" – dinner parties with successful artists. But, as she explained to a group of peers at a professional organization's monthly luncheon, finding the right guests was a challenge.

"I explained what we were trying to do to this tableful of women, and one said, 'Well, how about an Oscar winner? Would that be okay?'" Oakley remembers with a laugh. "My husband's old UNC roommate just won one, and we'd be glad to host him.' That was the film editor for the movie 'Crash.'"

Hughes Winborne, a 1975 UNC-CH graduate and Academy Award winner for the movie "Crash," was among the early guests for the series, which proved to be a resounding and long-running hit. Hosting a range of Oscar, Grammy, Tony and Pulitzer winners, "Guess Who's Coming to Dinner" raised more than \$1.3 million over 14 years to support Wake County's Artists in Schools program. And it was just one of Oakley's many successes during an 18-year run at United Arts, which ended with her 2020 retirement.

Oakley came to United Arts from Raleigh Little Theatre, where she was managing director for a decade (in a neat bit of symmetry, Oakley's successor at Raleigh Little Theatre, Charles Phaneuf, also succeeded her as president of United Arts after her retirement). Among the many programs she helped launch at United Arts were the Wheels on the Bus transportation fund, which served 15,000 children in its first three years; Piedmont Laureate, in conjunction with area arts agencies, with programs and workshops in different literary forms; an art display program at Wake County Justice Center; and the Wake Municipal Murals program, coordinating high-visibility murals across the county.



Through it all, Oakley has been a tireless advocate for the idea that, through both good times and bad, arts are an economic driver.

"I went through two recessions, big ones," she says. "United Arts is really a fund-raising and fund-distribution organization, raising money to support all types of art across Wake County. That was easier at some times than others. Fund-raising is always personal and best done one-on-one. But looking forward, I hope that whenever the community and the nation get back to whatever 'normal' might be again, that everybody remembers how much they've missed the arts. The last 12 months have really driven that home, and I hope it translates into good things for the arts."

Not unlike the E.F. Hutton ad proclaimed, when Eleanor Oakley spoke, everyone listened. Her quiet style was disarming because she knew theater, thanks to a fine education at Meredith College, and audience development and cutting-edge fund-raising strategies. She is a true champion of the arts, arts education and those who share their creative gifts as artists. Esther S. Hall

JEREMY C. TUCKER

Nominated by Barina Bailey

Jeremy Tucker grew up in Wilson in a family that worked hard to provide instruments and private lessons for his musical dreams. He relied on public-school and faith music programs to make his way into the field as a musician and educator.

"Growing up, my experience with music wasn't going off to summer camp for intensive studies," he says. "It was finding and learning from the best resources in my rural North Carolina community. Being able to participate in community theater and music programs combined with the best school arts programs absolutely influenced my path. Accessibility and equity of arts experiences for children, that is what I'm all about."

After earning degrees at UNC-Greensboro and serving as assistant conductor of a national Broadway tour, Tucker has held a variety of music teaching and consulting positions around the Triangle. For the past two years, his "day job" has been director of arts education for Durham Public Schools.

Working with children's choral groups is Tucker's other key occupation, including serving as artistic director of the Raleigh Boychoir since 2014 and working a stint as assistant director of Capital City Girls Choir at Meredith College. Making Raleigh Boychoir accessible to a wider range of voices has been a particular priority with the addition of a changed-voice ensemble for high school boys – part of living up to the organization's motto, "Sing, Transform, Lead!"

Tucker has also served as North Carolina Regional Teacher of the Year, music and theatre arts education consultant with the North Carolina Department of Public Instruction and clinician for the Raleigh



Fine Arts Society Choral Celebration and the Wake Elementary All-County Chorus, in addition to conducting numerous choral concerts across the Eastern United States. He has worked tirelessly to raise and expand the area's artistic profile, including persuading the 10-state Southern Region of the American Choral Directors Association to hold its 2022 conference in Raleigh. Tucker will serve a two-year term as president of the N.C. chapter of the American Choral Directors Association beginning in July 2021.

"Now more than ever, it's important that high-quality arts experiences be available to all, no matter their ZIP code, skin color or talent," Tucker says. "There's a lot more to it than the applause you see at the end of the performance. It's about delving deep into who we are as individuals. Very different people coming together to work on one sky-high goal is what makes the arts necessary for all."

Throughout my years in education, I have had the opportunity to witness excellent teaching and leadership. However, standing out above these is Jeremy Tucker, an educator who is genuinely able to light up a room and transform a group of performers.

Barina S. Bailey, National Board Certified Teacher Music Specialist, Heritage Elementary School





Top Right and Bottom Photos by Martha Swope



DEBRA AUSTIN

Nominated by Dr. Robert Schantz

Debra Austin has overcome many challenges over the course of a five-decade career as a dancer, and she started clearing those hurdles at an early age. She was 8 years old when her first ballet teacher told Austin she didn't have the talent to make it. Just a few years later, she was told she'd never get into the New York City Ballet because, as a person of color, she wouldn't blend in.

"That was hard to take as a child," she says. "But I didn't give up. I kept working hard, and it pushes you a little harder."

Austin's career stands as dramatic testament to just how wrong those early assessments were. By age 12, she had a scholarship to the School of American Ballet. She joined New York City Ballet four years later at the invitation of the legendary George Balanchine. Renowned for her athleticism and ability to seemingly hang in the air, Austin danced numerous principal roles at New York City Ballet, many choreographed specifically for her by Balanchine.

From New York, Austin joined Switzerland's Zurich Ballet and danced major works by all the big choreographers, often opposite Rudolf Nureyev. She came back to America in 1982 to join Pennsylvania Ballet as principal dancer, hired by artistic director Robert Weiss, before landing in Raleigh in 1998. A co-founder of Carolina Ballet, she is ballet master, teacher and bona fide inspiration to generations of younger dancers. Her talent and experiences give the organization a blueprint for how to make the company better represent the community.

"Compared to the rest of the country, this company has always had diversity, so much that we used to get called 'The U.N.,'" she says. "Not just Black, but Cubans, Chinese, a lot of people of color. It is more diverse than a lot of places. Even New York



City Ballet, with 100 dancers, is not as diverse. And it's happened because the leadership made a conscious effort to diversify. That's what it takes."

Among Austin's many honors are the Raleigh Chapter of the Links Emerald Award of Excellence, honoring North Carolina women; recognition from North Carolina Gov. Roy Cooper during Black History Month; and being featured in the North Carolina Arts Council's 2019 program "50 for 50: Artists Celebrate North Carolina."

"At age 65, I'm truly blessed to have been in this profession my entire career after starting when I was 8 years old," Austin says. "I've never had to hold another job except in the arts. That's good, because I would not have wanted to do anything else."

I have known Debra Austin since the founding of Carolina Ballet, and I am thrilled to see her receive the Raleigh Medal of Arts. Debbie's artistic excellence shines both through her many performances on world stages and by her passion to pass along her incredible knowledge to young dancers who share her dream of dancing at the highest level.

Dr. Robert Schantz
Board Member, Carolina Ballet

BELTLINE TO BROADWAY

[FORMERLY RDU ON STAGE]

Nominated by Judy Dove

LAUREN VAN HEMERT

When she founded RDU On Stage (rduonstage.com, now Beltline to Broadway) in January 2019, editor Lauren Van Hemert envisioned it as a conventional media hub of the Triangle theater community – covering the local scene with reviews, features, interviews and a podcast. It was always a lot more about community than criticism and became even more so due to events.

“When the pandemic hit last year, the community part of it just exploded,” Van Hemert says. “I started a series of online, streaming live-chat interviews, which I thought would go on for two weeks or so and then everything would go back to normal. Well, that was over 200 livestreams ago. It’s really turned into connecting the theater community one conversation at a time.”

It became even more timely last summer when protests erupted all over the nation, including Raleigh, in the wake of George Floyd’s death in Minneapolis. Much of RDU On Stage’s online content covered issues of racism and equality, with guests like acclaimed playwright Mike Wiley. In Van Hemert’s estimation, these conversations were long overdue.

“The perception is that the creative arts community is so inclusive,” Van Hemert says. “But once you peel back the layers of the stories that are being told and produced, they are predominantly white with undercurrents of systemic racism. It’s good that we’re able to talk about that openly now. I just hope that whenever we do go back to whatever is ‘normal’ again and reopen, it’s not just back to the status quo.”



An alumnus of Indiana University, Van Hemert earned a journalism degree with minors in theater and Spanish, going to work as a news writer. But she never imagined she’d be able to combine her different passions until seeing an ad several years ago on the website *Broadway World*, which was looking for a regional contributing editor in Raleigh. Getting to go to the theater and then talk and write about it was a dream come true.

It also led to Van Hemert starting RDU On Stage with a tight local focus. And while the timing seems unfortunate with the pandemic making live theater impossible, RDU On Stage has figuratively kept the theater doors open by becoming a key online gathering spot.

“I love the arts, and going to the theater is my sanctuary space,” Van Hemert says. “I’m not an actor or a performer, but I am a writer, reporter, journalist. Sharing stories with this community is exciting. Especially right now, when we’re connecting a seemingly disconnected world.”

JUAN ISLER

Multitasking has always come naturally to Juan Isler, a key member of the local theater community who keeps a busy schedule across multiple platforms. He has worked on more than 50 plays in venues across the Triangle on both sides of the stage, as actor, technician and director. He serves on various boards, North Raleigh Arts & Creative Theatre among them, while working as event coordinator at NC State University. And as host of the show “TORN,” he is one of the public faces of the online hub Beltline To Broadway (beltlinetobroadway.org, formerly RDU On Stage).

A native of Kinston, Isler grew up singing and earned a music-business degree at Winston-Salem State University in 1993. He worked as a deejay before coming to Raleigh, where in 2004 he got a job as technical director at what is now Spectrum News.

A decade later, Isler wound up in his first play almost by accident, cast in a 2014 Raleigh Little Theatre production of “Mirandy and Brother Wind,” even though he had never acted before. But that was enough to give him the bug. He plunged into acting as a passion, often doubling as sound engineer for the plays he acts in.

“There was one month where I was acting in a play at Burning Coal while doing sound for that, as well as sound design for four other local productions,” he says. “That’s my crazy life. I do like multitasking. I’m scared my brain will stop working, so I make sure to keep the wheels turning.”

In the wake of widespread unrest following George Floyd’s death in Minneapolis last year, Beltline To Broadway/RDU On Stage founder Lauren Van Hemert wanted the site to have an online conversation about race relations and diversity. She reached out to Isler to host it, and what started as a one-off event became a running series called “TORN,” with Isler talking to a range of guests. The name is an acronym for “Theater On Racist Negativity,” and Isler served as host.

“The first show was a major success, but we did get enough negative comments that I wasn’t sure I wanted to keep doing it,” Isler says. “But Lauren told me, ‘You can’t stop now. This is needed.’ Racism

in theater is a touchy subject, and I figured nobody would want to acknowledge it. But we’ve brought it to the forefront. I hope we can keep doing it after theaters open back up.”

When the COVID-19 pandemic caused theaters everywhere to close their physical doors, RDU On Stage became a virtual home where individuals of any race, identity or background could meet, drop by, talk, share, learn and receive sources of help. Lauren and Juan saw a further need and collaborated to form TORN - Theater On Racist Negativity, a platform where marginalized voices can speak and be heard on a regular basis.

Judy M. Dove,
North Carolina Theatre Conference,
Board of Directors/Secretary





BETSY BUFORD

Nominated by Joyce Watkins King

A great arts scene takes a great audience, but that doesn't happen without advocates doing the work of fund-raising and audience-building. For going on half a century, Elizabeth Buford has been the best arts advocate Raleigh could have asked for – a mover and shaker who has played a key role in making some of the area's biggest arts breakthroughs happen.

After earning degrees from UNC-Greensboro and UNC-Chapel Hill, Buford was involved with downtown Raleigh's then-new Artspace. Duke University President Terry Sanford recruited her to help lure the American Dance Festival to Durham, where it has been since 1978 (and for which she raises funds to this day). She was also an early board member of Raleigh's Creative Exchange, later United Arts Council.

In 1993, Gov. Jim Hunt appointed her deputy secretary to the Department of Cultural Resources, where she served a variety of roles facilitating programs at the North Carolina Museum of Art, North Carolina Museum of History and the Visual Arts Center at NC State University (now the Gregg Museum). She also spearheaded fund-raising from the city, county and state to expand Memorial Auditorium into Raleigh's new Performing Arts Center – and raised private funds for 1,700-seat Meymandi Concert Hall, the North Carolina Symphony's home since 2001. And she helped save the historic Murphey School from demolition, turning it into the home of Burning Coal community theater company.

In recent years, she served two terms on the Raleigh Convention Center Board, which oversees local arts venues, including the Performing Arts Center and Red Hat Amphitheater, and on the City's Arts Commission. At NC State, she was a founding member of the university's Thompson Theatre (now University Theatre), Visual Arts Center and Arts NC State



Board. When the university created the Bowers Medal of Arts for service to its arts programs and the community, she was the second person awarded one.

And it all started because she couldn't dance.

"I was a terrible dancer," she says with a laugh. "I took one dance course, and the teacher very politely told my father, 'I don't think dance is Betsy's gift.' And it's not. But I've raised a lot of money for dance, and I love it. I like to find ways to make arts approachable and helpful to everyone. We all benefit when the arts reach out to everyone. The arts get a bad rap as being patrician and elitist, and we do need patri- cians to fund the major things. But the arts belong to everyone, and they need support from everyone."

Betsy's life, more than anyone I know, has been devoted to the visual and performing arts at every level – community, city, state and national. Her genuine Southern charm and outstanding organizational abilities, together with her passion for the arts, have made an indelible impression on the creative life of Raleigh citizens over the past five decades.

Joyce Watkins King
Artist, Marketing and Communications Consultant





GRANT LLEWELLYN

Nominated by Robert Schiller

In all things, Grant Llewellyn has always demonstrated superb timing. A native of Wales, he worked at the Tanglewood Music Center and Boston Symphony Orchestra in the 1980s and '90s before coming to Raleigh in 2004 to become the North Carolina Symphony's new music director to succeed Gerhardt Zimmermann.

Llewellyn hit the scene just three years after the North Carolina Symphony had taken up residence in the newly constructed Meymandi Concert Hall – and also just as the Triangle was taking off on a long economic, arts and cultural expansion. It was a wave that the symphony rode, too, with Llewellyn at the helm.

“I arrived in North Carolina at a really, really good moment,” Llewellyn says. “The Symphony was already playing with very high standards, with good facilities and a loyal audience. But something I could not have anticipated was where Raleigh was going, downtown as well as the Triangle and the rest of North Carolina growing so much. It’s been a pretty vibrant 16 years, which enabled the symphony to expand our base. We’ve taken the lead on a lot of things, taken some risks, and it’s all paid off.”

During Llewellyn’s time as music director and conductor, the North Carolina Symphony notched many prestigious milestones, playing everywhere from the U.S. Open major-championship golf tournament in Pinehurst (twice!) to Washington, D.C.’s Kennedy Center. Llewellyn also oversaw the release of four North Carolina Symphony albums, with a fifth on the way.

The Symphony hit a new level of U.S. and world premieres during his tenure, debuting 56 works while establishing itself as an industry leader in presenting works by female composers. The organization has also undertaken major collaborations with the



Eastern Band of Cherokee Indians and just about every major cultural institution in the state, spotlighting different musical traditions across North Carolina from the mountains to the sea.

“We were also able to attract a whole new generation of players,” Llewellyn says. “Almost the whole orchestra has been replaced over the past 16 years with a new generation of fantastic young musicians. I’m bowled over with the quality of players coming to audition, which has increased. The orchestra benefits.”

Llewellyn stepped into a new role last year, as Music Director Laureate. As Laureate, he will return for programs for at least the next three seasons. He is also music director of the Orchestre Symphonique de Bretagne in Brittany, France, and works frequently with the BBC National Orchestra of Wales.

Grant Llewellyn has made a tremendous impact on the Raleigh arts community and the entire state of North Carolina over the past 16 years. His tenure is marked by growth in the North Carolina Symphony’s education program, outstanding performances and an orchestra which is performing at an extraordinarily high level.

Robert Schiller
Senior Vice President & CFO
North Carolina Symphony



THE RALEIGH BOYCHOIR

The Raleigh Boychoir is a nonprofit organization that educates and trains boys in the art of singing. Participants learn and perform some of the world's most diverse choral music. The choristers, conductors and musicians of the Raleigh Boychoir contribute generously with their talents to the musical and cultural life of Raleigh and the greater Triangle and beyond.



NC MASTER CHORALE

Hailed by critics as Raleigh's premier choral ensemble, North Carolina Master Chorale is committed to bringing the very finest in choral music performance to Raleigh-Durham-Chapel Hill audiences. Under the direction of Dr. Alfred E. Sturgis since 1993, the Chorale boasts a 170-voice Symphonic Chorus and a smaller, professional Chamber Choir whose size varies by project.



VIOLINIST JACQUELINE SAED WOLBORSKY

Jacqueline Saed Wolborsky is Principal Second Violin of the North Carolina Symphony and teaches violin at the University of North Carolina at Chapel Hill. She was previously a member of the Charleston Symphony and taught violin at the College of Charleston. She has been a featured soloist with North Carolina Symphony, Brussels Chamber Orchestra and South Carolina Philharmonic, and was honored with the Russell Award at the Coleman International Chamber Music Competition.

HOST WALTYE RASULALA

Waltye Rasulala, lyric soprano, has entertained audiences in both concert halls and theaters. She was the featured artist with the Mallarmé Chamber Players in their concert “American Music From The Harlem Renaissance”, performed with pianist Brenda Bruce and NC Symphony flutist Pam Nelson in a “Tribute to Schubert” for the Raleigh Chamber Music Guild, North Carolina Museum Concert Series for the 50th Anniversary of the North Carolina Art Museum and a program of an “Evening of Spain and its Influences” at Page-Walker Art Center.

Theater performances have included the New York City Broadway Production of “Hello Dolly” as Mrs. Rose and as understudy in role of Irene Malloy, in Los Angeles as Mrs. Murrant in the Inner City Theater production of Kurt Weil’s “Street Scenes”. Local audiences have enjoyed her as Sister Sara in the NCCU Theater production of “Guys and Dolls”, as Heidi in Theater in the Park’s production of Steven Sondheim’s “Follies”, in productions of “I Love a Piano” a tribute to Irving Berlin and “Serenading the Moon: the songs of Johnny Mercer” at NCSU’s Thompson Theatre.

Waltye is a graduate of Westminster Choir College of Rider University with a Bachelor of Music in Voice and Master of Music in Choral Conducting. She was a member of the famed Westminster Touring Choir and Symphonic Choir. Performances with these choirs included the New York Philharmonic, Philadelphia and Princeton Symphonies under the batons of conductors, Leonard Bernstein, Bruno Walter, Sir John Barbiroli, Herbert von Karajan, Warren Martin and Elaine Brown.

In New York she studied with Carolina Segera Holden, and in North Carolina, she studies with Lisbeth Carter.

Waltye is Choir Master Emeritus at Church of the Nativity and teaches beginning piano, voice and music theory students at Community Music School of Raleigh. Prior to her position at Church of the Nativity as Choir Master, Waltye was Public Affairs Director/Producer for WRAL-TV, Director of Grants for the A.J. Fletcher Foundation and Development Director for the NC Partnership for Children.



She received an Emmy Award for Children’s Programming in Washington, DC where she was a producer and on-air talent for a daily children’s educational program at WMAL-TV (now WJLA-TV), and the North Carolina News Director’s Award for outstanding Public Affairs for her work at WRAL-TV, Raleigh, NC. In 1986, she was awarded the Raleigh Medal of Arts for her outstanding music contributions and support of the arts.

Additionally, she has been a producer and on-air anchor for a morning show in Los Angeles at KTLA-TV and producer/anchor of a public affairs program at WMAL-TV (now WJLA-TV) in Washington, DC.

Waltye has served on numerous community boards and currently serves as President of NCCMI (North Carolina Chamber Music Institute) founded by Elizabeth Beilman, Associate Cellist of the North Carolina Symphony, and her husband, Jimmy Gilmore, former principal clarinetist of the North Carolina Symphony. Waltye is a former member of the Raleigh Arts Commission and was a member of the board of directors for Raleigh Little Theater and Theater in the Park.

SPECIAL THANKS

On behalf of the City of Raleigh Arts Commission I would like to offer congratulations to the recipients of the Raleigh Medal of Arts, awarded to recognize and celebrate our community's creative talent and dedication to the Arts.

The City of Raleigh Arts Commission is proud to honor Debra Austin, Betsy Buford, Grant Llewellyn, Eleanor Oakley, Jeremy C. Tucker and Beltline to Broadway (formerly RDU On Stage) for their incredible work to cultivate the arts in our City.

I am truly inspired by the creativity and the innovative ways the entire arts community continued to make work and share it with our community through the pandemic. This creative and collaborative spirit truly makes Raleigh a special place. The Raleigh Arts Commission is proud to support the arts!

Sincerely,

**MOSES T.
ALEXANDER GREENE,**
*Chair, City of Raleigh
Arts Commission*



BURNING COAL
THEATRE COMPANY

GRADY BUSSEY

NANCY LAMBERT

NANCY NOVELL

WALTYE RASULALA

DUKE ENERGY CENTER
FOR THE PERFORMING ARTS

CITY OF RALEIGH
COMMUNICATIONS DEPARTMENT

PARKS, RECREATION
AND CULTURAL RESOURCES
COMMUNICATIONS DEPARTMENT

CAROLINA BALLET

NORTH CAROLINA SYMPHONY

RALEIGH LITTLE THEATRE

THE RALEIGH BOYCHOIR

NC MASTER CHORALE

JACQUELINE SAED WOLBORSKY

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TERESA MOORE PHOTOGRAPHY & VIDEOGRAPHY

Teresa Moore, Scott Mais

RANDOLPH BENSON

RALEIGH TELEVISION NETWORK

FEATURED PAINTING: *Six Days in May*

by Gerry Lynch

PHOTOS OF BETSY BUFORD

Courtesy of NC Museum of History

VIDEO OF JACQUELINE SAED WOLBORSKY

Produced by the NC Symphony

IN MEMORY OF ELAINE LORBER

First City of Raleigh Arts Commission Executive Director, 1979 – 1995

Elaine Lorber (1928 – 2020) was one of a kind: a transplanted New Yorker with a Bronx accent and a bureaucratic demeanor that likely intimidated some Southerners and, at the same time, a loving wife to Murray, mother of five children and doting grandmother. I was fortunate to have observed both these characteristics and to have worked with the City of Raleigh Arts Commission from 1984-1990.



When Elaine arrived in Raleigh in the late '70s, the city was on the cusp of what would become a tremendous period of artistic growth, facilitated in large measure by her foresight and implementation. Aside from a few state agencies and museums, the notable Friends of the College concert series at NCSU and several local nonprofit performing groups, there were not many community offerings. Elaine quickly sensed the need to grow the arts along with the city. First up was Artsposure in 1980, followed shortly by City Gallery (now Contemporary Arts Museum), Artspace and Arts Access, all of which were then spun off from city government as independent nonprofits, and all of which are still thriving today. Complementing these organizations were others popping up to expand and enrich the city's arts scene. Concurrently, the Arts Commission produced a comprehensive long-range plan to address current and future cultural needs in the state capital.

With such rapid growth, funding soon became a major concern. Working with City Council member Ralph Campbell, Elaine went to work to establish a fair and equitable way for the city to ensure reliable and ongoing annual support to its nonprofits through a per capita system administered by the Arts Commission with recommendations to the city council. This process has awarded millions of dollars over the past 30-plus years and is recognized and applauded nationwide.

Following her retirement in 1995 and after receiving a well-deserved Raleigh Medal of Arts, Elaine enjoyed 25 more years of leisure time with her family and friends and continued to champion the arts organizations, policies and procedures that she had had such a big part in establishing. As a result, her legacy is ongoing, and Raleigh citizens are the beneficial recipients of those many years of her work and advocacy.

Nancy Lambert
City of Raleigh Arts Commission member, 1984-1990
Chair, 1987-1988

2021 RALEIGH MEDAL OF ARTS AWARDS



DEBRA AUSTIN

BETSY BUFORD

GRANT LLEWELLYN

ELEANOR OAKLEY

BELTLINE TO BROADWAY

[FORMERLY RDU ON STAGE]

JEREMY C. TUCKER

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