

NEW HAMPSHIRE ARTS NEWS

[Volume XXIII Number 4 * Winter 2005/2006]

2006

2006 Fellow,
Richard
Hartshorne,
double-bassist
and storyteller,
Nelson

Photo by Robert Sargent Fay

CELEBRATING 40 YEARS
New Hampshire
State Council on the
Arts



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NH Arts News

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On the Cover

Double bassist Richard "Dobbs" Hartshorne of Nelson began his formal bass studies at age 17 and progressed rapidly. Three months later he was accepted at Oberlin Conservatory. Within three years, he was playing in the American Symphony Orchestra under the direction of Leopold Stokowski. He attended the Juilliard School where he began his lifelong devotion to the *Bach Suites*, and has transcribed them for the double bass.

For 30 years Hartshorne was the primary bassist with the Apple Hill Chamber Players. In 1992, while touring with them to war torn countries, he began performing solo comedic works that became popular favorites with audiences all over the world, especially when he learned to perform them in the native language of whichever country he happened to be in. So far he has delivered his monologues in Hebrew, Arabic, Polish, Turkish, Armenian, Azeri, Georgian, Mandarin and Egyptian.

In 2002, Apple Hill released *Dobbs: Live from Apple Hill*, a recording of his comedic presentations. Dobbs' recording *JS Bach: Six Solo Suites*, is available on compact disc on the Centaur label. Hartshorne will be a featured performer at the State Arts Council's 40th Anniversary Gala on April 13th.



Director

FROM THE DIRECTOR



Photo by Lynn Martin Graton

January—death and renewal, the swinging door from one year to the next, from winter to spring. It isn't difficult to get lost in the darkness of New Hampshire's long winter nights. But then, that teaser comes, January thaw, bringing whiffs of spring air and splashes of warm sun. Ever since the winter solstice, the sun has been grabbing minutes from the moon and polishing them into a brighter sheen. January thaw seems to gather them all up into a shiny gift meant to carry us through the cold winds of February into March. It's enough. It has to be.

But sometimes things die out of season. When that happens it is hard to reconcile with the script we expect of life. So, for those of us who knew M.T. Meninno, Executive Director of the Capitol Center for the Arts who died, at 56, in late November, finding the light in the darkness this year is taking us a little longer. Yes, as was often said at the celebration of her life, she would urge us to "just get over it." And we will, but not without taking some time and space for remembering. So, here in this small space, are a few more thoughts on how M.T.'s life brightened New Hampshire's arts scene and mine.

The records of her big accomplishments will endure. Her leadership in turning a leaky, pigeon-decorated old Concord theater into a nationally respected performing arts venue. Her successful battle against the entertainment tax. Her tireless participation in community and business circles to demonstrate how the arts contribute not only to the bottom line, but also to a civil society. These are some of the things we will remember in April when the Governor's Arts Award

she was to receive for Distinguished Arts Leadership is accepted in her memory by her son Jason.

Yet, some of the qualities that we may find we miss the most were more ephemeral. M.T. was a truth teller, direct and audacious, yet her words were always delivered with an underpinning of kindness. She was vivid, from her clothing to the colors she painted on the walls of her home: red and purple. She was open to all kinds of artistic expression, yet focused on the bottom line when it came to getting the right mix of income-generating shows and tenants into the Capitol Center. Getting the right mix of artistic quality and paying the bills is a tough act. M.T. was up to the challenge.

Finally, for many of us, what we will miss the most is the warmth of her friendship and generosity. No matter what the need, M.T. seemed to have advice to share. One of the last times I saw her was in a hardware store. We commiserated about the headaches of owning old houses. I was moaning about damp basements and ignorance regarding sump pumps. She scrawled the password to her *This Old House* internet account on the back of her business card. I still haven't used it, but I can't seem to throw the card away. It's become my own small shiny gift to get me through the winter winds, now that the January thaw has passed.

Rebecca Lawrence

Rebecca Lawrence
Director, Division of the Arts



This newsletter is available electronically
or in alternative formats. Please call
603/271-2789

Staff/Council News

State Arts Council Grant Sessions

This fall, we decided to change the strategy for our Grant Information Sessions. Instead of State Arts Council staff traveling around the state, we decided to put our new larger conference room to good use and invited arts constituents and grantees, both experienced and new, to come to us. We had a record turnout — it appears that nearly everyone found our central location relatively easy to travel to. We hosted arts administrators, educators, artists and community organization and local government representatives from every part of the state including Rye, Tuftonboro, Rumney, Harrisville, Peterborough, Whitefield, Wonalancet, Rochester, Laconia, Merrimack, Manchester, Keene, Hanover, and points in between.



Grant Information sessions include the opportunity to meet with State Arts Council staff during break-out sessions.

Photo by Julie Mento

Professional NH Artists... Mark Your Calendars...

Free Wednesday Workshops Continue

Check the State Arts Council website for more information about a new, free Wednesday Winter Workshops series for artists. Dates and topics include:

- * February 15: *The Health Insurance Issue: What's Going on in NH?*
- * March 15: *Working in Communities*
- * April 19: *Website Development and Marketing*



NH Roster Artist and Potter John Baymore

Photo courtesy of John Baymore

Snow dates for each will be the following Wednesday.

All sessions are free and will be held from 3pm to 5pm at the State Arts Council offices at 2 1/2 Beacon Street in Concord, second floor.

Space is limited to 25 professional NH artists. Registration is required at least two days prior to the workshop date. Register by calling 603-271-2789. For more information contact Judy Rigmont by e-mail at jrigmont@nharts.state.nh.us.

Director Served on NEA Panel

In January, Director Rebecca Lawrence was invited to serve on the Media Arts on Radio and Television Panel for the National Endowment for the Arts (NEA). Her task as a panel member was to recommend applications for funding which best exemplify artistic excellence and artistic merit, and to help design policy for the future. She was on a discipline/field panel, which is the first level of review that applications undergo. The panel's recommendations were passed on to the National Council on the Arts, a President-appointed body, for approval and then forwarded to the Chairman of the NEA for the final decision. Lawrence has a background in media and television and in 1991 was the recipient of an Emmy Award for *Arts on 2*, a magazine program series that she she piloted for KTCA-TV in Minneapolis/St. Paul.

State Arts Council Participates in the Poetry Out Loud National Recitation Contest for High School Students

The State Arts Council is partnering with The National Endowment for the Arts and the Poetry Foundation to present Poetry Out Loud: National Recitation Contest. The program encourages high school students to learn about great poetry through memorization, performance, and competition.

Schools in each state capital region have been invited to participate in classroom and school-wide contests, advancing to state competitions in April.

The State Arts Council will target at least 10 to 15 high schools in New Hampshire and the state's final competition will be held April 10 at 7pm at the State House in Concord in Representatives Hall. State champions will receive \$200 and an all-expense-paid trip to Washington, DC, to compete in the National Finals that will take place in Washington, DC on May 16, 2006.



The Emmy Awards recognize excellence within various areas of the television industry. The awards are a symbol of peer recognition from over 12,000 members of the Academy.

Photo by Julie Mento

The state winner's school will receive a \$500 stipend for the purchase of poetry books. One runner-up in each state will receive \$100, with \$200 for his or her school library.

Poetry Out Loud will award a total of \$50,000 in scholarships and school stipends at the National Finals, with at least a \$20,000 college scholarship for the Poetry Out Loud National Champion.

"It isn't just an arts program," said Dana Gioia, Chairman of the National Endowment for the Arts. "By immersing themselves in powerful language and ideas, students will develop their ability to speak well, especially in public."

"Poetry recitation has a long tradition in New England," said Rebecca L. Lawrence, Director of the New Hampshire State Arts Council.

"Once a favorite entertainment at grange halls and opera houses, the dramatic reading of poetry will now find a voice with a new generation. In the process, it will strengthen community life, as the arts often do, by giving people a reason to gather."

The NEA and the Poetry Foundation are providing free, standards-based curriculum materials for use by participating schools. These materials include print and online poetry anthologies, a program guide to help instructors teach recitation and performance, and an audio CD featuring well-known actors and writers. Program materials and other resources are available for download from the website, www.poetryoutloud.org.

Schools that are not in the official program may conduct their own contests using the online resources. Contact Rodger Martin, NH Poetry Out Loud Coordinator at rodgerwriter@tds.net or visit www.poetryoutloud.org for more information.





Governor's Arts Awards

Governor and Dr. Susan Lynch Honor Governor's Arts Award Recipients

On October 25th at a special event hosted by the State Arts Council, Governor John Lynch and Dr. Susan Lynch, Honorary Chair of the 2005 Governor's Arts Awards, announced the names of seven award recipients and the artists who will design their awards. The Governor's Arts Awards are presented every two years and recognize outstanding accomplishments in arts education, arts patronage, arts support by a town or city, cultural access leadership, distinguished arts leadership, folk heritage, and an individual artist's lifetime of work. The Governor will present each recipient with a unique award, designed by a New Hampshire artist, at the State Arts Council's 40th Anniversary Gala to be held on April 13, 2006 at the Capitol Center for the Arts.

Wood sculptor and furniture maker Jon Brooks (left) will create a Governor's Arts Award for studio potter Gerry Williams who has been named Lotte Jacobi Living Treasure. Brooks has known Williams since childhood since Williams was a close friend to his parents and a frequent visitor to their home.



Mrs. Smead, the widow of basket maker Claude Smead, poses with Traditional Folk Painter Lisa Carpenter, who will create the NH Folk Heritage Award for him. Claude Smead passed away at age 88 shortly before the announcement of his award. Mrs. Smead will accept the award for her husband.



Photos by
Lynn M. Graton



The 2005 Governor's Arts Awards recipients are:

Lotte Jacobi Living Treasure

- * Gerry Williams, studio potter, Dunbarton

New Hampshire Folk Heritage (posthumously awarded)

- * Claude Smead, basket maker, West Swanzey

Community Spirit

- * City of Portsmouth

Arts Education

- * Roger Brooks, Concord Principal, Beaver Meadow School

Cultural Access Leadership

- * Concord Community Music School, Concord

Distinguished Arts Leadership

- * M.T. Mennino, Concord Executive Director, Capitol Center for the Arts

Individual Arts Patron

- * Joan Farrel, Concord

Concord Community Music School has been named to receive the Governor's Arts Award for Cultural Access Leadership. Executive Director Peggy Senter poses with Dr. Susan Lynch and tapestry weaver and soft toy maker Marcy Schepker who will create the Music School's award.



The artists selected to design the seven awards are:

- * Jon Brooks, New Boston (Lotte Jacobi Living Treasure)
- * Lisa Carpenter, Barrington (New Hampshire Folk Heritage)
- * Andre Belanger, Berlin (Community Spirit)
- * Betsy Giberson, Warner (Arts Education)
- * Marcy Schepker, Harrisville (Cultural Access Leadership)
- * Teresa Taylor, Barnstead (Distinguished Arts Leadership)
- * Beth Krommes, Peterborough (Individual Arts Patron)

The artists who have been commissioned to create the awards are all juried members of various State Arts Council programs. All seven awards will interpret the eagle designed for the dome of the State House, which was installed in 1819. Since the 1950s, the wooden original has been safely preserved by the New Hampshire Historical Society in the Tuck Library. Its gold-leafed replica currently stands atop the State House dome.



M.T. Mennino (left) was radiant upon meeting Barnstead potter Teresa Taylor. Mennino was named recipient of the Distinguished Arts Leadership Award, a testament to the tremendous impact she has had on New Hampshire arts during her relatively short residence in the state. She passed away shortly after this photo was taken. In April the award created by Taylor will be accepted by her son Jason Mennino at the Capitol Center for the Arts.



Named Individual Arts Patron by Governor Lynch, Joan Farrel (left) will receive an award created for her by illustrator Beth Krommes.

Join your fellow artists, arts organizations, patrons, leaders, and educators who together make up New Hampshire's creative communities.

You are cordially invited to Arts on Stage: A New Hampshire Celebration

A gala evening of performing, media, and visual arts celebrating the 40th Anniversary of public funding of the arts and the 2005 Governor's Arts Award recipients

Thursday, April 13, 2006, 7:30 PM
Capitol Center for the Arts, Concord, NH. 225-1111
www.ccanh.com

Reserved Seats \$20.00
Arts Ambassadors \$75.00
(\$55 is tax deductible)

Beaver Meadow School principal Dr. Roger Brooks poses with Betsy Giberson, the artist who will be creating the Governor's Arts Award for Arts Education. Dr. Brooks is a leader in Arts Education programming for the Concord School District and Giberson works in a wide range of media and techniques.

Arts in Education

Arts in Education Fall Conference 2005: The Creative Journey

Famed children's book author Tomie DePaola and NH First Lady Dr. Susan Lynch congratulate 2nd grader Lily Brennan of Bartlett Elementary School upon winning the Discover NH Arts poster design contest.



Photo by Julie Mento

Enthusiastically attended by more than 200 educators, artists, arts specialists, administrators, parents and community arts leaders, the State Arts Council's annual Arts in Education Conference took place Sept. 30-Oct. 2, 2005 in Manchester. Designed for continuing professional development and renewal, the conference led participants on an exploration of the power of the arts to improve learning. Venues included the Manchester Community Music School, the NH Institute of Art, and many other sites in the Queen City.

Conference Highlights

Tomie dePaola, one of NH's best-known and best-loved artist-authors of children's books, delivered a humorous and heart-breaking Arts Advocacy address, sharing accounts of his early experiences, both positive and negative, as a young artist in the classroom. First Lady Dr. Susan Lynch joined dePaola to present the NH State Arts Council's 40th Anniversary Poster Contest Awards to the NH student artist contestants. Dr. Lynch spoke eloquently and passionately

about the importance of arts in the education and lives of students.

Participants were challenged and inspired by guest artists and presenters including actor, educator, author, and Juilliard School faculty member Eric Booth. He delivered a challenging and fast-paced keynote address. Booth, a member of the College Board Arts Advisory Committee, is also the founding director of *Teaching Artist Journal*. In his presentation, Booth used an intergenerational dance ensemble from The Moving Company as a model to illuminate the arts-making experience. His workshop, "Keeping the Arts at the

Center in an Arts Integrated Curriculum," was highly rated by participants. They valued Booth's perspective on the challenges and rewards of using artistic engagement as a catalyst that can naturally and powerfully guide learning onto related subjects.

Cellist David Darling's breadth, sense of humor, artistry and unconventional teaching methods opened the world of music to all participants. The classically trained cellist, who began his career as a schoolteacher and conductor, joined the Paul Winter Consort in 1969 and has since dedicated himself to teaching music and improvisation. He presented a workshop entitled "Finding Your Natural Improvisational Talents through Humor and Joyful Games and Exercises." One participant noted, "he opened up and changed the way I teach music." Both David Darling and Eric Booth were featured in pre-conference interviews and shows broadcast by Manchester Community Cable TV.

The conference offered 14 workshops presented by photographer Gary Samson, Nigerian artist and printmaker Segun Olorunfemi, the Currier Museum's director



Cellist David Darling opened participants to the enjoyable experience of creating rhythms during his workshop.

Photo by Yvonne Stahr



Participants at the workshop led by Segun Olorunfemi of Nigeria proudly show off the banners they designed with vivid colors and patterns. Olorunfemi showed his workshop participants how to use traditional Nigerian fabric-dyeing methods to decorate cloth.

Photos by Yvonne Stahr

of public programs Leah Fox, Moving Company director Carol Batchelder, and others. Workshop participants shared their new knowledge, circus and arts skills in an Improvisational Circus of the Arts led by emcee Eric Booth and accompanied by improvised music performed by David Darling, Bill Wightman, Andrew Raeside, Muriel Orcutt, Steve Ferraris, and Segun Olorunfemi.

Other activities provided networking opportunities, including a performing artist showcase, an artist and teacher exhibition, a social hour, and a reception at the Manchester Millyard Museum. The conference concluded with a showing of a student-made film, directed and introduced by filmmaker and AIE Roster artist, Hilary Weisman Graham of the Currier Museum's Open Studio program. High school student artists from "the Next Generation" were part of a lively panel discussion and dialogue.

As always, the annual AIE conferences would not be possible without strong partners and generous donations of time and services. Partners included the

Manchester School District, the Arts Alliance of Northern NH, the NH Alliance for Arts Education (NHAAE), the Manchester Community Music School and the National Endowment for the Arts. Site partners included the Millyard Museum, the NH Philharmonic, the NH Institute of Art, the Manchester City Library, the Currier Museum of Art, the Boys and Girls Club of Manchester and Arthur Murray Dance Studios. Special thanks go to the Arts in Education Advisory/Conference committee, graduate student intern Stacey Westley Low, Patryc Wiggins, the Bowers Farm of Warner, NHAAE President Laura Hutchins, Southern NH University's Culinary Arts program director Perrin Long, the Dana Foundation, the Wallace Foundation and Manchester School District Fine Arts Coordinator Chris Martin.



In a workshop on circus puppets, teachers begin making puppet heads by carving and then painting Styrofoam shapes. They will eventually make them into clowns by adding colorful fabrics to the figures.

Save the date for the next AIE Conference, "Drawing from Nature: Arts, Peacemaking and the Environment," taking place October 6-8, 2006 at the Sargent Outdoor Education Center in Hancock. The keynote speaker will be poet/writer, botanist, scientist, medical/agricultural researcher Diana Beresford-Kroeger. She is also the author of *Arboretum America: A Philosophy of the Forest*.

For more information, check the State Arts Council website: www.nh.gov/nharts. You can also learn more by contacting Arts in Education Coordinator Catherine O'Brian, at cobrian@nharts.state.nh.us or 603-271-0795 and Arts Alliance of Northern NH Executive Director Frumie Selchen, at ArtsallianceNNH@cs.com or 603-323-7302.

Model Project: ArtLinks

“Listen to Her Sing” Reaching Teenage Girls through the Arts in Reach Program

ArtLinks grants encourage partnerships between community organizations, schools, and arts organizations to provide quality arts education and youth development activities for middle and high school-aged youth in under-served communities around the state.

Thanks to funding through ArtLinks, a State Arts Council grant, Arts in Reach (AIR) has conducted an exciting and successful program over the past four years. The organization, in partnership with families, schools, and other community organizations, provides

quality arts programs to disadvantaged teenage girls living in Rockingham and Strafford counties.

In workshops led by skilled educators and professional artists, girls between the ages of 13-18 have the opportunity to use voice, theater,

dance, music, writing, and the visual arts to explore and express issues of importance to them. As a result of their participation, the teens develop positive self-esteem, supportive family relationships, solid role models, as well as effective communication and problem-solving skills that all help protect them from abusing substances and engaging in risky behavior. In working closely with mentors in the creative process, AIR participants also learn how to think critically and responsibly and how to achieve personal goals through hard work, commitment, and focus.

AIR connects girls in need with successful, inspiring role models who help them learn how to develop trust, and build a strong work ethic. NH artists who have worked with AIR include poet

Mimi White, choreographer

Jane Forde, actor

Genevieve Aichele,

soprano Angelynn

Hinson, musical

theater performance

artist Cathy Sanborn

Street, and jazz

singer Sharon Jones.



AIR's programs take place throughout the year either after school or during

school vacations and are free of charge to all participants. Some girls are invited to participate because of financial need, learning or emotional needs, while others are the victims of rape or domestic violence. Still others are labeled “at-risk” by the schools they attend.



Poet Mimi White (left) is the Director of the AIR poetry program. AIR connects girls in need with successful, inspiring role models who help them learn how to develop trust and build a strong work ethic.

Photo by AIR staff



Evaluations of the AIR program have shown that girls who participate in the AIR programs learn how to think critically and responsibly; and how to achieve personal goals through hard work, commitment, and focus.

Photo by Marianne Pernold Young

AIR provides a valuable service by filling in the gap that results from girls not receiving the support they need in school or through social service agencies because their families are the “working poor.” The relationship that AIR has developed with area high school guidance counselors, law enforcement, and other community resources has enabled these “invisible” teens to receive the services they so desperately need.

“Sometimes emotions that you never knew you had come across.”

“Through my art, people can see how I feel instead of me having to tell them.”

“AIR teaches you about respect and courtesy, and it teaches you to open doors that you might not have known to open.”

Comments by AIR participants

The NH State Council on the Arts is now accepting ArtLinks FY2007 Applications. For more information about ArtLinks grants, visit www.nh.gov/nharts or contact Catherine O'Brian, Arts in Education coordinator for the State Arts Council at cobrian@nharts.state.nh.us, or 603-271-0795.



My Directions

Follow a teardrop down
an angst-ridden cheek
straight to a burning flame.
Take the 2nd left
at the fork in the mind,
only after you've passed
short-tempered sands.
The scenery will get pretty,
I promise.
You'll pass burning bushels of
roses, glittering snowflakes,
and sequined seas.
Hop onto route rainbow
and go right on Broadway.
I'm the 3rd place on the left,
number 33.
It's a hot pink house,
can't miss it.
See you between dusk and dawn.
I'll be waiting.

-Dremessa D. (AIR Participant)

AIR partners with families, schools, and other community organizations to provide quality arts programs to disadvantaged teenage girls living in Rockingham and Strafford counties.

Photo by Courtney Bent

During the course of her research on adolescent girls in AIR, Educational researcher Deb Holloway found that, “At school, these girls often struggle with the social hierarchy based on popularity and economic class. Yet in AIR these girls gain the tools that enable them to



create their own social positions and author new identities based on their participation in the arts.”

Photo by Courtney Bent

Regional Education Conference

Shahnameh: Art Opens a Window on Persian Culture and Society

This summer, 25 educators from five New England states participated in “Exploring Persian Culture through the Book of Kings,” a week-long teacher institute presented by the Arts Alliance of Northern New



Hampshire at Plymouth State University, in cooperation with the university’s Graduate Studies department. The institute was one of 12 in the country, funded through a pilot program of the National Endowment for the Arts (NEA) to develop exemplary teaching models that can be replicated across the U.S. The six New England institutes were sponsored by the NEA and the Massachusetts Cultural Council (MCC). The Persian Culture Institute also received support from the NH State Council on the Arts.

Participants included specialists in visual art, music, literature, and social studies at elementary through college levels; teaching artists; a librarian; curriculum coordinators; and ESL and alternative-education instructors. For one week they immersed themselves in the study of the Shahnameh (Book of Kings) through scholarly lectures, hands-on curriculum and art-making activities, and discussions exploring its artistic, historical, religious and social context, as well as its relevance in today’s classrooms. Attendees created hand-made books, ate the food, and experienced the music and customs of Persia; and began to design integrated curriculum units using the arts as a window on culture and society.

“This project allowed us to look deeply at a single extraordinary work that serves as a gateway to understanding a rich, relevant, but little-understood culture,” says Arts Alliance director Frumie Selchen. The Shahnameh — composed of 60,000 rhyming couplets by the great Persian poet Firdowsi — is the national epic and crown jewel of Persian literature. Its tales, chronicling the history of Iran from its creation to about the 7th century CE, and progressing from legend to history, were originally disseminated through oral tradition. Following the Arab conquest, the tales of the Shahnameh kept alive the cultural heritage of Persia and served to preserve national identity. By the 13th century manuscripts of the text were being created, and cherished as the increasingly luxurious possessions of rulers. In the age before printing, all manuscripts were hand-copied and hand-illustrated, often with rich materials including gold, which made the individual copies particularly precious.

Many manuscript versions of the Shahnameh were produced, combining the text with book paintings, what we know today as “Persian miniatures.”



The primary focus of the institute was on the manuscript made for the 16th century Shah Tahmasp, which is widely accepted as the supreme visual achievement of the period. The story of the Tahmasp manuscript also provides an illuminating account of Western treatment of Eastern art. Bought by Edmund de Rothschild,



and then by Corning Glass manufacturer Arthur Houghton, it was eventually cut up and sold at auction, a desecration that raises important artistic and ethical issues. However, because it increased public awareness, this act had the effect of inspiring greater interest in Islamic art among both artists and the public.

“The manuscript was created through a collaborative, multi-artist approach over its 25 years of production, and provides a fascinating view of how a work of art changes — yet remains relevant — over time,” says Persian scholar and teaching artist Rachel Lehr, who provided commentary and interpretation throughout the institute. “The Shahnameh is known to – and cherished by – Iranians, Afghans, and Tajiks to this day.”

At a December reconvening, participants shared their experiences in refining and implementing their curriculum units. “During the very intense week of the institute we couldn’t really know how the teachers were being affected,” noted Jane Miller of Antioch New England Graduate School. Miller worked with teachers throughout the institute to develop essential questions and to use them as catalysts for the creation of meaningful and engaging curriculum. She adds, “our approach was to offer an opportunity for teachers to experience immersion in an interdisciplinary curriculum, living with the work, studying it closely, interacting with it as artists and as scholars. It was their job to reflect on what they’d experienced, and to determine how they could provide a similar experience for their students.”

Classroom work inspired by the institute included the creation of illustrated manuscripts, personal stories told through painted miniatures, comparisons of eastern and western literary masterworks, and musical compositions. Several teachers coordinated Persian Culture festivals; others took their classes on museum field trips. Many were exhilarated by the opportunity to discuss history and culture in art classes, and art in history and literature courses.

The institute also provided teaching artists with inspiration. Says book-maker Linda Lembke, “We were drawn to Robert Hillenbrand’s leading comment in his slide talk: ‘What does it mean to have a book that represents a country?’ Initially we envisioned making a book about our own country: What stories would we choose to tell in our book? Who are our heroes? How would a book preserve these stories and heroes in our cultural memory?”

“The study of miniatures was especially fascinating,” notes institute documentarian Melody Funk. “Looking at the miniatures through a magnifying glass revealed an incredible wealth of detail and imagery – so much can be embedded in so little space! That could serve as a metaphor for the very full week we had together: total immersion in a different culture through its artifacts and images, through the sensory engagement of eating, drinking tea, touching textiles, creating books – all without stepping outside the classroom. It really served as a model for how we can open new worlds of culture in our own classrooms.”



Participants included specialists in visual art, music, literature, and social studies at elementary through college levels; teaching artists; a librarian; curriculum coordinators; and ESL and alternative-education instructors

Many manuscript versions of the Shahnameh were produced, combining the text with book paintings, or what we know today as “Persian miniatures.”

NH Roster artist Betsy Giberson leads book-making activities at the teacher institute.

Photos courtesy of the Arts Alliance of Northern New Hampshire

One participant tries her hand at creating an ornate embellishment in the style of the Shahnameh. Many were excited at the prospect of discussing history and culture in art classes, and art in history and literature courses.

Traditional Arts

Of her apprentice, 13 year old Sarah Nash, master Irish and Contra Dance fiddler Sarah Bauhan says, "I recognize in Sarah Nash the gifts and musical talent that emerged for me at her age."

Photos by
Lynn M. Graton



National Heritage winner and master Contra dance pianist Bob McQuillen and his young piano apprentice Sophie Orzechowski are all smiles as they take a short break from their intensive session. As a result of what she has learned from her work with McQuillen, Orzechowski is able to play piano for Contra dances around the state.

Young Apprentices Embrace the Traditional Arts

There is no formal schooling for Traditional Arts, instead they are passed from one person to another.

The State Arts Council provides the Traditional Arts Apprenticeship grant to enable a master traditional artist to take on an experienced apprentice. They work together one-on-one over the course of 6-10 months in order for the Master artist to guide the apprentice in furthering their knowledge of a traditional art form.

The apprentice will, in turn, do their part to keep the tradition alive.

Masters and apprentices find each other and apply for funding as a team. Although the majority of apprentices are adults, the State Arts Council is seeing

increasing interest in traditional arts apprenticeships from young people with proficiency in a traditional art form. Sparked by their interest and experience, these talented youngsters, who are usually in their teens, are found to be ready to devote time and energy into working with a master traditional artist.

Meet the newest generation of traditional artists:

Contra Dance Music

This uniquely New England style of music is rooted in New Hampshire's soil, especially in the Monadnock region. Master musicians like Bob McQuillen, Sarah Bauhan, and Carolyn Parrott have more in common than expertise in traditional dance music. They have been active in passing on traditional Contra dance music to young apprentices, aged 13 to 16.

Sarah Nash was 13 years old when she started her Irish & contra dance flute playing. Apprenticeship in 2004 with master flute player Sarah Bauhan. "Since I am incredibly lucky to have been in the right place at the right time to absorb this tradition, I feel honor-bound to pass it along," says Sarah Bauhan of Nelson, where Contra dances have taken place for generations. "I recognize in Sarah Nash the gifts and musical talent that emerged for me at her age."

Sarah Rosenfelder from New Ipswich is learning how to play contra dance piano from National Heritage Fellow Bob McQuillen of Peterborough. Rosenfelder happens to be the sixth teen apprentice that McQuillen has worked with. She was 16 years old when she started her Apprenticeship and already played the fiddle. Bob McQuillen said, "Sarah is a traditional-style fiddler who wants to learn the back-up piano that I do. She is



very talented, eager, hardworking — a real joy to teach." Rosenfelder explained her reason for wanting to learn from him, "Bob McQuillen will teach me ... so I can play music with my father and sister, who both play the fiddle and need a back-up piano." With the piano she's bringing variety to the family instrumentation and increasing her versatility within the ensemble.

Master artist Carolyn Parrott works with 14-year-old Molly Trayner, teaching her how to play contra dance fiddle.

Apprentice Molly Trayner came to fiddling through a couple of coincidences that began with a "house dance" she attended during a trip to Nova Scotia and Prince Edward Island. She explains, "I began to notice young people playing the fiddle everywhere. Next thing I knew, while helping a relative clean out an attic, there appeared a violin. ...I am now the proud owner." Trayner's exposure to traditional dance music at an early age prompted what could turn out to be a lifelong interest for her.



Since the fiddle is a very important instrument in the playing of traditional English dance music, a craftsman who can make and repair fiddles is valued.

Violin Making and Repair

Since the fiddle forms the backbone of traditional English dance music, a craftsman who can make and repair fiddles is a valuable part of the tradition. Master Artist Jim Robinson teaches Violin Making and Repair to his apprentice Craig Brunson, who was 14 years old when starting his Apprenticeship. Robinson noted Brunson's growing interest in the instrument, "Craig's involvement in the violin began years ago... His quest for knowledge of the instrument and its history has increased with his maturity."

Vietnamese Traditional Dance

In 2003, Master Vietnamese dance artist Kim Chi Vu Potter taught an extinct tradition to her apprentice, Chinese-born Victoria Xinfen Forslind. Of that experience Potter and Forslind wrote, "Through



Master traditional Vietnamese dancer Kim Chi Vu Potter and her apprentice Victoria Forslind strike a traditional dance pose in Vietnamese dress.

Traditional Vietnamese dances, we shared lessons of our Asian culture and values which will be lost if not preserved..." Sharing their art with audiences through their performances has attracted the interest of Asian immigrant parents who also want their children to maintain a connection with the native culture that the family may have left behind but not forgotten.

Blacksmithing

From remote rural New Canaan to urban Portsmouth, slightly over a dozen full-time blacksmiths still live and work in New Hampshire. Blacksmith Garry Kalajian of Concord took on young apprentice Miles Amaral when he was 15 years old.

Amaral recognized the need to learn from an experienced master. "I want to further my experience in blacksmithing ... working with someone who can help me get rid of my bad habits," he said. "You can only learn so much from books, then you have to work directly with someone."

About Apprenticeship Grants

The maximum combined request for a master artist and apprentice team is \$4,000. Funds cover master artist fees, supplies and travel essential to the Apprenticeship. For more information about Traditional Arts Apprenticeship Grants contact Lynn Graton at 271-8418 or lmartin@nharts.state.nh.us.



Master blacksmith Gary Kalajian took on young apprentice Miles Amaral when he was 15 years old. Amaral values the experience of working with Kalajian to help him learn proper technique and get rid of what he characterizes as "bad habits."

Artist Reflections

Lifetime Fellow, Laura Clayton

Composer and Lifetime Fellow Laura Clayton was published and recorded at an early point in her career. Here she relaxes with her pet cockatiel.

Photo by Fleur Weymouth



A composition by Laura Clayton.

Courtesy of the artist

I was born in Lexington, KY, to a musical family. My mother, who studied with a student of Franz Liszt, put me in front of the keyboard at age three. One of my earliest memories is of singing to a spreading elm tree while in my stroller. It seems I sang about nearly everything, and I still do.

My youth was filled with performances and master classes with Faye Miles, Rosinna Lhevinne, Georgy Sandor, Mieczyslaw Horszowski and Bela Nagy. Composing music was my favorite involvement and new music always drew me excitedly! I studied with Darius

Milhaud at the Aspen Music School and at the New England Conservatory with Charles Wuorinen, who inspired and challenged me.

After graduation, I taught at the

American School in Rio de Janeiro and was invited to collaborate on two art films. *Construcoes* was chosen to represent Brazil at the Paris Biennale in 1973, and *In-Haut*, won the 1974 Curitiba Film Festival.

I returned to the US to pursue a doctorate at the University of Michigan where I studied with Leslie Bassett, who gave me tremendous support and inspiration, as well as many insights into how to develop musical ideas to their fullest! I believe this is what makes my work today more organic as I strive towards seamlessness and direct communication.

While in graduate school, I won a coveted prize by the International Society of Contemporary Music for my chamber work *Cree Songs*. It premiered at

Carnegie Hall and was published by C.F. Peters. After being recorded and published, I was awarded a Guggenheim and in 1980 was chosen to represent the US at the International Rostrum of Composers/UNESCO in Paris. I have also received the Charles Ives Fellowship for emerging composers and was a fellow at the MacDowell Colony, where I met my future husband, artist Paul Pollaro.

Since moving to New Hampshire in 1982, I have received grants and commissions from the Martha Baird Rockefeller Fund for Music, the Jerome Foundation, the University of Michigan, the American Composers Orchestra, the Alice M. Ditson Fund, Columbia University, the Goddard Lieberman Award from the American Academy of Arts & Letters, as well as two fellowships from the National Endowment for the Arts. I have also received four Artist Fellowships from the State Arts Council.



As I continue to look toward the future of new music, I am aware how increasingly difficult it is to gain funding and recognition for individual creative works. I am most grateful to have been recognized and supported in such a way by the State Arts Council during the time that I've lived in the state.

Laura Clayton, Hancock

Lifetime Fellow, Gary Haven Smith

Art was always part of my life when I was growing up but, whether it was my parents' influence or not, becoming an artist was not an early professional choice. When I enrolled at UNH, I wanted to major in philosophy. However, within a short time my impetus to define myself philosophically with words was eclipsed by the awareness and burning desire of being able to express myself through art. In studying the lives of my artist heroes, and seeing their art transform throughout their lives, they became role models for me. The pursuit of self-definition through art seemed a justifiable and essential way to spend my life. As often happens, my college years seemed to cement many of my views and feelings, and included the influence of the Durham area with its wide geographical diversity found within a relatively short distance. The ocean, Great Bay, the forests and mountains became my playground and also grew to become a resource for my work.



Sanctum, 90"x37"x18", granite and river stones, 2005

Most of my career has been dedicated to working with stone. First it was softer stone like marble and now I primarily work with granite. The pursuit of quality stone led me first to Greece and later to

Italy where I lived and worked carving marble. These trips helped solidify my connection to my work by making me aware of the historical significance of the

continuum of life. By living where ancient civilizations flourished I was able to connect to the past and this helped form the foundation of my work. My interest lies in an engagement with art that connects these ancient natural materials with our present-day technological lives.

My early carving was done using only hand tools and this process has evolved

into using diamond technology, computer imagery, and complex mechanically driven systems designed to help cut the stone in elaborate ways.

Lately, I have become enthralled working with glacial boulders that I find in gravel pits. These are boulders that have been rolled and tumbled by glaciers and have their own wonderful legacy. I help continue their journey by interacting with them through cutting and carving. New Hampshire has created an environment that provides a wonderful natural backdrop for my work. I love being able to connect with the natural world.

Through the valleys and peaks of my career, like the New Hampshire landscape, the State Arts Council has been there to support me at crucial times with fellowships or commissions, and for this I am truly grateful.

Gary Haven Smith, Northwood



Lifetime Fellow, Gary Haven Smith.

Photos courtesy of the artist



Volant, 76" x 30" x 20", granite, 2005

Community Arts Roster Artists

New Year, New Artists...

New members of the Community Arts and Touring Artist Rosters

Touring Roster members include professional performing artists, including literary artists, who present programs in theatres and arts centers. They might also offer short-term programs (performances, workshops, classes, demos) suitable for parks and recreation departments; downtown concert series; colleges/universities; non-arts venues such as senior centers; public programs in schools; libraries and historical societies; to name a few.

Community Arts Roster members are skilled at providing hands-on programs in a variety of community sites with

people of all ages and abilities. They have the ability to engage community members in either short or long-term projects which can result in public art (i.e. banners, sculpture, murals), printed word projects, or theatre, dance or film productions or exhibitions. Many have expertise working on intergenerational projects or with those institutionalized in rehabilitation centers, nursing homes, and detention or health care facilities.

We heartily welcome the following artists to the 2006 Touring (TA) and Community Arts (CA) New Hampshire Artist Roster online:

- * Jennifer Belkus, poet/interdisciplinary artist, Portsmouth, CA
- * Diana Durham, poet, Portsmouth, TA/CA
- * Diane Kordas, musician/puppeteer, Weare, TA
- * New England Shakespeare Theatre, Deerfield, TA
- * Rooted in Clay (potters Ethan Hamby and Shana Brautigan), Rindge, CA
- * Douglas Worthen, flutist, Durham, TA/CA

To find out more about the programs these talented artists provide, visit the State Arts Council's Artist Roster online.

Weare musician/puppeteer Diane Kordas is now a NH Roster Artist.

Photo courtesy of the artist



New Artist Roster members potters Ethan Hamby and Shana Brautigan are also known as Rooted in Clay.

Photo courtesy of the artists



The New England Shakespeare Theatre has been added to the NH Artist Roster.

Photo courtesy of the New England Shakespeare Theatre

Flutist and 2005 Fellow Douglas Worthen.

Photo by Andrew Moore



Around the State

Congratulations to...

The **Music Hall** in Portsmouth, the oldest theater in New Hampshire and the second oldest in New England — a venerable 127 years old — for being named an American

Treasure by the federal government. The distinction included an award of \$395,000, the largest single donation the Music Hall has ever received, from the **Save America's Treasures** program. **U.S. Senator Judd Gregg**, in his role

on the Senate Appropriations Committee, helped secure the vote that got the historic theater on the list. The money will be used to restore and improve the historical theater's infrastructure.

The **Music Hall**, once again, for being the recipient of a \$10,000 grant from the Verizon Foundation in support of its technological upgrade initiatives.

The following recipients of a **National Endowment for the Arts** FY 2006 Access to Artistic Excellence and Literature Fellowship award: **City of Portsmouth (Art-Speak, City Cultural Commission)**, to support an arts district planning process; Dartmouth College in Hanover, to support the Visiting Performing Artist Series at the **Hopkins Center**; the **MacDowell Colony, Inc.** in Peterborough, to support up to 10 artist residencies; **Monadnock Music** in Peterborough, to support free weekly concerts in churches and meeting houses in rural towns of southwestern New Hampshire; **National Film Preserve, Ltd.** in Portsmouth, to

support the Telluride Film Festival; and **Opera North** of Lebanon, to support the Young Artist Program for singers.

J. (James) Kates, poet and literary translator from Fitzwilliam, on being the recipient of a 2006 grant from the **National Endowment for the Arts** for translating and publishing poems by the Russian poet Mikhail Aizenberg. The \$10,000 translation grant will underwrite the publication of a bilingual collection of 50-100 poems by Aizenberg. In 1984, Kates received a grant from the NEA for his own poetry.

Frank Wallace and **Nancy Knowles** of **Duo LiveOak**, based in Antrim, on their successful South American tour. They presented nine concerts and several master classes in Uruguay, Chile and Peru. Their program included Wallace's recent original work, *El Canto*.



Frank Wallace and Nancy Knowles of Duo Live Oak recently performed in South America.

Photo courtesy of Duo LiveOak

Film curator and Lifetime Fellow **Bruce Posner**, for the national DVD release of *Unseen Cinema: Early American Avant-Garde Film 1894-1941*. *The New York Times* has hailed "this amazing seven-disc set as one of the major monuments of the



DVD medium." Posner and producer David Shepard prepared the DVD in collaboration with 60 of the world's leading film archive collections.

New Hampshire sculptor and fantasy writer **Elaine Isaak** of Wilton, upon the publication of her first novel, *The Singer's Crown*, by Eos Books.

Thanks to...

Members of the NH-based **Left Bank Artists** group, who have generously offered their artwork for display and sale at L.A. Burdick's in Walpole. Proceeds from sales of their work will go directly to the Alstead Relief Fund. Alstead was the site of devastating flooding last fall. Participating artists include **Sue Callihan, Kim Cunningham, Scott Cunningham, Christine Destrempes, David Dodge, Evelien Bachrach Seeger, John Sirois** and **Daniel Thibeault**.

Welcome to...

Barbara Yoder of Manchester, who is the new executive director of the **New Hampshire Writers Project**. She has been involved with the organization for five years as an instructor, volunteer and board member. Yoder brings 20 years of experience in book publishing to her new position. Formerly of San Francisco, she has worked at Harper Collins, New World Library, Publishers Group West, Jossey-Bass, and Stringletter Press. She was also an editor for the National Writing Project. She holds an MFA in creative writing from SF State University, and is the author of *The Recovery Resource Book*, published by Simon and Schuster in 1990.

Deborah Lielasus Tombleson, newly appointed executive director of **Prescott Park Arts Festival** in Portsmouth. Tombleson was previously director of development and community relations at Star Island Corporation and has 14 years of experience in nonprofit management including serving as executive director of Pocket Opera and program director for California Lawyers for the Arts, both in San Francisco. Also while in California, Tombleson assisted local art groups with facilities management.

Peter Lamothe, who has been selected as the executive director of **Canterbury Shaker Village**. Most recently, Lamothe was executive director of the New Haven Colony Historical Society in Connecticut and he was previously education manager at the Isabella Stewart Gardner Museum in Boston. He began his career at Monticello, Thomas Jefferson's home in Charlottesville, Virginia.

Filmmaker and Lifetime Fellow Bruce Posner curated and organized Unseen Cinema: Early American Avant-Garde Film 1894-1941. The 20-part film retrospective has been nationally released on DVD. The State Arts Council provided initial support for the project.

Around the State

Thomas Hensel, new executive director of the **Rochester Opera House**. Hensel has an extensive theatre background that includes work in New England, Pennsylvania and South Carolina. In 14 years he has performed and directed

numerous professional theatre productions and he has been the production stage manager for shows, ballet and dance concerts. In addition, he was the founding artistic director of The Harrisburg Shakespeare Festival and executive director of Very Special Arts Pennsylvania. Prior to joining the Rochester Opera House, Hensel was a freelance theatrical director, actor and teacher and the owner and founder of LightLines Holistic Center in Portsmouth.



Thomas A. Hensel, new executive director of the Rochester Opera House, has an extensive background in theatre.

Photo courtesy of the artist

Carole Morrison of Campton, new executive director of **Friends of the Arts in Plymouth**. For the past 6 years, she has been the director of the Ninth State Dance Studio, formerly BPstudios, which she founded. She has taught at Plymouth State University in the Music, Theatre and Dance Department and has been active in local theatre and has appeared as a guest artist throughout the state. Prior to moving to New Hampshire, Morrison worked for the Alliance for Environmental Innovation in Boston, MA and the Seymour Library Building Fund in Brockport, NY. She holds an MFA in Choreography and Performance from the State University of New York at Brockport.

Remembering...

M.T. Mennino, 1949-2005

Capitol Center for the Arts executive director M.T. Mennino died unexpectedly in Concord on November 30. Governor Lynch had announced on October 25th

that she was the recipient of the 2005 Governor's Arts Distinguished Arts Leadership Award.

Mennino achieved this honor because of her accomplishments during her tenure as the organization's first executive director. Her professional goal since arriving in New Hampshire in 1994, was to establish the Capitol Center for the Arts as a world-class arts center. She led the organization through two successful capital campaigns that earned \$7.2 million, enabling the Capitol Center to undergo extensive renovation projects that dramatically transformed the building, both inside and out.

Mennino was a strong advocate for the vital role that culture plays in bringing vibrancy to a community and how that significantly impacts the state's economy. Consequently, Mennino was an active participant in the civic life of her adopted town. She served on the boards of the Greater Concord Chamber of Commerce, the New Hampshire Travel Council, the Concord Economic Advisory Committee, and the Downtown Concord Inc. Main Street Committee. She was a member of the Rotary Club of Concord, and an alumnus of the Leadership New Hampshire Class of 2000. She was a delegate to the 1998 Governor's Summit on Travel and Tourism as well as chair of the 1999 New Hampshire Travel Council's Fall Conference. She also served as president of NH Citizens for the Arts.

Mennino was named the 2001 Woman of Achievement by the Concord Business and Professional Women's Group. During her leadership, the Capitol Center for the Arts was awarded the 2000 Walter J. Dunfey Award for Excellence in non-profit management and was named the 1998 Business of the Year in the Non-profit/Education category by the NH Association of Chambers of Commerce Executives and Business NH Magazine.

Before moving to Concord, Mennino had worked at some of the country's most prestigious arts organizations, including Wolf Trap in northern Virginia and the Chautauqua Institution in upstate New York.

"M.T. Mennino has been a visionary, recognizing that the arts must be active partners in generating healthy economic activity in the community. Long before 'the creative economy' was a catchphrase, she was an active ambassador for the arts," writes supporting nominator Byron O. Champlin, Chairman, Capitol Center for the Arts and Assistant Vice President of Marketing Communications, Jefferson Pilot Financial. "In short, M.T. Mennino has significantly advanced the cause of the arts in New Hampshire with single-minded dedication, a keen eye to the bottom line and even a little bit of blarney when it was called for."

Claude M. Smead, 1917-2005

Traditional basket maker Claude M. Smead, 88, of West Swanzey died on September 15 at his home.

On October 25th, Governor John Lynch announced that Smead had posthumously achieved the state's highest honor that a traditional artist can receive — the Governor's Arts New Hampshire Folk Heritage Award. The award recognizes the lifetime achievement of a New Hampshire traditional folk artist who has made a significant contribution to their art form and to their cultural community. His wife of 56 years, Margaret Smead, will accept the award at the **Capitol Center for the Arts** on April 13th.

Smead had been making baskets for 76 years, beginning at the age of 12. He learned from his father, who worked for the West River Basket Company (now Basketville) in Putney. Smead advanced his knowledge of basket making and eventually went into business

for himself by opening a store and manufacturing business that he named Smead's Basket Factory.

Smead was perhaps best known for the L.L. Bean pack basket after prototyping his own model in the 1950s. He subsequently sold thousands to the outdoor outfitter over a period of more than 30 years. The pack basket, a woven wood backpack with leather shoulder straps, came to be his signature piece.

Smead worked with three apprentices at L.L. Bean, passing on his knowledge to help insure the basket's design and quality. In addition, Smead visited many schools, churches and historical societies along with his portable weaving equipment to teach basic techniques and aesthetics.

Smead was adept at making a variety of different types of baskets, including lunch baskets, pie baskets, berry baskets, laundry baskets, peach baskets, letter baskets and more.

President of Heritage Mills Gerald DeMuro knew Smead well and attested to the artist's traditional methods in his nominating letter, "He does everything.

He cuts up trees, brushes the planks, and makes his product on original equipment. Nothing is automated; it is the purest form of manufacturing."

Smead served in the Army during World War II from 1943 to 1946 and was stationed in Los Alamos, NM. He had been a pilot before the war and following his tour of duty became a flight instructor at Keene Airport.

(Editor's note: See more on M.T. Mennino, Claude Smead and the Governor's Arts Awards on pages 4-5.)

Basketmaker Claude Smead achieved the Governor's Arts New Hampshire Folk Heritage Award after his death. His widow Margaret, pictured here with her husband, will accept the



award from Governor John Lynch at the Capitol Center for the Arts on April 13th.

Photo by Kate Dodge

Regional News

NEFA Awards \$295,000 in Tour Only Grants for Contemporary Dance Companies

The National Dance Project (NDP), a program of the New England Foundation for the Arts (NEFA), has awarded \$295,000 to support tours of contemporary dance companies in the 2006-2007 season. This year, NDP Tour Only grant awards were augmented by two newly established international partnerships, with the Netherlands and Australia.

Eleven contemporary dance companies from across the United States and beyond received NDP Tour Only Grants from a highly competitive applicant pool. Those chosen demonstrate multi-disciplinary collaborations, serve diverse audiences, and pursue creative and innovative partnerships between artists and performing arts presenters.

NDP Tour Only grants support the touring of an artist or dance company's work throughout the United States. These grants are awarded each year to enhance the range of NDP-funded projects in their scale, potential for geographic reach and/or representation of diverse artistic styles.

International Partnerships

For the 2006-2007 touring season, NDP has established partnerships with The Netherlands and Australia, providing opportunities for international artists to tour their work in the U.S., and for U.S. presenters to receive support for presentation of the selected works.



New England
Foundation
for the Arts

A complete list of projects funded by NDP Tour Only Grants this year is available online at: http://www.nefa.org/grantprog/ndp/ndp_grantees.html

Since its inception in 1996, National Dance Project has awarded over \$9 million of funding. For further information about NDP, please visit www.nefa.org or call 617/951-0010 x 21.

National News

Recommendations from a Mini-Conference on Creativity and Aging in America

The White House Conference on Aging meets every ten years to make aging policy recommendations to the President and Congress and to assist the public and private sectors in promoting dignity, health, independence and economic security of current and future generations of older persons.

The Board of Directors of the National Assembly of State Arts Agencies (NASAA) submitted two arts-related resolutions, which were voted on by delegates to the

conference in Washington D.C. in December. The resolutions were based on the recommendations prepared by the National Endowment for the Arts Mini-Conference on Creativity and Aging in America held last May. At its meeting in Boise, ID in September, the NASAA Board of Directors adopted a resolution in support of the recommendations made by the Mini-Conference.

The two arts-related resolutions before the White House Conference were:

- * Resolution 18: "Encourage Community Designs to Promote Livable Communities that Enable Aging in Place," reflecting the NEA's identification of the value of universal design initiatives to provide for the housing demands of older Americans.
- * Resolution 58: "Increase Awareness of the Positive Physical and Psychological Impact that Arts Participation Can Have on Older Americans," building on the research suggesting that active partic-

ipation in the arts promotes physical health, improves quality of life for older adults, and reduces risk factors leading to the need for long-term care.

The delegates voted on selecting the 50 top resolutions on Monday, December 12. Of the two recommended by the National Endowment for the Arts, Resolution 18 was voted for implementation. The 50 chosen were the ones that they believe are the most important for current and future generations of seniors.

Arts Learning Publications from the National Endowment for the Arts

Most of the following publications are available on free downloadable PDFs at: <http://www.arts.gov/pub/artslearning.php>

Imagine! Introducing Your Child to the Arts: Published by the National Endowment for the Arts, 2004. This reprint of the 1997 NEA publication revises and updates the previous edition's material on introducing children to the arts. Made for parents, the publication includes activities and suggestions in literature, dance, music, theater, visual arts, folk arts, and media arts aimed specifically at children ages 3-8 years old. Includes pull-out guide of arts activities. 68 pp.

Learning Through the Arts: A Guide to the National Endowment for the Arts and Arts Education: Published by the National Endowment for the Arts, 2002. A guide to the NEA's Arts Learning initiatives includes brief descriptions of our arts learning grants, partnerships, and programs; a thumbnail history of the Endowment's involvement in arts education research; a section on successful projects and programs that the NEA has supported; and a list of arts learning partners and organizations. Altogether, the publication demonstrates the

Endowment's continued commitment to arts learning for children and youth. 44 pp.

The Art in Peacemaking: A Guide to Integrating Conflict Resolution Education Into Youth Arts Programs: This 2002 publication is the result of a four-year collaboration between the Arts Endowment and The Office of Juvenile Justice and Delinquency Prevention. Designed to strengthen arts programs directed to underserved youth, the initiative provided training in conflict resolution skills to the artists, staff, administrators, and young people participating in these programs. 78 pp.

How the Arts Can Enhance After-School Programs: Published by the Arts Endowment in partnership with the U.S. Department of Education, 2002. Focuses on the role of the arts in after-school activities in neighborhood schools. Summaries of recent research, key elements of successful programs, and highlights of effective partnerships between schools and community-based organizations are also provided. 24 pp.

Arts Programs for Juvenile Offenders in Detention and Corrections: A Guide to Promising Practices: This 2002 monograph

was produced as the final product of a two-year federal collaborative project between the Office of Juvenile Justice and Delinquency Prevention and the Arts Endowment. This publication documents the three pilot programs and three enhancement sites in the project, describes the elements of successful arts-in-juvenile justice programs, recounts problem areas such as security concerns and recommends solutions, and includes survey findings of 26 national arts-in-juvenile justice programs with a summary report. 40 pp. Publication is available by contacting the author, Grady Hillman, at 512-467-8382, or at gradyh@prodigy.net. \$5.00 for shipping.

Critical Links: Learning in the Arts and Student Academic and Social Development: Published by the Arts Education Partnership with support from the NEA. Details the relationship between learning in dance, drama, music, multiple arts, and visual arts, and the development of fundamental academic and social skills. 160 pp. Available in a PDF on the AEP web site (www.aep-arts.org). To order printed copies, contact CCSSO Publications at (202) 336-7016.



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New Hampshire State Council on the Arts Deadlines

Arts Organizations

Grant Name	Deadline	Amount
Mini-Grant	Quarterly	\$250-\$1000
Peer Mentorships	Ongoing	\$250-\$500
Community Arts Project Grant	March 6	\$1,000-\$7,000
Traditional Arts Project Grant	March 6	\$1,000-\$4,000
Organizational Support Project Grant	March 6	\$1,000-\$7,000
Cultural Conservation	May 1	\$5,000-\$20,000
Cultural Facilities	May 1	\$1,000-\$8,000

Individual Artists

Grant Name	Deadline	Amount
Apprenticeship Grant	March 24	\$3,450
Traditional Arts & Folklife Listing	April 3	listing only
Artist Roster	April 3	listing only
Artist Opportunity Grant	Quarterly*	\$250-\$1,500
Individual Artist Fellowship	April 14	\$3,000

Arts Partners

Grant Name	Deadline	Amount
Community Arts Project Grant	March 6	\$1,000-\$7,000
Traditional Arts Project Grant	March 6	\$1,000-\$4,000
ArtLinks Grant	April 28	\$2,500-\$10,000
Mini-Grant	Quarterly *	\$250-\$1000

*Quarterly Postmark Deadlines:

- April 3, 2006 for projects beginning on or after July 1, 2006 (FY 07)
- July 3, 2006 for projects beginning on or after October 1, 2006
- October 2, 2006 for projects beginning on or after January 1, 2007

Note: All the grants listed above, with the exception of grants with quarterly deadlines, are for the FY 07 grant period beginning July 1, 2006 – June 30, 2007

Note: All are postmark deadlines.

New Hampshire State Council on the Arts

Established in 1965, the New Hampshire State Council on the Arts and the New Hampshire Division of the Arts comprise the state’s arts agency. Funding comes from appropriations from the State of New Hampshire and the National Endowment for the Arts, a federal agency. Volunteer Arts Councilors set policies, approve grants, and advise the Commissioner of the Department of Cultural Resources on all matters concerning the arts.

The State Arts Council’s mission is to *promote the arts to protect and enrich New Hampshire’s unique quality of life.* The Director of the New Hampshire Division of the Arts administers the agency, which is part of the Department of Cultural Resources.

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Promoting the arts to protect and enrich New Hampshire's unique quality of life through the arts since 1965.

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