



Michael Zerphy, a member of the New Hampshire Touring Roster.

Signs of the Times 1982~1989

1982 Ma Bell, after lawsuit, lets go of baby bells... E.T. phone home... ERA (Equal Rights Amendment) defeated after 10-year struggle... Worst April blizzard in history dumps 26" of snow on NH... US unemployment highest since 1948 at 10.4% (9.1% on NH)... John Sununu wins the race for Governor by 15,000 votes... Governor Gallen dies in office, Senate President Vesta Roy is interim Governor... Pulitzer goes to novelist John Updike for *Rabbit is Rich*... *Gandhi* wins Oscar for Best Picture... MTV is one year old... **1983** *M*A*S*H Special* is the all-time top television show... Bombing in Beirut kills US Marines and sailors... U.S. invades island of Grenada... Lech Walesa of Poland wins the Nobel Prize for peace... Former MacDowell Colonist Alice Walker wins Pulitzer for *The Color Purple*... Grammy Awards go to Michael Jackson for song "Beat It" and *Thriller* album... 197 NH towns voice concern over acid rain... NH jobless rate dips to 3.6%... **1984** Arts & Entertainment cable channel begins... US Senate rejects Constitutional amendments to permit prayer in public schools... CIA admits mining Nicaraguan harbors... El Salvador's new president Duarte slows civil rights abuses, leftist guerrillas fight on... India's Indira Gandhi assassinated... Democratic Presidential nominee Mondale picks woman for Vice President, Geraldine Ferraro... President Reagan reelected in landslide victory... **1985** USSR's new leader Gorbachev promotes *glasnost* and *perestroika*... Orson Wells dies... Drinking age raised to 21 in NH... Concord High science teacher Christa McAuliffe is chosen for 1986 space shuttle ride... First Tri-state Megabucks drawing... Junk bond financing, leveraged buyouts, mergers and takeovers all contribute to economic boom... EF Hutton pleads guilty to federal charges of fraud... "Live Aid", a 17-hour rock concert, raises money for starving children of Africa... Grammy goes to *USA for Africa*, "We are the World"... NH jobless rate, at 2.8%, is lowest in nation... **1986** Moments after liftoff, space shuttle Challenger explodes, killing 6 astronauts and the first teacher in space, Christa McAuliffe... Seabrook protests continue... Former Governor Sherman Adams dies... Congress

The general court finds that the state library, commission on the arts, and historic preservation office, in existence prior to the effective date of this chapter, and all of which currently function separately, are inextricably linked because they are ultimately and fundamentally engaged in pursuits which are cultural in nature, and deserve increased visibility and recognition within state government. Therefore, in recognition of its duty under Part 2, Article 83 of the state constitution to cherish the interest of literature, and to encourage public institutions for the promotion of arts and sciences, the general court enacts this chapter creating a department of libraries, arts and historical resources... The general court intends that a single, strong, visible cultural agency shall assume equal status with other major departments of state government.

RSA 19-A, Source 1985, 268: 1 eff. July 1, 1985



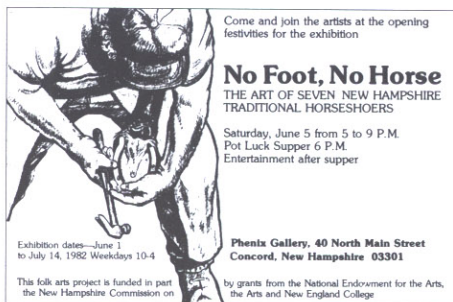
The Arts Commission of 1982 was like a house hit by a hurricane, the foundation was still there and some walls were standing, but there was a lot of rebuilding to do. The first sign of relief came from the Legislature. Representative Elaine Krasker, working with the bipartisan group of legislators who had supported the Percent for Art legislation, submitted an amendment to House Bill 10, the supplemental budget for FY83, to reinstate \$50,000 to the Commission's state appropriation. NHCA's federal block grant, although slightly reduced, combined with special project grants to sustain the agency while it waited.

Oddly enough, some programs, thanks to restricted funds, were even able to expand in 1982. Under Visual Arts Coordinator Audrey Sylvester's

Mixed Media



Portrait of Violette Leclerc by Gary Samson, purchased by the Percent for Art Program for the NH Technical College in Manchester.



Come and join the artists at the opening festivities for the exhibition

No Foot, No Horse

THE ART OF SEVEN NEW HAMPSHIRE TRADITIONAL HORSESHOERS

Saturday, June 5 from 5 to 9 P.M.
Pot Luck Supper 6 P.M.
Entertainment after supper

Exhibition dates—June 1 to July 14, 1982 Weekdays 10-4

Phenix Gallery, 40 North Main Street
Concord, New Hampshire 03301

This folk arts project is funded in part by the New Hampshire Commission on

by grants from the National Endowment for the Arts, the Arts and New England College

Brochure for a folk arts exhibition held at Phenix Hall in 1982.



Mayfest at Sunapee State Park brought people with and without disabilities together for arts activities.



North Country Chamber Players ski their way to many small communities in northern New Hampshire to bring performances to small town halls and schools. (Photo by Yael Fader.)

guidance, Percent for Art committees considered the program's first purchases for the new Health and Welfare Building and for two NH Vocational and Technical Colleges (Manchester and Laconia). To showcase the works being considered, Sylvester organized an exhibition in Phenix Gallery, *Preview: Art for Public Places*. Its April opening coincided with the premiere of *Tintypes*, a new musical directed by Van McLeod, in Phenix Theater. In June, the NEA-funded Folk Arts program followed with an exhibition of the art of seven traditional horseshoers, called *No Foot, No Horse*. As part of the opening ceremony, a forging competition took place on Main St. in Concord. Folklorist Linda Morley, with the help of fieldworker Doug DeNatale, also began compiling a *NH Folk Arts Directory*.

In March, the Commission newsletter was revived in a new format and sent to a more broadly based mailing list. Deputy Chairman Kenneth Spritz, saw symbolism in the publication's return:

"The phoenix-like rebirth of this newsletter...(is) but one manifestation of the self-searching process which we have undertaken....If we can't be what we were, what is it that the agency can — and should — be?"

Basic programs continued, too, but on a much smaller scale. Staff held meetings in Portsmouth, Claremont, Littleton, and Manchester to discuss the changed status of Grants to Major Institutions, Project Assistance, and Artists-in-the-Schools. Marguerite Mathews of Pontine Movement Theatre commented on the reduced funding for these core programs:

"Making art accessible to the community is different from the creation of artistic works. The administrative person creates places for you to give art to the community. What's overlooked when people talk about cutting budgets for the arts is that you're not going to make art disappear. People will always create art. You take away that function of getting the arts to the people."

FY1982 grants, though fewer and smaller, still worked in the public's interest. North Country Chamber Players, with partial support from the Artists-in-the-Schools program, spent three winter weeks in the tiny, remote towns of Groveton, Stratford, Jefferson, and Lancaster, performing for and working with students. For the second year, a grant went to "Mayfest" an arts festival that brought people with and without disabilities together in Sunapee State Park. Performers for the event included, among others, Dudley Laufman, John Perrault, and the Higate Clowns: Van McLeod and Joan Goshgarian. Frost Place in Franconia held its fourth Festival of Poetry and hosted its sixth resident poet, Cleopatra Mathis, for a summer of writing. Synclaver composer Jon Appleton of Hanover worked with Pontine Movement Theatre to create a new, original work, *The Tale of William Mariner*. A grant to Market Square Studio helped fund UNH poets Charles Simic and McKeel McBride to give readings which were signed for the deaf. Sharon Arts Center, a Major Institutional Grant recipient, featured works by sculptor Isamu Noguchi to

passes stiff anti-drug laws, especially to control abuse of "crack" cocaine... Congress overrides Pres. Reagan's veto to impose economic sanctions on South Africa for apartheid policies... First observance of Jan. 15 as a federal holiday honoring Dr. Martin Luther King, Jr. ... Evidence of U.S selling arms to Iran and using profits to support Nicaraguan contras revealed... Ivan Boesky pleads guilty to illegal securities deals... A portrait by Rembrandt, belonging to a NH family, sells for \$10 million... Donna Reed dies... 1987 Money magazine names Nashua, NH "best place to live"... Tax Reform of '86 takes effect... Black Tuesday hits Wall St.... Iran-Contra hearings continue... Oscar for best picture goes to *The Last Emperor*... Andy Warhol dies... 135 anti-nuclear activists arrested in Seabrook protest... MacDowell Medal goes to composer Leonard Bernstein... August Wilson wins Pulitzer for play, *Fences*... NH SAT scores highest in New England... NH AIDS cases double to 57... 1988 Iran air flight 655 fired on by Americans killing 290 civilians... Panamanian Pres. Noriega indicted for aiding Colombian drug cartels... 1.4 million illegal aliens meet deadline for amnesty to stay in US... Failures at nuclear power plants across country... AIDS kills its 45,000th victim... Pan Am flight 103, bound to New York from Frankfurt, crashes from suspected bomb in the Scottish town of Lockerbie, killing 270 people... Bush defeats Dukakis in Presidential race... Grammy award for best song goes to Bobby McFerrin's "Don't Worry, Be Happy"... 1989 Abbie Hoffman dies... PSNH bankruptcy trials ongoing... John Sununu becomes White House Chief of Staff... NH economy chills, real estate and banking industries hit hard... NH Legislature rejects a bill for a state holiday honoring Dr. Martin Luther King, Jr... Exxon Valdez oil spill in Alaska... Jim Bakker, televangelist for 700 Club, goes to prison for fraud... Leona Helmsley goes to jail for tax evasion... Congressional bailout of savings and loan industry... Colin Powell nominated for Chairman of Joint Chiefs of Staff... San Francisco earthquake... US troops invade Panama... In South Africa, FW deClerk elected president... Students demonstrate for democratic reform in China's Tiananmen Square... Vaclav Havel, Czech playwright, elected President of Czechoslovakia following the "Velvet Revolution" from Soviet control... Berlin Wall comes down... Cold War ends... Nobel Peace Prize goes to Dalai Lama of Tibet... Bette Midler wins Grammy for "Wind Beneath My Wings"

coincide with his receiving the 1982 Edward MacDowell Medal. As Touring Coordinator Ann Backus wrote, after listing dozens of arts events going on around the state in the newsletter, "So much for the cultural wasteland image!"

On July 1, 1982, the fiscal year '83 began with NHCA's state appropriation restored to \$96,347, about its FY79 level. At its July meeting, the Commission approved \$94,650 in 33 grants to Major Institutions and for Project Assistance. While things were not quite back to the high point of the early years of the Gallen administration, they were moving in that direction. The staff went from six to eight (with the Folk Arts position contracted through New England College), still two positions shy of FY81. Individual Artist grants and Small Grants were revived. Coe laid plans for a modest increase to \$125,000 per year for his next biennium (FY84-85) budget request.

That fall, AIS Coordinator Barbara Abendschein held the program's seventh Fall Conference at Squam Lake, which had recently been popularized by the filming of *On Golden Pond*. There was a lot to consider as many changes were happening on the national level. NEA Chairman Frank Hodsoll had made arts in education his leadership priority. He wanted the arts to go beyond artist residencies to become a basic part of every child's education. To make curriculum-based, sequential arts education from kindergarten through 12th grade a reality, AIS coordinators were enlisted to form stronger partnerships with their state departments of education. The NEA also held regional meetings for artists and educators, formed a partnership with the J. Paul Getty museum, and advocated closer ties with public television.

Fall brought a change of seasons for New Hampshire's government and the Arts Commission as well. In the November election, John Sununu defeated Governor Gallen. That same month, Barbara Dunfey resigned as Chairman of the Commission. Roger Brooks assumed Acting Chairmanship. In December, John Coe resigned as Director, stating that, after 11 years, it was "time for a personal change." On December 29, Governor Gallen died in office. Senate President Vesta Roy became the interim Governor until Sununu's January inauguration. Ann Backus, who had been recently promoted to the new position of Assistant Director, took over as interim Acting Director and a national search for a new Director began with the new year, 1983.

In February, Governor John Sununu made special mention of the arts in his budget address and increased the arts line item in his budget to \$118,644 in FY84 and \$121,571 for FY85 with \$25,000 in each year set aside for grants. The Arts Commission hired a new grants coordinator, Sally Gaskill, who could look forward to



Purly Gates, an early member of the Arts in Education and Touring rosters. (Photo by Brenda Ladd.)

administering an increased grants line item for the first time in four years.

By April, the Commission had found its new Director, Robb Hankins. In accepting the position, Hankins wrote:

“New Hampshire is the kind of challenge I can sink my teeth into. The Commissioners have assured me they’re ready for a change. Governor Sununu is a supporter of the arts, I’m told, and he’s open. Engineers are creative—that makes sense....Besides when it comes to free thinking for the arts or anything else, can you think of a better place than the state that declared its independence from Britain seven months before the rest of the colonies?”

In a very short time after Hankins came to the Commission, the agency began taking on a new look and advocacy for increased funding became more urgent. He introduced a new logo and a new slogan, “Preserving our Living Heritage.” New Hampshire artists and arts supporters, following Hankins’ lead, began staging attention-getting events.

That year’s grant award lists, with a statement calling NH’s state arts funding an insult, were mailed out in coffin-shaped manila envelopes to the press. Hankins, in a 1986 article for ACUCA (Association of College, University, and Community Arts Administrators), recalls the moment:

“We dropped this macabre-looking release in the mail, and waited.

“Some days, no matter what you do, the press is fast asleep. But the next day the local media and wire services were all over us. The Associated Press took a picture of Roger holding up one of our coffins. It looked like a mug shot: Roger was grim-faced, standing under the sign on a Main St. store that read ‘Arts and Crafts.’”

A short time later, as a result of the press coverage, North Country artist Ernie Brown invited Hankins to a “purge” of his paintings. Hankins went, inviting the *Concord Monitor* to see what this was all about. Brown’s three paintings were hanging in an Eagle Square building. Hankins recalls what happened:

“Feeling like part of a terrorist organization come to assassinate works of art, I helped carry the three doomed paintings outside...(Ernie) dipped a large paintbrush into a can of black enamel. (He asked me to read his prepared statement.) “Purges are never painless, gentle or easy,” I heard my mouth saying, “particularly if it is of attitudes and concepts that art works are easy to use and cheap and really only (a kind of) marketing.

“...One by one the canvases melted into blackness. We were burying chunks of New Hampshire’s history...”

In the Commission’s next newsletter, Commission Chairman Roger Brooks reacted to the event:



Kitchensink Mime artists, Dennis McLaughlin and Genieve Aichele, played a pivotal role in the 1984 Governor’s Conference on the Arts.

“By destroying those three pictures, which, besides being works of art, were also historical scenes of New Hampshire, Ernie Brown was saying that the time has come for all of us who believe in the arts to pull together.” Brooks urged others to join Arts 1000, a project that was about to become a formal advocacy organization: “If you...know in your gut the importance of the arts, if you really care, Arts 1000 is looking for a few good... well, just plain folks like you and me — who still feel the creative soul of New Hampshire is worth fighting for.”

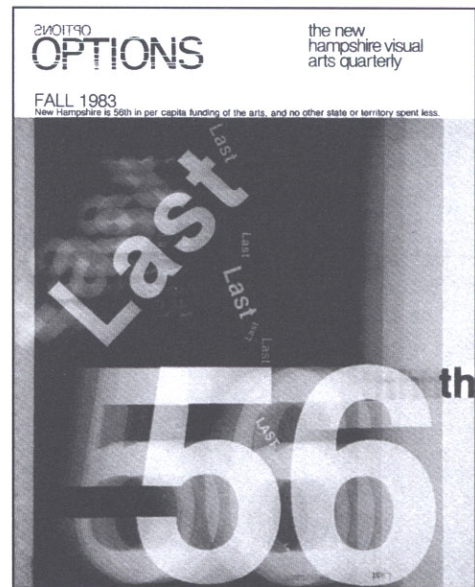
In May, 1984, Hankins staged the first Governor’s Conference on the Arts in Representatives Hall in the State House. Over 400 delegates attended. Dennis MacLaughlin and Genevieve Aichele of Kitchensink Mime moved through the crowd, using their silent gestures to connect speakers and audience members. Speaker of the House John Tucker and New England Telephone executive Don Reed announced plans for legislative and business support for the arts. The New Hampshire branch of Business Committee for the Arts and Arts 1000 were officially launched. (Within a year, both organizations had hired directors: Joan Goshgarian for the NH Business Committee for the Arts and Sara Germain for Arts 1000.) Break-out sessions on Commission programs underlined the need for more state support, especially for the Artists-in-the-Schools and Touring programs. One featured program was on the endangered list because its federal funding was drying up. Shortly after Morley finished the Council’s 1984 edition of the *NH Folk Arts Directory*, the Folk Arts Program, unable to attract state funding, lost its coordinator.

Christine Gardner in a *Union Leader* article on the conference wrote:

“The speeches, the mingling, the sheer excitement of this largest gathering of the business, arts and political communities leaves an aftermath of raised expectations for the arts financial future...It remains to be seen if the arts, the perpetual orphan of economic storms, can finally come in out of the rain.”

That event was followed up with the release of a “Cultural Constitution,” stating that it was time “to stop being a cultural colony of Boston.” Next, Hankins issued an economic impact study. Then, he produced a PSA (public service announcement) for television, called “Great Art makes Great Cents.” Then, the agency hit a speed bump.

On August 6, 1984, a cartoon appeared in the *Union Leader* mocking the placement of art in the new state prison, one result of the ‘79 Percent for Art legislation. With the folks from Grant Wood’s *American Gothic* peering through metal bars, the caption claimed that, “The Arts Commission...is working on ways to protect the art from



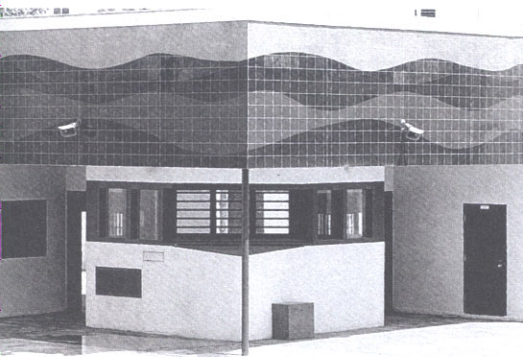
In the early '80s New Hampshire ranked last in per capita state funding, behind all 50 states and the six jurisdictions including Guam and the Northern Marianas.



The logo during the Hankins' years went with the slogan, “Preserving our Living Heritage.”



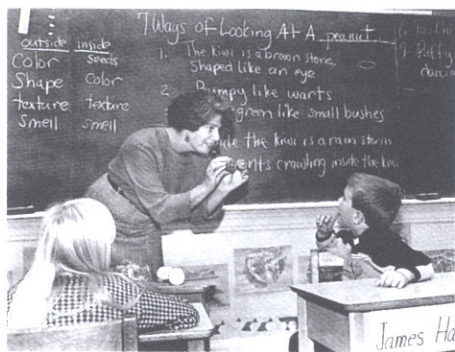
Representative Elaine Krasker speaks out in favor of the arts in Representatives Hall at the State House during the 1984 Conference on the Arts.



This handpainted tile mural by Kathy Hanson was installed in the new prison exercise yard in 1985. (Photo by Bob LaPree.)



Governor John Sununu enjoys the music and artwork at the 1984 Arts Bank opening held in the Hall of Flags.



Poet Mimi White inspires students during an Artist in the Schools residency. (Photo by Phil Scalia.)

some of those who will view it.” The Arts Commission had debated the idea of putting art in the prison beginning in 1982 when the project was in its planning stage. They had agreed to spend under 80% of the money on large-scale art works for places where both prisoners and visitors could see them. Remaining funds would be used to purchase small-scale artworks for an “Arts Bank” that could rotate around different state agency buildings. Because Arts Commissioner Helen Closson had alerted Governor Sununu about these plans months earlier, the *Union Leader’s* editorial attention did little to slow the progress the agency was making.

In September, Arts 1000 launched a campaign to get the state to invest \$1 per citizen in the arts (at the time, it spent 13 cents per citizen). A “Kickoff to Greatness” event was hosted by Arts Commissioner Dorothy and Murray Pearlstein at their Rye home. Dancer Suzanne Hayles recalls that Hankins had everyone creating things out of giant balloons on the beach to give the press some good photo opportunities. Her group attempted a huge hamburger. Arts 1000 declared: “making it on your own” was no longer a working philosophy for the state’s 500 cultural organizations and 3000 artists. A new, stronger partnership including individuals, private enterprise, and state government was needed to promote growth. In addition to requesting more grants money for arts organizations and artists, line-item funding for Artists-in-the-Schools and the Touring Program was requested for the first time.

Governor Sununu picked up on the swell of support for the arts and promised to double the Arts Commission budget for fiscal biennium 1986-87. Letters of support and praise poured into the Governor’s office after his announcement. Unfortunately, Hankins and Arts 1000’s official response was less enthusiastic. To the Governor’s offer, they said, “double nothing is still nothing.”

Legislators spoke out in favor of the arts. The 1985 legislative session bristled with bills to increase arts funding. Representative John Tucker of Claremont introduced a bill to create a tax credit against the business profits tax that would be designated for arts support. Representative Elaine Krasker submitted a bill to use late penalty fees on rooms-and-meals taxes for the arts. Representative Andrea Scranton, working in the Appropriations Committee, pushed the arts line item to \$400,000. In all, the possibility of \$700,000 for the arts was debated from January through May. New legislation also went forward to create a department to join together the state’s small cultural agencies, including the Arts Commission, as part of a more efficient government.

The Artists-in-the-Schools program generated positive reactions from many legislators, including Representatives William Kidder and Tucker as well as Senators Hough and Boyer: “Kids need to have a sense that things do not all come off a machine...the (AIS) program not only should be continued, but expanded...” These legislators also had positive things to say about the Percent for Art Program, despite the *Union Leader’s* criticism of art in the prison.

“Having artwork in our public buildings tells people what New Hampshire is about. It gives people a glimpse of our lives. These buildings are like our living room, and the way they are decorated tells a lot about how we present ourselves to the public...”

Hankins’ advocacy efforts, coming in the midst of a booming economy, worked. In the summer of 1985, although Rep. Krasker’s separate bill for dedicated funds for the arts lost, the legislature approved the largest arts budget in the history of the agency, an increase of 150%, nearly \$350,000 per year for the next biennium (through June 30, 1987). The final figure had come in about \$50,000 per year higher than in Governor Sununu’s budget. For the first time in NHCA history, the appropriation included line items for the Artists-in-the-Schools and Touring programs.

The Arts Commission’s place in state government changed in this year, too. In July, NHCA became part of an umbrella cultural department. Governor Sununu appointed former State Librarian Shirley Gray Adamovich to take on the newly created position of Commissioner for the Department of Libraries, Arts, and Historical Resources. The Arts Commission became an advisory board to the Division of the Arts and was renamed: New Hampshire State Council on the Arts (NHSCA). Division Directors would have to be appointed by the Governor instead of hired by the Arts Commission as before. Governor Sununu chose to wait on making an official appointment for the Arts Director. In the fall of ‘85, the Arts Council marked the 20th anniversary it shared with the NEA by linking it to the 100th anniversary of the Statue of Liberty and, in true Hankins-style, cheered the inflating of a 30-foot-high replica of the statue in front of the State House.

Flush with increased state program funding, Grants Coordinator Sally Gaskill introduced several changes: increasing individual artist fellowship awards from \$500 to \$2000, creating small grants for technical assistance, and allowing the larger arts organizations to apply for two-year operating grants instead of having to apply annually. A short time later, she left the agency for a new position in Boston. Looking back, she recalls the increase in grants to individual artists as her proudest achievement. The agency lost another staff member in 1985, AIS Coordinator Barbara Abendschein. For months, the Council operated with only five people: Director Robb Hankins, Percent for Art Coordinator Audrey Sylvester, Program Assistant Judy Rigmont, Office Manager Shirley McAllister, and Secretary Gina Bowler.

That winter Hankins conducted national searches for a new AIS Coordinator and a new Chief Grants Program Coordinator to function as Assistant Director. He promoted Rigmont to Touring Coordinator. In February of ‘86, Susan Bonaiuto left her position at Wisconsin-based ACUCA (Association of College, University, and Community Arts Administrators) to become Assistant Director. Several months later, Sandy Kreisman of Rhode Island was hired to manage Artists-in-the-Schools.



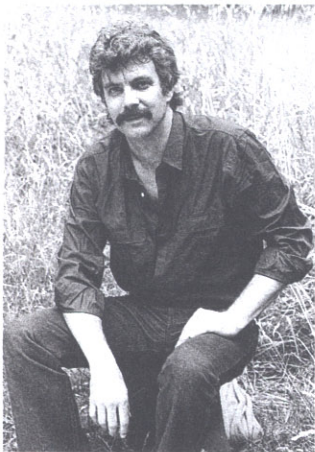
Arts 1000 became the official advocacy group for public support for the arts. (Logo design by Carrie Romaine.)



The Crossing, a sculpture commissioned from Gary Haven Smith as a Percent for Art project, enhances the entrance of the NH Technical Institute in Concord. (Photo by Gary Samson, UNH Media Services.)



Arts Commission Chairman Roger Brooks, NH Business Committee for the Arts Chairman Don Reed, and Representative Toni Pappas cheer the 20th anniversary of the National Endowment for the Arts, the Arts Commission, and the 200th anniversary of the Statue of Liberty all at once. (Photo by Bob LaPree/Timothy Savard)



Well known folk singer Tom Rush was a notable member of the Touring Roster in the '80s. (Photo by Maureen Lambrey.)

In March, something happened to further strain Hankins' relationship with Governor Sununu. "Sununu to Hankins: Keep Politics Out of Art" the *Concord Monitor* headline of March 8, 1986, read. The article, by Jay Merwin, continued:

"Gov. John Sununu bawled out the director of the NH Commission on the Arts yesterday for allowing state money to be used to finance a play about the struggle of peasants in El Salvador.

"At an Executive Council meeting, Sununu questioned the use of public money for art that 'seems to be making as much of a political statement as an art statement...'

"Robb Hankins...replied: 'Lots of artists deal with freedom, oppression, and injustice.'

"We're not in the business of funding messages. We're in the business of funding the arts. Now I realize there a lot of artists who can't tell the difference but I can,' Governor Sununu shot back.

"...After the council meeting, Hankins said that Sununu's instructions amounted to censorship. 'The first thing that any dictatorship censors is the arts,' he said, 'It is censorship. The question is whether it's okay to do it because it's taxpayers' dollars.'"

The play in question, *A Peasant From El Salvador* (by Vermont artists Gould and Stearns), was presented a week later by the Plymouth Area Committee on Central America, which opposed President Reagan's aid to the government of El Salvador. The Committee had received a small grant from NEFA (the regional consortium of state arts agencies). The grant was matched with private and federal dollars to pay the artists' fees. Governor Sununu learned about the grant from Representative Mark Hounsell who picked the item out of a calendar (that he received from the Arts Council) of NEFA- and Commission-funded events in his district.

Hankins continued with the Arts Council through July. Asked to recall his years at the agency, Hankins summed his memories up this way:

"One of the things I should have learned in New Hampshire that I now know is: No Comment!"

In August, Susan Bonaiuto became Acting Director. The economy was booming. Ronald Reagan was finishing his second term in the White House and Governor Sununu was preparing for his third term in the State House "corner office." That fall, Bonaiuto requested a line-item increase in the Governor's budget for a Rural Arts Initiative to bring more artist residencies and touring artists into underserved areas. In addition, Arts 1000 Director Sara Germain worked with prime sponsors Rep. Roland Sallada and Rep. Margaret Ramsay to submit new legislation, House Bill (HB) 263, known as the Cultural

Facilities Bill. All these events were reported in the Council's newsletter which Bonaiuto, with help from graphic designer Todd Smith, had given an updated look and a new name, *New Hampshire Arts*.

In March, Governor Sununu appointed Bonaiuto to be the new Director of the Division of the Arts. In an April 26, *Boston Sunday Globe* interview with D. Quincy Whitney, Bonaiuto shared some of her thoughts about the agency:

"We're a public agency, funded by tax dollars — state and federal dollars, about half and half. So it's important for us to understand what the needs of New Hampshire citizens are because that's who we're here to serve, to balance the role of the council in terms of funding artists and arts organizations and also meeting the needs of the citizens..."

"That balancing act is probably the most difficult part of being a state agency....I see us as more in the business of providing good opportunities that serve New Hampshire citizens and at the same time employ New Hampshire artists — rather than direct aid to artists on an ongoing basis...."

"One of our goals (now) lies in reestablishing a partnership with the executive office here in New Hampshire and with the Legislature. The previous director did a great job in terms of bringing the arts to the attention of the media, the public, and the Legislature and now it's time to take that new awareness and build a strong base of support behind it."

The legislature passed both the Cultural Facilities bill for \$25,000 per year and the budget increase for a Rural Arts Initiative for \$75,000. On May 20, 1987, Governor Sununu signed HB 263 into law. In June, he appointed a new Council Chairman, Edith Grodin, a well-known crafts enthusiast from Jaffrey.

That summer Grodin and Bonaiuto, with Councilors Helen Closson and Frank Murray, conducted a national search for a new Assistant Director. Bonaiuto offered the job to a candidate from Hawaii's state arts agency, Rebecca Lawrence. Lawrence remembers Bonaiuto telling her long distance, "We are at a turning point here. It could go either way, up or down, but whatever happens, it should be exciting."

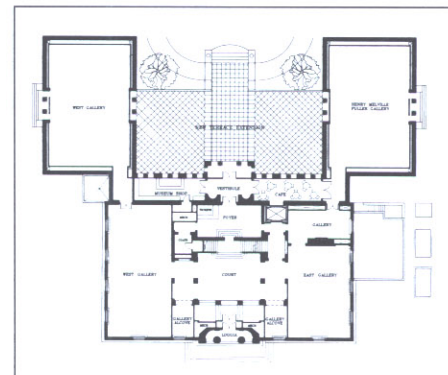
When Lawrence arrived in September, she was handed the new legislation and given the opportunity to design a Cultural Facilities Program for the Council. It would be one of only five state-funded grants programs for capital projects in the nation. At the same time, Kreisman and Rigmont were busy developing a Rural Arts Program. They pinpointed five areas of the state that had little or no history with the Council for their pilot project. They designed a community-based residency package for new rural arts presenters and launched the program with a brochure featuring cows and the slogan, "The Arts Come Home." Unlike the NEA-funded program expansion of the '70s, these programs were homegrown for the New Hampshire of the '80s, one of the fastest growing states in the nation.



This new logo, designed by Todd Smith, was created to give the agency a fresh image in 1987.



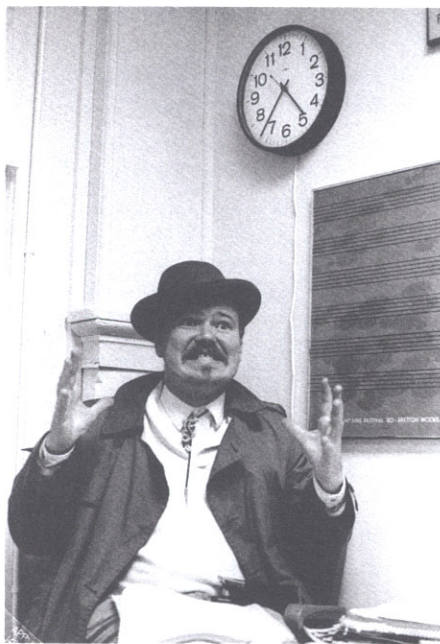
Sara Germain, as Director of Arts 1000, lobbies for legislation to fund the state's cultural facilities.



Floor plan of The Currier Gallery of Art, one of the many NH facilities to benefit over the years from the legislation that began as HB 263.



This sculptural structure provides a meditative, quiet spot within the courtyard of the New Hampshire Hospital. Lee Schuette was one of two artists commissioned through the Percent for Art Program to create large-scale works for the new hospital. (Photo by Gary Samson, UNH Media Services.)



Blues musician T.J. Wheeler collates his grant application as the Arts Council clock ticks down to the deadline. (Photo by Rebecca Lawrence)

In step with the private sector boom in real estate development, the state was investing in new buildings which made the '80s a busy time for Percent for Art projects. The program was involved with two big commissions for the new \$24-million-dollar psychiatric center in Concord. James Carpenter was developing an indoor glass fountain for the entry lobby and woodworker Lee Schuette had plans for a meditative teahouse for the courtyard. In 1989, Percent for Art Coordinator Sylvester oversaw the installation of a major sculpture, *Athanor*, by Jean-Denis Cruchet outside the Arts Center on Brickyard Pond in Keene and put out a call to artists to propose projects for the new Christa McAuliffe Planetarium. The Program celebrated its 10th anniversary with a catalogue of past projects and a display in the Hall of Flags at the State House.

Judy Rigmont focused on dance in her Touring Program. She designed a comprehensive residency program for New Hampshire with the New-York-based Laura Dean Dancers which led to another NEA Dance-on-Tour funded project with the Liz Lerman Dance Exchange and laid the groundwork for a NH Dance Alliance. The Rural Arts Program, shared between Rigmont's and Kreisman's programs, witnessed the birth or revitalization of small arts councils in the North Country as well as the formation of new community coalitions in other areas of the state. The development of this program was aided greatly by contracted rural arts field coordinators: Judy Buswell, then (in 1991) Frumie Selchen.

Kreisman's program went through an in-depth restructuring in response to NEA priorities for making the arts basic to education. Its name changed from Artists-in-the-Schools to Arts in Education. She innovated such ideas as Teacher/Artist Curriculum grants and conducted base-line surveys to determine how the arts were being taught in the schools.

All of the Council's programs, during the late '80s and into the '90s, became more targeted in the way they delivered grants and services. The Grants Program, managed by Assistant Director Lawrence with help from an advisory committee that included past Grants Coordinator Deborah Cowan, gradually changed from a catchall category for individual artist grants, grants to community-based and professional arts organizations plus cultural facilities — into programs that were defined by the needs of different segments of the arts community.

The first to be spun off (in 1989) was the new Artist Services Program coordinated by Audrey Sylvester. To define the goals for the new program, a prestigious advisory committee representing artists working in different disciplines was formed: potter Gerry Williams (Chairman), visual artist James Aponovich (Arts Councilor), poet Jane Kenyon, experimental artist Dorothy Imagire, theater artist Greg Gathers, musician Nancy Lianza, and photographer and filmmaker Gary Samson.

Another important committee formed in 1989 was the Folk Arts Task

Force, a group of people committed to reviving the Folk Arts Program that had been dropped in 1984. Included in this effort were: Arts Councilors Gail Talbot and Edith Grodin, folklorist Linda Morley, Burt Feintuch of UNH, Michael Chaney of the NH Humanities Council, Judith Northrup-Bennett for the League of NH Craftsmen, Susan Asai of NEFA, and Council staff, Bonaiuto and Lawrence.

In 1988, NEFA produced an new economic impact study showing that the nonprofit arts industry had a total economic impact of \$105.9 million. Pollster Lou Harris reported that people had less leisure time which seemed to be translating to a drop in arts event attendance. His survey also revealed that support for arts education was way up, 91% of those polled thought children should be taught about the arts in school. An editorial, in the *NH Arts* issue that reported these numbers, reflected:

“Art can be measured in many useful ways — dollars, audience numbers, hours, and inches — but we all must remember as we weigh and measure that the ultimate success or failure of a work of art can only be judged by its immeasurable dimensions, the feelings or thoughts that it inspires in us.”

Through the second half of the ‘80s, the private nonprofit arts world boomed along with the economy. In Lincoln, Director Van McLeod was optimistic about the new North Country Center for the Arts. Located in a vacated papermill, the center was designed to appeal to the growing population of ski-condo owners and tourists. McLeod helped form a new network, the Art Alliance of Northern New Hampshire, so that isolated arts organizations could cooperate on such things as joint promotions. The New Hampshire Visual Arts Coalition, known for its statewide collaborative exhibitions, celebrated its 10th anniversary and Sharon Arts Center, its 40th. Manchester’s 74-year-old Palace Theater underwent renovations. In the midst of all this positive energy, as reported in *NH Arts*, was this sad note: In Portsmouth, the Music Hall and Theater-by-the-Sea both closed their doors within months of each other.

National recognition for New Hampshire artists flowed into the state as the excellence of their work became better known to others. Danbury poet Jane Kenyon was one of 15 selected to read at the Library of Congress. Traditional basketmaker Newt Washburn of Bethlehem was honored as one of 13 National Heritage Fellows by the NEA’s Folk Arts Program.

Business and government were backing the arts with enthusiasm. Concord-based Chubb LifeAmerica, led by its president John Swope, earned national recognition for its support of the arts. Rep. Andrea Scranton and, in the next year, Rep. Margaret Ramsay were named to the Arts, Tourism and Cultural Resources committee for the National Conference of State Legislators. In Washington D. C., Congressman Judd Gregg joined the Congressional Arts Caucus. He said:



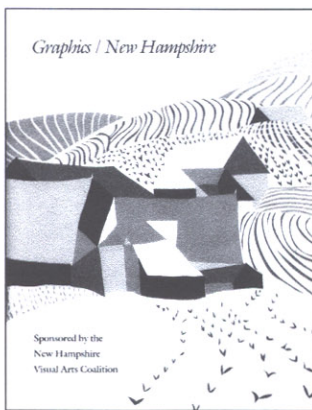
A Dance on Tour grant to the Arts Council from the NEA brought the New-York-based dance company Laura Dean Dancers to New Hampshire. (Photo by Beatriz Schiller.)



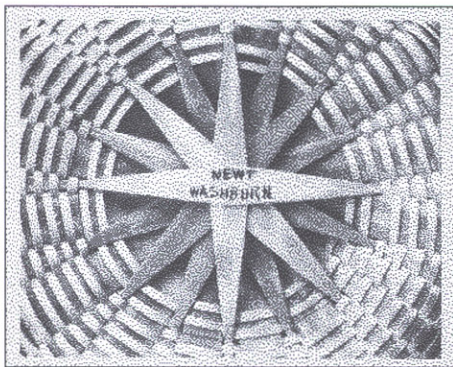
Cows made up the logo for the first Rural Arts Program to be funded completely with state funds. (Design by Cornerstone Design.)



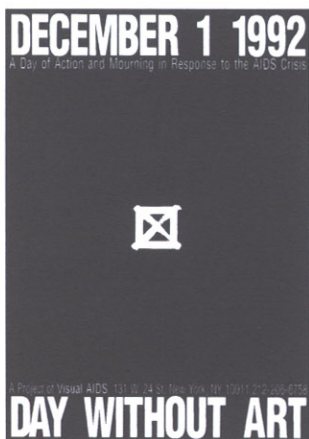
Dudley Laufman leads students in a traditional dance in a Rural Arts Residency. (Photo by Phil Scalia.)



Graphics/New Hampshire is one of several collaborative exhibition efforts by the Visual Arts Coalition in which the Arts Council participated. (Design by Kate Emlen.)



The trademark bottom of a basket by National Heritage Fellow Newt Washburn of Bethlehem.



An early announcement of the arts community's efforts at AIDS awareness.

“Sometimes we take the arts for granted, but we are, as Americans, at our best when we’re practicing in the arts. We should move to protect and encourage them whenever we can.”

In November of ‘88, New Hampshire elected Judd Gregg to be its new Governor and helped choose Governor Sununu’s endorsed candidate, Vice President George Bush, for the country’s new President. In 1989 President Bush chose Sununu to be his Chief of Staff. For the new Chairman of the National Endowment for the Arts, he selected a lawyer from Oregon, John Frohnmayr.

An early boost for the arts came when Governor Gregg agreed to Governor’s Awards in the Arts, a form of recognition that had been dormant for nine years:

“The arts are an important part of the quality of life we enjoy,” he said. “Kathy and I are committed to working with the New Hampshire State Council on the Arts to do everything we can to preserve and promote our cultural treasures.”

Another action Governor Gregg had to take early in his term of office was to issue an Executive Order asking all state agencies to take a 2.75% cut in their FY90 budgets (starting in July, 1989), due to a state revenue shortfall. The Arts Council’s budget for the fiscal biennium FY90-91 turned out to be the highest in its history, with the Cultural Facilities appropriation doubled in the 1989 legislative session to \$50,000 per year, so this first set of cuts had a relatively small impact on the agency’s ability to provide grants and services.

Bonaiuto made a statement to the arts community:

“Although cuts are never easy to take, with your cooperation we’ll do our best to prioritize and trim expenditures where they will have the least long-term impact on the arts community. And, with a little luck, a lot of snow, and an up-turn in the economy this will only be a temporary setback and we’ll see a return to the expected revenue in the months ahead.”

In September of 1989, Governor’s Awards in the Arts honored Karl Drerup as Living Treasure, Sam and May Gruber as Arts Patrons, Alton School Board members for Arts in Education, and the city of Nashua for Community Spirit. The Fall issue of *NH Arts* reported on the event which was held at New Hampton School. Poet Laureate Maxine Kumin, Richard Hartshorne of Apple Hill Chamber Players, and bluegrass musicians, Rabbit in a Log, interspersed the speeches with poetry and music.

In that same newsletter issue, the following items appeared as well:

On December 1, 1989, the first Day Without Arts was observed to stimulate greater awareness of AIDS, a disease that was effecting many members of the cultural community.

The American Council for the Arts established a hotline to provide up-to-

date information on growing controversy surrounding two '89 NEA grants, one to a museum in Pennsylvania and the other to a southern arts center. The museum's project was to curate a retrospective exhibition of works by an artist who had recently died of AIDS, Robert Mapplethorpe. The second grant was for the a group show featuring contemporary artists. One of the photographs selected for the show was by Andres Serrano. The artist titled his photograph, *Piss Christ*.



Commissioned in 1988 for the entrance to the Arts Center on Brickyard Pond, *Athar* by Jean-Denis Cruchet represents a funding partnership between the Arts Council and Keene State College. (Photo by Gary Samson, UNH Media Services.)