

Bush Foundation

Giving **STRENGTH**

for Vibrant Communities and Vital Leadership



Volume 4, Issue 3

September 2007

You mean, even foundations make mistakes? You can talk to almost any program officer at any foundation and they'll tell you a story about the "worst" grant they ever made. Mind you, the "worst" part seldom refers to the grantee. It is more likely about the blizzard on the way to the site visit, an abrupt change of organizational leadership at an awkward time or the reality that even the best-laid plans can easily go awry. They'll also tell you that the grants that were the hardest to manage are usually the greatest learning experiences, not just for the grantee but for the foundation as well.

In this issue of *Giving Strength*, we look at the unanticipated outcomes of grants that started with or weathered challenges, sometimes because of our own mistakes. We also introduce you to the newest Bush fellows, gear up for the October Bush Fellows Summit and begin our farewell to our retiring leader, Anita Pampusch. And for the Gallery, a bit of poetry from two 2007 Bush Artist Fellows.



On our cover, photographer Angela Strassheim (BAF'04) gives us a deadpan look at "Father and Son" in an untitled work from 2004. At first glance, a dedicated dad...on second glance, you ask yourself, what is really going on? Strassheim has a dual fascination with death and art. Following her BFA in media arts from Minneapolis College of Art and Design in 1995, she became a forensic photographer in Dade County, Florida, attaining her forensic and biomedical photography certification in 1997. Since then she has earned an MFA in photography from Yale University in 2003 and worked as an autopsy photographer for four boroughs of New York City, shooting photos of as many as 10 bodies a day. At left is another untitled photo taken in 2006.

Calendar

September 2007

Letter of inquiry for November proposal deadline due (1st)
 Large Cultural Organizations Development Fund II letters of intent deadline (1st)
 Enduring Vision Awards nominations open (17th)*
 Medical Fellows applications available
 Leadership and Artist Fellows information meetings

October 2007

Leadership Fellows applications due (12th)
 Fellows Summit (28th-30th)
 Artist Fellows information meetings

November 2007

Grant proposal deadline for March consideration (1st)
 Bush Foundation Board of Directors meets (8th)
 Artist Fellows visual arts applications due (9th)*
 Enduring Vision Awards nominations due (12th)*
 Regional Arts Development Program II preliminary proposals deadline (15th)
 Artist Fellows media arts, and traditional, ethnic and craft materials applications due (16th)*

January 2008

Letters of inquiry for March proposal deadline due (1st)
 Dakota Creative Connections applications available (2nd)*
 Regional Arts Development Program II applicants for full proposals selected (15th)
 Enduring Vision Awards nominees invited to apply*

February 2008

Dakota Creative Connections applications due* (22nd)
 Leadership and Artist Fellows finalists selected
 Enduring Vision Awards applications due*

March 2008

Grant proposal deadline for July consideration (1st)
 Medical Fellows applications deadline (1st)
 Bush Foundation Board of Directors meets (4th)
 Leadership Fellows finalists' seminar (26th-29th)
 Medical Fellows finalists selected

April 2008

Large Cultural Organizations Development Fund II letters of intent deadline (1st)
 Leadership Fellows announced
 Artist Fellows final panels meet

May 2008

Letters of inquiry for July proposal deadline due (1st)
 Medical Fellows finalists' seminar (2nd-3rd)
 Medical Fellows announced (15th)
 Enduring Vision Awardees, Dakota Creative Connection recipients and Artist Fellows announced*

June 2008

Bush Artist Fellows Program orientation*
 Bush Artist Fellows Program honors fellows and awardees at a public event*

July 2007

Grant proposal deadline for November consideration (1st)
 Bush Foundation Board of Directors meets (10th)

August 2008

Artist Fellows applications available on web
 Leadership Fellows information meetings

**New or revised component of the Bush Artist Fellows Program (see article on page 25).*

Table of Contents



Honoring the Past, Looking to the Future—As we say farewell to Anita Pampusch, the Foundation's president for the last 10 years, she shares her insights.....**Page 5**



Brother Simon's Fantastic Collection—At the Red Cloud Indian School Heritage Center, Native art and artifacts have new caretakers and a new chance to be appreciated.....**Page 18**



Bush Artist Fellows Program Expansion—With two new grant categories, including \$100,000 to three mature artists each year, the expanded program will support more artists in our region**Page 25**

Departments

Letter from the President.....3

Fellows Summit update.....4

2007 Bush Artist Fellows.....11

2007 Bush Medical Fellows.....13

2007 Bush Leadership Fellows.....15

New LOI deadlines.....21

Grants approved in July 2007.....22

Fellows news briefs.....29

Gallery.....31



Bush Foundation

Giving Strength is published three times a year by the Bush Foundation.

Visit us online at www.bushfoundation.org.

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If you would like to be added to the mailing list for *Giving Strength*, please email us at givingstrength@bushfoundation.org or call (651) 227-0891.

“Thank you for the ways you have contributed.”

Anita M. Pampusch

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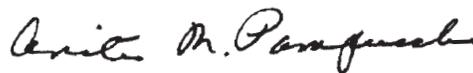
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As we were putting together the 2008 budget recently, I had the sudden awareness that, although I was approving the items, I would not be here to see the activities we were planning for. Yes, I am retiring from the Foundation at the end of the calendar year. I will not comment here on “everything I’ve learned as a foundation president.” Suffice it to say that the richness of the experience has permanently colored my perspective on life in the region. I offer each of you a big “thank you” for the ways that you have contributed to that richness.

But, I am not finished yet! Two major activities will be my priorities during the remainder of 2007. First of all, I am continuing to work with staff to develop the implementation of the 2007 strategic plan we discussed in these pages in May. We are currently refining the goals and strategies and hope to have much of that work done before I go. Our focus on healthy people (vulnerable children, clean air and water), economic vitality (opportunities for employment and training, production of local goods and services) and a thriving cultural life (vibrant arts community and access, and achievement in higher education) indicates the general directions we will take. Just how, specifically, to achieve those goals is our current agenda. We may call upon many of you to assist us as we sift through strategies to choose the most effective ones.

Speaking of helping us brings me to my second priority. We are excited about one of the outcomes of the major study we did last year on our three fellowship programs. As we reported in the September 2006 *Giving Strength*, we were gratified to learn of the immense impact fellows from all three programs continue to make on their communities. They are also potentially a marvelous resource for us. We often call upon fellows to assist us as we think about new programs and activities. And so, we are going to formalize what has been an informal way of contacting fellows by holding our first-ever Fellows Summit, October 28 to 30 (see next page). The event will give fellows a chance to reconnect with each other, to meet fellows from the other programs and to help us reflect on the major themes of the strategic plan. Drawing from their insights and experience will add additional depth to our deliberations as we work on the plan and, we hope, be an enjoyable time for all concerned.

Enjoy this issue of *Giving Strength*.



Anita M. Pampusch
President

Foundation welcomes fellows for a consult

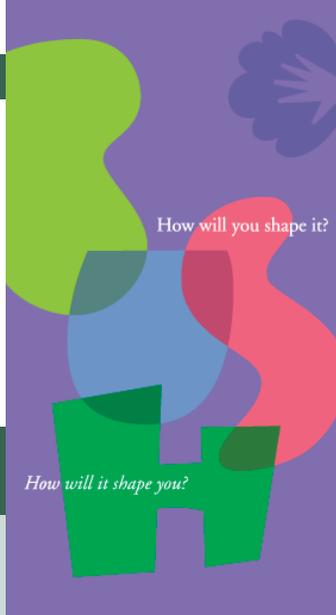
At the Summit, fellows will hear about what we learned about them from the fellowship study and get a preview of the Foundation's new strategic plan. Also expect an overview of the state of the region from three diverse experts: Eric Jolly, president of the Science Museum of Minnesota; Dr. Patricia Walker of the Center for International Health; and Art Rolnick of the Federal Reserve Bank of Minneapolis (and an activist for early childhood education). We'll close with an inspirational message from journalist and author Juan Williams.

All the while fellows will be able to connect or reconnect with other Bush fellows, to hear about their exciting accomplishments and challenges, and to immerse themselves once again in the energy of their fellowship experience.

We have a vision of a brighter future for the region. Fellows will be joining us in plotting the possible routes, identifying the milestones and avoiding the detours. And when we're through, we believe they'll have some new ideas and energy to take back to their own work, too.

Bush Fellows Summit
October 28-30
Crowne Plaza — Riverfront Saint Paul

Register by September 28 at www.bushfoundation.org



The Bush Foundation is a private grantmaking organization whose mission is to improve the quality of life in our region by strengthening organizational, community and individual leadership. Established in 1953 by 3M executive Archibald Granville Bush and his wife, Edyth, the Foundation supports programs and efforts to sustain communities in Minnesota, North Dakota and South Dakota through the promotion of healthy people, a thriving cultural life and economic vitality. The Foundation also improves these communities through its three fellowship programs that focus on the individual development of leaders, artists and physicians throughout the region.



Bush Foundation



Anita Pampusch — Honoring the Past, Looking to the Future

By Robert Franklin

When Anita Pampusch became president of the Bush Foundation a decade ago, staff members started getting emails from the boss. It was a shock to some. Humphrey Doermann, Pampusch's predecessor and the Foundation's chief executive for the previous 26 years, had favored a typewriter over a computer.

Coaxing the Foundation into the computer age was a major change in Pampusch's first year as president, but it wasn't the only one.

She also put a stop to the practice of summoning a lawyer to sit in as staff drew up Board meeting agendas—a legacy of the contentious period that followed the deaths of founders Archibald and Edyth Bush.

Much change has come in the past 10 years and more is on the way. The Foundation, Minnesota's second-largest endowed grantmaker, is preparing for Pampusch's retirement at year's end, the Board is seeking her successor and staff is busy implementing a new strategic plan.

A Saint Paul native, before Pampusch, 68, was asked to become a candidate for the Foundation's presidency, she was a nun, a high school math teacher, a college

philosophy professor, president of the College of St. Catherine and chair of the Bush Foundation's board.

Doermann recalled that "as a board member, she was just excellent. She knew the region. When she took over, she really knew our staff and our board." Those who know Pampusch have praised her for continuing the Foundation's traditions, in her own way, and looking ahead.

Under her leadership, the Foundation has reorganized and deepened its staff with more specific expertise, has seen the Board become more active, has begun new initiatives in such areas as education and the arts, and has managed the growth, decline and rebuilding of the endowment, which dropped in 2001 to about \$650 million from \$900 million. (It recently rebounded to \$900 million, which means grants will likely total \$40 to \$45 million in 2008.)

John Archabal, a long-time Bush Foundation senior program officer and a self-described "old-school grantmaker," said, "Anita and the Board got the Foundation staff to think more strategically across all our work."

That has led the Foundation more recently to engage in strategic planning, focus its grantmaking more closely on its region and look at ways to have more impact in rural areas.

Kathy Tunheim is the current Bush Foundation Board chair. In her 10 years on the Board, Tunheim has watched Pampusch “preside over a period of pretty dramatic change in some respects. Her real gift has been helping the staff prepare for that. She’s highly skilled. She has a great deal of grace.”

The following is an excerpt from a recent oral interview of Pampusch conducted by Robert Franklin.

INSIGHTS ON THE FOUNDATION’S FUTURE

How is philanthropy changing today?

Philanthropy is moving away from a focus entirely on individual organizational grantees and what their needs are to a focus on making an impact more directly on the community. That’s a huge conceptual change. We’re still struggling to become fully engaged in that.

We had a theory of change in the past. If we improved the situation of nonprofits in our region, we would improve the region. But now we believe that if we aim for a specific kind of improvement in the region, we have a better chance of making it happen.

How will the new strategic plan affect grantmaking?

We’ll continue to be dealing with organizations and individuals, but we’ll be looking at them with the perspective of what they’re doing for the community rather than what they tell us they need. We’re also going to be asking how, collectively, organizations like them contribute to our goals over and above the impact of an individual organization.

How has the Board changed during your tenure?

Our current Board members, as they’ve come along, have wanted to be more involved. And I’ve encouraged them. There’s much more in-depth discussion in committees and at Board meetings. The Board brings wonderful insights. Board members on their specific committees—audit,

investment, grants, governance and particularly strategic planning—have taken on more responsibility. And we have intentionally added a person from South Dakota and a person from North Dakota for their perspectives.

Archibald Bush and his wife, Edyth, had no descendents to direct the activities of the Foundation. That kind of independence has allowed the Board to plot its own course. It gives us a different kind of freedom than some other foundations have to create our own future.

For what will the Foundation be known in 10 years?

We have a broader portfolio than most foundations—human services, the arts, health, ecological health, education *and* fellowships. We have a chance to use those connections and relationships in order to work in our community in a broader and deeper way.

We hope that, by the time we’ve finished the next 10 years or so, we’re best known for areas where we’ve had the most impact. If we really come up with some good findings on the high school completion program, for example, that information will have a reach that goes beyond the specific schools we funded. The real question will be what kind of impact we can have—can we actually see something happen—over the broad array of grantmaking if we focus more on certain populations or issues.

Anita Pampusch and Senior Program Officer John Archabal receive star quilts as ceremonial gifts from Oglala Lakota College on a 2003 visit to the Pine Ridge Reservation in South Dakota.



Talk about the high school completion program

Before I came, the Foundation had decided to end the Bush Educators Program, a leadership program for superintendents and principals. We wanted to do something that was more directly related to what went on in the classroom.

So we developed our high school completion program, a pilot program to improve graduation rates in the urban school districts of Saint Paul and Minneapolis and in three school districts in South Dakota—Rapid City and, on the Rosebud Indian Reservation, Todd County and St. Francis.

We hope to discover what might help these schools support more students through to graduation and what might contribute to the literature on high school completion—what can be replicated and under what circumstances. This program will last 10 years. That time frame will allow us to see some results, as well learn what works and doesn't work in a variety of circumstances.

The Saint Paul district is our star. They built a six-year program for freshmen that makes students plan for their four years of high school *and* the two years after. The structures are there. The teachers are on board. Their graduation rates have indeed improved, from 57.2 percent in 2002 to 65.9 percent in 2006. Most of the other districts have made progress as well.

In Rapid City, for example, they set up the *Lakolkichiyapi* Room (Lakota for “where students will commit themselves to complete the tasks assigned with dignity and respect”), where both Indian and white students who have ability, but are not working up to their potential, spend the day with three teachers who teach them basic subjects in a concentrated way.

One of the unintended consequences was that, all of a sudden, Indian and white students started working together. Then they started inviting their parents to school. They started celebrating Indian activities at the school. The school had its first pow-wow on school grounds. The

Lakolkichiyapi Room became a desirable assignment. The real challenge will be to maintain that cohesiveness and success when students move out of the Room into the great mass of other kids.

Are there any other new emphases?

We've been more involved in the rural parts of our region. We were a little concerned that we were too metropolitan focused. We sent people out to help us understand how needs in rural areas are different from those in the Cities.

We'll also be looking at our faculty development programs to see how we can focus a little more on the impact of student learning. We know we've had a terrific impact on faculty and on pedagogy. We're tweaking the program and will make an announcement, probably by the end of the year.

PERSONAL INSIGHTS AND PLANS FOR THE FUTURE

What surprised you in moving from grantseeker to grantmaker?

It was a huge shift to become president of a foundation, rather than a college. The size of the operation was vastly different, of course, but I also realized that if someone came to me with a good idea, I could actually sit down and entertain it. I didn't have to wonder whether we could afford it that year or the next year, or if it needed to become a permanent part of the budget, because our work was more flexible. I didn't realize how much of my decision-making life in academia had been governed by finance. Not to have to raise your operating budget is a luxury.

Also, I tell people that those I encounter are nicer to me as a foundation president than as a college president, since most of the people we meet are potential grantees! In this job, you have to work hard to be sure people are leveling with you.



“I don’t know what I’m going to be doing a year from now, but it’s going to be something interesting, and I’ll be learning something.”

Anita M. Pampusch



Indian reservations, historically Black colleges, inner-city people. All of those interactions have deepened my understanding of the human condition and developed my empathy for all the kinds of issues people deal with.

What’s next for you?

The first thing we’re going to do is try not to get too many additional assignments. (Pampusch is married to Frank Indihar, M.D., who will be retiring from his post as CEO of Bethesda Hospital at the beginning of February 2008.) I’m pretty sure I will continue to do some things in higher education, combining my knowledge of the nonprofit world, the grants world and higher education. I’ll stay on the board of Notre Dame University. I’m also on the City Council of my little town of Lilydale. It’s a great learning experience. I really see why elected officials are called public servants. I’m on a couple of other boards that I probably will stay on.

I have always liked working with students. I might like working with little kids. There’s so much need for children to have adult figures in their lives. And I like to do active things—hiking, relaxing and having fun—with other people. 🌀

What have you learned in this role?

Managing a small operation really does require different skills. It’s much more one-to-one. The relationships take on much more significance. It’s forced me to develop better interpersonal skills and practice more hands-on management.

Another thing that’s made a big difference is that I feel that I’ve gotten to know the nonprofit world as I never did before, especially the vast worlds of human services,

Robert Franklin retired in March 2007 from the Star Tribune, where he covered philanthropy for 20 years. He is a senior adjunct faculty member in journalism at the University of St. Thomas.

Risking failure — a new recipe for leadership and impact

By Mary Bensman

We have our charge from the Foundation’s Board in the form of a new strategic plan and the resources to implement it. Fulfilling the goals of the Bush Foundation’s new strategic plan will take us beyond our traditional guidelines and program areas. It will require us to take more risks, potentially to fail and to learn from those failures, as well as our successes.

We can learn a great deal about persevering from our grantees through the reports they submit. Often the most interesting sections deal with “unintended outcomes.” These are things grantees learn that can also add to the learning of the Foundation. We’re grateful for their leadership. Two of these unintended outcomes follow.

Overcoming dissent, drought and a lightning strike

In 2006, a group on the Pine Ridge reservation in South Dakota received a Bush Foundation grant to use traditional Lakota decision-making and governance as a way to strengthen individual and community connections by developing organic gardens. Understanding the intersection of gardening and governance was challenging. Bottom line, the grant was able to help a loose-knit group of people relearn and practice traditional Lakota governance strategies by growing and distributing healthy food, while at the same time laying the groundwork for further economic activity. But the project was not without its challenges.

“Learning about each other and viewing our own resource capacities has been a surprisingly slow process,” wrote Barbara Bettelyoun, a co-leader of the project, in her first-year report to the Foundation. “For one thing, Lakota culture values humility. It does not value bragging or the singling out of oneself as an expert. It is by slowly recognizing the silent rules of social interacting that our culture values that we have come to know each other better, not as an organizational group, but as a family.” As in any group or organization, members initially come

together through shared interests and may never even have met each other. On the reservation, she said, while everybody knows everybody, the “knowing” is often superficial. As soon as money was on the table, personal politics appeared. There followed a period of dissent and mistrust within the group, until two members were able to voice their frustration and sadness to the group. This enabled everyone else to speak their thoughts more freely, she reported. Once the individual’s thoughts and feelings were validated and people learned they were not alone in their frustration, the negative energy dissipated. Members of the group were invigorated and able to recommit to their mission.

The gardening project also faced the summer of 2006’s devastating drought, voracious insects and the loss of the Reservation radio station when its antenna was struck by lightning. The radio station had been the project organizers’ only plan for mass communication to the community. These roadblocks collided with financial problems—as the price of gas increased, people from the corners of the Reservation found it difficult to attend meetings. The projected number of gardens decreased.

Instead of disbanding the group, however, project organizers redoubled their efforts. They held meetings through emails and conference calls. And this year, work on the gardens started much earlier than it had the year before.

By overcoming hardships, project leaders came to realize about halfway through the grant period that in addition to coming together to work on shared goals, as Bettelyoun wrote, “we must spend more time simply relating to each other as does a *tiospaye* (family). It became evident that spending social time together was crucial to building trust and maintaining the health and balance of the group so that relationships might grow naturally.”



Photographs courtesy of Barbara Bettelyoun



Two new dental clinics in North Dakota have begun serving the needs of low-income, elderly and homeless clients, a population who often go without dental services to their detriment.

(Photograph courtesy of Bridging the Dental Gap)

Bridging the Dental Gap . . . without enough dentists

In North Dakota, there's only one dentist for every 3,000 people compared with one to every 1,700 for the rest of the country. For many low-income people nationwide, dental care is hard to get; in North Dakota, it's impossible.

In 1999, representatives from local, state and nonprofit health and human services organizations, as well as business leaders, got together to try to solve the problem by establishing a dental clinic for the low-income population in a downtown Bismarck building that was already providing services for homeless, elderly and low-income clients. With a 2003 grant from the Bush Foundation, the "Bridging the Dental Gap" coalition embarked on their project, only to find that some of their assumptions were "naïve," as they admitted in their report back to the Foundation.

The co-location plan fell through. Besides having to secure a new location, the group had difficulty attracting

enough volunteer dentists. Staffing was more expensive and reimbursement not as generous as anticipated. Patients failed to show up for appointments and follow-up visits, making scheduling a nightmare. Throughout these challenges, the leadership frequently communicated with Foundation staff, who offered encouragement and suggestions, extended the period of the grant and learned along with the grantee. Sometimes the Foundation's advice was good, but sometimes it missed the mark.

"It was not a neat grant by Bush standards," said José González, Bush Foundation program officer. "However, we learned that once we have identified a local leader with the skills and commitment to complete their community's proposed goal, we need to trust their grassroots knowledge of the way their community gets things done. We learned it the hard way by not being careful with our advice. We recommended they work with grantees doing similar things in another part of the region. It just didn't help in this case. We forget that grantees sometimes think they can't disagree with our recommendations even when they know it's not right." The Foundation's lesson was a powerful one—trust in the local leadership it had identified and listen carefully. This way, while the grant may have challenging moments, its success is much less risky.

The learning paid off. Grand Forks created a similar dental clinic in 2006. They consulted frequently with the clinic in Bismarck and were able to anticipate problems and avoid costly mistakes. Both clinics are up, running and doing good work. 🌱

Grantmaking failures can range from the tiny to the enormous

Recently, a number of national foundations have begun to publish reports on their unsuccessful grants in the interest of learning and transparency. The Carnegie Corporation called its efforts to help Zimbabwe overhaul its constitution and government "the anatomy of a grant that failed." The James J. Irvine Foundation recently posted a report on the failure of a \$60 million investment aimed at improving after-school programs in five California cities and its efforts to change course to salvage some of its investment.

The William and Flora Hewlett Foundation has become a national leader in admitting its mistakes and learning from them. A recent story in the *New York Times* detailed Hewlett's failed \$20 million, 10-year investment in a San Francisco neighborhood. Intended to reduce poverty, the project gave the community's residents responsibility for determining their needs and how to address them. According to an 81-page evaluation of the project, "it did not fulfill its participant's

hopes and expectations for broad, deep and sustainable community change." The effort lacked focus and moved more slowly than anticipated. It required Hewlett to create new nonprofit groups, thus diverting energy, money and attention from the goals of the program. Relations with community foundations in the area were strained by differences in culture and the power dynamics typical of donor/charity relations, according to the report.

This sort of risk-taking and disclosure doesn't come naturally for foundations. Eric Brown, Hewlett's communications director, described one of the strategies they are using to create a culture of learning and openness. "Each year we have a contest of sorts in which each program nominates what it considers its most successful grant and its least successful grant from which it learned the most. Then all staff vote. The goal, of course, is to share successes and failures and to learn from them, and the process occurs within a collegial atmosphere."

Liselotte (Lise) Erdrich

Wahpeton, North Dakota

Erdrich has won many writing awards including *Minnesota Monthly* Tamarack Award, North Dakota State Fair Writing Contest Best of Class/ Best of Show, and Many Mountains Moving Flash Fiction Contest. A collection of flash fiction titled *Night Train* will come out in 2008.

Douglas Ewart

Minneapolis, Minnesota

Composer Ewart makes instruments—rain sticks, man-tall totem flutes, percussion instruments and pan-pipes—that double as sculptures, music that combines the traditions of four continents with fresh inventions, masks and costumes fit for rituals ominous or joyous, and death-defying improvisations that combine master musicianship and acting.

Chris Eyre

Hermosa, South Dakota

Eyre's first feature film, *Smoke Signals*, won numerous awards worldwide and made him a unique figure—the first Native American director ever to make a movie that received national theatrical release. His recent films, including *Edge of America* and *A Thousand Roads*, continue to win honors and headline festivals. He is an enrolled member of the Cheyenne and Arapaho Tribe of Oklahoma.

Eddie Hill

Minneapolis, Minnesota

Audiences have heard Hill's instrumental and vocal compositions performed by world-renown orchestras, choral ensembles and soloists, including Saint Paul's The Schubert Club. She is a three-time McKnight Composer Fellow, a 2001 Minnesota State Arts Board Fellow, a Chamber Music America commission recipient and a two-time recipient of a Bush Artist Fellowship.

Kyja Kristjansson-Nelson

Fargo, North Dakota

Kristjansson-Nelson has won several awards and grants for her films, including a Fulbright grant to Iceland. She is interested in the sculptural force of memory and how stories, genealogy and landscape inform collective consciousness, which in turn shapes who we are as human beings.

Milt Lee

Rapid City, South Dakota

An enrolled member of the Cheyenne River Sioux Tribe, Lee traveled over 110,000 miles gathering the stories and music of artists from over 50 tribes for *Oyate ta Olowan*—a 52-part series of half-hour documentaries that played on public radio around the world, and was groundbreaking in its scope and design. His long-form documentary and a weekly video blog—Real REZ—reveal reservation life and dispel the mythology of Pan-Indianism.

Allison Moore

Minneapolis, Minnesota

Moore's plays have been mounted at festivals and theaters across the country. She is a two-time Playwrights' Center Jerome Fellow, a McKnight Advancement Grant recipient and an associate company member of Kitchen Dog Theater in Dallas, where her most recent play, *End Times*, was developed and premiered.

Darren Renville

Sisseton, South Dakota

Renville is a Dakota/Assiniboine/Gros Ventre writer, enrolled as a Sisseton Wahpeton Dakota on his reservation in northeastern South Dakota. He considers himself primarily a novelist, but he's written a range of articles for Native publications.

Bonnie J. Rough

Minneapolis, Minnesota

Rough is a Pushcart nominee and has won several other prizes for her writing. Her first book is a memoir about genetic heredity; the next will be a collection of nature and science essays. She also is a recipient of a McKnight Artist Fellowship for Writers.

John Salter

Glyndon, Minnesota

Salter's fiction has been published in many print journals; his novel, *A Trout in the Sea of Cortez*, came out in 2006. He has won two McKnight Artist Fellowships for Writers, a Minnesota State Arts Board Fellowship and a Yaddo residency.

Sun Yung Shin

Minneapolis, Minnesota

Shin is the author of a new collection of poems, *Skirt Full of Black*, published by Coffee House Press. Her essays, entries and poems can be found in encyclopedias, anthologies and journals. She has received grants from the Minnesota State Arts Board and the Jerome Foundation.

Matthew Sawyer Smith

Minneapolis, Minnesota

In 1999, Smith came to a rather sudden realization that his creative expression was no longer served by painting, and he switched to his lifelong second passion—music. Since then, he has recorded himself playing a wide range of instruments onto a digital recorder and layered the sounds into numerous works, including 12 symphonies, and dance/sound collaborations with several known choreographers.

Karen Van Fossan

Bismarck, North Dakota

As a playwright, performance artist and director of the Dragon Jane Theater Company, Van Fossan focuses on issues of domestic abuse and nurturing peace. She is a 2007 recipient of a statewide “Prairie Peacemaker Award.”

Sheri Wilner

Minneapolis, Minnesota

Wilner’s plays have been performed at major regional and national theaters. Her awards include two Playwrights’ Center Jerome Fellowships and two Heideman Awards, granted by the Actors Theatre of Louisville. Her work has been published in more than a dozen anthologies. Recently, she adapted her play, *Bake Off*, into a full-length screenplay, *Sugar Fix*.

Eliot Khalil Wilson

Northfield, Minnesota

Wilson’s poetry has appeared in dozens of journals. His first collection, *The Saint of Letting Small Fish Go*, won the 2003 Cleveland State Poetry Prize and the title poem was awarded a Pushcart Prize. He was featured in Tin House’s “12 Revolutionary Voices for 2005,” and has been the recipient of a poetry fellowship from the National Endowment for the Arts, as well as numerous other honors and residencies.

Bush Artists Fellows Panelists

Dwight Andrews

Atlanta, Georgia

Composer, musician and Associate Professor of music theory and African American music, Emory University

Rick Bass

Troy, Montana

Fiction and nonfiction writer

Karl Gajdusek

Los Angeles, California

Playwright and screenwriter

Michael John Garcés

Los Angeles, California

Playwright and Artistic Director, Cornerstone Theater Company

Janice Giteck

Kirkland, Washington

Composer and music specialist

David Gompper

Iowa City, Iowa

Professor of composition and Director, Center for New Music, University of Iowa

Morgan Jenness

New York, New York

Creative Director, Abrams Artists Agency

Genny Lim

San Francisco, California

Poet, performer and playwright; Educator, New College of California in San Francisco

Abina Manning

Chicago, Illinois

Interim Director, Video Data Bank

Miya Masaoka

New York, New York

Musician, composer and sound artist; Professor, Milton Avery School of the Arts MFA, Bard College

Honor Moore

New York, New York

Poet, playwright and nonfiction writer; teacher, graduate writing programs, New School and the School of the Arts, Columbia University

Ed Radtke

Yellow Springs, Ohio

Filmmaker and screenwriter

Elizabeth Weatherford

New York, New York

Founding Director, Film and Video Center, Smithsonian National Museum of the American Indian



The 2007 Bush Artist Fellows met in Minneapolis in June for an orientation to the program. Pictured (front row, from left) are Kyja Kristjansson-Nelson, Edie Hill, Douglas Ewart, Sheri Wilner; (back row, from left) John Salter, Karen Van Fossan, Eliot Khalil Wilson, Chris Eyre, Matthew Sawyer Smith, Milt Lee, Sun Yung Shin and Lise Erdrich. Not pictured are Allison Moore, Darren Renville and Bonnie J. Rough.

(Photographer, Tom Roster)

2007 Bush Medical Fellows

Greg Burnett, M.D.

Eau Claire, Wisconsin
Obstetrics/Gynecology

To enhance business and management skills by completing a master of science in healthcare management at Harvard University

Amy Burt, D.O.

Plymouth, Minnesota
Pediatrics

To improve the medical care system for children with chronic conditions and their families

Terry Dwelle, M.D.

Bismarck, North Dakota
Pediatrics/Public Health

To enhance personal capabilities to facilitate strategic planning and curricula development

Mark Hoch, M.D.

Minneapolis, Minnesota
Family Medicine

To earn a master's degree in theology to acquire the requisite knowledge and skills to be an effective spiritual healer

Lois Lenarz, M.D.

Golden Valley, Minnesota
Family Medicine/Medical Management

To become knowledgeable about implementing team- and community-based care for people with chronic disease, to become highly trained in performance improvement methodologies and to become skilled at facilitating the development of physician leaders

Michael Mesick, M.D.

Chatfield, Minnesota
Family Medicine

To learn medical acupuncture and develop skill in mindfulness-based stress reduction to evaluate and treat chronic disease

Juan Munoz, M.D.

Fargo, North Dakota
Endocrinology

To develop expertise in male menopause

Stephen Nelson, M.D.

Minneapolis, Minnesota
Pediatrics

To develop medical and cultural skills to treat children with sickle cell anemia

Teresa Quinn, M.D.

Saint Paul, Minnesota
Family Medicine

To learn more about Medicare policy in order to be an effective geriatric advocate

Lee Rock, M.D.

Woodbury, Minnesota
Family Medicine

To improve clinical skills in the care of the elderly

Milan Schmidt, M.D.

Montgomery, Minnesota
Pediatrics/Bariatrics

To become an expert in standard and alternative treatments for obesity of children, adolescents and adults

Bernarda Zenker, M.D.

Burnsville, Minnesota
Family Medicine/Women's Health

To develop expertise in non-western, alternative and complementary treatment of depression in menopausal women

Bush Medical Fellows Program Policy Board and Selection Committee

Kathy Brooks, M.D., M.B.A. (BMF'95)*

Edina, Minnesota
Assistant Dean, University of Minnesota Medical School

Thomas Dean, M.D. (BMF'02)*

Wessington Springs, South Dakota
Family Physician

J. Alan Fleischmann, M.D., M.M.M. (BMF'98)*

La Crosse, Wisconsin
Medical Vice President, Franciscan Skemp/Mayo Health System

Michael Goldstone, M.D. (BMF'96)*

Fargo, North Dakota
Medical Director, CMS North Dakota

Sister Jean Juenemann (BLF'82)*

New Prague, Minnesota
Retired CEO, Queen of Peace Hospital

Thomas Gilliam, R.N., M.B.A.

Minneapolis, Minnesota
Healthcare Consultant

Mary Jo Kreitzer, R.N., Ph.D.*

Minneapolis, Minnesota
Director, Center for Spirituality and Healing,
University of Minnesota

Rosa Marroquin, M.D. (BMF'04)

Golden Valley, Minnesota
Family Physician

Jerry Moen*

Robbinsdale, Minnesota
Vice President, Emergency and Physician Services,
North Memorial Medical Center

Jamie Peters, M.D. (BMF'00)

Minnetonka, Minnesota
Vice President Medical Services, Fairview Ridges Hospital

Keith Stelter, M.D., M.M.M. (BMF'01)*

Saint Peter, Minnesota
Family Physician, St. Peter Medical
Clinic/Mayo Health System

Valerie Ulstad, M.D. (BLF/BMF'96)*

Bloomington, Minnesota
Cardiologist, Hennepin County Medical Center

David Westgard, M.D. (BMF'88)*

Rochester, Minnesota
Chief Medical Officer, Olmstead Medical Center

* *Policy Board member*

Meet the 2007 Bush Medical Fellows

The Bush Foundation has given grants to 307 regional physicians since 1979. On May 5, 2007, the Bush Medical Fellows Program chose 12 physicians as its 28th class of Bush Medical Fellows.

Applications came from throughout the Foundation's region, with approximately half from the greater Twin Cities metropolitan area. More than 60 percent of applicants were primary care physicians. Applications usually portray a picture of the needs facing the medical community, and this year was no different. Common themes included needs of the aging population, public health/health policy/health management challenges, issues with chronic diseases in the pediatric population, and care of the medical community through development and leadership programs for physicians.

Excerpted from the Director's report to the Board, June 2007

Tracine D. Asberry

Minneapolis, Minnesota

Teacher, W. Harry Davis Academy

Plan: To complete a doctorate in critical pedagogy at the University of St. Thomas

Goal: To help African American families use their culture and traditions to improve their children's academic success

Susan F. Baker

Eagle Butte, South Dakota

Certified Nurse Practitioner, Indian Health Services

Plan: To pursue a Ph.D. in nursing at South Dakota State University

Goal: To educate future Native American nurses and conduct research that will focus on health disparities in the Native American community

C. Scott Cooper

Saint Paul, Minnesota

Director, TakeAction Minnesota Education Fund

Plan: To obtain a master's degree in public administration at Harvard University's John F. Kennedy School of Government

Goal: To build authentic democratic institutions and promote citizenship and civic engagement, particularly in underrepresented communities

DeAnna Cummings

Minneapolis, Minnesota

Executive Director, Juxtaposition Arts

Plan: To obtain a master's degree in public administration at Harvard University's John F. Kennedy School of Government

Goal: To leverage the arts as a social and political organizing tool for youth, families and low-income people of color

Shaun M. Grassel

Lower Brule, South Dakota

Wildlife Biologist, Lower Brule Sioux Tribe

Plan: To pursue a doctorate in natural resources at the University of Idaho

Goal: To strengthen the work of the Lower Brule Sioux Reservation's Wildlife, Fish and Recreation program including broadening the scope of fieldwork and research that is conducted, and to encourage other tribal members to pursue careers in wildlife conservation

Heather L. Halonie

Webster, Wisconsin

Training Manager, Intertribal Child Welfare Training Partnership

Plan: To obtain a master's degree in social work from the University of Minnesota-Duluth

Goal: To improve the outcomes for Native American children in the county welfare system by improving the relationships between county and tribal child welfare workers



Qamar Ibrahim

Woodbury, Minnesota

Executive Director, Leadership, Empowerment and Development Group

Plan: To obtain a master's degree in public affairs at the University of Minnesota

Goal: To assist African immigrant and refugee organizations to become more effective in accomplishing their missions

David W. Jal

Worthing, South Dakota

Lead Case Manager, Lutheran Social Services of South Dakota

Plan: To obtain a master's degree in social work at the University of North Dakota-Grand Forks

Goal: To work with local and state leaders to implement restorative justice programs

At right, 2007 Bush Leadership Fellow Kari L. Niedfeldt-Thomas and John Archabal, director of the fellowship program.



2007 Bush Leadership Fellows (at left) David W. Jal and Giovanni Veliz, and (at right) Joyce A. Okara-Aduda.

Jonathan R. Kahle

Minnetonka, Minnesota

Teacher, Eden Prairie Central Middle School

Plan: To obtain a master's degree in social justice and education at the University of London's Institute of Education

Goal: To help shift the institution of public education from a culture of and for the white middle class to a culture of and for the diverse communities it serves

Michael C. Klein

Saint Paul, Minnesota

Social Justice Vocations Instructor, University of St. Thomas

Plan: To complete a doctorate of education at the University of St. Thomas

Goal: To establish a Center for Peace Education

Phyllis M. May-Machunda

Moorhead, Minnesota

Chair, American Multicultural Studies, Minnesota State University Moorhead

Plan: To complete a doctorate in folklore and ethnomusicology at Indiana University

Goal: To continue to build a stellar American Multicultural Studies Department at Minnesota State University-Moorhead, and to develop and direct a regional multicultural resource center at the University that will work with local communities of color to impact school reform

Kari L. Niedfeldt-Thomas

Mounds View, Minnesota

Vice President of Finance and Administration, Neighborhood House

Plan: To pursue a master's degree in business administration with an emphasis on social enterprise at the University of Minnesota

Goal: To strengthen the nonprofit sector by advancing the study and use of social enterprise

Julie E. Nielsen

Bloomington, Minnesota

Development Officer, Kirwan Institute for the Study of Race and Ethnicity, The Ohio State University

Plan: To complete a Ph.D. in educational policy and administration with an emphasis on evaluation studies at the University of Minnesota

Goal: To explore potential locations and strategies for developing a national center for urban American Indian affairs

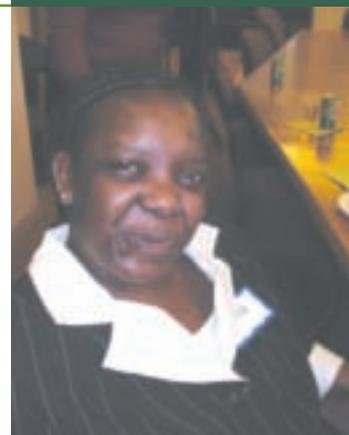
Joyce A. Okara-Aduda

Brooklyn Park, Minnesota

Accounting Director, Special Olympics Minnesota

Plan: To pursue a master's degree in accounting at the University of St. Thomas

Goal: To help immigrant businesses as they work toward living their American dream



Keller D. Paap

Hayward, Wisconsin

Elementary Immersion Teacher, Waadookodaading Ojibwe Immersion Charter School

Plan: To pursue a master's degree in education at the College of St. Scholastica, and to study successful indigenous language immersion programs through a self-directed study program

Goal: To more effectively build, maintain and expand Ojibwe language immersion programs across Minnesota and Wisconsin

Theresa M. Podoll

Fullerton, North Dakota

Co-Owner/Operator, Prairie Road Organic Farm

Plan: To pursue a master's degree in community development from Iowa State University, and to study the issues of sustainable agriculture and ecological health through a self-directed study program

Goal: To use community development principles to develop a research-based, collaborative and interdisciplinary approach to address sustainable agriculture and ecological health issues

At right, 2007 Bush Leadership Fellow C. Scott Cooper, left, with Rita Kelly (BLF'94), a panelist who helped select this year's fellows.



Katherine J. Sieben
Newport, Minnesota
Minnesota State Senator

Plan: To obtain a master's degree in public administration at Harvard University's John F. Kennedy School of Government

Goal: To be a more effective legislator and advocate for my constituents

Kimberley A. Smolik
Minneapolis, Minnesota
Program Director, Catholic Charities

Plan: To complete a doctorate in critical pedagogy at the University of St. Thomas

Goal: To create an anti-racist resource and support organization that can provide evaluation, education and other forms of consulting to both non- and for-profit institutions

Giovanni Veliz
Maple Grove, Minnesota
Police Sergeant, Minneapolis Police Department

Plan: To pursue a law degree at Hamline University School of Law

Goal: To influence policies and regulations in the community by promoting and protecting the rights of minorities



At left, panelists for the Bush Leadership Fellows Program—William D. Allen (BLF'95), left, and Calvin Ryan Mosley.

Bush Leadership Fellows Program Selection Committee

William D. Allen (BLF'95)*
Eagan, Minnesota
Therapist, Family Therapy Resource Center

John Archabal*
Saint Paul, Minnesota
Director, Bush Leadership Fellows Program

Wilson G. Bradshaw♦
Saint Paul, Minnesota
President, Metropolitan State University

Janice Cooper (BLF'99)♦
New York, New York
Associate Research Scientist, National Center for Children in Poverty

Don Day (BLF'94)♦
Cloquet, Minnesota
President, Fond du Lac Tribal and Community College

Karen R. Diver (BLF'02)♦
Cloquet, Minnesota
Tribal Chair, Fond du Lac Reservation

Genie Dixon (BLF'91)*
Minneapolis, Minnesota
Independent Consultant

Dwight A. Gourneau (BLF'90)*
Rochester, Minnesota
President, NAMTech, Inc.

Rita F. Kelly (BLF'94)♦
Bismarck, North Dakota
Educational Consultant

Martha Lee*
Saint Paul, Minnesota
Assistant Director, Bush Leadership Fellows Program

Calvin Ryan Mosley*
Minnetonka, Minnesota
Special Assistant to the President, College of St. Catherine

Tom Moss♦
Saint Paul, Minnesota
Independent Consultant

Douglas Olson (BLF'96)♦
Eau Claire, Wisconsin
Associate Professor, Health Care Administration Program, University of Wisconsin-Eau Claire

Jon Pratt (BLF'90)♦
Minneapolis, Minnesota
Founder and Executive Director, Minnesota Council of Nonprofits

Elaine Salinas♦
Saint Paul, Minnesota
President and Chief Professional Officer, Migizi Communications, Inc.

Sharon Sayles Belton♦
Minneapolis, Minnesota
Managing Director/Vice President of Community Relations, GMAC ResCap

Valerie K. Ulstad, M.D. (BLF/BMF'96)*
Bloomington, Minnesota
Director, Cardiovascular Education, Hennepin County Medical Center

* Preliminary Selection Committee
♦ Final Selection Committee

Preserving culture and institutional memory

Red Cloud Indian School Heritage Center

Uncovering a singular collection

By Nancy Fushan

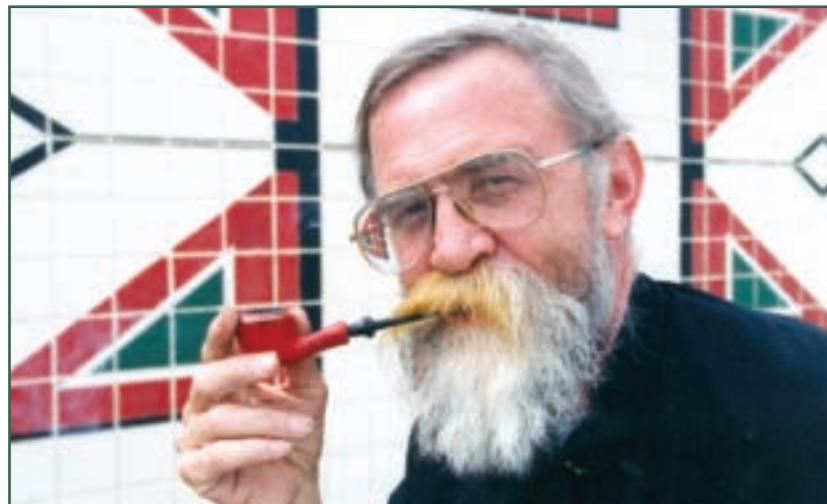
The strong and unmistakable scent of mothballs was Mary Bordeaux's first indication that the cataloguing project at Red Cloud Indian School's Heritage Center at Pine Ridge might not be the most predictable curatorial assignment of her career. An enrolled member of the Lakota tribe and a museum studies graduate of Santa Fe's Institute of Indian Arts, the Center hired Bordeaux in January 2004 as part of a Bush Foundation-supported initiative to help organize its collection of Native American arts. What was originally planned as a one-year project documenting roughly 2,500 works has now extended to more than three years and grown to more than 5,600 paintings, drawings, tribal art pieces, pottery, sculptures and textiles. The surprises have been constant for Bordeaux and others at the Heritage Center; so has the learning.

The collection originally resided on dirt floors in the basement of an old church on the school grounds. By the time Bordeaux came to the project, most of the works had been moved to rudimentary storage areas in the Center. "Paintings leaning against each other, piled on top of each other. Broken glass, scraps of paper everywhere, spider webs, lots of dust," Bordeaux recalled her first day at Red Cloud. "I had that overwhelming feeling of 'where do I start?'"

Brother C.M. Simon, S.J., (right) who spent nearly 40 years promoting Native artists and collecting their work, was famous for a casual sense of organization (above).



The Red Cloud Indian School has been a fixture on the Pine Ridge Reservation in South Dakota since 1888, when Oglala Sioux Chief Red Cloud invited Jesuit priests to provide education for the tribe. Housed on the Red Cloud campus in a 120-year-old building, the Heritage Center was founded in 1968 by Brother C.M. Simon, S.J. He spent nearly 40 years promoting the talents and skills of Native American artists and nurturing the Heritage Center's collection until his retirement in 2002. With a keen artistic eye, a shrewd approach to acquisitions and an eclectic taste that spanned disciplines and tribal affiliations, the irascible Brother Simon had amassed what many consider to be the finest reservation-based collection of Northern Plains art works and artifacts. However, Simon also was famous for a somewhat "casual" sense of organization.



Photographs courtesy of Red Cloud Indian School Heritage Center

Bordeaux faced challenges at almost every turn. New shelving units proved too heavy for the Center's antiquated floors. The School's administration had to raise additional funds for capital improvements to shore up the building's foundation. While the construction work was completed, Bordeaux and a team of student interns kept uncovering more unexpected works of art. "Quilts were rolled up together, not the two or three you thought, but maybe 12 or 13." Then boxes would arrive from other museums returning works that Brother Simon had loaned years ago but had neglected to note in the Center's records. "We'd empty one room...and the art work kept spilling into other rooms."

Bordeaux quickly came to realize that there was a lack of the most basic documentation standards for significant art collections. While Brother Simon had filled out index cards for many of the pieces, background information such as date of creation, tribal history, purchase dates and physical condition of the work was inconsistent or missing altogether. She focused her initial efforts on establishing documentation policies and procedures, as well as selecting appropriate archiving software. Her toughest job, however, was convincing Brother Simon, who continued to work at the Center in semi-retirement, that it made sense to bring the collection and the Center into the 21st century.

"We would butt heads quite a bit," Bordeaux observed. "He was so 'old school' and the collection was 40 years of his life. And I was gung ho, right out of school and wanted to get going. It took us a few months, and he wanted to make sure I was doing the right thing, but then he finally let me into his collection."

Challenges of leadership transition

Their sometimes testy relationship was further complicated by the Center's prolonged leadership transition. In the two years following Brother Simon's retirement, there were three different people in charge of the institution. Current Heritage Center Director Peter Strong acknowledges that the lack of management stability was a serious complication



for the project. He came on in 2005 with the responsibility of seeing the Center through the completion of the curatorial initiative as well as helping to define its future role and direction. Strong provided Bordeaux with the support she needed to adopt "correct museum standards and processes." He also encouraged her to create "a place and a role for Brother Simon to help tell us about this artwork that we can't find any information about."

Mining the knowledge of an institution's founder became Strong's priority as well. In his job interview, Strong learned that as the new director he would have "to 'download' Brother Simon—get his knowledge into the computer, onto paper, into my own head because you never know what might happen."

In July 2006, Brother Simon unexpectedly passed away at the age of 69. There was a palpable sense of loss for the community at the Red Cloud Indian School and for many on Pine Ridge. "We wandered around," Bordeaux said. Strong counted the loss as two-fold. "We had lost a friend, on a personal level, someone who had gotten close to us. But from an institutional standpoint, there went a huge cache of knowledge. There was this thought of being lost."

About a month after the death, Strong and Bordeaux began to adapt to the changed environment. Strong started getting calls from Brother Simon's friends who offered to find artists who could help the curatorial team in its work. In the year since, they have helped him to organize a Collections Advisory Committee of artists, art historians and museum professionals across the country who can contribute knowledge about the nearly 2,000 objects that still need to be catalogued. Strong said, "In some ways, there is a benefit to the community in recognizing that we need to turn this into an institutional memory as opposed to an individual's memory."

At left, Peter Strong and Mary Bordeaux protect a collage that earlier might have been stacked with or leaned against other art works.

At right, a detail of the beaver skin felt top hat presented to Chief American Horse by the representatives of the U.S. government. Such gifts were common in the late 1800s as an attempt to impress Indian leaders. When Chief American Horse brought the hat home, his wife thought it was plain, so she added the decorative beads, metal and feathers. The hat is believed to be the only known decorated top hat to have survived.

Below, intern Lavina Falk (left) works with Bordeaux and Strong to catalog and conserve important artifacts and art works that are part of the Heritage Center's collection.



Expanding those resources will be timely—the curatorial initiative received \$75,368 in July from the Foundation, for two years of support building on an earlier grant of \$40,000 in 2003. There's also one more change ahead. Bordeaux begins graduate school for an MFA in exhibition planning and design this fall at University of the Arts in Philadelphia. After getting her degree, however, she plans to come back to the Heritage Center as a full-time curator. Bordeaux and

Strong are confident that, by then, the cataloguing will be complete and, most importantly, a significant collection of the Native arts will be more readily accessible to the residents of Pine Ridge and the region. 🌀

Nancy Fushan is a senior program officer at the Bush Foundation focusing on arts grantmaking.



New LOI deadlines will help grantees, board and staff

By Kelly Kleppe

In 2003, the Foundation instituted a letter of inquiry (LOI) process for its general grant programs.* The strategy behind the change was to allow nonprofits to run an idea by the Foundation without going to the work of submitting a full proposal. The LOI would, in effect, save them time and let them devote their resources to developing a full proposal if the Foundation invited one.

The LOI process has been well-received by nonprofits; they often thank us for not making them prepare an entire proposal only to find that the project is not a fit. To the Foundation’s benefit, the process has reduced the number of proposals that don’t match our criteria and has allowed staff to work on proposals that are stronger and more closely aligned with our strategic plan goals and objectives.

Along with these positive outcomes, however, there have been some unintended consequences. Generally it takes Foundation staff three weeks to review an LOI and determine if we should invite a full proposal. Of course, once we ask an organization to develop a full proposal, they have plenty of work to do in response—say, at a minimum, another two weeks (and that’s working a lot of late nights).

What we experienced was that most of the LOIs arrived either right at that five-week mark (three weeks for our review and two weeks for your response) or well after that. In fact, it became quite common to receive an LOI only two to three weeks before the full proposal deadline for the next meeting of our Board. These late arrivals prompted us to try and speed our review (which was not always possible) and left little time for applicants to pull together strong proposals. Sometimes, these hastily constructed proposals were lacking in quality. This made the proposal review process longer and tougher for both the program officer and the applicant.

Nonprofits are busy; at the same time, so is Foundation staff. In order to attempt to address this timing issue, the Foundation has instituted a firm deadline for letters of inquiry. We will still take your LOI at any time. However, if your LOI arrives after the LOI deadline for the next Board meeting has passed, it is likely that any invited proposal will be delayed by four months to the following Board round.

Letter of Inquiry Postmark Deadline	If Invited, Full Proposal Postmark Deadline	Likely Board Action
January 1	March 1	July
May 1	July 1	November
September 1	November 1	March



Please take these new deadlines into consideration when you plan your next approach to the Foundation. We appreciate the balance this gives to our workload and believe it will benefit you, too.

Visit our website at www.bushfoundation.org for more information. If you have questions about the new LOI deadlines, you can contact me at (651) 227-0891. ☎

** This change does not affect specified deadlines for our guideline programs, including ecological health, the Regional Arts Development Program I and II, and Large Cultural Organizations Development Fund II.*

Kelly Kleppe, Grants Manager

Bush Foundation Grants Approved in July 2007

ARTS AND HUMANITIES

American Composers Forum
Saint Paul, Minnesota
For entry-year support through the Regional Arts Development Program II.....**\$100,000**

The Cedar Cultural Center, Inc.
Minneapolis, Minnesota
Toward a new executive director position.....**\$70,000**

Duluth Art Institute Association
Duluth, Minnesota
For continued operating support and a matching grant for new and increased contributions through the Regional Arts Development Program I.....**\$35,000**

First Peoples Fund
Rapid City, South Dakota
For entry-year support through the Regional Arts Development Program II.....**\$52,500**

Franconia Sculpture Park
Franconia, Minnesota
To hire consultants to develop a strategic plan and for partial support of a new education/program coordinator position.....**\$46,080**

Minnesota Center for Photography
Minneapolis, Minnesota
For board development and organizational infrastructure refinement.....**\$50,000**

Minnesota Fringe Festival
Minneapolis, Minnesota
For strategic planning to expand programming year-round.....**\$11,760**

Red Cloud Indian School
Pine Ridge, South Dakota
To complete an inventory process at the Heritage Center.....**\$75,368**

Rochester Symphony Orchestra and Chorale
Rochester, Minnesota
To hire a full-time marketing director.....**\$98,375**

Southern Theater Foundation
Minneapolis, Minnesota
To upgrade data management systems and staff, ticket sales processes and patron relations.....**\$178,000**

Stages Theatre Company, Inc.
Hopkins, Minnesota
For board training and development, and for a part-time associate.....**\$34,000**

Textile Center of Minnesota
Minneapolis, Minnesota
To support a strategic planning process.....**\$35,000**

Theatre de la Jeune Lune
Minneapolis, Minnesota
For continued operating support through the Regional Arts Development Program I.....**\$50,000**

ECOLOGICAL HEALTH

Ducks Unlimited, Inc.
Bismarck, North Dakota
Toward the Living Lakes Initiative.....**\$310,000**

Great Plains Windustry Project
Minneapolis, Minnesota
To increase organizational capacity and program effectiveness.....**\$333,590**

Headwaters Foundation for Justice
Minneapolis, Minnesota
To continue environmental justice work in communities of color and low-income communities.....**\$250,000**

Minnesota Center for Environmental Advocacy
Saint Paul, Minnesota
To continue public health and communications objectives.....**\$125,000**

Red River Basin Commission
Moorhead, Minnesota
To support two half-time outreach consultants in Minnesota and North Dakota to complete a comprehensive plan for land and water management in the Red River Basin.....**\$192,885**

EDUCATION

A Chance to Grow, Inc.
Minneapolis, Minnesota
To promote accelerated learning among socially and/or economically disadvantaged children in select center-based Head Start programs.....**\$125,000**

Dillard University
New Orleans, Louisiana
To rebuild a cohort of faculty lost after Hurricane Katrina.....**\$998,400**

Independent School District #625-Saint Paul
Saint Paul, Minnesota
For Phase III of Connected Counseling—Raising Results for Students.....**\$1,249,919**

South Dakota Voices for Children
Sioux Falls, South Dakota
To expand the Early Childhood Education and Care Project...**\$310,000**

FELLOWSHIP PROGRAMS

Bush Artist Fellows Program
Saint Paul, Minnesota
2008 Program.....**\$1,139,000**

Bush Leadership Fellows Program
Saint Paul, Minnesota
2008 Program.....**\$1,539,750**

Bush Medical Fellows Program
New Prague, Minnesota
2008 Program.....**\$745,600**

HUMAN SERVICES & HEALTH

Aberdeen Area Career Planning Center

Aberdeen, South Dakota
For an at-risk youth diversion program.....**\$48,684**

Advocates for Family Peace

Grand Rapids, Minnesota
To work with men who have committed domestic violence.....**\$150,470**

American Indian OIC, Inc.

Minneapolis, Minnesota
To build organizational capacity and program effectiveness.....**\$290,000**

Boys & Girls Club of the Bemidji Area

Bemidji, Minnesota
For a full-time teen services director.....**\$62,000**

Boys and Girls Clubs of Central Minnesota

Saint Cloud, Minnesota
To construct a new facility...**\$350,000**

Center for Victims of Torture

Minneapolis, Minnesota
To develop and/or adapt a model of care for children who are torture survivors.....**\$200,000**

Centro Legal, Inc.

Saint Paul, Minnesota
To support a national project arising from immigration raids on several meat-packing plants.....**\$125,000**

Dakota County Public Health Department

West Saint Paul, Minnesota
To replicate Dakota Healthy Families across the Twin Cities.....**\$847,580**

Evergreen House

Bemidji, Minnesota
To implement after-care services for boys and to stabilize the staffing pattern.....**\$150,000**

Family Recovery Home, Inc.

Williston, North Dakota
To expand culturally appropriate services.....**\$132,323**

Hmong Educational Center

Saint Paul, Minnesota
For an after-school survival skills program for refugee youth.....**\$20,000**

Jewish Community Action

Saint Paul, Minnesota
For a membership/communications associate and for related program costs.....**\$90,000**

Neuropsychiatric Research Institute

Fargo, North Dakota
To adapt evidence-based mental health treatments for treating Native American abused and neglected children and to train Native American clinicians on using these treatments.....**\$40,000**

North Shore Horizons, Inc.

Two Harbors, Minnesota
To acquire and rehabilitate a building to house programs for victims of domestic abuse and sexual assault.....**\$160,000**

Northern Connections, Inc.

Perham, Minnesota
For staff salaries and benefits for a communication center providing employment counseling services.....**\$150,000**

Restorative Justice Community Action, Inc.

Minneapolis, Minnesota
To expand a community conferencing program in North Minneapolis.....**\$130,000**

Rural Enrichment and Counseling Headquarters, Inc.

Hawley, Minnesota
Toward a capital campaign.....**\$40,000**

Urban Ventures Leadership Foundation

Minneapolis, Minnesota
Toward a capital campaign for the Colin Powell Youth Center...**\$750,000**

White Earth Land Recovery Project

Callaway, Minnesota
Toward a financial director and other staff positions.....**\$195,000**

Workers Interfaith Network

Minneapolis, Minnesota
To expand a worker center initiative.....**\$60,000**

YWCA Cass Clay

Fargo, North Dakota
For a community nurse for clients of the YWCA and Churches United for the Homeless.....**\$52,824**

OTHER

American Indian Neighborhood Development Corporation

Minneapolis, Minnesota
Toward planning and development costs of the West Broadway Athletic Center in the Hawthorne neighborhood of North Minneapolis.....**\$50,000**



Black Hills Area Community Foundation

Rapid City, South Dakota

To support operating and planning expenses.....\$64,000

Foundation Center

New York, New York

To support the work of the Center during 2007-2009.....\$180,000

Minneapolis Consortium of Community Developers

Minneapolis, Minnesota

For the Micro-Enterprise Careership Pilot Project.....\$90,000

North Dakota Association of Nonprofit Organizations, Inc.

Bismarck, North Dakota

For a campaign to increase membership.....\$23,475

Organizing Apprenticeship Project

Minneapolis, Minnesota

To build the capacity and infrastructure for racial justice organizing in Minnesota.....\$150,000

West Bank CDC, Inc.

Minneapolis, Minnesota

To develop a unified vision for the redevelopment of the Cedar Avenue commercial corridor.....\$55,000



Works from the Franconia Sculpture Park, located on 16 acres of restored prairie near Taylors Falls, Minnesota, in the St. Croix River Valley: (above) Dave, Don and Jeff, Donald Myhre, 2006; (below) Mi Famalia, Robert Ressler, 2006; and (below left) Metalmatic, Kari Reardon, 2006. (Photographs courtesy of Franconia Sculpture Park)

Grand Total \$12,811,583

The Bush Foundation’s audited financial statements are now available at www.bushfoundation.org. You can also request a hard copy or PDF by emailing givingstrength@bushfoundation.org.



Major Bush Artist Fellows Program expansion benefits artists and communities

Bush

Artist

Fellows

OWS

Bush Foundation

By Julie Dalgleish

In June, the Bush Foundation announced a major expansion to its 31-year-old Bush Artist Fellows (BAF) Program, including two new programs aimed at mature artists and artists living in the Dakotas.

The catalyst for change

The expansion is based on a 2005 program evaluation by San Francisco consultant Melanie Beene and designed to reflect the Foundation's new strategic directions. The Foundation asked Beene to assess the accomplishments of BAF's previous 10 years and to identify emerging issues related to both the program and to individual artists in general. Altogether she interviewed more than 100 artists and other arts professionals both within and beyond the Foundation's region.

We undertook the evaluation assuming the program had both merit and an impact on the artists. Happily, the research confirmed those assumptions, along with some key findings concerning the existing program:

- Artists continue to describe the fellowship as transformational in their lives and their careers, a finding of the previous three evaluations as well.
- Community observers from cultural and academic institutions remarked on the effect the fellowships had not only on the artists but subsequently on their organizations, their fields of work and other parts of their communities. Improvements in the artists' work, their ability to produce more and take risks, and the increased opportunities to present their work had a synergistic effect on the cultural community of the region.
- There has been more diversity of applicants and subsequently a more diverse group of fellows. In the last 10 years, more women and minorities, in particular, have been selected as fellows than in the previous 10 years. BAF also has made progress in reaching artists in the rural areas of our region.
- The core values of the program continue to be important to the artists: the size of the grant, the flexibility of the program, selection by a rigorous national panel and its commitment to an artist's pursuit of excellence.

Upgrades to the core fellowships

These key findings and additional research in the past 18 months (during which the Foundation completed a strategic plan) informed the shape of the resulting changes.



Bush Artist Fellows staff, Kevin Bitterman (assistant director), left, and Julie Dalglish (director), discuss strategy during the first two-day orientation retreat for 2007 Bush Artist Fellows. (Photographer, Abra Staffin-Wiebe)

- The core program essentially remains the same— 15 fellowships of \$48,000 each awarded to artists in Minnesota, North Dakota and South Dakota in eight different categories that alternate over a two-year period; an artist may receive no more than two of these fellowships.
- We added two primary professional development components in response to suggestions by the artists interviewed for the evaluation. Fellows will receive technical assistance to create their own individualized communications plans along with an additional \$2,000 each to execute those plans. At the same time, the Foundation will improve its own communications about the program and fellows, beginning first with an expanded website to provide information about the fellows and other interactive functions; these improvements will evolve over the coming years.
- Fellows are invited to participate in a two-day orientation retreat to address selected professional development topics and prepare them to begin their fellowships. In addition, we'll continue to host several informal gatherings for all active fellows and occasionally add professional practices workshops designed with input from the fellows to meet their common needs.

Nurturing Dakota-based and Native artists

While the research pointed to BAF's strengths and selected opportunities to improve the core program, it also identified emerging issues and needs in the Foundation's region. Despite a slightly more geographically diverse applicant pool, we still face challenges in recruiting applications from artists in the Dakotas and from among Native artists in the region. While Minnesota enjoys a network of resources and funding for artists, those living in the Dakotas have fewer opportunities to access either financial support or material, knowledge-based and human resources. During a two-day planning retreat with Dakota artists and funders, they repeatedly mentioned the need to connect with resources of all kinds and with their peers.

In response, BAF created Dakota Creative Connections, a new program that will combine direct financial support in the form of small project grants with professional development activities and artist convenings. In addition, BAF will work in partnership with the Rapid City-based First Peoples Fund to develop an outreach program to reach Native artists in the region. Applications for Dakota Creative Connections will be available in February 2008.

Recognizing mature artists

A final, major expansion—the Enduring Vision Awards—recognizes mature artists in the region.

The needs of older artists, the challenges of supporting them alongside younger artists and the environment in which older artists work emerged as issues in many interviews and group discussions. In short, we found that regionally and nationally there appears to be a bias against supporting mature, accomplished artists, who are often at the most confident point in their development and are producing at a high level.

Jim Melchert, a recent selection panelist and contemporary ceramic artist, has a particular perspective on the issue. Former director of the prestigious fellowship programs at the National Endowment for the Arts and the Academy in Rome, Melchert is now past 75 and still an active, producing and exhibiting artist. In his own words: "I was at my most productive in my 60s. It is a time when you still have your energy, and you have all your experiences. It's a time when you pull everything together and you do

something you couldn't have done before. Support at this time in one's work gives an artist a chance to bring closure to the loose ends—to concentrate on the unfinished projects, to take the kernels of ideas that have been percolating and put them to use. It's a time of a lot of strength but not necessarily a cheering audience. Support and recognition at this stage in an artist's career would really put wind in the sails."

Beginning in 2008 and on an annual basis, the Foundation will present the Enduring Vision Awards to three mature artists who have at least 25 years experience as working artists. Each will each receive \$100,000 to be distributed over a three- to five-year period.

We anticipate recipients may use the Awards to plan work over several years, turn down commissions in order to pursue personal investigations and stay fresh in their

knowledge and work, document and archive their work, or experiment with new ideas and learn new skills.

The selection of Enduring Vision Awards recipients will use an open nomination process. An intergenerational regional panel will review the nominations and invite 10 individuals to submit full applications for the Awards. Then a national selection panel will review the resulting applications in the late spring and identify three awardees.

You can learn more about the changes to the BAF Program and its new components at information meetings throughout the region between September 12 and October 2. A complete list of dates and locations are at www.bushfoundation.org. 🌟

Julie Dalgleish is the director of the Bush Artist Fellows Program.

An added value of the two-day orientation for new Bush Artist Fellows, a component of the program expansion, is that it allows new fellows to interact with past fellows and national arts experts. Below left, 2007 Bush Artist Fellows Douglas Ewart and Sheri Wilner ask questions of writer Mai Neng Moua, below right, who received a fellowship in 2003.

(Photographers, left to right, Tom Roster and Abra Staffin-Wiebe)



Revised Categories

Even-Year Categories

Visual arts: For artists whose medium includes, but is not limited to, painting, photography, sculpture, installation, printmaking, works on paper, collage, mixed media, artist books, cartooning, ceramics and fiber arts.

Media arts: For artists who create narrative, documentary, animation or experimental time-based works using audio, digital, film and/or video media. Also included is computer art in which the computer is an essential element of the work's creation, presentation or understanding.

Visual arts—Traditional, ethnic and craft materials: For artists who work in all functional forms of traditional or craft arts including, but not limited to, ceramics, glass, wood, metal, fiber, textiles and recycled materials. Also included in this category are artists whose life and work is deeply rooted in and reflective of a community's shared standards of aesthetics, values or experiences.

Odd-Year Categories

Performance-based work: For the support of performing artists who create original work (write and/or direct) for live performance. Performance areas include choreography, performance art, original storytelling, spoken-word, puppetry, movement/physical performance, multi-disciplinary and devised theatrical works.

Script works: For playwrights and screen writers.

Literary arts: For writers who work in all varieties and genres of poetry and prose including short stories, novels, creative nonfiction and experimental forms. It does not include criticism, journalism or writing for educational purposes.

Music composition: For composers who work in a range of genres such as jazz, blues, chamber, symphonic, electronic, experimental or as singer/songwriters.

Performance—Traditional, folk and ethnic arts: For the support of artists working in a performance tradition characteristic of their ethnic, religious, linguistic, occupational and/or regional group.

Collaborative applications

The core BAF Program will accept collaborative applications in any of the above categories; a collaboration is defined as up to two artists who clearly demonstrate a history of ongoing collaboration.

Important Dates 2007-2008

August 2007

Core BAF Program applications available on the website

September 2007

Enduring Vision Awards: Nomination forms available (17th)
Information meetings throughout the region

October 2007

Information meetings throughout the region

November 2007

Core BAF Program: Visual arts applications due (9th)
Enduring Vision Awards: Nominations due (12th)
Core BAF Program: Traditional and media arts applications due (16th)

January 2008

Dakota Creative Connections: Applications available (2nd)
Enduring Vision Awards: Regional panel meeting; selected applicants invited to apply
Core BAF Program: Preliminary panel meetings

February 2008

Dakota Creative Connections: Applications due (22nd)
Core BAF Program: Preliminary panel meetings
Core BAF Program: Finalists notified and announced
Enduring Vision Awards: Invited applications due

March 2008

Core BAF Program: Addendums and reference letters due (14th)

April 2008

Core BAF Program: Final panel meeting
Enduring Vision Awards: Final panel meeting
Dakota Creative Connections: Panel meeting

May 2008

2008 Bush Artist Fellows, Enduring Vision Awardees and recipients of the Dakota Creative Connections grants notified and announced

June 2008

Orientation retreat and public event for fellows and awardees

Bush Artist Fellows Program

In April, **Cochise Anderson** ('02) performed at the Fine Line Music Cafe as part of *Indigenous in Music*.

"The Date," a work of short fiction by **Shannon Gibney**, ('05) appeared in the summer 2007 edition of *Tea Party Magazine*. In addition, The Loft Literary Center's publication *A View From the Loft* recently published an interview with her.

With the support of a 2006 McKnight Composer Fellowship, **Edie Hill** ('99 & '07) spent December on a birding tour of west and southeast Africa where she recorded soundscapes of daily life and nature.

The Stanford Creative Writing Program chose **Sean Hill** ('05) as one of five 2007 Stegner Fellows in poetry. He also recently contracted with the University of Georgia Press to publish *Blood Ties & Brown Liquor*.

Cheri Johnson ('05) won a seven-month fellowship as an emerging fiction writer at the Fine Arts Work Center in Provincetown, Massachusetts for 2007-08.

Painter **Kay Kurt** ('81) has been selected as one of seven important but overshadowed women artists of the Pop Art movement. The Pew Fellowships has made a grant to Sid Sachs of the University of the Arts in Philadelphia to celebrate these women artists in a traveling exhibit, book and 2010 symposium with the artists.

Composer and pipa master **Gao Hong** ('04) is the recipient of a 2007 Jerome Foundation travel and study grant. She will use the award to study and document Buddhist temple music at the Zhihua Temple in Beijing and at the Shaolin Temple in Henan Province, China.

"August/No Rain," a poem by **Deborah Keenan** ('95 & '86) was selected for a Pushcart Prize for the 2007 Pushcart Anthology.

Minnesota Book Awards were won in May by **William Kent Krueger** ('88) for *Copper River* and **Jim Moore** ('76 & '82) for *What It's Like Here*.

In September, singer/songwriter **Charlie Maguire** ('85) brought his popular "Singing in the Kitchen" workshops for elementary students to Ironworld in Chisholm, Minnesota. The presentation was in cooperation with the Smithsonian Institute's traveling exhibit, *Key Ingredients: America by Food*.

Irish musician and musicologist **Paddy O'Brien** ('06) has released several new CDs recently and is finishing *The Paddy O'Brien Tune Collection, Volume II*, which contains 500 reels, jigs, hornpipes and polkas. In October, *Irish Music Magazine* wrote about him and his regular group, The Doon Ceili Band.

The Saint Paul Civic Orchestra premiered an original work by Jan Gilbet for orchestra and veena; the concert featured **Nirmala Rajasekar** ('06) on the veena. Additionally, Rajasekar's new CD, *Songs of the Veena*, came out in July.

In the spring, **Otto Ramstad** ('06) was in New Zealand to teach dance and travel around the country. His partnership with Olive Bieringa, the Body Cartography Project, also received a grant from the Jerome Foundation to start work on a new piece, as well as funding from Forecast Public Artworks to create a new show.

Dancer and choreographer Ananya Chatterjea ('02), right, and director *Gülgün Kayim* ('04) joined creative forces in September to stage *Pipaashaa, Extreme Thirst at the Southern Theatre in Minneapolis*.

Jenny Schmid ('04) spent May in residency at the Frans Masereel Centrum in Kasterlee, Belgium. Her art has recently or will soon appear in New York, Seattle, Tucson, Nantucket Island, Minneapolis and Corvallis, Oregon.

Carleton College appointed Professor **Gregory Blake Smith** ('89) to an endowed chair; he is now the Lloyd P. Johnson Norwest Professor of English and the Liberal Arts.

SPARK, a film by **Garret Williams** ('94 & '01), is the first title under Warner Home Video's American Black Film Festival DVD Series label. It won the best director prize at the Urbanworld Film Festival, won the Blockbuster/McKnight Film Fund Award and was a Sundance Filmmakers Lab project.

In June, the National Asian American Theater Festival hosted performances of *And*, a one-person show by **Marcus Young** ('00).



Bush Leadership Fellows Program

Gary Cunningham ('91) joined the Northwest Area Foundation as the vice president of programs.

The Fellowship of Reconciliation awarded its 2007 Pfeffer Peace Prize in September to **Mel Duncan** ('97). The award recognizes Duncan's courageous efforts in building alternatives to violent conflict around the world. He is the executive director of Nonviolent Peaceforce, which trains global civilian corps committed to third-party nonviolent intervention. The organization is currently at work in conflict zones in Sri Lanka, Guatemala, Uganda, Colombia and the Philippines.

Thomas Frost ('87) is the new executive director of CornerHouse, a Minneapolis-based child abuse evaluation and training center; in 1986, he had been among the original group who proposed the center that was to become CornerHouse.

The School of Public Health's Division of Health Policy and Management at the University of Minnesota appointed **Sheila Kiscaden** ('04) a senior fellow.

Mark Lindberg ('06) returned from his fellowship year at Harvard to a new position—director of operations and international grantmaking with the Medtronic Foundation.

Payne-Lake Community Partners named **Repa Mekha** ('05) its executive director. The organization is part of a national funding collaborative consisting of foundations, financial institutions, nonprofits and the federal government; its mission is to improve the lives of people living in distressed urban neighborhoods.

In June, **Denis Montplaisir** ('06) was elected to the Mandan, North Dakota, school board.

The U.S. Food and Drug Administration honored **Michael Osterholm** ('82) with a Commissioner's Special Citation for "continued excellence in promoting food safety and food defense to ensure the safety of the American public."

Sean Virnig ('06) received the Advanced Study Student Scholarship from the University of Minnesota's College of Education and Human Development Alumni Society. Virnig will also participate in the 2007-08 Education Policy Fellowship Program, affiliated with the University's Department of Educational Policy and Administration.

The Minneapolis Foundation named **Sandra Vargas** ('95) as its president and CEO in April.

Stella Whitney-West ('98) was appointed the interim CEO of NorthPoint Health and Wellness Center.

Bush Medical Fellows Program

The U.S. Comptroller General appointed **Tom Dean, M.D.** ('02) to the Medicare Payment Advisory Commission (MedPAC), an independent federal body established in 1997 to analyze access to care, quality of care and other issues affecting Medicare. MedPAC also advises Congress and providers in Medicare's traditional programs. Dean's term will expire in 2010.

The March/April 2007 issue of *MetroDoctors* included articles by **Edward Ehlinger, M.D.** ('88), "Tobacco and Alcohol Use Among Minnesota College Students;" **Carl A. Patow, M.D.** ('04), co-author of "Reintegration of Our Military Forces Into the Community—Implications for Health Care Provider" and **Paul Seel, M.D.** ('04), "An Online Balm for Office Care Points of Pain."

Partnering Intelligence, an online newsletter, published an article by **Neal Holtan, M.D.** ('98) called "Partnering to Prevent Substance Abuse."

Rita Richardson, M.D. ('05), completed a master's of science degree in health care management at Harvard University.

Foundation Board and Staff

Director **Ivy Bernhardson** became a judge in Minnesota's Fourth Judicial District in June by appointment of Governor Tim Pawlenty; previously she had been the chief legal officer of the Hazelden Foundation.

Fellows, send your news and photographs to fellownews@bushfoundation.org. We look forward to hearing from you.

Sun Yung Shin (BAF'07) was born in Seoul, South Korea; grew up in Chicago; and is currently based in Minneapolis. She is the author of *Skirt Full of Black* (poems, Coffee House Press, 2007) and *Cooper's Lesson* (Korean/English children's book, 2004), as well as co-editor of *Outsiders Within: Writing on Transracial Adoption* (South End Press, 2006).

Her fellowship has made it possible for her to take a one-year leave from her position in the English department at the Perpich Center for Arts Education. Meanwhile, she will travel, teach and curate the Writers of Color Reading Series through Intermedia Arts. Her new writing projects include a memoir, a book for adoptive parents and a second poetry manuscript.



Two *sijo**

Available

There were too many women
and children for the wind to eat.
A cottage industry without the cottage.
From under bridge to skyscraper. Wayfarers,

call me sentimental, but I prefer
crow over raven, pigeon to dove.

Easy

She understands that the suitcase
can carry more than one alphabet,
though they get caught in the teeth
of zippers, swallowed like tablets.

She unbuckles it before the mirror,
doubling them, reading backwards.

Sun Yung Shin (© 2006)
(previously published by Cultural Society
in *09.12.06 poems*)

* A Korean verse form appearing (in Korean) in three lines of 14 to 16 syllables. In English translation, the verse form is divided into six shorter lines. This form has venerable and ancient beginnings. Poems vaguely similar to present-day *sijo* appeared as early as 17 B.C., but the *sijo* did not take its characteristic patterns until about the 10th century.

Unemployment

I've come to be among the headline lazy,
the soft-working, the much-made-of unemployed,
comfortable sitting, reading my "What Now?" pamphlet
here, with the un-ransomed and all the paneling
in this jaundiced office between the Collision Center
and the Dollar General, all the working day.

And just where are these big pimping welfare burghers?
The ones I hear so much about?
Just metal chairs of people here, a water fountain,
Ford gum machine like a parking meter.
Above the counter, a honey-brown Breck-girl Jesus
with Aryan eyes, next to posters defining the crime of fraud
and the minimum wage.
The temporary tire of charity gets you this far.

The Mexican man to the left of me is next,
and these must be his government daughters.
His forearms, deep cut and clawed to patchwork,
say he's worked grabbing and lifting
chickens in the live-kill rooms of the Tyson plant
his knuckles, raw, rubbed a permanent pink.

They call him back and over the partition I hear,
loud enough for all to hear,

Está despedido. No se porque.

In anger, he returned to his chair,
gathered his things.
Then, *Quiero chicle*, said the youngest child,
pointing to the gum machine.

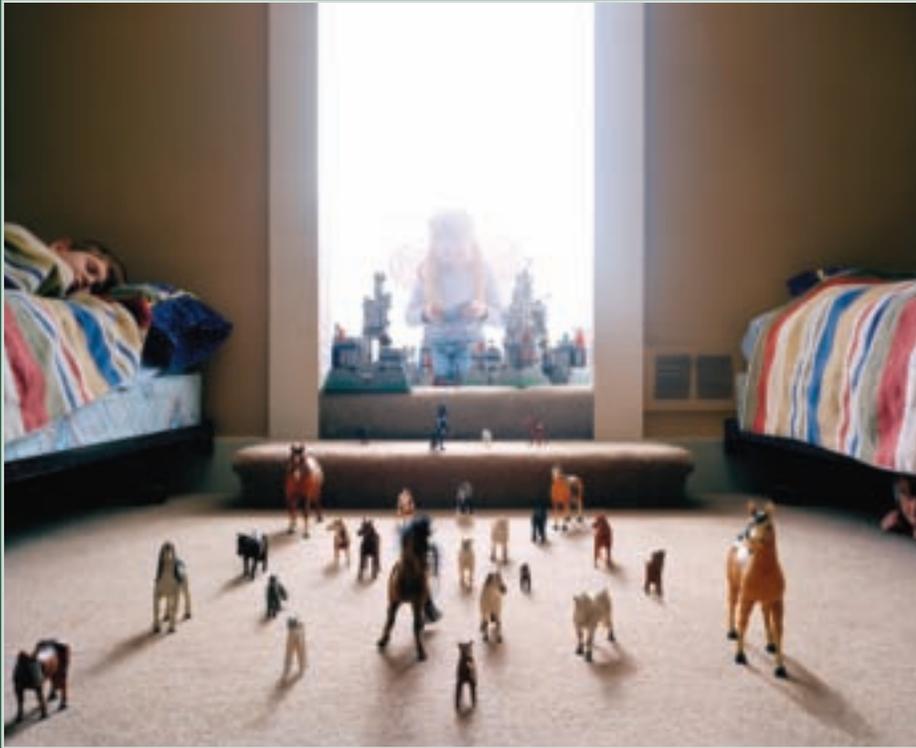
And none of us reached for purse or pocket,
but how many starting to,
shifted even, then thought better of it.
That was something sweet we all had.
Something sweeter?
When the father went for
what had to be a painful dime.
Then the sight of the emerald-cut gum,
red and green, held out to them like jewels.

That was the Christ-fed five thousand then.
But there are thirty-two million people in this room.

Elliot Khalil Wilson (BAF'07) was born and raised in Norfolk, Virginia, and received his bachelor's and master's degrees at Old Dominion University. At the University of Alabama, he began writing poetry while earning his Ph.D. in critical theory and American drama in an effort to escape the "spirit-numbing drudgery" of his degree program. For the last four years he has taught creative writing at St. Olaf College in Northfield, Minnesota.

His work has appeared in dozens of journals including *Ploughshares*, *The Southern Review* and *American Poetry Review*. His first collection, *The Saint of Letting Small Fish Go*, won the 2003 Cleveland State Poetry Prize and the title poem was awarded a Pushcart Prize. He was featured as one of Tin House's 12 Revolutionary Voices for 2005 and has been the recipient of a poetry fellowship from the National Endowment for the Arts, as well as numerous other honors and residencies. He has recently completed a second book, *The Weatherman's Daughter*, and begun work on a third.





The work of 2004 Bush Artist Fellow Angela Strassheim first began to be noticed in a group show, Black Milk, at the Marvelli Gallery in Chelsea, New York, which included work by 16 artists on the theme of suicide. She is also known for photos depicting her born-again Christian family life and domestic narratives inspired by incidents in her childhood and adult life. The precision and scientific calmness of the photos create an unsettling tension in the sometimes disturbing context of the content. This untitled work is from 2004.



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