

Bush Foundation

Giving **STRENGTH**

for Vibrant Communities and Vital Leadership



Volume 2, Issue 2

May 2005

IN THIS ISSUE OF *Giving Strength*, we offer a brief review of the milestones of 2004. Inside you will find a review of our grantmaking and a summary of 2004 financial information. Our auditors' report and a complete listing of 2004 grants are available at www.bushfoundation.org; you can obtain a print version by calling (651) 227-0891.

We also highlight the Foundation's work in the area of arts and humanities. Artists and arts organizations in Minnesota, North Dakota and South Dakota give us more than just an aesthetically pleasing environment. They contribute to the economic, political and spiritual vigor of their communities. The Bush Foundation has always believed that the arts and humanities are essential to the quality of life and health of communities in our region. Our Strategic Plan states:

A thriving cultural environment relies on the professional development of individuals and the health and survival of arts organizations of varying size and disciplines. Our grantmaking goal is to help maintain a diverse, vibrant and sustainable environment for the arts and humanities throughout the Bush region.

Finally, this issue of *Giving Strength* reports on the three major ways that our grantmaking sustains the arts and humanities: through supporting arts organizations that promote and present art, by encouraging individual artists and by training the leaders who will move the field forward.



The Children's Theatre Company (CTC) contributes our cover photo—actors Gerald Drake and Sonja Parks from the world premiere of *A Very Old Man with Enormous Wings*. Today arts presenters have to be savvy about lighting and costume *and* capital campaigns and blueprints. At left, the new lobby interior of CTC's downtown Minneapolis theater comes to life thanks to an architect's computer mouse.

CTC is one of 22 participants in the Foundation's Regional Arts Development Program, which we highlight beginning on page 9.

Cover photography, Rob Levine

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Bush Foundation

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Calendar

May 2005

Medical Fellows finalists' seminar (6th-7th)
Bush Foundation Board of Directors retreat (9th-10th)
Artist and Medical Fellows announced

July 2005

Grant proposal deadline for November consideration (1st)
Bush Foundation Board of Directors meets (14th)
Regional Arts Development Program II information meetings

August 2005

Ecological health letters of inquiry deadline (15th)
Artist and Medical Fellows applications available
Leadership and Artist Fellows information meetings begin

September 2005

Large Cultural Organizations Development Fund II letters of intent deadline (1st)
Medical Fellows applications available
Leadership and Artists Fellows information meetings conclude

October 2005

Leadership Fellows applications due
Artist Fellows applications due
Medical Fellows alumni meeting

November 2005

Grant proposal deadline for March consideration (1st)
Preliminary Regional Arts Development Program II applications due (10th)
Bush Foundation Board of Directors meets (10th)

December 2005

Ecological health letters of inquiry due (15th)
Large Cultural Organizations Development Fund II guidelines published and information meetings

January 2006

Regional Arts Development Program II applicants for full proposals selected (15th)

February 2006

Leadership and Artist Fellows finalists selected

March 2006

Grant proposal deadline for July consideration (1st)
Medical Fellows applications deadline (1st)
Bush Foundation Board of Directors meets (7th)
Medical Fellows finalists selected

April 2006

Large Cultural Organizations Development Fund II letters of intent deadline (1st)
Ecological health letters of inquiry deadline (15th)
Leadership Fellows finalists' seminar
Leadership Fellows announced
Artist Fellows final panel meets

Bush Foundation Board of Directors

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Dudley Cocke
Roxanne Givens Copeland
L. Steven Goldstein
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Robert J. Jones
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Gordon M. Sprenger
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¹ Term Began May 1, 2005

² Term Ended April 30, 2005

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Highlights of 2004

Evaluation, reflection and rebound

The past year was one of the busiest in our history, filled with a wide variety of activities and events. We continued our traditional grantmaking while taking time to examine the balance between intentional, strategic grantmaking and responsive grantmaking. Some of the highlights were:

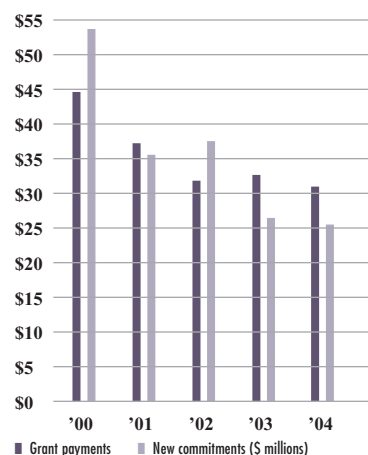
- *Evaluation and reauthorization of revised programs in the Large Cultural Organizations Development Fund and the Regional Arts Development Program.* Later in 2005 we will hold information sessions for arts organizations to explain the new guidelines in preparation for a 2006 launch of Phase II of both of these programs.
- *A retreat with our directors planned by human services program staff that focused on the circumstances of rural populations in the Bush Foundation region.* We spent much of the year exploring the field with help from community members, rural-serving organizations, tribal groups and other foundations. We will test a program that focuses on community development; wealth creation and retention; and health and well-being during 2005. We hope to have new guidelines for these programs in 2006.



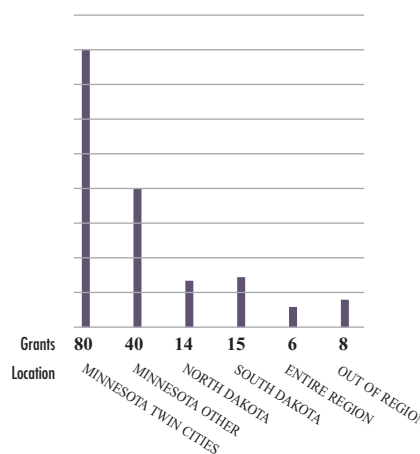
Bush Foundation President, Anita M. Pampusch
Photographer, Tom Roster

- *The choice of a human services focus for the next few years—vulnerable children (ages birth to five). We’ll share more about this focus later this year.*
- *Feedback from the Center for Effective Philanthropy on grantees’ perceptions of the Foundation.* While the feedback was quite positive, we are following up on ideas for improving the grantmaking process and our relationships to grantees.
- *A program staff retreat to set the stage for updating the 2002 to 2005 Strategic Plan.* We identified “those whose lives are changed” as the key focus for our grantmaking.
- *The debut of this magazine, Giving Strength, in January 2004.* It now reaches nearly 5,000 fellows, grantee organizations, foundations and opinion leaders three times a year. We were pleased to have won a silver award from the Wilmer Shields Rich Awards for Excellence in Communications (a program of the national Council on Foundations) for our annual report issue.

GRANT PAYMENTS AND NEW COMMITMENTS

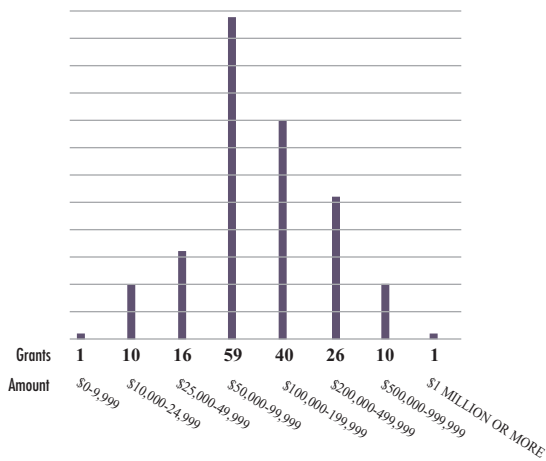


GRANTS CLASSIFIED BY GEOGRAPHIC AREA SERVED

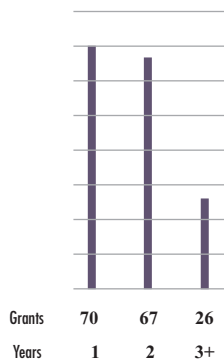


In 2004, the Bush Foundation made grants that totaled \$25,797,993 to 157 organizations and awarded 48 fellowships to physicians, artists and leaders.

GRANTS CLASSIFIED BY AMOUNT



GRANTS CLASSIFIED BY DURATION



Departures and arrivals

In March 2004, we bid farewell to W. Richard West, president of the Smithsonian National Museum of the American Indian and a director of the Foundation since 1991. Always astute and articulate, Rick contributed wisdom and passion to our discussions on arts, ecology, museums, tribal issues and virtually every subject that came before the Board.

We also welcomed Dwight Gourneau of Rochester, Minnesota, to our ranks. Dwight spent most of his career in information technology and technical and business areas, 27 of those years at IBM. He boasts two patents and 12 published inventions, serves on the board of the Minnesota Private College Council and chairs the Board of Trustees of the National Museum of the American Indian. A Bush Leadership Fellow in 1990, he has been a consultant and strong advocate for the American Indian Science and Engineering Society.

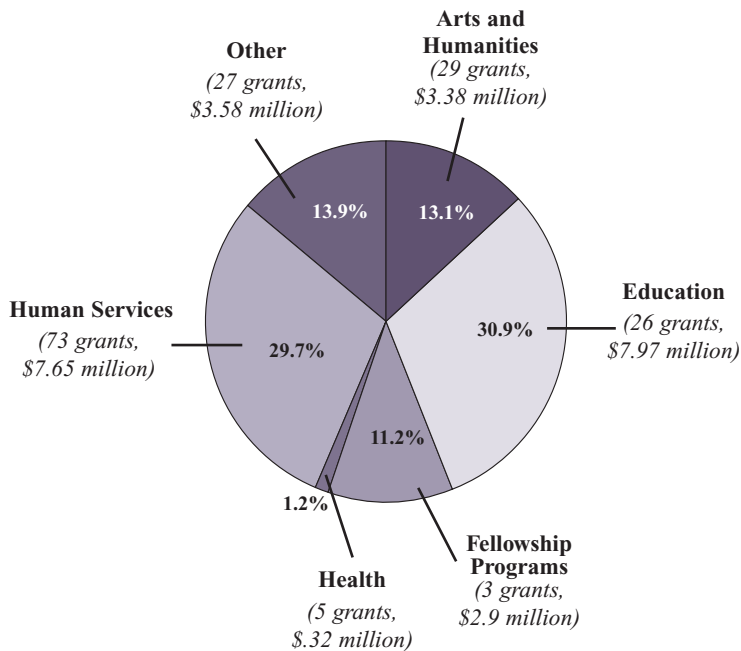
The Foundation’s endowment is gradually recovering from the declines of the past four years and ended the fiscal year at \$732 million. A brief financial summary of 2004 begins on page 7.

Anita M. Pampusch
 Anita M. Pampusch
 President



The Foundation will focus its human services grantmaking for the next few years on vulnerable children, ages birth to five, an area of specialty for the Greater Minneapolis Crisis Nursery (above), which received a \$190,000 grant in 2004.

GRANTS CLASSIFIED BY PROGRAM AREA



The Bush Foundation's purpose is to make grants that strengthen vital leadership and vibrant communities. It was founded by Archibald and Edyth Bush in 1953; Bush was a top executive of the 3M Company. The Foundation makes grants three times a year in the areas of arts and humanities, ecological health, education, and health and human services to nonprofit organizations in Minnesota, North Dakota and South Dakota. The Foundation makes grants to individuals through its three fellowship programs and also supports fully accredited tribal colleges and historically Black private colleges and universities throughout the country.



Financial Summary

November 30, 2004 and 2003

Financial Highlights

(In thousands of dollars)

	2004	2003
Assets		
Cash and Investments	\$ 728,106	\$ 649,236
Other	4,348	1,693
Total	732,454	650,929
Liabilities and Net Assets		
Liabilities	26,604	32,247
Unrestricted Net Assets	705,850	618,682
Total	732,454	650,929
Revenue		
Investment Income	11,379	13,692
Net Realized Losses on Investments	44,456	(16,082)
Unrealized Appreciation in Fair Value of Investments	67,165	83,238
Total	123,000	80,848
Expenses		
Program	27,774	28,455
Management and General	8,058	6,978
Total	35,832	35,433
 Change in Unrestricted Net Assets	 \$ 87,168	 \$ 45,415

Our 2004 Summary of Grants and Financials, which includes the complete audited statements, is available at www.bushfoundation.org.

The Foundation ended the calendar year with a total investment return of 20.3 percent. Although earnings for the first three quarters of 2004 were relatively flat, the fourth quarter rebounded with a 14.1 percent return and turned around what appeared to be a lackluster year for the Foundation's portfolio. The fair value of the Foundation reached \$732 million as of November 30, 2004, compared to \$651 million for the prior fiscal year.



Our long-term investment objective is to achieve a rate of growth sufficient to allow the Foundation to meet its granting requirements (five percent of average annual assets) and cover reasonable operating expenses while maintaining the inflation-adjusted principal of the fund.

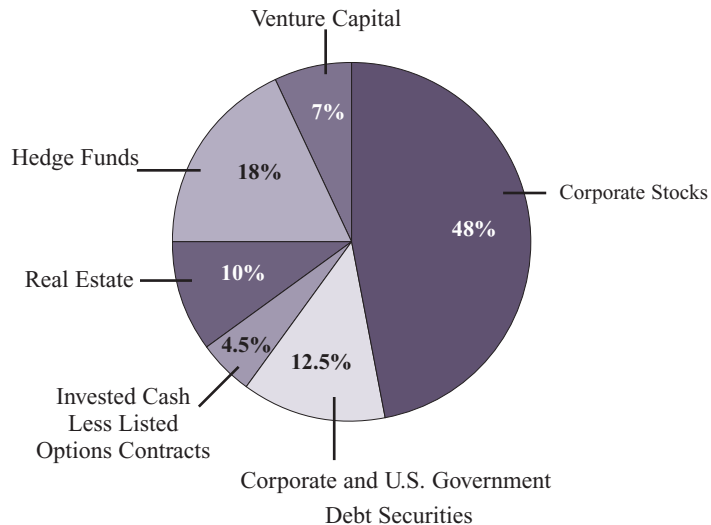
Investment income for the year, which includes interest, dividends and other income, was \$11.4 million as compared to last year's income of \$13.7 million. Investment and administrative expenses were \$8 million, an increase over the prior year's expenses of \$7 million.

We anticipate that, over time, economic market conditions will continue producing positive investment returns that will more closely mirror long-term historical norms. This will ease our ability to meet the Foundation's granting requirements and cover its operating expenses. Going forward, we will continue to explore potential avenues of enhancing return without exposing the portfolio to excessive risk and to monitor our operations so that we generate a positive outcome for the Foundation and the region it serves.

Connie Thompson

Connie Thompson
Chief Financial Officer

**INVESTMENT PORTFOLIO ALLOCATION
NOVEMBER 30, 2004**



Regional Arts Development Program

A review of the first nine years *By Linda Picone*

Flexible, long-term funding for mid-size groups

Vibrant cultural communities rely on ever-changing programming produced by artists and arts groups of all disciplines and every size, from large cultural institutions to smaller organizations. Those that have chosen to work in the middle tier (organizations with annual budgets between \$250,000 and \$5 million or larger organizations that remain mid-size relative to others in their own fields) play a distinctive role in the cultural mix, one that the Bush Foundation believes is pivotal to the health and vitality of the region's cultural environment.

Mid-size organizations consistently nurture new work and take creative risks. They often provide an artistic research and development function for their fields. They serve as the training ground for talented artists and administrators who often move on to create their own artistic endeavors or provide leadership in larger cultural institutions.

In urban areas, mid-size arts institutions may fill significant cultural niches for specific audiences. For instance, a theater might be one of the few in the nation to focus solely on the African-American experience (like Penumbra Theatre in Saint Paul) or an arts center may be the foremost regional showcase for ceramic arts (think Northern Clay Center in Minneapolis); a museum could become one of the primary producers of exhibits that help children learn through play (the Minnesota Children's Museum).

Outside urban areas, such groups may be the only professional entity for locally produced classical music (such as the South Dakota and the Fargo-Moorhead Symphonies) or visual art (like the North Dakota Museum of Art). Their programming may regularly attract audiences from all corners of their region (the Duluth Art Institute or Rochester Art Center).

The potential impact of mid-size arts organizations on the region's cultural life is great, but opportunities to advance their artistic work are often challenged by inadequate programming and production capacity

and/or financial resources. They provide a breadth and depth of programming or services beyond those of smaller arts organizations. Yet mid-size organizations do not have access to the broad-based earned and contributed revenue sources available to their larger peers, often making programming more difficult to sustain. Prospering as a mid-size arts organization requires a delicate balance of savvy and adaptability.

Since 1996, the Bush Foundation's Regional Arts Development Program (RADP) has helped mid-size arts organizations in Minnesota and the Dakotas achieve their ambitions through increased attention to planning in order to successfully negotiate times of growth and challenge. A few organizations have used RADP support to move solidly within the realm of large institutions. The majority of participants have chosen to hone their artistry and improve their organizational health firmly within the mid-tier. In doing so, the region's cultural environment has been strengthened as a whole.

RADP has accomplished this by providing targeted but unrestricted operating support to participants over six to 10 years with four basic goals—improve program quality, build administrative and financial strength, expand audience reach and increase ability to respond to a changing environment. Organizations may use the funds in ways that support their own goals but the RADP process also pushes them to plan strategically.

Unique in approach

RADP's funding approach for mid-size organizations is unusual; the distinctive elements of the program include:

Emphasis on planning. From start to finish, RADP encourages participants to use planning to determine priorities and to anticipate and adapt to change. A profile of the North Dakota Museum of Art (page 13) illustrates the importance of this part of RADP's design.

Individualized goal setting. Each organization sets its own goals, based on what is right for it. Such flexibility was a boon to the American Composers Forum, whose profile appears on page 14.



From *Con Flama II* at
Penumbra Theatre.

Strategic, flexible operating support. When RADP began, a number of foundations were moving away from general operating support and toward more project grants. General operating support, unlike project grants, can be applied to the cost of doing business—ongoing operations, and management and financial capacity-building—as well as to new initiatives. Learn how general operating support provided flexibility to Graywolf Press in the profile on page 11.

Long-term support. Knowing that they could rely on six to 10 years of funding helped participant organizations become more stable financially and thus do more interesting programming or survive challenges, like the Duluth Art Institute (see profile page 12).

Selection process. The Bush Foundation uses a two-step process to select RADP participants, starting with a streamlined preliminary application followed by a full proposal for organizations that meet the Foundation's criteria. National experts in some artistic disciplines help Bush Foundation program staff evaluate applicant organizations. Minnesota Children's Museum (profile on page 13) saw benefits from that resource and expertise.

Technical assistance. RADP includes an Organizational Effectiveness Program (OEP) for RADP participants. Organizations can apply for short-term grants totaling up to \$15,000 for specific technical assistance needs. OEP grants have been used to improve websites, hire facilitators for focus groups and utilize legal counsel for new initiatives.

Feedback sets stage for future program

According to an independent evaluation of RADP, conducted between 1997 and 2002, the initial program has succeeded: 75 percent of the participants made significant progress toward their goals, and the focus on planning and flexible operating support RADP provided helped make that possible.

As the first 10 years of RADP nears completion, the Foundation will announce RADP II in June 2005; this new phase builds on the successful aspects of the initial program. ☪

Regional Arts Development Program participants

RADP started with seven organizations in 1996; at the end of the program's first phase in March 2005, its 22 participants had been granted nearly \$13.8 million in support.

American Composers Forum

Entered 1996; support totals \$1.135 million

Artspace Projects, Inc.

Entered 1997; support totals \$1.16 million

Ballet Works, Inc. (dba James Sewell Ballet)

Entered 1999; support totals \$315,000

Children's Theatre Company and School

Entered 1998; support totals \$1.29 million

Dale Warland Singers

Entered 1997; support totals \$411,000

Duluth Art Institute Association

Entered 1998; support totals \$175,000

Fargo-Moorhead Orchestral Association

Entered 1996; support totals \$211,000

Graywolf Press

Entered 1999; support totals \$625,000

Greater Twin Cities Youth Symphonies

Entered 1996; support totals \$472,500

Illusion Theater and School, Inc.

Entered 1997; support totals \$925,000

Loft, Inc.

Entered 2000; support totals \$550,000

Milkweed Editions, Inc.

Entered 1998; support totals \$605,000

Minnesota Center for Book Arts

Entered 2004; support totals \$129,600

Minnesota Children's Museum

Entered 1996; support totals \$735,000

Mixed Blood Theatre Company

Entered 2005; support totals \$200,000

North Dakota Museum of Art

Entered 1997; support totals \$595,000

Northern Clay Center

Entered 1996; support totals \$563,000

Penumbra Theatre Company, Inc.

Entered 1996; support totals \$865,000

Rochester Art Center

Entered 1996; support totals \$314,000

Saint Paul Chamber Orchestra Society

Entered 1999; support totals \$1.615 million

South Dakota Symphony Orchestra

Entered 2001; support totals \$155,000

Theatre de la Jeune Lune

Entered 1998; support totals \$730,000

Arts and humanities grantmaking at a glance

2004 \$3.38 million (13.1 percent of total Bush grants)

Since 1970 \$85 million (13 percent of total Bush grants)

Current arts and humanities grant programs in brief

Short-term organizational support

Grants support particular activities for a specified amount of time (e.g., a theater wants to develop a touring company over a period of a year to expand its audience reach). Usually applicants propose activities that are part of a larger plan to achieve long-term goals; funding can include capital projects.

Large Cultural Organizations Development Fund

Grants provide a periodic opportunity for large cultural organizations (those with annual budgets of more than \$5 million) to undertake strategic projects outside their general operating budgets that are critical to their capacity for improved performance.

Regional Arts Development Program

Grants provide sustained, unrestricted support to mid-size arts organizations over a substantial period of time, usually six to 10 years; funding can include capital projects. The goal is to improve the quality of the production/presentation, strengthen finances, or enhance audience size, composition or interaction. (See article on page 9 for more details.)

Each program has specific guidelines, deadlines and eligibility requirements, which are available at www.bushfoundation.org.

General operating support equals flexibility for Graywolf Press

“RADP manages to be specific in one sense and unrestricted in another,” said Fiona McCrae, president of Graywolf Press. “It combines maximum discipline with maximum freedom.”

An independent publishing house founded in 1974, Graywolf is considered one of the nation’s leading nonprofit literary publishers. Its list of authors includes Charles Baxter, David Treuer, Jane Kenyon and Elizabeth Alexander.

Graywolf’s leaders say that RADP support has been crucial to meeting the goals set out in its strategic plan. Since receiving RADP funds, Graywolf has increased its number of publications and continues to be a resource for new and emerging writers. “What we’ve spent the grant on has absolutely been our own ideas,” McCrae said. “But Bush was a catalyst for strategic thinking and the planning process.”

In 2002, Graywolf entered into a new distribution agreement with the publisher Farrar, Straus & Giroux that let it increase the number of annual titles published (from 15 in 1999 to 20 this year), increase the quality of the work and boost annual sales from \$375,000 in 2002 to a projected \$651,000 in 2005. “We wouldn’t have been able to do that without RADP,” said McCrae. “We wouldn’t even have had the concept. It’s a huge cost up front for a long-term success.”



Duluth Art Institute overcomes challenges with long-term support

The Duluth Art Institute, housed in the historic train depot in downtown Duluth, offers exhibitions, an annual art fair and classes for art lovers. For artists, it provides studio rental and networking, advising and referral services.

When it first came into RADP, the Institute planned to use the funding to help expand its services to regional rural artists and broaden its audience base, then to add to its artist services and to reorganize staff. But changes in the organization's senior management and the board, coupled with a challenging regional economy shifted its focus (and its RADP funding) to rebuilding. The flexibility of the program allowed the Institute's new leadership to take a slightly different direction in programs and operations.

"Without major funding like this, it would have been very difficult to plan for the future," said Samantha Gibb Roff, executive director of the Duluth Art Institute. "For mid-size arts organizations, the kind of staff turnover we had puts you on shaky ground. The fact that Bush stayed with us helped give us confidence. That kind of funding from a major source makes you feel like, 'Okay, we know we can do it.'"



Above, Amy Toscani's (BAF'04) Lumpkin at the Duluth Art Institute. Below, potters rent studio space.

With new leadership on board, the Institute further developed its programming in several ways, starting with an increased emphasis on outreach in its home community. It then expanded activities at a second facility in a challenged neighborhood in Duluth, moving its popular ceramics classes there. "It was a risk, and an organization our size can't take risks like that without the kind of backing that RADP has provided," said Gibb Roff. "The facility there has come to life. We're the first cultural institution in Duluth to invest in that neighborhood." ❁





North Dakota Museum of Art places emphasis on planning

“RADP helped us think about ourselves in a national way, rather than just as a regional or local institution,” said Laurel Reuter, director of the North Dakota Museum of Art. “I think in concentrating on stabilization for us, it has let us think more broadly about who we are.”

The Museum faced a number of challenges when it became a RADP participant in 1997—it had just become independent from the University of North Dakota, there was an agricultural slump and population in the area was declining. And then the Red River outran its banks.

The flood adversely affected the economy and the Museum’s giving levels, but it also gave the organization an opportunity to serve a new role as a community center, bringing it new national attention and funding.

Because RADP is flexible, the Museum was able to shift gears when the environment changed. After the flood and subsequent economic downturn, it postponed plans to use RADP funds to support an endowment campaign and drafted a new strategic plan. Empowered by the plan’s direction, RADP monies supported different efforts—a new volunteer structure, a conference on rural arts and successful efforts to win funding from the state Department of Tourism.

In addition, the Museum received technical assistance to hire consultants who helped Reuter find new forms of funding, including national foundations, federal funding agencies, the state and individuals outside of North Dakota. It also brought in an exhibition from the Library of Congress, giving the Museum a higher profile nationally. ☼

Grant process reassures Minnesota Children’s Museum

“Throughout the six months of writing the grant and the site visit, it was a cordial and reciprocal dialogue,” said Sarah Caruso, president of the Minnesota Children’s Museum, of their experience with an RADP renewal grant. “Bush demonstrated a deep knowledge of our museum and the issues we were working on. I really appreciate that from a funder, because that’s where we get the partnership.”

The Minnesota Children’s Museum started in a warehouse near downtown Minneapolis in 1981, offering hands-on experiences for young children. It was immediately a popular place for families—unlike anything else in the Twin Cities. The Museum outgrew its first home and moved in 1985 to a renovated space in Saint Paul with 18,000 square feet of gallery space. As before, it attracted young families and, as before, it began to seem too small very quickly. In 1995, the Museum moved to a new home in downtown Saint Paul with 65,000 square feet of gallery and program space.

Museum attendance grew from a peak of 80,000 at its first facility to more than 375,000 in the first year at the new building in Saint Paul. New exhibits and programs continue to draw more families to the Museum, and its touring exhibits now bring education and entertainment to children all over the country.

The Museum became a RADP participant just after moving into its current location. The grants helped with the transition to the larger space, including commissioning original works by artists and performers, renovating exhibits, developing touring exhibitions and funding innovative educational initiatives. “It helped us fill out the space we had,” said Caruso. “We used the funding to collaborate and create public art. It was very much aligned with our mission.”

Today, RADP monies are used to build and expand the Museum’s many access programs that help keep it open to children and families of ethnic and economic diversity. Caruso said that about 10 percent of the Museum’s visitors come in under one of its access programs. “RADP is helping fund that; it would not normally happen otherwise,” she said. ☼

At left, the work of Maria Magdalena Campos-Pons, The Seven Powers Came by the Sea, at the North Dakota Museum of Art.



Individualized goal setting crucial to American Composers Forum

“RADP allowed us to achieve our own goals. It was that simple,” said John Neuchterlein, president of the American Composers Forum in Saint Paul. “The long-term commitment gave us the freedom to pursue our goals and take advantage of opportunities, even if there were a few missteps along the way.”

In the last 10 years, the American Composers Forum (founded in 1973 as the Minnesota Composers Forum) has grown from a regional organization to a national one. Neuchterlein said RADP funding helped put together the infrastructure—creating new positions for a finance director and a general manager—that let the organization keep moving forward.

The Forum supports composers in their work and develops new forums for their music. It offers composer residencies, commissions new works, supports performances and funds fellowships for composers.

Its membership of 1,700 includes composers, performers, presenters and organizations interested in new music.

In the Forum’s first year as an RADP participant, its chapters increased from three to eight, membership rose, it served more composers and audience attendance grew at performances sponsored by the Forum.

RADP funding gave the staff “room to breathe” and think about their work. The first \$75,000 grant allowed the Forum to stabilize operations while it expanded programs. Subsequent grants helped build staff and administrative infrastructure, develop earned income opportunities, create stronger public and private partnerships, and launch a \$15 million endowment campaign.

“The long-term relationship allows you to take risks and benefit from opportunities on a long-range perspective, rather than just one year to the next,” said Neuchterlein. “It’s a critical part of maintaining the organization’s integrity, allowing for the peaks and valleys, and understanding that you’ll still be there tomorrow.”

At the end of the Forum’s first two years in RADP, its budget had nearly quadrupled. But the economic downturn beginning in 2001 resulted in decreased fundraising and financial support.

Today, the Forum is using its final RADP grant to support, in particular, programs that are likely to produce new income streams. ☺

Linda Picone is a local writer. Her article is based on information from the LarsonAllen Public Service Group report commissioned by the Bush Foundation. A summary will be available at www.bushfoundation.org after May 17.



Composer Libby Larsen with students.

Bush Foundation Leaders in the Arts By Mary Bensman

Many Bush Foundation Leadership Fellows influence the arts both directly and indirectly. While architectural historian Charlene Roise ('01) works to preserve aesthetically pleasing and historic architecture that reflects the culture of the modern era, Rebecca Petersen ('97) leads a small Minnesota community to a richer existence through the promotion of its artistic resources and preservation of its history. Both use their talents to create space for artists to live and work.

Architectural historian glories in the recent past



Charlene Roise (BLF'01)

“I’m a mercenary historian now. I only get to study what I get paid for.” Even so, historic preservationist Charlene Roise regularly gets to indulge in her addiction to the contemporary charms of post-World War II architecture. As a principal of Hess, Roise and Company (a Minneapolis firm specializing in impact studies and historic designation reports on buildings, neighborhoods and landscapes), she has studied all kinds of structures from the post-war era—interstate highway bridges, thin-shell concrete airport hangars and modern shopping centers.

Roise also has recently embarked on a project for the National Trust for Historic Preservation to educate owners of Lustron houses, post-war homes built entirely of steel panels, on how to care for their unique dwellings. Of the 2,500 built nationally in the late 1940s, 11 are still standing in Minneapolis.

“It’s worthwhile to help people learn how to preserve buildings like these,” she said, explaining that they were created when the government tried to encourage the construction of much-needed housing and to find new uses for industrial plants that had geared up during the war. “The bathrooms rust; you can’t hang things on the walls unless you use magnets. We are creating a website with information for the owners about how to appropriately maintain and repair these nontraditional structures.”

Roise has assisted developers in tackling a wide range of projects, including the renovation of the Grain Belt Brew House and, currently, the Sears Tower on Lake Street in Minneapolis. Along with her firm, she completed historical context studies of the Virginia and Albert Lea historic districts in Greater Minnesota and of bridges in North Dakota and Michigan. She has conducted documentation studies of the South Omaha Stockyards and the Cold War “Project Looking Glass” at Offutt Air Force Base in Nebraska. (Offutt maintained a fleet of specially equipped EC-135 jet aircraft, keeping at least one aloft 24 hours a day, seven days a week from 1961 through 1990 to be used to retaliate in the case of a Soviet missile strike.)

Her “personal epiphany,” as she called it, came when her firm was hired in 1994 to evaluate the Lutheran Brotherhood Building in downtown Minneapolis for possible placement on the National Register of Historic Places (it was later occupied by Minnegasco then razed to build a new home for American Express). Built in the 1950s, it fell short of the 50 years required to qualify for the National Register. Still, it was the first major office building constructed downtown after the war—in fact, the first in two decades, ending the longest pause in office construction since the city was founded.

Significant design or large-scale kitsch

“As the structure’s framework rose, optimism about the future of downtown Minneapolis rose with it,” Roise said. “The building’s distinctive green glass and porcelainized-enamel curtain wall was the first large-scale, highly visible example of the International



Roise outside the Thunderbird Hotel on the 494 Strip in Bloomington, Minnesota.

Photograph courtesy of Star Tribune, Minneapolis/Saint Paul, 2005

Style (of architecture) in the city. The building’s architects, Perkins and Will, was a prominent Chicago firm. The owner and occupant, Lutheran Brotherhood, had a history tied to the area’s ethnic and religious roots. The property also had an important landscape element—a sunken garden where peacocks roamed.”

The building had always been one of Roise’s favorites, yet “my skeptical side wondered whether the building’s design was significant or just large-scale kitsch. The odds of it being historically significant seemed even slighter. After all, my parents bought a life insurance policy from Lutheran Brotherhood about the time when the company was settling into its new headquarters—so how could the building be historic?”

Research and contemplation of the building led her to what could only be described as “a conversion experience. Not only did I conclude that the Lutheran Brotherhood Building was significant, both architecturally and historically, but I also started looking at the design of post-war resources in a whole new light. And I began realizing that the historical context that had produced these resources was very, very different from anything that had come before.”

The rules will need to change

With an educational background that includes undergraduate majors in history, American studies and German, as well as an M.A. in historic preservation from Boston University, Roise brings a wide view to her studies. Her 2001 Bush Leadership Fellowship was a self-designed study of preservation issues related to post-World War II properties, fueled by her interest in the recent past and how spaces affect us—“environmental psychology,” she called it. “Bush realized it was a new area of study and significantly

different from anything I had done before. I needed it to get to the next level. The fellowship was a launching pad,” Roise said.

“The recent past is a different direction for the preservation movement. The tools that we are used to using need to be adapted to better fit the recent past. Some of the rules will need to change, need to be interpreted less strictly. The National Register of Historic Places rule that states a place must be 50 years old to be considered is absolutely arbitrary.” Such evolutions in thinking are important because many of the important modern structures have such a (relatively) short shelf life—buildings on the 494 Strip in Bloomington, the Guthrie Theater and Peavey Plaza along Nicollet Mall in Minneapolis. “New building materials, some untested by weather and time, were used in post-war structures. Younger people were looking for new and exuberant forms after the war. McDonald’s is more telling about American culture than the mansions on Summit Avenue. In the decades after World War II, we really put our stamp on the world, for better or worse.” ☼

For more information about historic preservation visit these websites:

The Cultural Landscape Preservation Foundation at www.tclf.org

National Trust for Historic Preservation at www.nthp.org

National Park Service/Links to the Past at www.cr.nps.gov

The Recent Past Preservation Network at www.recentpast.org

The Society for Commercial Archeology at www.sca-roadside.org

A Lustron home at 50th and Nicollet in Minneapolis.



Her name's not Molly Brown, but she is unsinkable!

Rebecca Petersen's biopic would star someone feisty: if not the young Debbie Reynolds, then Meg Ryan. And they'd have their work cut out for them. Petersen's aspirations are lofty and open for all to see—to become an exceptional arts administrator, to ensure that arts and culture continue to flourish in small-town Minnesota and (as her husband says) to run after a sinking ship and ask them to wait so she can jump aboard.

Petersen became executive director of A Center for the Arts (the Center) in Fergus Falls in 1993, after a journey, first as a volunteer and then as a board member, that began in 1991 when she moved there with her husband, a high school orchestra teacher. By the time she prepared the application for her 1997 Bush Leadership Fellowship, she could report the renovation of the Fergus Theatre as a home for the Center as her most significant work-related achievement. She wrote:

It was the theater seats. We figured 15,000 hours of volunteer labor. You don't ask for that kind of commitment from volunteers without showing the same yourself. Sure, I helped raise some of the money for the \$1.1 million renovation, but the seats were the most significant.

What she didn't have room on the application to say is that she had organized hundreds of community volunteers to take out the old metal seats to be sandblasted and repainted. She then had them recovered with help from the local car dealership. "The only thing I'd do different," she said, "would be to number the seats before I took them out." (When they began to

reinstall them, Petersen and her volunteer army were faced with figuring out just where each seat belonged. Seems they were all different sizes, depending on their position in the auditorium. "A big puzzle," she said.)

A titanic undertaking

Fergus Falls is a city of about 12,000 people 50 miles southeast of Moorhead in northwestern Minnesota. The Center is a volunteer-operated organization that was founded in 1981 to make the arts accessible to the people of Fergus Falls and Otter Tail County. At the time Petersen became involved in 1991, the organization did not offer year-round programming and concentrated on showcasing local, volunteer talent augmented by a few touring shows. But by 1999, the Center had raised more than \$1 million to renovate the Fergus Theatre, a 1928 vaudeville house on Main Street, and had made the Theatre its permanent home for year-round programming of both film and live performance.

In 2004, the organization could claim a membership base of 800, a balanced budget and a wide variety of programming that included spring and fall gallery crawls; the Cabin Fever Storytelling Festival; art films such as *The Fog of War*, *The Station Agent* and *Winged Migration*; and an eclectic mix of musical and performance artists—Leon Redbone, Claudia Schmidt and John Gorka, Moore By Four, Cantus, African Dancing and Drumming by Francis Kofi. Oh, and the Mighty Wurlitzer Theater Pipe Organ.



The Center's theater seats (far left) took 15,000 hours of volunteer labor to restore. Rebecca Petersen (left) relies on local volunteers who range in age from eight to 88; Don Estenson (right) has been a Center volunteer since 1996.

Along the way, the group worked with Artspace (see sidebar on page 19) to raise money for the renovation of the Hotel Kaddatz across the street as a residence for artists, a gallery and a site for arts-related retail.

Dynamic leadership and vision

In the 2004 annual report, Mary Pettit, a retiring board member, talked about the unique contribution Petersen made during the Center's formative years:

This is a diverse, unique, strong, talented, opinionated and interesting group of people who have come together to share a passion for arts in this community. We have agreed, argued and challenged each other (and Rebecca) and taken risks, attended retreats, initiated changes, suffered through air conditioning dilemmas, engaged in fundraising efforts, balanced budgets, targeted audiences, educated audiences and managed to be quite functional. During my six years on the board I have experienced dynamic leadership and positive vision provided by Rebecca. We are all building a place. Rebecca is the architect who has a vision for the structure (but it's one that is flexible and leaves room for changes).

Petersen knew she didn't have the training to be an executive director of an arts organization, so didn't try for it when the job became available in 1993. Urged to apply by the board chairman, however, she got the position and grew from there. The additional training she got during her 1997 Bush Leadership Fellowship at the Flynn Theater (in Burlington, Vermont), with the Ordway Music Theater Education Program in Saint Paul and through Arts Extension Service Arts Administration Seminars gave her the self-confidence she needed to move forward.

In addition to her fellowship, she has been publicly recognized for her leadership as the 1995 recipient of the Sally Ordway Irvine Award for Initiative and a 1996 Jerome Travel/Study grant. But she doesn't rest on



The renovated Hotel Kaddatz. Photograph courtesy of Artspace

Artspace helps artists (and Bush fellows) become pioneers of urban renewal

In its role as a nonprofit real estate developer, Artspace Projects, Inc. specializes in providing spaces where artists and arts organizations can live and create. It was the first entity of its kind in the United States to work within the regulations of state and federal government to qualify for low-income housing projects. Although originally focused in the Twin Cities, Artspace has expanded its consulting and project work to more than 40 states. It specializes in transforming unused or uniquely historical buildings into fully functioning facilities that generate a positive cash flow.

Artspace is a participant in the Foundation's Regional Arts Development Program (see story on page 9), but its connections also extend to several of the Foundation's fellows.

For instance, Charlene Roise serves on the Board of Directors of Artspace. She believes "artists become the pioneers—they go into neighborhoods because it is cheap space. When it renews, they're gone. It's too expensive." Often, however, the projects Artspace champions provide a hedge against this phenomenon by making sure the buildings it renovates remain low cost and reserved for artist use.

Like Roise, Rebecca Petersen also worked closely with Artspace when it helped The Center for the Arts finalize the details of creating its new home in a former vaudeville theater. A few years later, Petersen convinced the City of Fergus Falls to woo Artspace into helping with the renovation of the Hotel Kaddatz. The 1915 hotel has a commanding position in downtown, sitting right across the street from the renovated theater that is home to the Center. Once gutted and home to only pigeons, the Hotel is now nearly completed. Its rebuilt grand staircase leads up to two floors of artists' apartments and down to a basement art gallery (above right). The 6,000 square foot ground floor will soon host shops and a restaurant.

Learn more about Artspace at www.artspaceusa.org.



*A new gallery in the renovated Hotel Kaddatz features local artists.
Photograph courtesy of Artspace*

those laurels, and she also doesn't underestimate some of the major challenges to keeping the arts scene vibrant in a small community.

"I just don't give up."

Petersen's experience with the Lincoln Avenue Fine Arts Festival is a good example of her tenacity. Held on the main street of downtown Fergus Falls each summer for the past 10 years, the Festival has struggled to remain focused on fine arts, while trying to increase attendance from a population that is looking for art that is less exclusive and more affordable.

"The visual artists want to be part of it, but they are tired of doing street shows," Petersen said. "I can't let the artists abandon it; I can't do it without them." She commenced a series of focus groups with the artists to try to find out what was important to them. Were they measuring success only by sales, or was exposure also important? She said the Festival will regroup and



the local people have a devotion to preserving the architecture of their historic city. A local dance program has 250 students; there is an excellent municipal orchestra. The community college is liberal arts based, rather than technical, with its own theater and a first-class visual arts program based on the work of artist/teacher Charles Beck. The largely Lutheran community encourages music; “everybody sings in the church choir, but they don’t think of it as art,” she said.

Other crucial factors to the success of the Center, according to Petersen, were making it a year-round resource and partnering with the schools. Going forward, she wants to use the arts to make Fergus Falls a tourist destination. “With the prairie wetlands, the history museum and an art center that has a regular schedule all summer,” she knows that the city has something unique to offer both residents and travelers. ☺

Learn more about the Center at www.fergusarts.org.

change based on input from the artists. Perhaps the result will be to give them a showcase indoors, in storefronts, before the holidays.

Another learning experience came when Petersen implemented a multicultural program called “Passport to the Arts.” Irish music and step dancing were fairly well received one year, but she found that few people attended the performances of an African musician/storyteller and a reggae band. Instead of thinking the performances were novel and exciting, she said, the audiences stayed away because they knew so little about these culturally rich but unfamiliar types of artistic expression. In response to the revelation, the Center began a collaborative effort with the school district and the community college to offer hands-on multicultural workshops.

Petersen has had a solid arts base to build on in Fergus Falls. Arts programming is strong in the schools, and

Petersen (BLF '97) outside the Center's home, a renovated vaudeville and movie theater.



Roberta (left), an Oakwood resident for two years, works closely with program director Andrea West, to provide stability to her daughter, Nicole (lower right photo), who is six.



Oakwood Residence: **Home with supportive services for mothers benefits their children** *By Mary Bensman*

John Trepp, executive director of Tasks Unlimited, knows how to tell compelling stories about Oakwood Residence, the newest of the organization's 20 lodges. These permanent residences provide supportive services for people with chronic mental illness or other problems that make it tough for them to live on their own. Oakwood is the first lodge to become home for women with mental illness and their children. A 2001 Foundation grant of \$35,000 to Tasks Unlimited supported its development.

Oakwood Residence sits on a quiet street in the upscale Linden Hills neighborhood of Minneapolis. Housed in the former convent for Saint Thomas the Apostle Catholic Church, it's just blocks from the beaches and bandshell of Lake Harriet, right around the corner from one of the highest-rated elementary schools in the state and minutes from Linden Hills Park, which boasts a playground, skating rink and plenty of recreation opportunities.

"At first our moms weren't used to having their kids ride their bikes to the park," Trepp said. Most had lived in neighborhoods where it wasn't safe for the children to play outside, much less venture off on their own. "A good neighborhood, with good schools is what we wanted for the kids. This is the first of its kind in the country."

Tasks Unlimited has been running lodges for people with chronic mental illness in the Twin Cities area for the past 35 years. The lodges not only provide permanent housing, but also offer employment assistance, help with medication and other supportive

services as needed. The lodge concept encourages the residents to form a supportive community for each other. "We had great success with men in the program," Trepp said, "but poor results recruiting women. Many of the women who could benefit from our services have children; many had taken shelter in the welfare population where you don't have to have a diagnosis of mental illness to get services. But often they became homeless and the kids went to foster homes or relatives while mom bounced between jail and the hospital." In contrast, Oakwood Residence is a place where they can be reunited safely and permanently.

Life at Oakwood

Oakwood opened in March 2003 and is currently home for five women and 10 children, ages one to 10. Most mothers have a diagnosis of schizophrenia or affective disorder. Some of the children live there; others only visit until their mothers are able to care for them full time. Each mother has her own suite of rooms that includes a living room and bedrooms. They share child care and chores, as well as a communal kitchen, dining room, laundry and play areas for the kids. They learn cooking and nutrition skills. Staff is available around the clock to help with medication, give parenting assistance and get them to jobs (all of the adults are in supported employment positions). Currently, the women work as a team, cleaning offices during the day.

The kids at Oakwood who attend school have missed fewer than 10 days in the past year—an original goal of the program. Consistent school attendance is a big deal

and one way that life for these kids is better because they are at Oakwood. Program director Andrea West explained what would likely happen without the structure the program provides. “The first day of school everyone has new shoes, they’re excited, and everyone goes. The second day of school, two out of the five moms might say, ‘Okay, you missed the bus. I was depressed, and we didn’t get up in time; you can skip school today.’ But here, we go to school every day. We go to work; we have a bank account and a steady income. It’s a model to let people know they can have a life. It’s important for the children to see.”

School isn’t the only area of these kids’ lives that has been positively affected—health needs get more attention too. The adults and children have regular doctor and dental visits; mothers take their medications. One of the nine-year-old girls had surgery on her crossed eyes that increased her ability to read. And a two-year-old with a speech disorder sees a volunteer speech pathologist at least once per week.

A chance at normal life

“It’s the little things that mean success to me,” said West. “Every time we get all the kids out the door to school. When they come home happy, hugging their parents. When they act like this is their home where they are safe and happy. When they fight with each other like regular kids—normal, every day stuff. It’s a big deal but hard to make it sound exciting.”

The stability their mothers can provide with the support of Oakwood permeates every area of their lives. Some of the kids have had their first birthday party at Oakwood Residence. Some have been invited to their first birthday party by school friends. They’ve had their first Christmas tree.

Six-year-old Nicole joined the Daisies (a pre-Brownie program) at school, is taking gymnastics at the park and has a best friend named Tiger Lilly. Roberta, her mom, has lived at Oakwood for nearly two years. She said, “The best thing about living here is being with the other moms. There are kids for Nicole to play with; she was all alone before. The worst things are the chores.”

Nicole, a kindergartner, is involved in scouting and gymnastics, and has a best friend named Tiger Lilly.

Some of the newer residents chafe at the lack of independence and privacy but are happy to be out of rough neighborhoods and thrilled to be reunited with their children. The hope is that these new moms will bond with the others to form a successful, interdependent group. The prognosis for this is good, according to staff. The moms are beginning to make their own decisions independently from staff and holding each other accountable for their actions.

The community they are building is also expanding into the neighborhood. Trepp said a group of retired architects from the area has volunteered to redesign the convent’s chapel into a space where neighbors and residents can get to know each other. ☪



What do grantmakers really want from me?

Priorities, budget documentation, plans . . . and dreams.

A few Bush Foundation program staffers answer your questions about how to sort it all out and present your best request.

Q: What common mistakes should I avoid in my initial approach?

A: Grants Manager Kelly Kleppe suggested grant seekers start their process by visiting www.bushfoundation.org. Look at the lists of grants and try to picture how your organization and its needs compare to the kinds of things the Bush Foundation has recently funded. Call and ask questions if you can't tell whether your organization would be eligible. Then read the form and follow the instructions (you'd be surprised how many applicants don't). Answer the questions as specifically as possible. Your letter of inquiry (LOI) shouldn't sound like a concept paper or a blanket letter to funders. Be specific about what you want to do and the difference it will make, as well as about the amount of money you need. "If we don't have enough information, it's too hard to make a clear judgment," Kleppe warned. In these cases, it's less likely the Foundation will accept a full proposal.

Q: What does the Foundation look for in a successful LOI or grant proposal?

A: "We like to see some evidence that the organization knows what it wants to do and that it has a plan to get there," said Senior Program Officer Jane Kretzmann. "It is important that applicants think about who they are, where they are going and what difference a Bush grant would make for their organization. Include things that will tell us you have a plan. What do you need, what will you bring to the effort—people, commitment, relationships

with others? How will you replace Bush funding after the grant is done?"

Kretzmann also noted that the Foundation prefers to fund organizations that are about to ramp-up or expand their services—those ready to move to a new level.

And pursue other sources of funding. "We don't want to own the whole organization," she said. "The grant can't be too large a share of your operating budget."

Q: Do we need to hire a consultant to write a successful proposal?

A: Senior Program Officer John Archabal doesn't think so. "Most of our programs have very clear guidelines, especially those in the arts and education." He echoed other staffers when he urged grant seekers to answer directly all the questions from the LOI stage onward. And if you don't have answers, explain why. "Let us know clearly what you want to do and how you will know if you've achieved your goals. We make investments in organizations, programs and projects that have the potential to make a significant contribution to the common good, but we invest less in ideas and more in plans."

Although most of the people who prepare proposals aren't Pulitzer Prize-winning writers, he believes they can turn out a successful product if they "read the guidelines, study the annual reports and publications, talk with us and with other grantees, and get a critic to read the proposal—someone who has been successful (at securing grants) and can react to it honestly."



Clockwise from top right: Program staffers John Archabal, Kelly Kleppe, Nancy Fushan and Jane Kretzmann.

Q: What makes a grant application stand out?

A: Arts Program Officer Nancy Fushan suggested “it’s a lack of jargon. [Good applications] tell interesting stories. They tell me what the organizations are doing, why they need to do it and how they are going to be successful.”

Specificity is also important. If an organization wants to hire additional staff, it needs to explain exactly how that will advance its mission. Will it free up a key manager to do or direct critical, mission-driven programming instead of focusing on administrative support work, for example?

Fushan encouraged prospective applicants to tell program officers about their ideas, “even if they don’t currently fit our guidelines. We are open to talking with people,” she said. Although the Foundation funds arts organizations that are beyond start-up and that have professional staff and a proven track record, she believes it might be worth submitting an LOI if you think you are on the threshold of those basic criteria. “Even if the answer is ‘no,’ there might be an opening conversation about readiness and timing that could be very valuable, both to the applicant and the Foundation.” ❁

Giving Strength captures silver

The annual Wilmer Shields Rich Awards Program for Excellence in Communication recognized *Giving Strength* with a silver designation in the category of annual or biennial report for independent, family and operating foundations with assets over \$250 million. A joint program of the national Council on Foundations and the Communications Network, the Rich Awards showcase how philanthropic organizations use communications strategies and techniques to advance the goals of their grantmaking.

“We’re pleased to see that our publication hit the mark we intended. It’s different, but people really seem to like it. That’s what counts,” said Editor Mary Bensman.

Rich Award winners were honored at a luncheon in San Diego in April. A number of Foundation staff attended including Anita Pampusch, Mary Bensman (editor) and Victoria Tirrel (copy editor).

Jan Malcolm joins Foundation Board



Welcome to Jan Malcolm, who begins a three-year term on the Foundation’s Board of Directors in May.

Malcolm is the newly named CEO of Courage Center, which offers rehabilitation, resources and camping for about

16,000 people with disabilities each year. She served as Minnesota health commissioner from 1999 to 2003 and was most recently a senior program officer at the Robert Wood Johnson Foundation in Princeton, New Jersey. She holds a bachelor of arts degree from Dartmouth College in philosophy and psychology.

Inherent in welcomes are farewells. At the end of April, Ann Wynia concluded her service on the Foundation’s Board after 14 years; we will miss her warmth and wise counsel.

ARTS AND HUMANITIES

- Children's Theatre Company and School**
Minneapolis, Minnesota
Toward a capital campaign.....\$500,000
- Gateway to Science Center, Inc.**
Bismarck, North Dakota
To hire a part-time exhibits coordinator.....\$58,700
- Mixed Blood Theatre Company**
Minneapolis, Minnesota
For initial operating support through the Regional Arts Development Program.....\$200,000
- Museum Alliance of Rapid City, Inc.**
Rapid City, South Dakota
To plan an education program....\$30,000
- Northern Prairie Performing Arts**
Fargo, North Dakota
For a planning/pilot grant to establish a professional touring company.....\$30,000
- Pangea World Theater Company**
Minneapolis, Minnesota
To hire a half-time marketing/ community development director.....\$60,000
- S A S E The Write Place**
Minneapolis, Minnesota
To support a leadership transition.....\$39,660
- Theatre de la Jeune Lune**
Minneapolis, Minnesota
For continued operating support through the Regional Arts Development Program.....\$100,000

EDUCATION

- College of Visual Arts**
Saint Paul, Minnesota
To enhance faculty skills in teaching and in the assessment of student learning in visual and liberal arts and honors programs.....\$150,000

Concordia University Saint Paul

Saint Paul, Minnesota
To increase student learning with guided research, service learning and faculty mentoring.....\$296,075

Jamestown College, Inc.

Jamestown, North Dakota
To develop a permanent faculty development center, a comprehensive faculty evaluation system and a student/faculty research program.....\$280,000

Lac Courte Oreilles Ojibwa Community College, Inc.

Hayward, Wisconsin
To infuse Native American culture into the curriculum and to enhance faculty skills in the teaching and assessment of student writing.....\$90,000

University of Mary

Bismarck, North Dakota
To prepare students to find and use information effectively and to integrate the liberal arts in professional programs.....\$200,000

University of Minnesota

Minneapolis, Minnesota
To extend the Minnesota Early Literacy Training project.....\$303,772

Youth and Family Services, Inc.

Rapid City, South Dakota
To add an Operation SMART specialist to the staff to integrate technology into the curriculum and coordinate its implementation at all grade levels.....\$157,829

HEALTH

Center for Cross Cultural Health

Saint Paul, Minnesota
To implement a market research study to inform the development of a business and marketing plan.....\$35,000

HUMAN SERVICES

American Indian Community Development Corporation

Minneapolis, Minnesota
For a program that provides medical, mental health and outpatient treatment services to Native people.....\$189,000

The American Oromo Community of Minnesota

Saint Paul, Minnesota
To hire a full-time, multilingual self-sufficiency facilitator.....\$25,000

Arlington House Exec. Management Systems

Saint Paul, Minnesota
To add a full-time licensed therapist to staff a residential treatment program for youth.....\$50,000

Central Community Housing Trust

Minneapolis, Minnesota
For staff to develop new models of supportive services for people with a high risk of homelessness or who are chronically homeless.....\$100,000

Centro Legal, Inc.

Saint Paul, Minnesota
For a Latino civic engagement project.....\$90,000

Child Care WORKS

Minneapolis, Minnesota
To expand a program that develops the effectiveness of child care public policy advocates.....\$150,000

Clare Housing

Saint Paul, Minnesota
To add a finance manager position.....\$136,566

East-Central CASA Program

Brookings, South Dakota
To recruit and train new volunteers.....\$72,000

Greater Minneapolis Council of Churches

Minneapolis, Minnesota

For a capital campaign to construct a Center for Families in North Minneapolis.....\$300,000

Kinship Partners, Inc.

Brainerd, Minnesota

For mentor recruitment.....\$10,000

Lao Assistance Center of Minnesota

Minneapolis, Minnesota

To implement a plan to become a family resource center.....\$60,000

Legal Services of North Dakota

Bismarck, North Dakota

Toward a legal education effort in North Dakota.....\$260,000

Lutheran Social Services of South Dakota

Sioux Falls, South Dakota

Toward a capital campaign for residential youth treatment facilities.....\$500,000

Mental Health Association in North Dakota

Bismarck, North Dakota

Toward the cost of operating a statewide, 24-hour telephone crisis counseling 2-1-1 help line.....\$50,000

Minneapolis American Indian Center

Minneapolis, Minnesota

Toward a capital campaign.....\$500,000

Minnesota African Women's Association

Minneapolis, Minnesota

To strengthen and sustain programming.....\$30,000

Minnesota Indian Primary Residential Treatment Center, Inc.

Sawyer, Minnesota

Toward an addition to a treatment center.....\$36,000

Neighborhood Involvement Program, Inc.

Minneapolis, Minnesota

Toward a capital campaign to remodel clinic and counseling space for a multi-service agency serving persons without medical coverage.....\$140,000

New Pathways, Inc.

Cambridge, Minnesota

To add staff to expand a transitional shelter program housed in 13 churches to a new geographic area.....\$35,000

OutFront Minnesota Community Services

Minneapolis, Minnesota

To hire a communications director for an organization that attempts to influence public opinion about and provides services for gay, lesbian, bisexual and transgender people.....\$200,000

People Responding in Social Ministry

Golden Valley, Minnesota

For affordable auto repair services for low-income people.....\$50,000

Project Pathfinder, Inc.

Saint Paul, Minnesota

For a case manager to coordinate cases so that therapists can focus on resolving the sexual behavior and victimization issues of youth served.....\$45,000

RS EDEN, Inc.

Saint Paul, Minnesota

Toward a capital campaign.....\$80,000

Twin Cities RISE!

Minneapolis, Minnesota

To hire an additional recruiter and internship coordinator for an intensive skill-development program for men with criminal convictions.....\$140,000

Women at the Courthouse, Inc.

Minneapolis, Minnesota

To support the planning and implementation of technical assistance for court monitoring programs...\$60,000

OTHER

African Development Center

Minneapolis, Minnesota

To hire two business development consultants as full-time staff.....\$150,000

Community Design Center of Minnesota

Saint Paul, Minnesota

To expand a youth conservation corps and establish a peer leadership program.....\$140,000

Environmental Law & Policy Center of the Midwest

Chicago, Illinois

To support clean energy development programs in the Dakotas and Minnesota.....\$200,000

Green Institute

Minneapolis, Minnesota

To expand sustainable development programs.....\$100,000

Headwaters Foundation for Justice

Minneapolis, Minnesota

Toward the environmental justice fund.....\$400,000

Minnesota Lakes Association

Brainerd, Minnesota

To launch a lake stewardship program.....\$165,000

Nature Conservancy

Minneapolis, Minnesota

To sustain momentum at Glacial Ridge National Wildlife Refuge near Crookston, Minnesota.....\$200,000

Wind on the Wires

Saint Paul, Minnesota

To hire a senior energy associate to address wind power transmission issues in the Bush region.....\$100,000

Grand Total

\$7,294,602

Bush Artist Fellows Program

Heidi Arneson ('96) was a nominee for the Alpert Award in the Arts, which provides five annual fellowships of \$50,000 in the fields of dance, film/video, music, theater and visual arts.

March heralded the world premiere of *Eternity*, a 3D movie shot in the Belize jungle with sound recorded by **Philip Blackburn** ('03) in Newfoundland. It was part of the Nature Film Challenge.

In March, the work of textile artists **Bounxou Chanthraphone** ('02) and **Vernal Bogren Swift** ('98) joined for *Infinite Moments*, a show at the Textile Center's Joan Mondale Gallery in Minneapolis.

Walnut Creek, California, chose **Cliff Garten's** ('94) design for the Walnut Creek Veterans Memorial, located on one-third acre outside its city hall.

Fellows loomed large in the nominations for the 2005 Minnesota Book Awards, including **Patricia Hampl** ('79), **Robert Hedin** ('97), **Bill Holm** ('82 & '95), **William Kent Krueger** ('88) and **Paul Shambroom** ('92 & '02).

The University of Minnesota Alumni Association profiled composer **Edie Hill** ('00) in its January/February 2005 issue of *Minnesota* magazine.

In April, **Gao Hong** ('04) was a featured presenter at the Music of China Workshop; Hong plays the Chinese pipa (lute).

The Third Floor Gallery at Metropolitan State University in Saint Paul hosted *Images for the Heartland: Celebrating Minnesota's Diversity*, a collection of photographs by **Wing Young Huie** ('96), in late 2004. In the winter, his *9 Months in America: An Ethnocentric Tour* visited the Tweed Gallery at the University of Minnesota-Duluth.



As part of his humanitarian work, David Sauer (BLF'71) delivers much-needed medication to health workers in Cameroon. Through his efforts, children like this young girl (above left), who is afflicted with polio, receive improved health care.

In January, several fellows showed work in *Abstract Paintings in Minnesota* at the Minnesota Museum of Art, including **Catherine Johnson** ('94), **Lance Kiland** ('84), **Clarence Morgan** ('98), **Stuart Nielsen** ('77), **Steven Sorman** ('79) and **Jantje Visscher** ('84)

An in-depth and laudatory review of *Theater of the Stars* by **N.M. Kelby** ('99) appeared on www.bookslut.com in February; she has recently finished her third novel, *Whale Season*, to be published by Shaye Areheart.

Improvised Structures, a showing of the work of **David Lefkowitz** ('02), hung at DCKT Contemporary in New York City through November and December.

Kari Margolis ('04) premiered *The Human Show* at Intermedia Arts in Minneapolis in March.

Peter Ostroushko ('01) created the original soundtrack for *Minnesota: A History of the Land*, which aired in four episodes on Twin Cities Public Television in February.

Three fellows contributed choreography to *Solo Lounge* in November—**Danial Shapiro** ('04) and **Joan Smith** ('00), of Shapiro & Smith Dance, and **Danny Buraczeski** ('04).

The work of **Susan Sveda-Uncapher** ('96), an installation called "Love Walked In," was part of *Love: Lost and Found* at the Hue Art Gallery in Madison, Wisconsin, in February. It is a "quasi-scientific investigation of the nature of non-verbal communications in love" and included sculptural and video components.

Hijack, the duo of **Kristin Van Loon** and **Arwen Wilder** ('02), performed *Eulogy* as part of the January Kinetic Kitchen dance series.

Bush Leadership Fellows Program

Stacy Becker ('98) recently authored *Education Finance*, a report on the changing face of public education for a joint venture of the Center for Policy Studies and Hamline University.

The Independent Educational Consultants Association has conveyed full membership on **Valerie Broughton** ('89), as well as the designation of Certified Educational Planner.

Dan Bucks ('77) became commissioner of the Montana Department of Revenue in December.

In late 2004, the Humphrey Institute selected **Jacqueline Copeland-Carson** ('97) as a senior fellow in its Center for Leadership of Nonprofits, Philanthropy and the Public Sector.

Dennis Hamilton ('99) joined Public Radio Capital in January as its senior consultant.

Although retired since 1994, **Father Kenneth E. Irrgang** ('74) volunteers as a tutor in the Adult Basic Education program and as a reader for the Central Minnesota Newspapers for the Visually Impaired.

The South Dakota Association of Plumbing, Heating and Cooling Contractors named **Ken Melius** ('85) as its executive vice president.

In December, the *Milwaukee Journal Sentinel* highlighted the international relief work of **David J. Sauer** ('71); additionally, a partnership of organizations that includes Medicines for Humanity (Sauer is its development director) pledged \$2 million in pharmaceuticals for survivors of the tsunami. (See photos above left.)

The Native American Journalists Association honored **Pat Springer** ('96) for "Dying Tongues," a series of features he wrote for the *Fargo Forum* newspaper about the efforts of several Indian nations to save their endangered languages. You can read the series at www.in-forum.com/specials/DyingTongues.

Bush Medical Fellows Program

The Sioux Falls Schools have removed pop and junk food vending machines from their buildings on the recommendation of **Christine Hart, M.D.** ('03). She is working with the Lakota people, studying their culture and the Metabolic Syndrome, for which they are genetically at risk.

Ellen Kerber, M.D. ('02) was a keynote speaker at the Bronte Foundation Eating Disorders Conference in Melbourne, Australia in April. Her topic was spirituality and healing.

Glenn Kerr, M.D. ('88) continues his work to control cigarette smoking in China; as a result of his indirect influence, the 2008 Olympic Games in Beijing will be smoke free.

The American Academy of Pediatrics awarded a CATCH grant to **Debra Waldron, M.D.** ('04) to plan a "medical home" for Native American youth.

Fellows, we want to hear from you!

To submit news or photos, please email us at fellownews@bushfoundation.org or mail it to:

Bush Foundation Fellows News
332 Minnesota Street, Suite E-900
Saint Paul, MN 55101-1315

Bush Foundation Board and Staff

The National Science Foundation Directorate for Computer & Information Science & Engineering (CISE) recently named Director **Dwight Gourneau** to its Advisory Committee.

Director **Esperanza Guerrero-Anderson** graced the cover of *Minnesota Business* (December 2004). Inside, she told of the success of Milestone Growth Fund, Minnesota's first and only minority-focused venture capital firm, which she founded and leads.

In April, Grants Manager **Kelly Kleppe** was nominated to the Board of the National Grants Managers Network, an affinity group of the Council on Foundations and a project of the Rockefeller Foundation.



Divining the intersection of art and ecology

Gallery

After 30 years with In the Heart of the Beast Puppet and Mask Theatre, Sandy Spieler is truly a high priestess of community ritual theater.

So imagine her delight when a 2002 Bush Leadership Fellowship (she is also a 1985 Bush Artist Fellow) led her to Ulverston, a small town in the lake district in the north of England. It offered her an opportunity to help the townsfolk rediscover its beck (small river) that over the years had been buried alive under buildings and parking lots—it now flows almost completely underground. The project was the “practical” part of her dissertation for a master’s degree in cultural performance, which she completed at Bristol University in the summer of 2004.

Spieler met the challenge of helping the town reconnect with its long-buried beck by creating an educational, outdoor theater event as part of the Furness Traditions Festival in Ulverston. She described it as “an event remembering, celebrating and honoring the water that built the initial wealth of the town and that continues to sustain our lives with a connection to all the life on the planet.”

With the help of local volunteers, Spieler “divined” the course of the beck, then painted it on the pavement of the parking lot. At a booth set up on the main market street and over a portion of the beck covered by pavement, people wrote the words they heard “spoken by the town beck” on strips of cloth to suspend above its painted course. At the end of the day, the words were collected into a poem expressing the relationship of the beck to the people of Ulverston.

In preparation for the Festival, the small part of the beck still visible became a grotto—a place to rest, to drink, to wash and to reflect on the individual and global importance of water. During the day, volunteers carried water over the painted river, pausing to pour, to wash and to perform other ritualized acts. These almost devotional rites, Spieler said, seemed oddly placed in the middle of the parking lot, yet powerfully symbolized the hidden nature of the water crisis and its relationship to our oil-driven obsessions.

Continued on page 31



As part of her master's dissertation in cultural performance, Spieler created an outdoor theatre event in conjunction with the Furness Traditions Festival in Ulverston, England. The event celebrated the "beck," a small river that still flows (now submerged) through the town.

Photographs of event courtesy of Sandy Spieler

“I had hoped to get town citizens talking with each other about their buried river and the state of water in the world. The citizen engagement was more intense than I could have imagined, and there are conversations about further investigations and celebrations in the town. For me, this becomes a seed for my further thought on the intersection of art and ecology.”

Spieler’s first dream was to be a doctor. In the 1970s, she started out in pre-med at college, but a field term on social justice and ethical decision making in Minneapolis changed all that. She got involved with the youth ministers in the American Lutheran Church and never looked back. Soon she was living and working in the middle of the Phillips neighborhood where Little Earth of United Tribes housing was being built for the Native American community. Her household (the Almond Tree Household) sometimes functioned as a crisis nursery and a sometimes safe house for homeless people; several roommates started *The Alley* newspaper for the Phillips neighborhood.

Her artistic talent began to bloom when she created large sculptures for a women’s theater group. When Spieler discovered the Powderhorn Puppet Theatre (later to become *In the Heart of the Beast*) started by David O’Fallon and Ray St. Louis, everything came together for her.

Spieler realized the form of puppet theater was a connecting point, bringing together heritage, spiritual life and all the social issues in many layers. “I learned the puppets’ power as conduits of energy; that as we lift a puppet, we raise it to its birth and then back down to its death. In a sense, we enact also the mystery of our own birth, our own death. Life to death, death to life and back again. The constant witness of this amazing transformation brings an intrigue for the creating, destroying and healing powers of nature, and the human hand, heart and mind.”

We created “an event remembering, celebrating and honoring the water that built the initial wealth of the town and that continues to sustain our lives with a connection to all the life on the planet.”

Spieler came out of her fellowship experience “more ingrained in the purpose of the theater. I can articulate theater’s value as social capital—the reciprocal relationship of how our diverse urban community shapes what we do and how we, in turn, have shaped the economic and cultural landscape of our community.”



Sandy Spieler
2002 Bush Leadership Fellow
1985 Bush Artist Fellow

Photographer, Tom Roster



With the help of local volunteers, Spieler “divined” the course of the buried beck (river) and painted it on the parking lot pavement.



Back home in Minnesota, leadership fellow Sandy Spieler enjoys easy access to Minnehaha Creek. Learn more about the festival she created to help a small English town celebrate its buried river in The Gallery on page 29.

Photographer, Tom Roster



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