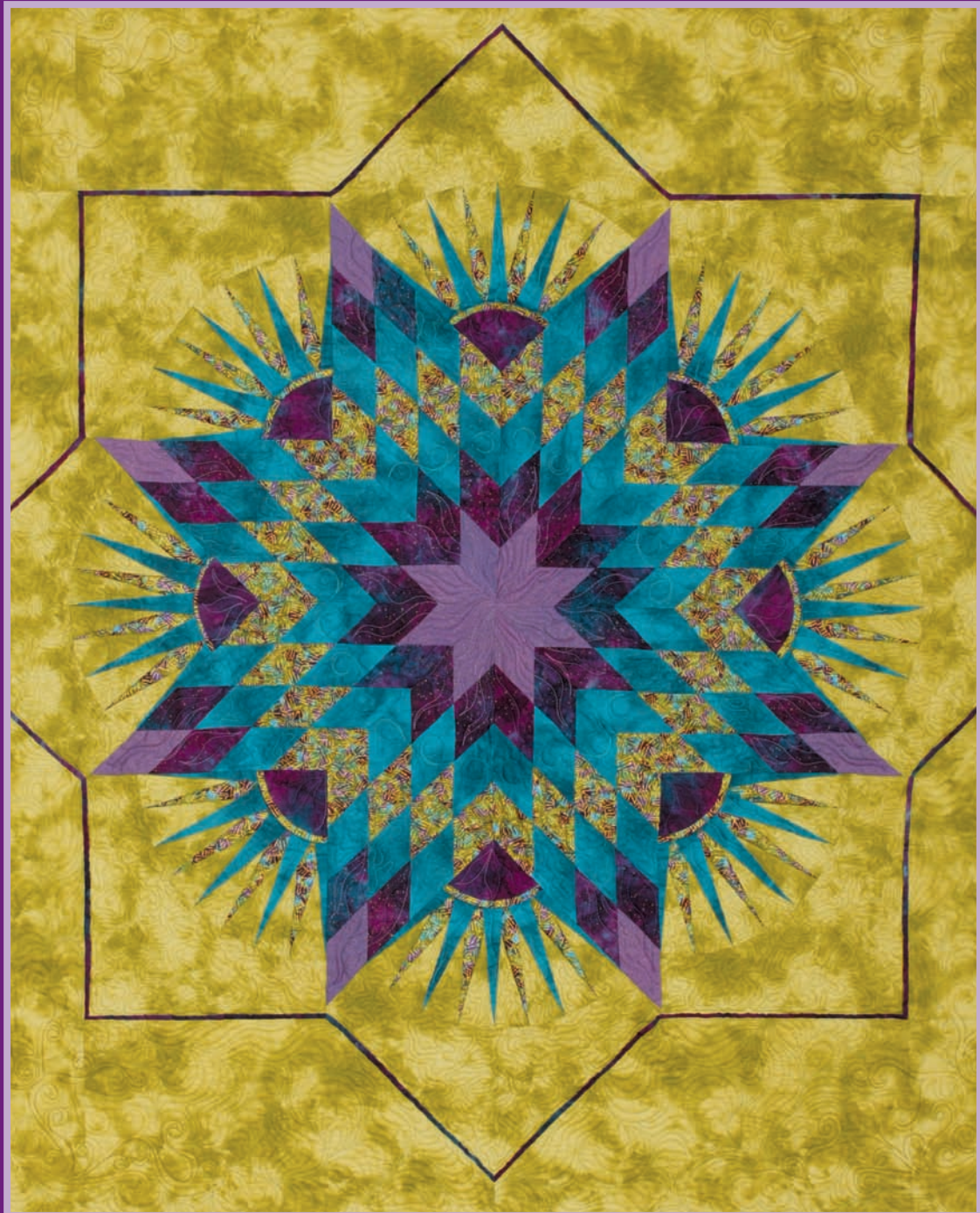


Bush Foundation

# Giving **STRENGTH**

*for Vibrant Communities and Vital Leadership*



Volume 3, Issue 3

September 2006

“You have to decide where change agents in communities lie—just institutions or also individuals?” *Study informant, Bush Foundation Fellowship Study, 2006*

In this issue of *Giving Strength*, we announce the results of a study of the three fellowship programs that focused on how fellows as individuals contribute to the strength of communities, institutions and fields of work. We also celebrate the 2006 fellows—artists, leaders and doctors whose passion, commitment and genius surprised and delighted us this year.

Finally, check out reports on urban ecology and rural arts from two Foundation grantees and the Gallery, which features four traditional musicians (and new Bush Artist Fellows).

On our cover, we feature *Spirit* (2005) by 2006 Bush Artist Fellow, Viola Colombe (left), shown with another of her unique quilts—*Mariposa*, 2005 (cover photographer, David Sherman).

On her fellowship application, she wrote, “My star quilts represent the beauty and symbolism that come from Native American antiquity combined with the finest quilting techniques from the contemporary world.” Colombe is enrolled with the Modoc Tribe of Oklahoma but lives on the Rosebud Sioux (Sicangu Lakota) Reservation in south-central South Dakota.



Photographer, Steve McEnroe, Rapid City Journal

## Calendar

### September 2006

Large Cultural Organizations Development Fund II letters of intent deadline (1st)  
 Medical Fellows alumni meeting (23rd)  
 Medical Fellows applications available  
 Leadership and Artist Fellows information meetings

### October 2006

Leadership Fellows applications due (13th)  
 Artist Fellows applications due

### November 2006

Grant proposal deadline for March consideration (1st)  
 Bush Foundation Board of Directors meets (2nd)  
 Regional Arts Development Program II preliminary proposals deadline (15th)

### December 2006

Ecological health letters of inquiry deadline (15th)

### January 2007

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

### February 2007

Leadership and Artist Fellows finalists selected

### March 2007

Grant proposal deadline for July consideration (1st)  
 Medical Fellows applications deadline (1st)  
 Bush Foundation Board of Directors meets (6th)

### April 2007

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

### May 2007

Medical Fellows finalists' seminar (4th-5th)  
 Bush Foundation Board of Directors retreat  
 Artist and Medical Fellows announced

### July 2007

Grant proposal deadline for November consideration (1st)  
 Bush Foundation Board of Directors meets (12th)

### August 2007

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

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**Gallery: Four traditional musicians span the globe**—Embodying the musical traditions of Ireland, Cambodia, South India and Northumberland, these new artist fellows work to preserve music, styles of playing and instruments that are hundreds of years old.....**Page 27**

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## Bush Foundation

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

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*1 Resigned July 2006*

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*2 Left June 30, 2006*

*3 Left September 15, 2006*

## Grantmakers “quilt” together traditional ideas to make them new, strong and beautiful

The image of the quilt and the metaphor of weaving are taking on new meaning at the Bush Foundation these days. The more we examine our work, the more we realize how interrelated many aspects of it are. And the more we recognize the connections, the more we feel we can make a stronger impact on the groups we fund.

For example, we are engaged in the creation of a new strategic plan. Since the plan will focus on strategies for strengthening communities in our region, we realize that we have to weave our grantmaking areas together. One of the characteristics of strong communities is healthy people. We have a particular concern for the health of young, vulnerable children. While in the past we may have assigned this concern to our human services grantmaking, we now realize that we also might affect it by making grants in the arenas of health care delivery, education, cultural life and/or ecological health. In fact, weaving these areas together can give us a more comprehensive and, ultimately, stronger possibility of making an impact in this important area.

A just-completed study of the Foundation’s three fellowship programs documents community impact as well as the impact on individuals who receive Bush Artist Fellowships, Bush Leadership Fellowships or Bush Medical Fellowships. The impact is broad, irrespective of the particular program. And, in fact, strategies for making community impact are identical regardless of the particular program. We are now examining ways the fellowship programs might work together and also ways in which fellows might help us with our other grantees.



*Bush Foundation President  
Anita M. Pampusch*

*Ecological Health: Assessing Learning, Leadership, and Impact* is the title of an evaluation of our ecological health program over the past five years. One of its findings is that our unusual approach of weaving environmental concerns and public health together is a distinctive approach in the environmental area. This program, in fact, has been “interdisciplinary” by design—its goal has always been to deal with the overlap between environmental issues and human health.


You will find many examples of remarkable work being done by our fellows and grantees in this issue of *Giving Strength*. They represent, once again, the power of relationships and interactions in making a difference.

A handwritten signature in black ink that reads "Anita M. Pampusch". The signature is fluid and cursive, written in a professional style.

Anita M. Pampusch  
President

*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; it supports fully accredited tribal colleges and historically black private colleges and universities through The College Fund/UNCF.*

## It's official — fellows create impact!

A person is shown from behind, standing on a dark surface with their arms raised in a 'V' shape. The background is a deep blue night sky filled with numerous small, bright white stars. The person is wearing a dark, long-sleeved top and dark pants. The overall mood is one of achievement and aspiration.

Even in this day and age of teamwork, great things are accomplished when you add the power of personal leadership. Since 1965, the Bush Foundation has been offering people with promise the opportunity to better themselves — to get more training, to reflect and learn — and then to return the benefits to their communities. So far more than 1,950 artists, doctors and individuals have taken up that challenge. And, although each of the Foundation's three fellowship programs — artists, leadership and medical — has been evaluated at intervals, until now no study had reviewed all the programs to learn how people become leaders and their subsequent impact on a broader community.

The recent study of the Foundation's fellowship programs confirmed the connection between leaders and positive impact on their communities. Ninety-eight percent of the 112 fellows interviewed in depth for the study and 90 percent of the 264 fellows who responded to an extensive survey believe their work since their fellowships has had an impact beyond themselves personally and their careers. Their beliefs were substantiated by the 112 observers (one for each fellow interviewed) who were asked in their own in-depth interviews to comment on how an observed fellow's work had created broader impact; these observers had a consistent assessment — the fellow had become a leader in his or her field.

*This material has been excerpted and/or condensed from Bush Foundation Fellowships: Creating Broader Impact, a study conducted and reported by Susan Showalter and Vicki Itzkowitz. To see an executive summary of the report, visit the Publications section of [www.bushfoundation.org](http://www.bushfoundation.org).*

## Finding: Fellowships improve communities

The study findings confirmed the Foundation’s implicit theory of change: Investment in individuals produces a return on that investment for the broader community.

This broader impact was evident; fellows had:

- Created or maintained new programs and services.
- Supported, empowered or changed diverse groups of people.
- Contributed to the development of stronger, more stable organizations.
- Contributed to changes in the ways organizations and communities operate and professionals do their work.
- Introduced new methods to fields of work and created new fields.
- Brought to light new perspectives and insight on issues.
- Strengthened or created new public policies.
- Brought new participants to community activities and formed new networks of connection among them.
- Made art in a variety of media and fostered vibrant arts communities.
- Increased access to health care and improved health.
- Provided new and diverse leadership.

While only one of the Foundation’s three fellowship programs is formally targeted at “leadership,” the study indicated that each program, in its own distinct way, supports the development of leadership.

The vast majority of fellows and observers think the Bush fellowships—both the selection process and the resulting activities and funding—were critical to the fellows’ ability to achieve broader impacts. The study found that the fellowship experience was the key first step in a fellow’s path to personal change and broader contributions, especially the time it provided for reflection and focus, the opportunity to develop new skills and have new experiences, and the flexible funding support. In fact, the study confirmed fellowships were

transformative experiences for many recipients that helped them gain the skills, confidence and energy to go on to transform their communities.

In addition, the fellowships were found to be an effective strategy for the Foundation to fulfill its mission and a good complement to grants made to organizations. The study results encouraged the Foundation to maintain the breadth and flexibility of its fellowship programs so that the programs can respond to changing conditions in the region.

The study also supplied evidence that the public benefits of the fellowship programs are felt primarily in the Foundation’s region, even though more than 20 percent of fellows have had their primary effect on a national level. One testament to the commitment fellows feel toward their communities is the lack of attrition; only nine percent of fellows studied had left the region.

The fellowship programs, the study concluded, represent a successful model of support for individuals and demonstrate how individuals contribute to the common good. Finally, the study suggested these results will be of interest to other leadership programs and those studying the impact of leaders on their organizations and communities.

## Recommendation: Keep doing what we are doing . . . and more

The study recommended that continuing and additional strategic support for fellows can increase their ability to create broader impact. The most frequent suggestion from fellows was that the Foundation provide increased networking opportunities; they also said they would benefit from ongoing training in communication, collaboration, marketing and promotion, community outreach and public education, and public policy work.

The study reported that many fellows approached the post-fellowship period in the same way they initially approached the fellowship, by expanding their thinking to include all possibilities. These fellows intentionally

# Key findings from the Bush Foundation Fellowship Study

## Bush fellows create broader impact by:

- Making an impact over time.
- Thinking about what they want to do and how they want to do it, while remaining open to new ideas and to expanding and focusing their vision.
- Acknowledging the positive and negative nature of external factors, such as the awareness and support of others, organizational culture or directives that support change, availability of funding and the ability to capitalize on an initiative already underway.
- Developing personal relationships and trust with residents of the communities they want to influence (found to be especially important in rural and inner-city areas).
- Learning and employing networking and communication skills that motivate and persuade others; improving their capacity to create and sustain relationships.
- Developing necessary knowledge and skills; employing multiple strategies and activities; building on the work of others and sustaining personal strengths such as passion, persistence and energy.

consider a full range of approaches, call on other fellows' experience and use the power of the fellowship's reputation to improve conditions in the region. The study suggested these fellows will be more successful in these approaches if the Foundation strives to increase public awareness of the fellowship programs (as well as of the Foundation). Such increased awareness will both attract strong applicants and facilitate the ongoing work of current and prior fellows.

The Foundation has always appreciated the body of knowledge and experience represented in its fellows but has not often tapped it to advance its strategic goals. Study recommendations for the future included the intentional exploration of the connections between the Foundation's strategic goals and the fellows. Some possibilities might include working to raise awareness of the fellowships in selected communities and thereby identify emerging or current leaders who might benefit from fellowships, looking for connections between the fellowship programs and the Foundation's other grantmaking, and creating clusters of leaders in strategic subject areas.

The fellowship staffs and Foundation leadership have met to examine the recommendations and to outline next steps they can take together. ☺

## Fellows creating impact — in their own words . . .

The study profiled six fellows who talked about the value of the fellowships from a personal perspective. On pages 8 through 12, we give you the stories of three of those six, as well as the musings of a personal growth guru (and Bush fellow) on the nature of transformation. Finally, on page 16, Jon Wempner, M.D., dispenses advice to new and prospective fellows.



## Growing where one is planted . . .

## Documenting the changing culture of the Sioux people

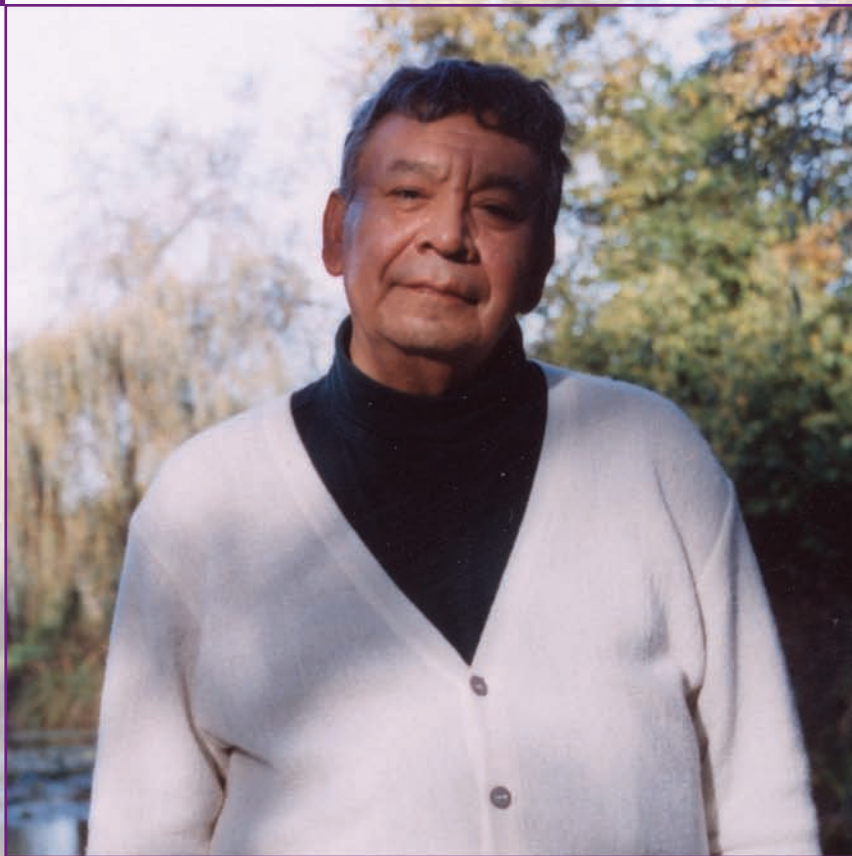
A Native American artist and art historian born and raised on the Pine Ridge Reservation in South Dakota, Arthur Amiotte (BLF'81 & BAF'02) focuses on documenting the history and culture of the Sioux people from 1880 to 1930 as a researcher, educator and artist.

Initially creating collages depicting the era during which his people adapted to a changing culture, Amiotte used his 1981 Bush Leadership Fellowship to earn a master's degree in interdisciplinary studies so that a strong academic background "solidified" his credentials. "In the 1960s I was one of the few college-educated people on the reservation," he said, and it paved the way for building contacts through national and international speaking engagements.

Later Amiotte began exploring "ledger art" images, a type of transitional Plains Indian art that developed in response to the destruction of buffalo herds, when painting on buffalo hide with traditional paint and brushes was replaced with works on ledger paper with colored pencils, crayons and watercolor paints. He sees his role as an informer, using lectures and exhibitions to broaden the knowledge of his tribe, influence the "direction many young artists take in using these images," build the understanding of arts institutions and universities, and lead to an increased interest in ledger art imagery in the region.

Amiotte has a deep appreciation for the region's "rich artistic heritage based on the Native Americans who lived here." He believes the Dakotas are a "reservoir of wealth and cultural knowledge" and points to the historical and cultural objects collected by ethnologists that are treasured internationally as evidence: "It has been my mission to bring that awareness to the forefront of the minds of people who live in this region. As a Sioux, I want to make the region aware of this rich artistic heritage. The Bush fellowships enabled me to do this."

A curator and art historian who has known Amiotte's work for 30 years says that the 2002 Bush Artist Fellowship was an endorsement of a major South Dakota



artist, "the leading Native American artist not only in South Dakota, but in the Plains." The fellowship provided Amiotte with time to do his work and, according to the observer, "freed him to be more adventurous, to explore more options."

The curator said the fellowship brought attention and benefit, not only to Amiotte, but to Native American artists: "He is a role model. The more adventurous his work is, the more adventurous other artists are encouraged to be. The modeling is especially important in this region, because artists here tend to lack the criticism that is available in other regions, so they tend to measure themselves by other artists' works. . . . The opportunity the fellowship gave him has helped to move the line for contemporary art for Native American people. . . . In that sense, his recent work has contributed to a broadening awareness of contemporary Native American work." ☉

*Photograph courtesy of Arthur Amiotte*

## From community deficit to community asset—developing youth in a rural community

Patricia Sanchez (BLF'99) used her fellowship to earn a master's degree at Prescott College in experimental education and wilderness leadership. Her studies in turn led her to create two innovative programs in her rural Wisconsin community—a wilderness program for low-income women and a county-wide search and rescue team run by youth.

Sawyer County (Wisconsin's second largest in size) is home to only 17,000 people. The limited population affects opportunities and life for young people.

"Kids, whether rural or inner-city, all have the same issues," Sanchez said. "But rural kids don't have access to so many of the things that give them a variety of experiences that broaden their knowledge."

Alcohol and drug problems affect many of the youth and families with whom Sanchez works, including residents of the county's large Native American reservation. As Sanchez said, "This is a major rural issue. In this county we have something like one liquor license for every 82 people, where the Twin Cities may have one for every 11,000 people. In our county, so much of what there is to do has some connection to an establishment where there is drinking. Parents in our state can go to a bar and buy their kids alcohol."

Her youth program has taken troubled youth, many who have been through the juvenile justice system, and produced a cadre of trained emergency responders available throughout the county. "These kids are nationally certified in search and rescue," Sanchez said. "Some have training as man trackers and are working toward certification. They are all certified in medic first aid and as a Community Emergency Response Team."

Sanchez attributes her work with the youth program directly to her fellowship. Her study and research enabled her to demonstrate that this type of programming prevents delinquent behavior. "I was able to demonstrate



(to county government) the financial accountability of this kind of programming. It's a vital and necessary function for the county." County support for her work now includes funding, as well as several officials who have joined the program.

She believes that the fellowship brought her credibility, knowledge and tools. "Because it's such a prestigious thing, it gave me credibility outside of my community—that I had the ability to be a leader because I was a Bush fellow. That's why the County gave me 18 months off. They were impressed."

The fellowship also brought her "backbone to do these things and to speak out." Sanchez believes it was also important to learn who the key policymakers were, to have research to prove these strategies work and then to advocate. "Advocate, advocate, advocate. Advocate for youth and for what you believe in."

Confidence is central to Sanchez's reflections on the value of the fellowship experience: "Part of the fellowship experience is a journey. It is not just about knowledge but is also about developing our own self-efficacy."

A youth development trainer who has observed Sanchez's work closely summed up her influence this way: "She is a champion in the middle of a pretty rough

situation in a very rural, high-crime area. She works to help people see other possibilities for themselves and then to act on that. She has affected kids at risk, women at risk and has created programming you just don't see very many other places."

The observer emphasized both the personal and the community impact of the programs Sanchez has created. "The programs are very constructive and enriching, and the high-risk youth involved attend school more often; beyond what they are learning, they are also engaging in better behaviors." According to the trainer, Sanchez has influenced colleagues throughout the state.

Sanchez's advice to the Bush Foundation? "Keep investing and believing in individuals. One person can make a difference. I am not an attorney or a policy maker in D.C. I am just a worker with youth in a very rural county, seeing kids turn their lives around." ☀

**"I am not an attorney  
or a policy maker in D.C.  
I am just a worker  
with youth in a very  
rural county, seeing kids  
turn their lives around."**



*Youth learn rescue, teamwork and tracking skills while building their muscles and self-confidence on long backpacking trips in the Porcupine Mountains, Michigan Upper Peninsula (above) or on whitewater rafting trips on the Menominee River of northeastern Wisconsin (above left) led by 1999 Bush Leadership Fellow Patricia Sanchez (above, far right).*

## Creating capacity in a rural state

### A clinic that affects patients' lives, access to care and public policy

Alan Kenien's (BMF'90) goal was to "become a resource in the diagnosis and management of inborn errors of metabolism." Kenien had always had an interest in children with metabolic disorders, fitting them into his schedule as needed, but the fellowship—and, later, the help of a proposal writer at his Fargo practice—allowed him to create a multidisciplinary clinic serving children in North Dakota and neighboring states.

"The multidisciplinary approach is important to a rural area," Kenien said. "Many of the patients travel long distances for treatment and having a multidisciplinary clinic where they can see several providers in one day makes it much easier for them."

Initial state funding for the Fargo clinic has created access to medical care for patients from three states and diverse backgrounds. Kenien said, "I work closely with other specialists and to keep the clinic viable to all who need it. I am not a specialist in all inborn metabolic disorders," but now many can be treated close to home. Before the clinic was established, many families had to drive to the Mayo Clinic or to the Twin Cities for care.

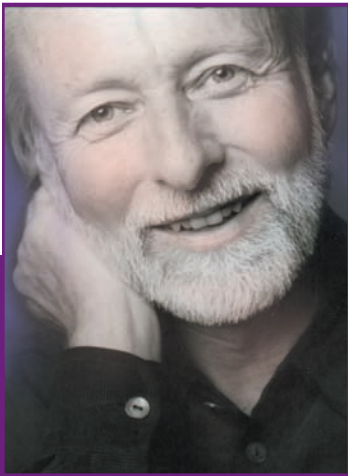
Kenien's work has also affected North Dakota state policy regarding reimbursement for a special formula for infants with PKU (a metabolic disorder that can cause mental retardation if not treated early). He led an effort to make legislators aware of the costs of not treating the affected infants. "We spread the word that if these children didn't get their formula, they were going to be huge tax burden to the State of North Dakota. Although the formula is very expensive, it prevents the need to institutionalize these children as they get older and allows them to mature into healthy and tax-paying adults." (As a result of Kenien's campaign, the legislature rescinded its rejection of payment for the formula.)



*Dr. Kenien examines a young girl with galactosemia, a rare metabolic disease which, if not recognized and treated in the newborn period, can have catastrophic consequences (photograph courtesy of Alan Kenien, M.D.).*

The 1990 Bush Medical Fellowship was a turning point for Kenien. Without it, he observed, "I would not have had the confidence or training or the experience" to create the clinic.

A physician specialist familiar with his work noted that education—of both physicians and patients—is a key strategy Kenien employs: "He provides education about the metabolic disorders and what they mean, and how they should be managed and what treatment is." The specialist also spoke of Kenien's impact on physicians in North Dakota through the clinic by serving as the state's consultant for the newborn screening program. "He took over more responsibility for metabolic disease in the state. There isn't anyone specifically trained for that here. It's providing improved care and management for children with metabolic disorders. It means that kids . . . will be diagnosed earlier and appropriate treatment will be provided earlier." ☺



## Transformation guru Richard Leider teaches how to lead and live with purpose

Richard Leider (BLF'71) believes Bush fellowships transform people into leaders through expectation: "You are expected to make an impact."

The first of any Bush fellow to create his own program, at age 29 Leider was a corporate human resources director with a talent for mentoring and a curiosity about why people endured or languished in jobs that were a poor fit. "So many people are in some sort of limbo with no plan of what to do next," he said. Among other pursuits during his fellowship, he studied at Harvard Business School (mostly to use the library, he said) and returned to Minnesota to write a book, *The Inventurers*, about how to discover your personal power of purpose.

Now an author of eight books and numerous articles, Leider is also a leadership guru with an international reputation for helping people find purpose in their lives. He credits his 1971 Bush Leadership Fellowship with making him feel "a sense of professionalism; they raised the bar and I needed to make good on it."

Leider is currently a senior fellow at the University of Minnesota's Center for Spirituality and Healing, as well as founder and chairman of the Inventure Group devoted to helping people learn to lead and live with purpose.

### Leider's observations on personal transformation

**Who before "what."** The fellowship process helps you discover "who" you are before you connect with the "what" you're going to do. The Foundation chooses individuals not just for the plan they propose but for the potential it sees. Plans can change as the fellow grows; that's alright with the Bush Foundation.

**Information doesn't change behavior, practices do.** "The Bush Foundation is big on practice. They want to know *how* what you are going to do will impact others."

**Most people who embark on a transition are already at a crossroad.** Many prospective fellows are probably in the "limbo" period that follows a trigger (an unexpected event or maybe just a morning when they wake up knowing they can't continue in the same way). Limbos consist of endings, transitions and beginnings—events people find hard to manage. Limbo is the time to stop to evaluate what you've done and consider "what's next." The Bush fellowship application process can help crystallize those thoughts.

**Linda L. Anderson**

*Rapid City, South Dakota*

Executive Director, Rapid City Arts Council

To study community arts development through a self-directed study program

**Yvonne L. Barrett**

*Saint Paul, Minnesota*

Executive Director, Ain Dah Yung Center (Our Home)

To become a fluent Anishinabe speaker through structured academic coursework and self-directed study with Native-speaking elders

**Eyenga M. Bokamba**

*Minneapolis, Minnesota*

Teacher, Hopkins School District 270

To pursue a master's degree in arts education at Harvard University's School of Education

**Marisol Chiclana-Ayala**

*Saint Paul, Minnesota*

Diversity Specialist, Ramsey County

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

**Henry J. Flocken**

*Cass Lake, Minnesota*

Adjunct Faculty, Indian Studies, Bemidji State University

To complete a doctorate in education and obtain a superintendent license at the University of Minnesota

**Julie M. Henderson**

*Saint Paul, Minnesota*

Assessment and Training Supervisor, Minnesota Department of Education

To complete a doctoral degree in education at Hamline University and an educational specialist degree in educational leadership at the University of St. Thomas

**Kazoua S. Kong-Thao**

*Saint Paul, Minnesota*

Equal Opportunity Consultant/  
Affirmative Action Officer, Minnesota Department of Human Services

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

**Lynda Sue A. Lawson**

*Duluth, Minnesota*

Rural Planning Director, Center for Rural Planning

To strengthen skills in alternative community dispute resolution through a self-directed study program

**Joi D. Lewis**

*Saint Paul, Minnesota*

Dean of Multicultural Life, Macalester College

To complete an Ed.D. in higher education management at the University of Pennsylvania and study higher education policies through an internship at the Spencer Foundation

**Mark Lindberg**

*Minneapolis, Minnesota*

Senior Program Officer, Otto Bremer Foundation

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

**Ananda S. Liyanapathirana**

*Woodbury, Minnesota*

Senior Systems Analyst, Minnesota Department of Human Services

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

**Kristi K. Loberg**

*Fargo, North Dakota*

Social Work Program Director, Concordia College

To complete a doctorate degree in education at North Dakota State University

**Denis G. Montplaisir**

*Mandan, North Dakota*

Manager, Program Development and Training, Charles Hall Youth Services

To obtain a master's degree in experiential education at Minnesota State University-Mankato

**Steven Newcom**

*Brooklyn Park, Minnesota*

Executive Director, Headwaters Foundation for Justice

To study and advance social justice ministry through a self-directed study program

**Sharon I. Radd**

*Minneapolis, Minnesota*

Dean of Students, Central Middle School

To complete a doctoral degree in educational leadership at the University of St. Thomas

**Kimberly A. Reid**

*Rochester, Minnesota*

Implementation Associate, Rochester Public Schools

To pursue a doctoral degree in teacher education at the University of Wisconsin-Madison

*From left, finalists Julie Henderson and Marisol Chiclana-Ayala (now fellows) at the April finalists' seminar.*





*Bush Leadership Fellows Program staff (from left): Martha Lee, assistant director; John Archabal, director and Freya Jacobson, assistant.*

**Diane L. Sprague**  
 Minneapolis, Minnesota  
 Director, Lifetime Home Project

To study the emerging field of design/modification assistance in Alzheimer's and related dementia fields through a self-directed study program

**Kristina M. Thompson**  
 Luck, Wisconsin  
 Children and Families Unit Supervisor, Burnett County Department of Health and Human Services

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

**Sean M. Virnig**  
 Northfield, Minnesota  
 Director of Education, Minnesota State Academy for the Deaf

To complete a Ph.D. in educational policy and administration at the University of Minnesota

**Leslie Walking Elk**  
 Minnetonka, Minnesota  
 Director, Teen Indian Parents Program, Division of Indian Work, Greater Minneapolis Council of Churches

To obtain a master's degree in organizational leadership at the College of St. Catherine

**Darlene R. Walsler**  
 Minneapolis, Minnesota  
 Vice President, McCormack Baron Salazar, Inc.

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

## 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

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

**Don Day♦**  
 Cloquet, Minnesota  
 President, Fond du Lac Tribal and Community College

**Karen R. Diver (BLF'02)♦**  
 Cloquet, Minnesota  
 Director of Special Projects, Fond du Lac Reservation

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

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

**Dr. Robert Jones♦**  
 Minneapolis, Minnesota  
 Senior Vice President for System Academic Administration, University of Minnesota

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

**Mark Kirschbaum (BLF'89)♦**  
 Madison, Wisconsin  
 Vice President, Quality and Satisfaction, University of Wisconsin Hospital and Clinics

**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

**Elaine Salinas♦**  
 New Richmond, Wisconsin  
 President and Chief Professional Officer, Migizi Communications, Inc.

**Sharon Sayles Belton♦**  
 Minneapolis, Minnesota  
 Senior Fellow, Hubert H. Humphrey Institute of Public Affairs, University of Minnesota

**Paul D. Williams♦**  
 Saint Paul, Minnesota  
 Program Director, Twin Cities Local Initiatives Support Corporation

\* Preliminary Selection Committee

♦ Final Selection Committee

## 2006 Bush Medical Fellows

### **Catherine Davis, M.D.**

*Mankato, Minnesota*  
Pediatrics

To study dermatology: increase knowledge of skin anatomy, pathophysiology of dermatologic diseases, identification of dermatologic problems and procedures

### **Dawn Ellison, M.D.**

*Saint Peter, Minnesota*  
Emergency Medicine

To design, study and become skilled at respectful peer communications and to acquire skills to teach and coach these skills to other providers

### **Rachel M. Fleissner, M.D.**

*Fargo, North Dakota*  
Child and Adolescent Psychiatry

To decrease the usage of potentially harmful psychotropic medications by learning and using the techniques of hypnosis, EMDR and biofeedback

### **Amy Gilbert, M.D.**

*Saint Paul, Minnesota*  
Family Medicine

To develop skills in public health in order to work effectively in the nonprofit sector on issues involving women's reproductive health

### **Janene Glyn, M.D.**

*Hastings, Minnesota*  
Pediatrics

To enhance training in alternative and traditional methods of preventing and healing mental health problems in order to better help children and adolescents in the community

### **Jon Hallberg, M.D.**

*Minneapolis, Minnesota*  
Family Medicine

To improve and further develop health communications skills to more effectively influence the health of the state, the region and nation

### **Linda Krach, M.D.**

*Minneapolis, Minnesota*  
Pediatrics

To help improve the lives of children with disabilities by impacting resident education and developing an understanding of qualitative research; to improve skills in communication, mentoring and leadership

### **June LaValleur, M.D.**

*Minneapolis, Minnesota*  
Obstetrics, Gynecology and Women's Health

To improve the healthcare of menopausal women by developing the skills necessary to create web-based curriculum; to enhance writing skills; to develop stakeholder connections

### **Janet Lindemann, M.D.**

*Salem, South Dakota*  
Family Medicine

To enhance understanding of the health care environment where she serves as a leader in medical education

## Bush Medical Fellows Program Policy Board and Selection Committee

### **Sandra Eliason, M.D. (BMF'01)**

*New Brighton, Minnesota*  
Director of Medical Programs, Center for Cross Cultural Health

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

*La Crosse, Wisconsin*  
Medical Vice President, Franciscan Skemp

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

*Fargo, North Dakota*  
Medical Director, CMS North Dakota

### **Rebecca Hafner, M.D. (BMF'93)**

*Avon, Minnesota*  
Family Physician

### **Mary Hedges, M.P.A.\***

*Northfield, Minnesota*  
Executive Director, Minnesota Emergency Medical Services Regulatory Board

### **Warren Hoffman**

*Shoreview, Minnesota*  
Principal and Chairman, Zobius Leadership International

### **William Jacott, M.D.\***

*Minneapolis, Minnesota*  
Special Advisor, Joint Commission on Accreditation of Healthcare Organizations

### **Sister Jean Juenemann (BLF'82)\***

*New Prague, Minnesota*  
Retired CEO, Queen of Peace Hospital

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

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

### **Jerry Moen\***

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



# Making mid-career a new beginning

by Victoria Tirrel

**Elena Polukhin, M.D.**  
Maplewood, Minnesota  
Rehabilitation Medicine

To develop leadership and policy expertise in order to lead a nonprofit group providing medical services to people originating from the post-communist Eastern European countries

**Laurie Radovsky, M.D.**  
Saint Paul, Minnesota  
Family Medicine

To create and disseminate evidence-based protocols for treatment of fibromyalgia and chronic fatigue syndrome; improve skills in mind-body medicine and chronic pain management

**Jane Wilkens, M.D.**  
Stillwater, Minnesota  
Family Medicine

To study chronic pain management and expand professional and personal development opportunities

**Valerie Ulstad, M.D. (BLF/BMF'96)\***  
Minneapolis, Minnesota  
Cardiologist, Hennepin County Medical Center

**Jon Wempner, M.D. (BMF'79)**  
Waconia, Minnesota  
Family Physician, Lakeview Clinic

**David Westgard, M.D. (BMF'88)\***  
Rochester, Minnesota  
Chief Medical Officer, Olmsted Medical Center

\* Policy Board member

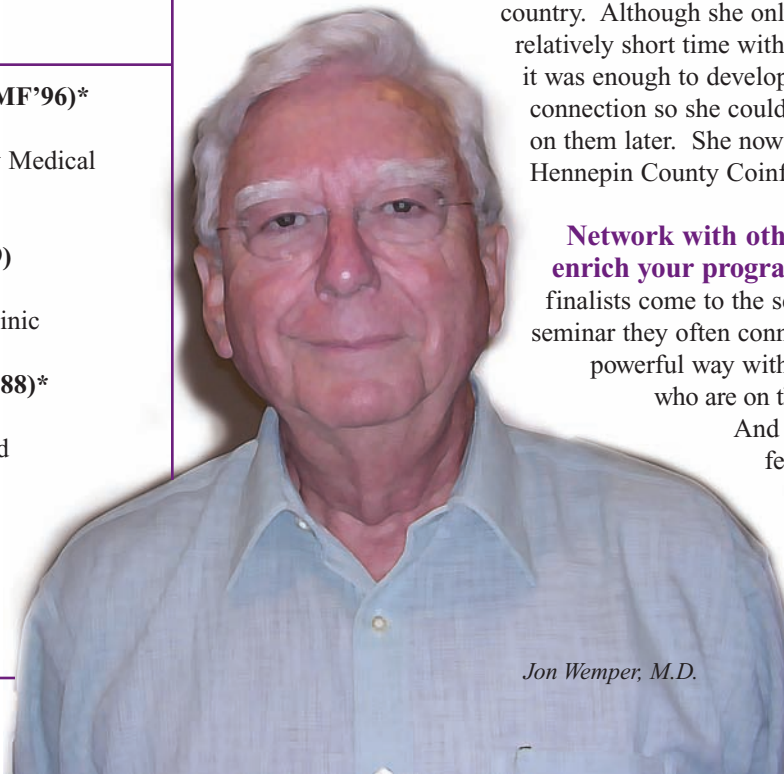
Doctor Jon Wempner knows the Bush Medical Fellows Program inside and out; he was a fellow in 1979 (the program's inaugural year) and then the program's director from 1983 to 1999. Until last year, he served on the program's Policy Board, which selects the fellows. At the selection seminar for the 2006 fellows, Wempner offered 15 suggestions for preparing for and experiencing a Bush Medical Fellowship.

**Develop the skills of being an adult learner.** "I was used to having people spell out my curriculum for me," Wempner said. "When I was taking my fellowship, it was so foreign to me to assess my own needs and develop my own resources." He now sees how important such skills are to being effective in the leadership activities that follow the learning.

**Carve out time for a real break.** Wempner talked about Jerry Blake ('86), who moved his entire family from Sioux Falls to Boston for a year while he attended Harvard. Blake had to drag his kids at first, but it ended up being a great experience. And Brian Champion ('87) described his fellowship to Wempner as a time of transition both personally and in his relationship with his spouse. Wempner said, "Whether the fellowship is a month or a year, you have to carve out that time and it has to be dedicated. You need to have vacant space for things to come in and get processed."

**Get a mentor or, better yet, several mentors.** Kay Schwebke ('03) is a fellow who Wempner thought made good use of mentors. She serves patients who are coinfecting with HIV and Hepatitis C or B. Her fellowship strategy was to connect with leaders in related fields throughout the country. Although she only spent a relatively short time with each of them, it was enough to develop a personal connection so she could call on them later. She now runs the Hennepin County Coinfection Clinic.

**Network with other fellows to enrich your program.** When finalists come to the selection seminar they often connect in a powerful way with other finalists who are on the same track. And if they don't, fellowship staff is not shy about suggesting



Jon Wempner, M.D.

these connections to potential and current fellows. Some groups have formed as a result; the fellows who practice alternative medicine, for instance, meet on a regular basis. The program's fall gathering also gives fellows a chance to meet across cohorts.

**Use the Bush Foundation name as a door opener.**

Carl Patow ('04) came to Wempner's mind as a fellow who reported success in using the Bush Foundation name. Patow has a prominent position with HealthPartners, but where that influence doesn't help him he uses his fellowship as a door opener. Wempner said the person you're trying to get access to "may not know anything about the Bush Foundation but still the mention of the fellowship makes them realize that someone has put a stamp of approval on you."

**Use the time to develop professional relationships.**

Wempner said, "I spent a lot of time with Ernie Reese, who was the director of the Hennepin County ER. I participated in their rounds and learned along with their residents. That gave Reese a closer association with my ER. I would end up referring patients to Hennepin County, which surprised my colleagues—they'd say, 'you're going to lose patients to a big center.' But the opposite happened. Because Reese knew me and my group he would often say 'you can take care of that—try this or that' so we retained more patients."

**Make sure there is value to the community.**

Applicants sometimes ask "what can this fellowship do for me?" but fellowship staff push them to figure out what their community needs are and build on that. Wempner thought Ken Riff ('03) was a good example of this transaction.

Riff is a vice president for Medtronic, an engineer and physician. He was interested in developing a system that could help practitioners blend alternative and allopathic medicine but when he arrived at North Hawaii Community Hospital to set up his project, he saw as well a strong need for contemporary cardiac medicine. He tried to find a good consultant to advise him but the fee was steep. Using his Medtronic and Bush fellowship credentials, Riff got the CEO of the consulting company on the phone. The CEO wasn't too interested at first; he admitted he was talking to Riff from the 18<sup>th</sup> hole of a golf course near his western Hawaii condo. Riff saw his lever and used it: "If you had crushing chest pain while on this green, what would you do?" There was a pause. "Well," said the CEO, "maybe we can work something out." Riff is finalizing details for bringing contemporary cardiac services to that community.



*Dr. David Larson ('00) sees cardiac patients in the Ridgeview Medical Center emergency department in Waconia, Minnesota. Harnessing the power of synchronicity, he helped develop the Level 1 Heart Attack program at the Minneapolis Heart Institute, a life-saving protocol that supports community hospitals in rapid treatment of heart attack patients.*

*Photography courtesy of Paul David, Ridgeview Foundation*

**Learn early how to build a team.** Beside Riff, who'd learned how to get that CEO on his team, other fellows have built powerful and effective teams that have paid off exponentially on the learning from fellowships. One is Merle Hillman ('03), who created and leads a disaster medical team that helps victims of disasters, like Hurricane Katrina.

**Incorporate personal development into your fellowship.** Early in Wempner's directorship he went to a program called "Physicians in Transition" with the idea that he would audit the course and check it out for fellows. He ended up participating, and it changed the direction of Wempner's life, helping him decide not to continue leading his clinic but instead move someone he was mentoring into that position. "It turned out to be more rewarding. I found I had more power and influence." Now the personal development component is a formal part of the fellowship experience through a program called "Courage to Imagine," a retreat series that helps fellows reflect, clarify their values and goals, and explore next steps in their careers; it was created and is presented by Val Ulstad ('96).

**Seek and listen to your intuition.** Wempner talked about realizing how often his inner self would talk to him if he just lay in bed for a while in the morning. The same thing happened in the shower or in the car. He got so he took his tape recorder along on his daily commute; if he got home before the ideas stopped, he'd circle the block.

He said fellowship staff encourages fellows to find ways to use their intuition. "Physicians, by and large, are very literal and sequential people. Things go from their eyes and ears to their cortex. They don't let it bounce around in the deeper parts of their brain very much. I think they can learn to use their intuition and once they do, it's good." He added that accessing this intuition is something he believes female doctors do better than men, although the males are learning by example.

**Take care of your personal relationships.**

Wempner said, "If you have a strong relationship going in you'll have one coming out." The fellowship is a time of opportunity and a time of risk. You can use it to strengthen your family life, as Blake did when he transported his entire family to Boston. In contrast, some relationships falter. A couple may have known a split was coming and the growth of the fellowship lets them take the risk of separation. And while painful, such change can be positive for both parties.

**Have fun.** Wempner remembered a time early in his fellowship when he was out having fun in the middle of the work day and he ran into someone from the Foundation. He let his alarm at being "caught" end his good time then, but now he encourages fellows not to forget to loosen up and have fun. During those times creativity creeps in. And a lot of inspiration can happen in the fishing boat.

**Take risks.** The list of fellows who've taken risks (and the list of the risks themselves) is long. Wempner mentioned Kelley Jewett ('05), a family physician who wanted to improve health care for poor, inner-city people. She completed a master's in public health, then decided not to go back to her old clinic; instead she thought of the time she had spent working in Africa and determined she would seek out a clinic that served the African population to whom she felt so connected. Today she is medical director of the New Americans Community Health Center in Saint Paul.

**Remember your fellowship continues after the money run outs.** Wempner reported that some fellows delay their final reports because they don't want their fellowships to end. They needn't go to such extremes. Once you're a Bush fellow you always have the right to call yourself that. And the skills fellows learn—how to set goals, assess needs—stay with them long after their final report is moldering in our file.

**Make room for serendipity.** The principle of synchronicity is always at work, Wempner believes. Once you begin to focus in on something there's a lot of help that comes forward in ways you might not have expected.

Take David Larson ('00), for example. He is an ER doc who wanted to upgrade his cardiac skills. He read an article about standardizing care for heart attack victims. That same night he found himself at dinner with Tim Henry, a cardiologist from the Minneapolis Heart Institute. They discussed the article, and Henry challenged Larson to develop care standards for his small, community hospital and agreed to mentor him through the process.

Then one night a person came to Larson's ER with chest pain; he called Minneapolis Heart and Henry just happened to be on duty. They decided to implement the protocols, beating the standard of 90 minutes that night and inserting a stent that saved the patient from heart damage. Now Larson's program is called Level 1 and is used by community hospitals in Minnesota and Wisconsin. ☺

## 2006 Bush Artist Fellows

### **Ernest Arthur Bryant III**

*Minneapolis, Minnesota*

Bryant's art explores intellectual diversity by juxtaposing the text encoded in visual objects. He combines clothing and other recognizable objects with his own paintings, lithographs and sculptures to critique world concerns.

### **Bun Loeng**

*Saint Paul, Minnesota*

Dedicated to continuing the musical traditions of his native Cambodia, Bun is a master of the *tro sau*, a bowed string instrument. He moved to Minnesota in 1982 where he has performed widely for young American audiences.

### **Viola Colombe**

*Mission, South Dakota*

Born at the Klamath Indian Agency in Oregon and an enrolled member of Oklahoma's Modoc Tribe, Colombe's current home is the Rosebud Sioux (Sicangu Lakota) Reservation. Her star quilts reflect all those traditions and her own unique impulses.

### **Susana di Palma**

*Minneapolis, Minnesota*

Di Palma has been a dancer and choreographer since 1975, creating traditional flamenco dance works as well as contemporary dance theater pieces. Her works address social and political concerns, incorporating media, text and other cultures' music and dance forms.

### **Dick Hensold**

*Saint Paul, Minnesota*

Hensold plays the Northumbrian smallpipes (a quiet bagpipe from northeast England), performing the traditional music of Scotland, Northumberland and Cape Breton Island. He has composed new works based on the traditions of the Northumbrian pipes.

### **Chris Larson**

*Saint Paul, Minnesota*

Interested in life's dualities—love and hate, good and evil, sin and redemption—Larson builds large wood sculptures, then incorporates them in films he creates. His works, grounded in rural myths, situate the fantastical in the midst of what seems commonplace.

### **Christopher Lutter-Gardella**

*Ashland, Wisconsin*

Lutter-Gardella is a theater designer, inventor, performer and director, who transforms post-consumer, industrial and warehouse packaging waste into masks, puppets, costumes, sets and theater implements. He has facilitated community projects and performed regionally and nationally.

### **David Mann**

*Minneapolis, Minnesota*

A professional actor, director and playwright, Mann writes and performs solo shows that portray characters based on the stories of real people. Seen frequently at the Minnesota Fringe Festival, Mann also created an artist residency program for the Guthrie Theater.

### **Leah Nelson**

*Minneapolis, Minnesota*

Raised in Zimbabwe where performing arts play a central role in community life, Nelson features African and American movement forms in her choreography. Artists from divergent genres also have found a home in her works.

### **Paddy O'Brien**

*Saint Paul, Minnesota*

A native of Ireland, O'Brien has been a serious player and collector of traditional music for the past 45 years and the recipient of numerous awards. O'Brien also has amassed a repertoire of more than 3,000 Irish dance melodies, many rare and unusual.

### **Kevin Pourier**

*Scenic, South Dakota*

An Oglala Lakota, Pourier uses the buffalo horn in his work by carving and inlaying designs made of crushed stones and shells in the Northern Plains style. The designs and subject matter he carves center on the human condition of Native peoples.

### **Nirmala Rajasekar**

*Plymouth, Minnesota*

Rajasekar is a performer, composer and teacher of the Carnatic style of South Indian music. With over 25 years of solo concert experience as a vocalist and Veena string player, she also collaborates with jazz musicians, poets and dancers.

### **Otto Ramstad**

*Minneapolis, Minnesota*

A dance and film/video artist with an insatiable interest in creating kinesthetic visual images with movement, Ramstad co-directs The Body Cartography Project with Olive Bieringa. Their dance works, film/video and political actions investigate the body's relationship to varied physical, technological and social landscapes.

### **Angela Strassheim**

*Minneapolis, Minnesota*

Initially a forensic photographer, Strassheim has turned to the subject of family, influenced by her own upbringing in a born-again Christian home. Her images "vacillate between what is immediately revealed on the surface and the unsettling nature of what is discovered upon further inspection."

### **Dwayne Wilcox**

*Rapid City, South Dakota*

Wilcox documents contemporary Lakota life through the Native tradition of ledger drawings. Self-taught, Wilcox's work has been featured at the Santa Fe Indian Market, the Heard Museum in Phoenix and at the Northern Plains Tribal Art Market.

## Bush Artist Fellows Program Selection Committee

**Ellen Bromberg**, *Salt Lake City, Utah*

Multidisciplinary artist and Associate Professor, University of Utah

**Hal Cannon**, *Salt Lake City, Utah*

Founding Director, Western Folklife Center

**Michael Ray Charles**, *Austin, Texas*

Artist and Associate Professor, University of Texas at Austin

**James Bau Graves**, *Roanoke, Virginia*

Ethnomusicologist and Executive Director, Jefferson Center

**Mary Jane Jacob**, *Chicago, Illinois*

Independent curator and Professor and Chair, Department of Sculpture, School of The Art Institute of Chicago

**Kathryn Kanjo**, *San Antonio, Texas*

Executive Director, Artpace

**Linda Lomahaftewa**, *Sante Fe, New Mexico*

Artist and educator

**Jim Melchert**, *Oakland, California*

Artist and educator

**Jorge Merced**, *Bronx, New York*

Associate Artistic Director, Pregones Theater

**Eileen Neff**, *Philadelphia, Pennsylvania*

Artist

**Rachelle H. Saltzman**, *Des Moines, Iowa*

Folklife Coordinator, Iowa Arts Council

**Bently Spang**, *Billings, Montana*

Performance and visual artist

**Jon Spelman**, *Silver Spring, Maryland*

Storyteller

**Alexandra Swaney**, *Helena, Montana*

Director of Folklife Programs, Montana Arts Council

**Karen Tsujimoto**, *Oakland, California*

Senior Curator of Art, Oakland Museum of California



*Panelists (above, from left) Bently Spang, Jorge Merced and Mary Jane Jacob discuss the buffalo horn work of Kevin Pourier. At left, panelists Bau Graves (foreground) and Hal Cannon examine the work of quilt artist Viola Colombe.*

## ARTS AND HUMANITIES

**Commonweal Theatre Company**  
Lanesboro, Minnesota  
To strengthen marketing efforts.....\$40,000

**Highpoint Center for Printmaking**  
Minneapolis, Minnesota  
To expand artistic staff positions and salaries.....\$80,000

**Jazz Arts Group of Fargo-Moorhead**  
Moorhead, Minnesota  
To complete a leadership transition and increase programming and development capacity.....\$86,000

**Loft, Inc.**  
Minneapolis, Minnesota  
For continued operating support through the Regional Arts Development Program I.....\$150,000

**Milkweed Editions, Inc.**  
Minneapolis, Minnesota  
For continued operating support through the Regional Arts Development Program I.....\$130,000

**Minnesota Historical Society**  
Saint Paul, Minnesota  
To expand technological infrastructure and provide increased public access to cultural heritage resources as digital content in the Upper Midwest.....\$999,709

**Pillsbury United Communities**  
Minneapolis, Minnesota  
To create a new marketing strategy for Mainstage productions...\$40,000

**Reif Arts Council**  
Grand Rapids, Minnesota  
For a marketing and development initiative.....\$174,926

**Rochester Art Center**  
Rochester, Minnesota  
For continued operating support through the Regional Arts Development Program I.....\$60,000

**VocalEssence**  
Minneapolis, Minnesota  
For entry-year support through the Regional Arts Development Program II.....\$100,000

## ECOLOGICAL HEALTH

**Minnesota Land Trust**  
Saint Paul, Minnesota  
For a conservation development program.....\$255,000

## EDUCATION

**Achieve!Minneapolis**  
Minneapolis, Minnesota  
For a high school completion program in all seven Minneapolis high schools.....\$995,000

**Collaboration for the Advancement of College Teaching and Learning**  
Saint Paul, Minnesota  
To support the Collaboration's programs.....\$530,000

**Concordia College, Moorhead**  
Moorhead, Minnesota  
To prepare faculty to teach in a new curriculum.....\$300,000

**Lakes & Prairies Community Action Partnership, Inc.**  
Moorhead, Minnesota  
To establish a business center for child care providers in North Dakota.....\$270,000

**State of North Dakota, Department of Human Services**  
Bismarck, North Dakota  
To support the Child Development Successor Program in North Dakota.....\$442,436

**Northland Foundation**  
Duluth, Minnesota  
To implement an early childhood mental health initiative in Greater Minnesota.....\$1,500,000

**University of South Dakota**  
Vermillion, South Dakota  
To improve teaching and learning in the first-year curriculum...\$450,000

## FELLOWSHIP PROGRAMS

**Bush Artist Fellows Program**  
Saint Paul, Minnesota  
2007 Program.....\$720,000

**Bush Leadership Fellows Program**  
Saint Paul, Minnesota  
2007 Program.....\$1,539,750

**Bush Medical Fellows Program**  
New Prague, Minnesota  
2007 Program.....\$745,600

## HUMAN SERVICES & HEALTH

**Bridge for Runaway Youth, Inc.**  
Minneapolis, Minnesota  
Toward a capital campaign.....\$500,000

**Centre for Asians and Pacific Islanders**  
Minneapolis, Minnesota  
Toward a capital campaign.....\$150,000

**Centre for Asians and Pacific Islanders**  
Minneapolis, Minnesota  
To build administrative capacity.....\$100,000

**Centro Cultural Chicano**  
Minneapolis, Minnesota  
Toward the planning and development costs of a Latino community center.....\$25,000

**Community Homes and Resources in Service to Many**  
Fargo, North Dakota  
For a planning process and pilot programming for a community-based program working to resettle refugee youth.....\$50,000

**East Metro Opportunities Industrialization Center, Inc.**  
*Saint Paul, Minnesota*  
 For a placement director.....\$83,250

**Fairview Foundation**  
*Minneapolis, Minnesota*  
 To support the Minnesota Interpreter Stakeholder Group to increase immigrant access to medical services by increasing the availability of skilled medical interpreters.....\$236,431

**Goodwill Industries, Inc.**  
*Saint Paul, Minnesota*  
 To provide human resources services to entrepreneurs at the Midtown Global Market in Minneapolis..... \$75,000

**Mental Health Association in North Dakota**  
*Bismarck, North Dakota*  
 To support a 24-hour telephone crisis counseling program....\$50,000

**Neighborhood Involvement Program, Inc.**  
*Minneapolis, Minnesota*  
 For a full-time psychologist in North Minneapolis.....\$80,000

**New Americans Community Services**  
*Saint Paul, Minnesota*  
 To provide culturally sensitive primary health care and education services.....\$200,000

**Northern Hills Area CASA Program**  
*Spearfish, South Dakota*  
 For volunteer recruitment and training to represent the interests of children in the courts, and for various technology enhancements.....\$90,000

**Professional Association of Treatment Homes**  
*Saint Paul, Minnesota*  
 To implement a new management information system linking its four-state service area, including Minnesota and North Dakota.....\$75,000

**Resource, Inc.**  
*Minneapolis, Minnesota*  
 To support expansion of the Young Dads program to Ramsey County.....\$90,000

**The Salvation Army Northern Division**  
*Roseville, Minnesota*  
 To expand supportive housing capacity for homeless young adults.....\$90,000

**Sub-Saharan African Youth and Family Services in Minnesota**  
*Saint Paul, Minnesota*  
 To expand services to African immigrants with HIV/AIDS.....\$70,000

**Union Gospel Mission Association of Saint Paul**  
*Saint Paul, Minnesota*  
 To support expansion at a dental clinic that provides free dental care to women and children.....\$50,000

**West Side Community Health Services, Inc.**  
*Saint Paul, Minnesota*  
 To implement a transitional business plan.....\$200,000

**Winona Volunteer Services, Inc.**  
*Winona, Minnesota*  
 To establish a coordinated emergency assistance program.....\$75,000

**Young Women’s Christian Association of Duluth**  
*Duluth, Minnesota*  
 To conduct a program assessment.....\$42,970

**YouthLink**  
*Minneapolis, Minnesota*  
 To integrate mental health services for youth at a transitional living program.....\$80,000

**OTHER**

**Amherst H. Wilder Foundation**  
*Saint Paul, Minnesota*  
 For the Twin Cities Tomorrow indicators initiative.....\$90,000

**East Side Neighborhood Development Company, Inc.**  
*Saint Paul, Minnesota*  
 For redevelopment of a building as an entrepreneurial, professional and financial services center for immigrants and working families.....\$200,000

**Lakota Fund**  
*Kyle, South Dakota*  
 For a new full-time success coach on the Pine Ridge Indian Reservation.....\$100,000

**Grand Total \$12,411,072**

# Without proper planning, a growing population can be a growing threat to sensitive natural areas

by Sharon L. Pfeifer

A recent Bush Foundation-funded survey of ecologically sensitive areas in Minnesota's central region predicts that by 2030 projected growth in the 11-county metropolitan region will place extreme pressure on sensitive natural systems—wetlands, streams and upland habitats. More than one million new residents are expected in the region, many of whom are likely to choose homesites where sensitive natural areas are abundant but where local governments lack the tax revenue to protect the resources. Groundwater availability may also be a significant factor in outlying areas, the report stated, because much of the fast growth will occur near the limits of (or beyond) the borders of the region's deep aquifers.

These major findings, gathered in *Growth Pressures on Sensitive Natural Areas in DNR's Central Region*, were presented to a group of about 35 invited decision- and policy-makers at an event sponsored by the Bush Foundation, the Minnesota Department of Natural Resources, the Minnesota Pollution Control Agency and others. Attendees included legislators, developers, funders, and representatives from state agencies and from city, state and county planning bodies. The Minnesota Environmental Initiative organized and facilitated the session.

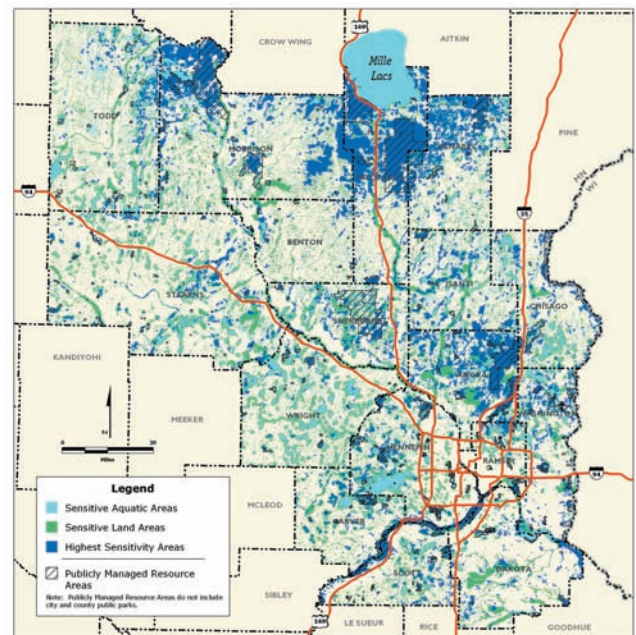
The discussion that followed the presentation focused on possible next steps and policy-related measures that could begin to address or prevent some of the projected negative consequences of population growth on the environment, including:

- Addressing the conflict among government agencies at all levels.
- Increasing the public's engagement with nature.
- Reviving the state's Community-Based Planning Act.
- Instituting a state or regional gas tax to generate funds for conservation.
- Broadening the Fiscal Disparities Program to supplement local resources in many of the fastest-growing parts of the region.

- Linking local government aid to regional collaboration beyond the seven core metropolitan counties.
- Establishing a loan program for fiscally strapped local governments so that they can match state or federal funds to conserve natural resources.

Follow-up discussions are taking place to determine what further efforts might occur around the topic of growth management and natural resource conservation and who needs to be involved to make progress on this issue. You can see a copy of the report at [www.dnr.state.mn.us](http://www.dnr.state.mn.us). ☺

*Sharon L. Pfeifer is a regional planner with the Minnesota Department of Natural Resources and one of the principals who produced this report; she is a 2004 Bush Leadership Fellow.*



Source: *Growth Pressures on Sensitive Natural Areas in the DNR Central Region*.

*This map of the 11-county metro area indicates where population growth may affect natural areas (graphic courtesy of Ameregis).*



# Thriving Arts: Thriving Small Communities

by Sharon Rodning Bash

In 2004-05, the Metropolitan Regional Arts Council (MRAC), supported by the Bush Foundation, conducted field research to answer the question “Are there critical ingredients or common themes necessary to build long-term vitality for the arts in rural and exurban communities?” MRAC studied 10 communities with populations from one to six thousand and identified five key ingredients to growing an “arts-active” community.

## Underlying social context—attitudes and values grounded in acceptance of differences, a welcoming openness and a pride of place

There was widespread recognition of the ability of arts experiences to enhance a sense of belonging, of place—to strengthen social cohesion. In communities characterized by greater levels of cultural diversity, arts bridged those differences and encouraged reconciliation in instances of conflict.

## Informal and community-based arts—a valuing of arts in everyday life

Work that validates and builds on informal arts will expand the base of participation in all arts. As the entry point for most individuals, activities such as community choirs, bands and youth “garage bands” are invaluable in instilling arts appreciation and lifelong artistic expression.

## Leadership with a broad vision for cultural development and an empowering style

Some characteristics of arts leaders are crucial to cultural development: the ability to attract a critical mass of supporters, a connection with the larger structures of community influence and skill at building coalitions with other civic entities.

## Social networks—integration into the larger structures of community life

For some, the arts provide an amenity for visitors and thus contribute to the economic vitality of the town; for others, the arts are valued primarily for personal enjoyment and the enhancement of the overall quality of community life. In the most arts-active communities, the arts bring people together in ways not otherwise offered within their community life.

## Support to infrastructure development

Some communities have benefited greatly from the creation of a formal body for arts coordination. Communities that invested in cultural planning and/or arts council development realized demonstrable growth as an arts-active community.

You can read *Thriving Arts: Thriving Small Communities* in the Publications section of [www.bushfoundation.org](http://www.bushfoundation.org).

*Sharon Rodning Bash is the program director of the Metropolitan Regional Arts Council, which promotes incorporation of the arts into the daily lives of all communities by providing leadership, advocacy, grants and services. You can learn more about MRAC at [www.mrac.org](http://www.mrac.org).*

*About a thousand people live in Harmony, Minnesota, one of the rural communities profiled in the study. It has a thriving arts community, including a weekly Music in the Park series in the summer (photograph courtesy of the Harmony Arts Council).*



## Bush Artist Fellows Program

**Heidi Arneson** ('96) received the 2006 Minnesota State Arts Board Artist Initiative Grant to support her novella, *The Flying Boy*.

The Bockley Gallery in Minneapolis showed the work of **Frank Big Bear** ('86 & '98) in May and June.

Three collaborators have produced *Quick*, a puppet fable—**Irve Dell** ('88), **Kira Obolensky** ('99) and **Dave Ryan** ('03). It previewed in Minneapolis in May in preparation for its European debut at the Prague International Fringe Festival.

Composer **Henry Gwiazda** ('98) has launched a new website that offers music samples and other diversions—[www.henrygwiazda.com](http://www.henrygwiazda.com).

The Minnesota Humanities Commission honored three fellows at the 2006 Minnesota Book Awards—**John Hildebrand** ('94) for *A Northern Front: New and Selected Essays*, **Jim Moore** ('76 & '82) for *Lightning at Dinner* (a collection of poetry) and **Robert Bly** ('78 & '85), who won the annual Minnesota Humanities Prize for Literature.

From June to August, the paintings of **Alexa Horochowski** ('04) hung in the new galleries of the Minneapolis Institute of Arts in a show called *The Unicorn in Captivity*.

The Humphrey Institute of Public Affairs honored photographer **Wing Young Huie** ('96) in April with a Humphrey Public Leadership Award that recognizes his “vivid portrayal of the cultural nuances and complexities that face the diverse populations” in the United States.

*Pine Tree: Hope*, a commissioned painting by **Catherine L. Johnson** ('94), made its debut at the dedication of the Center for International Health at Regions Hospital in Saint Paul in May. **Patricia Walker, M.D.** (BMF'95) is the Center's medical director.

The Loft Literary Center announced that **Patricia Kirkpatrick** ('91) and **Katrina Vandenberg** ('05) have received \$25,000 Loft Awards in Poetry as part of the 2006 McKnight Artist Fellowships.

**Kari Margolis** ('04) and **Tony Brown** ('00) released a DVD of their collaborative choreography and performances in May.

Warehouse space in northeast Minneapolis hosted June performances of *She Captains*, a work by **Shawn McConeloug** ('98) that melded live performance and film.

Works by **Melba Price** ('94 & '02) filled the 801 Washington Loft Public Spaces in Minneapolis from May to August, along with the photographs of **Wing Young Huie** ('96).

The American Composers Forum and James Sewell Ballet teamed up in May to create new partnerships between composers and choreographers with *Music in Motion*. Several fellows took part—choreographers **James Sewell** ('02) and **Morgan Thorson** ('00) and composers **Mary Ellen Childs** ('89 & '99) and **Anne Kilstofte** ('97).

*Trails and Shadows*, a music video by filmmaker **Deborah Vadja** ('99), was chosen for the Fearless Filmmakers screening in Minneapolis in May.

*Camouflage*, a show of the work of **JoAnn Verborg** ('83 & '93), ran from May to July at Gallery Co in Minneapolis.

Presidio Saxophone Quartet recorded a three-movement quartet, *Parallel Play* by **Judith Zaimont** ('05), in August. She will also deliver the keynote address at the joint annual meeting of the Society of Composers, International and the College Music Society in September.



*Big River* magazine wrote in its spring issue about the work of **Marian E. Havlik** (BLF'76), above, shown identifying freshwater mussels during the July 2001 Goose Island Mussel Rescue Project south of La Crosse, Wisconsin. Havlik's fellowship supported her study to become a malacologist (mollusk scientist), work she is known for pursuing with passion and determination. She said, “I’ll keep doing this as long as I can crawl into the boat” (photographer, Pamela Eyden).

## Bush Leadership Fellows Program

**Christine Bray** ('97) is the new deputy director of the Washington County (Minnesota) Community Corrections Department, where she will have direct oversight of juvenile and family courts and administration.

Catholic Relief Services awarded **Chris Herlinger** ('91) its Egan Award for Journalistic Excellence in May for his series of articles, "Darfur: Fear and Chaos in a Fragile Land."

"Special Needs Fathers: Til Death Do Us Part," an article by **Robert Krajewski** ('94) about fathers caring for their special-needs children, appeared in the October 2005 issue of *Illness, Crisis & Loss*. He is also involved in social action theater, mentoring 50 students who have written and performed more than 300 short plays for a variety of audiences.

"Factors that Influence Women and Men to Enroll in IT Majors," an article based on **Claire McInerney's** ('77) research funded by the National Science Foundation, appears in *The Encyclopedia of Gender and Information Technology*. She is a newly tenured associate professor at Rutgers University.

**Maria Cristina O'Brien** ('05) is a 2006 fellow in the Smithsonian Institution's Latino Museum Studies Program; she will attend a four-week seminar in Washington, D.C. In addition, the Walker Art Center in Minneapolis selected her as a research assistant for the 2007 Frida Kahlo catalog.

With a colleague, **Mary Sorenson Klamm** ('03) developed an innovative process called small schools curriculum mapping, which streamlines the curriculum mapping process used by larger schools.

In June, the *Grand Forks Herald* featured an article on **Maureen White Eagle** ('05) and her travels to Kenya, Thailand, Vietnam and Brazil in support of the rights of women and children.

The DFL party endorsed **Theartrice (T.) Williams** ('70) in his bid for a seat on the Minneapolis School Board.

## Bush Medical Fellows Program

**James Brosseau, M.D.** ('95) reported that the diabetes center he started in his Grand Forks clinic after his fellowship now serves more than 8,000 diabetics and is expanding to treat other chronic diseases.

**Christine Hart, M.D.** ('03) recently joined the Rocky Mountain Center for Advanced Medicine, Choices in Health in Boulder, Colorado. She'll be enhancing her family practice background with her new interests in medical nutritional management and energy medicine, while continuing to study shamanic healing methods; she hopes to eventually take her holistic medicine boards.

**Kelley Rae Jewett, M.D.** ('05) and **Richard Lussky, M.D.** ('02) completed master's of public health degrees at the University of Minnesota this spring; Lussky was selected to join the national Delta Omega Honorary Society for Public Health.

The Kellogg School of Management at Northwestern University conveyed an MBA degree on **Jon Pryor, M.D.** ('04).

## Bush Foundation Board and Staff

Director **Esperanza Guerrero-Anderson** announced her retirement as president and CEO of Milestone Growth Fund; she will pursue personal endeavors and continue service on numerous boards.

The restructure of the Bush Artist Fellows Program in June eliminated the position of program assistant, which **Kathi Polley** had held for more than 10 years.



Chief Financial Officer **Connie Thompson**, above, left the Foundation on September 15 to become the Chief Corporate Officer of Securian Trust Company. President Anita Pampusch said, "In her 16 years at the Bush Foundation, Connie managed all non-grantmaking aspects of its work, including audits, budgeting and overseeing investments. She also oversaw the reconfiguration and acquisition of office space, developed personnel policies, initiated the IT function, hired and supervised support staff and myriad other tasks related to Foundation operations. Connie's work was highly respected by the Board and staff, and by her peers in the foundation world."

For information about job openings at the Foundation go to [www.bushfoundation.org](http://www.bushfoundation.org).



Before there was the spoken word there was music — ancients crouched by the fire, their developing voices rising and falling in a guttural melody.

And when they moved beyond the struggle for basic survival they created history, which often survived only in song — the facts and feelings and fury fusing with the tones to become the stories of our world.

Even today, many of the world's languages have a tonal quality that depends more on the speaker's ability to "sing" the word at the right pitch than to "say" it correctly.

In 2004, the Bush Artist Fellows Program awarded its first fellowships in traditional and folk arts. The decision to add a category specifically for these artists recognized how vital they are, not only to their specific communities but to the broader culture as well. Traditional and folk arts bring us depth and color, delight us with how something can at once sound so foreign and yet affect us so deeply, striking at some core we perhaps didn't know we had.

We are pleased to offer in the Gallery the stories of four new artist fellows — all traditional musicians, all striving to preserve a method of playing a particular instrument or a particular set of tunes. Striving to preserve a history.

*You can hear samples of music from these musicians at the Artist Fellows page of [www.bushfoundation.org](http://www.bushfoundation.org).*



## Bun Loeung is a lucky man

A self-trained musician with immense natural talent, he can teach himself to play any instrument. He has perfect pitch. He rose from entertaining in barbershops and opium dens as a 14 year old in Battambang, Cambodia, to become a world-famous performer. And he outwitted the Khmer Rouge, escaping extermination through the clever use of his musical talent and his wits.



During the Khmer Rouge's murderous regime in Cambodia (1975 to 1979), it executed 90 percent of the country's classical musicians and dancers; much of the ancient Cambodian artistic culture was lost. Already reknown for his artistry on the *tro sau* (a two-string fiddle) and the hammer dulcimer, Bun was a national celebrity from his 25 years in Cambodian opera. The Khmer Rouge considered him one of the elite, which put him at risk for execution. However, they also appreciated his playing and his vast knowledge of Cambodian music. They set him to work learning propaganda music and teaching it to the children. He escaped to a refugee camp in Thailand in 1979 where he continued to teach music, this time traditional, to the other refugees. He was able to come to the United States in 1981.

Bun has continued teaching and performing since coming to Minnesota in 1982. He will use his 2006 fellowship to pursue his one passion that will result in true Cambodian music being passed down indefinitely to future generations. "It is time for me to assure the preservation and continuation of the music I love so dearly," he wrote in his fellowship statement. "While most young Cambodian people prefer to listen to Western music or Westernized versions of Cambodian music, the pure traditional music that has been handed down from generation to generation by rote is in danger of becoming extinct. Even many who attempt to play this music perform it either intentionally or unknowingly in a style that is not authentic. Therefore, I have decided to dedicate my remaining years to assuring the preservation and continuation of the music that has touched me so deeply for so many years."

Bun plans to return to Cambodia in September to purchase new instruments, large drums and circle gongs. Then he will open a traditional music school in Saint Paul.

*Photographer, Bryan Aaker*

## “Nirmala Rajasekar did a sensible thing.”

That’s how the headline in the Chennai, India, paper read. Rajasekar was in Chennai (formerly known as Madras) performing Veena concerts during its International Winter Arts Festival last December. “I announce my songs,” she explained. “It’s really not done there. People don’t want me to give it away. They like to play ‘name that tune’ and hear the raga open like a flower.” But apparently, many did appreciate the information.

Rajasekar has become accustomed to educating her audiences. She performs for many non-Indian audiences in the United States and has learned to skillfully weave information about her ancient songs and the history of Carnatic music into her programs. Living in America for the past 11 years, she now feels at home, but the need to preserve her musical heritage has become as much a part of her passion as the perfection of her technique on her chosen instrument—the Veena. On her most recent trip back to India, she played to full houses in Bangalore, “in a city I haven’t been to in years.” People come out to hear her classical slow ragas. “That structure is disappearing in India. People are playing fast songs. I am trying to hold on to these musical values and to pass them on.”

Rajasekar learned to play the Veena when she was six years old and was a soloist by age 13. The Veena is a large, harp-like seven-stringed instrument and one of the earliest known string instruments. It is played like a guitar, held across the lap of a seated player. “I was captivated by the size, the dragon’s head on the end. I just had to tame this thing,” she said. One of the few Veena soloists in the world, Rajasekar sings, plays, composes and teaches Carnatic music that is two thousand years old with roots in the villages and hamlets of South India. Carnatic music focuses on the rules of melodic progression such as ragas employing melodic scales that follow a particular pattern of arrangement of certain notes on the ascent and descent of the scale. The patterns are memorized by the musicians, who in performance creatively infuse them with color, emotion and originality. The Veena is usually accompanied by a Mridangam drum, a claypot known as *Ghatam*, or a tambourine-like instrument known as *Khanjira*.

Carnatic music is taught in the oral tradition. One of the purposes of Rajasekar’s recent trip to India was to make a video of her Veena guru, Professor Kalpakam Swaminathan, who is now 85 years old and the keeper of many rare compositions. In fact, her guru is one of the only living experts on a famous 18th-century composer. She also used the trip to meet with a university professor of Sanskrit. “Many of the compositions are written in Sanskrit, and we are fast losing it as a spoken language,” she said. “The music starts with the literature.”

Rajasekar is already blooming as a professional, full-time musician (and mother of two children). She ended her 18-year career as a systems analyst in information systems last spring—even before she received the fellowship. “The fellowship will contribute tremendously in achieving my personal goals in being a torchbearer of the tradition of Carnatic music and the music of the Veena.”



## For Dick Hensold, the allure of the Northumbrian smallpipes is all in the drone

A musician and musicologist, Hensold described himself in high school as “a weird kid and unconcerned by it, much more interested in Bach and Telemann than rock and roll.” He always loved the drone of bagpipes and how the drone was used in early music as a platform for the counterpoint notes that wove around it.

After studying early classical music at Oberlin College in Ohio, “where we all were social misfits,” Hensold began to explore folk music. Already adept on the recorder, trombone, saxophone and mandolin, he was searching for music that was as rhythmically demanding as it was technically demanding. He began by researching and listening to many types of pipes and chose the Northumbrian smallpipes (named for the northern-most part of England from which it originated) for its versatility and creative potential. With a two-octave range and four drones, each with four or five different pitches, the Northumbrian smallpipes filled the bill perfectly. Not as loud as the Highland pipes and not as big, but with a wider range of notes, the smallpipes can play counterpoint while blending and balancing its volume with other instruments.

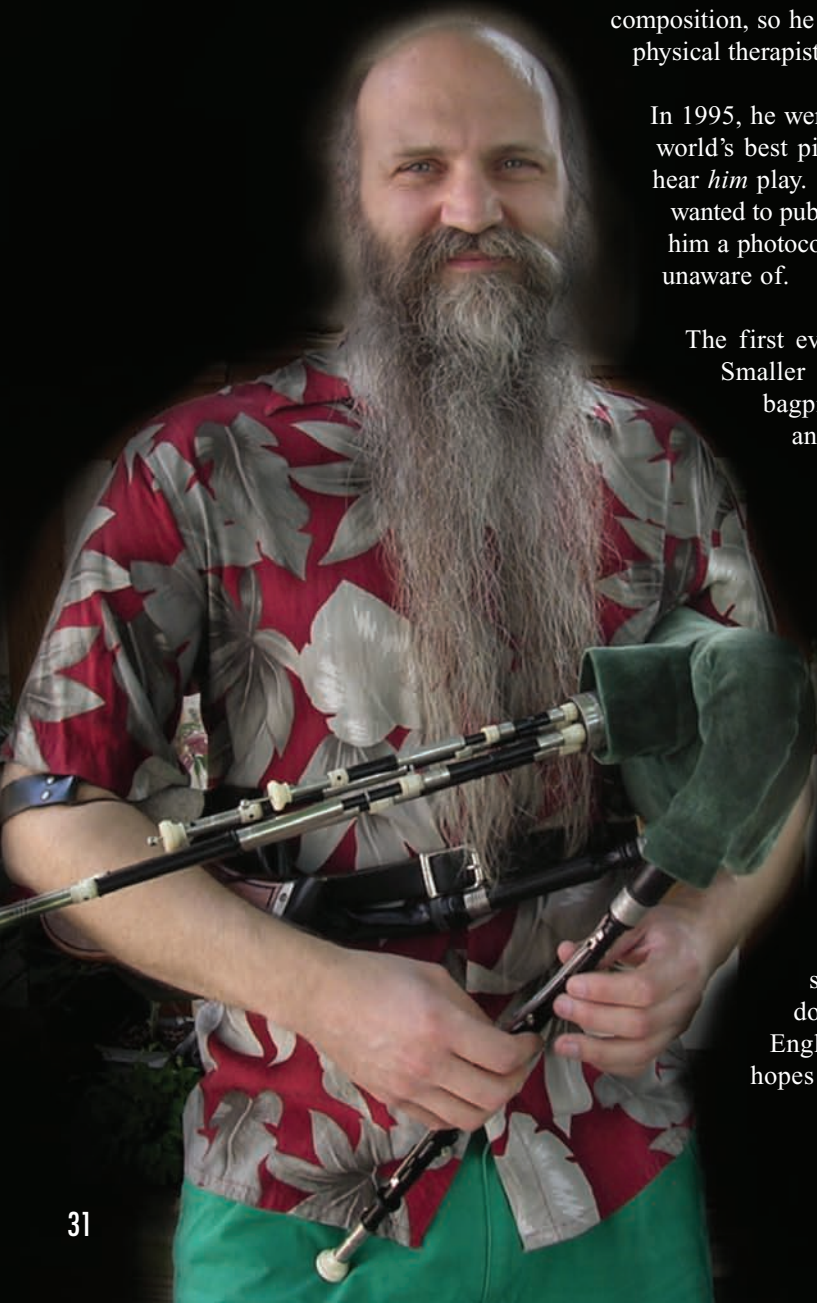
Hensold found it to be musically versatile enough for ensemble work and for composition, so he taught himself to play with books and records. He even got a physical therapist to help him use his body correctly.

In 1995, he went to the Edinburgh Folk Festival, excited to hear some of the world’s best pipers play. It surprised him how many of them had come to hear *him* play. While there, a publisher heard his original compositions and wanted to publish them. Hensold went on to impress the publisher by sending him a photocopy of an 18th-century tune manuscript that the publisher was unaware of.

The first evidence of Northumbrian smallpipes comes from the 1690s. Smaller and more versatile than the more-common Great Highland bagpipe, it could be played in the parlor while seated, for dancing and family entertainment. Fiddle music translates well to the smallpipes, so it is often heard in jigs and reels. A player can play and sing at the same time, and it works well alone or with other instruments.

“Most of the tunes have variations,” said Hensold, like jazz. “You play one tune and then you improvise and many of the versions of tunes are derived from variations. It was how you showed you were clever.” Few of the tunes were written down as there were no literate pipers in the 18<sup>th</sup> century. It was an all-oral tradition that still takes a long time to learn. “It takes 21 years—seven years listening, seven years practicing and seven refining and learning. I’ve been playing since 1985,” Hensold joked, “so I figure I’ve been a piper for two months now.”

Hensold will use his 2006 fellowship to continue study of smallpipes music and playing styles by visiting players and doing research in Cape Breton, Nova Scotia and parts of England. He also conducts workshops in North America and hopes to creatively connect the piping communities.





## Paddy O'Brien is truly a man of a thousand tunes, probably three thousand to be completely accurate

Picture him as a boy of nine, sitting in the corner of a cozy cottage in the small Irish townland of Castlebarnagh. He's just fascinated by the accordion and loves to hear the musicians who gather there to play and talk, telling the old stories with music and conversation. Music needs a long apprenticeship he'll tell you.

"I remember all the characters, listening in the dark in my bed behind the fireplace. There're two things that have to evolve as you become a musician," O'Brien said, "the listening process and the playing. It humbles you when you really get involved."

"Irish music is at the mercy of interpretation," he said, much like jazz. "If you've listened a long time, you know if someone is ruining it or not."

During the past 40 years, he has collected more than 3,000 compositions—jigs, reels, hornpipes, airs and marches—including many rare and unusual tunes. His 2006 Bush Artist Fellowship will allow the Irish musician/musicologist to collect an additional 500 tunes into 10 CDs with an accompanying book of background information. His first such collection of 400 reels and 100 double jigs was made possible by a 1995 grant from the National Endowment for the Arts. Much of the work he collects is at least 250 years old—some is even older—and the bulk of it comes from the Irish peasantry who weren't allowed education under England's Penal Laws. If some of the Anglo-Irish landlords hadn't become interested in the music, none of it would have been written down. He said he hates to think about what's already been lost forever.

"The creativity comes from digging up really great settings of tunes and working to add my own subtle variations and interpretations. Another important part of the creativity comes in putting together selections." O'Brien has also been involved as a composer, and many of his compositions have been accepted into the tradition and recorded by Irish groups such as Solas and Danú and individual players such as James Kelly, Liz Carroll and Billy McComiskey.

O'Brien spends much of his time touring, performing, teaching and playing in sessions with local Irish musicians, sharing stories about the older musicians in Ireland and telling the stories behind each tune. He also teaches the old tunes by playing them slowly enough for students to learn from listening to recordings. "There are very good settings of tunes that will become rock solid for them and make them feel included and appreciated. The players should feel they are doing something important, and the new musicians should feel encouraged."



*Photographs courtesy of Paddy O'Brien*



*Professor Kalpakam Swaminathan (left) is a teacher of Carnatic music in India and guru to Nirmala Rajasekar (right), a 2006 Bush Artist Fellow. Rajasekar's instrument is the Veena, one of the earliest known string instruments. The professor is the keeper of many rare compositions for the Veena and one of the only living experts on a famous 18th-century composer; Rajasekar's fellowship will focus on carrying forward the Carnatic music heritage, including documenting her guru's repertoire.*

*Photographer, Saravanan*



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