

# notebook

May 2003

**"Every Picture Tells a Story" Attracts Newest Generation to Oldest Cultures**

**Investing in Community Potential**

**23 Grants Recently Awarded**

**Youth Mentoring - Not Mere Buzz Words; Best Programs Share Core Elements**

**"Tale of Three Cities" Offers Ideas for Regional Arts Planning**

**New Foundation for Blind Children Facility Enhances Services in East Valley**

## “EVERY PICTURE TELLS A STORY” ATTRACTS NEWEST GENERATION TO OLDEST CULTURES

**Community Issue:** *A major challenge for arts and cultural organizations is attracting new and more diverse audiences, particularly local families and children.*

**Piper Strategy:** *The Trust offers support to cultural organizations that identify audience development as a critical element in plans for greater fiscal stability and expanded outreach to the community.*

Crickets chirp, stars twinkle, tiny hands bend pipe cleaners into butterfly wings, children’s laughter emanates from a canoe...and the next generation learns about their heritage at a very special place. Thanks to a grant from The Virginia G. Piper Charitable Trust, the Heard Museum opened the multi-generational, hands-on exhibit “Every Picture Tells a Story” in September 2002, designed to introduce children and families throughout the Phoenix metro area to the 74-year-old museum.

The Heard Museum, one of the oldest museums in the Phoenix area, enjoys an international reputation as the finest collection of Native American art and cultural exhibits in the world. Its mission is to educate the public about the heritage and the living cultures and arts of Native peoples, with an emphasis on the Southwest. “We have become a Mecca for out of state visitors, and 10 percent of our annual visitors are foreign,” Director of The Heard Museum Frank Goodyear, Jr. said. “America is defined by its diversity; this community is defined by its diversity. We want to reach out to as many groups as we can.”

Although The Heard has continued to attract some 200,000 visitors a year, 65 percent of those visitors are from out of town. Recognizing that only 15 percent of visitors to the museum were local families with children, the staff targeted this area for development. They also wanted to communicate to Valley residents that The Heard was worth repeat visits, constantly offering new exhibits, a variety of special events and on-going educational programs year round.

“You have to respond to the needs of the market, and that changes all the time,” Goodyear said. “We want to provide services the local community wants. Phoenix is a young town with people from other places. One of the things people are looking for is a group of cultural organizations and activities to include in their lives. We provide a ‘life of the mind’ for people.”

A team of museum staff members spent months planning “Every Picture Tells a Story” to ensure that it became the catalyst for their audience development initiative to attract families with children. An early goal was to “lighten up a bit,” transforming serious, scholarly, historic artifacts and information into fun, accessible, interactive and entertaining experiences.

2003

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Heard  
Museum  
docent tells  
the story of  
Native  
American  
imagery to  
school  
children.

# Ocean Northwest COAST

Shhhhhhhhh  
sounds  
the roc  
trees that grow

# Northwest COAST

Our beliefs and  
our language are  
linked to this landscape.

We see our territory  
as a massive feast  
filled with the mountains on  
the rim; the lakes that  
we use as mirrors  
are icons, symbols  
of the territory and its  
resources.

Run for  
hor  
fan





>  
 School children recreate imagery from other cultures.

<  
 Heard Museum docent tells the story of Native American imagery to school children.

Building on the success of previous exhibits popular with school tours, The Heard Museum’s Curator of Collections Diana Pardue and her team included hands-on and take-home project areas for children in the new exhibit. For example, after seeing the intricately beaded bags made by Native Americans in the forested Great Lakes region and inspired by local wild flowers, children can make their own bags, using crayons, a paper template and colorful ribbon. They can also sit in a life-size canoe; operate a push-button light display that shows how Hopi artists depict bird beaks, wings and feathers in their pottery; and arrange Velcro buttons on a blanket to create designs like those of the Northwest Coast Native Americans.

Great as the exhibit might be, without marketing it could not realize its purpose as an audience development initiative. Marketing Communications Director Juliet Martin diversified The Heard’s traditional approaches, using vehicles such as *Think* magazine, statewide parenting magazines and cable television to advertise the new exhibit. She also printed a simple children’s game on the exhibit post card sent to 60,000 families in order to ensure that it was read, not tossed. Nearly 120,000 people visited the exhibit during its first seven months.

Piper Trust funding was used to support The Heard’s “Every Picture Tells a Story” exhibit during its first year; the museum plans to fund subsequent years of the exhibit (it is scheduled to run through August 2005) through anticipated increased operating revenues.

## INVESTING IN COMMUNITY POTENTIAL



Judy Jolley Mohraz  
President and CEO

Hardly a day goes by that someone doesn't say to one of the Piper Trust staff, "It must be fun giving away all that money." What bothers us about this innocent remark is the phrase "giving money away." It sounds too random, too unintentional, and too easy. It reminds us that foundations, including Piper, don't do a good job of communicating what we do and how we work with potential grantees.

We see a Piper grant as the final product of a great deal of work and strategic thinking by the nonprofit. The strong competitive project will be based on an analysis of community needs along with sound strategic and fiscal planning. On our side of the relationship with a potential grantee, Piper staff usually has multiple conversations with the nonprofit, reviews organizational financial data, and visits the organization even before a final proposal is submitted.

Throughout the review process we are asking the ever-present questions about how this project will go forward after the Trust's funding has ended or what is the feasibility of gaining other funding partners for an ambitious capital project. We want to know what percentage of the board personally contributes financially to the nonprofit. In fact, the amount the Trust may commit on a project can be affected positively or negatively by board members' personal commitment to the organization as reflected by their annual donations, however modest.

Following this due diligence the staff prepares detailed evaluations of each proposal to send forward to the Trustees. The Trustees then meet four times a year to deliberate and determine which proposals should be funded. We see those proposals that are funded, quite simply, as "investments" – investments in human potential and organizational potential – investments in clear visions of the future of this community. And these investments demand deliberate, time consuming work.



One of the goals of The Virginia G. Piper Charitable Trust is to communicate as openly as we can about how we go about our work. For those who have not applied or attended what is now known as “Piper 101,” we encourage you to call, make a reservation and come to one of the orientation meetings held on the first Wednesday of each month at the Trust at 10 a.m.

For the nonprofits that are familiar with our guidelines and the process, we hope you will meet with a program officer if you are thinking about applying. These conversations almost invariably enable nonprofits to develop stronger projects. And don't hesitate to call if you have questions about our grantmaking process.

Together let us think about our grants as strategic investments that are the result of searching questions, creative thinking and disciplined work by grant recipients as well as the Trust. We are proud to announce the 23 investments, totaling \$5,192,500, that the Trust has made over the past four months and look forward to working with organizations throughout the Valley. Finally, it is true: we do have fun working to make sound investments.

## GRANT ANNOUNCEMENTS



**Karin Bishop**  
Grants Manager

Over the past four months, the Trustees have awarded 23 grants totaling \$5,192,500. The relative size of the grant award, in some cases, is modest in comparison to other grants. The impact, however, that each of these grants will have on the community is significant.

What is also of significance is how a few of these requests evolved into grants. This was not by chance. If you've had an opportunity to read Judy's article titled, "Investing in Community Potential," you will discover that the process from request to grant is not always direct or easy. Months of ongoing conversations between Trust staff and a potential grantee may result in refinement of the original project in order to strengthen its competitiveness for funding.

A few of the grants listed below were not immediately considered for funding when originally presented. Trust staff worked closely with these grantees over time to ensure the project was well thought out and presented. Once the grantee demonstrated the strategic nature of the request, indicated how Trust funding could leverage additional support locally and nationally, and developed a plan for sustainability, then the request was recommended for funding. The Trust considers the most important elements of a strong proposal to be its feasibility, impact, effectiveness and sustainability. We believe each of the grants listed embody those characteristics.

### Early Childhood

Total grants awarded in this area:  
\$10,000

#### Valley of the Sun United Way

[www.vsuw.org](http://www.vsuw.org)

12 Months / \$10,000

To support the development of a marketing campaign and research that would reframe the public's perception of early childhood issues.

### Youth

Total grants awarded in this area:  
\$3,915,000

#### Alhambra School District

[www.alhambra.k12.az.us](http://www.alhambra.k12.az.us)

12 Months / \$10,000

To support a program in the Alhambra School District to transport children to Society of St. Vincent de Paul for preventive and restorative dental care.

#### Arizona Quest for Kids

[www.azquestforkids.org](http://www.azquestforkids.org)

36 Months / \$250,000

To expand and enhance the Youth Mentoring Program for academically successful youth from economically disadvantaged families.

#### Assistance League of Phoenix

[www.assistanceleaguephx.org](http://www.assistanceleaguephx.org)

12 Months / \$150,000

To support a capital campaign to purchase and renovate a building in the Sunnyslope area for expanded support services for disadvantaged children.

#### Boys Hope Girls Hope of Arizona

[www.boyshopegirlshope.org](http://www.boyshopegirlshope.org)

12 Months / \$50,000

To provide matching endowment funds to support the growth and financial stability of the residential program for at-risk adolescents.

**Camp Fire Council of Greater Arizona**  
www.campfireaz.org  
12 Months / \$250,000  
To support a capital campaign to renovate and repair Camp Wamatochick, Arizona's oldest continually operated youth camp.

**Make-A-Wish Foundation of Central & Southern Arizona**  
www.wish.org/centralaz  
12 Months / \$50,000  
To purchase a donor management software system to expand the donor and volunteer base.

**Save the Family Foundation of Arizona**  
www.savethefamily.org  
12 Months / \$125,000  
To support a capital project to strengthen funding for serving homeless children.

**Seton Catholic High School**  
www.diocesephoenix.org/school/seton\_catholic\_hs  
36 Months / \$3,000,000  
To support a capital campaign to expand the campus, increase student enrollment, and strengthen the academic program.

**Sisters of Notre Dame de Namur**  
www.sndohio.org  
24 Months / \$30,000  
For general operating support of the volunteer program serving South Phoenix youth.

**Elderly**  
Total grants awarded in this area: \$530,000

**Area Agency on Aging Region 1**  
www.aaaphx.org  
36 Months / \$275,000  
To provide program support for new, safe, affordable transitional housing for victims of late-life domestic violence and elder abuse.

**Community C.A.R.E. Connections, Inc.**  
www.4ccc.org  
6 Months / \$40,000  
To support the Technical Assistance for Seniors Homebound Program.

**Foundation for Senior Living**  
www.foundationforseniorliving.org  
6 Months / \$85,000  
To support the architectural design and project management for the proposed Central Village, an innovative, non-traditional community health and wellness center for seniors and their families.

**Mesa Senior Services, Inc.**  
www.mesaseniorservices.com  
24 Months / \$130,000  
To provide matching grant funds for the annual Friends Campaign to strengthen fundraising capacity.

## Arts and Culture

Total grants awarded in this area: \$435,000

**The Black Theatre Troupe, Inc.**  
www.blacktheatretroupe.org  
24 Months / \$100,000  
To support the development of a marketing plan to build the audience base and to increase earned revenue capacity.

**Symphony of the West Valley**  
www.members.aol.com/symphonywv  
24 Months / \$125,000  
To support a marketing and development plan to increase the donor base.

**National Arts Strategies**  
www.artsstrategies.org  
12 Months / \$5,000  
Tuition grant for Steve Martin, Managing Director of Childsplay, Inc. to participate in the National Arts Strategies and Stanford Graduate School of Business Executive Program for Nonprofit Leaders.

**National Arts Strategies**  
www.artsstrategies.org  
12 Months / \$5,000  
Tuition grant for Frank Jacobson, President and CEO of Scottsdale Cultural Council to participate in the National Arts Strategies and Stanford Graduate School of Business Executive Program for Nonprofit Leaders.

**Trinity Cathedral**  
www.trinitycathedral.com  
21 Months / \$200,000  
To support the construction cost of replacing the organ destroyed by fire which serves musicians throughout the Valley.

## Other

Total grants awarded in this area: \$292,500

**Arizona Grantmakers Forum**  
www.arizonagrantmakersforum.org  
12 Months / \$5,000  
To assist the Arizona Grantmakers Forum in providing information and coordination among funders of nonprofit agencies.

**Collaboration for a New Century**  
www.collaborationforanewcentury.org  
6 Months / \$12,500  
In support of a leadership summit for community and faith-based organizations to help build their capacity to serve the poor through collaboration.

**NPower Arizona**  
www.npoweraz.org  
36 Months / \$225,000  
To provide matching funds to launch a project to serve the technology needs of nonprofits in Maricopa County.

**Scottsdale Community College**  
www.sc.maricopa.edu  
12 Months / \$50,000  
To support a scholarship for students at Scottsdale Community College.



## YOUTH MENTORING - NOT MERE BUZZ WORDS ; BEST PROGRAMS SHARE CORE ELEMENTS



Wayne D. Parker  
Director of Research and Evaluation

Who can forget the sage advice offered to Dustin Hoffman in “The Graduate” as the key to a successful career: “Plastics.” It would seem that another buzzword of success can be heard in youth organizations these days: “Youth Mentoring.” But is youth mentoring really the key to success for all youth programs?

“Since one of the Piper Trust’s initiative areas is youth, references to youth mentoring are common in the proposals we receive,” observed Wayne Parker, Director of Research and Evaluation for the Trust. “Mentoring is extremely popular right now, but it is often misunderstood.”

Parker, who holds a PhD in Educational Psychology Research and has years of experience as an agency practitioner and child psychologist, recently reviewed the most current research on best practices in youth mentoring and compiled a list of core elements of successful mentoring organizations. Besides sharing the research with Trust staff, he plans to present this information to Valley agencies

whose focus is youth development. “We at the Piper Trust want to be more than just a source of funds. We want to help make agencies aware of best practices.”

“I think a fair number of agencies assume that attaching a child to an adult is inevitably positive. In reality, poor mentoring programs are not just ineffective; instead, no mentoring has better outcomes than poor quality mentoring,” Parker reported. “Many agencies also assume that by including the buzzwords ‘youth mentoring’ in a proposal it will automatically make the proposal stronger. “

According to Parker, recent large-scale research studies on mentoring programs indicate that the quality of mentoring is directly related to the program’s impact on the child. “One of the things we’re interested in doing is looking at programs that have youth mentoring, seeing what core elements they include and finding out to what extent they meet the test of a quality mentoring program.”

So what exactly is “youth mentoring,” and what are the core elements, or characteristics, of a successful program?

“The text book definition of youth mentoring is: ‘the formal mechanism for linking of the child with the adult.’ Big Brothers/Big Sisters is an example of a very good mentoring program, and it can serve

as a litmus test for other programs. We often ask, to what extent should we reinvent the wheel? If somebody proposes funding a mentoring program that doesn't have some of the elements of the Big Brothers/Big Sisters program, we have to ask, will it be successful?"

While well intentioned, Parker points out that not all youth programs need to have mentoring programs. "There's nothing wrong with a program in which the main focus is on an important area of youth development like recreation, wellness/nutrition or tutoring."

Parker evaluated the impact of youth mentoring on three areas of a young person's life – educational achievement, health and safety, and social-emotional development – by studying the results of national mentoring programs such as Big Brothers/Big Sisters, Campus Partners in Learning, Hospital Youth Mentoring Program and some smaller programs such as Across Ages, Sponsor-a-Scholar and Linking Lifetimes (Philadelphia-based) as well as programs in Texas, Maryland, Hawaii and Indiana.

He cites several characteristics all successful mentoring programs share:

"You need kids who want to have a mentoring experience. Mentors and parents should get to know each other, spend time together, and work together to help the child. Also, a mentor's motivation

should be to want to spend time with a child. The more a mentor has a mental expectation of what a child needs—for example, tutoring, religious instruction, exposure to culture, greater structure—and sees it as his or her job to deliver it, the less likely the mentoring is to be successful."

Other characteristics of successful mentoring relationships include:

*Mentor-child matches that last at least 12 months*

*Frequent contact between mentor and child*

*Screening of children for positive motivation*

*Close agency supervision of the mentoring match*

*Training of mentors before and during the match*

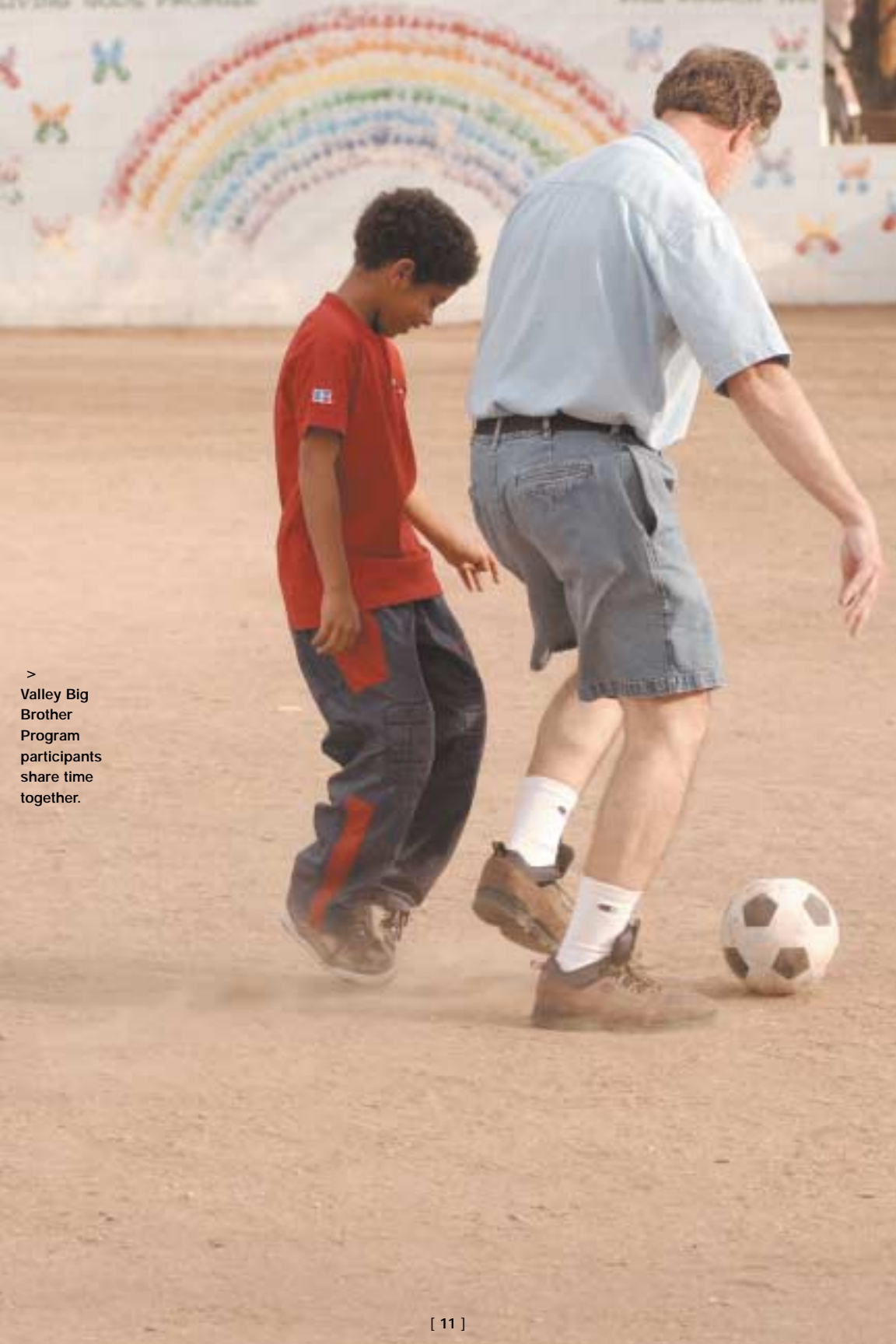
*Supply of mentors matches demand*

*Agency staff maintains youngster's enthusiasm*

*Mentoring program has an adequate budget (minimum of \$1,000 per child per year)*

*Children in the most disadvantaged situations seem to benefit most*

The Piper Trust is planning a series of seminars for later in the year to share Parker's findings on best practices in youth mentoring.



>  
Valley Big  
Brother  
Program  
participants  
share time  
together.

## "TALE OF THREE CITIES" OFFERS IDEAS FOR REGIONAL ARTS PLANNING

**Community issue:** *Cities that recruit and retain high wage industries enjoy strong arts and cultural organizations and a vibrant creative atmosphere. By contrast, arts and cultural groups in the Valley are facing diminished financial stability, changing demographics, inadequate regional arts planning, and little public understanding of the role arts and culture play in economic development.*

**Piper Strategy:** *The Piper Trust – in collaboration with The Flinn Foundation, the J.W. Kieckhefer Foundation and the Margaret T. Morris Foundation – support a regional arts planning effort to strengthen arts and cultural organizations and enhance regional economic development.*

Arts and cultural leaders in Atlanta, Cleveland and Denver can attest that strategic regional arts planning can transform the “worst of times” into the “best of times.” A symposium entitled “Tale of Three Cities” explored the experiences of these three cities in their efforts to position arts and culture as key economic drivers in each region.

Champions of the three regional arts initiatives shared their planning processes, lessons learned, and the results of each area’s efforts with more than 100 Valley leaders from the public and private sectors as well as arts and culture organizations at the meeting at the Arizona Biltmore on March 27.

The Virginia G. Piper Charitable Trust, The Flinn Foundation, the J.W. Kieckhefer Foundation and the Margaret T. Morris Foundation invited speakers from the three cities to address community leaders as a next step after consultant Adrian Ellis’ report “The Arts in Arizona” was released in October 2002.

In this joint project, the four foundations commissioned Ellis to identify the challenges facing Arizona’s cultural organizations over the next decade and to make recommendations concerning opportunities for the foundations to facilitate a regional arts and culture initiative. In the report, Ellis urged the four foundations to support the development of a shared regional vision and strategy for the arts.

Following the “Tale of Three Cities” session, the foundations determined that the next step would be to form a task force including representatives from the corporate and public sectors, arts and culture, education and philanthropy. “We challenge the task force to develop a set of recommendations that will strengthen arts and cultural organizations in Maricopa County and squarely position them in the region’s economic development plans,” said Judy Mohraz, Piper Trust President and CEO.



## ADVICE FROM THE THREE CITIES

From John Ahmann, Senior Vice President of Public Policy, Metro Atlanta Chamber of Commerce and Rick Berg, Principal, The North Highland Company, representing the Atlanta Regional Arts Task Force:

***Develop a clear mission statement.*** Example: To make the Atlanta region a premier center for the arts, and for it to be recognized as such

***Develop a clear vision statement.*** Example: Arts and culture will be recognized as defining elements of the quality of life in the Atlanta region

***Set measurable objectives.*** Atlanta's included: 1. Create a regional arts & culture vision statement and prioritize the strategies that need to be completed to achieve that vision; and 2. Create a new regional leadership structure that will be responsible for allocating the sustained funding necessary to carry out these strategies

From Jim Copenhaver, Senior Partner, JC Enterprises, Focused Learning, representing Denver's Scientific & Cultural Facilities District:

***Don't despair if you begin the collaborative process during economic down times; they did and succeeded.*** "As often happens, crisis drives new thinking."

***A mission statement turned into an oft-repeated slogan creates tangible energy.*** Denver's: "Culture is Good Business"

***Develop key message sound bites,*** such as "applaud culture" and "culture counts" for multi-media materials.

From Peter Lawson Jones, Cuyohoga County Supervisor and Thomas Schorgl, President and CEO, Community Partnership for Arts & Culture, representing Northwest Ohio's Arts and Culture Plan:

***Reach consensus on the goal.*** Cleveland's: Create with broad and diverse participation an action-based plan that assures the continued vitality of Greater Cleveland's art and cultural resources and provides greater access to these resources for all the region's people

***Use a multi-tiered approach to gain buy-in from diverse population***

(They held 21 community dialogues to list values, issues and goals; 12 focus sessions to narrow down goals and objectives; and nine action discussions to refine objectives and set actions)

"If you want to get involved in public policy affecting arts and culture, you have to elect officials who will represent you."

One key point each presenter emphasized: A region can't move too precipitously in developing a funding strategy for an arts and culture initiative; other consensus-building and strategy development must take place first. Another piece of advice from Atlanta's John Ahmann: "Don't just look at best practices. We call our approach 'key learnings,' because we're as interested in what went wrong as well as in what went right or what could have been done differently. In our case, we should have included representatives from the educational community at the planning table."

*Recommended Reading / Downloading*

"The Arts in Arizona," by consultant Adrian Ellis, October 2002, available for download at [www.pipertrust.org](http://www.pipertrust.org) or [www.flinn.org](http://www.flinn.org)

See [www.metroatlantachamber.com/macoc/initiatives/arts.shtml](http://www.metroatlantachamber.com/macoc/initiatives/arts.shtml) for information on the Atlanta initiative

See [www.cultureplan.org](http://www.cultureplan.org) for information on the Cleveland initiative

See [www.cbca.org](http://www.cbca.org) for information on the Denver initiative

Richard Florida, *The Rise of the Creative Classes* (Basic Books, 2002)

"Which Way Scottsdale," a report issued by the Morrison Institute in March 2003. Download at [www.morrisoninstitute.org](http://www.morrisoninstitute.org)

## NEW FOUNDATION FOR BLIND CHILDREN FACILITY ENHANCES SERVICES IN EAST VALLEY

**Community Issue:** *The incidence of babies born blind in Maricopa County has increased by 400% in the past 10 years, creating acute need for early intervention and developmental programs.*

**Piper Strategy:** *The Trust supports early childhood programs that recognize the unique developmental challenges that children with special needs face. The programs also provide support for their families and work to foster independence in these children from infancy through pre-school years.*



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A teacher from the Foundation for Blind Children comforts one of her students.

Consider the old adages: “Seeing is believing” and “look and learn.” Then consider the fact that more than 80 percent of all that infants learn is by what they see. So how do blind and visually-impaired babies develop and learn?

Early intervention is the key, explains Foundation for Blind Children Executive Director Chris Tompkins. For over 50 years his organization has helped families throughout the greater Phoenix area deal with blindness and work

with their child to develop skills for independence – starting shortly after birth. “Blindness is frightening,” Tompkins said. “Everyone wants to know what to do. Attitude is everything. If you don’t believe blind children can do something, you might be holding them back.”

More families throughout Maricopa County are coping with the challenges of blindness and visual impairment because of the increased survival of low birth-weight babies as well as sheer population growth. Although the Foundation for Blind Children provides services for children of all ages and through its assistive technology center aids adults, its core programs target blind, visually impaired and multiply-impaired children ages zero to five years old. “Laying that foundation for learning in children zero to five sets the stage,” Tompkins said. “In the blindness field, we really want to focus our energies on this age group.”

The Foundation has provided services and classes to approximately 1700 children annually at a facility in Central Phoenix and through leased space in schools and churches in the East Valley. With the population in the East Valley soaring, it was clear the Foundation needed a permanent facility there. They requested and received a grant from The Virginia G. Piper Charitable Trust that gave a boost to the capital campaign for a new facility in Mesa. The Foundation’s family-friendly East Valley center opened in January 2003 on Warner Road, just east of the Loop 101 freeway.





Its bright, cheery classrooms mirror those of the Phoenix facility – full of tactile and other sensory experiences to stimulate the minds of infants and pre-schoolers.

“We were particularly impressed with their creative approach to teaching independence skills at such an early age,” Piper Trust Program Officer Marilee Dal Pra said. “It’s profound the way they operate, recognizing the unique developmental needs of blind infants and children, and involving the whole family in the process.”

Tompkins and Foundation Director of Program Services Elaine Baldrige said they begin intake shortly after the birth of a blind or visually impaired child. From birth to about three years old, the Foundation’s development and learning programs involve the whole family – parents, siblings, grandparents, even neighbors – and are typically home based. The staff teaches parents how to teach their child, and to become comfortable with doing so. The Foundation also offers weekly parent meetings to help them process what they’re learning and to offer support to each other, sharing successes, challenges and fears.

“Children ages three through five come to the centers four days a week for pre-school. Classes are designed to prepare them to enter mainstream schools with their sighted peers. Classes include music therapy, which encourages body movements and concepts such as following directions and remembering words and tunes; gymnastics, which gives children a sense of spatial orientation and of the capabilities of their own body (“Movement is everything for a blind child,” Baldrige said); even pet therapy with Lizzie the Collie. The staff works with pre-schoolers to help develop social skills and orient them to Braille and cane walking.

Through their infant and pre-school programs, Tompkins said the Foundation lives by three guiding principles:

Literacy (reading Braille and using technology)

Independence (in all forms at all ages)

Mastery (giving children the skills to do anything they want to do)

“Many blind children are tactually defensive – ‘it feels funny or it tastes funny’ – until they experience something. You need to get your arms around it to learn it. Kids need to smell it, touch it. Then things become real to them,” Baldrige said. Just look around the Foundation’s classrooms, and you’ll see a range of teaching tools to accomplish this – ranging from spice jars to teach common scents, to lifelike stuffed animals to teach shapes and sizes. Children also go on field trips to a farm or firehouse to learn what sighted children might merely absorb from the window of a car.

Once children enter a mainstream school, the Foundation provides outreach services – to the children, their parents, their families and their teachers. As they approach adulthood, the Foundation continues to provide services through technology classes (“The key to jobs,” Tompkins said) and an extensive library of Braille and software materials. From infancy to old age, the Foundation helps blind and visually impaired children, adults and their families lead lives of independence and dignity through mastery of their environment.

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Therapy  
includes  
teacher  
interaction and  
love to help  
students attain  
independence.

## TRUST NEWS

### MEERSMAN WILL HEAD RESEARCH INSTITUTE

Terrence R. Meersman, Executive Vice President and Director of Programs at the Trust, has accepted a dual position in Seattle as Executive Director of Talaris Research Institute and Director of Early Care and Education at the Apex Foundation. He will assume his new position on June 1.

“Terry has provided critical contributions to the Piper Trust over the past two years,” said CEO Judy Mohraz. “He has been a fine colleague who has worked to ensure that our grantmaking program is well defined and responsive to needs in this community.”



### *Piper Notebook* EARNS AWARD

The Council of Foundations recently recognized the *Piper Notebook* as a recipient of a silver medal in the Wilmer Shields Rich Awards for excellence in communication. The *Piper Notebook*, first published last year, appears quarterly. The newsletter strives to highlight the work of the Trust's grantees and inform readers about Piper grants.

### PIPER FELLOWS APPLICATIONS DUE SEPTEMBER 15

Interested in becoming a Piper Fellow? Applications for the 2004 fellowships will be due by September 15. The program underwrites up to five fellowships annually in support of local nonprofit leaders' professional development and renewal. Information about the program and the application process are available at our website [www.pipertrust.org](http://www.pipertrust.org). Trust staff will be happy to answer questions about the development of proposals.

### TRUST'S WEB SITE RECOGNIZED

Congratulations to Rhino Internet Solutions which recently won two awards for its work on the Trust's new Web site, launched in December 2002. Rhino won the Arizona Institute of Graphic Artists' top award, the Primsa, and is the state's representative in the national competition. It received a bronze award from Summit Creative Awards. Kudos also go to Lenora Johanson who spearheaded the project as a communications consultant to the Trust.

## ABOUT THE TRUST



Virginia G. Piper

The Virginia G. Piper Charitable Trust was established through the philanthropy of Virginia G. Piper, a long time Paradise Valley resident and widow of Paul V. Galvin, founder of Motorola.

After her marriage to Kenneth M. Piper in 1969, she supported Arizona organizations committed to children, elderly, healthcare and medical research, education, arts and culture, and religion.

Following her death on June 14, 1999, the trustees determined that the Trust will continue Mrs. Piper's legacy by making grants to nonprofit organizations in these six areas whose work enhances the lives of people in Arizona, primarily in Maricopa County.

The Trust has chosen four initiatives for its early years of grantmaking. They include early childhood, youth, elderly, and arts and culture.

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