



10 YEARS OF STORYTELLING: *h*, THE MAGAZINE OF THE HEINZ ENDOWMENTS

inside

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The Heinz Endowments was formed from the Howard Heinz Endowment, established in 1941, and the Vira I. Heinz Endowment, established in 1986. It is the product of a deep family commitment to community and the common good that began with H.J. Heinz, and that continues to this day.

The Endowments is based in Pittsburgh, where we use our region as a laboratory for the development of solutions to challenges that are national in scope. Although the majority of our giving is concentrated within southwestern Pennsylvania, we work wherever necessary, including statewide and nationally, to fulfill our mission.

That mission is to help our region thrive as a whole community — economically, ecologically, educationally and culturally — while advancing the

state of knowledge and practice in the fields in which we work. Our fields of emphasis include philanthropy in general and the disciplines represented by our five grant-making programs: Arts & Culture; Children, Youth & Families; Education; Environment; and Innovation Economy.

In life, Howard Heinz and Vira I. Heinz set high expectations for their philanthropy. Today, the Endowments is committed to doing the same. Our charge is to be diligent, thoughtful and creative in continually working to set new standards of philanthropic excellence. Recognizing that none of our work would be possible without a sound financial base, we also are committed to preserving and enhancing the Endowments' assets through prudent investment management.

h magazine is a publication of The Heinz Endowments. At the Endowments, we are committed to promoting learning in philanthropy and in the specific fields represented by our grant-making programs. As an expression of that commitment, this publication is intended to share information about significant lessons and insights we are deriving from our work.

Editorial team Linda Bannon, Linda Braund, Donna Evans, Carmen Lee, Douglas Root, Robert Vagt. *Design:* Landesberg Design

About the cover We interrupt our regular programming to indulge in a brief celebration of 10 years of storytelling about Heinz Endowments grant making in the region. In the assortment of photographs from the decade, we recognize our grantees, community partners and fellow foundation members whose generous sharing of their experiences have made the stories (and the learning from them) possible. Please remove your party hat before proceeding inside as we begin the storytelling for another decade.

h

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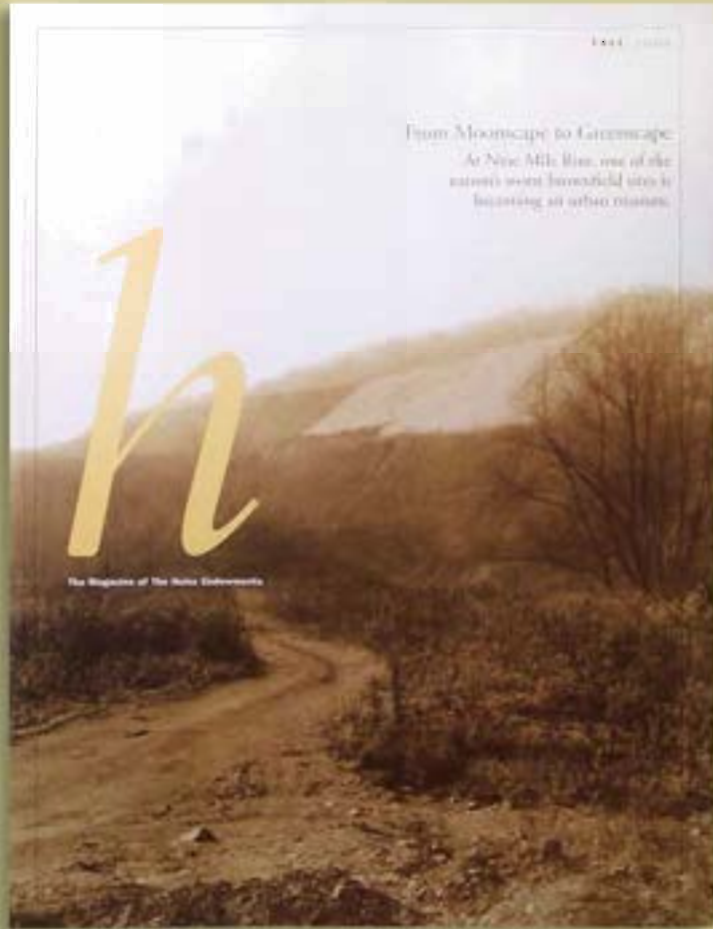
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1994

From Mooncape to Greencape:
As Nine Mile Run, one of the
nation's worst brownfield sites,
becomes an urban oasis,

h

The Magazine of The Urban Environment



message



*By Teresa Heinz
Chairman, The Heinz Endowments*

In the fall of 2001, after a series of discussions about the need to share what we were learning from our philanthropic work, we at the Endowments created a quarterly magazine. The hope was that, as a regular publication, *h* would ensure a steady stream of instructive storytelling about what we were doing well in the Pittsburgh region and what we were doing less well.

At that time in the world of philanthropy, this idea was an outlier. The notion that a regional foundation would commit resources to report on its grant making was just beginning to gain currency. Many in the sector continued to cling to the old comfort line that good grant making speaks for itself and bad grant making does not speak at all. Foundations that reached out to explain strategies and decisions on grants were risking public reaction—even, God forbid, public accountability.

For us, these were exactly the outcomes we hoped to encourage. Now, against the backdrop of a decade's worth of letters, emails, mainstream news reporting, and community actions generated from the scores of in-depth stories and hundreds of compelling photographs presented in *h*, I believe we are achieving our goals. There is greater public understanding of our increasingly complex work and, as a result, deeper involvement from community partners. The increased interaction also reminds us that some of the best ideas for improving quality of life in communities come from the communities themselves.

Inside the philanthropic sector, I believe that *h* and the Endowments' website, with an impressive list of awards from national philanthropy and regional journalism competitions, have served as models of what foundations stand to gain when they report on their actions and commit to other acts of transparency that demystify grant-making decisions.

For all these reasons, the creation of *h* was an important growth milestone in the life of the Endowments. It also stands as an intensely personal marker for me.

As the inaugural issue was being readied for printing, the terrorist attacks of September 11 shook the world. I wrote in that first message about the memorial service in Massachusetts that my husband, John Kerry, and I attended for one of the airline pilots killed in the attacks. I watched in awe as the captain's widow, an incredibly brave woman, her

teenage daughters at her side, shared tears and smiles and hugs with a line of people that to her in her fatigue and heartbreak must have seemed to stretch forever.

We had never met before, but she recognized me. "Thank you so much for coming," she said, "because I know you understand."

Pain is intensely personal, and I didn't want to suggest otherwise. Certainly the scale of the attacks that took her husband, of what happened to him and to our nation on September 11, was—and we pray will remain—utterly unique. But yes, that soul-wrenching sense of sudden, irrevocable loss, the anguished private face of public tragedy, I understood.

Twenty years ago, on April 4, 1991, my late husband, John Heinz, was on his way to Philadelphia to conduct a hearing into allegations of fraud and abuse in the nation's nursing homes. He never made it. For reasons that can be explained but never truly understood, the plane in which he was a passenger collided with a helicopter in midair. For all of us who lost people we loved that day, and for others who were injured, the world changed forever in that moment.

In the years since these two searing events—one a personal tragedy that rippled through the country, the other a national calamity that sent shockwaves through the world—I have been reminded time and again about the recurring value of storytelling. It helps us memorialize what we have lost, celebrate what we hold dear and learn from both so that we can be better at what we do going forward.

In his final public statement as chairman of the Endowments, my late husband wrote of a new commitment to use southwestern Pennsylvania as a "laboratory" for developing solutions to problems that are national in scope. He argued that foundations, in addition to being engines of opportunity,



Lyra Nacke, 2, of Atlanta, is a testament to the enduring truth that life goes on as she walks past the Flight 93 National Memorial's Wall of Names outside Shanksville, Pa. The wall bears the name of her uncle, Louis J. "Joey" Nacke II, who died on United Flight 93. With her family, Lyra attended September ceremonies that commemorated the 10th anniversary of the 2001 terrorist strikes.

Just a few weeks after the September 11 attacks, I wrote in the inaugural issue of *h* about people in our region hungering for insights into how to build stronger communities. It was clear that the post-9/11 unifying spirit had inspired people to take maximum advantage of even the smallest opportunities.

also must be engines of learning. He believed that, by documenting and sharing the lessons they learn, foundations could greatly enhance their benefits and extend their reach.

This magazine, along with many new platforms for our grantees to tell their own stories, continues to bring life to that commitment.

In this special issue, we set aside space to explore how the Endowments' storytelling has evolved in response to the past decade's significant changes in communications practices. It is more complex work, but the potential benefits make it worth the effort.

It is important to note that, in the same issue that marks the magazine's anniversary, we continue with the storytelling: a report on the triumphs and challenges of the Endowments' years-long collaborations with the William Penn Foundation of Philadelphia; a feature about an arts education and mentoring program that uses hip-hop as a tool to teach and empower youth; an exploration of the growing numbers of sustainability coordinators working in the region; and a brief report on the September 11 dedication of the first phase of the Flight 93 Memorial in rural southwestern Pennsylvania.

It is this last one that may be most revealing about the power of storytelling. The families and friends of loved ones lost in the attacks on the World Trade Center towers in New York City and the Pentagon in Washington, D.C., and in the plane that crashed into a windswept field in Shanksville,

Somerset County, know the importance of reserving space to honor, reflect and learn. But they also know better than most of us that this is not a space in which to dwell.

“Life does go on, doesn’t it?” I remember the pilot’s widow saying to me in the receiving line of that funeral 10 years ago. It was more a statement than a question as she glanced meaningfully at her daughters. “Yes,” I nodded weeping, and we embraced. The lives go on, and the stories about them must go on as well.

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We in philanthropy have a special duty to do this, since we are in a privileged position to help build communities. We can demonstrate the value of working together to invest in a promising venture or in solving an intractable problem. We can champion the best new ideas that affirm the human spirit and also challenge practices that diminish it. I firmly believe that these stories—whether printed, broadcast, blogged, texted or tweeted—are the strongest weapons we have to counter the ignorance and inhumanity that breeds terrorism.

Just a few weeks after the September 11 attacks, I wrote in the inaugural issue of *h* about people in our region hungering for insights into how to build stronger communities. It was clear that the post-9/11 unifying spirit had inspired people to take maximum advantage of even the smallest opportunities. That spirit may have dissipated nationally, but I believe it is still strong in our region today.

It is with profound respect for that quality, and with equally profound humility, that we re-commit our storytelling to the cause of learning that provides opportunity and builds life-affirming communities. *h*

MEDIUM & MESSAGE

h MAGAZINE | CELEBRATING 10 YEARS

BY DOUGLAS ROOT



A

t a wrenching **museum**

exhibit on the history of race and lynching in America, a Westmoreland County High School student is stunned to recognize the face of his great-grandfather in a yellowed photograph as one of the leaders of a mob hanging.

In a meeting room at a Downtown Pittsburgh hotel, the heads of three local foundations hold a press conference to announce their joint suspension of funding to the **Pittsburgh Public Schools**, citing years of poor performance and governance.

In donated gallery space in a Somerset mall, about 30 miles from the windswept field where United Airlines Flight 93 crashed in the September 11 terrorist attacks,



Without Sanctuary

At Pittsburgh's Andy Warhol Museum, a new exhibition, exhibit on lynching, which is a powerful and confronting the family's a small, and a reluctant community exhibition. It is a struggle about race.

On the run in The...
...the 11th...
...Minger was thinking...
...a George...
...great-grandfather...
...and a pair of...
...Swann and...
...been passed down...
...even passed down...
...was also talk...
...been a grand...
...the 1910s—or...
...the voyages of...
...Before her death...
...called about...
...girl, and about...

One of the early issues of *h* magazine looked at how teachers used the historical record of violence in the national exhibit "Without Sanctuary—Lynching Photography in America" as a storytelling opportunity to help students re-evaluate race relations in America.

a group of design professionals, victims' relatives and a National Park Service official begin the herculean task of **choosing a memorial design**.

At a preschool education center in one of Pittsburgh's poorest communities, a local foundation releases an independent analysis of its grant making in one of the most ambitious **early childhood education** efforts in the country. The report praises great results on learning but criticizes a process that failed to take the program to scale.

When these stories were first told back in the early part of this decade, they weren't generated by the Pittsburgh region's newspapers, or TV or radio stations—all the main venues for news and information at the time. The full storytelling came in the pages of the quarterly magazine of a local foundation, The Heinz Endowments' *h* magazine, which was born in the fall of 2001 for the purpose of sharing the learning from Heinz Endowments grant making.

This milestone anniversary celebrates some 40 issues of the magazine and serves as a reporting point for how one foundation has evolved in its use of storytelling as its most significant communications tool. It also is a marking point for how the philanthropic sector is responding to a decade of rising expectations for the free flow of information and of profound changes in how stories are told. The vision for a quarterly publication came from Endowments Chairman Teresa Heinz, who believed that the foundation needed to move beyond weighty research studies and self-congratulatory annual reports to be true to what her late husband, Sen. John Heinz, proposed: that the Endowments, in treating the Pittsburgh region as a laboratory for solving problems and extracting maximum value from opportunities, had an obligation to report on its experiences. She recruited Maxwell King, the former editor of the Philadelphia Inquirer, to head the foundation in 1999, and within two years the magazine began publishing with a mandate to be journalistic in its approach, to be lively and engaging, and to serve as an archive for the learning.

“It is remarkable that more than a decade ago there was such a strong commitment made to tell honest stories about the work and do it with the goal of engaging the public,” says Robert Vagt, the Endowments’ president since 2008. “This foundation caught the communications wave now washing over philanthropy at the front end and that has given us the ability to evolve. The other remarkable thing is the breadth of that evolution.”

In recent years, the issues that the Endowments has taken on are much more involved in terms of strategic communications. The need for public awareness of issues and engagement by specific groups in foundation community initiatives is more pressing than ever while the traditional media that foundations used to depend on to do that storytelling—newspapers, television news programs, film documentaries—have contracted.

There are more strategic communications needs but also new opportunities. “The stories we decide to tell are different now, and the ways in which we tell them are more varied,” says Vagt. “It is a natural outgrowth of what we need to do to live up to our values and to be successful in reaching our goals.”

At the beginning of the 21st century, many foundations, especially those operating regionally and locally across the country, still were in the mindset of mid-20th-century communications practices. A few were just beginning to recognize the responsibilities and benefits of providing honest reports on their work and encouraging outside reporting. Former Atlantic Philanthropies President Joel Fleishman, now a professor of law and public

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Robert Vagt, president, The Heinz Endowments

policy at Duke University, described the philanthropic landscape then in his book “The Foundation: A Great American Secret” as being relatively invisible to the constituencies served and largely unaccountable to outside authorities. “Foundations are not obligated to provide anyone with meaningful information about their decisions or their decisions’ consequences,” he wrote. As a result, “foundations have generally shared a culture of diffidence that discourages openness about their activities and agendas.”

WINTER

h magazine has enabled the Endowments to introduce major initiatives such as the African American Men and Boys Task Force, which was the subject of the cover story for the Winter 2010 issue. The article provided a comprehensive overview of the effort, which is designed to improve life outcomes for black men and boys in southwestern Pennsylvania. The grant-making agenda was developed through a community-shaping process unprecedented among regional philanthropies and broader in scope than past foundation-funded programs for groups within the African American community.



Mary Jane Bent

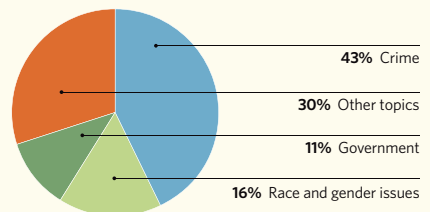
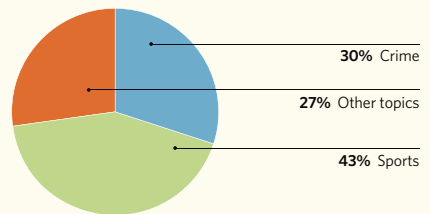
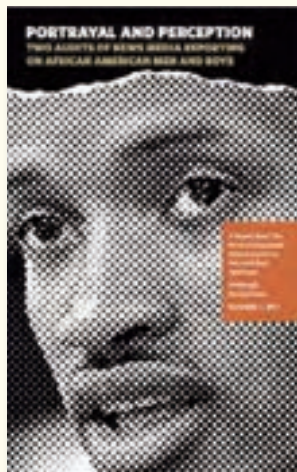
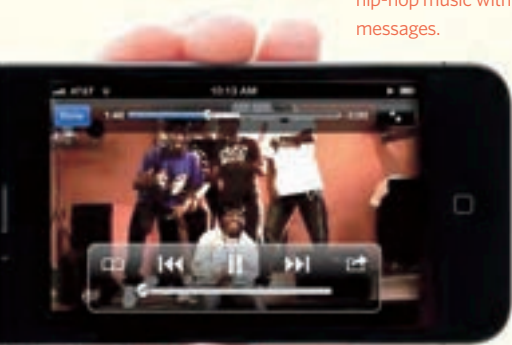
Storytelling is an important component of the African American Men and Boys Task Force, and part of the initiative's communications strategy has involved analyzing the stories that Pittsburgh newspapers and television newscasts tell about black males in the region. "Portrayal and Perception," below center, contains two Endowments-commissioned audits of the local media.

Major findings include those by the Pew Research Center's Project for Excellence in Journalism, which concluded that local television newscasts' stories that involved African American males focused primarily on crime and sports, top graph below, while for Pittsburgh newspapers, crime led all topics about black men and boys, bottom graph. The full report was released during

a University of Pittsburgh summit that the Endowments funded on media images of African American males, left. The event drew local and national media professionals, Pittsburgh youth and community leaders, and other stakeholders, who discussed both the report's findings and their own observations about the limited or negative media images of black men and boys.

One way the Endowments supports opportunities for African American male teens to tell their own stories is by funding organizations such as Hip Hop on L.O.C.K.—

Leadership Skills, Organizational Skills, Cooperative Economics and Knowledge of the Music Business — which shows students how to create hip-hop music with positive messages.



In “Portrayal and Perception,” two extensive audits describe mainstream media as failing to provide balanced, fully developed stories about black men and boys in Pittsburgh. Separate findings from the Miami-based Meyer Communications and the Pew Research Center’s Project for Excellence in Journalism in Washington, D.C., reached similar conclusions: A disproportionate amount of Pittsburgh news coverage of African American men and boys focuses on crime and sports.



If Fleishman were to do a sequel on the state of foundation communications practices today, his assessment certainly would be more upbeat. While public information requirements under the law remain minimal, many more foundations today than a decade ago consider regular reporting on their activities, including storytelling about themselves and their grantees, as essential to getting the best results possible from their efforts to improve quality of life in communities.

Some of the change has been spurred by voices such as Fleishman's and the positive experiences of early practitioners. Much more of it has come in reaction to an all-encompassing communications technology revolution that has accelerated at teeth-clenching speed in the past decade. It has influenced, not just how people transmit basic information, but also which stories get told and to whom.

"The world after the Cold War didn't just get connected, it got hyper-connected," said New York Times columnist Tom Friedman in a September interview on National Public Radio's "All Things Considered." "In 2004, when I wrote my first book, 'The World is Flat,' that says we're all connected, Facebook didn't exist; Twitter was a sound; a cloud was in the sky; 4-G was a parking space; LinkedIn was a prison; applications were what you sent to a college; and Skype, for most people, was a typo."

And all of the new communication platforms and tools referenced by Friedman have happened only in the last six years.

In the fall of 2002, Latrobe Area High School teacher Allison Duda found an extraordinary teaching opportunity through real-time storytelling during a class field trip to the Andy Warhol Museum in Pittsburgh, which was headlining a national traveling exhibit, "Without Sanctuary—Lynching Photography in America."

The photographs, assembled to provide an unflinching historical record of the depraved violence that has accompanied racial and religious hatred in America, would have been powerful enough

on their own. But the students' educational experience became personal when then-sophomore Matt Mayger discovered his great-grandfather front-and-center in a trophy picture of the leaders of a mob surrounding a dead body still hanging from a tree. Later, when Matt questioned his parents, he learned that the family patriarch had been a leader in the Ku Klux Klan.

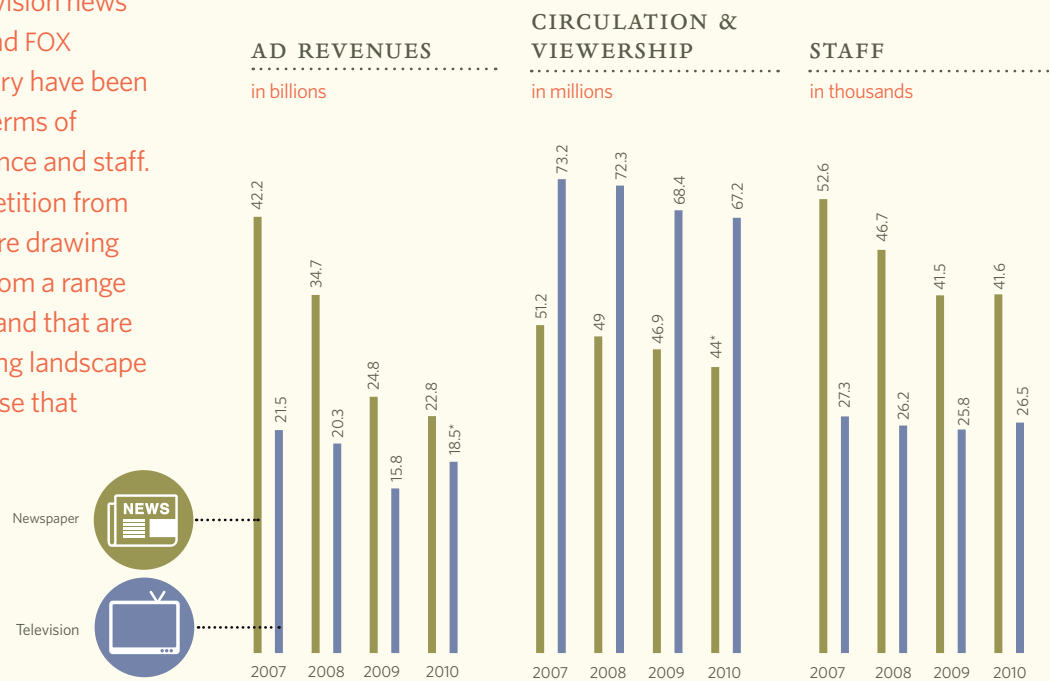
In the next several months, Duda organized a series of class discussions on race in American society that centered on the stories Matt told about processing this dark chapter of his family's history.

But if that eventful museum field trip had happened today, the Endowments' magazine story and the classroom discussion would have been only the starting point. The enhanced storytelling possibilities likely would have been more personalized and would have included a range of social media. As is the case with student-centered communications programs in several Endowments initiatives today, the foundation storytelling likely would have expanded to platforms such as YouTube and Facebook, and discussion might have linked to students in other cities who had experienced the exhibit in their museums.

"Matt's willingness to share his experience opened his classmates' minds to the effects of racism, and that is the essential first step," Duda said in an interview for the original story. "As a teacher, you are always searching for ways to make the most of a rare opportunity like this. You want to inspire as many students as possible to re-evaluate the way they look at race relations in this country."

That certainly was one of the Endowments' main goals in helping fund the exhibit, but in the early part of this decade, the communications tools available to inspire students to relate their experiences were limited. Today, new communication platforms involve individual students much more personally in the act of storytelling and the learning that comes from it. Also, the sphere of influence is widened considerably to connect many

With only a few exceptions, traditional newspapers and local television news stations (ABC, CBS, NBC and FOX affiliates) across the country have been steadily losing ground in terms of advertising revenue, audience and staff. They are facing stiff competition from new forms of media that are drawing large numbers of people from a range of ages and backgrounds, and that are transforming the storytelling landscape for all media, including those that once dominated the field.



more students than the original 60 who attended the Warhol exhibit to that rare teachable moment.

While renowned 20th-century communications analyst Marshall McLuhan famously observed that “the medium is the message,” the explosion of storytelling platforms this past decade has a 21st-century corollary: The medium is the inspiration. “The new forms of media for telling stories attract new practitioners and new audiences—especially young people—in huge numbers and with greater personal engagement than had ever been the case with traditional modes of communication,” says Bruce Trachtenberg, executive director of the Communications Network, a national affinity group of several hundred communications professionals in philanthropy.

No wonder then that in a survey earlier this year of 155 foundation communications officers, 60 percent reported that increasing capacity for storytelling and other messaging through digital communications is a top priority for their organizations. “Increasingly, foundations need to be well-versed in a variety of communications strategies—from traditional media to tweeting and blogging—to reach key audiences,” says Trachtenberg.

To that end, the Endowments’ storytelling in the past decade has jumped from the pages of a traditional magazine to the foundation’s website, where it is often posted with extra content. In an even more dramatic departure from traditional

foundation reporting, a section of the site has been turned over to grantees to allow them to tell their own stories in ways that are unique to them. That three-year-old program, “In the Spotlight,” which also is bannered on the home page, allows a grantee organization a two-week stint on the site with features that include video, photo sharing and unfettered blogging. Storytellers are given a free Flip Video recorder and training in the use of social media if needed. Participants get the benefit of having a large foundation in the background, and they are exposed to new audiences.

The notion that organizations and individuals often get greater benefit from telling their own stories rather than being reported about in the third person literally rises to an art form elsewhere in this issue. “Wise Rhymes,” tells the story of several Endowments’ Arts & Culture Program–funded projects that use the hip-hop art form in dance, music and writing to allow young people to express themselves in the language and culture of the world in which they live.

If personal storytelling and other forms of self-expression seem inconsequential when compared to serious, large-scale issues that foundations take on, another Endowments reporting and research project lays out the long-term damage that can occur when stories do not ring true with the facts or their subjects.

*estimated

Sources: The Pew Research Center’s Project for Excellence in Journalism (based on data from the American Society of News Editors, Newspaper Association of America, Editor and Publisher Yearbook, Nielsen and BIA/Kelsey Media Access Pro). Television staff estimates provided by nationally known broadcast news expert Robert Papper, chairman of Hofstra University’s Department of Journalism, Media Studies and Public Relations and Lawrence Stessin Distinguished Professor in Journalism.



As the Endowments expanded storytelling beyond its magazine to the foundation's website, it turned over a section of the site to grantees to allow them to tell their own stories. The three-year-old "In the Spotlight" program offers organizations a two-week stint, starting on the home page, with features that include video, photo sharing and blogging.

An exciting component of the Endowments' "In the Spotlight" website feature is that it provides a common venue for grantees to share their work using a variety of media. In November, staff at the Pittsburgh-based GTECH—Growth Through Energy & Community Health—Strategies videotaped the impact that its garden project

is having on the social, economic and physical health of local communities, left. Then GTECH staff posted clips along with an explanation of the program when it was the organization's turn for "In the Spotlight," right.



The Endowments provides participants with flip video camcorders, left, as a gift and an incentive for those whose technology capabilities might be limited. While some grantees have their own video equipment, the camcorder ensures that all participants have a range of options in telling their stories for "In the Spotlight," above.

“Portrayal and Perception” (available on the Endowments’ website, www.heinz.org) presents two extensive audits of mainstream media storytelling about black men and boys in Pittsburgh and finds it woefully inadequate. The separate findings from two consulting groups, Meyer Communications of Miami and the Pew Research Center’s Project for Excellence in Journalism in Washington, D.C., reach similar conclusions—that the predominant impression created by newspaper and television stories featuring young African American males was that they are connected to only two aspects of life: crime and sports.

“Whether it is intentional or not, it presents a deficit frame and primarily a negative image to young

but not that I have a high GPA.” Another young black panelist, Pittsburgh rapper and activist Jasiri X, told the audience that crime should be reported “but positive stories have to be in the mix. If they are not there then we have to put them out ourselves [through social media].”

The Endowments has made it a strategic priority to enable marginalized groups to tell their own stories and to ensure that those stories get circulated. Part of the grant making includes shoring up and broadening public media. The Endowments has invested more than \$4 million in several initiatives, which include funding with several other foundations the community purchase of the region’s most powerful public radio station, WESA-FM, which carries National Public Radio programming. Other investments in that total include encouraging civic engagement through support of several web-based information hubs. Newest among them is PublicSource, an investigative-enterprise news operation created by The Pittsburgh Foundation.

But there also has been an expansion of storytelling from the Endowments as an institution to serve goals that go well beyond building an archive of lessons from grant making. “The traditional pattern would be that the foundation-funded project would run its course and then there would be a story to cap it off,” says Endowments President Vagt. “Today, the story is often the first stake in the sand. We are holding the community and ourselves accountable for what we want to happen or not happen as a result of the investments.” Since grant-making initiatives are increasingly tied to systems change, the grant-making cycle is longer, says Vagt, “and the storytelling cycle has to be longer to provide continuous accountability and evaluation. It is a bigger communications challenge but it is more likely to force action and lead to a better result.”

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Robert Vagt, president, The Heinz Endowments

black men and the community in general,” says Carmen Anderson, a senior program officer at the Endowments and coordinator of its African American Men and Boys Task Force, which commissioned the report. “The effects of stories that are not told are as powerful as the effects of those that do get told.”

During a recent University of Pittsburgh symposium centering on the Endowments’ report, one of the school’s basketball players, Ashton Gibbs, described himself as an athlete and “... much, much more than an athlete. I don’t see those other parts reflected in any stories. A lot of our guys are on the honor roll, but that’s not portrayed in the news. They talk about the fact I scored this many points,

In the past decade, the union of cell phones with social networking and other online access has led to an explosion in storytelling around the world. Remember when phones were used only for talking?

THEN

1992

First SMS (Short Message Service) text message sent

1993

Launch of the IBM Simon Personal Communicator, an advanced cellular telephone

2004

Facebook launched

2005

YouTube launched

2006

Twitter launched

2007

Apple launched the first iPhone

NOW

Most popular application on a mobile device — 6.5 trillion SMS text messages have been sent.

Mobile subscribers surpass 5 billion (the world population is 6.8 billion). More than 70 percent of the world's population has a mobile phone.

Facebook has more than 800 million active users.

More than 3 billion views per day; 48 hours of video uploaded every minute; more video uploaded to YouTube in one month than the three major U.S. networks created in 60 years.

400 million users, 230 million tweets.

iPhone 4s launched in October, selling 4 million units in the first three days.

MOBILE DEVICES, 2011

2.7 hours

Amount of time per day Americans spend socializing on their mobile devices

350 million

Number of active users who currently access Facebook through their mobile device every day

400 million

Number of YouTube views that occur on mobile devices every day

400 million

Number of unique monthly visitors to Twitter.com, 55 percent use Twitter mobile



Mobile-device access to the Internet is projected to overtake desktop online use in 2014.



FALL

One example of *h* magazine providing the impetus for a broader Endowments communications strategy was the Fall 2007 issue, which was devoted to examining the Pittsburgh region's air quality. This edition of *h* also marked the first time that every story in the magazine focused on the same theme. The air quality issue sparked a decision by Endowments staff to review the impact of grant making in this area, which led to the development of the regional Breathe Project campaign, below.



Brian Cohen

The Breathe Project is a multi-million-dollar, multi-faceted initiative that has the goal of raising southwestern Pennsylvania's air quality from the ranks of the worst in the country to the ranks of the best. It was officially launched on Oct. 27 at the Children's Museum of Pittsburgh, above, where Endowments staff and representatives from the Breathe Project Coalition —

a group of 50 organizations, companies and government agencies so far — explained the need to eliminate air pollution that is harming residents' health and the region's economy. The initiative has included an advertising campaign that involves transit stop posters, right, television public service announcements; newspaper, radio and magazine ads; print and digital ads at sporting events; and social media. The centerpiece is a website, breatheproject.org,

which provides ongoing news, discussion forums and networking opportunities through social media, such as Facebook, far right, to inform the public about how to participate in improving the region's air quality.





Brian Cohen

Some of the region's residents who are most vulnerable to the harmful health effects of air pollution helped promote the October launch of the Breathe Project by donning campaign T-shirts. The Endowments began rolling out the long-term storytelling effort a month earlier with advertising in a range of media. The initiative is a public awareness and action campaign supporting a broad coalition of corporations, nonprofits, government entities and individuals dedicated to improving the region's air quality. A total of \$7 million in Endowments grants has seeded the initiative so far, including funding for conducting and publishing research; and messaging on television, radio, newspapers and social networking platforms such as Facebook, Twitter and YouTube.

In September, the Endowments began a long-term storytelling effort, the most comprehensive in the history of the foundation, to promote the Breathe Project, a public awareness and action campaign supporting a broad coalition of corporations, nonprofits, government entities and individuals dedicated to raising the region's air quality from the ranks of the worst in the country to the ranks of the best. While much of the grant making is managed through the Environment Program, several other program areas have been involved. A total of \$7 million in Endowments grants has seeded the initiative thus far, part of which includes messaging across

No matter the format or the strategic purpose, the reason many philanthropies invest in storytelling across the landscape of their grant making is in recognition of the tremendous power for good that can come of it.

traditional and new media—TV, radio, newspapers and social networking platforms such as Facebook, Twitter and YouTube.

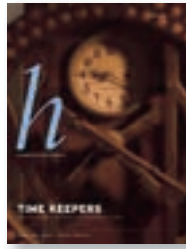
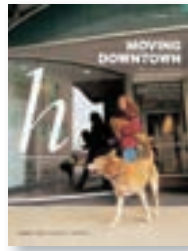
Such a sweeping communications campaign could hardly have been envisioned back in the fall of 2001 as the Endowments set about publishing its first issue of this magazine. But the power of sustained storytelling to help people overcome monumental

adversity was made clear in the starkest terms in those weeks after the September 11 terrorist attacks, especially for residents of a rural corner of southwestern Pennsylvania, which became the final resting place for the passengers and crew of United Flight 93.

Somerset County officials, first-responders and residents near the crash site gathered regularly in a community center the weeks after September 11 to tell their personal stories to one another. Children were assigned to write stories about their feelings: "I am sorry you died. You were very brave and we need to remember you," a seven-year-old boy wrote in his first-person account.

In September 2001, just five hours after the terrorist attacks in New York, Washington, D.C., and Shanksville, Pa., Christopher Newport University Professor Roberta Rosenberg faced her American literature class and, instead of canceling that day's lesson, requested that they begin writing their own stories about their feelings and experiences. Three years later, she had a group of freshman writing students take on the same assignment, and, this fall, for a symposium marking the 10-year anniversary, she reviewed the earlier stories and prompted new responses from the university community. The students' stories, she wrote in a 2008 edition of the journal *Pedagogy*, "reinforced my belief in storytelling's ability to articulate and begin to heal pain."

No matter the format or the strategic purpose, the reason many philanthropies invest in storytelling across the landscape of their grant making is in recognition of the tremendous power for good that can come of it. *h*



The stories continue...



THE SECRET OF HIP-HOP'S SUCCESS OVER THREE DECADES MAY BE THAT



Photos (clockwise from top left) Hip Hop on L.O.C.K., Jim Judkis, Terry Clark, Hip Hop on L.O.C.K., Jim Judkis, Hip Hop on L.O.C.K.

WISE RHYMES

**YOUNGER GENERATIONS KEEP RECLAIMING IT AS THEIR OWN. AND NOW PHILANTHROPY IS CHANNELING THAT
PERSONAL OWNERSHIP TO HELP STUDENTS LEARN LIFE-AFFIRMING LESSONS. BY LYNDA GUYDON TAYLOR**



Photography by Jim Judits



Several Endowments grantees are using hip-hop as an art form to engage students in activities that help them to learn important life lessons as well as performance skills. Above, a group of students mingle and sign their names on each other's T-shirts before their K.R.U.N.K.—Kreating Realistic Urban New-School Knowledge—Movement production at Pittsburgh Brashear High School. Below, the students perform their dance on the Brashear stage to hip-hop music with positive themes designed to attract the interest of other youth.

**“ ... I’M TALKIN’ FOR POOR PEOPLE WHO CAN’T AFFORD TO PAY
I’M TALKIN’ ’BOUT THE WAR AND I GOT MORE TO SAY
I’M TALKIN’ ABOUT THE TIME AND I DON’T MEAN MORRIS DAY
WHILE THEY TALKIN’ ’BOUT THEY OLD BEEFS AND GOLD TEETH
I’M TALKIN’ ’BOUT FREEING MINDS
AND THEY PUTTING SOULS TO SLEEP ... ”**

From “Silent Night (Do Rappers Watch the News)” by Jasiri X

In Pittsburgh’s East Liberty neighborhood, 18-year-old Davaughn Bivins, wearing braces and a “Just Do It” T-shirt, taps out a beat on a computer in a second-story recording studio. Black leather couches and a flat-screen television furnish the four-room suite where Bivins and team members meet to collaborate on their latest project with the Hip Hop on L.O.C.K. program. Chrome-colored letters on a wall in an adjoining room spell out the phrase “Ya Momz House,” suggesting hominess in an otherwise all-business environment.

In a Hazelwood church basement, high school dancers and rappers practice their moves on an elevated stage for an evening fundraiser. On the floor, a confident Bria Thomas, 17, whose winning smile and model good looks could grace a fashion magazine, seems at home on a keyboard as she creates percussion and other instrumental sounds behind the vocals for a K.R.U.N.K. Movement performance. That night the dimmed lights and posters with the words “dream” and “music” will bring to mind a coffeehouse rather than the church basement it is.

In Downtown Pittsburgh, political activist Jasiri X hunches over a laptop at the August Wilson Center for African American Culture. With his baseball cap turned sideways, he describes how young black men need to seize control of their image in a way that was unthinkable 35 years ago when hip-hop was in its infancy, and Facebook and blogging were unheard of. Across the table, his project partner, Paradise Gray, with his gray chest-length dreadlocks framing a broad smile, comments on how the two men’s 1Hood New Media Academy is designed to battle negative media influences.

In different settings across the city, teens and young adults are discovering ways to plug into hip-hop, the soundtrack of their generation, to learn about the music business, leadership, health, entrepreneurship or the power of the Internet. As an art form, hip-hop allows young people to rap, emcee, DJ, dance or paint graffiti to tell stories in ways that are significant to them. Efforts to harness the vibrancy of such expressions to teach productive lessons are not new. But The Heinz Endowments and other Pittsburgh foundations are investing in programs that use hip-hop not only as an engaging educational activity but also as a creative, youth-development strategy that could have an impact on students for the rest of their lives.

“What’s compelling is using an art form that young people find meaningful, and exploring ways to inspire them and help them think more critically through media,” says Endowments Arts & Culture Program Officer Justin Laing. He also defends the efficacy of hip-hop as a learning tool. “Hip-hop is a dominant art form of this generation, and the question is not why employ hip-hop, but why not? Why isn’t it more widely used?”

The 1Hood New Media Academy, based at Pittsburgh's August Wilson Center for African American Culture, is a project to challenge black male youth to critically analyze media, including popular hip-hop images, and to tell their own stories through different media platforms. Academy co-creator Paradise Gray, who performed with socially conscious rap group X-Clan, works with student Hakeem George on an audio track for one project.

(Opposite page) 1Hood New Media Academy co-creator Jasiri X, a rapper and activist, talks with a group of students in the program about the media and its impact.



The hip-hop-oriented programs that the Endowments supports are Hip Hop on L.O.C.K., which stands for Leadership Skills, Organizational Skills, Cooperative Economics and Knowledge of the Music Business; K.R.U.N.K.—Kreating Realistic Urban New-School Knowledge—Movement; and 1Hood New Media Academy. The Endowments has invested a total of more than \$247,500 in these three projects. Joining it in supporting Hip Hop on L.O.C.K. and K.R.U.N.K. is the Grable Foundation, which has awarded a total of \$98,000 to those two groups. 1Hood New Media Academy is funded solely by the Endowments.

James Peterson, director of Africana Studies and associate professor of English at Lehigh University in Bethlehem, Pa., has researched how hip-hop adapts to different learning styles and can be leveraged to engage inner-city kids. Young people possess multiple intelligences, learning through aural, visual and kinesthetic modes. Hip-hop taps into the way children learn, says Peterson, who gives talks on hip-hop education and has been featured on MSNBC, CNN and Fox News. It capitalizes on students' learning strengths, whether they are aural and can be displayed in DJing or rapping; kinesthetic, which can be expressed through dancing; or visual, demonstrated in artistic graffiti. At the same time, students get to write, perform, choreograph and exercise their creativity.

Although hip-hop has been around since the mid-'70s, it was only seven or eight years ago that a push occurred to take it into the classroom, says Peterson. Now programs exist nationwide.

"Teachers are sometimes reluctant to step outside of traditional curricula," he notes. "The public perception of hip-hop is pretty negative with the 'bling bling,' misogyny and gangster image. You have to show the value of it beyond the popular perception."

The arts can be a powerful tool to attract young people, explains Grable Foundation Program Officer Kristen Burns. Sometimes it's the hook that gets them excited about school or larger goals of assuming responsibility and making good choices. The local hip-hop programs also instill concrete skills in music production, she says, and offer strong leaders to whom young people can relate.

In many ways, efforts focusing on the educational potential of hip-hop are taking the art form back to its roots in the '70s and

'80s. That's when it was often used to shed light on social injustice and economic inequities and to encourage urban youth to express their frustrations and settle conflicts through artwork and dance "battles" rather than physical ones. In later years, gangsta rap, with its emphasis on violence and materialism, gained commercial success and drew much public attention away from those using hip-hop to convey socially conscious messages. But as the art form matured, more people began realizing the possibilities of its influence in a variety of fields.

"We need to show and tell decision makers how powerful arts can be in helping children create their own identity and interpret the world around them," contends Endowments Arts & Culture Senior Director Janet Sarbaugh, especially in light of recent government cuts in education and the arts.

The Endowments was looking to develop relationships with groups using hip-hop as an art form and connected with the three programs, which offered a variety of artistic expression.

At Hip Hop on L.O.C.K., Devonte Snowden, a slender and usually talkative 18-year-old, sits at Bivins' side carefully rewriting lyrics to the rap he'll later record in a sound booth. Each has been assigned a role for a mock record label—Snowden acting as engineer and Bivins as producer.

For Snowden, the program offers an opportunity to get his music exposed. He currently works at a Pittsburgh grocery store, but his passion is music. Studio time allows him to express what's going on in his life and to reach out to other youth through rap. "I can't let anything stop me from doing what I want to do," he says.

Begun in 2007, Hip Hop on L.O.C.K. is an arts education and mentoring program that has in-school and after-school components and has received \$132,500 from the Endowments and \$48,000 from the Grable Foundation. Students from kindergarten through 12th grade are introduced to career opportunities available through hip-hop. Even the acronym "L.O.C.K." subtly refers to the business side of the art form: "Lock" is slang for keeping something tight and organized, founder Emma Alaquiva explains.

Winner of a 2008 Emmy for music composition and arrangement for the soundtrack of WQED-TV's "Fly Boys: Western Pennsylvania's Tuskegee Airmen," Alaquiva has seen the in-school portion of the program swell from 15 students to more than 1,000



Photography by Jim Juddis

youth from the Pittsburgh, Quaker Valley and Sto-Rox school districts; the Propel Schools charter education network; and Manchester Academic Charter School.

Student groups visit Alaquiva's Ya Momz House recording studio, where they are shown how academic subjects from English and history to science and math relate to hip-hop, such as when beats are counted in music. Participants also learn about different aspects of music production, such as writing, mixing and recording, as part of the hands-on experience of creating a mock record label.

Hip Hop on L.O.C.K. partners with various organizations, including the Hill House Association, Carnegie Mellon University and the Urban League of Greater Pittsburgh, to recommend students for the after-school component of the program. That portion also involves development of a mock record label and includes other activities such as the online projects L.O.C.K.down Radio, a weekly talk show on the Carnegie Mellon University station WRCT, 88.3 FM, that's geared toward a hip-hop audience, and Waffle Wopp, a live teen magazine show. Waffle Wopp is broadcast from the Waffle Shop, a neighborhood restaurant around the corner from Hip Hop on L.O.C.K. that produces and airs live-streaming talk shows with its customers.

As part of the program's empowerment and community involvement efforts, students can participate in volunteer opportunities called "throwbacks," which are meant to get youth to "throw back" their gifts to the community, Alaquiva says. One project involved serving meals at The Covenant Church of Pittsburgh in Wilksburg.

Another involved five young people collaborating at Ya Momz House on a CD promoting the "Age Up, Not Out" program for those leaving foster care. Age Up, Not Out offers services such as mentoring, job training and placement, and helps youth as they leave foster care and are no longer eligible for state aid. The Hip Hop on L.O.C.K. project will culminate in an original song, a music video and a logo that Age Up, Not Out can use for marketing. Because of its community efforts, Hip Hop on L.O.C.K.

received a YWCA of Greater Pittsburgh Racial Justice Award for art in November.

Bivins, a Community College of Allegheny County philosophy major, heard about Hip Hop on L.O.C.K. through a career exploration initiative called YouthWorks. He believes that the hip-hop program has helped improve his concentration on his classwork and inspired his career choice.

"The more I write, the more I understand myself," says Bivins, who dreams of being a music producer because "that's where you get to create."

Hip-hop has done as much, if not more, for Alaquiva as it is doing for the youth he mentors. Depressed after his sister died from a terminal illness, he became homeless for about a year-and-a-half and lacked direction. Justin Strong, a young entrepreneur who owns a popular live music and performance night spot in Pittsburgh called the Shadow Lounge, hired him as a doorman and inspired him to open his own studio. Alaquiva considers hip-hop a personal game changer.

"I'm a testimony of how it works," he says. "Hip-hop gave me a foundation I didn't have. Hip-hop gave me discipline. Hip-hop gave me patience. For hip-hop to affect 15 students the first year and now 1,000 is testimony that it works."

Like Hip Hop on L.O.C.K., K.R.U.N.K. Movement uses the art form to expose students in ninth through 12th grades to the music industry; however, its focus is teens' physical and mental health.


The Rev. Tim Smith, whom students call PT, short for Pastor Tim, developed K.R.U.N.K. in 2004 as part of the faith-based Center of Life, a Hazelwood community empowerment organization. He first met with staff at the University of Pittsburgh's Graduate School of Public Health about a preteen and teen program. During discussions, the group realized that no matter the race, country or gender, hip-hop is "where it's at"—and not just the music.

"It's a subculture. It's a way teens are choosing to live their lives," says Smith.



**“FOR HIP HOP TO AFFECT
15 STUDENTS THE FIRST YEAR
AND NOW 1,000 IS A
TESTIMONY THAT IT WORKS.”**

Emmai Alaquiva, founder and executive director,
Hip Hop on L.O.C.K.



**“WE WANT THEM TO SEE
IT AS A LEGITIMATE
PATHWAY TO A CAREER.
IN MY GENERATION, IT
WOULD HAVE BEEN A
SIDELINE.”**

Tim Smith, founder, K.R.U.N.K. Movement.

In his program, youth use the art form to emphasize positive messages. Even in the name, the letter “k” was swapped for the “c” in the slang word “crunk,” which usually means to get high. By making the change, the teens created the word “krunk,” which is intended to convey doing the right thing.

High school students meet weekly at Keystone Church of Hazelwood to brainstorm topics to rap about and to practice their songs and dances. Subjects include avoiding drugs and alcohol, abstaining from sex, dealing with suicide and depression, and figuring out what to do in an abusive relationship.

“All [youth] come in with edgy, hardcore lyrics,” says Smith. “We tell them we don’t use profanity. It comes with the hip-hop package. It’s part of the origins, but it’s not a must.”

They also learn that music is a business and to approach it that way. Smith, an investment banker before turning to mentoring and ministering, works with groups of 15 to 20 teens who perform at schools and other venues. They get paid at least \$50 for performances. Auditions are held and some get rejected. The students also write, compose and copyright their own music, selling CDs online. They learn that K.R.U.N.K. is a micro-enterprise, and the business is performance.

Because of the work that Lehigh University’s Peterson has done with hip-hop in the classroom, Smith selected him to design a curriculum for a six-week, mini-version of K.R.U.N.K., during which college interns train middle school students participating in the Pittsburgh Public Schools’ Summer Dreamers Academy. The K.R.U.N.K. program, which received \$75,000 from the Endowments and \$50,000 from Grable, is one of many providers of activities for the educational and recreational summer camp.

Over the years, hundreds of students have gone through the K.R.U.N.K. program, which also includes a jazz band component, with most of its graduates going to colleges such as State University of New York, Berkeley School of Music, and Duquesne and Point Park universities, according to Smith.

K.R.U.N.K. participant Thomas, who was an instrumental major at the Pittsburgh High School for the Creative and Performing Arts and now is a freshman at the California University of Pennsylvania, says her involvement in K.R.U.N.K. helped with her classroom performance.

“You have to have good grades to even be in the program,” says Thomas, who is planning a career in music production.

Her mother, Heather Sallis, applauds the program’s positive influence and likes the messages about staying in school, avoiding drugs and alcohol, and abstaining from sex. “Definitely [Bria] has grown as a musician being in K.R.U.N.K.,” Sallis says. “She was able to advance in her music production field. It’s given her a good base. She’s learned a lot working as a team and being a leader, teaching other [younger] kids.”

1Hood New Media Academy uses hip-hop to convey positive messages about African American males and to combat negative media images that portray them as thuggish and violent.

For six months, on the second floor of the sleekly modern, glass-encased August Wilson Center, casually clad young men in the academy sat at long tables, engrossed in the laptops before them as natural lighting illuminated the room. Creators Jasiri X and Paradise Gray started the media literacy project in the summer with \$40,000 from the Endowments and high hopes of showing African American male youth, ages 12 to 20, how to use hip-hop culture and new media to alter damaging stereotypes. The group



Photography by Jim Judkis



“TOO OFTEN AFRICAN AMERICAN MEN ARE VIEWED IN A NEGATIVE WAY BECAUSE THEY AREN’T IN CONTROL OF THE MEDIA.”

Jasiri X, co-creator,
1Hood New Media Academy

met twice a week, and students analyzed media messages, created hip-hop beats, and learned to blog and navigate Facebook, Twitter and YouTube to tell different stories about black men and boys.

“Too often African American men are viewed in a negative way because they aren’t in control of the media,” says Jasiri X, who has gained a national following with his melding of hip-hop and news on his Internet program “This Week With Jasiri X,” which Gray directs. Videos frequently extol a gangster lifestyle, an image sanctioned by media conglomerates that decide what gets played and what sells, whether it’s good or bad, Gray explains.

Jasiri X’s rap videos, however, broadcast on his program and elsewhere, address topics ranging from the beating of an unarmed black youth in Pittsburgh by undercover police officers to Wisconsin protests over Gov. Scott Walker’s crackdown on public unions. The AFL-CIO tweeted about the Wisconsin video, and Jasiri X was subsequently invited to speak before tens of thousands at a Teamster-sponsored rally. The experience was a testament to the power of new media to spread a message, and Jasiri X believes that, without YouTube, his video might have gone unnoticed.

Gray, a member of the socially conscious rap group X-Clan, also knows personally how hip-hop can influence youth for the better, crediting it with saving him from the South Bronx streets by allowing him to view life differently and understand how people are affected by media.

“It taught me how to think outside the box and to be creative and original,” he says. “Instead of following the trend, I get to set the trend.”

Because of their personal knowledge of the influence of hip-hop and media, the two men created the 1Hood New Media Academy to stimulate students’ thinking about media messages and their impact. The program included a broad reading list of books, ranging from Dr. Frances Cress Welsing’s treatise on racism, “The Isis Papers,” to Malcolm Gladwell’s examination of social phenomena in “The Tipping Point.” Students also viewed informative DVDs such as “HIP-HOP: Beyond Beats and Rhymes.”

Participant Matthew Evans, 20, says he has a greater understanding of how media works, and “the way the world is going toward the Internet... I always liked media, especially music and music production—that’s my passion,” he explains. “For me, I hope to gain enough knowledge to start my own blog or open my own studio. That’s how I think this class will help.”

Students are required to complete a final media project, with the goal to build young black men’s self-esteem and help them see that a positive image is just as marketable as a negative one.

“If the media don’t understand your moral standards,” says Gray, “it’s up to you to put across your own story.” *h*

“... AND WE TALKED ABOUT RHIANNA AND HER DRAMA TO DEATH TALKIN’ ’BOUT HER YOUNG FANS BUT SINGING RUSSIAN ROULETTE ALL THESE MEDIA DISTRACTIONS HAVE A CRUSHING EFFECT A BURNING HOUSE ALWAYS TAKES OUT THE ONES WHO SLEPT GOOD NIGHT.”

From “Silent Night (Do Rappers Watch the News)” by Jasiri X



Two foundations headquartered at opposite ends of Pennsylvania are fiercely committed to maintaining the regional boundaries of their philanthropy. But their strong record of collaboration on statewide issues shows that joining forces is often the most effective way to improve quality of life on their own home grounds. by Christine H. O'Toole Illustrations by Jud Guitteau

UNITED FRONT

By mid-2011, depending on who you believed, Pennsylvania's Marcellus Shale natural gas production was either the economic salvation of the region, an epic threat to its water supply or, just possibly, as implied in one New York Times investigative report, an overinflated boom that would shortly go bust.

On a scale of one to 10, the volume knob on community debate had been turned to 11. Conflicting figures on lease money, jobs, health threats and reserve estimates piled as high as the gas wells ran deep.

In the midst of the debate, an agile source of online data modestly marked its first anniversary. FracTracker offers users a way to easily visualize drilling activity and impact at any scale within the 95,000-square-mile shale deposit. Its DataTool is a Web-based, public-participation geographic information system that lets individuals enter and update information, while a plain-English blog synthesizes new findings. And when the Pittsburgh Post-Gazette linked its shale-focused Pipeline blog to FracTracker, the number of visitors quickly doubled to 40,000—proof that, as rhetoric escalates, the project is giving Pennsylvanians a dispassionate way to evaluate the environmental effects of an abundance in natural gas resources.

The Foundation for Pennsylvania Watersheds hosts FracTracker from a tiny office in rural Huntingdon County. But the organization has big-city support. The Heinz Endowments seeded the website's development, including science coordination, public outreach and overall management, with grants to the Center for Healthy Environments & Communities at the University of Pittsburgh's Graduate School of Public Health. Recently, the public outreach and overall management functions of FracTracker.org moved from Pitt to a new fund within the Community Foundation for the Alleghenies, with staff to expand its online capabilities, community and academic reach, and strategic initiatives. Since FracTracker's inception in 2010, the Endowments has awarded about \$1.5 million to the project. As Jeremy Nowak assumed the presidency of Philadelphia's William Penn Foundation in June, that philanthropy joined the effort with a \$300,000 grant.

STRENGTHENING



Pennsylvania's arts landscape has been strengthened by the collaboration among the William Penn Foundation, the Endowments and other funders in the state to support programs that help arts groups better manage their organizations, seek state funding and promote arts education.

THE ARTS LANDSCAPE

The information tool and the cross-state support FracTracker has received illustrate the timely impact of the regional foundations' partnership—one that has amped up the influence of their grant making far beyond either's regional reach. The 300-mile-wide collaboration pairs philanthropies that resemble each other, from substantial asset bases (\$1.4 billion for the Endowments and nearly \$2 billion for William Penn) to their provenance in regional manufacturing fortunes (food production by the Heinz family and various specialty materials by the Haas family) to the window-filled offices of their program officers (uniformly crammed with paperwork). Dating back nearly two decades, the partnership hinges on a belief in patient, strategic work that generates informed public decisions.

It's an alliance that makes good common sense, yet that offers, of course, no guarantee of success. Both sides agree that one of the most costly projects they funded, for statewide planning and economic development, didn't modernize Pennsylvania's land-use strategies. But in other projects, most notably in early childhood education and cultural data gathering, they've chalked up nationally recognized wins. The long-term batting average of statewide efforts pleases both sides.

"The neat thing is, collaboration is now a part of the way we think," says Endowments President Robert (Bobby) Vagt. "It's part of our gene pool. A much richer relationship has developed."

Nowak came to William Penn with a long history as a beneficiary of foundation collaboration. A former community organizer, he had served as president of The Reinvestment Fund, a nonprofit financial lending institution he co-founded in 1985 that often partnered with William Penn on community development projects. "Philanthropy has the power to convene, facilitate shared resource allocation and provide technical services that help smaller institutions make tough decisions," he stated in remarks to the Association of Performing Arts Presenters two years ago during the thick of the current economic crisis.

In Pittsburgh, collaborations among philanthropic neighbors are commonplace. Given the traditional rivalry between the state's two largest political centers, it might seem out of geographic character for their foundations to join forces. The mountains blocking the path between them are a metaphor for that divide.

But the Endowments and William Penn are committed to funding projects with statewide impact, which their board and staff leadership have long believed requires cooperation among foundations to achieve.

"Philanthropies have a tremendous opportunity, very often in collaboration with one another, to take risks on new ideas—something that government generally cannot afford to do," Endowments Chairman Teresa Heinz remarked at the national Friday Forum on philanthropy more than 15 years ago. "We have, in a sense, joined together to become labs of societal change. Rather than simply fund projects with which we are sympathetic, we set broad goals for our grant-making programs, seek out organizations capable of carrying them out and look for a return."

Former William Penn Foundation President Feather Houstoun retired in June after six years that included several collaborative opportunities between William Penn and the Endowments. She notes that successful matches in philanthropy—as in life—are based on shared values.

"When you're trying to get organizations to work together, it helps if the leadership and the personalities sync up on basic values," she says.

Vagt contends that the foundations have "a social imperative" to act in concert on statewide problems, from public education to the environment. "We have bigger, badder, faster, meaner issues," he observes.

In the face of those challenges, the foundations' collaborations have led to notable successes. They have not only changed Pennsylvania's political terrain, they have spurred imitators elsewhere.

Strengthening the Statewide Arts Landscape

When the Greater Philadelphia Cultural Alliance proposed a shared database for the state's arts groups nearly a decade ago, the Pew Charitable Trusts and the William Penn Foundation saw an opportunity. A streamlined system would help nonprofits analyze their business operations against their peers, and would create consistent standards for evaluating their requests for support.

"We wanted verifiable historical data, not projections," recalls W. Courtenay Wilson, program officer for the William Penn Arts & Culture program. "We wanted information that could be double-checked from audits and financial reports."

The two Philadelphia funders and the Pennsylvania Council on the Arts joined the Cultural Alliance in supporting the approach. Then the four organizations announced they would require all grant applicants to participate in the database—a carrot-and-stick formula that would quickly become a model

elsewhere. After William Penn invested \$1 million, the Philadelphia groups looked to the western part of the state for partners.

“We were eager to find ways to work on targeted statewide issues with colleague arts funders in Pennsylvania,” says Janet Sarbaugh, senior director of the Endowments’ Arts & Culture Program, “and this one addressed an important issue for our field: the lack of accurate, verifiable data for the cultural sector.”

The collaborations “give us a broader reach,” confirms Wilson. “We get a better picture of the state by having the Pennsylvania Council on the Arts use it. That’s the model that has been most successful in the expansion of the CDP nationally: Start with the state arts agency, then ask each state to put together its own coalition of service organizations and other partners. You need the statewide reach.”

Recognizing that quantifying the arts’ collective economic impact also could bolster arts groups’ arguments for statewide funding, the Endowments and The Pittsburgh Foundation joined the effort in 2005. The Pennsylvania Cultural Data Project achieved its first political victory four years later. In 2009, during an epic budget standoff, the Pennsylvania General Assembly proposed generating \$100 million through a new tax on arts ticket sales and membership dues. The Cultural Data Project quickly generated reports that proved lawmakers’ projections inaccurate, and the tax exemption was preserved. As it developed, the Pennsylvania program went online, with training sessions for arts managers on mining financial and marketing information.

While still based in Philadelphia, the Cultural Data Project has evolved into a national initiative that is supported by 150 foundations and has been adopted by nearly a dozen states. Among them is California, with 10,000 arts groups, which launched its project in 2008. John McGuirk, director of the performing arts program at San Francisco’s William and Flora Hewlett Foundation, wishes his state had acted earlier.

“In the 2006–07 budget crisis, our state arts agency was cut from \$40 million to \$5 million,” he says ruefully. “We were making the case to policymakers on the value of the arts, but we didn’t have any numbers to show them. The crisis amplified the fact that we needed data we didn’t have.” When the Pennsylvania funders demonstrated the Data Project to a Grantmakers in the Arts conference that year, McGuirk recalls, “I was sitting in the back of the room salivating. About five of us from California ran down to the podium and told them, ‘We have to get this here.’”

Endowments–William Penn arts collaborations also reach beyond numbers crunching to provide a fertile environment for stimulating the growth of innovative and next-generation artists and arts organizations.

Alon Koresh, executive director of the Koresh Dance Company in Philadelphia, for example, pinpoints one problem shared by artists across Pennsylvania that the joint efforts have helped address: “Why would a presenter take a risk booking arts companies that its audience is unfamiliar with?”

The response supported by the William Penn Foundation and the Endowments—along with the Pew Charitable Trust and the Pennsylvania Council on the Arts—is the Pennsylvania Performing Artists on Tour, which is administered by the Mid Atlantic Arts Foundation. The program provides a juried roster of ensembles that are ready to go on tour. It lists groups of all sizes—including, for example, the Philadelphia Orchestra as well as the Koresh Dance Company—and it defrays the presenters’ costs of booking small, high-quality ensembles.

PennPAT’s roster also includes Pennsylvania artists who have particular potential, from Koresh’s contemporary choreography to the Slovenian accordion stylings of Grkmania. With grants totaling more than \$8.1 million, the foundation support helps them mature: The Koresh troupe, for example, has grown its operating budget from \$200,000 to just under \$1 million during its participation in PennPAT.

Among the other arts initiatives that William Penn and the Endowments are joining hands across the state to advance is an effort to improve arts education in their respective regions, a challenge because such programs vary widely among Pennsylvania’s 500 school districts as well as among charter and cyber schools.

“Providing quality arts education is not only a matter of available resources, it’s also a matter of will and the importance that adults assign to it,” says the Endowments’ Sarbaugh. To inventory state arts education policies and develop recommendations to strengthen arts education efforts, the two foundations have funded the Arts and Education Initiative developed by the Education Policy and Leadership Center, based in Harrisburg. The nonprofit headed by former state representative Ron Cowell is a respected think tank on public education issues.

The initiative is working with regional, statewide and national partners to build awareness among policymakers and the public about key arts issues and to develop recommendations for creating new statewide arts education policies and implementing existing

EARLY CHILDHOOD EDUCATION



Efforts by the Endowments and the William Penn Foundation to improve early childhood education in their separate regions and to work together in addressing the issue statewide has led to major foundation and government investments in pre-kindergarten programs across Pennsylvania.

ones. A symposium on these efforts was presented in Harrisburg on Oct. 13, and an Arts and Education Policy Report is slated for release in February.

“Americans for the Arts and the Arts Education Partnership tell us there is nothing like this initiative going on in other states,” says Cowell. “They’re willing to participate [and] they think that what we do will serve as a model.”

Changing Pennsylvania’s Early Childhood Policies

Quantifying quality in education and the arts has become a mission in philanthropy. “Everything is evidence-based. That’s what the world is about,” says Ronnie Bloom. As program director for the Children, Youth and Family Program at William Penn, she has worked to test and, more important, to prove the premise that attentive care and education for preschoolers profoundly improves their future.

When Pennsylvania began welfare reform, then-Gov. Tom Ridge and Secretary of Public Welfare Houstoun promised to increase child care slots for working parents and piloted the Keystone

Stars program, which stands for Standards, Training, Assistance, Resources and Support. The rating system for preschool programs, eventually adopted as part of the state’s early childhood efforts, recognizes and rewards consistent improvement.

But in the 1990s, Pennsylvania was still one of nine states that did not fund pre-kindergarten programs, and the foundations realized that a comprehensive system uniting health care, parent education and day care needed to be built. Both Bloom and Marge Petruska, senior director of the Endowments’ Children, Youth & Families Program, thought that statewide answers could come from local, high-quality pilot projects.

“They would amplify the research about the importance of high-quality early childhood education to broaden public support,” says Petruska. “Through statewide implementation, they’d show what quality looks like. And they’d build public will to advocate for government to invest.”

Major grants followed. In 1997, the William Penn Foundation gave \$7.7 million, one of the largest grants in its history, to launch Child Care Matters. For the west, the Endowments announced it

COLLABORATIONS ELSEWHERE

Philanthropic match-ups in other states don’t attack the variety of grant making that The Heinz Endowments and the William Penn Foundation share, but they have proven to be effective in several fields.

Following Pennsylvania’s example, foundations across California gathered to support its Cultural Data Project. Funders now include the Hewlett Foundation in Menlo Bay, near San Francisco; the Irvine Foundation, with offices in San Francisco and Los Angeles; the Sacramento-based California Arts Council; the Los Angeles County Arts Commission; and the Getty Foundation, also in Los Angeles.

The Duke Endowments’ support for the Nurse Family Partnership involves different partners in different states. The nationwide program to support young mothers is funded by a range of private and public funding sources, including Medicaid, Maternal and Child Health Services Block Grants, and Social Services Block Grants. In North Carolina, where the program operates in 10 counties, Duke partners with the Kate B. Reynolds Charitable Trust of Winston-Salem, the North Carolina Partnership for Children in Raleigh and state government. In South Carolina, the 11-county effort is co-sponsored with the Children’s Trust of

South Carolina. Both states also receive support from their respective BlueCross BlueShield foundations.

Elsewhere, foundations are working in unison under the aegis of statewide philanthropy associations. Through the Ohio Grantmakers Forum, 33 funders joined a five-year education reform policy effort with major impact. Beginning in 2005, the forum convened 41 private, corporate and community foundations.

“We don’t have any statewide foundations, but all of our members recognized that public education affected their community,” explains President George Espy. In 2009, the Ohio legislature adopted the group’s 11 action recommendations for improvements; with those in place, the state was in position to win \$400 million in federal Race to the Top monies.

Different forum members are now joining forces to fund implementation of the Affordable Care Act in Ohio. The federal legislation strengthens Medicare, reduces health care disparities and promotes wellness. In West Virginia, funders are leveraging a \$150,000 legal settlement in Collaborating for Youth. The two-year project supports youth programming in six West Virginia communities.

LOOKING TOGETHER AT MEDIA IMAGES OF BLACK MALES

would invest \$2 million to create its Early Childhood Initiative. Both enlisted a team of local partners, including the regional United Ways. In Pittsburgh, local philanthropies eventually awarded \$34 million in grants—including \$12 million from the Endowments—to support this agenda.

On the ground, both programs confronted vexing practical issues such as staff turnover. Also, a Rand Corp. study commissioned by the Endowments found that the Early Childhood Initiative was hampered in reaching its ambitious goals due to wrong assumptions about costs and miscalculation of the degree of demand for services, a problem exacerbated by federal welfare reform. But evidence from the efforts at each end of Pennsylvania clearly showed strong developmental gains among students.

Despite the setbacks in the state, consensus began to build, led in part by Pennsylvania Partnerships for Children, founded in 1990 with early Endowments support.

Business leaders also began to join the call for better early education, convinced by hard data on its benefits for current and future employees. A key supporter was Jim Rohr, chairman and CEO of PNC Financial Services Group, and now a member of the Endowments' board of directors. The bank's \$100 million "Grow Up Great" campaign boosted the issue's profile, and, in 2001, then-Gov. Mark Schweiker accepted the findings of the Task Force on Early Childhood Care and Education.

"There's no doubt the work of the business community played a major role," Petruska asserts. The stage was finally set for legislative action, and the result was the 2007 legislative passage of Pre-K Counts, which supports pre-kindergarten programs in the state. The combined \$14.5 million that the two foundations invested in statewide initiatives, over and above their local grants, had leveraged a \$75 million system.

The capstone for the effort arrived in 2009, after researcher Stephen Bagnato studied the progress of Pre-K Counts students. His analysis validated the investment. In a statewide study of 10,000 children enrolled in early care programs, all at-risk children across all races made developmental gains. Two of every three children with developmental delays caught up while enrolled. In districts that averaged 17 percent placement rate in special education, only 2 percent of children in Pre-K Counts programs were so classified. Seven thousand high-risk students exceeded basic standards for transition to kindergarten.

Pennsylvania also is a member of the BUILD Initiative, a multi-state partnership created by the national Early Childhood Funders'

When Endowments staff members decided to examine local news coverage of black males as part of the foundation's African American Men and Boys Initiative, they shared the idea with their William Penn Foundation colleagues. Program Officer Kelly Woodland was intrigued.

"Images in the news media and in popular entertainment shape the attitudes of the general public and may influence policies and the priority certain issues have in our community," he notes. "It's important to gauge the power and influence of these images."

Soon after work began in 2010 on the analysis of coverage in the Pittsburgh region, William Penn commissioned an audit in southeastern Pennsylvania. Work on both studies continued into 2011, and staffs for the foundations have been talking about working together on a public presentation. The Endowments also awarded \$30,000 to help William Penn complete its assessment so that a coordinated event can take place.

Though the Philadelphia foundation has no specific project that mirrors the Endowments' African American Men and Boys Initiative, Woodland says William Penn's audit will allow "a deeper dig" on issues related to black male achievement.

Collaborative. Participation in BUILD enables Pennsylvania to share successful aspects of its programs with other states. Harriet Dichter, a veteran of the Philadelphia pilot and former deputy secretary for the Pennsylvania Department of Public Welfare's Office of Child Development, is now national director of the First Five Years Fund in Washington, D.C. She says the key features in the U.S. Race to the Top Early Learning Challenge "build right off Pennsylvania's pioneering work." The state will apply for one of the \$70 million, four-year federal grants that the program will award.

"During the last eight years, we've gone from making a little investment to building a system, for the first time ever," says the Endowments' Petruska. But she admits that the vagaries of annual state budgets—Pennsylvania has reduced early childhood funding by \$30 million for the 2011–12 year—make it impossible for advocates to step back.

"In this work, you can never declare victory," she concludes.

Smart Growth Policies Elude Quick Solutions

The feel-good results of a program to help cherubic toddlers thrive proved harder to achieve in another ambitious partnership.

As the state debated pre-kindergarten education, William Penn and Endowments program officers began discussions on an effort to prevent suburban sprawl. William Penn had funded a Brookings Institution study on the booming southeastern counties, and the Endowments was considering a similar regional grant.

"I reached out to [William Penn] probably at the suggestion of Bruce Katz [of Brookings]," recalls Caren Glotfelty, the Environment Program director for the Endowments and former deputy secretary for the state's Department of Environmental Resources. "Geraldine Wang [her William Penn counterpart] and I talked about land-use issues when I came to Heinz in 2000. We both knew the subject well. It made sense to do this together."

PARTNERING ON



The William Penn Foundation and the Endowments funded the Brookings Institution report “Back to Prosperity: A Competitive Agenda for Pennsylvania” to urge government officials to stem expanding suburban sprawl. Although the Brookings findings were well received, many of the report’s smart growth recommendations were not implemented.

SMART GROWTH INITIATIVES

William Penn provided two-thirds of the \$136,000 project grant to 10,000 Friends of Pennsylvania, and the Brookings authors dug in on statewide land-use practices. Arguing that “Pennsylvania is spreading out—and hollowing out,” their report linked the problem of sprawl with urban decline and stagnant population growth.

“As Brookings worked, they saw that sprawl is a symptom of a much deeper problem in the state–local government structure, taxation, investment policy. We didn’t expect that,” acknowledges Glotfelty. “The work”—published in 2003 as ‘Back to Prosperity: A Competitive Agenda for Pennsylvania’—“was extremely persuasive. It resonated with everybody who heard about it.” Dozens of public discussions on smart growth strategies ensued among elected officials. Then-Gov. Ed Rendell revived a moribund state planning board and an interagency land-use team.

“We saw the demand [for these ideas] and said, ‘We can’t let this stop,’” says Glotfelty. The foundations doubled down, committing \$1.3 million to RenewPA, a statewide campaign again led by 10,000 Friends.

But despite individual victories, such as the hold put on \$26 million in new transportation projects, the state’s Keystone Principles for smart growth remained largely on the shelf.

Houstoun, who had directed a successful state planning effort in New Jersey, says mandated state planning was a harder sell next door. “Pennsylvania’s so vast, so many cows and so many trees, that people have very different perspectives,” she says. “Any-job-anywhere was the mantra for the state because of the recession, so objecting to a vast highway to a distribution center in the middle of nowhere was difficult.”

In retrospect, says William Penn Program Officer Andrew Johnson, directing all funds to one grantee didn’t prove to be the most effective strategy for change. “The lesson is, don’t put all your eggs in one basket. We put a lot of money into the campaign, but we couldn’t get it to the next level. Now, we’re more inclined to support co-equal partnerships and to play a role in getting those partners lined up. And we learned that from working with Caren.”

He believes that the land-use benchmarks in the Brookings work may ultimately benefit the current debate around the latest subject of William Penn–Endowments collaboration—Marcellus Shale drilling. “The ideas on alignment and efficiencies could certainly relate in terms of avoiding public investment that would perpetuate a boom-and-bust culture,” he says.

Given that the Pennsylvania regions where shale drilling has been most active are the rural northeast and southwest corners, and some of north central Pennsylvania, the issue is one that William Penn’s Nowak is anxious for the foundation to help address.

“The first time I saw a map of the gas plays that underlie Pennsylvania, it really hit home: We are about to undergo a massive transformation into an energy state,” he says. “We need to get a handle on what that means for our environment, our economy and our communities, and we have to do it with good data and reliable facts in hand. That’s where FracTracker comes in.”

Phil Johnson, the senior program officer in the Endowments’ Environment Program, agrees as he describes shale drilling as a “diffusive industry” by definition.

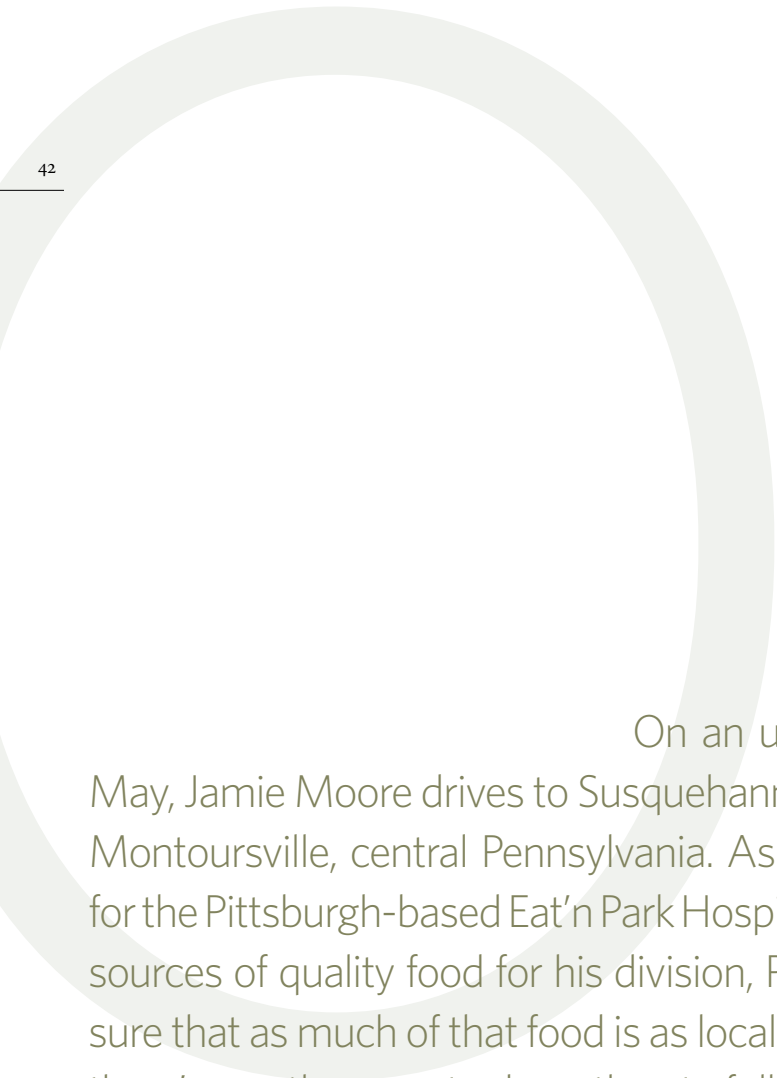
“It is peppered across the landscape. Even if governments want to enforce regulations, sending people into every inch of a multi-state region would be difficult,” he explains. “So, [with FracTracker,] we’ve set up a way to quantify potential impacts. That’s the most powerful thing—informed decision making at all levels of society.”

From that perspective, FracTracker’s ability to provide important data compiled from many drilling areas across the state may make it the go-to resource that leads to statewide consensus on policies governing shale drilling. It also may prove to be one of the strongest cross-state foundation collaborations yet.

John Dawes, executive director of the Foundation for Pennsylvania Watersheds, which sponsors FracTracker, believes that the partnership between William Penn and the Endowments strengthens the front-line defense of the state’s abundant fresh water supply, along rural creeks as well as commercial rivers. Compliance with federal requirements approved in 2010 to control the loads of sediments and chemicals, including those associated with shale gas extraction, requires critical support from all parts of the state.

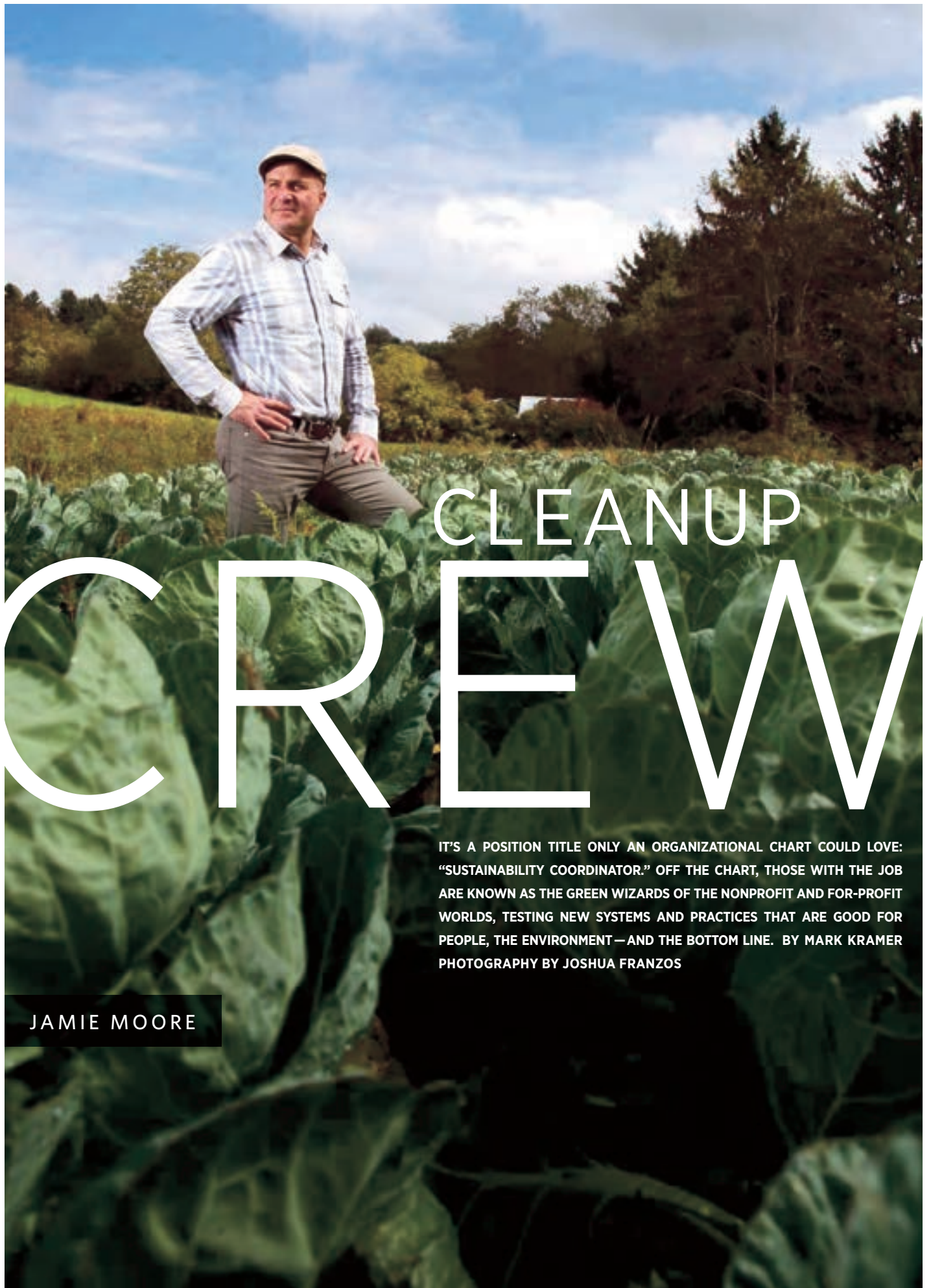
“It would be much harder to do that without William Penn and Heinz support,” he says. “And in terms of clout, their imprimatur helps us to raise more funds.” Boosted by a recent settlement of a Clean Water Act penalty, the group increased its operating budget from \$1.1 million to \$3.5 million.

Clean air and water. A flourishing arts scene. An effective child care system. Sustainable community planning policies. All these are achievable in bits and pieces through the grant making of an individual foundation. But the William Penn–Endowments relationship continues to prove that, when it comes to ensuring long-term benefits to the greatest numbers of Pennsylvanians, two is always better than one. *h*



On an unseasonably cool, drizzly afternoon in May, Jamie Moore drives to Susquehanna Mills, a canola oil processing plant in Montoursville, central Pennsylvania. As director of sourcing and sustainability for the Pittsburgh-based Eat'n Park Hospitality Group, it's Moore's job to cultivate sources of quality food for his division, Parkhurst Dining Services, and to make sure that as much of that food is as local and as organic as possible. In his mind, there's no other way to do so than to follow food to its origin. So, he's inspecting oil and meeting processors.

Moore, 41, is passionate about coordinating food supply chains that use sustainable practices and aim to benefit everyone, including his own company and clients. Here's the chain he envisions for canola oil: He shows dairy farmers how to raise rapeseed, the seed used to produce canola oil, which will give them an additional stream of revenue. Parkhurst will purchase and use this oil in its vinaigrettes, French fries and many other menu items available in its dining halls and catered venues. Used oil will then be converted into biodiesel fuel, which again will benefit green-minded consumers.



CLEANUP CREW

IT'S A POSITION TITLE ONLY AN ORGANIZATIONAL CHART COULD LOVE: "SUSTAINABILITY COORDINATOR." OFF THE CHART, THOSE WITH THE JOB ARE KNOWN AS THE GREEN WIZARDS OF THE NONPROFIT AND FOR-PROFIT WORLDS, TESTING NEW SYSTEMS AND PRACTICES THAT ARE GOOD FOR PEOPLE, THE ENVIRONMENT—AND THE BOTTOM LINE. BY MARK KRAMER PHOTOGRAPHY BY JOSHUA FRANZOS

JAMIE MOORE



His crisscross of rural Pennsylvania has produced the kind of win-win relationship that will ultimately reduce his company's carbon footprint while supporting local farmers and the environment. And both sides of the equation recognize that Moore's work is helping to improve the value of their own.

"One of our focuses as a local company has been to support our communities, and we also wanted to work in a way that got us away from processed foods and moved us back to basics and real cooking from scratch," says Nick Camody, Parkhurst's chief operating officer. "If you're going to do that, you have to use quality ingredients, and getting local products is even better. Jamie is bringing us products that are so local and so good that we're really happy to have him. And because of his passion, he is actually saving some farms in this region, so we see the sustainability director position as a benefit to our community and our guests."

Greg Brenckle's family operates Brenckle's Farm and Greenhouses, which provides local produce for Eat'n Park restaurants and Parkhurst's food service contracts. He agrees that Moore brings a level of commitment, knowledge and professionalism to his work that's appreciated by local farmers. "It's just nice to know that there are people out there who are that much into the local food movement."

Moore is part of a growing trend in which business, government, university and nonprofit entities are creating sustainability positions in the workplace that promote environmentally sound policies and practices. And philanthropies with strong environmental goals, such as The Heinz Endowments, are lending their support to help establish the posts and ensure that they yield beneficial dividends for local communities.



PHYLLIS BARBER

Even as a young girl growing up in Pittsburgh's south suburbs, Phyllis Barber realized the importance of conservation and caring for the environment.

From the back seat of her parents' car, she waited in lengthy gas station lines during the energy crisis of the 1970s. She learned to mimic her father and grandfather as they turned off lights whenever they left a room. While watching television, she heard Woodsy Owl chirp "Give a Hoot. Don't Pollute," and she remembers then-President Jimmy Carter challenging all Americans to insulate their homes and drive less.

Now, these memories continue to affect the choices that Barber, 39, makes from day to day. She likes to test herself and see whether she can go 24 hours without tossing items into a trash can. Instead, she devises ways to reuse, recycle or compost. Rather than drive, she takes a bus whenever she can, including to Downtown Pittsburgh where she works as the sustainability coordinator for Highmark Inc., one of the largest health insurers in the country.

Barber oversees green business practices, develops green policy and educates employees about sustainability. She has helped her company reduce paper use, install one of the largest green roofs in the region and, among other achievements, significantly reduce energy consumption.

"If we don't have a healthy environment," she says, "we don't have healthy people."

Barber studied business administration in accountancy at The University of Notre Dame and came to Highmark in 2007 after working in public accounting. She currently co-chairs the steering committee for Champions for Sustainability, the consortium overseen by Sustainable Pittsburgh, an Endowments grantee.

Barber says she has learned a lot since those first formative childhood lessons, including the real value that sustainable practices can bring to any business or city: "Being a sustainability coordinator provides a lot of insight into your company and into the community you work within."

According to the Association for the Advancement of Sustainability in Higher Education, the demand on university campuses for these "sustainability coordinators" has increased exponentially in recent years, even amid budget cuts and growing national unemployment. The International Society of Sustainability Professionals has been adding to its rolls coordinators in diverse sectors, from manufacturing and utilities to technology and education. These coordinators are reducing waste and energy use, making significant impact on procedures within their sectors and inspiring innovation.

There's also growing evidence that the coordinators' work offers financial advantages as well, though many organizations and businesses are still developing ways to quantify the extent. Some estimate cost reductions created by changes in areas such as electricity usage. PNC Financial Services Group, for example, reports that it has been able to reduce building operating costs by as much as 35 percent

just by improving heating and cooling systems and utilizing natural lighting. Others highlight benefits to consumers or small-business partners, as in the case of a promotion for Eat'n Park's FarmSource local purchasing program, which includes Greg's father, Don, declaring: "If it wasn't for Eat'n Park, there wouldn't be another generation of Brenckle farmers."

Often the coordinator positions are established as a result of clients' demands for greener practices and products. When PNC, a Parkhurst client, sought to make its dining services more sustainable, Moore helped the company by purchasing condiments in bulk, replacing plastic forks, knives and spoons with compostable cornstarch cutlery, and swapping Styrofoam to-go containers with cardboard and reusable containers. He also arranged for used vegetable oil to be sent to biodiesel processors and, in three locations, instituted food waste composting.

“It’s better for the business in various ways,” says Benson Gabler at PNC, “and we realize that our employees appreciate it and that it’s the right thing to do.” As manager of corporate sustainability, 29-year-old Gabler has developed an online community that engages his fellow employees in sustainability programs. Among other initiatives, he’s helping this company with 50,000 staff reach its goal of reducing energy use by 30 percent in the next 10 years. PNC has more newly constructed green buildings certified by the U.S. Green Building Council than any other company, and it recently unveiled plans to build in Pittsburgh what would be the greenest skyscraper in the world—which Gabler gets to help design.

Together, Gabler and Moore are developing the necessary operations, staff training and communication tools for implementing dining hall changes within a complex set of company processes. Central to the sustainability coordinator job description is this ability to think in terms of systems, see how parts affect the whole and remain mindful of how new initiatives affect people, whether the workplace is a field, a dining hall or an office building.

“It’s a difficult and unusual job,” says Matt Mehalik, program manager for Sustainable Pittsburgh, a nonprofit that receives operational support from the Endowments. “Each person is a champion to change a culture of a large organization.”

Mehalik oversees Champions for Sustainability, a consortium of more than 50 sustainability coordinators from across southwestern Pennsylvania—including Gabler and Moore—who gather regularly to consult and coordinate projects with one another; attend seminars and panels; hear from outside experts; and learn, among other things, about green procurement or how to build business cases for sustainability.

A couple of decades ago, Mehalik says, companies didn’t deal strategically with environmental or energy costs, but instead just viewed them as the

usual overhead expenses. But now, catalyzed in part by the work of sustainability coordinators, companies are improving operations, energy performance and waste management, often while lowering some costs. And as consumers—and citizens, in the case of government—demand greater corporate social responsibility, these coordinators are able to address directly their companies’ concerns about efficiency, greenhouse gases and carbon emissions.

“Companies that are being the most aggressive are seeing the benefits of these efforts,” Mehalik adds.

Caren Glotfelty, the Endowments’ Environment Program director, points out that effective sustainability coordinators must have technical know-how, diplomacy and authority within their agency. Often companies create a coordinator position at the recommendation of a committee examining environmental concerns or when a senior administrator champions sustainability. Once hired, this coordinator must then demonstrate outcomes through a particular project, before taking aim at larger initiatives and involving more and more agency staff.

“It’s a combination of someone at a higher level saying yes to a project, then the project succeeding, and then the naysayers are convinced,” says Glotfelty.

Building upon its successful grant making to green construction, the Endowments supported its first sustainability coordinator position in 2004 through the University of Pittsburgh Medical Center, and, more recently, funded similar positions with Allegheny County, the City of Pittsburgh’s Urban Redevelopment Authority, the YMCA and several universities. In each instance, the Endowments funded the position for its initial one to two years. After that, the recipient organization maintained its coordinator position independently.

Coordinators’ backgrounds vary, from technical training to a liberal arts education, from experience in business administration and auditing to knowledge of community health and environmental science and education. Skill sets can differ as well, often according to sector or a particular agency’s

“It’s a difficult and unusual job. Each person is a champion to change a culture of a large organization.”

Matt Mehalik, program manager, Sustainable Pittsburgh

priorities. But when coordinators discuss their career requirements, some common themes emerge, including the ability to collaborate, prioritize, work within complex operations, track project results and communicate well with a variety of people.

“Communication is really the most difficult part of the whole thing,” says Barb Kviz, environmental coordinator at Carnegie Mellon University. She finds that it’s important—though difficult, given peoples’ busy schedules and other priorities—to be constantly informing students, staff and faculty of the university’s sustainable initiatives, guiding them to green resources, and recruiting them for departmental Green Teams. “You don’t want to be forceful, though,” she adds. “Let it be an organic process.”

The Endowments’ Glotfelty agrees. “We’re never in a position to tell people what to do. You need to convince them.”

So what do “organic” processes and persuasion look like?

Generally, coordinators look first for somewhat easily achievable projects—“low hanging fruit,” such as replacing conventional light bulbs with compact fluorescent bulbs—that exemplify the value of sustainable practices and create buy-in among other staff. Or they institute broadly understood and accepted measures such as putting lights on motion sensors, hibernating computers, implementing or improving recycling programs, installing water-conserving plumbing fixtures, or converting paper communications to digital.

Still, even these kinds of projects can be difficult to organize and implement, says Mary Whitney, 51, sustainability coordinator at Chatham University,

noting that behavioral change must accompany any changes in procurement or operations. “It’s one thing to change light bulbs. It’s another thing to train people to turn them off when they leave the room.”

But with collaboration, even bigger changes can occur. Kviz notes that Carnegie Mellon’s first green roof project—a flat roof covered in sedums and succulents, designed to provide insulation and minimize stormwater runoff and heat-island effects—began when one student who had an idea took the initiative and contacted Kviz and other students, staff and faculty across departments. Those groups then turned to consultants, engineers and the university’s facilities management. The roof was designed and constructed after funding was secured through a demonstration program organized by the environmental group 3 Rivers Wet Weather and supported by the Endowments and the federal government. Completed in 2005, the 300-square-foot Hammer-schlag Hall green roof is now an ongoing research project, and the university has built another six green roofs.

Partnering with departments throughout the school, Kviz, who at 56 has been “eco-minded since Earth Day in 1970,” has helped the university implement many other award-winning green initiatives. All of the university’s electricity is supplied by renewable sources. Nine buildings are LEED-certified. Kviz recently helped host a zero-waste picnic for 2,500 staff—soda cans were recycled, and flatware and dishes were compostable, along with the food waste.

“It was education in action,” she says.

Matthew Smuts draws on a diverse range of life experiences in his job as sustainability coordinator for the City of Pittsburgh's Urban Redevelopment Authority.

The 40-year-old earned a degree in architecture from the University of California—Berkley, designed homes using alternative materials such as straw bales, excavated cliff dwellings in an Arizona desert and rehabbed his own “fixer-upper” in Pittsburgh's Hazelwood neighborhood.

Summers hiking and camping help him see “the connection between our actions and the health of the natural world.” More recently, he researched energy efficiency for a Pittsburgh-based company and consulted

with major developers who build tens of thousands of homes each year. Then the URA hired him in 2007, with the help of an \$85,000 Heinz Endowments grant that established his current position.

Today, Smuts helps residential developers contracting with the URA to incorporate sustainability into their construction plans. For example, he might show them proper techniques for installing insulation and other energy conservation measures, practices that are light on both costs and labor. And to good effect: The URA requires that all new residential construction meet Energy Star ratings, which achieve at least 15 percent greater efficiency than structures built to minimum code. The agency's new construction now averages a full 30 percent greater efficiency.

MATTHEW SMUTS

Smuts also has initiated an internal recycling program, educated colleagues about sustainability, provided developers with financing that gives them incentives to build green and helped codify sustainability guidelines. Still, he says he's simultaneously trying to work himself out of a job.

“Ideally, in the future, sustainability coordinators won't exist because we will have incorporated sustainability so much into the organization that it'll be part of its DNA. But right now, we play a critical role in convincing the organization that sustainability is the right path to go down.”

Many coordinators note that being a point person who can track and report successes as well as identify areas for improvement is a key element of the job. Allegheny County, which owns about 125 buildings and leases about another 125, is in the process of implementing a new software system that will allow sustainability manager Jeaneen Zappa to keep tabs on the use and cost of all utilities at all county facilities. “That's how we are moving forward,” she says, “because you can't manage what you can't measure.”

Providing that type of on-the-job support is another way employers recognize that the work that Zappa and her colleagues perform is valued and viewed as integral to organizational operations.

“Jeaneen has played a central role in developing policies and programs to reduce the county's ecological footprint and instilling sustainable practices throughout the county workforce,” says Allegheny County Executive Dan Onorato. “I am proud of the



gains Allegheny County has made in sustainability and the role we are playing as a leader in the green movement.”

To help Zappa and other coordinators amid what is, according to Mehalik, a void in professional support and training in the region, Sustainable Pittsburgh's Champions for Sustainability began gathering in October 2008. By that time, more major firms, such as BNY Mellon, FedEx Ground, Westinghouse and Highmark Inc., along with the City of Pittsburgh, had created these positions. City officials demonstrated their commitment to the work as well as to the institutionalization of the post by hiring a new coordinator, Aftyn Giles, in June to replace Lindsay Baxter, who was the first to hold the position and resigned in 2010.

PNC's Gabler, who serves on the Champions for Sustainability's steering committee, says it's helpful “to have people who are knowledgeable about local



resources and have similar issues, because it's a new field. It's great that I can call [other sustainability coordinators] and find out how they approached a waste audit. Who did they contact? How did it go? Would they do it again? Would there be any changes they would make? I think that's been the biggest support... just being able to come in and, all of a sudden, go to one meeting and be connected to that large network of people who are all dealing with very similar issues."

Sustainable Pittsburgh is sponsoring a workplace challenge through its Business Climate Coalition, in which regional companies can vie with one another to see who can reduce their energy, water and gas usage the most. The nonprofit also is providing coordinators with a series of seminars targeting the particular needs of coordinators in the health care sector. In addition, Sustainable Pittsburgh has just begun a spinoff consortium focusing on

the unique challenges of government-based coordinators. Pittsburgh's Higher Education Climate Consortium provides similar ongoing support for university-based coordinators such as Kviz and Whitney.

As for the future of sustainability coordinators, Mehalik already sees them moving beyond internal duties and goals, and collectively affecting the region and specific sectors. They're even pushing innovation and moving companies into emerging markets, he says.

Whitney points to recently installed solar thermal hot water systems at Chatham University that will provide for most of the hot water needs in two dormitories. It's the first commercial use of this particular technology in all of North America.

"We don't have to wait for the market," she says. "We are making the market." *h*

here & there

50

NEVER FORGET

On Sept. 11, those who lost loved ones on United Flight 93 visited the tree line where the plane crashed, and President Barack Obama silently laid a wreath at the Flight 93 National Memorial's Wall of Names outside Shanksville, Pa. First Lady Michelle Obama stood quietly at his side as they paused to reflect on the sacrifice made by the 40 passengers and crew

who died fighting to take control of hijacked Flight 93 away from terrorists a decade ago.

The president was among several dignitaries who joined the solemn ceremonies southeast of Pittsburgh to commemorate the 10th anniversary of the 2001 terrorist strikes against the United States. Among the participants in the weekend events, which

included a memorial dedication on Sept. 10, were Vice President Joe Biden, former presidents George W. Bush and Bill Clinton, Gov. Tom Corbett and former Gov. Tom Ridge. Formal remembrances also took place at memorials constructed at the World Trade Center in Manhattan and at the Pentagon in Arlington, Va., the other two sites of terrorist attacks that along with the Flight 93 crash took the lives of nearly 3,000 people.

The \$62 million Shanksville memorial project received more than \$1 million from The Heinz Endowments as well as support from local and national philanthropies such as the Richard King Mellon, Pittsburgh, Colcom, Eden Hall, Henry L. Hillman, and John S. and James L. Knight foundations. A total of about \$52 million in public and private funding has been committed so far. The memorial is scheduled to be completed in 2014.



Board and Staff Honors

Endowments board member James Rohr was honored in November with the Thieman Award at The Mentoring Partnership of Southwestern Pennsylvania's biennial Magic of Mentoring Recognition Event, which celebrates mentors and mentees in southwestern Pennsylvania. Rohr was recognized for his leadership and dedication to serving the region's children. Also in November, board member and former Pittsburgh Steelers star Franco Harris was honored with a

gubernatorial proclamation for his two decades of promoting state home heating assistance. Board member Carol Brown was recently awarded the 2011 Westmoreland Society Gold Medal and earlier in the year received the Greater Pittsburgh Arts Council's Work of Art Award for Leadership in the Arts. Both honors recognized her efforts to create and support the arts in southwestern Pennsylvania.

Arts & Culture Program Officer Justin Laing has been appointed to the Pennsylvania Council on

the Arts, which promotes excellence, diversity, availability and appreciation of the arts throughout the state. Environment Program Director Caren Glotfelty was selected as one of 15 "Women Greening the Pittsburgh Region" honored by the Women and Girls Foundation, which annually recognizes a group of women who are engaged in dynamic work and inspire girls to see the range of career options available to them. Children, Youth & Families Senior Program Officer Carmen Anderson was one of nine community leaders honored

as a "champion" for the Gateway Medical Society, which promotes improved public health. Communications Officer Carmen Lee was chosen by the New Pittsburgh Courier as one of the 50 Women of Excellence, which recognizes local African American women for their contributions to the community.

Renee Rosensteel



REAL SPORTS HEROES

The Endowments served as a national sponsor for the 31st National Veterans Wheelchair Games, which were held in Pittsburgh Aug. 1-6. About 600 wheelchair athletes from 46 states, Puerto Rico and Great Britain participated in 17 events that included swimming, basketball, archery, softball and power soccer. The annual competitions are open to all U.S. military veterans who use wheelchairs for sports competitions due to spinal cord injuries, certain neurological conditions, amputations or other mobility impairments. Endowments board member Chris Heinz explained that the choice of Pittsburgh as the host city for the contest provided the Endowments with the opportunity to support "these extraordinary men and women whose courage and sacrifice knows no limit... I can't think of a better place for philanthropy to be than in support of a program such as the Wheelchair Games that goes beyond the basics provided by the federal government and elevates the quality of life for service members who have given so much for their country."



Suellen Fitzsimmons

NATIONAL YOUTH OF THE YEAR

High school senior Nicholas Foley overcame what could have been disheartening childhood trials to become the 2011 National Youth of the Year, an honor awarded by the Boys & Girls Clubs of America. Shown above with Endowments Chairman Teresa Heinz,

Nicholas is a 10-year member of the Sarah Heinz House Boys & Girls Club in Pittsburgh, president of his Boys & Girls Club's Keystone Club and a mentor to other Sarah Heinz House youth.



CYCLING ADVOCACY AWARD

Endowments grantee Bike Pittsburgh has been awarded a three-year grant from the Advocacy Advance program to leverage partnerships for bicycle and pedestrian infrastructure projects and attract federal funding for them. Advocacy Advance is a joint project of the Alliance for Biking & Walking and the League of American Bicyclists to provide technical assistance and support to grass-roots bicycle and pedestrian organizations for local and state advocacy efforts. Bike Pittsburgh received the largest grant among advocacy organizations, \$40,000 a year for three years.

PLAY BALL!

More than 300 youth baseball and softball players in Pittsburgh's Brighton Heights neighborhood have been honing their skills on the recently renovated Sanguigni Field, which is expected to serve as a model for incorporating green practices and characteristics into ball field design. The Endowments, which awarded \$75,000 to the project, joined Pirates Charities, the City of Pittsburgh, Astorino architecture firm and the Western Pennsylvania Conservancy in supporting the upgrade of the field. Some of the environmentally friendly features incorporated into the project include a bio-retention depression in the outfield that catches rain

Dave Arrigo of the Pirates



water before it reaches the playing field, a rain garden to avert downstream flooding and a pervious concrete sidewalk. The renovation was a project of the Pirates' "Let's Go Bucs, Let's Go Green" program, which integrates greening initiatives and sustainable business practices with educational

outreach, and the baseball team's "Fields for Kids" initiative, a matching grant program that awards \$1,000 to \$5,000 grants to youth baseball and softball associations for field improvements.

Good — and healthy — eats The Fitwits nutrition education program has expanded from the classroom to the restaurant table through an innovative partnership with the Eat'n Park Restaurants chain. Fitwits is a hands-on approach to combating childhood obesity by making it entertaining for children to learn about healthy eating habits. A key component involves colorful flashcards and games that show how hands and fingers can be used to measure appropriate food portion sizes. Eat 'n Park has incorporated Fitwits into its new LifeSmiles initiative, a five-year, \$1 million commitment to children's health and wellness, based on First Lady Michelle Obama's "Let's Move!" campaign. LifeSmiles tries to help families make good dining choices by providing them with healthy menu selections at Eat'n Park restaurants. The Endowments has funded Fitwits, created by the Carnegie Mellon University School of Design and UPMC St. Margaret Family Health Centers, since 2005. In 2011, the foundation awarded

a grant to pilot the Fitwits model in restaurants such as Eat'n Park throughout Pennsylvania, Ohio and West Virginia.



MEDIA SCENES

Eighty images from the Endowments' Downtown Now Photography Project, including the one below, are on display through March 25 in the Carnegie Museum of Art exhibit "Picturing the City: Downtown Pittsburgh, 2007–2010." Nine photographers participated in the three-year, nearly \$200,000 initiative to document the dramatically changing culture and sites of Downtown Pittsburgh. Of the thousands of photographs submitted during this period, more than 400 were chosen for a permanent archive. Additional information about the entire project can be found on the Endowments website, www.heinz.org.

The University of Pittsburgh's Office of Public Affairs hosted an Endowments-sponsored summit in November on images of African American males in the news media. Panels included national and local media professionals and scholars who discussed ways to promote more balanced reporting about black males. At the event, "Portrayal and Perception," an Endowments report that contains two audits of Pittsburgh media coverage of African American men and boys, was released. The foundation's investment in the audits' research and publication and the one-day summit totaled nearly \$145,000.

PublicSource is an independent, nonprofit news organization that focuses on original investigative and other enterprise reporting on critical issues facing Pittsburgh and western Pennsylvania. Launched in November, the project was developed by The Pittsburgh Foundation, with support from the Knight Foundation, as part of its National Journalism and Innovation initiatives, and the Endowments, which awarded \$240,000 to the project. PublicSource is being managed by Pittsburgh Filmmakers.



Photograph by Richard Kelly for the Downtown Now Photography project



Brian Cohen

BREATHING BETTER

Nearly 200 people attended a public event in October at the Children's Museum of Pittsburgh to learn about the Breathe Project, a \$7 million dollar research, public awareness and action campaign initiated by the Endowments to help reduce air pollution in the region. Despite improvements over the past few decades, southwestern Pennsylvania's air has been shown to exacerbate asthma and cause other serious health problems, such as higher rates of heart disease and lung cancer.

The Breathe Project relies on a coalition of residents, businesses, government and many other groups in the region that are working together to clean up the air to improve both the health of individuals and the economy. Fifty organizations — ranging from United States Steel Corp. to the Group Against Smog and Pollution to the Cystic Fibrosis Foundation's Western Pennsylvania Chapter — along with hundreds of individuals across the region have signed on to the initiative so far. Interest continues to grow through the website, www.breatheproject.org, and its social media networks.

Rain Barrels: A Winning C.A.U.S.E.

The environmental benefits of rain barrel use received artistic support at the 2011 C.A.U.S.E. Challenge film festival. Three Western Pennsylvania School for the Deaf students — Emily Bach, Michael Pryor and Alex Russo — split the \$1,000 cash grand prize for "Mutual Impact: Rain Barrels," a documentary describing how rain barrels can help prevent sewage system overflow. The Nine Mile Run Watershed Association barrels featured in the film were supported by the Endowments at the recommendation of students in the foundation's Summer Youth Philanthropy Internship Program. Each of the student filmmakers also received a digital video camera, a Pittsburgh Filmmakers' class voucher, a director's chair, Carnegie Science Center passes and Three Rivers Film Festival tickets. The School for the Deaf was given a trophy and \$1,500 to support science and media programs.

This was the seventh year of the C.A.U.S.E. competition — the acronym stands for Creating Awareness and Understanding of our Surrounding Environment.

The contest is sponsored by Bayer Corp. and requires students to create short films with environmental themes, such as how to be environmentally responsible.



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Bust some rhymes. PAGE 24



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