

MARBLE

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to a comment made by Apollo astronauts in the late 1960s. While they were floating in space, they described the earth as a giant blue marble.

Julian-Fox's older brother, celebrated fashion designer Alexander Julian, is a major financial contributor to Blue Marble through his Foundation for Aesthetic Appreciation and Understanding.

Directors of Blue Marble hope to expand their work from roving projects to more permanent programs with collaboration from other arts and education groups.

One such project is MODEL - Mobile Design Education Lab - a large futuristic van dreamed up by children and designed by N.C. State University students.

So far, a miniature model of the van has been funded with a \$40,000 grant from the Nathan Cummings Foundation in New York City.

The vehicle resembles a larger version of Hollywood's "Chitty-Chitty Bang-Bang" car. Blue canvass tents unfold from its sides and solar panels line its top. Along its rim, colorful plastic bubbles can eject to reveal compartments filled with arts supplies.

By September, Blue Marble intends to complete the actual van, which seats up to 40 children. The van will then be sent to schools, libraries and hospitals where children can participate in Blue Marble design projects on a regular basis.

But Blue Marble needs \$120,000 to finish the van.

"[The fundraising] is so hard," Julian-Fox says. "There's more competition for funding and, more than that, the whole society we live in doesn't always understand the mission" of the organization.

She says Blue Marble struggles with a public image as frivolous and expendable. In the upcoming

months, Blue Marble will focus on educating the public about its educational missions. It will also seek more funding. This past year, the nonprofit hired its first paid staff members - an executive director and program director. While they're assuming a lot of the responsibility that the volunteer board members handled, their salaries have quadrupled Blue Marble's annual expenses.

Blue Marble also intends to link its mission to a growing trend toward incorporating the arts into classroom education. Julian-Fox met with Jeanne Butler, executive director of the Kenan Institute for the Arts in Winston-Salem, and with directors from the Children's Museum about the World in Raleigh to discuss possible joint projects.

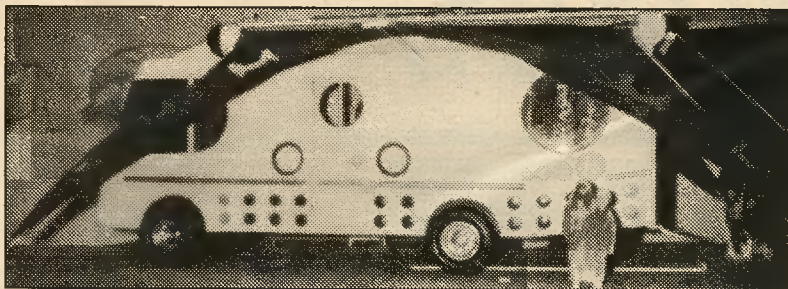
But Blue Marble will not act without the advice and consent of its Youth Advisory Council (YAC), which consists of children and teenagers ranging in age from nine to 16. YAC convenes once a month to brainstorm and review projects.

"Absolutely, the kids are heard," Julian-Fox says. "Kids are involved from the very beginning if not the origination. We are not just adults thinking what children need. For me, as a parent, that's what's really exciting. It just makes what we're doing so right."

Steve Wainwright, a Blue Marble board member and Duke University zoology professor, points out that while children are the focus of Blue Marble, they're not its only benefactors. Adults benefit too, he says.

Inspired by the children's design and invention projects, Wainwright set up a special lab for artists at Duke's Zoology Department. Periodically, artists visit to sculpt three-dimensional models of organisms for students and professors to study.

"Blue Marble is by far the most exciting and intellectually stimulating group I've ever been a part of," Wainwright says. "The imagination is not restricted to kids."



Most Blue Marble projects have been periodic and usually held on the lawns of museums or in the corridors of malls. Now, the nonprofit hopes to sponsor more permanent projects such as MODEL, a van that would transport Blue Marble supplies to locations with children such as libraries and hospitals. A model of the van, designed by N.C. State graduate students with the input of children, is pictured in the top photo. In the lower two photos, Triangle-area children work on building "Fantasy City", a one-day Blue Marble Project set up outside the North Carolina Museum of Art in Raleigh.

Photos courtesy of Blue Marble

TRUST

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uals by providing capital funds for expansion of facilities or equipment.

Vance Frye, director of the

foundation's health care division, says the new funding strategy represents "an ongoing quest for how we can most effectively use the funds of the trust for the purpose they are intended for and for the benefit of the individuals they're intended for."

A survey by the *Chronicle of*

Philanthropy of grantmaking at 93 major U.S. foundations showed the Reynolds Trust had the biggest planned increase, with grantmaking up 58 percent from last year.

For information, call the foundation at (910) 723-1456.

FUNDING

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zation is undertaking the project.

"Our first responsibility is to our donors," says Hall Powell, executive director of New Hanover Regional Medical Center Foundation in Wilmington. "We need guidelines so we can be as accurate as possible with [them] about the cost of raising

money."

Linda Wilkerson, executive director of Arts Alliance, says the guidelines will "definitely help because they will establish benchmarks for fundraisers to use when estimating costs and educating board members.

"Many nonprofits, especially smaller ones, figure out what they need and just keep going until they get it."

Without formal guidelines, many fundraisers must rely on cost-return analyses to explain their investments in fundraising.

While this method is useful, it does not always provide a complete and accurate explanation of fundraising costs, NSFRE leaders say.

For information about the guidelines, contact Maurice Levite at (703) 684-0410.

RELATIONS

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ways to bring about better interaction among different races.

The group made its first presentation last month to a group of students at North Carolina Wesleyan College in Rocky Mount.

By discussing the personal effects of racism, Common Ground members hope to work towards healing.

"The strength of this type of tool will come from people speaking from the heart with honesty," says Rick Davis, general manager of the Rocky Mount Chamber of Commerce and a member of Common Ground. "The purpose of Common Ground is to bring harmony or some healing the wounds of things that have caused us some divisiveness in the past."

The project was organized by the Chamber of Commerce in conjunction with the Faith and Politics Institute in Washington, D.C. The Institute has also started projects in Wilmington and Charlotte.

Major funding was provided by the Z. Smith Reynolds Foundation in Winston-Salem, as well as local corporations in the pilot cities. Recently, the Rocky Mount group received \$24,000 from the Reynolds Foundation for operations and a part-time director for the program.

"The goal is to recruit and train and organize a team of leaders in the pilot communities who will undergo some experiences which will stimulate their capacity and enhance their motivation to get serious about working on race relations," says Doug Tanner, the Institute's executive director. "The purpose is to unite

people in support of a vision of racial unity."

Rocky Mount was chosen as one of the pilot communities because of its racial dynamics. Organizers say there is much work to be done to address the community's problems.

"We have a long history of being divided by county and race," says Angela R. Bryant, community developer of the Wright's Center, an adult day health care center for elders and disabled adults. "The railroad track splits the town in two counties... one flourishes and one suffers."

In this context, even economic development can be a divisive issue, says Bryant, since African Americans feel that development projects traditionally have favored the white communities.

"Our city, in order to thrive, has to address this issue," she says.

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