

# LEGACY **in** ACTION



Edmonton  
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## **GEORGINA LIGHTNING**

**p6**

Successful Métis actor and producer reconnects with her past

## **SHINING BRIGHT**

**p9**

Nunastar Properties provides new opportunities to children in the North

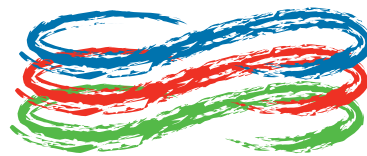
## **ELDERS IN RESIDENCE**

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NorQuest College employs those with the experience to make a difference



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Cover photo supplied



# MESSAGE FROM THE CEO



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**W**hen Justice Murray Sinclair released the findings of the Truth and Reconciliation Commission (TRC) on June 2, the revelations were staggering.

The 1,355 hours of testimony collected from 6,740 statements of residential school survivors painted a heartbreaking picture of cultural genocide. Seven generations of children went through the residential school system and the impact of their experiences will ripple through the community for years to come.

For many of us it's difficult to know where to begin on the road to reconciliation. At Edmonton Community Foundation (ECF), the first step for us is listening. In this issue of *Legacy in Action* we look at a number of projects and initiatives that have been identified by the Aboriginal community as important, and show how we're working hand-in-hand to support the work of these organizations.

In the spirit of listening, we're also pleased to present the final installment of our 2015

Speaker Series featuring Susan Aglukark and Georgina Lightning on October 7 at 7pm in the Citadel Theatre. They will discuss their experiences as Aboriginal women in the arts; it will be an evening for all to listen, learn and grow.

This event will complement the launch of our 2015 Vital Signs report on October 6. This year we're partnering with the Edmonton Social Planning Council to look at quality of life indicators in Edmonton, with a focus on Aboriginal communities.

We hope you enjoy this issue of *Legacy in Action*. If you would like to learn more about the TRC, visit [www.trc.ca](http://www.trc.ca)

**Martin Garber-Conrad**

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# CONTRIBUTORS



## DWAYNE MARTINEAU

Dwayne Martineau is a photographer, musician, and artist based in Edmonton, and descended from a frontier medley of Cree, Métis, and French-Canadian fishermen.

Recent projects include hiding behind a garage with Wayne Gretzky, hugging the prime minister of Iceland, and releasing *Equal Love*, the third full-length album from his band, The Hearts.

## ERIN AZOUZ

Erin Azouz was born and raised in Los Angeles, California to a Mexican-American mother and an Austrian-Turkish father. While earning her BFA in Photography & Media at CalArts, she took a photo class that brought her to Santa Fe, New Mexico, where she's been living, working and playing since 2009. She currently works as a Social Media Strategist with a focus on Instagram at creative agency 12FPS, based in San Francisco and Santa Fe.



## JULIE FLETT

Julie Flett is a Vancouver-based Cree/Métis author, visual artist and illustrator. She is a graduate of Fine Arts from Concordia University and Emily Carr Institute of Art and Design.

Awards and accolades include: Christie Harris Illustrated Children's Literature Prize, Governor General's Award nomination for Children's Literature for *Owls See Clearly at Night (Lii Yiiiboo Nayaapiwak lii Swer): A Michif Alphabet (Lalfabet di Michif)*, 2014-15 First Nation Communities READ title selection for *Wild Berries (Pakwa che Menisu)*, and the 2014 Aboriginal Literature Award. (Photo by Taylor Ferguson)

## DANIELLE PARADIS

Danielle Paradis is a Métis writer living in Edmonton, Alberta. She has a Bachelor of Applied Communications in Professional Writing degree from Grant MacEwan University and a Master of Arts in Learning and Technology from Royal Roads. Paradis writes about women and Aboriginal issues with a focus on popular culture. She has written for *Vue Weekly*, *Mic*, *XOJane* and *Metro*.



## ANNA MARIE SEWELL

Anna Marie Sewell, an award-winning multi-genre writer, was Edmonton's Poet Laureate for 2011-13. Her first book of poetry, *Fifth World Drum*, was critically acclaimed and much-nominated. She is at work on a second poetry collection, as well as a book of memoir, looking at 30 years in cross-cultural arts and cultural work. She is a member of Listuguj Mi'gmaq First Nation, of Anishinabe and Polish heritage as well, and has spent most of her life in Treaty six and eight territories. Sewell blogs at [prairiepomes.com](http://prairiepomes.com).

# GEORGINA LIGHTNING

BY: DANIELLE PARADIS PHOTOGRAPHY: ERIN AZOUZ

THE SUCCESSFUL ACTOR, WRITER AND PRODUCER SPEAKS ABOUT THE CHALLENGES SHE FACED GROWING UP, AND HOW HER PAST HAS INFLUENCED HER PRESENT

If there is a woman who exemplifies the resiliency of the Indigenous spirit in Canada, it's filmmaker Georgina Lightning. She grew up in Edmonton, Alberta in a Mushwachees Cree family that struggled from the lingering effects brought on by the residential school system and a legacy of colonization. In 1990, after a few courses in theatre at the University of Alberta, she felt the pull toward filmmaking as a way to express her creativity. She packed her three children up and moved to Los Angeles to attend the American Academy of Dramatic Arts. She was the first North American Aboriginal woman to direct a full-length feature film. Through her company, Tribal Alliance Productions, she directed and produced *Older Than America* in 2008, a feature which followed a woman's discovery of her mother's time at a residential school. Currently, Lightning lives in Santa Fe where she teaches at the Santa Fe University Film School, and is editing her next feature, *Fantasies of Flying*, a drama about healing and trauma.

On October 7, Lightning will be co-headlining the third installment of Edmonton Community Foundation's Speaker Series at the Citadel Theatre with singer/song writer Susan Aglukark.



**Danielle Paradis:** Can you tell us about your experience growing up as a young Aboriginal in Edmonton?

**Georgina Lightning:** Well it was a harsh environment. I grew up in the west end and I went to a school called Youngstown and I experienced a lot of racism. At the time, it was a predominately white school — Caucasian school — and all the native kids went to the Catholic schools. We were never allowed to go to church or anywhere near those schools because of my dad's residential school experience. That's why he wanted us to go to public school, but we were by ourselves there. There was a lot of mean, severe racism and bullying.

**DP:** That must have affected you over the long term while living here.

**GL:** Yes it did. Not only that, but I came back to Edmonton in 2012 because I was on suicide watch [for] the second time. When I was 18, I was on suicide watch. I was rushed to the Misericordia Hospital and I kind of recovered from that, but I just put a Band-Aid on it. I didn't understand trauma. I didn't know anything about transgenerational trauma or anything like that. There was really no knowledge about it then. But 30 years later, I was in Los Angeles in my condo in Santa Monica and I ended up on suicide watch again and so I went back to Edmonton to go on a healing journey because that's where my trauma lives. It's just like it all finally

exploded. What I had been living with all my life [was] complex PTSD. Now I understand what I have. I learned how to regulate myself and did a complete 180.

**DP:** I'm Métis and my own family has been affected by the legacy of violence through colonization. Do you have similar experiences?

**GL:** I didn't know about my father's residential experiences until after he committed suicide. Then, when I started investigating [for] *Older Than America*, that's when I discovered the reality of my father's childhood. And I went: "Oh, that's what I have inherited." My grandmother, she died in her early thirties from being raped and beaten and my father experienced violence as well. It's all passed on.

I'm making this film now called *Fantasies of Flying* to share my experiences with all that. I mean the country of Canada — the Native American populace — is filled with PTSD. So now that we know that, I have so much

hope. We rank higher in suicide rates than veterans.

When our kids are nine, 10, 12 and committing suicide, that's pretty severe. If we go to the prison it's filled with First Nations people [that is] a direct result of transgenerational trauma and PTSD. The community around doesn't understand this or how to provide services. ➤



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**Mon, Oct 5 6:30 - 8:30 pm**  
St. Albert Inn & Suites  
156 St. Albert Trail, St. Albert

**Mon, Oct 5 6:30 - 8:30 pm**  
Millwoods – Location TBA

**Tue, Oct 6 6:30 - 8:30 pm**  
Hilton Garden Inn  
17610 Stony Plain Road

**Tue, Oct 6 6:30 - 8:30 pm**  
Millennium Place –  
2000 Premier Way, Sherwood Park

**Wed, Oct 7 6:30 - 8:30 pm**  
Prince of Wales Armories  
10440 108 Avenue

**Thu, Oct 8 6:30 - 8:30 pm**  
Northgate Lions Senior Rec. Centre  
7524 139 Avenue

**Thu, Oct 8 6:30 - 8:30 pm**  
Terwillegar Community Rec. Centre  
2051 Leger Road NW

**Thu, Oct 8 6:30 - 8:30 pm**  
Leduc Royal Canadian Legion  
5210 50 Avenue, Leduc

**Fri, Oct 9 9:30 - 11:30 am**  
Prince of Wales Armories  
10440 108 Avenue

**Fri, Oct 9 6:30 - 8:30 pm**  
TELUS World of Science  
11211 142 Street

Seminars are FREE, but seating is limited. First come, first served. Information may change, confirm at:

[ecfoundation.org](http://ecfoundation.org)

**DP:** Is healing and spreading information some of the reasons why you chose film as your creative medium?

**GL:** Again, we inherit the paths of our ancestors. I really, truly believe it is just a part of who I am. I don't know why when I was six I decided I wanted to be an actor. I have an experience that I can pinpoint when I saw someone respond emotionally to something on TV and I thought that was very powerful, but I didn't know that as a child. It's as if a seed was planted in me — the spirit of my great, great grandmother, I believe, her name was Iron Voice — and I believe that is part of my heritage, just like our trauma is. We also inherit our strength. I'm just living that legacy and following who she stood for.

When I played Beth in *A Lie of the Mind*, that was about domestic violence. I loved that role because it showcased domestic violence and started a conversation about that, so that's when I knew this was my path. It's not being an actor that makes me happy; it's the story. Media that matters — that's my journey and what my purpose is.

**DP:** In your lifetime working in the arts have things changed for Aboriginal women?

**GL:** Yes, actually. In Canada, not in the U.S. In the U.S. it's still a very rare thing to see a woman being a filmmaker but in Canada, yes. When I came back to Canada and began on my healing journey I went home and was watching APTN to see who was doing what, and there's women on there developing incredible muscles with hours and hours of programming. There are a lot of women controlling the content on APTN. That is an incredible change. And because of social media — even though film is a male dominated industry, we all know that — but because of social media, nobody can stop us from putting a post on Facebook. Nobody can stop us from putting a picture on Instagram. I get to see a female leading a campaign on domestic violence.

I get to support missing and murdered Indigenous women. Through social media we get to create collectives. Idle No More is a movement started by four women [that] would never [have] existed without social media.

**DP:** What First Nation or Aboriginal issues are you particularly interested in?

**GL:** Well suicide and missing and murdered women are my two priorities. And I think if we deal with suicide — suicide is PTSD too. So if we do healing ceremonies as a way to prevent suicide, we're dealing with a lot of issues at once. We'll also be addressing poverty and imprisonment.

If we heal as women, we're going to raise our sons in a way that teaches them to respect women. They'll have self-respect and witness a woman who has self-respect and dignity. We'll raise our daughters to demand respect from every human they encounter — nothing less. If we address murdered and missing women and we heal our women, we'll heal the community. We're the primary caregivers.

**DP:** Do you feel like you tell stories from the First Nations perspective?

**GL:** I do because that's the instinct I have. Like any human being, you write what you know, even if you try not to. I write from my past experiences and that's where my strength lies. I'm affected deeply and constantly by what's going on in our community.

**DP:** What will you be discussing at ECF Speaker Series on October 7?

**GL:** I would love to share my discoveries about PTSD and the healing that can happen and how we can change policy to address these issues. I'd also like to speak about healing and reconciliation, which is a commitment that Don Iveson made to the city. ■

## »ECF Speaker Series

**Featuring Susan Aglukark and Georgina Lightning**

Maclab Theatre, October 7, 2015 at 7:00pm

Citadel Theatre, 9828 - 101 A Avenue

**Tickets:** General – \$25.00, Student – \$20

**Tickets available at:** [www.ecfoundation.org](http://www.ecfoundation.org)







# A CONSTELLATION OF SUPPORT

NUNASTAR PROPERTIES GIVES BACK TO THE NORTH  
BY PROVIDING GROWTH AND LEARNING  
OPPORTUNITIES FOR YOUTH

**BY: ANNA MARIE SEWELL    ILLUSTRATION: JULIE FLETT**

If you've been to Canada's North, you've probably encountered Nunastar Properties Inc., an Edmonton-based company that owns two of the biggest hotels in the region, Yellowknife's Explorer Hotel and the Frobisher Inn in Iqaluit.

Nunastar CEO Doug Cox, along with his sister-in-law, Janice Kent, bought Frobisher Developments Ltd. in 1998, changing the name to Nunastar. The Frobisher founders were Harry, Ralph, Bob and Jim Hole, who had inspired Cox to see the opportunity. The new name mixed the Inuktitut word "nuna" meaning land with the English word "star," signaling their commitment to the north.

"Way too many people make their money in business up north or in remote communities and [the money] all ends up down south. Personally, I find this repulsive," says Cox. ▶

While Kent has long since retired, to celebrate their first decade of success, they committed \$1 million to create the Nunastar Fund for Northern Children in 2008. Cox notes that life in extremely isolated northern communities is particularly challenging for youth. “The odds are stacked against them. We hope to improve the odds,” Cox says. “I saw \$1 million as a starting point towards something much larger and enduring . . . to reinvest in communities and individuals in a way that has a meaningful and lasting positive effect.”

“Lasting positive effect” could sum up both the purpose and impact of Northern Youth Abroad (NYA), one of the programs Nunastar now supports. NYA began modestly in 1998, with just 10 participants. This year, the Ottawa-based charity will bring over 50 young people between the ages of 15 and 22 to placements across Canada and Guatemala from remote northern communities. Participants receive high school credits, while committing to 150 hours of volunteer work in southern communities. They also open doors that change lives.

Current NYA Board Chair, Karen Aglukark, is herself a graduate of NYA. Having grown up in Arviat, a small Nunavut community, she always wanted to move south for university. In 2007, NYA brought her to Ontario, where she enjoyed two volunteer placements, first in Ottawa, with a day camp run by Carleton University, then at Canterbury Recreation Centre’s day camp in Orleans.

She recalls that in Arviat people knew and chatted with each other as they walked across town, often in the middle of the streets. In the brief summer children played outside late into the bright evenings, where doors were never locked, their only safety concern being the occasional polar bear.

In Ontario, Aglukark commuted by bus about an hour each way, with multiple transfers, and had to adjust to a quiet commute without interaction.

At first, she says, “all you can see are these differences, but when you become comfortable and you begin to enjoy yourself, you realize that the purpose and meaning of life is the same. It is this sudden shift in perspective that allows you to recognize the challenges and benefits of both cultures.”

Aglukark went on to the international phase of NYA in 2008. This took her to Africa to live and work for two months with the Saan people in the community of Maun. “In Botswana, I became aware of the essential similarities among humanity, the challenges that Indigenous populations face, the perseverance of individual persons in the face of adversity and the quality and effect of cultural preservation and expression.”

Rebecca Bisson, NYA’s Executive Director, says youth come home understanding their own community’s relationship to the larger world, as part of a pattern common to Indigenous people the world over.



The strength of their home communities, who support them throughout the NYA process, also becomes clearer. The youth come home empowered to engage with solid skills to apply in their communities.

In 2014, NYA began partnering with Habitat for Humanity to help build homes in Guatemala. The orientation phase of NYA International now includes a three-week Construction Trades course at Algonquin College in Ottawa. Not only do students gain highly transferable skills in a trade, they also live on-campus, which provides solid grounding for pursuing further studies.

Bisson points with pride to NYA's graduation rate; a solid 80 per cent of participants finish high school aided by the credit they earn through the program, which is especially impressive when compared to the North's general high school graduation rate of less than 40 per cent.

And while Bisson says northern life can be challenging, she says there is also amazing strength among those communities. She's seen that strength played out through the intergenerational support that feeds into NYA's success. Youth fundraise to contribute to their placements, and everyone buys in; youth reach out to mentors, elders and teachers for reference letters. NYA youth know they go out with a whole community behind them, which motivates them to succeed.

It's this same spirit of reciprocity that Bisson identifies as a key quality NYA seeks in sponsors. Nunastar, she says, fits that bill. "It's a dialogue, not just a cheque," she explains, noting that Nunastar's support includes travel and accommodation for the NYA program.

Meanwhile, in Iqaluit's Joamie Ilinniavik School, Nunastar's support provides access to the larger world via technology. Thanks to the Northern Children's Fund, Joamie School — which is home to some 225 kindergarten to Grade 5 students — was able to purchase three Smart Boards.

Principal Sonja Lonsdale installed one of those first three Smart Boards in her classroom. She praises the interactive aspect of Smart Boards: "Parents have mentioned that their children come home talking about their experiences using the technology," she says.

"Joamie's investment in technology got started because of the generous donation from Nunastar," says Lonsdale. The Parent Council has since been fundraising in support of this investment, which now includes 20 iPads shared by the school.

By the end of the year, Lonsdale anticipates there will be a Smart Board in every classroom.

Since 2008, Nunastar's initial \$1 million donation to the Fund for Northern Children has grown to \$1.55 million. While seeing the financial benefit in partnering with Edmonton Community Foundation (ECF), Cox also had strong personal reasons for choosing ECF to administer the fund.

"One of my early and great mentors in Edmonton was a wise old South African lawyer named John Slatter, who served as ECF's first secretary. The rock solid confidence he created in ECF was critical to the initial \$15 million investment by the Poole Family and Bob Stollery that essentially gave life to ECF," says Cox.

When the time came to establish the Northern Children's fund, Cox reached out to an organization that meant a lot to his mentor. An exceptionally well-respected Edmonton lawyer, Slatter's work with the foundation ensured it would thrive and provide community support in perpetuity.

Now, the organization means a lot to Cox, too. "When you see children getting inspired and excited by the new technology that the Nunastar Fund brought into the schools, it's an amazing thing. When you hear about the kids from extremely small northern communities who have never travelled outside their community of a few hundred people, gaining access to incredible leadership and mentored experiences in other parts of Canada, this is also an amazing thing." ■

**For more information on**  
Northern Youth Abroad, see  
[www.nya.ca](http://www.nya.ca)

**Learn about Joamie School at**  
[iqaluitdistricteducationauthority.com/  
joamie-school-blog.html](http://iqaluitdistricteducationauthority.com/joamie-school-blog.html)

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# *Two Worlds*

BY: ANNA MARIE SEWELL  
PHOTOGRAPHY: DWYANE MARTINEAU

# ELDERS-IN-RESIDENCE HELP BUILD CULTURAL BRIDGES AT NORQUEST COLLEGE

Smoke lifts in delicate blue threads from the smudge pot as the helper brings it around to each person in the circle to bathe in its wash — eyes, ears, heart, hands, mouth, or perhaps just a tentative waving of hands through smoke. This smoke — of sage, cedar, sweet grass and fungus — has been shown in recent scientific studies to have anti-bacterial properties. However, its healing work here is to unify. By sharing the smudge, people acknowledge that we are all part of a circle, and commit to being in harmony together, and it is good.



**PEOPLE LISTEN,  
LEAN IN AND  
LISTEN TO THE  
ELDERS, AND  
THAT IS WHEN THE  
CHANGE HAPPENS.**



the Canadian Supreme Court has now recognized as attempted cultural genocide.

For Indigenous people in modern Canada, to smudge openly can be a hugely significant act. And yet, it is only one small way that Elders-in-residence at NorQuest College inspire and encourage Aboriginal students. Through smudging, Elders offer Indigenous students a connection to their community and spirituality, showing them that they don't have to lose their culture to succeed in the mainstream.

“We have our own teachings,” says Delores Cardinal, a Cree Elder from Goodfish Lake, hired by NorQuest College through funding from Edmonton Community Foundation (ECF). And, she says, accepting smudging is one way academia has begun to make space for those teachings.

Cardinal started the position this spring and joins Elder Tony Arcand at the Edmonton Downtown campus, while Elder Mary Moonias serves the Wetaskiwin campus.

Smudging is an ancient practice in this land, but when First Nations religions were outlawed, smudging, like other ceremonies, went underground to survive what

In addition to her weekly in-residence day at NorQuest, Cardinal spends two days a week at Native Counselling Services, and stays involved with University of Alberta, where her husband teaches. She also participates in ceremonies big and small that take her to hospitals, homes and gatherings both on and off-Reserve. Elder work requires time harvesting and preparing medicines and, keeping to a schedule dictated not by clocks and calendars, but by the land and her seasons.

Cardinal finds her schedule at NorQuest is always full; and while Elder work there starts with one-on-one counseling, it's not just Aboriginal students who seek her out. She's pleased to share her Cree culture with students from around the world. With 60 per cent of NorQuest's students born outside Canada, there is a great demand for her knowledge. The smudge is an invitingly simple point of introduction. “I speak Cree,” says Cardinal, “but, to be fair, in public I pray in English. My Grandmother raised me to respect others by using the main language so they can understand.”

Jonathan Robb, NorQuest Director of Strategic Integration and Stakeholder Relations, enthuses about how much the Elders help bridge cultural gaps in a mutually beneficial way. They are ambassadors, and they help staff work in ways that honour Canada's difficult history, and move on. “We can't stay stuck there,” says Cardinal.

Robb agrees, saying: “Elders are change agents. People listen, lean in and listen to the Elders, and that is when the change happens. I'm really excited about that. It's an awakening.”

As the smoke wafts upward, the Elder intones a prayer on behalf of the assembled group. Her words rise with the smoke, up into the ceiling tiles and ductwork of NorQuest College. And these words are in English, and the faces of the listeners are all the colours of the human rainbow and it is good. ■





# RECONNECTING WITH TRADITION

PROGRAMS AT BENT ARROW TRADITIONAL HEALING SOCIETY OFFER PEOPLE A WAY TO CONNECT WITH COMMUNITY RESOURCES AND THEIR HERITAGE

**BY: ALIX KEMP ILLUSTRATION: KYLE METCALF**

**W**hen Meagan Callihoo chose to send her four-year-old daughter Sierra to Bent Arrow Traditional Healing Society’s pre-kindergarten program, White Cloud Head Start, she wanted to make sure Sierra had the social skills to excel when she started school. The program’s emphasis on connecting Aboriginal children with their heritage was also a factor.

Sierra has thrived in the program, and frequently comes home excited to share a new Cree word with her mother. When it came time to register her daughter for kindergarten, Callihoo gave her the option of enrolling in a standard class or an Aboriginal-focused program at a local Catholic school. Sierra said she wanted to keep learning Cree, ensuring that she will grow up with a firm foundation in her Aboriginal heritage.

White Cloud is just one of the many programs and services offered by Bent Arrow Traditional Healing Society, a non-profit organization serving Edmonton’s Aboriginal population. Executive Director Cheryl Whiskeyjack says Bent Arrow’s mission is to ensure Aboriginal people in Edmonton can succeed in “two worlds” by connecting them with Aboriginal traditions as well as other community resources.

“There are gifts and strengths rooted in traditional knowledge that will help people be successful living in the world that we live in right now,” she says, but also emphasizes the importance of reaching out to the wider community. At White Cloud, that means teaching kids about their traditional language and culture while also providing them with early education and health care. Kids receive health, speech and dental screening in order to identify and treat any

potential issues, such as a learning disability or poor eyesight, that could impact their success later on.

The program is unique in part because it doesn’t have an income threshold, accepting any child with an Aboriginal background. “Just by being born Aboriginal, your child is at risk of not succeeding in the school system,” says Whiskeyjack.

Edmonton Community Foundation (ECF) supported the White Cloud Head Start program by providing part of the funds for the purchase of a new bus last year to replace an older vehicle Bent Arrow acquired in 2004. The bus, which transports the students to and from the half-day program, is essential for many parents. “That bus was constantly breaking down, and we never knew if it was going to be an easy fix or a hard fix,” says Whiskeyjack. As Calihoo doesn’t drive, the newer, safer bus played a big part in her decision to enroll Sierra in the program.

The “two worlds” mandate is central to every one of Bent Arrow’s programs, including New in Town, an initiative to help Aboriginal newcomers get settled in Edmonton. It started in 2011 while Bent Arrow was taking part in Edmonton Transit System’s Donate-a-Ride program. They would provide bus tickets to those who needed them and realized many people were accessing the tickets because they were new to the city.

The New in Town program helps connect new arrivals with more than just bus tickets; its services include pre-planning assistance for those looking to move to Edmonton and community events to allow newcomers to build connections with the city’s Aboriginal population. New Beginnings is also part of the services; it’s a program designed to help those leaving provincial corrections facilities integrate into the city while avoiding risk factors that could lead them to re-offend.

Alberta Justice provided the first three years of funding for New in Town, but ECF stepped in to bridge the gap when that funding expired in 2014. The program is now supported by a variety of partners, including the City of Edmonton and the Child and Family Services Authority. ■

THERE ARE GIFTS AND STRENGTHS ROOTED IN TRADITIONAL KNOWLEDGE THAT WILL HELP PEOPLE BE SUCCESSFUL LIVING IN THE WORLD THAT WE LIVE IN RIGHT NOW.





# EDMONTON HAS THE SECOND LARGEST ABORIGINAL IDENTITY POPULATION OF ANY METRO AREA IN CANADA AFTER WINNIPEG...

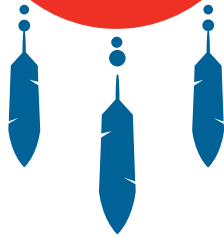
The median age  
of Edmontonians:

**36.5**



The median age  
of **Aboriginal  
Edmontonians:**

**25.8**



## FIVE LARGEST URBAN ABORIGINAL POPULATIONS (CENSUS 2011)

VANCOUVER	TORONTO	CALGARY	WINNIPEG	EDMONTON
52,375	36,990	33,375	78,415	<b>61,765</b>

Overall population of METRO EDMONTON (Census 2011): **1,159,869**

ACCORDING TO A  
RECENT LEGER POLL  
WITH EDMONTONIANS:

**76%**

feel people of  
Aboriginal origin  
are often subject  
to discrimination

**47%**

agree that the City of  
Edmonton should  
do more to support its  
Aboriginal population

**The educational attainment of the  
Edmonton Census Metropolitan  
Area Aboriginal population is  
steadily increasing.**

In 2011, **52.3%** of the Aboriginal identity  
population 25 years and older had a post-  
secondary certificate, diploma or degree  
compared to 39.4% ten years earlier.

ACCORDING  
TO A RECENT  
LEGER POLL WITH  
EDMONTONIANS:



**92%**

say they feel  
safe in their  
homes

**79%**

say they feel  
safe in their  
community

**2/3**

feel their quality  
of life is **very good** or  
**excellent** – diminishing only  
slightly over 2014 (67%)



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[ecfoundation.org](http://ecfoundation.org)



# Speaker Series

Engaging Edmonton in thoughtful conversation

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The Edmonton Community Foundation is pleased to present...

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**October 7, 2015 7:00 PM**  
**Susan Aglukark & Georgina Lightning**

Susan Aglukark  
Inuit singer, songwriter and champion  
of our Northern communities

Georgina Lightning  
Cree actress, film director and screen-writer

Speaking and performing at an evening  
highlighting Aboriginal women and the arts.

*The Citadel, Maclab Theatre - 9828 101 A Ave NW*

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**Tickets: \$25 per event, \$20 students/seniors per event**

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For more information go to [ecfoundation.org](http://ecfoundation.org)



Edmonton  
Community  
Foundation