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ACTION

Julie
Rohr

*A Life Less
Ordinary*





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4

CEO MESSAGE

Edmonton Community Foundation reflects on community impact

8

LEARN OUTSIDE

Indigenous land-based programming creates a new forest school

12

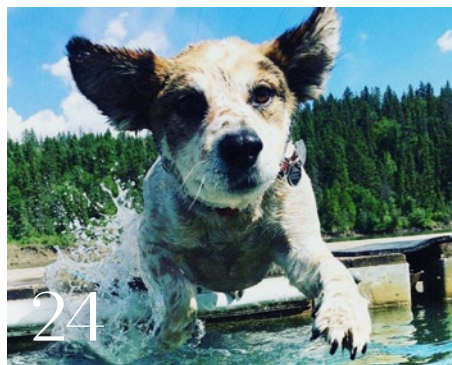
MUSICAL TWINS

A Q&A with artists from Northern Light Theatre's *Two Headed/Half Hearted*

16

10 YEARS, FIRED UP

A decade of celebrating women in the arts



27

ARTISTS AT WORK

Edmonton Artists' Trust Fund provides financial stability for artists to create

28

HOW A FUND GROWS

The "magic" of an endowment

20

JULIE ROHR'S LEGACY

A scholarship established with Edmonton Community Foundation honours an Edmonton icon

30

WHERE TO BEGIN

How to start a fund with Edmonton Community Foundation



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Cover photo by Amanda Gallant



Martin Garber-Conrad

Martin Garber-Conrad

A MESSAGE FROM THE CEO

There are some in this world who embody the very essence of community. They have a gift for bringing people together, raising spirits and catalyzing positive change.

Julie Rohr was one such person. In our cover story, we celebrate the beautiful life of one of Edmonton's most beloved citizens. Though we will miss Julie's infectious smile, her legacy of positivity and activism will live on through a new scholarship established at Edmonton Community Foundation (ECF).

On page 24, we look at another fund that was set up to help people heal from loss. In 2019, a group of friends created an endowment in memory of Steph Fedoruk's dog, Dash. Dash was a rescue and helped Steph work through the grief of losing her grandfather. The Dash Fund will provide support to the Edmonton Humane Society.

March is International Women's Month. On page 16, we reflect on a decade of the SkirtsAfire Festival. From its humble beginnings in Alberta Avenue to this year's multi-venue extravaganza in Old Strathcona, SkirtsAfire has been putting women centre-stage for 10 years. This year's lineup includes Teneil Whiskeyjack's play, *Ayita*. A grant from ECF helped develop the play into the festival's mainstage production this year.

We also get a sneak peek at Northern Light Theatre's upcoming production of *Two Headed/Half Hearted*. This new work was written by Trevor Schmidt and features music and performances by Métis artists Kaeley Jade Wiebe and Rebecca Sadowski. Check out page 12 for an insightful Q&A with the artists.

These are just a few of the offerings in this issue of *Legacy in Action*. We hope you enjoy!

From April 2 to 8, 2022 we will present nine webinars that provide valuable information for estate executors or those who are making estate plans. Each webinar will focus on a specific topic and will be presented by a wills and estates lawyer in our community.

Preregistration is required.

For a full description of the sessions or to register, please visit ecfoundation.org.

Monday April 4

2:00 PM Online
Estate Planning 101 & General Executor Duties
Presented by: Victoria Jones

6:30 PM *Millwoods Seniors & Multi-Cultural
Centre Gym - 2610 Hewes Way NW, Edmonton.
Estate Planning 101 & General Executor Duties
Presented by: Anna-May Choles

Tuesday, April 5

2:00 PM Online
Beneficiaries NOT Named in the Will
Presented by: Patty Ko

6:30 PM Online
Estate Accounting & Tax Implications
Presented by: Michele Coleman

Wednesday, April 6

10:00 AM *Northgate Lions Senior
Recreation Centre - 7524 139 Ave NW, Edmonton.
Estate Planning 101 & General Executor Duties
Presented by: Jacklynn Pivovar

2:00 PM Online
Handling Disputes
Presented by: Colleen Feehan

Thursday, April 7

10:00 AM Online
What NOT To Do as An Executor
Presented by: Benjamin Taylor

6:30 PM Online
Common Issues with Estates
Presented by: Shelly Chamaschuk

Friday, April 8

2:00 PM Online
Q & A Live Online
Presented by: Allison Barkwell &
Michael Simons

**In the event that this session is unable to be delivered in-person, it will be delivered online via webinar and recorded.*



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SOPHIA YANG

Sophia is an Edmonton-based Chinese freelance journalist and radio content producer. She is passionate about telling the stories about local food, niche history, and newcomers in Edmonton.



KATRINA TURCHIN

Katrina Turchin is a recent graduate from MacEwan University and is *Edify* magazine's digital editor. She is a lover of festivals and a passionate supporter of the arts.



ROHIT BHASKAR

Rohit is an Edmonton-based journalist. He previously worked as a sports writer in India for multiple publications including *The Hindustan Times* and has covered major sporting events across the globe including FIFA World Cups in Germany and South Africa.



LISA CATTERALL

Lisa is an Edmonton-based freelance writer and editor. Over the past decade, her writing has appeared in magazines like *Edify*, *WHERE* and *The Tomato*. When she's not feverishly clacking away at a keyboard, she can be found enjoying many of our city's culinary gems.



KEVIN TUONG

Kevin is a professional photographer in Edmonton, specializing in commercial photography. Recently, he's begun shooting landscape and cityscape photography to inspire the viewer. You can find him daydreaming about new image concepts and pursuing new photographic techniques and styles.



TAKING IT OUTSIDE

A NEW PROGRAM BRINGS TOGETHER INDIGENOUS TEACHINGS AND OUTDOOR EDUCATION

BY DANIELLE PARADIS
ILLUSTRATIONS BY NOA SONG

WITHIN THE INDIGENOUS WORLDVIEW, people subscribe to a holistic view of education and wellness, demonstrated through the medicine wheel. This circle represents directions, seasons and even phases of life. It also teaches the need for balance in all four directions.

Land-based learning is about connecting people to their environment. A new program in Edmonton is being developed that merges Indigenous knowledge and international learning standards, all at the local level.

Inspired by Elders, traditional knowledge systems, ceremonies and land-based practices, Jodi Calahoo-Stonehouse says the *kâmiyowâpikwanit*, which translates in English to “beautiful flower,” is a program that supports “moms, dads, and students. For this reason, it should also include Elders, social workers and psychologists.”

Calahoo-Stonehouse is the executive director of the Yellowhead Indigenous Education Foundation (YIEF). It is using a grant from Edmonton Community Foundation to develop a land-based language and culture program. Calahoo-Stonehouse says the YIEF is looking to officially launch the program in September 2023. The land-based



“WE NEED TO LEARN HOW TO ENGAGE ON THE LAND SO WE ARE LIVING RELATIONALLY, WHETHER THAT IS GROWING HORIZONTAL OR VERTICAL GARDENS OR LEARNING ABOUT WATER PURIFICATION.”

— JODI CALAHOO-STONEHOUSE

programming will align with the Alberta provincial school curriculum outcomes and is designed with the help of consultant Tiffany Smith, who developed a similar program in Iqaluit.

“This project plants a seed,” says Calahoo-Stonehouse.

There will also be a launch of summer programming focused on family activities. The first program will be developed in Cree and English, with plans to expand to include Nakota-Sioux and Anishinaabe languages.


Land-based learning was a way of life for Indigenous people. Outdoor education focuses on sensory development, physical skills and confidence. Similar programs have been around for a long time in other parts of the world, such as Europe.

Sometimes known as forest schools, these programs build on children’s interest and Indigenous knowledge. Calahoo-Stonehouse says connecting to the land is crucial for young people and families. “We need to learn how to engage on the land so we are living relationally, whether that is growing horizontal or vertical gardens or learning about water purification,” she says. ▶

The Forest School Association in the United Kingdom describes the programs as “a long-term program that supports play, exploration and supported risk taking. It develops confidence and self esteem through learner-inspired, hands-on experiences in a natural setting.”

As forest schools become increasingly common in Canada, organizations including the YIEF ensure Indigenous teaching methods are at the centre of their curriculum development.

“COVID-19 taught us we need to be outside for our health and the importance of thinking about our relationship with animals,” says Calahoo-Stonehouse. “We are always learning how to co-exist with the land.”



“THIS IS A PART OF FULFILLING OUR TREATY RESPONSIBILITIES ... WE ARE PREPARING THE ACTION PLAN TO MOVE THE HEALING PATH FORWARD.”

— JODI CALAHOO-STONEHOUSE

This program is developed with the Indigenous worldview, but is open to Indigenous and non-Indigenous people.

“This is a part of fulfilling our treaty responsibilities,” says Calahoo-Stonehouse.

Canada’s Truth and Reconciliation Commission released its findings in 2015. This program can assist in meeting some of the 94 calls to action from the report, including the call for federal, provincial, territorial and Indigenous governments to develop culturally appropriate early childhood programs for Indigenous families. Calahoo-Stonehouse says that this focus on land-based teachings is a natural next step. “We are preparing the action plan to move the healing path forward.”

The YIEF is creating a website with a registration portal. ■



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TWO TANGGO

A MUSICAL & TALE ABOUT CONJOINED TWINS

BY ROHIT BHASKAR



CONJOINED TWINS HAVE evoked curiosity since the early 19th century, when Chang and Eng Bunker were born in what was then called Siam (present day Thailand), adding to the lexicon the now discredited term, “Siamese twins.”

They’ve been the subject of reality TV: Abigail and Brittany Hensel, American conjoined twins who first found fame as six-year-olds on *The Oprah Winfrey Show*, had their own reality show, *Abby and Brittany*, on TLC. Daisy and Violet Hilton were among the most famous conjoined twins of the 20th century, regulars on the vaudeville circuit with Bob Hope and Charlie Chaplin, friends with Harry Houdini and starred in a 1932 Hollywood film with a cringeworthy title, *Freaks*.

Conjoined twins have also been the subject of theatre: The 1997 Broadway production *Side Show*, based on the life of the Hilton sisters, acquired a cult following despite its limited initial run and was revived by Oscar-winning

director Bill Condon (of *Chicago* and *Dreamgirls* fame) in 2014.

Conjoined twins are also the protagonists of Northern Light Theatre’s production of *Two Headed/ Half Hearted*, which will run at Fringe Theatre Adventures in April/May 2022. It was written by artistic director Trevor Schmidt, with music composed by Edmonton-based Métis artist Kaeley Jade Wiebe, who will also play the role of conjoined twin Venus Hollis. The musical also stars Edmonton-based Métis performer and choreographer Rebecca Sadowski as Venus’s twin, Juno Hollis.

The play was partly made possible by a \$10,500 sponsorship from Edmonton Community Foundation.

We spoke to all three to learn more about the play, the music and the characters. Excerpts are edited for space and clarity. ▶

TREVOR SCHMIDT

Q: How would you outline the story of this production?

We are calling it a musical. But really, it's a song cycle about conjoined twins. I think I subtitled it a Prairie Gothic song cycle for female conjoined twins. It's about a set of conjoined twins named Juno and Venus Hollis. Their father is a man named Jupiter Hollis, and he spins a sort of mythological tale about their birth. And they're kept hidden away from the rest of the world on this farm. They're quite isolated and insulated. They're told that their mother is a mermaid and, in reality, you kind of find out that she perhaps has mental illness and is confined to her bed. And it's about them growing up and trying to figure out who they are as individuals as well as one entity. Late in the piece, they go their separate ways and realize that they can't survive without each other. There's a lot of poetic Gothic Prairie kind of imagery involved in the piece.

Q: Can you talk about the two central characters? Their motivations and what makes them compelling?

The interesting thing about twins is that there's normally a dominant twin and a submissive twin, so one of them is normally taking action and the other one goes along. And I've seen that many times in my experience with twins in my lifetime. At the beginning of the show, Juno is the dominant one. She's the leader. She's the stronger-willed of the two. She's more interested in engaging with the audience and she's more active. Venus is more typically submissive. Venus is also more interested in what would be stereotypical gendered things. She's interested in getting the attention of the boys. She's interested in looking pretty. She's dreamy about things, whereas Juno is more proactive.



↑ Trevor Schmidt (supplied)

↓ Rebecca Sadowski & → Kaeley Jade Wiebe, photographed by Kevin Tuong





KAELEY JADE WIEBE

Q: How would you describe the process of writing music for this production?

It has been unlike anything I've done before — most of my songwriting background comes from writing my own music. I've never actually sat down and had to write music for someone else's words. It's been a great game of figuring out how to fit what Trevor has written into a rhythmic structure. He gave me a couple ideas of what he was sort of looking for right at the beginning. So, I've had lots of time to percolate, but most of my writing began after the book was finished. I would say that for musical influences, country murder ballads were our starting point, but I've also listened to a lot of bluegrass tunes, and I have a lot of modern folk elements and some classic musical theatre that I've also brought into my writing process. ■

REBECCA SADOWSKI

Q: What drew you into the play and the characters?

Well, I think it's about belonging. In the story, these two girls, all they know is this very small world on their farm and their world is each other. One's world is music and one's world is books. And I think that one is more curious and wants to see what else is there. And one is content and is more focused and interested in safety and that idea of remaining home and that security. And so, when they get to experience the wider world, they realize that they belong together...they're not enough on their own. They need each other. And that's where it resonates with me a lot is that idea of home and family and meeting one another in these different ways to support each other and seeking answers for where you come from. I didn't really dive into my Métis heritage until I was more of an adult in my 20s. And, you know, I kind of find myself in a familiar situation (as the protagonists).



**"...WHERE IT
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ANSWERS FOR WHERE
YOU COME FROM."**

— REBECCA SADOWSKI

SETTING SKIRTS ABLAZE



SKIRTSAFIRE CELEBRATES ITS 10TH ANNIVERSARY WITH A LARGER- THAN-LIFE LINEUP

BY KATRINA TURCHIN

WHAT STARTED AS A SPARK of an idea grew to become Edmonton's first festival featuring women in the arts.

SkirtsAfire began as the brainchild of Annette Loiselle and two other co-founders who saw a gap in Edmonton's boisterous festival lineup. While there were many arts and theatre festivals, women's voices were underrepresented, and SkirtsAfire was going to change that.

"Statistics show that the majority of people in our audiences are women, but to this day, the majority of stories being told on stages are men's stories," says Loiselle,

artistic director of SkirtsAfire. "There's this weird sense that women are always happy to go see men's stories, because they're universal. Well, women's stories are universal, too. But, for some reason, as soon as people hear it's a woman's story, they think it's only for women."

SkirtsAfire is a theatre and multidisciplinary arts organization that uplifts and brings to life the stories of women and non-binary artists. The first festival, in 2012, was put on with the board of seven members not knowing how the arts community would react to



“THERE'S THIS WEIRD SENSE THAT WOMEN ARE ALWAYS HAPPY TO GO SEE MEN'S STORIES, BECAUSE THEY'RE USUALLY UNIVERSAL STORIES. WELL, WOMEN'S STORIES ARE UNIVERSAL, TOO.”

- ANNETTE LOISELLE



↑ *The Blue Hour* by Michele Vance Hehir, SkirtsAfire 2020
Photo by BB Collective (supplied)

← *Ayita* by Teneil Whiskeyjack, SkirtsAfire 2022
Photo by Steinhauer Photography (supplied)

a women's festival. It was a success, and SkirtsAfire has grown to a 10-day extravaganza sprawling across multiple venues in Old Strathcona.

“That first year, we were really just doing it on a wing and a prayer,” says Loiselle. “We had so little money and we were just kind of working our butts off, having no idea if people would even come out.”

The 2020 program, just before the pandemic, was the festival's most successful year, but SkirtsAfire has plans to make the 10th anniversary festival even bigger. It all revolves around the mainstage show, *Ayita*, by Teneil Whiskeyjack.

Loiselle saw Whiskeyjack do a reading of *Ayita* at Nextfest three years ago and knew it was exactly the kind of show that should headline SkirtsAfire. *Ayita* is a fusion of theatre and Indigenous contemporary dance following three Cree women, each in a different cycle of her womanhood. The three stories are interconnected as each woman navigates sovereignty, pain, healing and liberation.

“It's the biggest show we've ever taken on in terms of scope, how long we've been working on it and the number of artists involved,” says Loiselle. “It's kind of huge and absolutely rich.” ▶



Coeur de pirate, SkirtsAfire 2019
Photo by April MacDonald Killins (supplied)

Ayita is produced with the help of Edmonton Community Foundation (ECF), which has provided five grants to SkirtsAfire since the festival's conception. ECF is also the Main Stage Sponsor of the 2022 SkirtsAfire Festival and provided funding that will allow SkirtsAfire to professionally record *Ayita* for anyone who doesn't feel safe attending the theatre in person or who can't attend due to various barriers.

"Having ECF's support gives us that much more reason to keep pushing and keep looking for more underrepresented stories and voices to uplift," says Loiselle. "It's a very big way to show support for the arts in the community, that it's important, that it matters and that artists are respected because they give meaning and vibrancy to our city."

Ayita is supplemented by an interactive art installation by Adrienne Beauregarde, and a multimedia installation created by young Indigenous women through the VIDEA Canada Corps program and the Braided Journeys Program. The installation will be on display in the Westbury Theatre lobby for patrons to enjoy before the show.

Another big part of the festival is the annual Skirt Design Challenge,



↑ Words Unzipped, SkirtsAfire 2020 | Photo by April MacDonald Killins (supplied)

“... WE’VE ALL REALIZED HOW IMPORTANT ART IS, AND MORE THAN EVER REALIZED HOW IMPORTANT LIVE PERFORMANCES, EVENTS AND ENJOYING THE SPONTANEITY OF THAT IS.”

- BRIANNE JANG

which managing director Brianne Jang took on and grew when she joined the organization in 2016. The Skirt Design Challenge selects local designers to put their talents to the test to create out-of-the-box skirts made from up-cycled materials.

The Skirt Design Challenge originated in the first year of the festival, inspired by its name. SkirtsAfire is a play on words that stems from the slang of referring to women as “skirts.” Whether or not they wear skirts, women make things happen because they are passionate, fiery go-getters. “Skirts” are celebrated at SkirtsAfire.

← *The Shape of Me* by Jane Kline, SkirtsAfire 2017
Photo by Keanna Hiebert (supplied)

Last year, SkirtsAfire partnered with the Old Strathcona Business Association to showcase the skirt designs in retail windows, and the retail partnership continues in 2022. This year, nine local designers have been split into four teams and tasked with creating full-window displays for C’est Sera, The Paint Spot, The QUILT BAG and gravitypope Tailored Goods.

“The theme is four directions, which was inspired by *Ayita*, so, there’s east, south, west and north, and also a colour to match,” says Jang. “And we’ve asked those retail locations to give upcycled materials that would normally go into the landfill towards these designs.”

The skirts are on display until the end of the festival, which runs from March 3 to 13. The festival lineup also includes *Iskwëwiwin: A Short Film* by Indigenous Youth, emBODYment: Aerial, Drumming & Dance, She, the Rock: poetry panel, plus The A&N Experience, an interactive art installation surrounding live performances including a variety show and comedy and music nights.

“Over this pandemic, we’ve all realized how important art is, and more than ever realized how important live performances, events and enjoying the spontaneity of that is,” says Jang. “I would love it if we can bring that back, even if it’s with lower capacities, masks and protocols. At least we’re still bringing people out to enjoy live performances again, and I know it will be electric and quite emotional.” ■



From *Pollyanna* to **Beloved Icon**

**JULIE ROHR'S
LEGACY NOW
INCLUDES A
SCHOLARSHIP
FOR STUDENTS
WHO'VE LOST
A PARENT TO
CANCER**

BY HELEN METELLA

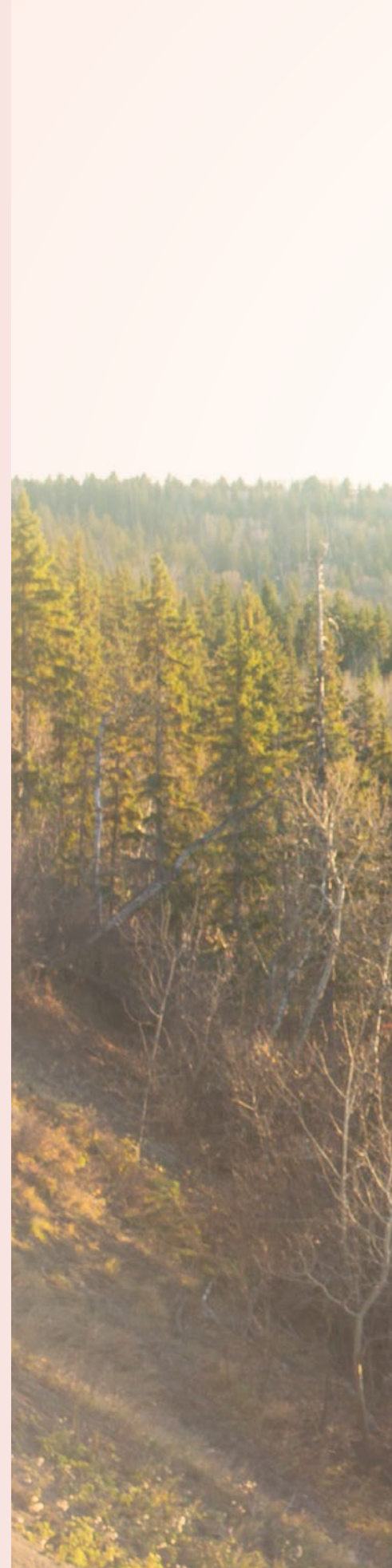
PHOTOGRAPHY BY
AMANDA GALLANT

JULIE ROHR WAS JUST SIX years old when her baby brother, Jeremy, was born. There were two sisters between them, but suddenly Julie had found a calling.

“Julie took it upon herself to take care of Jeremy as much as possible ... to ‘help’ her parents do ‘a good job’ of raising him,” says her father, Gary. “We often had to remind her that we were the parents.”

As this “exuberant, positive, Pollyanna-type” grew to adulthood, whenever other people entered Rohr’s orbit — via a fundraiser, her tweets and radio commentaries, or through her job as a manager of tenant relations — all experienced her brand of dedicated caring. Her gap-toothed smile spread sunshine, and her capacity to empathize and communicate with people from all walks of life was transcendent.

Rohr died on September 16, 2021, aged 39, after six years of fighting (and documenting) her battle with a rare cancer called leiomyosarcoma, which attacks smooth muscles in the body’s hollow organs, such as the stomach and bladder. In her short life she perfected three superpowers: love, gratitude and how to command a room. ▶







“She would tap into those foundational principles of empathy and sincerity. I remember her speaking with so much common sense and breaking political issues down to be human issues.”

— RYAN JESPERSEN

“She would tap into those foundational principles of empathy and sincerity,” says Ryan Jespersen, host of the podcast, *Real Talk*. Rohr was a founding member of its editorial board and an occasional panellist who provided a thoughtful civilian perspective.

“I remember her speaking with so much common sense and breaking political issues down to be human issues,” Jespersen says. “The audience feedback when she was on would always be so marvellous.”

An avid reader and former reporter with the *Sherwood Park News*, Rohr had a gift for expressing herself clearly and precisely. As a toddler, she interacted charmingly with the teenagers her father guided as a youth pastor. She was reading long before kindergarten, and later honed her love of words while being home-schooled by her mother, Marlene. As a teen working with senior citizens, she developed direct language to be easily understood.

Her family’s Pentecostal faith, her pre-journalism studies at a Bible college and the robust discussion of current affairs around the family dinner table embedded compassion in Rohr. Stories of hardship told by her immigrant grandparents sowed her with remarkable gratitude and optimism.

“My mom was torn away from her village in Poland at age 10, with less than two hours to leave the country when Hitler invaded, and my parents came here as displaced persons who had to work the sugar beets,” Gary says. “My father was wounded in war and had to give up his education. Yet these people came out resilient and joyful. Julie, by hearing those stories in her formative years, even when she got cancer, she did not feel sorry for herself.”

Articles and videos she left behind bear that out. Repeatedly, she encourages people to find the good and to look for beautiful, poignant moments.

Her accomplishments support the view that numerous small, individual



efforts generate a lasting legacy: After her first marriage, Rohr instituted a weekly family night at her parents’ home for all who could attend. Since her death, her ex-husband has rejoined the suppers, along with their son, her second husband and his son, and her siblings. In 2013, she and her then-four-year-old son, Max, started the Fight A Monster campaign, raising almost \$13,000 by selling Max’s drawings of monsters. Half went to a family hit hard by cancer, half to leukemia research.

Rohr’s impact was multi-pronged: The Women Project was a photo exhibit she organized to raise money for women recovering from trauma including domestic violence, disease, failed relationships, self-esteem matters and other dark times in their lives. She promoted Wellspring Edmonton (a nonprofit that offers programs and services to cancer patients, their families and caregivers) and served on the board of Knight’s Cabin (which offers retreats for cancer patients). Days before entering the hospice, she delivered an on-air critique of what she felt was the Alberta government’s mismanagement of the pandemic and the harm it was causing. She ensured the Roozen Family Hospice Centre would be thanked publicly after her death, and

posthumously she was the face of the Alberta Cancer Foundation’s late 2021 fundraising.

To honour her, Jespersen and Rohr’s friends have established The Real Talk Julie Rohr Scholarship Fund through Edmonton Community Foundation.

Jespersen envisioned the \$5,000 annual award as a journalism scholarship, but while Rohr was in hospice she requested that it go to a student who had experienced what Max and her stepson, Jacob, were about to encounter — losing a parent to cancer.

Details will be released this March at ryanjespersen.com. The inaugural Real Talk Golf Classic runs June 23 at The Ranch Golf and Country Club, with a goal of raising \$100,000 for the scholarship. Her family has scheduled a public memorial at the Hawrelak Park Amphitheatre on June 20, the day after what would have been her 40th birthday. As a mark of how widely she was regarded, the Freewill Shakespeare Festival has made stage space available for the tribute.

“She was not a professional athlete, a celebrity or a musician, but everybody knows who she was,” says Jespersen. “I’ve only ever referred to somebody I’ve known personally as an icon once in my life—and it’s Julie.” ■



I went in there and we kinda just had a connection right away. So I brought her home.”

While her new four-legged friend brought comfort, something about the name Felicity wasn't sitting right. As Fedoruk prepared to speak at her grandfather's funeral, the celebrant overseeing the ceremony said something that stuck:

Just go up there and remember that it's not the date he was born or the date that he passed away that matters — it's the dash in between that counts.

“And that's it. That's how she got her name. We were pretty inseparable from that point on,” says Fedoruk.

Inspired by Dash's sweet temperament, Salamandick and her wife, Emma Butler, bought a house and adopted a dog of their own, Penny. Not long after that, Fedoruk and Dash moved into

THE DASH THAT MATTERED

A DOG'S LIFE & LEGACY

BY LISA CATTERALL

SOME DOGS ARE A SPECIAL BREED — that life-changing, warm and understanding companion that comes along at just the right time. That perfect pet that charms everyone they meet.

Those who met Dash knew she was one of those dogs.

“I never grew up with animals; that wasn't a thing that my family did. But Dash was really friendly, really easy, just a really sweet dog,” says Jennifer Salamandick, a close friend of Dash's owner, Steph Fedoruk. “She was one of those dogs who made anyone who didn't have a dog yet really want one.”

For Fedoruk, Dash stood out from the very beginning. Their story started in 2011, when Fedoruk, then grieving the loss of her grandfather, adopted Dash from the Humane Society.

“I've always had a passion for dogs, but I'd never had my own because I never had a place where I could have them,” she says. “I decided to go down and just visit the SPCA once, and I saw her there. Her name was Felicity at the time. She was pretty timid, cowered in the corner, but



Images supplied



**"THIS IS THE
KIND OF THING
THAT WILL HAVE
DASH LIVE ON."**

— JENNIFER SALAMANDICK

the house as well. The two dogs took an instant liking to each other, and the household became a pack of its own. In time, the pack grew as Fedoruk met and married her partner Ciara, who became Dash's second mom.

In early 2019, the couples adopted two more puppies, and prepared to have Dash and Penny show them the ropes. Unfortunately, fate had other plans.

No pet owner is ever ready for the loss of their beloved companion. Dash's perfect nature made her sudden passing on March 16, 2019, particularly difficult to bear. As they mourned the loss of this once-in-a-lifetime dog, Salamandick and Butler looked for other ways to carry on Dash's legacy, and launched the Dash Fund with Edmonton Community Foundation.

"Setting up the Dash Fund felt like a good way to honour her

memory. It became something that we could all focus on," says Salamandick, explaining that the fund supports the animal rescue and adoption process. "This is the kind of thing that will have Dash live on."

For Fedoruk, the fund goes far beyond what she could have imagined as Dash's legacy. "I had a really hard time when Dash passed away. You know you have people come over and they're dropping off stuff, like flowers and whatnot, but then Jen and Emma mentioned the Dash fund I..." she says, her voice wavering. "That was amazing. I couldn't have asked for anything more."

"It will outlive us all and all of our future pets," Salamandick adds. "Most importantly, it will give other people the chance to have these experiences that have been so meaningful for all of us." ■



A photograph of two women standing in a park, wrapped in large, quilted blankets. The woman on the left is seen from the back, wearing a quilt with a large red star in the center and a black and white geometric pattern. The woman on the right is facing forward, smiling, wearing a quilt with a red, black, and white geometric pattern. The background shows trees and a clear sky.

Star
bright.

Funding from Edmonton Community Foundation supports the Edmonton Artists' Trust Fund and provides the means for our city's creative community to grow its cultural roots. As gifts expressing respect and recognition, Andrea Bellegarde-Courchene's star blankets wrap the recipient in the rich past and bold promise of the Indigenous culture.

Donations to ECF inspire hope, create opportunity and enhance the Edmonton lifestyle. We work with our donors to give, grow and transform. ecfoundation.org helps Edmonton shine.

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Charity begins at Home.



ALLOWING CREATIVITY TO SHINE

**THE EDMONTON ARTISTS' TRUST FUND PROVIDES
FINANCIAL SUPPORT TO ARTISTS IN OUR CITY**

BY SOPHIA YANG

OVER THE PAST 25 YEARS, the Edmonton Artists' Trust Fund (EATF) has contributed over \$1 million to the arts economy, investing in more than 120 multimedia, literary, music, dance, film, theatre and visual artists in the community.

In 1997, the EATF was established by valued community supporters, John and Barbara Poole, along with Edmonton Community Foundation (ECF) and Clifford E. Lee Foundation.

The EATF recognizes an artist's work and contribution to the community, and provides financial stability with \$15,000 awarded to each recipient to renew, develop, create, or experiment with their art. The Edmonton Arts Council administers the fund.

Since 2017, when the Eldon and Anne Foote family fund began to directly support the EATF, the value and number of the awards has grown.

THE EATF RECOGNIZES AN ARTIST'S WORK AND CONTRIBUTION TO THE COMMUNITY, AND PROVIDES FINANCIAL STABILITY WITH \$15,000 AWARDED TO EACH RECIPIENT TO RENEW, DEVELOP, CREATE, OR EXPERIMENT WITH THEIR ART.

This past December, 20 artists were selected for the 2021 EATF awards, including Nasra Adem, Edmonton's former youth poet laureate, Emily Chu, the community-engaged Chinese illustrator, and Maigan van der Giessen, an Edmonton-amiskwaciwâskahikan creative artist.

"Supporting the careers of artists like our 2021 recipients is foundational to the growth of our arts community, fostering an exciting ecology of creation and expression," said Sanjay Shahani, executive director of the Edmonton Arts Council.

According to the Edmonton Arts Council and ECF, the funds are intended to offset living and working expenses, allowing the artists to devote themselves to artistic activities and projects. With less concern on their financial situations, EATF funds enable our artists to invest more time in their career enhancements and/or developments.

"Congratulations to this year's recipients," said Martin Garber-Conrad, CEO of Edmonton Community Foundation. "We look forward to watching these artists' careers grow as they continue shaping our city through their creativity." ■

BY THE NUMBERS:

THE BOYLE MCCAULEY HEALTH CENTRE FUND



The true power of an endowment is felt over time.



Since inception, the Boyle McCauley Health Centre Fund has granted more than \$178,000 in total and, as of 2020, had a balance of more than \$207,000.



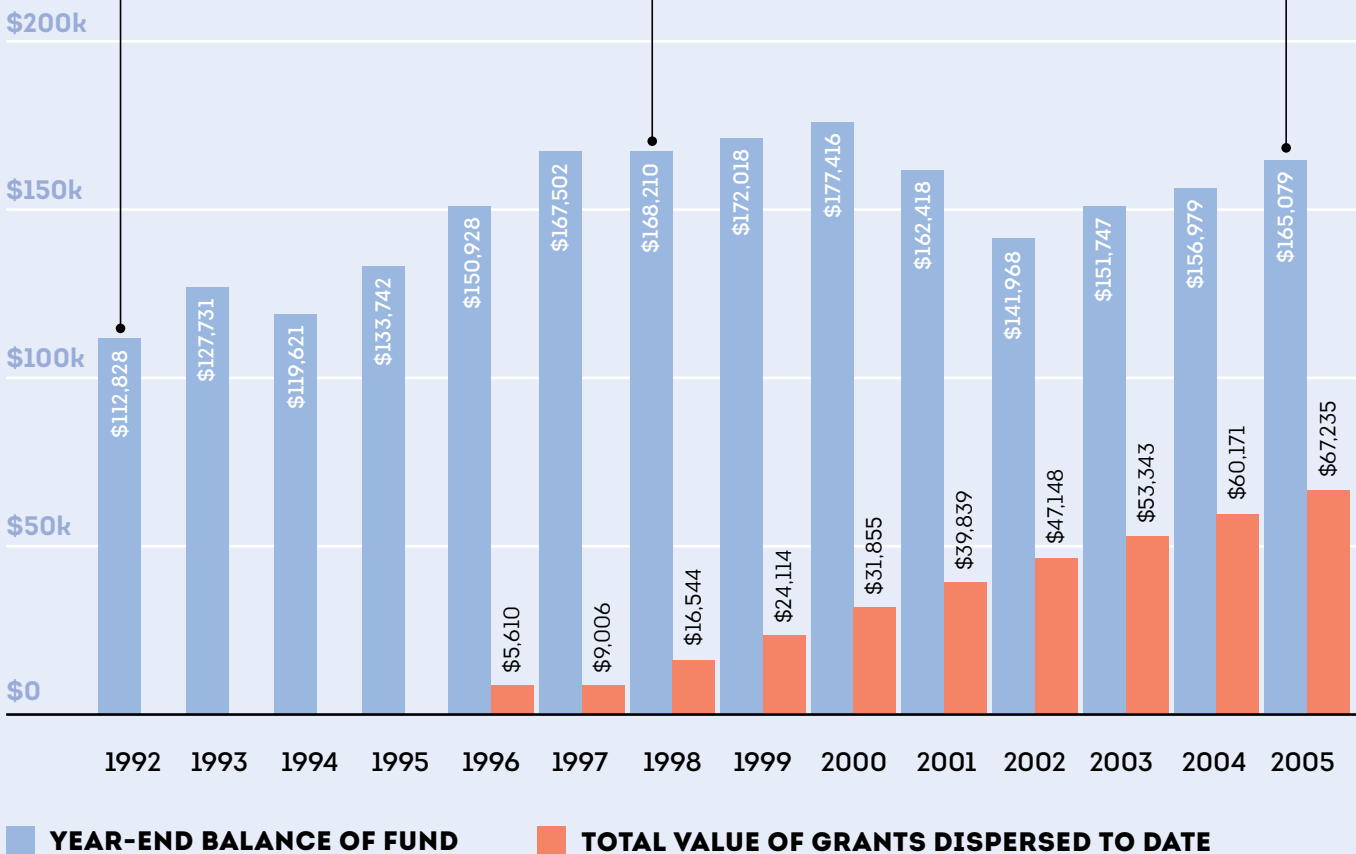
This fund supports the Boyle McCauley Health Centre (BMHC), which was the first community-based health centre in Alberta. Incorporated in 1979, BMHC opened its doors to the public in 1980 and was designed to respond to the often overlooked and unique health needs of the residents of Edmonton's inner city.

1992: FUND CREATION

An establishing gift of \$100,000 launches the fund. Its objective: To provide ongoing support for BMHC's programs and services.

1998: BMHC PROVIDES MUCH-NEEDED PROGRAMS & SERVICES TO RESIDENTS OF INNER-CITY EDMONTON

The 1998 issue of *Health Circle*, BMHC's quarterly newsletter, lists the centre's services and programs: Immunization and Well-child Clinic, medical laboratory, weekly Healing Circle, foot care clinic, weekly AA meetings, women's health clinic, Inner City Tuberculosis Outreach program, Community Nursing Station, Kindred House, Streetworks Needle Exchange and Edmonton Women's Health Network.



2005: BMHC'S SILVER JUBILEE

Envisioned by a group of Medical Mission Sisters in 1979 and opened to the public in May 1980, 2005 marks 25 years of the Boyle McCauley Health Centre's evolution. A community staple, the centre has continuously adapted and innovated to address the unique health needs of Edmonton's inner city residents.

2017: A LIFELINE FOR PREGNANT WOMEN EXPERIENCING HOMELESSNESS

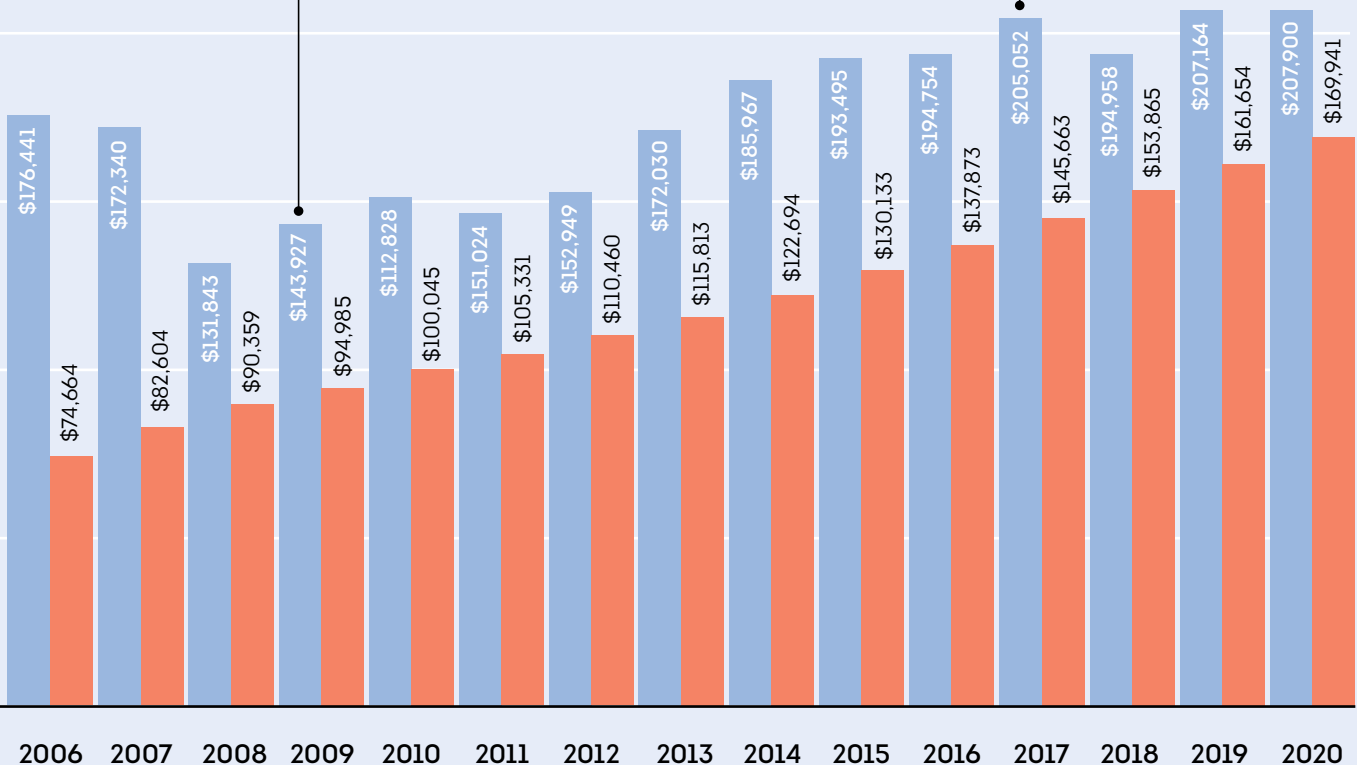
Pregnancy Pathways accepts its first client in December 2017. Through this program, BMHC provides pregnant women experiencing homelessness with safe, affordable housing, pre-natal care and other support services – all while working with them to identify achievable goals so they can transition away from the program in 6–18 months.

2009: WORKING TO END HOMELESSNESS

Pathways to Housing Edmonton launches as a key part of both the provincial and municipal plans to end homelessness. The program provides mental and physical health treatment as well as education and employment support to chronically homeless clients. With its 30-year track record delivering programs to the target population, BMHC is the clear choice to head the program.

2020 & BEYOND: GOING STRONG

Since inception, the Boyle McCauley Health Centre Fund has dispersed more than \$178,000 in operational support to BMHC and, as of 2020, had a balance of more than \$207,000. Having only ever received the initial establishing gift of \$100,000, the BMHC Fund is a testament to the true power of an endowment. ■



Financial data source: Edmonton Community Foundation | Introduction and timeline information source: BMHC.net

YOU CAN START A FUND, TOO!

Work with Edmonton Community Foundation (ECF) to ensure your charitable giving is set up for long-term growth.

ENDOWMENT FUNDS offer permanent investment of charitable gifts to provide ongoing support to organizations in the community.

When you're thinking about donating, consider what you'd like to accomplish.

Here are a few questions to get you started:

- ♦ What would you like to do to make your community a better place?
- ♦ Would you like to name your fund in memory of a loved one or in honour of someone you admire?
- ♦ How will you define your legacy and who in your family will be able to make decisions about your fund?



STEP ONE

Our Donor Advisors will help you answer these questions and more. We specialize in matching your interests with organizations whose goals mirror your own. Grants can be made to any registered Canadian charity, which means you're not limited to local causes. You can provide ongoing support for your favourite causes in Edmonton, across Canada, and around the world. We'll be happy to work with you to realize your vision for a better community.

STEP TWO

Once you've defined the objective of your fund, we'll create an agreement that captures your intentions. This is a straightforward document that explains, in writing, the goal of your fund, how involved you would like to be in allocating grants, and other relevant details. There is no obligation for you as the donor — we simply want to ensure we've documented your wishes correctly.

STEP THREE

After the agreement is in place, it's time to make your gift. People tend to equate endowment funds with millions of dollars. With ECF, you can create your endowment with \$10,000. You can donate it all at once or take up to 10 years to reach the total amount. This flexibility allows people from a variety of financial backgrounds to create endowment funds. The money in a fund is not immediately granted. Instead, your gift is invested, and a percentage is disbursed according to your charitable intentions.

STEP FOUR

Once your fund is ready to grant, your level of involvement going forward is your choice. You can add to your fund during your lifetime or make a gift in your estate documents, like your will or life insurance — or a combination of both. You can stay active in the annual granting process or allow ECF to use its expertise of grants within the community. ■

To learn more, visit ecfoundation.org.



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Edmonton's Black Community Fund

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-serving the community..."

For more details on how to contribute,
visit www.ecfoundation.org