

LEGACY **in** ACTION

25th
ANNIVERSARY
Edmonton
Community
Foundation



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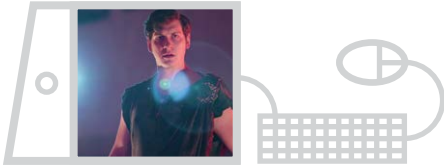
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MILE ZERO DANCE PHOTO BY
ERNEST DE JESUS.

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MESSAGE FROM THE CEO



Edmonton
Community
Foundation



At Edmonton Community Foundation (ECF) we specialize in providing ongoing support to the non-profit sector through the power of endowment. In this issue of *Legacy in Action* we're celebrating organizations that share this vision of long-term sustainability.

On **page 8** our cover story looks at Mile Zero Dance (MZD) — one of Edmonton's most prolific contemporary dance companies. After 29 years of producing cutting edge work, MZD decided to open an endowment fund at ECF to ensure that they can continue to produce dance for decades to come.

In our feature story on **page 6** we delve into the power of endowment at the Valley Zoo. Thanks, in part, to an endowment fund started at ECF by the John and Barbara Poole family the Zoo has started

renovating its facilities to offer a more educational and interactive experience for Edmontonians.

We're also taking a look at the Film and Video Arts Society of Alberta (FAVA) on **page 13**. Not only has FAVA opened an endowment fund with ECF, we're also helping FAVA launch a new initiative. The Gotta Minute Film Festival will screen a series of locally-produced one-minute shorts inside our city's LRT stations and in the Stanley Milner Library. Look for it this September.

Our donor story below looks at one of Edmonton's oldest law firms, Duncan Craig LLP, and how it uses its endowment fund to help its employees get involved in their community.

We would like to congratulate the Stollery Charitable Foundation (SCF) on its 20th anniversary. ECF

and the SCF share a rich history of giving back to the community— together. You can read the exciting story of the SCF on **page 12**.

Lastly, we're hosting our Annual Meeting on June 12th. We hope you will join us for this annual update. It's also a chance to hear keynote speaker Dr. Paul Kershaw, UBC Professor and Founder of Generation Squeeze. And to give you a taste of our report to the community, we've included some infographics at the back of this issue to highlight some of our successes over the past year.

All the best!
Martin Garber-Conrad

BY: CORY SCHACHTEL

IN IT TOGETHER

A LAW FIRM ADOPTS A COMMUNITY APPROACH TO GIVING BACK, ALLOWING ITS EMPLOYEES THE CHANCE TO MAKE A DIFFERENCE.

Duncan Craig LLP opened in 1894, ten years before Edmonton received city status. Its founding partners, William Short and Charles Cross, were the city's first Mayor and the province's first Attorney General, respectively. In the subsequent century-plus, the law firm has never wavered in its focus on two things: quality and community.

There's literalness to the community aspect — headquarters have never been more than a few blocks from their current Scotia Place location — but what really impresses is the energy they put into enriching the community beyond their office walls.

In 2012, firm partner Phil Renaud and business manager Greg Miske approached Kathy Hawkesworth at Edmonton Community Foundation (ECF) with a plan to change the way their company helped local charities. "We used to give a lump sum donation, which was great," says Miske. "But we felt that process didn't reflect our identity. We started asking: 'What are our people passionate about? What organizations do they give time and money to?' We did away with the lump sum, and

instead redistribute the money in a variety of ways, a big part being the Duncan Craig Community Fund."

The firm builds up value throughout the year (over \$20,000 to date), and employees decide where the annual grant goes. "Our people nominate organizations that are important to them, and everyone votes on an internal poll, with the winners announced at our Christmas party," says Miske. Individuals, who work for the firm, are also given half a day to volunteer at an organization of their choice, paired with a \$25 donation.

The idea came from a committee, but it's a bottom-up process that follows Duncan Craig's philosophy. "The reality is, working in law can be difficult, and we know our people can work at any other firm in the city and have a similar experience," says Miske. "But through things like community engagement, internal recognition and simply giving them an opportunity to express what's important to them, we believe that will make people want to choose the difficult work in our law firm over the difficult work at a firm down the street."



SPOTLIGHT ON FUNDS

THREE NON-PROFITS OPEN ENDOWMENT FUNDS, ENSURING LONG-TERM SUPPORT

CapitalCare Foundation Fund was established in 1998 by the John and Barbara Poole family and in 2012 the fund had over \$57,000. The CapitalCare Foundation provides individuals who are elderly and disabled with care and services both in their care centres and in the community. Through partnering with individuals and community groups focused on helping the elderly, CapitalCare Foundation works to improve residents' environments and make their lives better. "The fund makes it easier to provide specialized medical equipment, warm and inviting furnishings, and renovations that provide a home-like environment, ensuring quality of life for our residents," says Sherry Schaefer, Director of Fundraising and Donor Relations for the CapitalCare Foundation.

Christmas Bureau of Edmonton Fund was established in February of 2014 and has not yet granted. The donation that established this fund came from Wendy Batty, Executive Director of the organization who recently participated in Edmonton Community Foundation's Endowment Sustainability Program. The Christmas Bureau of Edmonton connects over 100 social service agencies to provide those in need a one-stop application process for Christmas services. "The Fund will allow donors to provide long term sustainable funding enabling the Christmas Bureau to meet our growing needs. Our program is about neighbours helping neighbours and this endowment fund is another channel for our community to support their neighbours," says Batty.

Film & Video Arts Society of Alberta (FAVA) Fund was established in May of 2012 and made its first grant last year. The fund supports the development, creation, exhibition and/or distribution of independent film, video and/or media arts in Northern Alberta. This includes education, training and career development in the film, video and media arts. The fund is supported by individuals, who believe in the power and inspiration that moving images can evoke. They also understand the vital role FAVA plays as an incredible resource for professional independent artists, as well as a training ground for tomorrow's filmmakers. "Individuals and corporations are reassured that their donation will go on giving to Alberta artists long into the future," says Dave Cunningham, Executive Director.

Challenging the status quo.

Dentons is proud to be a supporter of the

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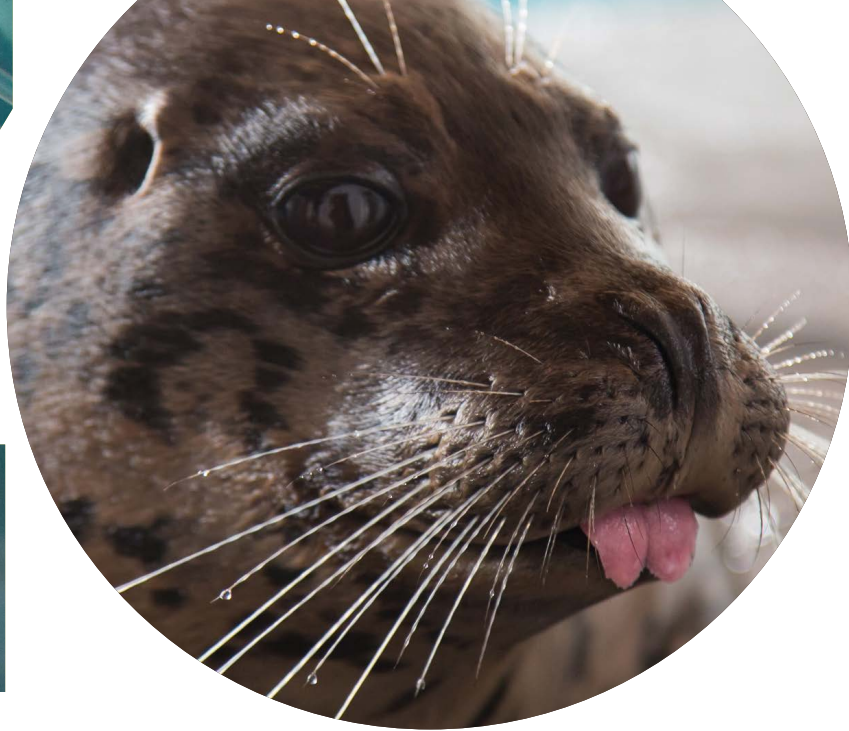
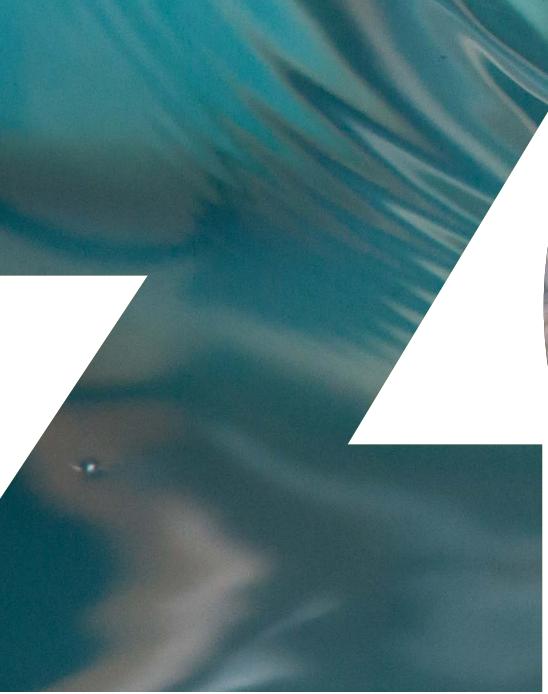
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BY: CORY SCHACHTEL

NATURAL HABITAT

ECF AND THE VALLEY ZOO DEVELOPMENT SOCIETY WORK TO REVITALIZE THE ZOO, WHERE THE SURROUNDINGS ARE AS EDUCATIONAL AS THE ANIMALS THEMSELVES

In the past, going to the Valley Zoo meant being surrounded not just by animals, but also by nursery rhyme characters. After entering the main gates you were transported to a fairy tale world, one that was created in 1959. With paint peeling, Humpty Dumpty sat on a wall, looking like he'd fallen from it a few too many times. And while the zoo served the city well for many years, the changes that have been made, starting in 2010, have pushed it to a whole other level, switching out nursery rhymes for natural habitats.

Thanks to the efforts of local charity, fundraisers and philanthropists, one of Edmonton's oldest family-oriented landmarks is getting a major city makeover. Now, when you walk through the front gate — made from sediment from the river valley — you are in a zoo where the surroundings are no longer just a backdrop. Now, they're closely matched to what animals would experience in the wild. Case in point: the Arctic Shores exhibit which replicates an Arctic shoreline. A salt-water marsh, which is filtered every half hour, in a space about 10 times the initial size of the seal enclosure.

Wandering through the zoo has changed as well. The new, more open pathway incorporates River Valley wildlife with public education and shelter. And there's more to come.

Arctic Shores was the first project undertaken by the zoo, which along with the Wander Trail, makes up Phase I and II of the three-phase master plan the Valley Zoo brought to City Council in 2005. Phase III — Nature's Wild Backyard — costs almost as much as the first two phases combined (35 of the total \$78 million, with \$50 million allocated by the city), and will complete the overhaul in 2016. Children will roam with lemurs, red pandas, prairie dogs and meerkats, in their natural, underground habitats, then head to the petting zoo and make-believe veterinary hospital, learning as they play.

The Valley Zoo Development Society, a registered charity and City of Edmonton partner, is committed to raising \$9 million Phase III funds, a part of which comes from an Edmonton Community Foundation (ECF) endowment started by two of Edmonton's most cherished philanthropists. In 2002, John and Barbara Poole created a fund to support the Valley Zoo Development Society, one of countless ways the Pooles positively affected our community. "Here was a family with a broad range of interests who offered private support to not only maintain but improve the zoo, so that generations can enjoy what the zoo has to offer," says Kathy Hawkesworth, Director, Donor Services at ECF. The fund passed the \$100,000 mark in 2013 and has granted more than \$20,000 over the years, all without restrictions.





PHOTOGRAPHY: LUCAS BOUTILIER

“We think of the zoo as an essential part of a healthy community, like a recreation centre,” says Tammy Wiebe, Executive Director of the Society. The Valley Zoo is small (18 hectares compared to Calgary’s 30) for a zoo, but that doesn’t sap the Society’s ambition. “We’re a small organization trying to do big things,” Wiebe says, and thanks to both ECF and the Pooles, the Society will soon convert the comparatively quaint Valley Zoo.

Of course, a complete overhaul of such a space is no easy task, even aside from raising \$9 million. “Construction at a zoo is different than anywhere else,” Wiebe says. “Anytime we move something, we have to relocate and provide new shelters. And the best time for construction is the summer, our busiest time.”

The zoo also follows the highest conservational standards — an expensive approach that goes beyond the animal habitats. The new “green” parking lot will absorb and direct rain run-off back into underlying soil instead of a storm drain. New buildings will have gardened roofs, recycled milk jugs make up all garbage receptacles and the water refill stations have already replaced over 2000 bottles during the zoo’s slow season. The habitats themselves include the Arctic Shore’s state-of-the-art filtration system and a natural wetland area in Nature’s Backyard, populated by local wild birds.

This is the environmentally conscious reality of a modern zoo, and Wiebe says they learn something new each year in terms of caring for the animals and minimizing environmental impact. But the focus is always on interaction

and education. “We want to make more barrier-free viewings so people can see the animals and understand them in their natural environment,” says Wiebe. On the urban farm, zoo interpreters teach kids how to care for sheep and goats, the same as on Albertan farms. On top of day trips, local schools can spend a week teaching their curriculum at the Zoo School, in the new Adventure Lodge, which has four classrooms that exit into the zoo. “They’re modern enough that we could rent them out for boardroom meetings,” says Wiebe, “but they’re classrooms for kids up to Grade 12.”

The educational aspect extends to everything from the Zoo School itself to the enclosures, where people of all ages will benefit from learning about not just the animals but their environments, as well. “I think it’s important we have a place to take our children and our grandchildren, and even us kids at heart, to build memories for the next generation,” says Wiebe. “Zoos are a wonderful place to do that.”





BY: FAWNDA MITHRUSH

IN THE LONG TE

MILE ZERO DANCE SIGNS UP FOR AN ENDOWMENT FUND THAT ENSURES THEY CAN KEEP GOING FOR YEARS TO COME

As Mile Zero Dance (MZD) prepared to close out its fiscal year in the summer of 2013, the Board of Directors and staff surveyed the books, taking stock of the group's financial situation.

Nearly 30 years into their tenure as purveyors of contemporary dance and unique site-specific performances in Edmonton, the organization still exists on a month-to-month lease for their space — the bright, newly renovated upper floor of the Artery building on Jasper Avenue. Known as Studio E, the venue is serving them well, but the question of long-term security — and the possibility of a space to call their own — weighs on everyone's mind.

“One of the biggest issues in performing arts, especially dance and theatre, is access to space,” explains Mile Zero's

Board President, David Garfinkle, noting that not only is the amount of space needed greater than conventional retail or business, but also that spaces for arts groups often need to be specialized — be that with sprung floors, dressing rooms, set-building facilities or storage space, not to mention an actual performance venue.

Mile Zero had paid to install a new floor at the Artery, and though on good terms with the building owners, the situation was not ideal. Running on a budget of under \$200,000 annually, Mile Zero's ability to thrive in the unpredictable milieu of arts funding was tenuous; the goal was to take steps to owning a space, securing their spot in the future of Edmonton's cultural scene. As it happened, Mile Zero had been saving diligently for a number of seasons, and found themselves with a pot of \$10,000 to spend.

“We were saving for a rainy day or a cushion, but as far as saving for leverage or as an investment we didn't really know how to do it,” notes Mile Zero Artistic Director, Gerry Morita — joking that they achieved the surplus by squirreling away her own dance fees for the decade that she's held her position. “David helped us to find this opportunity as a way to invest our money that's not just putting it under the pillow.”

“There were two approaches we knew of; one was a facility capital fund, the other was an endowment fund,” says Garfinkle, who brought his experience at the board level of Vancouver's arts scene to Edmonton two years ago.

At that point, Mile Zero sought out advice from Edmonton Community Foundation (ECF), which helped advise the group on bylaw





PHOTOGRAPHY: ERNEST DE JESUS



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amendments, legal parameters and paperwork to establish their endowment fund. It turned out that Mile Zero was also a prime candidate for the Endowment Incentive Program through the Canadian Cultural Investment Fund, which matched the group's endowment contribution by 88 per cent last year — essentially doubling their initial \$10,000 deposit.

“The idea of an endowment fund is like planting a tree rather than giving somebody a bushel of apples,” explains Kathy Hawkesworth, Director of Donor Services at ECF. “I think the sense of an endowment is that you are here for the long term and planning for the long term. Especially for small organizations, that’s a huge philosophical step to be thinking strategically, and that gives them a business sense of this is not a ‘here today, gone tomorrow’ kind of place.”

(continued on page 10)

As such, Mile Zero's initial endowment money can never be cashed in, but the group sees a small return on interest, usually from three to five per cent in any given year, in perpetu-

“SO MANY OF US ARE JUST TIED TO THE CURRENT NEEDS, NOTES HAWKESWORTH. YOU DON'T WANT TO GIVE UP TODAY DOLLARS FOR TOMORROW DOLLARS, BUT YOU HAVE TO SEE THAT YOU CAN HAVE BOTH. THE MAGIC OF AN ENDOWMENT IS FELT OVER TIME: ONCE A FUND IS 15 OR 20 YEARS OLD IT HAS GRANTED BACK THAT ORIGINAL GIFT, BUT IT'S ALSO STILL THERE AND IT'S STILL GROWING.”

ity. As their fund grows from year to year, it also expands their leverage in approaching potential supporters.

“To have the means to [sustain a building] — as opposed to buildings that get built and then all of a sudden artists can't afford to operate them, which seems to be a syndrome — we want to be available and set up for any funder that wishes to help us in these goals. We want people to know that we're going to be here long term, and that the company will exist and will be supporting contemporary dance creation in this city,” says Morita.

Though it can be scary for an arts group to take that “rainy day” money out of operational funds, dancers tend to leap if they're going to jump at all, and Mile Zero's plunge into the endowment pool was met with enthusiasm.

“It was exciting,” says Morita. “I didn't realize what a unique situation we had in Edmonton. It makes me so proud

to be here, to hear how Edmonton is innovative not just in arts and culture, but in the business and philanthropy side. It's inspiring."

She adds that through ECF she was able to find support from peers in the arts community that had also chosen the endowment route. Groups like Film and Video Arts Society (FAVA), Nina Haggerty Arts Centre, Cosmopolitan Music Society and Walterdale Theatre also have endowments set up at ECF. Though on the smaller end of operational budgets, these arts groups have benefited from earnings on their endowments, and also have better financial security for their facilities.

"So many of us are just tied to the current needs," notes Hawkesworth. "You don't want to give up today dollars for tomorrow dollars, but you have to see that you can have both. The magic of

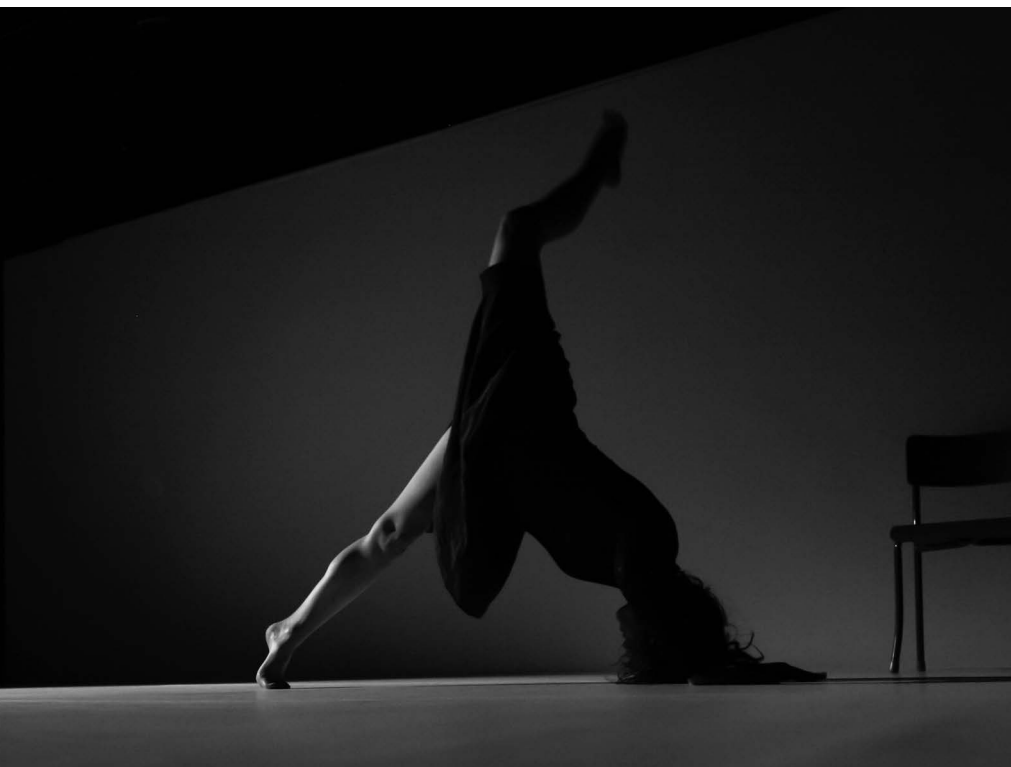
an endowment is felt over time: Once a fund is 15 or 20 years old it has granted back that original gift, but it's also still there and it's still growing."

"I think it's really important for artists and small arts organizations to look forward 10 years and consider what has happened to similar organizations in the U.S., and to take steps now," adds Morita. "I think it's important for us to be proactive in the long term and not only reactive to funding scares."

Garfinkle notes that arts organizations are in a unique position where their creative strength — their business, essentially — lies in the confidence and ability to take risks. Without a long-term crash pad in place, a group like Mile Zero may be reluctant to program with the verve and iconoclasm they are known for, as in their take-over of downtown

parking garages or aging heritage buildings like the Freemasons Hall or the Ortona Armoury. Even the sustainability of their Salon Series and Artist-in-Residence Program, both of which have offered dozens of artists the opportunity to experiment, can be in question on a month-to-month basis. Now, with a publicly recognized endowment strategy, Mile Zero's financial muscles will only strengthen into the future, leaving the creative process less restrained.

"The artist has to be able to explore and be sensitive to things that aren't easily quantified," says Garfinkle. "The strongest argument for an arts group to have an endowment is that you need to have a wellness condition in your life in order to handle change." ■



SECURING SUPPORT

FOUR EASY STEPS TO CREATING A FUND

STEP 1

Think about what a dependable annual grant could do for your organization. Having a guaranteed amount of money for which you don't have to fundraise, or write grant proposals, is an amazing thing to have for any organization. This is the beauty of an endowment — it's a fund that creates permanent ongoing support for your organization.

STEP 2

Sit down with our Donor Services team and discuss the many ways that an endowment fund is important for the future of your organization. They will outline the opportunities for working together including our annual workshop series that provides you with the tools to reach out to your existing and potential donor base. We'll teach you how to talk to those closest to your organization so they can:

- a) contribute immediate gifts to help build your endowment fund; and/or
- b) provide support in perpetuity by establishing legacy gifts to your organization in their wills and estate plans.

STEP 3

Work with ECF to create the "fund agreement" that will govern your endowment fund(s). This agreement is straightforward and tailored to meet your needs. It outlines how the fund will operate now, and how it will adjust to the inevitable changes that take place over time.

STEP 4

Build your fund. An endowment fund can begin granting as soon as it reaches \$10,000. Organizations can either donate the initial \$10,000 as a lump sum, or take up to three years to reach this threshold. ECF will professionally invest and manage the fund so that it grows and makes its annual disbursement to your organization based on the fund agreement.

Our Donor Services team is available to answer questions about gifts, funds and disbursements. The knowledge that you provide us about the work you do makes us a more effective community foundation. *Together we are better!*

Stollery

BY: ALIX KEMP



CHARITABLE CELEBRATION

The Stollery Charitable Foundation celebrates 20 years of investing in the community

Born just a handful of years before the beginning of the Great Depression, Bob Stollery grew up in a one-bedroom house in Edmonton, sleeping in the attic with his five brothers. Though Stollery would go on to become the chairman and chief executive officer of PCL Constructors Inc., Jeff Bryson says his grandfather never forgot the hardships he faced as a young man. Along with John and Barbara Poole and George and Rae Poole, Bob and his wife Shirley reinvigorated Edmonton Community Foundation (ECF) in 1989 by providing leadership gifts. Five years later, the Stollerys created the Stollery Charitable Foundation (SCF), a private family foundation. "They always remained grounded and wanted to set an example for others by reinvesting in Edmonton," says Bryson, now the executive director of SCF. This year, the Stollery Charitable Foundation is celebrating 20 years of working alongside ECF to support community charities.

The two organizations have remained closely linked, sharing office space in the quaint, historic Hilltop House on 103 Street. Over their respective histories, the two organizations have often shared more than just a building. Bob Stollery was the president of ECF from 1989 until 2002 while also managing the private family foundation. His family members have continued the tradition of supporting both organizations. Scott Graham, Stollery's son-in-law, worked as both the Director of Community Grants for ECF and the Executive Director for SCF. From 2005 until his retirement in 2013, he was instrumental in creating collaborative grant opportunities between the two foundations. That collaboration continues, and in 2013 alone they worked together to support eight charitable agencies with a combined total of more than \$650,000 in grants.

Since its initial gift in 1989, SCF has continued to support ECF by establishing a number of new funds, including scholarship programs for NorQuest College and Grant MacEwan University, and by providing leadership grants to ECF-led funds, such as the Children's Millennium Fund, which supports programs for children under the age of six. SCF has also invested more than \$300,000 into its Small Grants fund at ECF, allowing for quick response to requests

for funding less than \$20,000 that can't wait until the semi-annual granting meeting.

Kathy Hawkesworth, the Director of Donor Services at ECF, says the partnership has been positive for both organizations. "We've really been blessed — we're now working with the third generation of the Stollery Foundation. We do some joint funding of projects; we share information about what we know in the community, and opportunities to make good investments. There are all sorts of different ways to work together."

The Stollery Charitable Foundation's mandate is to provide support to health, education, social service and human rights initiatives in Edmonton and Kamloops. It supports numerous local charities and community organizations directly, including the Nina Haggerty Centre for the Arts, the Centre to End All Sexual Exploitation, the Stollery Children's Hospital Foundation and the University of Alberta's Institute for Sexual Minority Studies and Services (iSMSS). Doug Stollery and Scott Graham, two of SCF's Directors, have since joined the iSMSS Honorary Committee in order to continue supporting that organization.

Bryson says he's been inspired by his family's dedication to charitable giving. "Being raised in a family that's been involved in philanthropy for such a long time, you grow up appreciating its value. There's a sense of pride, but also responsibility for continuing that legacy."

All told, the Stollery Charitable Foundation has granted more than \$2 million dollars in the past year, and more than \$20 million since its founding. It will no doubt continue to make a positive impact on the communities it serves in the years to come.



IN THE BLINK OF AN EYE

BY: MICHAEL HINGSTON

LRT RIDERS COMMUTE WILL BE A LITTLE MORE VISUAL, THANKS TO A GRANT FROM EDMONTON COMMUNITY FOUNDATION

By now, LRT riders with time to kill until the next train know that they can look to video screens installed at many stations for quick bursts of news or weather. But for one week this September, they'll also be able to see something a little different: A series of free, one-minute films.

The first annual Gotta Minute Film Festival is a celebration of short-form cinema in public spaces. It's adapted from a similar project in Toronto (the Toronto Urban Film Festival, or TUFF), which is shown on subway platform screens across the city. The festival was first conceived as a kind of grassroots, populist response to the increasingly exclusive TIFF. That's how Edmonton's Beth Wishart MacKenzie came across it when she was visiting Toronto in 2010.

"Edmonton has an LRT," the documentary filmmaker and a member of FAVA (Film and Video Arts Society of Alberta) since 2006, remembers thinking. Her film *Gently Whispering the Circle Back*, about the Blue Quills Indian Residential School, won Best Documentary Short at last year's American Indian Film Festival. "This could be something cool for us to do in Edmonton, too."

At the time, our LRT stations didn't have video screens. But, as luck would have it, Pattison Onestop, a division of Pattison Outdoor Advertising focusing on the use of digital screens, was about to introduce such an initiative here — and better still, the company was interested in using their screens to bring arts programming to transit users. What evolved is a co-production between Pattison Onestop and FAVA.

Gotta Minute will bring 36 silent, one-minute films to LRT screens across the city from September 15 to 21. The films will be interspersed amidst the usual Pattison programming in hour-long loops, with one film shown every ten minutes. MacKenzie, who is coordinating the festival, says that, like TUFF, Gotta Minute was envisioned to be as egalitarian as possible. "I'm pitching the festival as public art, on public transit, in public space."

By the time MacKenzie and FAVA approached Edmonton Community Foundation (ECF) last

year, looking for funding to get the festival off the ground, they'd already done a number of things right.

"It's locally organized, programmed and curated," says Alex Draper, Donor Grants Associate for ECF, who worked on the Gotta Minute proposal. Draper noted that the festival had secured appropriate partners, that it was modeled after a successful project, and that the timing — when school is underway, but before winter has set in — would attract the maximum number of viewers.

"And they're clear that they're adapting it to Edmonton," adds Draper. "Local artists will be employed, which is key to our board."

In fact, filmmakers in Edmonton will supply at least 50 per cent of the films. As for the content of those films, MacKenzie says there's no particular mandate. Their call for submissions includes genres like narrative drama, documentary, animation and experimental.

The festival has also partnered with the Stanley A. Milner branch of the Edmonton Public Library, which has donated the use of a screening room to show the entire program on a loop. FAVA is also working with library staff, who will select 10 films for a special mini-program to air in the programming room at the adjacent Children's Library. And, if all else fails, all 36 films will be available, in full, on the Gotta Minute website come Sept. 15.

While the festival has since secured funding from the Edmonton Arts Council and is on the lookout for additional corporate sponsors, MacKenzie says it was the ECF grant that has allowed Gotta Minute to really get off the ground for its inaugural year. They've been able to use that grant to pay artists and festival staff alike for their work, and to organize an awards ceremony that will honour the best films of the festival.

From the ECF's perspective, awarding a grant to Gotta Minute was an easy decision. "They wrote a clear and reasonable proposal that made sense," Draper says. He encourages other groups around Edmonton to call up the foundation and see whether they, too, can team up and work together in the near future.





**The Transformative
Power of Music to
Create Bright Futures**

An important part of the ESO's work involves minimizing barriers to musical arts education.

Our Youth Orchestra of Northern Alberta (YONA-Sistema) outreach program provides under-served youth in Edmonton's city centre with opportunities to learn, grow and be inspired through orchestral music instruction.

YONA-Sistema's after-school programming aims to help students build confidence and self-worth; develop leadership skills; and incorporate the value of commitment into their lives.

In the hands of a child, a musical instrument can become so much more than a simple vessel for sound - it can become an instrument for growth, an instrument for development, and an instrument for change.

To learn more about this exciting initiative, visit us at YONA-Sistema.com.



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DONOR INFORMATION

751 FUNDS TOTTALLING \$404.8 MILLION SINCE 1989

FUNDS IN 2012 - 688

TOTAL CONTRIBUTIONS FOR 2013 - \$73.4 MILLION

GRANT INFORMATION











NUMBER OF GROUPS FUNDED

471

TOTAL \$\$ OUT
IN COMMUNITY GRANTS
1,337,132

TOTAL GRANTS
AND STUDENT AWARDS
12,297,056

GRANTS BY FIELD OF INTEREST \$ %

	COMMUNITY & SOCIAL SERVICES	3,849,029	32%
	ARTS, CULTURE & HERITAGE	2,245,784	19%
	HEALTH & WELLNESS	1,731,494	14%
	EDUCATION & LEARNING	1,401,945	11%
	ENVIRONMENT	1,148,718	9%
	OTHER	665,677	5%
	RECREATION & LEISURE	639,948	5%
	TOTAL GRANTS	11,682,596	95%
	STUDENT AWARDS	614,460	5%
	TOTAL GRANTS & SCHOLARSHIPS	12,297,056	100%

GRANT RANGE

FOR COMMUNITY GRANTS	\$1,500 TO \$42,270
FOR DISCRETIONARY GRANTS	\$545 TO \$100,000
FOR ALL GRANTS	\$100 TO \$350,000

20 YEARS of COMMUNITY SUPPORT



In 1994, Bob and Shirley Stollery established a private foundation with the vision of helping people by supporting charities in our community. Over the past 20 years, the Stollery Charitable Foundation has provided hundreds of grants to local charities to help effect real change in the areas of poverty elimination, education, health, and human rights.

As we celebrate our 20th anniversary, we would like to acknowledge the work and dedication of Edmonton's many charitable organizations and their volunteers in making our community a better place. We would particularly like to acknowledge the support and collaboration of Edmonton Community Foundation and the United Way of the Alberta Capital Region.

To inquire about potential grants, call us at **780-470-5633** or visit our website at **www.stollerycharitablefoundation.org** for more information.