

SUMMER 2019

# LEGACY **in** ACTION

30 YEARS EDMONTON COMMUNITY FOUNDATION

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Helping others give back

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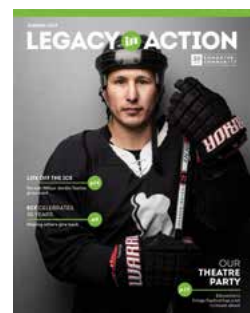
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Cover by Curtis Comeau Photography



# A MESSAGE FROM THE CEO



*Martin Garber-Conrad*  
Martin Garber-Conrad  
CEO

**T**hirty years is something to celebrate! Since 1989, Edmonton Community Foundation (ECF) has provided more than \$244 million in support to hundreds of local charities and students. You would be hard-pressed to find a charity in Edmonton that has not been impacted by the generosity of ECF's donors. And when I reflect on our 30-year history, it is the people who stand out — generous Edmontonians — who make this kind of support possible.

I would like us to remember the founding families, including the Pooles, Stollerys and Winspears. It was their vision that enabled ECF to come alive and create a system of community support that will last in perpetuity, as we say. Since the founders' initial gifts totalling \$15 million, hundreds of other citizens have stepped up to grow the foundation. Together, they have created more than 1,000 endowment funds, now valued at over half a billion dollars.

It takes a dedicated team to steward donors' legacies. Current and past directors volunteered their time and talent to govern the Foundation through 30 years of growth and change. Hundreds of community

volunteers — experts and generalists — have guided investments, reviewed policies and assessed thousands of grant applications.

Throughout the years, a talented cadre of staff have produced outstanding results for the community: Kathy Hawkesworth and the Donor Services team; Craig Stumpf-Allen and the Granting staff; Chris Quinn and the Finance department; and Carol Watson and her crew of communication professionals who, among other things, produce the magazine you're reading.

Above all, I'd like to thank the charities we have had the honour of working with over the years. They are our hands and feet in this city — they are the weavers of the community fabric that makes our life better. Fueled by the power of endowment, that's good for 30 years or 300!

– Martin Garber-Conrad

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# IT TAKES A VILLAGE TO BUILD A VILLAGE

## COMMUNITY SUPPORT VITAL TO THE WORK OF EDMONTON'S CARDINAL SIBLINGS

BY WAYNE ARTHURSON

PHOTOGRAPHY  
RYAN PARKER

IT may seem counterintuitive, but one day Jacquelyn and Hunter Cardinal hope to work themselves out of their job.

“The idea has always been, with our work in general, to build enough community around these ideas that people can start to pick up things and carry on themselves,” says Jacquelyn, the elder of the two siblings. “That’s always been our goal.”

The Edmonton pair are the team behind Naheyawin, an Indigenous consulting firm launched in 2016 whose communications work is based on the Cree concept of “tatawaw,” which means, “Welcome, there is room.” Naheyawin works mostly with mainstream Edmonton community organizations, using material and policy audits, staff training and open discussions to help them “become a space where Indigenous people would want to go,” says Hunter.

“It’s not just the individual recognition of these ideas that resonates with them,” says Hunter. “What we also find is a profound sense of community gets built. (Tatawaw) becomes a part of themselves, their identity and also our future together, where we can actually celebrate that as two individual peoples. And that’s the real heart of the message that we try to share with everyone that we work with.”

Naheyawin has brought the tatawaw concept to organizations including Fringe Theatre, Edmonton Community Foundation (ECF), Mile Zero Dance, the Edmonton Arts Council and others.

In January 2019, the Cardinals staged *Lake of the Strangers*, a one-man show starring Hunter and co-written with his sister. The play follows a summer in the lives of two young Indigenous brothers determined to catch a big fish together before fall comes. ECF supported the production and covered the majority of the crew costs with a \$9,200 grant and \$5,000 sponsorship. The play was a box-office success, “but most importantly,” says Hunter, “Indigenous people who came to the show got to see themselves onstage.”

*“The idea has always been, with our work in general, to build enough community around these ideas that people can start to pick up things and carry on themselves.”*

*– Jacquelyn Cardinal*

The Cardinals credit the concept of tatawaw for Naheyawin’s great success. But at a deeper level, they say, what they do works because of

the support the siblings receive from their elders and Indigenous advisors.

Jacquelyn and Hunter are the children of noted Indigenous politician and activist Lewis Cardinal, which they say brought plenty of opportunities.

“Our dad (has) done a lot of work internationally with Indigenous groups. And so we grew up going to things like the Global Indigenous Dialogue. We met with Indigenous peoples from all over the world, and often couldn’t speak the same language,” says Jacquelyn. “But we were able to connect, and storytelling was such a core part of how we all related to each other. I’m just so excited that we get to do work where we touch on that.”

*“Instead of using this opportunity to simply lift up these leaders, we took an Indigenous approach and are focusing back on the community as a learning and teaching opportunity for how we can all be better supporters to each other.”*

*- Hunter Cardinal*



Their *mosum* (Cree for grandfather) was also key to their development. “He was known as a medicine man and a really great cultural leader in his time, but since he has passed on, we no longer have that connection with him,” says Jacquelyn. “So we basically went and hunted down all of his contemporaries. And we now have (two of them as) advisors” — architect Douglas Cardinal and artist Alex Janvier — both internationally acclaimed in their respective fields. Jacquelyn adds that they’re currently working on building up their advisory board, seeking more support from their community.



In June 2019, Naheyawin — in partnership with ECF — is launching the podcast series, *It Takes a Community*, speaking with six Edmonton-area community leaders about the people who have helped shape them into who they are today. “Instead of using this opportunity to simply lift up these leaders,” Hunter says, “we took an Indigenous approach and are focusing back on the community as a learning and teaching opportunity for how we can all be better supporters to each other.” ■

EDMONTON COMMUNITY FOUNDATION  
FOR THE YEAR ENDING DECEMBER, 2018

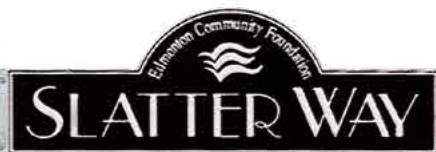




# THIRTY YEARS IS JUST THE START

## A SHORT HISTORY OF ECF

BY CURTIS GILLESPIE



The story of ECF began in 1970, with a letter from then-lawyer Tevie Miller to the provincial secretary. In it, he explained a group of local citizens had hit upon the idea of forming a foundation, which “would provide a very useful service for the city of Edmonton and its citizens ... it is thought that the best procedure would be to seek a Private Bill at the next sitting of the Legislature.” On April 27, 1971, the Edmonton Community Foundation Act was passed.

Right from the start, there were glitches. Desirable board members — such as Ivor Dent and Ernest Manning — were approached but didn’t have time to help out. The Department of National Revenue refused to grant charitable status because the act included sport promotion (which was subsequently removed). When the City of Edmonton tried to flow cultural funding through the group, the city’s major cultural organizations protested and the idea was dropped.

By the late 1970s, having had no annual meetings, elected no officers, and disbursed no funds, ECF was abandoned. It would take a decade for the right people to bring it back to life.

“In the late ‘80s,” recalls Doug McNally, ECF’s CEO from 1994 to 2005, “John and Barbara (Poole) were interested in creating endowment funds for the arts in Edmonton. They had a really sharp advisor at the time, a man named John Slatter.

*Have you ever seen the sign for Slatter Way and wondered, “Who is that?” Tucked away in the heart of downtown Edmonton, this cosy little back street leads to the hub for Edmonton Community Foundation (ECF). And it’s named for the man who, in the late 1980s, was instrumental in beginning what is today the far-reaching and important work of ECF.*

John went away, did some research and found this dormant entity called the Edmonton Community Foundation.”

Dormant, indeed. It had been 17 years since the act had passed. After some intense study — ECF archives contain hundreds of pages of his meticulous research and oversight — Slatter reported back to John and Barbara that this might be the vehicle they were seeking. They agreed and invited John’s brother George, George’s wife Rae, and Bob and Shirley Stollery into the discussion.

“After that,” says McNally, “the conversation quickly turned to the realization that to really make it great, they’d have to do something significant in the way of funding it. That was when they decided to contribute \$5 million per couple, for a total of \$15 million. Even more amazing is that they decided that half was given unconditionally to ECF to disburse. This gave ECF instant legitimacy and credibility because ECF was deciding what should be supported, not just the three families. They wanted ECF to establish its own identity.”

“It’s hard to overestimate how transformational it all was,” says Bob and Shirley’s son Doug Stollery, chancellor of the University of Alberta. “It was an entirely innovative thing to say, ‘Hey, let’s take this thing that has no real life at the moment and no money, but let’s create an entirely new concept around it.’ And to do it on a scale that blew everything else out of the water.”

“IT’S HARD TO OVERESTIMATE  
HOW TRANSFORMATIONAL IT ALL WAS.  
IT WAS AN ENTIRELY INNOVATIVE THING TO  
SAY, ‘HEY, LET’S TAKE THIS THING THAT HAS NO  
REAL LIFE AT THE MOMENT AND NO MONEY,  
BUT LET’S CREATE AN ENTIRELY NEW  
CONCEPT AROUND IT.’”

- Doug Stollery

In 1989, ECF was reborn, in large part thanks to that meticulous research by John E. Slatter.

That year, with Bob Stollery acting as the new foundation's first board chair and overseeing the investment committee, and Slatter named secretary to guide operations until the board found its first executive director, the first donation, of \$500, came from the Cormack family. The following year, ECF disbursed more than \$1 million to 60 organizations, including to the Boyle McCauley Health Centre for a treatment room. 1991 saw other forward-thinking grants disbursed, such as a major grant to the Victorian Order of Nurses for AIDS research. In 1992, the Winspear Foundation made the decision to fold its operations into ECF, highlighting its trust in ECF as a community partner.

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"IT DOESN'T MATTER IF IT'S A \$500 DONATION OR A \$500,000 DONATION, BECAUSE EVERY STORY IS EQUALLY IMPORTANT TO THAT PERSON AND IMPORTANT TO OUR COMMUNITY."

- Kathy Hawkesworth

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By the mid-'90s, ECF had solidified its place in the community through programs such as Willpower Wills Week in 1996 and Our Children's Millennium Fund in 1999. Current director of donor services Kathy Hawkesworth joined in 2001. That year, ECF sponsored the installation of the sculpture *Return*, by local artist Catherine Burgess, on Rice Howard Way in downtown Edmonton. The sculpture's three intertwined columns represent the three pillars of ECF: donors, the foundation and the beneficiaries. The following year saw the start of the groundbreaking Belcourt Brosseau Métis Awards, which began disbursing scholarships through a \$12-million endowment.

These are all significant, says Hawkesworth, but she is perhaps more grateful for the stories she hears from every donor and every grantee about their passion for supporting their communities. "And it doesn't matter if it's a \$500 donation or a \$500,000 donation," adds Hawkesworth, "because every story is equally important to that person and important to our community."





When Martin Garber-Conrad took the helm in 2005, one of his first orders of business was to oversee the move from a downtown office building into Hilltop House, where ECF currently resides. This launched another period of significant growth for ECF in its staffing, endowment and the reach of its programming. The Social Enterprise Fund (SEF), launched in 2008, offers financing to social enterprises that might have otherwise struggled to find it. This powerful financing mechanism has transformed our community through loans to such organizations as CKUA and the Whitemud Equine Learning Centre, among many others.

participating in Vital Signs, a national initiative designed to use strong data to identify community needs. Vital Signs has focused on many issues, including seniors, sexuality, Indigenous Edmontonians, newcomers and food. A bricks-and-mortar sign of ECF's growth came in 2015, when Manasc Isaac architects were brought in to design a new building and connect it to Hilltop House. This coincided with the launch of the Well Endowed Podcast, which helps tell ECF's inspiring stories.

ECF does so much more than gather, invest and distribute money. It is a focal point for our



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ECF DOES SO MUCH MORE THAN GATHER, INVEST AND DISTRIBUTE MONEY. IT IS A FOCAL POINT FOR OUR STORIES AND HOPES, MEASURING THE DEPTH OF OUR DESIRE TO CONTRIBUTE IN ENERGY, PASSION, COMMITMENT AND INTENTION.

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The SEF isn't the only recent innovation. There's the Edmonton and Area Land Trust, ECF's in-house magazine, *Legacy in Action*, and the Young Edmonton Grants program, whose granting committee is made up entirely of young people. In 2013, ECF — in partnership with the Edmonton Social Planning Council — began

stories and hopes, measuring the depth of our desire to contribute in energy, passion, commitment and intention. Over the last three decades, ECF has gone from a dormant shell to an inextricable part of its community. It's exciting to imagine what histories of ECF and Edmonton will be written three decades from now. ■



# OUR VERY OWN THEATRE PARTY

By Liz Nicholls

*THE FIRST, AND STILL THE BIGGEST, OF THE CONTINENT'S FRINGE FESTIVALS STARTED HERE*

There was a time when Edmonton was virtually theatre-free in the summer. When actors, directors and playwrights, so mysteriously plentiful the rest of the year, vanished into thin air (or southern Ontario summer stock). When the faded historic district of Old Strathcona was dotted with dusty abandoned warehouses, derelict storefronts — and a lot of free parking.

Then, in the summer of 1982, something happened. Something small and impromptu and off-the-cuff. Over time it would revitalize a neighbourhood, enhance the profile of a middling-sized Prairie city, give its many artists incentive to stay and create here — and change the way theatre gets made and watched in this country.

Armed with the \$50,000 remains of a civic grant (originally meant for summer Shakespeare) and inspired by Edinburgh's venerable Fringe, Brian Paisley — who ran a children's touring theatre from an ex-firehall in Strathcona — had a bright idea. Hey artists, bring a show to Strathcona, drum up an audience, collect the gate or suck up the loss.

Who could have predicted that A Fringe Theatre Event, as the posters cautiously called it (“five theatre venues! five shows per day in each venue!! over 200 live performances!!!”) would be the start of a giant festival that would change so much about Edmonton's cultural landscape? Who knew that Edmonton's re-invention of the Edinburgh model would prove its most contagious export, the prototype for (and still largest of) the continent's fringes?

Yes, there was a time when you couldn't “fringe” in Saskatoon, San Diego or Sault Ste. Marie. For that matter, “fringe” wasn't a verb; Edmonton is where that cultural phenomenon began.

Today's mighty Edmonton International Fringe Theatre Festival had modest origins. But its debut appearance struck a chord: 45 theatre groups wanted in (7,500 tickets got sold at a fiver a pop, maximum). Innovative renegades — now major players on the national scene — were born there: Teatro La Quindicina, One Yellow Rabbit, Ronnie Burkett, Small



Change Theatre — and later, Mump and Smoot, Shadow Theatre, Three Dead Trolls in a Baggie, career-changing playwright Darrin Hagen, among many.

The growth was viral.

By the tender age of three, the Fringe had 100 shows. By 1991, the festival's audience pushed 350,000; 68,000 tickets sold to 150 shows in 15 theatres. Last summer's 37th edition sold 134,276 tickets to 227 shows. The outdoor crowd tally continues in the 750,000 range.

“IT'S A FINE COCKTAIL:  
TWO PARTS ART,  
ONE PART COMMUNITY,  
ONE PART ECONOMIC  
DRIVE. AND THREE PARTS FUN.”

- MURRAY UTAS

Right from Year 1, when a troupe of Brazilian puppeteers appeared, for reasons that remain obscure, the Fringe has had a mysterious international magnetism. The world began to show up in Edmonton. When the Soviet Union fell in 1991, the Russian Igroky Theatre was at the Fringe, doing a version of *Animal Farm* next door to an Iranian puppet show.

The Fringe is what theatre looks like when, un-censored, it's in the hands of artists, not managers. "It's a perfect distillation of Edmonton culture," says local novelist and longtime Fringe reviewer Todd Babiak, whose company Story Engine specializes in civic branding. "While the founders borrowed the word 'fringe' from Edinburgh, the crucial — and crucially Edmonton — part of the equation was the low entry fee and the sense of 'co-operative risk'. For very little money, you could test your idea in front of an audience that was happy to take a chance on you ... ."

"Your creative notions have quick access to a free market," says playwright Stewart Lemoine, founder and resident artistic muse of Teatro La Quindicina. "You cut out the middleman ... and see directly if there's an audience for something that's new, authentically yours. It's up to you to figure out how much you want to spend. Or not to lose."

"THE WORD IS OUT, EVEN IF WE DON'T QUITE UNDERSTAND IT OURSELVES, WE'VE JUST BEGUN TO EXPLORE THE CULTURAL AND ECONOMIC POTENTIAL OF OUR FRINGINESS ... ."

— TODD BABIAK

And Edmonton audiences and the civic culture have been the beneficiaries of those creative experiments. The Fringe is a party that dislodges theatregoers from their formal expectations: big sets, 8-o'clock starts, sitting in rows. And with its mix of novice attempts, why not? Inspirations, polished touring shows, valiant failures — the good, the bad, the completely loony — it has made audiences more receptive to risk-taking; after all, that's what they do when they buy a ticket.

"Its woven fabric is who we are in Edmonton," says Fringe director Murray Utas, a veteran theatre artist himself. "It's a fine cocktail: two parts art, one part community, one part economic drive. And three parts fun."

Our senior artists still want to be there, testing ideas that are too off-centre, ambitious, just plain unstageable for the regular season, where caution often prevails. The Fringe's artistic mandate is to have no artistic mandate; it's financially doable to unleash your inner explorer.

Edmonton was a theatre town before the Fringe. But the Fringe put it on the map, across the country and beyond, as a lab for new work. "The word is out, even if we don't quite understand it ourselves," says Babiak. "We've just begun to explore the cultural and economic potential of our Fringiness ... ." ■







## TIMELINE

- 1982: Using a remaining \$50,000 SummerFest grant, Brian Paisley launches A Fringe Theatre Event in Old Strathcona.
- 1991: New Fringe director Judy Lawrence introduces BYOVs (bring-your-own-venues acquired, outfitted, run by artists). By 2010, more than half of Fringe shows are in BYOVs.
- 1995: Fringe Theatre Adventures acquires 45,000 square feet of the Strathcona Bus Barns in \$1/year city lease. Renovations begin for two theatre spaces.
- 1996: Due to long waiting lists for Fringe berths, a lottery system is implemented.
- 2001 to present: Edmonton Community Foundation (ECF) assists Fringe in creating six endowment funds: Fringe Theatre Adventures Society Fund; Coho's Evamy Endowment Fund; Nordic and Cloutier Family Innovation Fund; Westbury Family Fringe Theatre Award; and Mowat Diversity Award.
- 2006: Under ECF, whose Fringe grants now total more than \$431,000, the Fringe Festival joins the Canada Cultural Investment Fund matching-grant program. The Canadian Heritage fund has since awarded over \$481,000 in matching endowment gifts and has granted \$74,800-plus annually back to the Fringe.
- 2015: Launch of Backstage Theatre, the second largest Arts Barns theatre/Fringe venue. ECF buys seating.
- 2019 and beyond: ECF continues to assist Fringe Theatre Adventures with productions (Hunter Cardinal's *Lake of the Strangers*, co-produced with Naheyawin) for season-long programming and capital projects such as lighting and seating upgrades.



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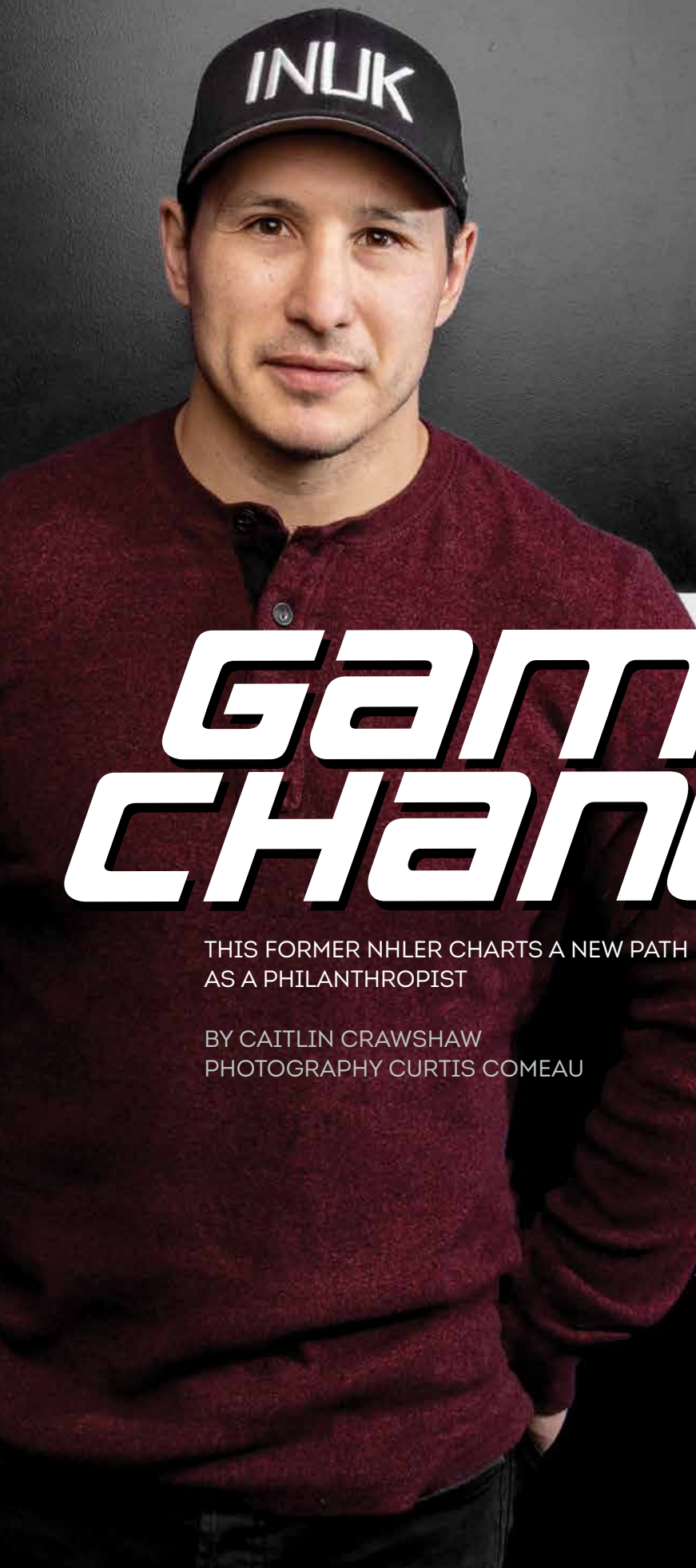
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Jordin Tootoo grew up in Rankin Inlet, Nunavut, a small northern Canadian Inuit community and former mining town where hockey reigns supreme. Like many kids, he was barely walking when he began skating at his local rink, the Singituk Complex. Unlike many kids, he and his siblings had access to unlimited ice time.

“My father was a hockey player himself and back when we were kids, he ran the arena,” says Tootoo, this year’s guest speaker at Edmonton Community Foundation’s (ECF) annual meeting. “We had access to the rink pretty much any time we wanted.”

All that ice time, combined with the fun of playing with local kids, made Jordin fall in love with hockey — and the camaraderie that comes with it. “You automatically become buddies in that dressing room,” he says. From the beginning, he loved how hockey helped him get to know people from different walks of life. “It doesn’t matter what race you are,” he says, “hockey welcomes everyone.”

# GAME CHANGER

THIS FORMER NHLER CHARTS A NEW PATH AS A PHILANTHROPIST

BY CAITLIN CRAWSHAW  
PHOTOGRAPHY CURTIS COMEAU

Starting out on local teams, Jordin soon graduated to the Opaskwayak Cree Nation (OCN) Blizzard, a Junior A team based in Opaskwayak/The Pas, Manitoba. In 1999, he joined the Wheat Kings, a Western Hockey League team in Brandon, Manitoba, in the hopes of making it to the NHL. Just one year later, he got his wish when he was drafted by the Nashville Predators. In 2003, Tootoo played his first league game, becoming the first Inuk player in the NHL.

But at the same time Jordin was making his dreams come true, his older brother, Terence Tootoo, was losing a battle with depression. Just one year after Jordin was drafted, he lost his brother to suicide. In the note he left behind, Terence urged him to ‘Go all the way,’ but for a time it seemed Jordin’s career would be cut short by alcoholism, as he struggled to cope with the loss.



After eight years in the league and many years drinking heavily, Jordin checked himself into rehab to work toward sobriety and to face his grief head-on. Sober and healing, he returned to professional hockey with a new lease on life, retiring last year after 15 years (the average NHL career is just five). As he continued his healing journey, Jordin became increasingly more comfortable talking about his emotions, something he had always struggled with. “I grew up in a household where we were taught that no man shows emotion or weakness,” he says. “We didn’t sit down and have conversations about life in general, how we were feeling or what was going on.”

“IT DOESN’T MATTER WHAT RACE YOU ARE,  
HOCKEY WELCOMES EVERYONE.”

The Tootoo family wasn’t unusual in this respect, says Jordin. Many Canadian families aren’t talking about mental health, and suicide and self-harm are the leading causes of death in Indigenous people under the age of 44. Wanting to do something about that, Jordin started the Team Tootoo Fund in 2011 to help raise awareness about suicide and bolster existing charities helping at-risk kids, especially Indigenous youth. Now, Jordin tells his story again and again at the many communities he visits and fundraisers he attends.

He also shared his journey in his 2014 memoir,  
*All The Way: My Life on Ice.*

Life after hockey can be hectic, but Jordin says his busy schedule is worth it when he sees the youth he meets “making a turn for the best” — like the unnamed up-and-coming Indigenous hockey player who was on the verge of giving up on his dreams.



“Last year, I spoke to him and convinced him to stick with it,” says Jordin. He played his first NHL game in March of this year. ■





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# BUILDING BLOCKS OF ADVOCACY

## ORDER OF CANADA RECIPIENT'S SCHOLARSHIP PROGRAM SUPPORTS DEAF STUDENTS

BY LINDA J. CUNDY

**A**s a sociology major at MacEwan University in 2014, Amorena Bartlett was struggling to make ends meet.

The deaf student was searching for financial assistance when she came upon the Charmaine Letourneau Scholarship. Immediately recognizing Letourneau as a well-respected leader in Canada's deaf and hard-of-hearing community, she decided to apply.

Thanks to the scholarship, Bartlett was able to participate in a month-long MacEwan cultural exchange program in Nicaragua. The program — in partnership with the Ceiba Association and Project HOPE — focused on youth activism and sustainable community development. While on exchange, Bartlett helped rebuild a school and build a student counselling centre in a poverty-stricken neighbourhood.

Charmaine Letourneau has a rich history advocating for deaf and hard-of-hearing Canadians, who face many hindrances to daily communication in educational settings, workplaces, medical/legal settings and even just with their families. "Advocacy always has been part of my life," says Letourneau, "so that we (can) raise awareness about deaf people's needs within society."

Beginning in the 1980s, Letourneau was part of a team that created a college-level interpreter program in Alberta and helped develop a bilingual sign-language

program and curriculum for first- and second-language instruction in Edmonton Public Schools. She also helped advocate for and implement a local adult literacy program. In 2001, at the age of 54, Letourneau received the Order of Canada in recognition of all her hard work.

“**ADVOCACY ALWAYS HAS BEEN PART OF MY LIFE, SO THAT WE (CAN) RAISE AWARENESS ABOUT DEAF PEOPLE'S NEEDS WITHIN SOCIETY.**”

At a party to celebrate her appointment, friends and family hatched a plan to do something more to honour her. They decided to create a scholarship in her name and brought the idea to Letourneau, who immediately gave it her seal of approval. From there, it was a quick and easy process — with help from Edmonton Community Foundation — to set up the Charmaine Letourneau Scholarship

for deaf, deaf-blind and hard-of-hearing students. The inaugural scholarships were awarded in 2002.

“Funding like this is very important to the deaf and hard-of-hearing students because many do not have equal opportunities to further their education because of financial constraints,” says Bartlett. “There are so many out there that have the potential to grow into great innovators and contributors to their own community as well as the community at large. The Letourneau Scholarship gives us the golden chance.” ■

***Apply for this year's  
scholarship!  
Deadline is August 31.***





# REMEMBERING RICHARD

GRIEVING PARENTS HONOUR THEIR SON

BY: MARIANN ROBERTS



Seven years ago, Cheryl and Brian Latte were faced with unimaginable tragedy. While on winter break from his studies at NAIT, their 22-year-old son Richard died of testicular cancer.

Cheryl and Brian took their despair and heartbreak and turned it into something remarkable: an opportunity to help others.

While her family had no prior involvement with Youth Empowerment and Support Services (YESS), something inside Cheryl compelled her to connect with them. “I made a decision at some point ... to send an email (to YESS) asking about donating Richard’s books, a chair and a bookshelf, and what transpired has been amazing,” Cheryl says.

What began as an idea for a small reading corner at the Armoury location on Edmonton’s south side soon became a full-blown reading room, thanks to support from YESS and other members of the community.

“The epiphany came when this space we created in Richard’s honour turned out to be more than we could have ever imagined,” Cheryl recalls. “(It) ended up being a beautiful little room called Richard’s Reading Room. (Richard’s) books are in this room, as well as many, many other books that were donated ... through the community.”

To create Richard's Reading Room, about 9,000 books and monetary donations were donated to YESS. According to Cheryl, the room is much more than just a quiet place to read, and has often been referred to as "a sanctuary within a sanctuary."

"It was much, much more than the books in the room," Cheryl says. "I've heard ... it (is) a place ... for kids and even staff to go and take a breather in a place where ... their lives are quite chaotic."

The Lattes continued to give in Richard's honour. Working with Edmonton Community Foundation (ECF) in 2012, the couple started the Richard Latte Education Fund. The fund offers financial aid to a second-year NAIT student in the same program Richard was in: Electronics Engineering Technology.

"It's been amazing," Cheryl says about working with ECF. "(They are) happy to help you in any way ... very supportive and very open to making the fund work for us. My husband and I have also created a Family Fund, and they've helped us (fine-tune) how that looks as well."



YOU WANT YOUR CHILD TO BE REMEMBERED, BY (US)  
CREATING THIS ROOM AND FUND, RICHARD'S NAME  
LIVES ON.



Cheryl remembers her son as a kind, quiet and academically gifted young man, particularly in math and sciences. Honouring his memory is a way for her to continue to feel connected to him.

"Somehow my introverted son, who never would want to stand up in front of anyone and speak, has given me the courage to be able to do that," Cheryl says. "I've spoken on behalf of Richard and told his story. I love doing it and I think he'd be proud of me."

While nothing can mend their heartache, Cheryl and Brian have managed to take a terrible tragedy and create a beautiful way to honour and remember their son while giving back to the community.

"You want your child to be remembered," Cheryl says. "By (us) creating this room and fund, Richard's name lives on." ■

#### FACTS ABOUT TESTICULAR CANCER

*In 2017, an estimated 1,100 Canadian men were diagnosed with testicular cancer, with an estimated 45 of those men dying from the disease.*

*Source: Canadian Cancer Society.*

*Some doctors recommend that men ages 15-55 should perform a monthly self-examination for testicular cancer. Regular self-examinations can help find cancer at an early stage when it is more likely to be treatable. Men who notice a lump, hardness, enlargement, pain or any other changes in one or both of their testicles should visit their doctor immediately.*

*Source: American Society of Clinical Oncology.*

## You CAN START A FUND, TOO!

**1.** ECF's donor advisors can help you answer many questions, such as:

- What do you believe would make your community a better place and how could you have an impact?
- What types of charitable interests mean the most to you?
- What would you like your fund to be named? Would you like to name your fund in memory of a loved one or in honour of someone you admire?

Grants can be made to any registered Canadian charity, which means you can provide support to your favourite causes in Edmonton, across Canada and around the world.

**2.** With your questions answered, ECF drafts an agreement. It's a straightforward document that explains, in writing, the goal of your fund and how it is to operate.

**3.** With an agreement in place, you can make your gifts immediately or in your estate plans. A fully operational endowment can be created with \$10,000. You can donate it all at once or take up to 10 years to reach the total amount.

**4.** Your gift is invested and a percentage is disbursed to charities each year as you have described in the agreement. You can stay active in the annual granting process and you can take advantage of ECF's expertise regarding grants within the community.

—  
**Learn more or start your fund now at [ecfoundation.org](http://ecfoundation.org).**



**INVEST SOUNDLY + SUSTAINABLY**

# Bentall Kennedy is a proud supporter of Edmonton Community Foundation

Working thoughtfully with our clients and stakeholders on this journey, Bentall Kennedy aspires to build value and strengthen the sustainability of the communities where we invest. Through sustained effort and commitment, we are delivering enhanced environmental, social and governance results that encourage a sustainable way of doing business – and of living.

[bentallkennedy.com](http://bentallkennedy.com)



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Bentall Kennedy, a Sun Life Investment Management company, is one of the largest global real estate investment advisors and one of North America's foremost providers of real estate services. Bentall Kennedy serves the interests of more than 545 institutional clients and investors across office, retail, industrial and multi-residential properties throughout the U.S. and Canada. Bentall Kennedy is comprised of Bentall Kennedy (Canada) Limited Partnership, Bentall Kennedy (U.S.) Limited Partnership and the real estate and mortgage operations of their affiliates.

# Philanthropy in Edmonton

An act or gift done or made for humanitarian purposes.

In partnership with Edmonton Social Planning Council, Vital Signs is an annual checkup conducted by Edmonton Community Foundation to measure how the community is doing. We also focus on individual issues in our quarterly feature, Vital Topic, covering timely and important issues specific to Edmonton. Watch for these in each issue of *Legacy in Action*, and for the full issue of Vital Signs in October 2019.



## In Edmonton, who gives?<sup>1</sup>

**Median annual donation<sup>2</sup>**

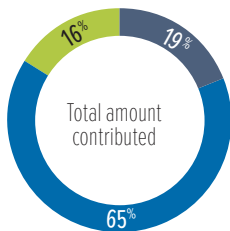
\$470	\$400
Men	Women

**Donors by gender**

- Men made 2/3 of donations.
- Women are expected to close the gap in charitable giving as income equality is achieved.

## Donors by annual income

- Earn < \$40k
- Earn \$40k-\$79k
- Earn ≥ \$80k



## Donors by age

20% of people 55 years or older donated

3% of people 24 years or younger donated

## Why do we give?

91%	88%	82%
Compassion toward those in need	Personal belief in a cause	Contribution to the community

67%	45%
Personally affected	Asked by a friend, family member, neighbour and/or colleague

## Youth motivation

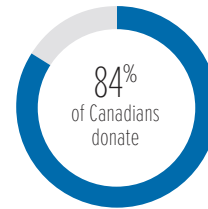
Youth are the least likely to donate, but find experiences such as 'helping others' or 'volunteering' motivational.

## When do we give?

40% of all donations were made in the last five weeks of the year.

## In Canada, who gives?

Since the 1980s, the largest average donations come from **Alberta & B.C.** and the lowest from Québec and Atlantic Canada.



Calgarians gave \$664 million in 213,050 donations

Edmontonians gave \$439 million in 196,180 donations

## Median annual donation

\$300	\$480	\$470	\$440
Canada	Alberta	Calgary	Edmonton

## Who gives the most?

**Baby Boomers** have been responsible for more than 40% of total donations since 2000.

**Monthly donors<sup>3</sup>** give an average of \$681 annually, while those who made one-time donations averaged \$327 annually.

**Foreign-born Canadians** tend to donate larger amounts than do those born in Canada.

## What are we giving to?

Canadians give registered charities over

\$14 billion annually

1% of the charities in Canada get 66% of the donations

## Categories of organizations donated to

- 41% Religion
- 13% Health
- 12% Social Services
- 34% Other

Immigrants to Canada are almost twice as likely to donate because of religious obligations. They are also more concerned about charity fraud or scams.

## How has giving changed?

### Online donations

Edmonton Community Foundation's online donations went from 271 donations in 2015, to 686 donations in 2017.

1/3

Since 1990, the percentage of Canadian tax-filers claiming donations has dropped by roughly a third, but the average amount claimed has nearly doubled.

## What does this mean?

Canada's 170,000 charities and non-profits employ **two million Canadians** and account for **8.1% of GDP** (gross domestic product). As the Baby Boomer generation ages, **charities will have to find new ways to engage with younger donors and new Canadians and embrace online giving.**

1: Unless otherwise stated, "Edmonton" refers to the Edmonton Census Metropolitan Area.  
 2: All data refers to 2017 tax-filer data unless otherwise stated. 3: According to The Giving Report 2018 by Canada Helps. Sources for these stats can be found at ecfoundation.org





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