

WEBVTT

00:00:18.000 --> 00:00:25.000

>> HELLO, ALL.

00:00:25.000 --> 00:00:32.000

WELCOME TO THE SECOND DAY OF OUR 20th NATIONAL MURAL SYMPOSIUM.

00:00:32.000 --> 00:00:36.000

WE'RE GOING TO WAIT A COUPLE OF MINUTES.

00:00:36.000 --> 00:00:54.000

GUESTS OR PARTICIPANTS JOIN.

00:00:54.000 --> 00:00:57.000

PLEASE IF YOU JOIN, IT WOULD BE GREAT IF YOU CAN SHARE YOUR NAME, WHERE YOU'RE JOINING US FROM, IF YOU'RE AN ARTIST, ADMINISTRATOR, WHAT YOUR CONNECTION TO MURAL ART IS, THAT WOULD BE MUCH APPRECIATED.

00:00:57.000 --> 00:00:58.000

>> IS THIS LIVE RIGHT NOW?

00:00:58.000 --> 00:00:58.000

>> YES.

00:00:58.000 --> 00:01:00.000

[ Laughter ]

00:01:00.000 --> 00:01:02.000

>> SORRY.

00:01:02.000 --> 00:01:04.000

I'M NOT IN THE ZOOM GAME.

00:01:04.000 --> 00:01:04.000

>> WE ARE LIVE.

00:01:04.000 --> 00:01:08.000

YEAH.

00:01:08.000 --> 00:01:10.000

IT'S ALL GOOD.

00:01:10.000 --> 00:01:16.000

>> DO YOU WANT TO GO FIRST?

00:01:16.000 --> 00:01:19.000

ARE WE GOING TO PLAY ROCK PAPER SCISSORS?

00:01:19.000 --> 00:01:22.000

>> I'M GOING TO DO OFFICIAL REMARKS FIRST.

00:01:22.000 --> 00:01:23.000

I'M GOING TO DO AN ACKNOWLEDGMENT.

00:01:23.000 --> 00:01:30.000

WE'RE GOING TO DO A LITTLE BIT OF THAT.

00:01:30.000 --> 00:01:36.000

THE FIRST THING WE'RE DOING TODAY IS ACTUALLY SHOWCASING THE VIDEO AND THEN WE WILL TAKE IT FROM THERE.

00:01:36.000 --> 00:01:40.000

>> SOUNDS GOOD.

00:01:40.000 --> 00:01:46.000

>> ANGEL.

00:01:46.000 --> 00:01:46.000

>> I CAN SEE MORE AND MORE PEOPLE JOINING.

00:01:46.000 --> 00:01:47.000

YEAH.

00:01:47.000 --> 00:01:56.000

IT'S GOING WELL.

00:01:56.000 --> 00:02:01.000

>> COOL.

00:02:01.000 --> 00:02:02.000

THE OFFICIAL REMARKS IS USUALLY THE MOST BORING PART IT'S ME TALKING A LOT.

00:02:02.000 --> 00:02:06.000

WE CAN START.

00:02:06.000 --> 00:02:10.000

HOPEFULLY PEOPLE WILL START -- I CAN SEE THE ATTENDEE NUMBERS GOING UP.

00:02:10.000 --> 00:02:11.000

EVERYTHING IS GOING WELL.

00:02:11.000 --> 00:02:20.000

OKAY.

00:02:20.000 --> 00:02:22.000

SO AS I SAID, GOOD AFTERNOON AND WELCOME ALL TO THE SECOND DAY OF OUR 20th NATIONAL MURAL SYMPOSIUM PRESENTED BY MURAL ROUTES.

00:02:22.000 --> 00:02:26.000

MY NAME IS MARTA KELLER-HERNANDEZ.

00:02:26.000 --> 00:02:30.000

I'M THE MANAGING DIRECTOR AT MURAL ROUTES.

00:02:30.000 --> 00:02:45.000

IT'S A PLEASURE TO BE HERE WITH ALL OF YOU TODAY.

00:02:45.000 --> 00:02:51.000

I WOULD LIKE TO ACKNOWLEDGE THE DIVERSITY OF THE FIRST PEOPLES OF THIS AREA AND RECOGNIZE THE TERRITORIES OF THE HURON WENDAT, THE ANISHINAABE NATION, THE HAUDENOSAUNEE CONFEDERACY AND THE MISSISSAUGAS OF THE CREDIT FIRST NATION.

00:02:51.000 --> 00:02:54.000

TORONTO IS HOME TO MANY INDIGENOUS PEOPLE FROM ACROSS TURTLE ISLAND AND AROUND THE WORLD.

00:02:54.000 --> 00:03:11.000

WE'RE GRATEFUL TO HAVE THE OPPORTUNITY TO LIVE AND MEET ON THIS TERRITORY.

00:03:11.000 --> 00:03:25.000

WE ALSO ACKNOWLEDGE THE MANY PEOPLE OF AFRICAN DESCENT WHO ARE NOT SETTLERS BUT WHOSE ANCESTORS WERE FORCIBLY DISPLACED AS PART OF THE TRANS-ATLANTIC SLAVE TRADE BROUGHT AGAINST THEIR WILL AND MADE TO WORK ON THESE LANDS.

00:03:25.000 --> 00:03:38.000

THE NATIONAL MURAL SYMPOSIUM IS A PROFESSIONAL DEVELOPMENT AND NETWORKING EVENT FOR NEW ARTISTS, ADMINISTRATORS AND PRODUCERS TO TEACH, SHARE AND EXPLORE CURRENT TRENDS AND CHALLENGES IN THE FIELD OF MURAL ART.

00:03:38.000 --> 00:03:43.000

THIS NATIONAL MURAL SYMPOSIUM WOULD NOT BE POSSIBLE WITHOUT THE GENEROUS SUPPORT OF OUR COMMUNITY ARTS PARTNERS, SPONSORS, STREET ART TORONTO, SDS CANADA AND RBC.

00:03:43.000 --> 00:03:48.000

MURAL ROUTES MEMBERS AND ALL OF OUR PROGRAM PARTICIPANTS.

00:03:48.000 --> 00:03:53.000

I WOULD LIKE TO THANK OUR FUNDERS THE TORONTO ARTS COUNCIL AND THE ONTARIO ARTS COUNCIL.

00:03:53.000 --> 00:03:54.000

WE'RE PLEASED TO HOST AN OFFICIAL PROJECT PRESENTATION TODAY.

00:03:54.000 --> 00:04:18.000

THE TORONTO WATER HOARDING PROJECT.

00:04:18.000 --> 00:04:37.000

THIS PROJECT IS A STREET ART TORONTO BIGGEST MURAL GEM TO DATE INVITING 90 PLUS MURALISTS AND ARTISTS FROM DIVERSE BACKGROUNDS AND LEVELS OF EXPERIENCE OVER A 3-WEEK PERIOD AMIDST A GLOBAL PANDEMIC TO BRING BEAUTY AND LIFE TO TORONTO WATER'S NEWLY ERECTED HOARDING WALL IN TORONTO'S EAST END.

00:04:37.000 --> 00:04:39.000

THIS SESSION INCLUDES THE FIRST PUBLIC VIEWING OF A SHORT DOCUMENTARY WHICH WE WILL BE GETTING INTO SOON, A TOUR OF A SELECTION OF ART WORKS AND A PANEL DISCUSSION WITH SOME OF THE TEAM MEMBERS THAT YOU CAN PROBABLY SEE ALREADY IN YOUR SCREEN.

00:04:39.000 --> 00:04:46.000

I WOULD LIKE TO THANK THE --

00:04:46.000 --> 00:04:54.000

SORRY, BEFORE I GET INTO THANK YOU'S, THIS PROJECT PRESENTATION WILL LAST ABOUT AN HOUR JUST FOR EVERYBODY TO KNOW.

00:04:54.000 --> 00:04:59.000

THE STREET ART TORONTO TEAM MEMBERS WILL STAY FOR ANOTHER 30 MINUTES OR SO TO ANSWER ANY QUESTIONS YOU MIGHT HAVE ABOUT THE STREET ART TORONTO PROGRAMS.

00:04:59.000 --> 00:05:16.000

IT'S A GREAT OPPORTUNITY TO ASK ANY QUESTIONS YOU MIGHT HAVE AS YOU PLAN FOR NEXT YEAR.

00:05:16.000 --> 00:05:21.000

NOW WITH THE THANK YOU'S, I WOULD LIKE TO SEND A -- CONVEY A HUGE THANK YOU TO THE STREET ART TORONTO TEAM, ESPECIALLY CATHERINE FOR AGREEING TO BE PART OF OUR NATIONAL MURAL SYMPOSIUM WITH LIKE A VERY SHORT TIME LINE TO WORK WITH.

00:05:21.000 --> 00:05:33.000

AND FOR AGREEING TO CO-PRESENT THIS AMAZING SESSION.

00:05:33.000 --> 00:05:38.000

BEFORE I PASS THE MIC ON TO CATHERINE FROM STREET ART, I JUST HAVE A COUPLE OF HOUSEKEEPING ANNOUNCEMENTS.

00:05:38.000 --> 00:05:44.000

THIS WILL BE RECORDED FOR ARCHIVAL PURPOSES.

00:05:44.000 --> 00:05:47.000

LIVE CAPTIONING IS BEING PROVIDED BY KIM NATHANAIL FROM NATIONAL CAPTIONING CANADA.

00:05:47.000 --> 00:05:59.000

FEEL FREE TO TURN YOUR LIVE CAPTIONS ON IF YOU NEED TO.

00:05:59.000 --> 00:06:08.000

IN TERMS OF SAFETY, IF FOR WHATEVER REASON THIS EVENT IS COMPROMISED BY SOMEONE SHARING HATEFUL OR VIOLENT VIDEOS OR AUDIO, IT HAS NOT HAPPENED TO US IN THE PAST.

00:06:08.000 --> 00:06:19.000

IT HAS HAPPENED TO OTHER ORGANIZATIONS, THE WEBINAR WILL BE ENDED BY STAFF AND FOLLOW-UP INFORMATION ABOUT RESCHEDULING RELEVANT WILL BE SENT VIA E-MAIL.

00:06:19.000 --> 00:06:24.000

IN TERMS OF SUPPORT, JACKIE SANTOS MEMBERSHIP AND TECHNICAL COORDINATOR AND OUR WEBINAR HOST A MESSAGE IN THE CHAT IF YOU NEED TECH SUPPORT DURING THE EVENT.

00:06:24.000 --> 00:06:27.000

THE PROGRAM MANAGER OF MURAL ROUTES IS MODERATING THE ZOOM CHAT TODAY.

00:06:27.000 --> 00:06:40.000

FEEL FREE TO SAY HI AS WELL.

00:06:40.000 --> 00:06:42.000

IF YOU HAVE ANY QUESTIONS THROUGHOUT THE CONVERSATION SEND THEM THROUGH THE Q & A FEATURE WHICH IS ALONG THE BOTTOM OF THE APP DOWN THERE.

00:06:42.000 --> 00:06:44.000  
PLEASE USE THE Q & A FEATURE.

00:06:44.000 --> 00:06:49.000  
THAT WILL BE MUCH APPRECIATED.

00:06:49.000 --> 00:06:51.000  
WITHOUT FURTHER ADO, CATHERINE, IT'S ALL YOURS.

00:06:51.000 --> 00:06:55.000  
>> THANK YOU SO MUCH, MARTA.

00:06:55.000 --> 00:06:56.000  
AND IT'S A PLEASURE AND HONOUR TO BE HERE.

00:06:56.000 --> 00:06:57.000  
AND AT THIS SYMPOSIUM.

00:06:57.000 --> 00:07:05.000  
THANK YOU SO MUCH.

00:07:05.000 --> 00:07:08.000  
AND THANK YOU FOR ALL THE REALLY IMPORTANT WORK THAT YOU PULL TOGETHER FOR THE CITY AND YOUR TEAM AT MURAL ROUTES.

00:07:08.000 --> 00:07:26.000  
WE WANTED TO TAKE A MOMENT ON BEHALF OF STREET ART TORONTO.

00:07:26.000 --> 00:07:32.000  
AND I'M SURE MANY OTHER PAST AND PRESENT CITY OF TORONTO STAFF AND EVERYBODY AT MURAL ROUTES MARTA TO ACKNOWLEDGE THE RECENT PASSING OF ROBERT WATSON AND EXTEND OUR SINCERE CONDOLENCES TO ROB'S FAMILY, HIS FRIENDS AND COLLEAGUES.

00:07:32.000 --> 00:07:51.000  
MANY OF YOU MAY KNOW ROB FROM HIS TIME AS A MEMBER OF MURAL ROUTES BOARD OF DIRECTORS.

00:07:51.000 --> 00:08:01.000  
YOU MAY NOT KNOW THAT HE WAS A LONGTIME EMPLOYEE OF THE CITY OF TORONTO'S PARKS FORESTRY AND RECREATION DIVISION BEFORE JOINING THE TRANSPORTATION SERVICES DIVISION AND BEFORE HIS RETIREMENT HE WAS ACTING MANAGER OF THE BEAUTIFUL STREETS UNIT WHICH INCLUDED STREET ART TORONTO.

00:08:01.000 --> 00:08:11.000  
I DIDN'T WORK AS CLOSELY WITH ROB AS MANY OF MY COLLEAGUES BUT WHAT I HAVE BEEN TOLD IS THAT ROB WAS A JOY TO WORK WITH.

00:08:11.000 --> 00:08:22.000  
HE WAS ALWAYS FULL OF POSITIVE ENERGY AND LOOKING FOR A WAY TO HELP AND ALWAYS WITH A SMILE ON HIS FACE WITH GOOD WORDS TO SAY ABOUT EVERYONE.

00:08:22.000 --> 00:08:31.000  
HE ALSO KNEW HOW TO NAVIGATE HIS WAY THROUGH THE CITY'S BUREAUCRACY AND MAKE

GOOD THINGS HAPPEN THAT WE ARE ALWAYS CONTINUING TO STRIVE FOR.

00:08:31.000 --> 00:08:34.000

IF YOU HAD A PLEASURE OF KNOWING ROB, YOU ALSO KNOW THAT YOU WOULD NEVER FORGET HIM AND HIS WAS A LIFE WELL LIVED.

00:08:34.000 --> 00:08:41.000

HE WAS TAKEN AWAY FROM US WAY TOO SOON.

00:08:41.000 --> 00:08:43.000

SO ONCE AGAIN OUR SINCERE CONDOLENCES TO ROB'S FAMILY, FRIENDS AND COLLEAGUES.

00:08:43.000 --> 00:08:44.000

>> I WILL PASS THAT ON TO THEM.

00:08:44.000 --> 00:09:00.000

>> THANK YOU SO MUCH, MARTA.

00:09:00.000 --> 00:09:02.000

AND WITH THAT, I'M GOING TO PASS IT ON TO OUR AMAZING MODERATOR ALATHEA MILNE-HINES.

00:09:02.000 --> 00:09:05.000

SHE'S GOING TO INTRODUCE HERSELF.

00:09:05.000 --> 00:09:07.000

I WILL BID FAREWELL AND COME BACK ON FOR THE Q & A.

00:09:07.000 --> 00:09:16.000

>> THANKS CATHERINE AND THANK YOU MARTA.

00:09:16.000 --> 00:09:17.000

I JUST WANTED TO QUICKLY SAY THANK YOU TO YOU BOTH TO MURAL ROUTES TO MODERATE THE SESSION TODAY.

00:09:17.000 --> 00:09:32.000

EXCITED TO BE HERE.

00:09:32.000 --> 00:09:36.000

I'M EXCITED TO HAVE OUR FIRST PUBLIC VIEWING OF THE TORONTO WATER HOARDING PROJECT VIDEO AND TO DISCUSS AND TALK ABOUT EVERYTHING WITH THE CURATORS AND THE FILM TEAM.

00:09:36.000 --> 00:09:38.000

SO THAT'S -- I'M A COMMUNITY ARTS ORGANIZER, IF YOU WILL.

00:09:38.000 --> 00:09:42.000

I HAVE AN ARTS BACKGROUND.

00:09:42.000 --> 00:09:47.000

I HAVE BEEN WORKING WITH STREET ART TORONTO FOR JUST OVER A YEAR.

00:09:47.000 --> 00:09:53.000

THE TORONTO WATER HOARDING PROJECT WAS THE FIRST PROJECT THAT I HELPED ON AS AN ASSISTANT COORDINATOR.

00:09:53.000 --> 00:09:57.000

I'M REALLY EXCITED TO SHARE THIS SORT OF MORE FORMALLY AND PUBLICLY WITH EVERYONE.

00:09:57.000 --> 00:10:01.000

THANKS AGAIN FOR INVITING ME.

00:10:01.000 --> 00:10:07.000

AND I BELIEVE MARTA IS GOING TO LINK US TO THE VIDEO.

00:10:07.000 --> 00:10:37.000

SO THANKS FOR JOINING.

00:10:54.000 --> 00:11:24.000

THANKS FOR WATCHING.

00:24:43.000 --> 00:25:13.000

[ Â¶Â¶Â¶ ]

00:25:23.000 --> 00:25:25.000

>> ROUND OF APPLAUSE.

00:25:25.000 --> 00:25:29.000

WE WERE ALL IMPRESSED.

00:25:29.000 --> 00:25:31.000

WE WERE LIKE YAY!

00:25:31.000 --> 00:25:33.000

ALATHEA DO YOU WANT TO TAKE IT FROM HERE?

00:25:33.000 --> 00:25:33.000

>> I WILL TAKE IT FROM HERE.

00:25:33.000 --> 00:25:36.000

THANK YOU.

00:25:36.000 --> 00:25:37.000

>> I WILL DISAPPEAR.

00:25:37.000 --> 00:25:39.000

>> THAT WAS AWESOME.

00:25:39.000 --> 00:25:57.000

I'M SO EXCITED THAT WE GOT TO SHARE THAT.

00:25:57.000 --> 00:26:02.000

KIND OF FEELS LIKE A FINALLY MOMENT AFTER CREATING THE VIDEO WITH DOZEN AND FLIPS AND GETTING ALL THE INTERVIEWS TOGETHER THROUGHOUT THE PANDEMIC AND DIFFERENT STAGES OF COVID PUBLIC HEALTH REGULATIONS AND EVERYTHING.

00:26:02.000 --> 00:26:05.000

SO TO BE HERE AND TO BE ABLE TO SHARE IT AND TO SEE PEOPLE JUST EVEN IN THE CHAT QUICKLY.

00:26:05.000 --> 00:26:08.000

I CAN SEE SOME PEOPLE SAYING THANKS AND CONGRATS.

00:26:08.000 --> 00:26:13.000

IT'S REALLY, REALLY WONDERFUL.

00:26:13.000 --> 00:26:20.000

SO, YEAH, CONGRATS TO EVERYONE THAT'S HERE.

00:26:20.000 --> 00:26:29.000

AND ESPECIALLY A SHOUT OUT TO THE ARTISTS WHO WERE ON THE PROJECT WHO, YOU KNOW, MADE THE WALL HAPPEN.

00:26:29.000 --> 00:26:34.000

SO I GUESS WE WILL JUMP RIGHT INTO THE CHAT SINCE WE ARE ON TIME RIGHT NOW, WHICH IS GREAT.

00:26:34.000 --> 00:26:39.000

I'M JUST GOING TO START A LITTLE BROADCAST HERE.

00:26:39.000 --> 00:26:43.000

AND I HAVE A POWERPOINT JUST TO BACK UP THE -- OUR CHAT TODAY.

00:26:43.000 --> 00:26:49.000

I WILL GET THAT GOING HERE.

00:26:49.000 --> 00:26:57.000

SO, YEAH, THANKS AGAIN TO MURAL ROUTES AND TO STREETART TORONTO FOR INVITING ME TO MODERATE THIS PANEL.

00:26:57.000 --> 00:26:59.000

I HAVE A FEW QUESTIONS FOR OUR CURATORS AND THE FILMMAKERS AND CAN EVERYONE SEE MY SCREEN OKAY?

00:26:59.000 --> 00:27:00.000

I NEED SOME VERBAL CONFIRMATION.

00:27:00.000 --> 00:27:01.000

>> YEAH, YEAH.

00:27:01.000 --> 00:27:02.000

IT'S GOOD.

00:27:02.000 --> 00:27:02.000

IT'S GOOD.

00:27:02.000 --> 00:27:03.000

>> AWESOME.

00:27:03.000 --> 00:27:14.000

ALL RIGHT.

00:27:14.000 --> 00:27:16.000



SO THE PHOTOS AND THE POWERPOINT JUST A SHOUT OUT TO ELSA HASHEMI WHO TOOK ALL OF THE PHOTOS ON THIS PROJECT THAT I HAVE.

00:27:16.000 --> 00:27:21.000

THESE ARE HER PHOTOGRAPHS.

00:27:21.000 --> 00:27:23.000

I HAVE HER INSTAGRAM HANDLE THERE AS WELL AS THE ARTIST SHOUT OUT TOO.

00:27:23.000 --> 00:27:29.000

SO MANY GREAT ARTISTS ON THIS.

00:27:29.000 --> 00:27:36.000

SO TODAY, WE WILL BE DISCUSSING WITH THE PANELISTS.

00:27:36.000 --> 00:27:58.000

WE HAVE OUR COCURATORS IN THE VIDEO.

00:27:58.000 --> 00:28:05.000

JOHL WHITEDUCK RINGUETTE, ADRIAN HAYLES AND ANGEL CARILLO AS WELL AS OUR ASSISTANT COORDINATOR FROM THE PROJECT AND ARTIST LEYLAND ADAMS AND OUR VIDEOGRAPHER VIDEOGRAPHER DUSTIN TRABALLO AND FLIPS WHO IS ALSO A MURALIST.

00:28:05.000 --> 00:28:11.000

WE WILL BE CHATTING TODAY AND WE WILL BE STARTING OFF WITH YOU, JOHL, IF THAT'S ALL RIGHT.

00:28:11.000 --> 00:28:20.000

MY FIRST QUESTION AND THESE ARE JUST A FEW QUESTIONS IN A ROW HERE.

00:28:20.000 --> 00:28:26.000

MY FIRST QUESTION WAS JUST THAT LET US KNOW, TELL US A LITTLE BIT ABOUT YOUR BACKGROUND AND WHAT YOU DO HERE IN THE CITY.

00:28:26.000 --> 00:28:29.000

>> SURE.

00:28:29.000 --> 00:28:31.000

HI.

00:28:31.000 --> 00:28:36.000

[ Unintelligible ].

00:28:36.000 --> 00:28:53.000

>> MY NAME IS JOHL WHITEDUCK RINGUETTE.

00:28:53.000 --> 00:29:07.000

ON THIS PROJECT, I WAS CURATING ARTISTS AND REALLY I JUST SAW MYSELF AS [ Unintelligible ].

00:29:07.000 --> 00:29:20.000

THERE'S JUST -- I DON'T KNOW I CAN'T REALLY -- THE RESPONSE, I JUST WANTED TO SAY [ Unintelligible ].

00:29:20.000 --> 00:29:22.000

WE CREATED A LOT OF -- ONE OF THEM, ALL THOSE AMAZING ARTISTS THAT YOU SEE IN THE VIDEO IS REALLY MOVING.

00:29:22.000 --> 00:29:26.000  
THANK YOU, EVERYBODY.

00:29:26.000 --> 00:29:28.000  
THE PROJECT ITSELF OVERWHELMED SEEING IT.

00:29:28.000 --> 00:29:37.000  
IT'S AN AMAZING PIECE.

00:29:37.000 --> 00:29:50.000  
JUST BRINGS US BACK TO HOW GREAT IT WAS TO BE TOGETHER AND SEE ALL THESE COME TOGETHER.

00:29:50.000 --> 00:29:51.000  
MY WORK WAS REALLY GETTING TOGETHER WITH ANGEL, ADRIAN WHO DID ALL THE HARD GROUNDWORK.

00:29:51.000 --> 00:29:54.000  
I CAME IN.

00:29:54.000 --> 00:29:58.000  
I HAD TO COORDINATE THE ARTISTS.

00:29:58.000 --> 00:29:59.000  
A LOT OF MY EFFORTS TOWARDS THAT WAS THAT PART OF THE PROJECT.

00:29:59.000 --> 00:30:07.000  
A BIT ABOUT ME.

00:30:07.000 --> 00:30:09.000  
THANKS FOR HAVING ME AS PART OF THE PROJECT.

00:30:09.000 --> 00:30:11.000  
>> AND THANKS, JOHL.

00:30:11.000 --> 00:30:18.000  
IT'S NICE TO SEE YOU.

00:30:18.000 --> 00:30:26.000  
AND THANKS FOR SHARING A LITTLE BIT ABOUT YOUR ROLE.

00:30:26.000 --> 00:30:29.000  
SO, I GUESS, I WOULD ASK MAYBE WHAT THE MOST POWERFUL LEARNING MOMENT WAS FOR YOU ON THIS PROJECT IF YOU HAVE ONE.

00:30:29.000 --> 00:30:37.000  
>> WOW.

00:30:37.000 --> 00:31:02.000  
I FEEL LIKE I LEARNED FROM THIS PROJECT.

00:31:02.000 --> 00:31:05.000

BEING ON THE LAND TOGETHER AND HAVING A PROJECT WITH SO MANY ARTISTS AND SEEING PEOPLE TOGETHER OUT ON THE SITE, REALLY LARGE SITE, REALLY COVERING A LOT TO TRY AND GET TO AND FROM THE MATERIAL STORAGE AREA AND JUST FOOD AND WATER ET CETERA.

00:31:05.000 --> 00:31:10.000

A LOT OF WORKING TOGETHER AND CONNECTING --

00:31:10.000 --> 00:31:25.000

>> JOHL, SORRY.

00:31:25.000 --> 00:31:26.000

JUST REALLY SUCH A LARGE SETTING TO COORDINATE HOW IMPORTANT IT IS TO HAVE PEOPLE -- I THINK THIS PROJECT REALLY MANAGED IN A SIGNIFICANT WAY WAS A MASSIVE PROJECT.

00:31:26.000 --> 00:31:35.000

>> HOLD ON, JOHL.

00:31:35.000 --> 00:31:46.000

SORRY TO INTERRUPT.

00:31:46.000 --> 00:31:46.000

[ Unintelligible ] PERHAPS JUST TURN DOWN -- I DON'T KNOW IF THAT WILL HELP.

00:31:46.000 --> 00:31:50.000

SORRY.

00:31:50.000 --> 00:31:50.000

>> HOW ABOUT NOW?

00:31:50.000 --> 00:31:55.000

HOW ABOUT NOW?

00:31:55.000 --> 00:31:57.000

>> I'M WONDERING IF IT HAS TO DO WITH ME NOT BEING ON MUTE.

00:31:57.000 --> 00:32:00.000

I CAN'T REALLY ASK QUESTIONS --

00:32:00.000 --> 00:32:04.000

I CAN MUTE MYSELF WHILE YOU ANSWER AND COME BACK AND JUMP BACK AND FORTH.

00:32:04.000 --> 00:32:10.000

SORRY ABOUT THAT, EVERYBODY.

00:32:10.000 --> 00:32:13.000

THANK YOU, JOHL AND THANKS FOR JUMPING IN, FLIPS.

00:32:13.000 --> 00:32:18.000

I WILL JUST ASK MY NEXT QUESTION.

00:32:18.000 --> 00:32:34.000

I WILL UNMUTE MYSELF SO THAT YOU CAN ANSWER AND HOPEFULLY THERE'S NO FEEDBACK.

00:32:34.000 --> 00:32:55.000

SO YOU TALKED ABOUT RED URBAN INITIATIVE COLLECTIVE AS WELL AS THE WALKING AND WITNESSING THE ARTISTS SHARING INDIGENOUS WAYS OF KNOWING WITH EACH OTHER ON THE WALL.

00:32:55.000 --> 00:33:16.000

IF YOU HAD TO MAYBE IDENTIFY SOME HOPES/GOALS FOR RUN AS WELL AS THE CITY'S INDIGENOUS ARTIST COMMUNITY AS WELL AS PUBLIC ARTIST AS WELL AS GRAFFITI AND MURALS, WHAT WOULD THOSE BE?

00:33:16.000 --> 00:33:19.000

>> HOPES FOR SURE CONTINUE TO GROW RUN AND REALLY COLLABORATE IN A COLLABORATIVE WAY AND HELP THEM PLATFORM THEMSELVES TO COLLECTIVES ARE REALLY DIFFICULT AND CHALLENGING TO COORDINATE, ESPECIALLY UNDER THESE TIMES.

00:33:19.000 --> 00:33:25.000

NONE OF US HAVE SEEN EACH OTHER SINCE THIS PROJECT.

00:33:25.000 --> 00:33:31.000

WE WORKED ON A NUMBER OF PROJECTS THAT WOULD BE SPECIFIC ARTISTS ON ONE PROJECT.

00:33:31.000 --> 00:33:32.000

AND AT LEAST ON THIS ONE, 16 OF US WERE INTERACTING.

00:33:32.000 --> 00:33:54.000

PRETTY CLOSE.

00:33:54.000 --> 00:33:58.000

SO HOPES AND GOALS AND ASPIRATIONS FOR RUN IS TO CONTINUE TO GROW THE COLLECTIVE AND JUST HAVE THE ARTISTS BE ABLE TO ESSENTIALLY, YOU KNOW, COORDINATE ALL THE THINGS TO KEEP THE COLLECTIVE GOING WRITING GRANTS, FUNDRAISING, GETTING AN ACTUAL LOCATION.

00:33:58.000 --> 00:34:01.000

RUN DOESN'T HAVE A LOCATION.

00:34:01.000 --> 00:34:03.000

ALL OF THE STUFF IS STORED ON MY PROPERTY HERE.

00:34:03.000 --> 00:34:16.000

IT WOULD BE GREAT TO BE ABLE TO DO THOSE THINGS.

00:34:16.000 --> 00:34:23.000

TODAY WHAT I SAW IN THE VIDEO I JUST REALLY HOPE I CAN EXPRESS THAT SEEING THE ARTISTS SPEAK ABOUT THEIR CULTURE AND SPECIFICALLY A NUMBER OF THEM SPOKE, SOME OF THEIR OWN LANGUAGE.

00:34:23.000 --> 00:34:25.000

THAT IS JUST SO MOVING TO SEE THAT IN ONE PLACE TAKE PLACE HERE IN THE CITY.

00:34:25.000 --> 00:34:37.000

THAT'S WHAT I HOPE TO SEE.

00:34:37.000 --> 00:34:43.000

THE MORE COMMUNITY COMES TOGETHER, THE MORE WE CAN SHARE WITH EVERYONE ELSE.

00:34:43.000 --> 00:34:49.000

THAT KNOWLEDGE HAS TO COME BACK AND WHAT OUR CULTURE IS.

00:34:49.000 --> 00:35:05.000

WORK BETTER TOGETHER IN OUR EVERYDAY LIVES AND WORK BETTER TOGETHER AS A COMMUNITY.

00:35:05.000 --> 00:35:12.000

TAKE CARE OF THE LAND RUN GROWS MAKE OPPORTUNITIES FOR ALL THE ARTISTS THAT ARE AROUND US.

00:35:12.000 --> 00:35:14.000

IT HELPS EVERYBODY, CONNECTS PEOPLE WITH BIGGER PROJECTS.

00:35:14.000 --> 00:35:21.000

>> THANKS SO MUCH, JOHL.

00:35:21.000 --> 00:35:22.000

JUST WANTED TO DOUBLE CHECK THAT THE FEEDBACK DISAPPEARED WITH MY MUTING.

00:35:22.000 --> 00:35:23.000

IT DID NOT.

00:35:23.000 --> 00:35:24.000

ALL RIGHT.

00:35:24.000 --> 00:35:26.000

OKAY.

00:35:26.000 --> 00:35:30.000

WELL, HOPEFULLY IT'S NOT TOO BAD.

00:35:30.000 --> 00:35:38.000

THANK YOU JOHL SO MUCH FOR YOUR ANSWERS AND FOR BEING HERE TODAY.

00:35:38.000 --> 00:35:46.000

IT WAS A PLEASURE TO MEET YOU ON THE SITE AND TO WORK WITH YOU ON THE VIDEO.

00:35:46.000 --> 00:35:48.000

GRATEFUL FOR YOUR KNOWLEDGE AND FOR YOUR INFORMATION SHARING AND FOR YOUR CONNECTIONS.

00:35:48.000 --> 00:35:49.000

IT'S BEEN A PLEASURE.

00:35:49.000 --> 00:35:52.000

WE WILL GO TO ADRIAN.

00:35:52.000 --> 00:35:58.000

>> HI, ADRIAN.

00:35:58.000 --> 00:36:00.000

HAVE SOME QUESTIONS FOR YOU TOO.

00:36:00.000 --> 00:36:02.000

>> AM I ECHOING?

00:36:02.000 --> 00:36:04.000

NO, I'M ECHOING.

00:36:04.000 --> 00:36:07.000

>> I'M WONDERING WHY THAT IS.

00:36:07.000 --> 00:36:09.000

>> IS THERE A WAY TO MUTE EVERYBODY?

00:36:09.000 --> 00:36:11.000

>> THAT'S A GOOD IDEA.

00:36:11.000 --> 00:36:21.000

>> THAT'S HOW YOU DO IT.

00:36:21.000 --> 00:36:23.000

>> IF EVERYONE CAN MUTE THEMSELVES IN THE WEBINAR, THAT WOULD BE WONDERFUL.

00:36:23.000 --> 00:36:24.000

>> HELLO.

00:36:24.000 --> 00:36:28.000

IT'S BETTER.

00:36:28.000 --> 00:36:28.000

>> IS THAT BETTER?

00:36:28.000 --> 00:36:30.000

>> I THINK SO.

00:36:30.000 --> 00:36:34.000

>> NO, SORRY.

00:36:34.000 --> 00:36:34.000

TO JUMP IN GUYS.

00:36:34.000 --> 00:36:35.000

NO.

00:36:35.000 --> 00:36:42.000

NO.

00:36:42.000 --> 00:36:48.000

IT'S NOT GOOD.

00:36:48.000 --> 00:36:53.000

>> ALATHEA, CAN YOU STOP THE SCREEN SHARING.

00:36:53.000 --> 00:36:53.000

LET'S SEE IF THAT WORKS.

00:36:53.000 --> 00:36:54.000  
HELLO.

00:36:54.000 --> 00:36:56.000  
>> YEAH.

00:36:56.000 --> 00:36:59.000  
>> HELLO, CAN YOU HEAR ME?

00:36:59.000 --> 00:37:00.000  
>> YEAH, AND NOW WE CAN HEAR YOU OKAY.

00:37:00.000 --> 00:37:02.000  
>> OKAY, PERFECT.

00:37:02.000 --> 00:37:04.000  
>> IT WAS THE SCREEN SHARING.

00:37:04.000 --> 00:37:09.000  
WE FIGURED IT OUT.

00:37:09.000 --> 00:37:09.000  
GET RID OF THE PRESENTATION.

00:37:09.000 --> 00:37:10.000  
OF COURSE.

00:37:10.000 --> 00:37:15.000  
THAT'S FUNNY.

00:37:15.000 --> 00:37:16.000  
WELL, I HAVE THE QUESTIONS ON CUE CARDS AS WELL AS BACKUP.

00:37:16.000 --> 00:37:19.000  
DO IT THIS WAY.

00:37:19.000 --> 00:37:28.000  
DO IT LIVE.

00:37:28.000 --> 00:37:29.000  
SO, YEAH, I GUESS JUST IF YOU WANT TO JUMP IN AND TELL US A LITTLE BIT ABOUT YOUR  
BACKGROUND AND YOUR PAST MURAL EXPERIENCE THAT WOULD BE AWESOME.

00:37:29.000 --> 00:37:31.000  
>> SURE.

00:37:31.000 --> 00:37:34.000  
MY NAME IS ADRIAN HAYLES.

00:37:34.000 --> 00:37:36.000  
I'M A LOCAL MURALIST.

00:37:36.000 --> 00:37:41.000

I HAVE BEEN DOING IT FOR TEN YEARS NOW.

00:37:41.000 --> 00:37:43.000

I HAVE HAD THE PLEASURE TO WORK WITH STREETART TORONTO AS WELL AS ALATHEA OVER THE YEARS.

00:37:43.000 --> 00:37:45.000

WE HAVE DONE SOME FUN PROJECTS.

00:37:45.000 --> 00:37:52.000

I'M LOOKING FORWARD TO CONTINUING TO DO MORE.

00:37:52.000 --> 00:37:54.000

THIS IS THE FIRST TIME I HAVE HAD TO WORK WITH SUCH A BIG ENSEMBLE OF ARTISTS AND TALENTS.

00:37:54.000 --> 00:38:10.000

IT WAS AN INCREDIBLE EXPERIENCE.

00:38:10.000 --> 00:38:15.000

IN FACT THIS WHOLE PANDEMIC HAS BEEN QUITE TRANSFORMATIVE FOR EVERYBODY I'M SURE BUT IN TERMS OF ME WORKING WITH OTHER ARTISTS AND HAVING TO DO CLOSE EXAMINATION OF OTHER ARTISTS' WORK HAS BEEN REALLY A HUGE GROWTH SPURT FOR ME.

00:38:15.000 --> 00:38:17.000

I APPRECIATE THE OPPORTUNITY.

00:38:17.000 --> 00:38:17.000

>> AWESOME.

00:38:17.000 --> 00:38:20.000

THANKS FOR JOINING US.

00:38:20.000 --> 00:38:24.000

AND IT WAS A PLEASURE TO WORK WITH YOU ON-SITE AS WELL.

00:38:24.000 --> 00:38:25.000

THIS PROJECT CAME WITH A PREIDENTIFIED THEME OF WATER.

00:38:25.000 --> 00:38:28.000

>> MM-HM.

00:38:28.000 --> 00:38:34.000

>> SO THAT WAS SORT OF A GIVEN TO EVERYONE ON THE PROJECT.

00:38:34.000 --> 00:38:36.000

CAN YOU TALK ABOUT HOW THAT EXPERIENCE WAS FOR YOU AND MAYBE SOME OF THE OTHER ARTISTS?

00:38:36.000 --> 00:38:38.000

IF YOU HEARD SOME FEEDBACK FROM THEM AS WELL.

00:38:38.000 --> 00:38:44.000



>> SURE.

00:38:44.000 --> 00:38:46.000

WELL, OBVIOUSLY IT WAS AGAINST WHAT THE WATER TREATMENT PLANTATION IF YOU WILL.

00:38:46.000 --> 00:38:50.000

IT ONLY MADE SENSE TO GO WITH THE THEME WATER.

00:38:50.000 --> 00:38:53.000

OF COURSE, IT'S SO CLOSE TO THE WATER ITSELF.

00:38:53.000 --> 00:38:58.000

AND YOU HAVE SO MANY ELEMENTS AND THINGS THAT ARE RELATED TO WATER.

00:38:58.000 --> 00:39:03.000

OF COURSE, THE POWER THAT IT HOLDS, THE HEALING POWER THAT IT HOLDS.

00:39:03.000 --> 00:39:15.000

POWER MEANING THAT IT'S DESTRUCTIVE NATURE AS WELL AS ITS CREATIVE POWERS AS WELL.

00:39:15.000 --> 00:39:32.000

SO THIS WAS AN AMAZING EXPERIENCE BECAUSE WE WERE ABLE TO SEE ALL FACETS OF THAT AND EVERYTHING RELATED TO WATER BEING FULLY EXAMINED AND EXPRESSED.

00:39:32.000 --> 00:39:35.000

MINE, OF COURSE, WAS KIND OF METAPHORICALLY SPEAKING WITH BRUCE LEE'S BE LIKE WATER WHICH IS AGAIN THE CHALLENGES OF THE TIME AND BEING ABLE TO ADAPT AND COME UP WITH COOL WAYS TO KEEP YOURSELF MOTIVATED AND KEEP YOURSELF EXCITED AND KEEP LIFE, YOU KNOW, WORTHY, YOU KNOW.

00:39:35.000 --> 00:39:37.000

SOMETHING TO STRIVE FOR AND KEEP THINGS EXCITING.

00:39:37.000 --> 00:39:39.000

YEAH, THAT WAS MY THOUGHTS ON THE WHOLE WATER.

00:39:39.000 --> 00:39:41.000

I THOUGHT IT WAS A BRILLIANT THEME.

00:39:41.000 --> 00:39:47.000

I THOUGHT IT WAS WELL EXECUTED BY ALL.

00:39:47.000 --> 00:39:48.000

IT GAVE SUCH A VARIETY OF EXPRESSIONS.

00:39:48.000 --> 00:39:51.000

>> DEFINITELY DID.

00:39:51.000 --> 00:39:56.000

THANKS FOR THAT.

00:39:56.000 --> 00:40:03.000

WERE THERE ANY PARTICULAR MOMENTS ON THIS PROJECT THAT STUCK OUT TO YOU?

00:40:03.000 --> 00:40:07.000

LIKE HIGHLIGHTS OR MAYBE THEY WEREN'T HIGHLIGHTS BUT NOW THEY'RE HIGHLIGHTS BECAUSE YOU CAN LOOK BACK AND LAUGH OR ANYTHING LIKE THAT?

00:40:07.000 --> 00:40:22.000

>> WELL, THE ENTIRE EXPERIENCE WAS ITSELF A HIGHLIGHT.

00:40:22.000 --> 00:40:27.000

I MEAN, YOU HAVE GOT TO THINK IT WAS CLOSE TO A HUNDRED ARTISTS THAT WERE INVOLVED ON THIS AND COORDINATING THEM ALL IN SUCH DIFFICULT TIMES IN ITSELF WAS, YOU KNOW, AN ACCOMPLISHMENT ON EVERYBODY THAT WAS INVOLVED.

00:40:27.000 --> 00:40:29.000

I LEARNED A LOT.

00:40:29.000 --> 00:40:42.000

JUST GROWING AND MANAGING IT.

00:40:42.000 --> 00:40:48.000

I THINK THE ADMINISTRATIVE PART OF IT, I WAS PART OF #Calgary AT THE TIME WE WERE DEALING WITH PAYING EVERYBODY AND MANAGING THE VARIOUS ETRANSFERS THAT NEED TO BE MANAGED.

00:40:48.000 --> 00:40:52.000

THAT PART WAS REALLY THE BIG LEARNING CURVE FOR ME.

00:40:52.000 --> 00:40:53.000

IT WAS SOMETHING I HADN'T BEEN INVOLVED IN.

00:40:53.000 --> 00:40:55.000

THERE WERE SO MANY ARTISTS.

00:40:55.000 --> 00:40:56.000

SO MUCH TO BE ACCOUNTABLE FOR.

00:40:56.000 --> 00:40:57.000

IT WORKED OUT WELL.

00:40:57.000 --> 00:41:01.000

EVERYBODY WAS HAPPY.

00:41:01.000 --> 00:41:11.000

LOOK FORWARD TO DOING MORE WORK LIKE THIS.

00:41:11.000 --> 00:41:14.000

>> THAT SEGUES NICELY INTO MY NEXT QUESTION WHICH IS WHAT OTHER KINDS OF PROJECTS DO YOU CURRENTLY HAVE GOING ON OR ARE YOU DREAMING ABOUT?

00:41:14.000 --> 00:41:16.000

>> RIGHT NOW IT'S MY WINTER WORKS.

00:41:16.000 --> 00:41:21.000

I'M DOING GRAPHIC WORK WITH GOOGLE.

00:41:21.000 --> 00:41:28.000

AND I'M DOING A SERIES OF CHILDREN'S BOOKS.

00:41:28.000 --> 00:41:30.000

THEY'RE SOCIAL JUSTICE INSPIRED BOOKS FOR KIDS OF THE AGE OF LIKE 10 TO 15.

00:41:30.000 --> 00:41:34.000

DOING ALL THE ILLUSTRATIONS FOR IT.

00:41:34.000 --> 00:41:38.000

I'M WORKING WITH A GREAT LADY BY THE NAME OF NATASHA.

00:41:38.000 --> 00:41:49.000

SHE'S KIND OF THE FIRST AND FOREMOST BLACK HISTORIAN IN CANADA.

00:41:49.000 --> 00:41:51.000

I'M LEARNING A LOT ABOUT BLACK HISTORIAN, HOW THAT RELATES TO CANADIAN HISTORY AND BEING ABLE TO DO THIS ILLUSTRATIVE BOOK TO KIND OF MAKE THAT CONNECTION AND REPRESENTATION IS SO IMPORTANT.

00:41:51.000 --> 00:41:54.000

THAT'S WHAT I'M FOCUSING ON RIGHT NOW.

00:41:54.000 --> 00:41:55.000

IT'S DUE AT THE END OF FEBRUARY.

00:41:55.000 --> 00:41:57.000

THERE'S FOUR BOOKS.

00:41:57.000 --> 00:41:59.000

WE'RE GOING HARD AT IT.

00:41:59.000 --> 00:42:04.000

>> THAT'S AWESOME.

00:42:04.000 --> 00:42:05.000

THANKS FOR SHARING AND COOL TO HEAR WHAT YOU'RE UP TO.

00:42:05.000 --> 00:42:06.000

>> MY PLEASURE.

00:42:06.000 --> 00:42:08.000

THANK YOU FOR HAVING ME.

00:42:08.000 --> 00:42:13.000

>> THANKS.

00:42:13.000 --> 00:42:17.000

I THINK WE'RE GOING TO MOVE ALONG JUST IN THE INTEREST OF TIME AND WE'RE GOING TO GO TO ANGEL.

00:42:17.000 --> 00:42:18.000

WHERE IS ANGEL?

00:42:18.000 --> 00:42:22.000  
SEE HERE.

00:42:22.000 --> 00:42:26.000  
>> RIGHT HERE.

00:42:26.000 --> 00:42:34.000  
>> I'M NEW AT THIS GUYS.

00:42:34.000 --> 00:42:36.000  
I SUCK AT THIS ZOOM PG WORDS.

00:42:36.000 --> 00:42:37.000  
>> NICE TO SEE YOU.

00:42:37.000 --> 00:42:40.000  
>> I'M GLAD YOU CAN SEE ME.

00:42:40.000 --> 00:42:41.000  
THAT'S GOOD, THAT'S GOOD.

00:42:41.000 --> 00:42:42.000  
>> I DON'T KNOW IF I CAN SAY SEE YOU.

00:42:42.000 --> 00:42:44.000  
YOU CAN ANSWER QUESTIONS.

00:42:44.000 --> 00:42:53.000  
MAYBE YOUR VIDEO WILL APPEAR BACK.

00:42:53.000 --> 00:42:57.000  
TELL US A BIT ABOUT YOUR ARTS BACKGROUND AND YOUR ORGANIZATION WALL NOISE AS WELL.

00:42:57.000 --> 00:43:06.000  
>> WELL, JUST LET ME START OFF BY JUST SAYING IT'S GOOD TO SEE EVERYBODY.

00:43:06.000 --> 00:43:09.000  
I'M GLAD TO SEE THAT EVERYONE IS DOING WELL AND THIS LITTLE PROJECT CAME TOGETHER  
HOW YOU GUYS WERE INTRODUCING IT AND SHOWCASING IT.

00:43:09.000 --> 00:43:14.000  
THAT'S REALLY COOL.

00:43:14.000 --> 00:43:20.000  
LIKE TO SEE A LOT OF THE FEEDBACK ESPECIALLY THE ARTISTS.

00:43:20.000 --> 00:43:24.000  
I'M ONE OF THE COORDINATORS FOR THE STREETART TORONTO PROJECT THE WATER HOARDING  
PROJECT.

00:43:24.000 --> 00:43:30.000  
WALL NOISE HAS BEEN AROUND FOR A COUPLE OF YEARS.

00:43:30.000 --> 00:43:31.000

IT WAS JUST SOMETHING I KIND OF STARTED AS AN INITIATIVE PROJECT JUST TO HELP ME CLEAN THE NEIGHBOURHOOD WHERE I WAS LIVING.

00:43:31.000 --> 00:43:37.000  
IT JUST SPREAD.

00:43:37.000 --> 00:43:40.000  
IT'S LIKE OKAY LET'S GET A COLLECTIVE OF ARTISTS AND JUST GET TOGETHER AND TRY TO MAKE SOMETHING HAPPEN.

00:43:40.000 --> 00:43:43.000  
IT JUST KIND OF TOOK OFF FROM THAT POINT.

00:43:43.000 --> 00:43:45.000  
WE HAVE BEEN DOING THAT EVER SINCE.

00:43:45.000 --> 00:43:48.000  
IT'S BEEN KIND OF COOL.

00:43:48.000 --> 00:43:48.000  
>> AWESOME.

00:43:48.000 --> 00:44:00.000  
THANKS.

00:44:00.000 --> 00:44:05.000  
WALL NOISE, I KNOW THAT WE SPOKE ABOUT THIS A BIT ON-SITE AS WELL AS HEARD YOU DESCRIBE IN THE VIDEO THAT WALL NOISE AIMS TO SHOWCASE SOME TALENT FROM DIFFERENT BACKGROUNDS.

00:44:05.000 --> 00:44:13.000  
AND YOU USED THE WORD UNITY A LOT WHEN YOU TALK ABOUT THE ORGANIZATION.

00:44:13.000 --> 00:44:15.000  
CAN YOU TELL US A LITTLE BIT ABOUT WHAT THAT MEANS WITH REGARDS TO GRAFFITI AND MURALS SPECIFICALLY?

00:44:15.000 --> 00:44:16.000  
THE ORDER "UNITY".

00:44:16.000 --> 00:44:17.000  
>> YEAH.

00:44:17.000 --> 00:44:28.000  
FOR SURE.

00:44:28.000 --> 00:44:40.000  
WHEN I FIRST STARTED THE WALL NOISE PROJECT, IT OBVIOUSLY BEGAN TAKING ITS OWN ENTITY OF WHAT -- HOW I WANTED TO GUIDE CERTAIN PROJECTS.

00:44:40.000 --> 00:44:46.000  
AND WHEN I TALKED ABOUT UNITY, IT SPECIFICALLY SPOKE TO THE ARTISTS WHO REALLY WANTED TO GET INTO THIS MURAL GAME OR THE GRAFFITI GAME; RIGHT?

00:44:46.000 --> 00:44:48.000

AND, YOU KNOW, I MEAN IT'S HONESTLY ABOUT PUSHING ARTISTS TO BE ARTISTS.

00:44:48.000 --> 00:44:50.000

IT'S GOT NOTHING TO DO WITH RACE.

00:44:50.000 --> 00:44:56.000

IT HAD NOTHING TO DO WITH COLOUR.

00:44:56.000 --> 00:45:00.000

IT HAD TO DO WITH HOW YOU RELATED WITH ONE ANOTHER AS ARTISTS, AS PROFESSIONALS.

00:45:00.000 --> 00:45:03.000

SOMETIMES THINGS WOULD GET IN THE GRAFFITI GAME EVERYTHING IS CUT THROAT STRICT.

00:45:03.000 --> 00:45:10.000

THAT'S ALSO IN THE ART INDUSTRY; RIGHT?

00:45:10.000 --> 00:45:13.000

I TOOK IT MORE IN THE SENSE OKAY LET'S JUST UNITE AND CREATE SOMETHING THAT CAN HELP EACH OTHER OUT.

00:45:13.000 --> 00:45:24.000

WE'RE NOW IN AN ELITE GROUP.

00:45:24.000 --> 00:45:26.000

WE'RE FEEDING OFF EACH OTHER'S OWN SKILL SET, TIPS, IDEAS, ET CETERA, ET CETERA, TO HELP TORONTO EXPAND TORONTO ARTISTS, YOU KNOW WHAT I MEAN.

00:45:26.000 --> 00:45:35.000

IT HAS NOTHING TO DO WITH ANYTHING ELSE.

00:45:35.000 --> 00:45:37.000

AT THE END OF THE DAY WHATEVER YOU BRING TO THE TABLE IT'S WHATEVER SKILL SET YOU BRING IT'S JUST US HELPING OUT OTHER ARTISTS BASICALLY GO FURTHER FROM THAT.

00:45:37.000 --> 00:45:42.000

HOWEVER THEY EXPRESS IT, THEY EXPRESS IT.

00:45:42.000 --> 00:45:50.000

I THINK THAT WAS A BIG THING FOR ME WITH UNITY IN REGARDS TO THAT WORD.

00:45:50.000 --> 00:45:53.000

IT'S ARTISTS BEING REAL CREATIVE ARTISTS AND HAVING THEM EXPRESS IT HOWEVER THEY WANTED WHATEVER THEY WANTED.

00:45:53.000 --> 00:45:56.000

>> THANK YOU.

00:45:56.000 --> 00:45:58.000

THAT'S AWESOME.

00:45:58.000 --> 00:46:06.000

YEAH.

00:46:06.000 --> 00:46:18.000

AND A GREAT ORGANIZATION TO HAVE BEEN WITNESS TO, WITNESS YOU WORK AND THE PEOPLE THAT YOU BROUGHT ONTO THE PROJECT.

00:46:18.000 --> 00:46:29.000

ALSO, I KNOW THAT THERE WERE A LOT OF COVID CHALLENGES THAT YOU FACED, WE ALL FACED, BUT SPECIFICALLY WITH REGARDS TO ORGANIZING THIS PROJECT, THE WATER HOARDING PROJECT.

00:46:29.000 --> 00:46:34.000

DID YOU HAVE LIKE A BIGGEST LEARNING OR TAKEAWAY FROM ORGANIZING AMIDST COVID AND ON THIS SCALE, SUCH A LARGE SCALE?

00:46:34.000 --> 00:46:37.000

MAYBE YOUR MOST POWERFUL LEARNING MOMENT.

00:46:37.000 --> 00:46:53.000

>> I MEAN, YEAH, DEFINITELY.

00:46:53.000 --> 00:46:54.000

I THINK IN THIS TYPE OF PROJECT BECAUSE OF COVID I THINK AS MUCH AS THE ARTISTS WERE RELIEVED TO BE IN AN ENVIRONMENT WHERE THEY CAN JUST LET LOOSE THERE WERE SO MANY NEW RESTRICTIONS IN PRODUCING THESE TYPE OF PROJECTS TO COORDINATE SO MANY ARTISTS FROM MATERIALS.

00:46:54.000 --> 00:46:56.000

I MEAN, YOU KNOW THIS.

00:46:56.000 --> 00:47:01.000

WE PACKED THE HELL OUT OF MY CAR.

00:47:01.000 --> 00:47:05.000

I HAVE A SMALL LITTLE CIVIC WITH JUST AEROSOL PAINT AND DRIVING END TO END.

00:47:05.000 --> 00:47:07.000

I MEAN, IT WAS INSANE.

00:47:07.000 --> 00:47:08.000

BUT, I MEAN, THESE WERE THE CHALLENGES; RIGHT?

00:47:08.000 --> 00:47:12.000

IT DIDN'T STOP THE MOMENTUM.

00:47:12.000 --> 00:47:15.000

WE JUST HAD TO KEEP GOING UNTIL WE GET THE PROJECT DONE.

00:47:15.000 --> 00:47:17.000

IT WASN'T HOW FAST WE COULD GET IT DONE.

00:47:17.000 --> 00:47:24.000

IT WAS GET IT DONE.

00:47:24.000 --> 00:47:27.000

ADDING NEW ARTISTS JUST TO BRING TOGETHER 98 ARTISTS IT WAS KIND OF ALSO ANOTHER CHALLENGE.

00:47:27.000 --> 00:47:29.000

WHY ARE WE DOING 60 ARTISTS?

00:47:29.000 --> 00:47:31.000

WE CAN GO THE EXTRA MILE.

00:47:31.000 --> 00:47:33.000

HEY, CAN I BE A PART OF THIS?

00:47:33.000 --> 00:47:35.000

CAN I BE A PART OF THIS?

00:47:35.000 --> 00:47:38.000

CLOSING THE DOOR MADE NO SENSE.

00:47:38.000 --> 00:47:42.000

I WAS LIKE OKAY LET'S KEEP GOING AND SEE WHAT HAPPENS.

00:47:42.000 --> 00:47:48.000

AT THE END OF IT, IT BECAME A HUGE OUTDOOR GALLERY.

00:47:48.000 --> 00:47:50.000

AND LIKE THE OTHER COORDINATORS THAT WERE WORKING AND ARTISTS AND PEOPLE WHO WERE IN THE COMMUNITY WERE ALL HAPPY WITH IT.

00:47:50.000 --> 00:47:59.000

IT RELATED TO EVERYBODY DIFFERENTLY.

00:47:59.000 --> 00:48:00.000

IT WAS LIKE AN OUTDOOR MUSEUM GIVEN TO THE PUBLIC AND IT REACHED OUT ALL AGES YOU KNOW WHAT I MEAN.

00:48:00.000 --> 00:48:07.000

THAT WAS THE BEAUTY OF IT.

00:48:07.000 --> 00:48:10.000

IT WAS WATCHING KIDS TAKING PICTURES AND LIKE, YOU KNOW, JOHL WAS SAYING PEOPLE WALKING THEIR DOGS AND COMMENTING.

00:48:10.000 --> 00:48:11.000

WHETHER IT WAS GOOD OR BAD, IT DIDN'T MATTER.

00:48:11.000 --> 00:48:17.000

IT CAUGHT THEIR ATTENTION.

00:48:17.000 --> 00:48:20.000

THAT WAS THE BIGGEST SUCCESS OUT OF THIS WHOLE PROJECT AMONG MEETING NEW ARTISTS, YOU KNOW, IT WAS THAT.

00:48:20.000 --> 00:48:22.000

CHALLENGES, I MEAN, CHALLENGES COME AND CHALLENGES GO.



00:48:22.000 --> 00:48:24.000  
YOU LEARN FROM IT NO MATTER WHAT.

00:48:24.000 --> 00:48:27.000  
YOU HAVE GOT TO LEARN FROM IT.

00:48:27.000 --> 00:48:30.000  
ADAPTATION WAS THE HARDEST PART.

00:48:30.000 --> 00:48:33.000  
THERE WERE SO MANY NEW RULES.

00:48:33.000 --> 00:48:35.000  
>> BE LIKE WATER.

00:48:35.000 --> 00:48:39.000  
ADAPT.

00:48:39.000 --> 00:48:43.000  
IN THE WORDS OF BOTH BRUCE LEE AND ADRIAN HAYLES.

00:48:43.000 --> 00:48:49.000  
I'M GOING TO -- THANK YOU SO MUCH FOR ANSWERING THOSE QUESTIONS AND FOR JOINING.

00:48:49.000 --> 00:48:53.000  
I'M GOING TO JUST MOVE US ALONG SINCE WE'RE DOING OKAY FOR TIME.

00:48:53.000 --> 00:48:53.000  
SO LEYLAND IS GOING TO JUMP ON NOW.

00:48:53.000 --> 00:48:54.000  
HEY, LEYLAND.

00:48:54.000 --> 00:48:56.000  
>> GOOD.

00:48:56.000 --> 00:48:57.000  
HOW'S IT GOING?

00:48:57.000 --> 00:48:58.000  
>> GOOD.

00:48:58.000 --> 00:48:59.000  
HOW ARE YOU DOING?

00:48:59.000 --> 00:48:59.000  
>> GOOD.

00:48:59.000 --> 00:49:04.000  
I'M DOING GREAT.

00:49:04.000 --> 00:49:05.000  
>> WHY DON'T YOU TELL US ABOUT YOURSELF AND YOUR PREVIOUS MURAL EXPERIENCE?

00:49:05.000 --> 00:49:07.000

>> SURE.

00:49:07.000 --> 00:49:11.000

MY NAME IS LEYLAND ADAMS.

00:49:11.000 --> 00:49:13.000

I HAVE BEEN CREATING MURALS FOR ABOUT 15, 16 YEARS NOW.

00:49:13.000 --> 00:49:14.000

I HAVE BEEN WORKING WITH THE CITY THREE YEARS.

00:49:14.000 --> 00:49:16.000

I DON'T KNOW.

00:49:16.000 --> 00:49:27.000

IT ALL KIND OF STARTS TO BLEND.

00:49:27.000 --> 00:49:30.000

I HAVE BEEN -- MY ROLE WITH THE CITY HAS BEEN COCURATING, FACILITATING, JUST BEING AN OVERALL JUST LIKE GO GET THE JOB DONE KIND OF GUY.

00:49:30.000 --> 00:49:32.000

I HELP BRING SUPPLIES.

00:49:32.000 --> 00:49:36.000

I HAVE DONE A LOT WITH THIS COMMUNITY.

00:49:36.000 --> 00:49:36.000

IT MEANS A LOT TO ME.

00:49:36.000 --> 00:49:40.000

YEAH.

00:49:40.000 --> 00:49:43.000

I GUESS MY BACKGROUND IS ALSO ORIGINALLY IT WAS GRAFFITI.

00:49:43.000 --> 00:49:53.000

THAT'S WHERE I KIND OF GOT INVOLVED WITH MURALS.

00:49:53.000 --> 00:49:54.000

IT'S TRANSITIONED MORE WITH WORKING WITH CNIB, THE CANADIAN NATIONAL INSTITUTE FOR THE BLIND CREATING MORE ACCESSIBLE ART AND REALLY JUST EMPOWERING TORONTONIANS AND JUST ARTISTS IN GENERAL.

00:49:54.000 --> 00:49:57.000

THAT'S WHO I AM.

00:49:57.000 --> 00:50:06.000

>> THANKS, LEYLAND.

00:50:06.000 --> 00:50:10.000

WHAT ARE YOUR HOPES IF YOU WANT TO SORT SEGUE INTO THE HOPES AND DREAMS PERHAPS OR

GOALS PART OF BEING INVOLVED WITH THESE TYPES OF PROJECTS?

00:50:10.000 --> 00:50:15.000

WHAT WOULD YOU SAY ABOUT THAT?

00:50:15.000 --> 00:50:30.000

>> I THINK RIGHT NOW MY GOALS ARE JUST TO DO MORE.

00:50:30.000 --> 00:50:34.000

TO HELP BRING MORE ARTISTS, SUPPORT MORE ARTISTS, PEOPLE FROM MY COMMUNITY WHETHER THAT'S FROM SCARBOROUGH, THE WEST END WHETHER IT'S UPTOWN JUST KIND OF BRINGING MORE UNITY TO THESE PROJECTS AND JUST HELPING THINGS MOVE MORE SMOOTHLY.

00:50:34.000 --> 00:50:36.000

I THINK IN THE PAST MY GOALS WERE REALLY JUST TO BE INVOLVED.

00:50:36.000 --> 00:50:42.000

JUST GET INVOLVED IN WHATEVER I CAN.

00:50:42.000 --> 00:50:46.000

SINCE I HAVE GOTTEN MORE INVOLVED NOW, IT'S REALLY ABOUT HELPING OTHERS, HELPING OTHER PEOPLE GET INVOLVED.

00:50:46.000 --> 00:50:48.000

SUPPORTING OTHER PEOPLE IN THEIR GOALS AND THEIR DREAMS.

00:50:48.000 --> 00:50:50.000

THAT'S KIND OF WHAT I HOPE FOR.

00:50:50.000 --> 00:50:58.000

>> THAT'S AWESOME.

00:50:58.000 --> 00:51:10.000

DO YOU FEEL AS THOUGH STREETART TORONTO HAS GIVEN YOU A LOT OF OPPORTUNITIES TO EVOLVE YOUR OWN PROFESSIONAL ART PRACTICE?

00:51:10.000 --> 00:51:11.000

AND IF YOU ALSO JUST WANTED TO SORT OF TIE THAT INTO WHAT YOU LEARNED AS PART OF BEING A MENTOR OR SORRY A MENTEE ON THIS AND HAVING MENTORS GUIDE YOU ON THIS PROJECT.

00:51:11.000 --> 00:51:16.000

>> OKAY.

00:51:16.000 --> 00:51:23.000

SO THE FIRST PART WAS HOW HAS STREETART --

00:51:23.000 --> 00:51:25.000

>> DO YOU FEEL LIKE IT HAS GIVEN YOU THE ABILITY TO EVOLVE YOUR OWN ART PRACTICE?

00:51:25.000 --> 00:51:30.000

>> A HUNDRED PERCENT.

00:51:30.000 --> 00:51:33.000

I HAVE BEEN FORTUNATE THAT I HAVE BEEN ALLOWED TO BE INVOLVED IN THESE PROJECTS IN MANY CAPACITIES.

00:51:33.000 --> 00:51:38.000

WHETHER IT'S SUPPORTING STAFF TO BIG PROJECTS.

00:51:38.000 --> 00:51:40.000

WHETHER IT'S LEADING MY OWN LARGE PROJECTS, I HAVE REALLY --

00:51:40.000 --> 00:51:44.000

THEY REALLY HELPED SUPPORT ME TO GROW MY CAREER.

00:51:44.000 --> 00:51:47.000

I STARTED OFF AS A GUY WHO DID GRAFFITI.

00:51:47.000 --> 00:51:53.000

I KNEW A LOT OF PEOPLE IN THE GAME OR WITHIN THE CULTURE WITHIN THE CITY.

00:51:53.000 --> 00:51:55.000

AND THAT WAS KIND OF LIKE THAT WAS IT YOU KNOW WHAT I MEAN IN TERMS OF WHERE I WAS AT WITH MY CAREER.

00:51:55.000 --> 00:51:57.000

I HAD DONE SOME WORK.

00:51:57.000 --> 00:52:06.000

I FINISHED SCHOOL.

00:52:06.000 --> 00:52:11.000

HAVING START PUT A LOT OF FAITH TO SUPPORT PROJECTS, LEAD PROJECTS.

00:52:11.000 --> 00:52:14.000

IT REALLY HELPS REALLY LEGITIMIZE WHAT I DO.

00:52:14.000 --> 00:52:19.000

I CAN'T SAY ENOUGH GOOD THINGS ABOUT START.

00:52:19.000 --> 00:52:25.000

AND THE SECOND QUESTION, IF YOU CAN REMIND ME ONE MORE TIME, I WILL ANSWER THAT.

00:52:25.000 --> 00:52:26.000

>> JUST TELL US A BIT ABOUT BEING A MENTEE WITH THE CURATORS ON THIS PROJECT.

00:52:26.000 --> 00:52:33.000

>> SURE.

00:52:33.000 --> 00:52:35.000

YOU KNOW WHAT, THE ONE THING I REALLY LIKE ABOUT WORKING WITH START AND BEING A MENTEE IS THAT I LEARN SO MUCH.

00:52:35.000 --> 00:52:46.000

IT SOUNDS REALLY CLICHE.

00:52:46.000 --> 00:52:53.000

REALLY AND TRULY WATCHING PEOPLE LIKE ANGEL, ADRIAN AND JOHL AND SEEING THE DEDICATION AND THE HARD WORK AND JUST THE FLEXIBILITY THAT IT TAKES TO MAKE SOMETHING LIKE THIS HAPPEN IS REALLY INSPIRING.

00:52:53.000 --> 00:53:03.000

IT REALLY SHOWS YOU YOU KNOW WHAT I COULD DO THIS IF I HAVE THE RIGHT SUPPORT.

00:53:03.000 --> 00:53:07.000

START REALLY HELPS BRING THE RIGHT SUPPORT, THE RIGHT PEOPLE INTO THE JOB THAT NEED TO BE THERE BECAUSE THERE'S LOTS OF PEOPLE THAT CAN DO THE JOB.

00:53:07.000 --> 00:53:18.000

HAVING THE RIGHT PEOPLE IS REALLY IMPORTANT.

00:53:18.000 --> 00:53:22.000

WHEN YOU'RE DOING COLLABORATIVE THINGS ORGANIZING LARGE PROJECTS YOU NEED TO BRING THE RIGHT PEOPLE FOR THE RIGHT JOB AND PEOPLE WILLING TO WORK AND HAVE FUN.

00:53:22.000 --> 00:53:27.000

THAT'S WHAT THIS PROJECT HAS BEEN.

00:53:27.000 --> 00:53:28.000

A GREAT COLLAB TO HAVE FUN.

00:53:28.000 --> 00:53:29.000

>> THANKS SO MUCH.

00:53:29.000 --> 00:53:42.000

THANKS FOR JOINING.

00:53:42.000 --> 00:53:43.000

I'M GOING TO MOVE US ALONG TO TALK TO OUR FILMMAKERS, OUR VIDEOGRAPHER DUSTIN AND OUR SORT OF COORDINATOR AND MURALIST FLIPS JUST TO TALK ABOUT THE VIDEO A LITTLE BIT.

00:53:43.000 --> 00:53:46.000

HEY, GUYS.

00:53:46.000 --> 00:53:50.000

>> HELLO, HI.

00:53:50.000 --> 00:53:52.000

>> I HAVE A COUPLE QUESTIONS FOR BOTH OF YOU AND THEN I HAVE SOME INDIVIDUAL QUESTIONS.

00:53:52.000 --> 00:53:59.000

I WILL JUMP RIGHT IN.

00:53:59.000 --> 00:54:02.000

WHY DON'T YOU EACH OF US STARTING MAYBE WITH FLIPS TELL US A BIT ABOUT YOUR BACKGROUNDS AND HOW YOU CAME TO BE A PART OF THIS PROJECT.

00:54:02.000 --> 00:54:03.000

>> HELLO, EVERYBODY.

00:54:03.000 --> 00:54:12.000

I'M FLIPS.

00:54:12.000 --> 00:54:21.000

I AM A GRAFFITI ARTIST, VISUAL STORYTELLER AND VERY PASSIONATE PERSON IN THIS COMMUNITY.

00:54:21.000 --> 00:54:25.000

I CAME ABOUT THIS PROJECT FIRST BY HEARING ABOUT IT FROM CRUZ BEING ONE OF THE ORIGINAL ARTISTS.

00:54:25.000 --> 00:54:29.000

AFTERWARDS WE DECIDED TO MAKE THIS AMAZING VIDEO AND SHARE THAT.

00:54:29.000 --> 00:54:30.000

THIS IS SOMETHING SPECIAL TO BE HOLD TODAY HERE, YOU KNOW.

00:54:30.000 --> 00:54:31.000

YEAH.

00:54:31.000 --> 00:54:32.000

GO AHEAD DUSTIN.

00:54:32.000 --> 00:54:35.000

>> MY NAME IS DUSTIN.

00:54:35.000 --> 00:54:47.000

I HAVE A BACKGROUND IN MEDIA PRODUCTION.

00:54:47.000 --> 00:54:55.000

AND I HAVE BEEN WORKING THE PAST FEW YEARS TELLING -- HELPING PEOPLE TELL STORIES THROUGH VIDEO SHARING THEIR JOURNEY, SHARING THEIR PASSIONS AND THEIR STORIES.

00:54:55.000 --> 00:54:58.000

AND I WAS FORTUNATE ENOUGH TO HAVE CONNECTED WITH FLIPS ON A PREVIOUS COLLABORATION WHICH THEN LED TO THIS PROJECT.

00:54:58.000 --> 00:55:03.000

AFTER HEARING ABOUT IT, JUMPED ON.

00:55:03.000 --> 00:55:07.000

I WAS EXCITED TO PARTICIPATE ON THIS JOURNEY WITH EVERYONE.

00:55:07.000 --> 00:55:12.000

>> IT WAS A PLEASURE TO WORK WITH BOTH OF YOU.

00:55:12.000 --> 00:55:14.000

DUSTIN AND WE DID A LOT OF BACK AND FORTH ON THIS VIDEO FOR MANY MONTHS.

00:55:14.000 --> 00:55:19.000

IT'S REALLY GREAT TO SEE IT FINALLY.

00:55:19.000 --> 00:55:23.000

THANKS AGAIN FOR ALL OF YOUR WORK ON IT.

00:55:23.000 --> 00:55:33.000

WHAT WERE SOME OF EACH OF YOUR HOPES WITH REGARDS TO MAKING THE FILM?

00:55:33.000 --> 00:55:38.000

DID YOU HAVE ANY PARTICULAR MESSAGING OR IMAGERY THAT WAS IMPORTANT FOR YOU TO GET ACROSS IN THE FINAL VERSION?

00:55:38.000 --> 00:55:39.000

I WILL LET YOU AGAIN JUST ANSWER INDIVIDUALLY FLIPS IF YOU WANT TO START.

00:55:39.000 --> 00:55:40.000

>> SURE.

00:55:40.000 --> 00:55:45.000

YEAH.

00:55:45.000 --> 00:55:50.000

I MEAN, I'M NOT REALLY THE VISUAL GUY.

00:55:50.000 --> 00:55:52.000

DUSTIN IS BEHIND THAT PERFECTLY EDITING SYNCHRONIZED VIDEO THERE.

00:55:52.000 --> 00:55:55.000

I WAS SOMEONE WHO HELPED SPARK THE NEED FOR THAT VIDEO.

00:55:55.000 --> 00:56:01.000

I MEAN, YOU GUYS CAN SEE TODAY THE CRAZY COMMUNITY.

00:56:01.000 --> 00:56:04.000

PEOPLE FROM ALL OVER BROUGHT TOGETHER THROUGH WHAT ESSENTIALLY WAS THE TIP OF THE ICEBERG; RIGHT?

00:56:04.000 --> 00:56:05.000

THAT'S WHAT THE ART IS; RIGHT?

00:56:05.000 --> 00:56:13.000

THAT'S WHAT PEOPLE SEE.

00:56:13.000 --> 00:56:23.000

JUST HEARING EVERYONE TALK TODAY, EVERYONE ON THE VIDEO AS WELL, YOU COULD SEE THAT THIS IS MUCH, MUCH BIGGER THAN PAINT ON A SURFACE THERE.

00:56:23.000 --> 00:56:31.000

YOU KNOW, I THINK THESE MOMENTS IN OUR CITY'S GROWTH, IN OUR GROWTH AS ARTISTS, AS A COMMUNITY DO NEED TO BE DOCUMENTED BECAUSE, HEY, IT'S SOMETHING SPECIAL.

00:56:31.000 --> 00:56:36.000

IT DOES HELP TO, YOU KNOW, FACILITATE MORE ART, MORE COMMUNITY, MORE GOOD TIMES, MORE LOVE IN THE CITY.

00:56:36.000 --> 00:56:40.000

YOU KNOW, WHAT ELSE ARE WE DOING HERE; RIGHT?

00:56:40.000 --> 00:56:56.000

>> MM-HM, YES, I AGREE.

00:56:56.000 --> 00:57:06.000

I THINK THERE WERE -- AS WE WERE MAKING THIS VIDEO, INITIALLY, IN THE INITIAL STAGES OF PLANNING I WAS ORIGINALLY THINKING OF A SMALLER SCALE PROJECT LIKE INTERVIEWING ONE OR TWO ARTISTS TO GET THEIR FEEDBACK ON THE PROJECT.

00:57:06.000 --> 00:57:11.000

AS THINGS UNFOLD AND MORE PEOPLE WE GOT TO COME ON BOARD TO SHARE THEIR PERSPECTIVES, I FOUND MYSELF ADAPTING AS WELL.

00:57:11.000 --> 00:57:37.000

AND JUST HAVING TO SEE ALL THESE -- ALL THE GREAT MESSAGES AND PERSPECTIVES.

00:57:37.000 --> 00:57:49.000

AND I KNEW THAT THESE WERE STORIES I WANTED TO ALL TELL AND HAVE IT ALL BE INCLUDED AND JUST TO HAVE IT BE PART OF FOCUS ON THE WATER HOARDING PROJECT THAT WAS ABLE TO GATHER SO MANY PEOPLE FROM DIFFERENT WALKS OF LIFE.

00:57:49.000 --> 00:57:50.000

TO HAVE THAT IMPACT ON THE COMMUNITY, I THINK THAT WAS THE MOST IMPACTFUL THING FOR ME THAT I WAS REALLY EXCITED TO SHARE.

00:57:50.000 --> 00:57:53.000

>> AGREED.

00:57:53.000 --> 00:57:53.000

THAT'S A REALLY GREAT ANSWER .

00:57:53.000 --> 00:58:04.000

THANK YOU.

00:58:04.000 --> 00:58:16.000

AND I THINK THAT IN TERMS OF TODAY'S SYMPOSIUM THEME OF REPRESENTATION, I THINK THAT THIS PROJECT WELL REFLECTS THAT THEME.

00:58:16.000 --> 00:58:20.000

AND I THINK THAT'S WHY IT WAS IMPORTANT FOR STREETART AND FOR MURAL ROUTES AND ALL OF US TO TALK ABOUT IT AND ESPECIALLY THAT'S LIKE I THINK CLEARLY COMMUNICATED IN THE VIDEO.

00:58:20.000 --> 00:58:27.000

SO WITH THAT, ROSS, I HAD A QUESTION FOR YOU.

00:58:27.000 --> 00:58:34.000

HOW DO YOU FEEL LIKE THE THEME OF REPRESENTATION INFORMS YOUR OWN ARTISTIC PRACTICE?

00:58:34.000 --> 00:58:42.000

>> I MEAN, PART OF KNOWING HOW TO TELL YOUR OWN STORY IS SOMETIMES TELLING THAT OF OTHERS.



00:58:42.000 --> 00:58:45.000

I FEEL LIKE, YOU KNOW, YOU'RE NOT THE ONLY VOICE IN THE ROOM NOT ONLY IN LIFE BUT ALSO IN THE ART SCENE OR WHATEVER.

00:58:45.000 --> 00:58:50.000

JUST SEEING IT REFLECTED; RIGHT?

00:58:50.000 --> 00:58:54.000

JUST SEEING SOMEBODY WHO'S DOING EXACTLY WHAT YOU WANT TO DO; RIGHT?

00:58:54.000 --> 00:59:00.000

THEM SHINING HELPS YOU IN TURN SHINE.

00:59:00.000 --> 00:59:03.000

IT KIND OF CHECKS THE BOX THAT YOU'RE DOING THIS WHOLE LIFE THING RIGHT, YOU KNOW?

00:59:03.000 --> 00:59:03.000

>> FOR SURE.

00:59:03.000 --> 00:59:18.000

THANK YOU.

00:59:18.000 --> 00:59:20.000

AND I WAS GOING TO ASK DUSTIN SPECIFICALLY WITH, YOU KNOW, COORDINATING BUT ALSO FILMING, WHAT WAS IT LIKE ADAPTING TO ALL OF THE COVID CHANGES THROUGHOUT THE FILMING PROCESS?

00:59:20.000 --> 00:59:22.000

>> YEAH, DEFINITE --

00:59:22.000 --> 00:59:26.000

>> SO MANY DIFFERENT STYLES.

00:59:26.000 --> 00:59:27.000

LIKE WE WERE ON-SITE AND THEN WE WERE IN OUR HOMES.

00:59:27.000 --> 00:59:31.000

SO WHAT WAS THAT LIKE?

00:59:31.000 --> 00:59:43.000

>> YES, YEAH.

00:59:43.000 --> 01:00:05.000

DEFINITELY A LOT OF THINGS TO HAVE TO CONSIDER AND TAKE IN, ESPECIALLY WITH AROUND THAT TIME, I BELIEVE, THERE WAS A LOT OF CHANGING PROTOCOLS AND RULES.

01:00:05.000 --> 01:00:28.000

AND NOT ONLY THAT, BUT I ALSO WANTED TO MAKE SURE THAT PEOPLE WERE REACHED OUT TO, THOSE WHO GOT BACK TO US, I WANTED TO CHECK WITH THEIR COMFORT LEVEL WAS AND HAVING TO FOLLOW MASK PROTOCOLS AND SCHEDULING.

01:00:28.000 --> 01:00:37.000

AND I THINK THAT HAVING TO FOLLOW THOSE IN CONJUNCTION WITH OTHER MORE DAY TO DAY CHALLENGES SUCH AS WEATHER OR JUST EVERYONE'S SCHEDULES AND TRYING TO BALANCE

THAT, I THINK THAT WAS THE BIGGEST CHALLENGE OF HAVING TO OVERCOME AND GET THIS PROJECT TOGETHER WITH PEOPLE.

01:00:37.000 --> 01:00:45.000

SO I -- BIG THANKS FOR EVERYONE THAT ACTUALLY PARTICIPATED AND TOOK THE TIME TO COME DOWN AND HAVE A CHAT WITH ME.

01:00:45.000 --> 01:00:46.000

>> ESPECIALLY THOSE WHO CAME OUT IN THE COLD WHEN IT WAS, YOU KNOW, DOUBLE -- WE MAY HAVE PAINTED IN THE SUMMER.

01:00:46.000 --> 01:00:48.000

WE DID THE SHOOTING IN THE WINTER.

01:00:48.000 --> 01:00:48.000

>> YES.

01:00:48.000 --> 01:00:53.000

>> ROUGH.

01:00:53.000 --> 01:00:58.000

>> THERE WAS DEFINITELY SNOW ON THE GROUND AT CERTAIN POINTS.

01:00:58.000 --> 01:01:00.000

SO ONE FAVOURITE MOMENT EACH FROM FILMING SPECIFICALLY FROM EACH OF YOU.

01:01:00.000 --> 01:01:02.000

>> THAT'S A HARD ONE.

01:01:02.000 --> 01:01:06.000

THAT'S A HARD ONE.

01:01:06.000 --> 01:01:09.000

I THINK IT WAS THAT ONE DAY WHERE WE HAD JUST SCHEDULED EVERYONE AT THE WALL.

01:01:09.000 --> 01:01:12.000

IT WAS A WHOLE BUNCH OF PEOPLE WHO WERE COMFORTABLE.

01:01:12.000 --> 01:01:20.000

AND IT WAS JUST BACK TO BACK INTERVIEWS.

01:01:20.000 --> 01:01:21.000

JUST SEEING FACES AMONGST THE CLOSURES WAS THE MUCH NEEDED BIT OF REFRESHING THERE.

01:01:21.000 --> 01:01:26.000

YEAH, IT WAS GOOD TIMES.

01:01:26.000 --> 01:01:27.000

EVERYONE BEING COLD TOGETHER BUT STILL FIRED UP FROM THE ART, FROM THE PROJECT.

01:01:27.000 --> 01:01:28.000

IT WAS A GOOD DYNAMIC TO SEE THERE.

01:01:28.000 --> 01:01:32.000

>> YES.

01:01:32.000 --> 01:01:41.000  
MY FROZEN TOES, YEAH.

01:01:41.000 --> 01:01:54.000  
BUT, YEAH, I THINK FOR ME THAT WAS DEFINITELY ONE OF MY FAVOURITE MOMENTS.

01:01:54.000 --> 01:02:14.000  
BUT I THINK IF I HAD TO NARROW THAT DOWN A FAVOURITE MOMENT REALLY FOR ME WAS JUST HEARING EVERYONE'S INSIGHT AND PERSPECTIVE.

01:02:14.000 --> 01:02:17.000  
I OVER THE DURATION OF THIS PROJECT I DEFINITELY CAN SAY THAT I HAVE LEARNED A LOT ABOUT PEOPLE'S PASSIONS, PEOPLE'S WHY, PEOPLE'S CULTURE, HISTORY.

01:02:17.000 --> 01:02:27.000  
AND I THINK THAT IS WORTH --

01:02:27.000 --> 01:02:33.000  
THAT'S DEFINITELY WORTH -- WAS WORTH SO MUCH TO ME JUST AS EVEN -- JUST AS A PERSON, JUST TO GET THAT EXPERIENCE.

01:02:33.000 --> 01:02:50.000  
AND I THINK THESE ARE THE MOMENTS LIKE THIS THAT YOU CAN'T REALLY MAKE UP.

01:02:50.000 --> 01:02:57.000  
LIKE THE TIMING OF EVERYTHING, THE VIDEO, WHAT THE ARTISTS DID FOR THE COMMUNITY AND HOW EACH ARTIST WERE ABLE TO AS ANGEL MENTIONED EARLIER LEARN AND BUILD FROM EACH OTHER, I THINK THESE ARE REAL STORIES THAT NEED TO BE TOLD.

01:02:57.000 --> 01:02:59.000  
AND YOU CAN'T -- YEAH, YOU CAN'T MAKE UP STORIES LIKE THIS.

01:02:59.000 --> 01:03:00.000  
>> THANK YOU BOTH.

01:03:00.000 --> 01:03:01.000  
AGREED.

01:03:01.000 --> 01:03:06.000  
YES, SNAPS.

01:03:06.000 --> 01:03:12.000  
THE HARD WARMERS WERE CLUTCH FOR SURE.

01:03:12.000 --> 01:03:15.000  
DOLLAR STORE HAND WARMERS, VERY IMPORTANT, AND COFFEE.

01:03:15.000 --> 01:03:29.000  
THANKS FOR JOINING, EVERYONE.

01:03:29.000 --> 01:03:39.000  
JOHL, IF YOU DON'T MIND JUST BECAUSE WE HAD SOME FEEDBACK ISSUES, I WAS WONDERING IF

YOU WOULDN'T MIND JUST GOING OVER ONE OF THE QUESTIONS AGAIN QUICKLY BEFORE WE MOVE TO THE START Q & A.

01:03:39.000 --> 01:03:41.000

I THINK SPECIFICALLY, YEAH, DID YOU -- DO YOU WANT TO JUMP IN THERE?

01:03:41.000 --> 01:03:42.000

>> WHAT WAS THE QUESTION?

01:03:42.000 --> 01:03:44.000

I DIDN'T HEAR IT.

01:03:44.000 --> 01:04:12.000

>> YEAH, OKAY.

01:04:12.000 --> 01:04:12.000

SO YOU WERE TALKING IN THE VIDEO ABOUT WITNESSING THE ARTISTS, THE INDIGENOUS ARTISTS AND RED URBAN NATION COLLECTIVE SHARING THEIR INDIGENOUS WAYS OF KNOWING AND JUST IN TERMS OF, YOU KNOW, HOW THAT CAN TRANSLATE TO TORONTO AND GRAFFITIS AND MURALS, LIKE WHAT KIND OF HOPES AND ASPIRATIONS DO YOU HAVE FOR THE COLLECTIVE AND THOSE ARTISTS IN OUR COMMUNITY.

01:04:12.000 --> 01:04:13.000

THANK YOU.

01:04:13.000 --> 01:04:16.000

>> YEAH.

01:04:16.000 --> 01:04:17.000

THERE WAS AN ENORMOUS FEEDBACK.

01:04:17.000 --> 01:04:20.000

I WAS HOPING YOU WOULD ASK.

01:04:20.000 --> 01:04:21.000

I ACTUALLY COULDN'T EVEN HEAR MYSELF TALKING.

01:04:21.000 --> 01:04:28.000

THANK YOU.

01:04:28.000 --> 01:04:34.000

FOR RED URBAN NATION ARTISTS COLLECTIVE JUST REALLY LOOKING FORWARD TO THEM TO CONTINUE GROWING.

01:04:34.000 --> 01:04:51.000

WE HAVE DONE A NUMBER OF NOT AS LARGE SCALE PROJECT AS THE HOARDING PROJECT FOR SURE.

01:04:51.000 --> 01:04:54.000

BUT PROJECTS THAT WERE QUITE COLLABORATIVE AND LARGE LIKE MAYBE IT WAS ABOUT 5,000 OR 6,000 SQUARE FEET WITH THE SUNFLOWER MURAL, REVITALIZATION MURAL PROJECT UNDER THE CHRISTY DUPONT BRIDGE FOR THE SENIORS HOME.

01:04:54.000 --> 01:05:05.000

THAT WAS REALLY IMPORTANT.

01:05:05.000 --> 01:05:11.000

IT WAS A HISTORICAL SUNFLOWER MURAL THAT THE COMMUNITY HAS ALL LOVED AND I MYSELF AND MY FRIENDS AND MY FAMILY WHO ALL LIVE AROUND THERE HAVE HAD THE OPPORTUNITY TO WALK BY THAT REGULARLY.

01:05:11.000 --> 01:05:16.000

AND SO RUN GOT TOGETHER TO REVITALIZE THAT MURAL BECAUSE, OF COURSE, IT WAS COMPLETELY DEFACED OVER THE COURSE OF COVID.

01:05:16.000 --> 01:05:24.000

SO BEING ABLE TO DO THOSE THINGS, TO BRING ARTISTS FROM ALL OVER.

01:05:24.000 --> 01:05:31.000

YOU MET RENN LONECHILD FROM SASKATCHEWAN WHO'S BEEN LIVING HERE FOR MANY YEARS.

01:05:31.000 --> 01:05:38.000

TRINA, OF COURSE, DID THAT AMAZING CREE HORSE THAT'S ON THE HOARDING PROJECT.

01:05:38.000 --> 01:05:42.000

AND ANGELA SHARED THE STORY OF SEDNA WHO WAS INUIT.

01:05:42.000 --> 01:05:55.000

HAVING THESE ARTISTS COME TOGETHER IN THIS COLLABORATION IS JUST REALLY POWERFUL.

01:05:55.000 --> 01:05:59.000

HEARING VOICES FROM INDIGENOUS PEOPLE WHEN WE HAVEN'T SEEN OUR FOOTPRINTS FOR MANY, MANY YEARS AS COLONIZATION CONTINUES TO BUILD THE CITY, THOSE LOST VOICES WE NEED TO HEAR THEM.

01:05:59.000 --> 01:06:02.000

AND THIS PROJECT REALLY GOT AN OPPORTUNITY TO SEE THEM SPEAK.

01:06:02.000 --> 01:06:05.000

AND THAT'S WHAT MADE ME REALLY EMOTIONAL.

01:06:05.000 --> 01:06:09.000

SEEING ALL OF THE ARTISTS, OF COURSE, COME TOGETHER AND COLLABORATE WAS BEAUTIFUL.

01:06:09.000 --> 01:06:15.000

AND I TRIED TO EXPOUND ON THAT A LITTLE.

01:06:15.000 --> 01:06:21.000

BUT THEN HEARING THESE ARTISTS TALK ABOUT THEIR WORK AND THEIR EXPERIENCE REALLY SOMETHING.

01:06:21.000 --> 01:06:29.000

THANK YOU SO MUCH TO STREETART WHICH HAS BEEN COLLABORATING WITH RUN FOR THE LAST THREE YEARS.

01:06:29.000 --> 01:06:31.000

I CAN'T WAIT TO SEE IT CONTINUE TO GROW AND HEAR MORE OF THE ARTISTS' VOICES AND WATCH THE WORK THAT THEY WILL DO IN THE FUTURE.

01:06:31.000 --> 01:06:36.000  
>> THANKS SO MUCH, JOHL.

01:06:36.000 --> 01:06:38.000  
AND THANK YOU, EVERYONE, FOR CHATTING AND FOR JOINING TODAY.

01:06:38.000 --> 01:06:45.000  
IT'S BEEN REALLY LOVELY.

01:06:45.000 --> 01:06:51.000  
GRATEFUL TO BE A PART OF THIS PROJECT AND TO BE INVITED TO CHAT ABOUT IT WITH YOU ALL.

01:06:51.000 --> 01:06:52.000  
MARTA, I BELIEVE WE WILL TURN IT OVER TO YOU AND BEGIN THE START Q & A.

01:06:52.000 --> 01:06:54.000  
>> YEAH.

01:06:54.000 --> 01:06:56.000  
THANK YOU SO MUCH, EVERYONE ONE OF YOU.

01:06:56.000 --> 01:07:01.000  
I KNOW IT WAS SHORT NOTICE.

01:07:01.000 --> 01:07:02.000  
WE TRULY APPRECIATE THAT YOU MADE THE TIME TO BE HERE WITH US TODAY.

01:07:02.000 --> 01:07:05.000  
AMAZING PROJECT.

01:07:05.000 --> 01:07:08.000  
WE HAD ALREADY SEEN SOME OF THE PICTURES.

01:07:08.000 --> 01:07:16.000  
YOU KNOW, LIKE SOME OF THE ARTWORK THAT WENT UP THERE.

01:07:16.000 --> 01:07:22.000  
SO, YEAH, REALLY GREAT TO SEE THE CURATION, LIKE THE ARTISTS' PAINTING.

01:07:22.000 --> 01:07:26.000  
WHEN YOU ACTUALLY LOOK AT IT AND YOU PUT IT ALL TOGETHER IT LOOKS SO MUCH MORE AMAZING THAN IT ALREADY IS.

01:07:26.000 --> 01:07:27.000  
AGAIN, THANK YOU SO MUCH.

01:07:27.000 --> 01:07:42.000  
MUCH APPRECIATED.

01:07:42.000 --> 01:07:55.000  
I'M ALSO BEING MINDFUL OF THE TIME WE HAVE FOR THE STREETART TORONTO TEAM TO ANSWER ANY POTENTIAL QUESTIONS EITHER ABOUT THIS PROJECT, I GUESS, OR ABOUT YOUR PROGRAMS.

01:07:55.000 --> 01:08:04.000

SO, YEAH, I JUST WANTED TO REMIND, YOU KNOW, LIKE THOSE OF YOU WHO ARE JOINING US TODAY IF YOU HAVE ANY QUESTIONS PLEASE INSERT THEM IN THE Q & A FEATURE HERE ON ZOOM.

01:08:04.000 --> 01:08:09.000

AND, YEAH, WE WILL BE HAPPY TO -- YOU KNOW, I WOULD BE HAPPY TO PASS THEM ON TO CATHERINE, MICHAEL, JASON AND CAROLYN.

01:08:09.000 --> 01:08:20.000

THE FOUR OF THEM ARE JOINING US TODAY.

01:08:20.000 --> 01:08:25.000

I WAS GOING TO SAY FOR THE SPEAKERS, YOU KNOW, LIKE THE PREVIOUS SPEAKERS FOR THE PROJECT, IF YOU GUYS WANT TO STICK AROUND, THAT'S GREAT.

01:08:25.000 --> 01:08:27.000

IF NOT, TURN THE AUDIO AND THE CAMERA OFF.

01:08:27.000 --> 01:08:37.000

YOU'RE MORE THAN WELCOME TO STAY IF YOU WANT.

01:08:37.000 --> 01:08:37.000

YOU'RE MORE THAN WELCOME TO ASK QUESTIONS IF YOU HAVE ANY.

01:08:37.000 --> 01:08:39.000

OKAY.

01:08:39.000 --> 01:08:41.000

WE DO HAVE A QUESTION.

01:08:41.000 --> 01:08:46.000

GREAT QUESTION.

01:08:46.000 --> 01:08:48.000

WHERE CAN THE PROJECT VIDEO BE VIEWED PUBLICLY?

01:08:48.000 --> 01:08:53.000

THAT'S A GREAT QUESTION.

01:08:53.000 --> 01:08:58.000

THAT'S LIKE THE FIRST QUESTION THAT HAD TO COME.

01:08:58.000 --> 01:08:59.000

I DON'T KNOW IF THE STREETART TORONTO TEAM CAN ANSWER THAT OR MAYBE FLIPS OR DUSTIN.

01:08:59.000 --> 01:09:22.000

>> SURE.

01:09:22.000 --> 01:09:24.000

I'M HAPPY TO JUMP ON AS PART OF STREETART TORONTO AND JUST WANTING TO ON BEHALF OF OUR FULL TEAM TO GIVE OUR GRATITUDE TO EVERYBODY THAT WAS ON THE SESSION TODAY AND ALATHEA FOR YOUR GREAT LEADERSHIP TODAY IN DOING THE PANEL FOR US.

01:09:24.000 --> 01:09:32.000

AND WE'RE SUPER EXCITED OVER THE VIDEO.

01:09:32.000 --> 01:09:37.000

I JUST ALSO WANTED TO ACKNOWLEDGE THE HARD WORK THAT DUSTIN AND FLIPS DID.

01:09:37.000 --> 01:10:07.000

YOU KNOW, I WAS ACTUALLY LAUGHING WHEN MY SCREEN WAS OFF.

01:10:09.000 --> 01:10:12.000

JUST HEARING A COUPLE OF THE QUESTIONS AND THINKING ABOUT, YOU KNOW, DURING COVID TIMES WHEN, YOU KNOW, HOW LONG THE VIDEO TOOK TO PRODUCE AND, YOU KNOW, TALKING ABOUT, YOU KNOW, HOW MANY RULES AND REGULATIONS HAD CHANGED AND HOW THEY WERE SO FLEXIBLE OF JUST, YOU KNOW, GOING TO THE SITE AS WE HEAR ON A FREEZING COLD DAY AND ALSO, YOU KNOW, DEALING WITH MULTIPLE SCHEDULES OF ARTISTS AND SOME CANCELLING AND HAVING TO CHANGE THEIR DATES.

01:10:12.000 --> 01:10:20.000

BUT THEY DID IT WITH SUCH EASE AND GRACE.

01:10:20.000 --> 01:10:35.000

SO JUST REALLY WANTED TO CONGRATULATE YOU AGAIN ON SUCH AN AMAZING WELL DONE JOB.

01:10:35.000 --> 01:10:36.000

AND WE ARE SUPER EXCITED TO SHARE THE VIDEO AS WE JUST HAVE TO GET A COUPLE OF THINGS PASSED IN ORDER TO GET IT UP ON OUR CITY OF TORONTO SITE WHICH WE ARE WORKING ON NOW.

01:10:36.000 --> 01:10:40.000

IT'S LOOKING REALLY GOOD.

01:10:40.000 --> 01:10:41.000

WE WANT TO MAKE SURE THAT IT'S A HUNDRED PERCENT ACCESSIBLE FOR EVERYBODY.

01:10:41.000 --> 01:10:46.000

WE'RE WORKING ON THAT.

01:10:46.000 --> 01:11:10.000

AS SOON AS WE GET THAT UP WE WILL BE PUTTING THAT OUT ON SOCIAL MEDIA FOR PEOPLE TO SEE.

01:11:10.000 --> 01:11:15.000

BUT IN THE MEANTIME, IF THERE'S ANYBODY ON THIS PANEL THAT WANTS TO SEE IT PERHAPS OVER TO DUSTIN IF YOU WANT TO TALK ABOUT, YOU KNOW, A LITTLE BIT ABOUT WHAT YOU WERE THINKING ABOUT IN TERMS OF SHOWCASING THE WORK THAT YOU DID WITH US.

01:11:15.000 --> 01:11:28.000

>> YES.

01:11:28.000 --> 01:11:38.000

I THINK I WAS ALSO THINKING POTENTIALLY WE COULD HAVE A COUPLE IDEAS WE HAD IN MIND WAS NOT ONLY TO SHARE IT ON OUR STREETART SOCIAL MEDIA SITES.

01:11:38.000 --> 01:11:40.000

BUT I KNOW WE DISCUSSED AN IDEA ABOUT HAVING IT AGAIN PRESENTED SOMEWHERE ACTUALLY ON A WALL TOO MAYBE AT ONE POINT.



01:11:40.000 --> 01:11:53.000  
WE COULD GO OVER THAT.

01:11:53.000 --> 01:11:55.000  
I DEFINITELY KNOW THAT THERE WILL ALSO BE SHARED ON SOCIAL MEDIA AS WELL.

01:11:55.000 --> 01:11:55.000  
>> THANK YOU.

01:11:55.000 --> 01:11:57.000  
>> GREAT.

01:11:57.000 --> 01:11:58.000  
THANKS FOR THAT.

01:11:58.000 --> 01:12:04.000  
WE HAVE ANOTHER QUESTION.

01:12:04.000 --> 01:12:08.000  
ARE THERE ANY PLANS TO DO MORE PUBLIC MUSEUM PROJECTS LIKE THIS AGAIN IN THE NEAR FUTURE?

01:12:08.000 --> 01:12:15.000  
YOU KNOW, LIKE PUBLIC MUSEUM, AIR QUOTES.

01:12:15.000 --> 01:12:21.000  
YEAH, I GUESS THAT'S A QUESTION FOR STREETART.

01:12:21.000 --> 01:12:23.000  
ANYBODY WANTS TO TAKE THAT ON?

01:12:23.000 --> 01:12:25.000  
>> DEFINITELY IT'S GOING TO HAPPEN.

01:12:25.000 --> 01:12:25.000  
IT'S A CITY FULL OF AMAZING PEOPLE.

01:12:25.000 --> 01:12:27.000  
LOOK AT THIS.

01:12:27.000 --> 01:12:27.000  
IT'S GOING TO HAPPEN.

01:12:27.000 --> 01:12:31.000  
DON'T WORRY.

01:12:31.000 --> 01:12:33.000  
WALL BY WALL, DAY BY DAY, WE'RE GOING TO GET IT COVERED.

01:12:33.000 --> 01:12:34.000  
WE'RE GOING TO MAKE IT HAPPEN.

01:12:34.000 --> 01:12:38.000

IT'S GOING TO BE BEAUTIFUL.

01:12:38.000 --> 01:12:41.000

EVERYONE IS GOING TO BE LIKE ART IN THE CITY.

01:12:41.000 --> 01:12:42.000

THAT WAS ME JUMPING IN BECAUSE OF AWKWARD SILENCE.

01:12:42.000 --> 01:12:46.000

>> CAROLYN WAS MUTED THERE.

01:12:46.000 --> 01:12:47.000

>> OH, CAROLYN WAS MUTED.

01:12:47.000 --> 01:12:48.000

>> THANKS.

01:12:48.000 --> 01:13:07.000

THANKS, FLIPS.

01:13:07.000 --> 01:13:16.000

THAT WAS A GREAT ANSWER AND PROBABLY ECHOS MUCH OF WHAT I'M GOING TO SAY WHICH IS WITH STREETART TORONTO IS ALWAYS PLANNING LARGE -- THE WATER HOARDING PROJECT WAS ABSOLUTELY BAR NONE THE LARGEST PROJECT THAT STREETART TORONTO HAS EVER DONE.

01:13:16.000 --> 01:13:25.000

BUT THERE ARE PLANS UNDER WAY TO DO MORE OUTDOOR PUBLIC GALLERY JAM STYLE ART EVENTS FOR THE YEAR OF PUBLIC ART.

01:13:25.000 --> 01:13:31.000

I THINK YOU CAN COUNT ON NOW WITH THINGS OPENING UP THAT YOU WILL SEE A LANE WAY PROJECT COMING OUT OF STREETART TORONTO.

01:13:31.000 --> 01:13:42.000

WE CERTAINLY HAVE A CYCLE TRACK PROJECT ON THE BOOKS FOR NEXT YEAR.

01:13:42.000 --> 01:13:47.000

WE'RE IN TALKS WITH SOME ARTISTS AND COMMUNITY ORGANIZATIONS ABOUT OTHER TYPES OF JAM-STYLE EVENTS FOR THE YEAR OF PUBLIC ART.

01:13:47.000 --> 01:13:49.000

AND SO WITH THAT CLIFFHANGER, I WOULD SAY STAY TUNED.

01:13:49.000 --> 01:13:57.000

WATCH FOR APPLICATIONS.

01:13:57.000 --> 01:14:04.000

AND WATCH OUR SOCIAL MEDIA CHANNELS DEFINITELY BECAUSE IT WILL ALL BE THERE.

01:14:04.000 --> 01:14:13.000

>> THANKS, CAROLYN.

01:14:13.000 --> 01:14:15.000

NEXT TO THE NEXT QUESTION, WOULD ANYONE BE ABLE TO TALK ABOUT THE CONTEMPORARY

STATE OF THE STREETART?

01:14:15.000 --> 01:14:24.000

HOW HAS IT CHANGED OVER THE YEARS?

01:14:24.000 --> 01:14:27.000

AND HOW IT HAS EVOLVED IN TERMS OF POSITIONALITY.

01:14:27.000 --> 01:14:32.000

I DON'T KNOW IF THERE IS ANYTHING THAT EXPLAINS THAT FURTHER.

01:14:32.000 --> 01:14:39.000

IF ANYBODY WANTS TO TAKE THAT.

01:14:39.000 --> 01:14:54.000

>> I THINK ANYONE ONE OF US ON THE TEAM COULD CERTAINLY JUMP IN FROM A STREETART TORONTO PERSPECTIVE.

01:14:54.000 --> 01:14:55.000

I WONDER IF ANGEL OR FLIPS OR ANY ONE OF THE LONGSTANDING ARTISTS IN TORONTO WOULD WANT TO TACKLE THAT.

01:14:55.000 --> 01:15:09.000

ADRIAN CERTAINLY.

01:15:09.000 --> 01:15:23.000

IF NOT, I'M HAPPY TO JUMP IN FROM A STREETART TORONTO PERSPECTIVE AND OTHERS ON THE TEAM WILL HAVE MORE TO ADD FOR SURE.

01:15:23.000 --> 01:15:23.000

HEARING NONE, I WILL JUMP IN AT LEAST FROM A STREETART TORONTO PERSPECTIVE.

01:15:23.000 --> 01:15:25.000

WHAT'S THAT?

01:15:25.000 --> 01:15:26.000

>> WELL, NO.

01:15:26.000 --> 01:15:28.000

I MEAN, GO AHEAD.

01:15:28.000 --> 01:15:38.000

I JUST READ THE QUESTION.

01:15:38.000 --> 01:15:39.000

I'M JUST WONDERING YOUR PERSPECTIVE ON THAT, ON THAT CONTEMPORARY STREETART AND HOW IT'S CHANGED OVER THE YEARS.

01:15:39.000 --> 01:15:39.000

>> SURE.

01:15:39.000 --> 01:15:45.000

ANGEL.

01:15:45.000 --> 01:15:48.000

AS I SAID I'M HAPPY TO JUMP IN ONLY FROM A STREETART TORONTO PERSPECTIVE.

01:15:48.000 --> 01:15:54.000

I REALLY WOULD BE LOATHE TO COMMENT BROADLY ON IT.

01:15:54.000 --> 01:16:05.000

CERTAINLY FROM A STREETART TORONTO PERSPECTIVE WE HAVE BEEN AROUND SINCE 2012.

01:16:05.000 --> 01:16:12.000

OTHERS THERE WERE OTHERS ON THE TEAM WHO PREDATE MICHAEL, JASON, CATHERINE AND MYSELF AND RANDY McLEAN OUR MANAGER.

01:16:12.000 --> 01:16:42.000

SO THERE WERE OTHER PEOPLE WHO WERE PART OF THE TEAM INITIALLY.

01:16:43.000 --> 01:16:59.000

YOU KNOW, THE GENESIS OF THE STREETART TORONTO PROJECT WAS BRINGING STREET ARTISTS, GRAFFITI ARTISTS TOGETHER WITH COMMUNITY MEMBERS, TOGETHER WITH PUBLIC SERVANTS TOGETHER WITH COUNCILLORS, YOU KNOW, FOLKS THAT DON'T GENERALLY COME TOGETHER TO HAVE A CONVERSATION ABOUT HOW TO GET ART ON THE STREETS AND HOW TO MANAGE GRAFFITI, WHAT WAS THEN REFERRED TO AS GRAFFITI VANDALISM.

01:16:59.000 --> 01:17:16.000

AND I WOULD SAY THAT SINCE THEN, SINCE STREETART TORONTO HAS BEEN AROUND, LISTENING TO ARTISTS WE NOW HAVE MORE THAN A THOUSAND ARTWORKS THROUGHOUT THE ENTIRE CITY OF TORONTO.

01:17:16.000 --> 01:17:23.000

WE HAVE SEEN ARTISTS GO THROUGH OUR CAREER LADDER FOR ARTISTS STARTING WITH, YOU KNOW, SMALLER SCALE CANVASSES LIKE GARAGE DOORS AND TRAFFIC SIGNAL BOXES AND WORKING THEIR WAY RIGHT UP TO MONUMENTAL SCALE PROJECTS AND INTERNATIONAL COMMISSIONS.

01:17:23.000 --> 01:17:53.000

AND WE HAVE HAD ARTISTS TELL US THAT THAT WOULD NOT HAVE HAPPENED WITHOUT STREETART TORONTO.

01:17:57.000 --> 01:18:15.000

AND SO I WOULD SAY AT LEAST FROM OUR PERSPECTIVE OR FROM MY PERSPECTIVE THAT THE STREET ART SCENE IN TORONTO HAS BLOSSOMED OVER THE LAST DECADE AND BECOME REALLY AN ECOSYSTEM UNTO ITSELF THAT IS SUPPORTIVE OF EACH OTHER, COMMITTED TO MENTORSHIP, COMMITTED TO FOSTERING THE NEXT GENERATION OF STREET MURAL AND GRAFFITI ARTISTS, AND ALSO

01:18:15.000 --> 01:18:18.000

REALLY TAKING TO HEART VALUES THAT BUILD THE KIND OF CITY THAT I THINK ANY OF THE PEOPLE I HAVE ENCOUNTERED IN THE STREET MURAL AND GRAFFITI ART COMMUNITY WANT TO LIVE IN.

01:18:18.000 --> 01:18:36.000

SO BUILDING THAT KIND OF CITY.

01:18:36.000 --> 01:18:51.000

AND THAT KIND OF CITY IS REALLY ROOTED IN VALUES OF DIVERSITY, OF INCLUSION, OF EQUITY, OF CREATING PUBLIC SPACE THAT FOSTERS A SENSE OF BELONGING AMONG ALL.

01:18:51.000 --> 01:19:04.000

SO FROM MY PERSPECTIVE, THOSE ARE THE KINDS OF -- THAT'S THE KIND OF EVOLUTION, I GUESS, I HAVE SEEN IN THE CONTEMPORARY STREETART SCENE SINCE WE HAVE BEEN AROUND.

01:19:04.000 --> 01:19:07.000

AND WITH THAT, I GUESS I WOULD TOSS THE BALL OVER TO ANY ONE OF OTHER OF MY COLLEAGUES OR OF THE ARTISTS WHO ARE ON THE CALL WHO MIGHT WANT TO SPEAK TO THAT AS WELL.

01:19:07.000 --> 01:19:09.000

>> THAT'S A -- YEAH, WELL PUT, WELL PUT.

01:19:09.000 --> 01:19:18.000

I THINK I WILL DEFINITELY AGREE WITH THAT.

01:19:18.000 --> 01:19:22.000

IN TERMS OF STREET ART, YOU KNOW, WHAT WE HAVE SEEN BEFORE IS ALMOST MORE OF LIKE A RESPONSE FROM GRAFFITI.

01:19:22.000 --> 01:19:28.000

IT'S THE ARTIST IN FULL CONTROL AND SAYING WHAT THEY WANT.

01:19:28.000 --> 01:19:30.000

WHAT I HAVE NOTICED IS THE REAL CHANGE IS EXACTLY THE COMMUNITY SORT OF ASPECT; RIGHT?

01:19:30.000 --> 01:19:36.000

IT'S NO LONGER ABOUT THE SELF.

01:19:36.000 --> 01:19:38.000

IT'S MORE ABOUT THE SELF AMONGST AND WORKING WITH, YOU KNOW, THE SURROUNDINGS; RIGHT?

01:19:38.000 --> 01:19:49.000

SO IT'S KIND OF LIKE THAT THING.

01:19:49.000 --> 01:19:52.000

IT'S THE BALANCE BETWEEN ARE YOU A PRODUCT OF YOUR ENVIRONMENT OR IS YOUR ENVIRONMENT A PRODUCT OF YOU AND THE WHOLE SORT OF SHIFT, I THINK, IS IT'S MORE OF A COMMUNITY SORT OF DIALOGUE NOW.

01:19:52.000 --> 01:19:57.000

IT'S MORE OF A COMMUNITY SORT OF BUILDING; RIGHT?

01:19:57.000 --> 01:20:13.000

IT'S NOT ABOUT ONE OR THE OTHER OR ONE PERSON GETTING THEIR OWN ART UP EVERYWHERE.

01:20:13.000 --> 01:20:13.000

IT'S ABOUT CREATING A BETTER SPACE TO NOT ONLY CREATE FOR OURSELVES BUT ALSO FACILITATE THAT WITHIN OTHERS AND GIVE OTHERS THE OPPORTUNITY TO SPEAK AND, YOU KNOW, THROUGHOUT THEIR PIECE AND ALL THAT, I THINK.

01:20:13.000 --> 01:20:17.000

I DON'T KNOW.

01:20:17.000 --> 01:20:21.000

>> WELL PUT.

01:20:21.000 --> 01:20:26.000

>> OH, SORRY.

01:20:26.000 --> 01:20:31.000

I WAS JUST GOING TO ADD TO WHAT ALATHEA WAS SAYING.

01:20:31.000 --> 01:20:32.000

PEOPLE ARE TRYING TO FIGURE OUT WHAT'S THE NEXT THING AND WHERE ART IS GOING.

01:20:32.000 --> 01:20:38.000

IT'S ALWAYS WITH THE PEOPLE.

01:20:38.000 --> 01:20:46.000

WHAT WE'RE DOING AND HOW WE'RE THINKING IS GOING TO BE REFLECTED IN THE THINGS THAT WE CREATE ESPECIALLY IN URBAN ENVIRONMENTS.

01:20:46.000 --> 01:20:58.000

THE THINGS HAPPENING WITHIN OUR DAILY LIVES AND IMPACTING US SOCIALLY, PERSONALLY, ON ANY LEVEL.

01:20:58.000 --> 01:21:00.000

IT'S ALWAYS GOING TO BE REFLECTED IN THE THINGS THAT WE CREATE AND THE ART WE'RE CREATING ESPECIALLY IN PUBLIC SPACES LIKE THIS.

01:21:00.000 --> 01:21:08.000

>> I TOTALLY AGREE WITH WHAT EVERYONE IS SAYING.

01:21:08.000 --> 01:21:16.000

WE HAVE GOT TO UNDERSTAND THAT GRAFFITI OR STREET ART TODAY IS NOT WHAT IT WAS TWO DECADES AGO OR THREE DECADES AGO.

01:21:16.000 --> 01:21:18.000

THAT WAS A WHOLE DIFFERENT ELEMENT, DIFFERENT TIMES, THAT CHALLENGED THE ARTIST IN HOW THEY DISPLAY THEIR ARTWORK OR HOW THEY WANTED TO BE SEEN.

01:21:18.000 --> 01:21:28.000

IT WAS A DIFFERENT TIME.

01:21:28.000 --> 01:21:35.000

NOW THERE'S MORE DOORS THAT ARE OBVIOUSLY OPEN FOR AN ARRAY OF ARTISTS TO BASICALLY COME UP TO THE FRONT-LINE AND BE LIKE YOU KNOW WHAT WE WANT TO BE HEARD AND SEEN TOO.

01:21:35.000 --> 01:21:41.000

THAT'S THE GOOD THING ABOUT STREETART TORONTO IS WE MANAGED TO CREATE THAT KIND OF DOME FOR THEM.

01:21:41.000 --> 01:21:44.000

AND I THINK IT'S A GOOD THING IN THE WAY THAT THEY GET AN OPPORTUNITY, OF COURSE.

01:21:44.000 --> 01:21:46.000

AND WHO KNOWS.

01:21:46.000 --> 01:21:48.000

WHO KNOWS WHAT DOWN THE ROAD BRINGS.

01:21:48.000 --> 01:22:00.000

IT'S ALL ABOUT UNITY.

01:22:00.000 --> 01:22:06.000

I KEEP THROWING THAT WORD OUT.

01:22:06.000 --> 01:22:07.000

>> I THINK YOUR AUDIO DROPPED, ANGEL.

01:22:07.000 --> 01:22:08.000

>> YEAH.

01:22:08.000 --> 01:22:09.000

I THINK HE FROZE.

01:22:09.000 --> 01:22:10.000

>> I THINK HE'S FROZEN.

01:22:10.000 --> 01:22:11.000

>> HE'S JUST THINKING.

01:22:11.000 --> 01:22:13.000

DON'T WORRY.

01:22:13.000 --> 01:22:16.000

HE DOES THAT.

01:22:16.000 --> 01:22:46.000

HE FROZE, FOR SURE.

01:22:52.000 --> 01:22:59.000

>> I WAS GOING TO SAY HAVING BEEN SORT OF INVOLVED A BIT OF LIKE A YOUTHFUL BACKGROUND WATCHING GRAFFITI ARTISTS GROWING UP AND THEN SORT OF COMING FROM STREETART, BEING INVOLVED WITH STREETART OVER THE LAST FEW YEARS, YEARISH, YOU KNOW, LIKE THE ROOTS OF THIS CULTURE I THINK IT'S IMPORTANT TO PAY RESPECTS AND PAY HOMAGE TO THAT BY INVITING PEOPLE WHO SORT OF LIKE -- ESPECIALLY ON THIS PROJECT LIKE COME FROM THAT BACKGROUND AND INTEGRATING THOSE THINGS ALTOGETHER IS REALLY IMPORTANT.

01:22:59.000 --> 01:23:24.000

AND I THINK THAT THE CURATORS ON THIS PROJECT DID A REALLY GOOD JOB OF THAT SPECIFICALLY.

01:23:24.000 --> 01:23:29.000

AND I THINK THAT THAT'S SOMETHING THAT STREETART TORONTO AS AN ORGANIZATION AS

WELL TRIES TO HONOUR AS RESPECTING LIKE ANGEL AND ADRIAN WERE SAYING THAT UNITY AND THAT SENSE OF TOGETHERNESS AND PUSH -- IF WE, YOU KNOW, IN OUR ART CAN REFLECT THAT AS WELL AS IN OUR PRINCIPLES, THEN WE'RE DOING A GOOD JOB.

01:23:29.000 --> 01:23:31.000

SO MAYBE THAT'S THE FUTURE HOPEFULLY.

01:23:31.000 --> 01:23:37.000

>> ANGEL, ARE YOU BACK?

01:23:37.000 --> 01:23:39.000

DO YOU WANT TO FINISH YOUR THOUGHT?

01:23:39.000 --> 01:23:39.000

NO.

01:23:39.000 --> 01:23:46.000

OKAY.

01:23:46.000 --> 01:23:50.000

WELL, ACTUALLY THE NEXT QUESTION LIKE SORT OF -- I MEAN, THIS IS A NICE SEGUE.

01:23:50.000 --> 01:23:56.000

THIS IS A QUESTION FOR THE CURATORS.

01:23:56.000 --> 01:24:13.000

WHAT WAS AN INTEGRAL ELEMENT IN CHOOSING INVITING ARTISTS TO PARTICIPATE?

01:24:13.000 --> 01:24:16.000

SO SORT OF LIKE A LITTLE BIT ASKING ABOUT THE SELECTION PROCESS FOR WHO WERE GOING TO BE INVITED TO BE PART OF THE PROJECT.

01:24:16.000 --> 01:24:17.000

ADRIAN, YOU GO FIRST?

01:24:17.000 --> 01:24:20.000

YOU GO FIRST.

01:24:20.000 --> 01:24:22.000

SHOULD I JUST PUT PEOPLE ON THE SPOT.

01:24:22.000 --> 01:24:31.000

>> SURE, I WILL JUMP IN THERE, ABSOLUTELY.

01:24:31.000 --> 01:24:32.000

I KIND OF GOT IN THERE, I WAS INVITED AS THINGS KIND OF PROGRESSED AND THE NUMBERS BECAME SO BIG THAT THERE WAS ANOTHER CURATOR THAT WAS NECESSARY.

01:24:32.000 --> 01:24:35.000

I'M THANKFUL FOR THAT.

01:24:35.000 --> 01:24:45.000

THANK YOU FOR THE CONSIDERATION, OF COURSE.



01:24:45.000 --> 01:24:47.000

IT SEEMED TO ME THAT THERE WAS SO MUCH WALL SPACE IT CAME AT A POINT WE WERE LOOKING FOR WARM BODIES TO FILL OUT THE WALL WHICH WAS GREAT.

01:24:47.000 --> 01:24:56.000

IT GAVE EVERYBODY AN OPPORTUNITY.

01:24:56.000 --> 01:25:06.000

IT KIND OF AMPLIFIED THE SENSE OF ABUNDANCE THAT SUCH A MASSIVE HOARDING PROVIDED US WITH.

01:25:06.000 --> 01:25:18.000

YOU SAW HOW THAT EXTENDED TO THE COMMUNITY AND GOT PEOPLE WHO HAD NEVER WORKED ON THIS TYPE OF PLATFORM AS WELL AS THE SIZE CANVASS AS WELL.

01:25:18.000 --> 01:25:20.000

IT WAS IMMENSELY REWARDING TO HAVE MORE THAN WE COULD ACTUALLY HANDLE AND BE ABLE TO EXTEND IT TO BEYOND OUR USUAL BORDERS.

01:25:20.000 --> 01:25:25.000

>> THANKS, ADRIAN.

01:25:25.000 --> 01:25:28.000

JOHL, MAYBE YOU WANT TO SPEAK TO THE SELECTION PROCESS OF THE ARTISTS ON YOUR END.

01:25:28.000 --> 01:25:33.000

>> SURE.

01:25:33.000 --> 01:25:36.000

WHAT WE DID IS WE DID LIKE A PUBLIC CALL OUT.

01:25:36.000 --> 01:25:41.000

SO WE PUT TOGETHER A FLYER.

01:25:41.000 --> 01:25:46.000

SENT IT TO EVERY SOCIAL MEDIA THAT WE COULD IN THE SHORT TIME THAT WE HAD.

01:25:46.000 --> 01:25:49.000

AND THAT ACTUALLY WAS REALLY BENEFICIAL TO RUN BECAUSE IT EXPANDED OUR COLLECTIVE.

01:25:49.000 --> 01:25:57.000

SO WE HAD A NUMBER OF NEW INDIGENOUS ARTISTS.

01:25:57.000 --> 01:26:04.000

WE HAD MI'KMAQ ARTISTS THAT CAME IN.

01:26:04.000 --> 01:26:13.000

WE HAD I DON'T KNOW I THINK WE GOT 8 NEW INDIGENOUS ARTISTS INTO OUR COLLECTIVE THAT PARTICIPATED ON THAT.

01:26:13.000 --> 01:26:17.000

SO IT WAS A FANTASTIC OPPORTUNITY FOR US TO ENGAGE THE COMMUNITY, THE LARGER INDIGENOUS COMMUNITY.

01:26:17.000 --> 01:26:23.000

IT WAS REALLY QUITE SUCCESSFUL IN TERMS OF THAT CALLOUT EVEN IN THAT TIME.

01:26:23.000 --> 01:26:28.000

A LOT OF -- NOW AND THEN THERE WAS -- I MEAN IT GENERATED A LOT OF INTEREST TOO BUT SOME PEOPLE WERE TOO FAR AWAY.

01:26:28.000 --> 01:26:37.000

THEY HAD GONE BACK TO THEIR HOME COMMUNITIES TO BE ABLE TO COME IN AND WORK ON THE PROJECT.

01:26:37.000 --> 01:26:39.000

STILL THERE WERE ENOUGH PEOPLE AND ENOUGH ARTISTS FOR US AT LEAST HAVE 16 ARTISTS ON THE PROJECT.

01:26:39.000 --> 01:26:45.000

>> THANKS FOR THAT.

01:26:45.000 --> 01:26:48.000

I'M GOING TO ASK ANGEL ONCE MORE, CAN YOU HEAR US?

01:26:48.000 --> 01:26:49.000

ANGEL, WE CANNOT HEAR YOU.

01:26:49.000 --> 01:26:51.000

I APOLOGIZE.

01:26:51.000 --> 01:27:01.000

I'M ALSO BEING MINDFUL.

01:27:01.000 --> 01:27:09.000

WE HAVE LIKE 3 MINUTES LEFT SO THERE'S ONE MORE QUESTION THAT ASKS LIKE WHERE DID THE FUNDING FOR THIS PROJECT COME FROM?

01:27:09.000 --> 01:27:13.000

I LIVE IN BARRIE AND WOULD LOVE TO GET A HOARDING PROJECT GOING THROUGH OUR CITY AND PUBLIC ART COMMUNITY.

01:27:13.000 --> 01:27:17.000

I GUESS THAT'S A QUESTION FOR EITHER CATHERINE, CAROLYN.

01:27:17.000 --> 01:27:29.000

>> I'M HAPPY TO JUMP IN ON THAT.

01:27:29.000 --> 01:27:34.000

WE HAD BEEN -- BECAUSE THE PROJECT WAS PARTNERED WITH TORONTO WATER, TORONTO WATER HAD FUNDING FOR US FOR THE HOARDING.

01:27:34.000 --> 01:27:37.000

AND, YOU KNOW, IT'S INTERESTING WHAT THE CURATORS SAY THAT IT'S TRUE.

01:27:37.000 --> 01:27:49.000

WE VISITED THE SITE A COUPLE OF TIMES.

01:27:49.000 --> 01:27:54.000

AT ONE POINT WE THOUGHT WE WERE GOING TO DO 60 SPACES, BUT THEN WE REALIZED THAT THE WHOLE HOARDING ONCE IT WAS BUILT, IT ACTUALLY SPANNED A WHOLE OTHER SECTION ALL THE WAY AROUND THE HOARDING.

01:27:54.000 --> 01:27:59.000

AND WHY WOULDN'T WE KIND OF DO THE WHOLE PART OF THE PIECE.

01:27:59.000 --> 01:28:10.000

SO WE QUICKLY GOT TOGETHER RESOURCES TO BE ABLE TO DO THAT.

01:28:10.000 --> 01:28:25.000

AND THEN STREETART TORONTO THROUGH OUR GRAFFITI FUNDING WERE ABLE TO PROVIDE THE SUPPLIES.

01:28:25.000 --> 01:28:31.000

AND I THINK AS ADRIAN ALLUDED TO A LITTLE BIT EARLIER THAT WAS ALSO A CHALLENGE DURING COVID TRYING TO GET ALL OF THAT ORGANIZED BUT WITH THE GREAT HELP OF THE TEAM, THE CURATORS, MICHAEL HUTCHISON SHOWING UP AND JASON AND CAROLYN.

01:28:31.000 --> 01:28:33.000

WE ALL MADE A PART OF TRYING TO GET ALL OF THOSE MATERIALS AND GET THEM ALL TOGETHER.

01:28:33.000 --> 01:28:37.000

AND, OF COURSE, SO MANY ARTISTS HELPING TOO.

01:28:37.000 --> 01:28:53.000

WE DID ORGANIZE A POD TO BE THERE.

01:28:53.000 --> 01:29:12.000

YOU KNOW, AND TRYING TO NEGOTIATE THAT WITH COVID TESTING AND DROP-OFF SUPPLIES AND MASKS AND EVERYTHING, WE WERE ABLE TO GET ENOUGH FUNDING TO COVER THAT.

01:29:12.000 --> 01:29:28.000

SO I GUESS FOR THE PARTICIPANT THAT ASKED THE QUESTION, I THINK JUST GOING TO YOUR CITY AND SEEING IF THERE'S ANY FUNDING, SOMETIMES THEY DO HAVE SOME FORM OF FUNDING OR MAYBE THERE'S A LOCAL COMMUNITY ORGANIZATION THAT MIGHT BE ABLE TO HELP AS WELL.

01:29:28.000 --> 01:29:39.000

SO I THINK IT'S ALWAYS GREAT TO ASK, YOU KNOW, AND JUST PUTTING IT OUT THERE TOO, YOU KNOW, THAT WE HAVE MANY PROJECTS THAT WE HAVE CALLOUTS FOR AND APPLICATIONS.

01:29:39.000 --> 01:29:47.000

WE'RE ALWAYS AVAILABLE TO SPEAK TO ANYBODY THAT WANTS TO PARTICIPATE OR LEARN A LITTLE BIT MORE OR BECOME A MENTOR WITH US.

01:29:47.000 --> 01:29:49.000

THERE IS AN RAOY ON THE WEBSITE CALLED REQUEST FOR EXPRESSION OF INTEREST THAT YOU CAN FILL OUT.

01:29:49.000 --> 01:29:59.000

AND YOU CAN ALWAYS E-MAIL US TOO.

01:29:59.000 --> 01:30:01.000

ANY ONE OF US ON OUR TEAM AT SOME POINT WILL BE ABLE TO JUMP ON A CALL WITH YOU.

01:30:01.000 --> 01:30:05.000

>> THANKS FOR THAT, CATHERINE.

01:30:05.000 --> 01:30:10.000

I THINK KATIE SAYS THANK YOU ON THE CHAT AS WELL.

01:30:10.000 --> 01:30:18.000

I DID SEE THAT YOU WERE SHARING YOUR SOCIAL MEDIA HANDLES ON THE CHAT.

01:30:18.000 --> 01:30:21.000

SO I WOULD ASK, YOU KNOW, LIKE THE ARTISTS, CURATORS TO PLEASE DO THAT IF YOU HAVEN'T DONE SO ALREADY.

01:30:21.000 --> 01:30:27.000

SOME OF OUR PARTICIPANTS ARE INTERESTED IN FOLLOWING YOU ON SOCIAL MEDIA.

01:30:27.000 --> 01:30:30.000

I ACTUALLY ANSWERED THAT QUESTION, LIKE, THROUGH THE CHAT SAYING, LIKE, YEAH, WE WILL SEND AN E-MAIL.

01:30:30.000 --> 01:30:31.000

YOU GUYS ARE QUICKER THAN I AM, OF COURSE.

01:30:31.000 --> 01:30:34.000

THAT'S GREAT.

01:30:34.000 --> 01:30:40.000

PLEASE IF YOU CAN DO THAT, THAT WOULD BE MUCH APPRECIATED.

01:30:40.000 --> 01:30:43.000

AND WE JUST HIT 2:30 p.m.

01:30:43.000 --> 01:30:45.000

I DON'T HAVE ANY OTHER QUESTIONS HERE.

01:30:45.000 --> 01:30:50.000

I DON'T SEE ANGEL.

01:30:50.000 --> 01:30:53.000

SO I CAN'T ACTUALLY ASK HIM TO SAY A COUPLE OF FINAL WORDS.

01:30:53.000 --> 01:30:55.000

SO THANK YOU ALL AGAIN FOR BEING HERE TODAY.

01:30:55.000 --> 01:31:00.000

MUCH APPRECIATED.

01:31:00.000 --> 01:31:10.000

I THINK EVERYBODY KNOWS WHERE TO FIND STREETART TORONTO.

01:31:10.000 --> 01:31:11.000

BUT IT WOULD BE WISE FOR ME TO REFER THEM TO YOUR WEBSITE CAROLYN, MICHAEL, JASON, CATHERINE.

01:31:11.000 --> 01:31:14.000  
GOOGLE IT.

01:31:14.000 --> 01:31:19.000  
YOU'RE GOING TO FIND THAT WEBSITE.

01:31:19.000 --> 01:31:24.000  
THERE'S AN E-MAIL ADDRESS THAT YOU CAN ACTUALLY E-MAIL WITH ANY QUESTIONS.

01:31:24.000 --> 01:31:27.000  
YEAH, YOU KNOW, LIKE, IF THE QUESTIONS DID NOT COME TODAY, THEY MIGHT COME TOMORROW.

01:31:27.000 --> 01:31:28.000  
THE E-MAIL IS RIGHT THERE.

01:31:28.000 --> 01:31:32.000  
YEAH.

01:31:32.000 --> 01:31:38.000  
AND AGAIN JUST LIKE SORT OF LIKE WRAPPING UP TODAY'S SESSION.

01:31:38.000 --> 01:31:41.000  
WE HAVE ANOTHER WORKSHOP THIS AFTERNOON AS PART OF THE SYMPOSIUM.

01:31:41.000 --> 01:31:45.000  
THERE ARE ONLY 8 PARTICIPANTS WHO ARE PART OF THAT WORKSHOP.

01:31:45.000 --> 01:31:50.000  
WE'RE SORT OF LIKE WRAPPING UP WITH A LARGER GROUP HERE TODAY.

01:31:50.000 --> 01:31:57.000  
WE HAVE ANOTHER SESSION SCHEDULED FOR TOMORROW AT 1.

01:31:57.000 --> 01:32:02.000  
IN THIS CASE IN COLLABORATION OR COPRESENTED WITH THE CENTRE FOR THE ARTS.

01:32:02.000 --> 01:32:05.000  
WE'RE GOING TO BE TALKING ABOUT BLACK REPRESENTATION IN MURAL ART AFTER 2020.

01:32:05.000 --> 01:32:11.000  
A VERY PRESSING CONVERSATION, VERY INTERESTING.

01:32:11.000 --> 01:32:11.000  
THANKS AGAIN TO STREETART TORONTO FOR MAKING IT HAPPEN TODAY.

01:32:11.000 --> 01:32:12.000  
YEAH.