

WEBVTT

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

OKAY, IT'S 4:59 SO, JACKIE, IF WE CAN LAUNCH THE WEBINAR,

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

THAT WOULD BE GREAT.

00:00:03.000 --> 00:00:24.000

>> RECORDING IN PROGRESS.

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

>> HELLO, EVERYONE.

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

JOINING US TODAY.

00:00:31.000 --> 00:00:40.000

WAIT FOR A COUPLE OF MINUTES.

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

FOR PEOPLE TO JOIN.

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

IT'S 5:00 P.M. NOW.

00:00:47.000 --> 00:00:49.000

IN OUR EXPERIENCE, IT DOES TAKE A LITTLE WHILE FOR PEOPLE TO

00:00:49.000 --> 00:01:19.000

JOIN SO, YEAH, LET'S WAIT A LITTLE BIT.

00:01:39.000 --> 00:01:44.000

THANK YOU FOR JOINING US TODAY.

00:01:44.000 --> 00:01:45.000

THIS IS USUALLY WEIRD THIS TIME WHEN WE HAVE TO WAIT A

00:01:45.000 --> 00:02:15.000

LITTLE BIT, HERE IN SILENCE.

00:02:42.000 --> 00:02:47.000

WE'RE WAITING A LITTLE BIT LONGER.

00:02:47.000 --> 00:02:55.000

I HAVE TO SAY, IN OUR EXPERIENCE, PARTICIPANTS HAVE BEEN

00:02:55.000 --> 00:02:58.000

JOINING LIKE A FEW MINUTES LATE JUST BECAUSE, YOU KNOW, THEY

00:02:58.000 --> 00:03:06.000

MIGHT MISS PART OF THE OFFICIAL REMARKS BUT THAT'S OKAY.

00:03:06.000 --> 00:03:07.000

>> IN ZOOM NOW, IT'S LIKE THE NEW LATE IS LIKE TWO MINUTES

00:03:07.000 --> 00:03:11.000

WHEREAS BEFORE IT WAS 15 MINUTES WAS LATE.

00:03:11.000 --> 00:03:12.000

LIKE YOU COULD ARRIVE, BUT NOW IT'S LIKE TWO MINUTES LATE,

00:03:12.000 --> 00:03:13.000

WHERE IS EVERYONE?

00:03:13.000 --> 00:03:14.000

AND THEIR BRAINS ARE REWIRED.

00:03:14.000 --> 00:03:21.000

>> YEAH.

00:03:21.000 --> 00:03:24.000

LIKE IT HAS PEOPLE APOLOGIZING, OH, I'M SORRY, I'M LIKE 30

00:03:24.000 --> 00:03:27.000

SECONDS LATE, AND I'M LIKE THAT'S OKAY, BEFORE YOU WOULD

00:03:27.000 --> 00:03:36.000

HAVE BEEN TEN MINUTES AND THAT WAS FINE SO IT'S OKAY.

00:03:36.000 --> 00:03:36.000

IT'S JUST HOW OUR BRAINS ARE WORKING DIFFERENTLY THESE DAYS,

00:03:36.000 --> 00:03:44.000

FOR SURE.

00:03:44.000 --> 00:03:57.000

I'M GOING TO WAIT LIKE ANOTHER MINUTE AND THEN I'LL START.

00:03:57.000 --> 00:04:05.000

IN THE MEANTIME, IF YOU WANT TO ENTER YOUR NAME IN THE CHAT

00:04:05.000 --> 00:04:07.000

AND WHERE YOU'RE JOINING US FROM, YOUR CONNECTION TO MURAL

00:04:07.000 --> 00:04:37.000

ARTS, YOUR PRONOUNS IF YOU WANT, THAT WOULD BE GREAT.

00:04:52.000 --> 00:04:59.000

OKEY-DOKEY.

00:04:59.000 --> 00:05:04.000

OKAY, WELL, THANK YOU FOR JOINING US FOR THE FINAL SESSION

00:05:04.000 --> 00:05:07.000

OF OUR 20th NATIONAL MURAL SYMPOSIUM ON THURSDAY EVENING.

00:05:07.000 --> 00:05:11.000

THANK YOU FOR SHARING YOUR TIME WITH US.

00:05:11.000 --> 00:05:19.000

IT'S TRULY A PLEASURE TO BE HERE TODAY.

00:05:19.000 --> 00:05:23.000

FOR THOSE OF YOU WHO DON'T KNOW ME, MY NAME IS MARTA KELLER

00:05:23.000 --> 00:05:26.000

HERNANDEZ AND I'M THE DIRECTOR AT MURAL ROUTES.

00:05:26.000 --> 00:05:30.000

THE NATIONAL SYMPOSIUM IS A PROFESSIONAL DEVELOPMENT AND

00:05:30.000 --> 00:05:35.000

WORKING EVENT FOR MURAL ARTISTS, ADMINISTRATORS AND MURAL

00:05:35.000 --> 00:05:37.000

PRODUCERS TO TEACH, LEARN, EXPLORE AND SHARE CURRENT TRENDS

00:05:37.000 --> 00:05:40.000

AND CHALLENGES IN THE FIELD OF MURAL ART.

00:05:40.000 --> 00:05:47.000

THIS NATIONAL SYMPOSIUM WOULD NOT BE POSSIBLE WITHOUT THE

00:05:47.000 --> 00:05:50.000

GENEROUS SUPPORT OF COMMUNITY PARTNERS, SPONSORS STREET ART

00:05:50.000 --> 00:05:54.000

TORONTO, SDS CANADA AND ART IN SCENE.

00:05:54.000 --> 00:05:55.000

MURAL ROUTES MEMBERS AND ALL OF YOU FOR YOUR PROGRAM

00:05:55.000 --> 00:06:00.000

PARTICIPANTS FOR JOINING US TODAY.

00:06:00.000 --> 00:06:02.000

I WOULD ALSO LIKE TO THANK OUR OPERATING, TORONTO ARTS

00:06:02.000 --> 00:06:06.000

COUNCIL AND THE ONTARIO ARTS COUNCIL.

00:06:06.000 --> 00:06:10.000

WE ARE SUPER PLEASED AND THRILLED TO HOST A PROJECT

00:06:10.000 --> 00:06:14.000

PRESENTATION TO SORT OF WRAP UP THE SYMPOSIUM TITLED

00:06:14.000 --> 00:06:17.000

BLANKETING THE CITY CATHEDRAL SQUARE MURAL SERIES

00:06:17.000 --> 00:06:17.000

CELEBRATING COAST SALISH WEAVING BY THE VANCOUVER MURAL

00:06:17.000 --> 00:06:23.000

FESTIVAL.

00:06:23.000 --> 00:06:24.000

WE ACTUALLY HAVE DEBRA SPARROW AND ADRIAN SINCLAIR, THEY'RE

00:06:24.000 --> 00:06:33.000

GOING TO BE TELLING US MORE ABOUT THE PROJECT.

00:06:33.000 --> 00:06:38.000

I WOULD LIKE TO CONVEY A HEART-FELT THANK YOU TO ADRIAN AND

00:06:38.000 --> 00:06:42.000

DEBRA FOR BEING PART OF OUR SMALL SYMPOSIUM.

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

WE'RE REALLY LOOKING FORWARD TO HEARING FROM YOU ABOUT THIS

00:06:42.000 --> 00:06:47.000

PROJECT.

00:06:47.000 --> 00:06:48.000

AND BEFORE I PASS THE MIKE ON TO YOU, ADRIAN, I JUST HAVE A

00:06:48.000 --> 00:06:54.000

COUPLE OF HOUSEKEEPING ANNOUNCEMENTS.

00:06:54.000 --> 00:06:55.000

THE WEBINAR IS BEING RECORDED FOR ARCHIVAL PURPOSES AND

00:06:55.000 --> 00:07:02.000

SHARED THROUGH DIGITAL PLATFORMS.

00:07:02.000 --> 00:07:06.000

LIVE CAPTIONING IS BEING PROVIDED BY RHONDA DOES HAVEERBINOS

00:07:06.000 --> 00:07:13.000

FROM NATIONAL CAPTIONING CANADA SO FEEL FREE TO TURN THE

00:07:13.000 --> 00:07:19.000

LIVE CAPTIONS ON IF YOU NEED TO.

00:07:19.000 --> 00:07:22.000

THE WEBINAR WILL BE ENDED BY STAFF AND FOLLOW-UP INFORMATION

00:07:22.000 --> 00:07:27.000

WILL SCHEDULING WILL BE SENT VIA EMAIL.

00:07:27.000 --> 00:07:28.000

IN TERMS OF SUPPORT, LET JACKIE KNOW IF YOU HAVE ANY TECH

00:07:28.000 --> 00:07:35.000
SUPPORT NEEDS IN THE CHAT.

00:07:35.000 --> 00:07:39.000
JACKIE IS THE HOST FOR THE WEBINAR, AND JENNEEN BEATTIE OUR

00:07:39.000 --> 00:07:42.000
PROGRAM MANAGER IS ALSO MODERATING THE ZOOM CHAT SO FEEL

00:07:42.000 --> 00:07:46.000
FREE TO SAY HI AND THEN AS WE'VE DONE IN PREVIOUS SESSIONS,

00:07:46.000 --> 00:07:49.000
WE'LL ALSO HAVE A Q & A TIME SO IF YOU HAVE ANY QUESTIONS,

00:07:49.000 --> 00:07:51.000
PLEASE FEEL FREE TO ADD THEM IN THE Q & A FEATURE HERE ON

00:07:51.000 --> 00:07:51.000
ZOOM RIGHT NEXT TO THE CHAT, AT LEAST THAT'S WHERE I SEE

00:07:51.000 --> 00:07:53.000
IT.

00:07:53.000 --> 00:08:01.000
THAT WILL BE MUCH APPRECIATED.

00:08:01.000 --> 00:08:01.000
AND WITH WITHOUT FURTHER ADO, DEBRA, ADRIAN, IT'S ALL

00:08:01.000 --> 00:08:06.000
YOURS.

00:08:06.000 --> 00:08:07.000
THANK YOU SO MUCH FOR BEING WITH US TODAY.

00:08:07.000 --> 00:08:08.000
>> YAAAY.

00:08:08.000 --> 00:08:09.000
THANKS FOR HAVING US.

00:08:09.000 --> 00:08:14.000
IT'S REALLY GREAT TO BE HERE.

00:08:14.000 --> 00:08:16.000
IT'S REALLY NEAT TO BE INVITED TO TALK ABOUT WHAT WE DO ON

00:08:16.000 --> 00:08:21.000
THE WEST COAST WITH YOU IN TORONTO AND ACROSS CANADA.

00:08:21.000 --> 00:08:22.000
SO I'LL JUST GIVE YOU A QUICK IDEA OF WHAT ME AND DEBRA WILL

00:08:22.000 --> 00:08:27.000
COVER TODAY.

00:08:27.000 --> 00:08:31.000
WE HAVE A PRESENTATION, WE TRY TO GET TWO SECOND

00:08:31.000 --> 00:08:34.000
PRESENTATIONS BECAUSE WE LIKE TO HAVE A FREE-FLYING

00:08:34.000 --> 00:08:38.000
CONVERSATION ABOUT THE WORK AND WHAT GETS ELIMINATED.

00:08:38.000 --> 00:08:41.000
WE'LL START WITH A LAND ACKNOWLEDGMENT, AN INTRODUCTION AND

00:08:41.000 --> 00:08:44.000
WE'LL TALK MORE ABOUT BLANKETING THE CITY AND HOW IT'S

00:08:44.000 --> 00:08:47.000
EVOLVING AND MAYBE SOME SNEAK PEEKS OF WHAT'S COMING UP,

00:08:47.000 --> 00:08:49.000
WE'LL SEE WHEN WE GET THERE AND WE HAVE A COUPLE OF SORT OF

00:08:49.000 --> 00:08:53.000
QUESTIONS BUT REALLY WE FIND ONCE WE GET QUESTIONS FROM

00:08:53.000 --> 00:08:53.000
WHOEVER IS ATTENDING, IT REALLY IS INTERESTING TO SEE WHAT

00:08:53.000 --> 00:08:58.000
QUESTIONS COME UP.

00:08:58.000 --> 00:09:02.000
SO WE'LL TRY TO GET TO THOSE QUESTIONS AND DISCUSSION AS

00:09:02.000 --> 00:09:04.000
QUICK AS WE CAN BUT FIRST MAYBE SOME GOOD CONTEXT SO YOU CAN

00:09:04.000 --> 00:09:06.000
ASK GOOD QUESTIONS BUT THERE'S NO BAD QUESTIONS.

00:09:06.000 --> 00:09:06.000
EVEN LIKE REALLY SIMPLE QUESTIONS CAN REALLY SPARK REALLY

00:09:06.000 --> 00:09:12.000
COOL CONVERSATION.

00:09:12.000 --> 00:09:14.000
SO WITHOUT FURTHER ADO, DEBRA, DO YOU WANT TO LEAD US OFF?

00:09:14.000 --> 00:09:21.000
>> ALL RIGHT.

00:09:21.000 --> 00:09:24.000

THANK YOU.

00:09:24.000 --> 00:09:27.000

FIRST I HAVE TO DO WHAT IS RIGHT WITH PROTOCOL IN MY

00:09:27.000 --> 00:09:31.000

TERRITORY IS TO WELCOME EACH AND EVERY ONE OF YOU TO THIS

00:09:31.000 --> 00:09:37.000

BEAUTIFUL LAND WE CALL MUSQUEAM WHICH IS -- VANCOUVER IS AN

00:09:37.000 --> 00:09:43.000

EXTENSION OF WHO WE ARE AND IT'S BEEN QUITE A JOURNEY BEING

00:09:43.000 --> 00:09:52.000

INTRODUCED TO ADRIAN AND HIS CREW AND I HAVE TO SAY IT'S AN

00:09:52.000 --> 00:09:56.000

EXTENSION AS WELL OF WHAT MY VISION WAS OF SOMEONE WHO WAS

00:09:56.000 --> 00:10:04.000

LOOKING AT SORT OF MY HISTORY AND WANTING TO BRING FORWARD

00:10:04.000 --> 00:10:09.000

THE BEAUTY OF THE WORK AND BEGIN THE PROCESS YEARS AGO OF

00:10:09.000 --> 00:10:14.000

DREAMING OF THIS BEAUTIFUL WORK COMING OUT THAT'S COMFORT

00:10:14.000 --> 00:10:18.000

AND ITS TRADITIONAL FORMS AND COMING INTO THIS MORE

00:10:18.000 --> 00:10:23.000

CONTEMPORARY WORLD WHERE ALL OF YOU WILL HAVE THE

00:10:23.000 --> 00:10:32.000

OPPORTUNITY TO SEE JUST WHO WE WERE PRE-CONTACT AND THE

00:10:32.000 --> 00:10:35.000

BEAUTY AND THE INTEGRITY AND THE -- WHICH IS OUR BEAUTIFUL

00:10:35.000 --> 00:10:35.000

BLANKET FOR US TO BE CONNECTED TO EVEN THOUGH IT WAS GONE

00:10:35.000 --> 00:10:39.000

FOR 85 YEARS.

00:10:39.000 --> 00:10:43.000

WE SPENT 35 NOW BRINGING IT BACK INTO THIS WORLD WHICH I

00:10:43.000 --> 00:10:50.000

THINK IT WAS THREE OR FOUR YEARS AGO WHEN I FIRST WAS AWARE

00:10:50.000 --> 00:10:56.000

OF THE MURAL FESTIVAL AND AS ADRIAN WILL, YOU KNOW, SUPPORT,

00:10:56.000 --> 00:11:00.000

I WAS JUST WALKING IN THE CITY AND SAW GEORGIA STRAIT WITH

00:11:00.000 --> 00:11:04.000

HIM ON THE FRONT TALKING ABOUT THE MURAL FESTIVAL, I JUST

00:11:04.000 --> 00:11:08.000

WENT HOME AND REALLY THOUGHT ABOUT IT AND THOUGHT, GEE, HOW

00:11:08.000 --> 00:11:14.000

BEAUTIFUL THE MURAL FEST IS WITH THE LACK OF THE PEOPLE OF

00:11:14.000 --> 00:11:20.000

THE LAND REALLY AND THAT'S WHEN I DECIDED THAT I'D GIVE HIM

00:11:20.000 --> 00:11:25.000

AN EMAIL AND HE E-MAILED ME RIGHT BACK AND WE HAD DISCUSSION

00:11:25.000 --> 00:11:27.000

AND THEN ADRIAN ASKED IF HE COULD COME AND VISIT AND I SAID

00:11:27.000 --> 00:11:27.000

OF COURSE AND ALONG THEY CAME AND THE REST IS HISTORY SO TO

00:11:27.000 --> 00:11:36.000

SPEAK.

00:11:36.000 --> 00:11:42.000

AND IT'S BEEN, FOR ME, IT'S BEEN AN AMAZING WAY IN WHICH I

00:11:42.000 --> 00:11:47.000

WANTED TO TELL THE STORY AND THAT'S WHAT WE ARE AS MURAL

00:11:47.000 --> 00:11:52.000

PEOPLE AND PEOPLE WHO ARE PASSIONATE ABOUT THEIR VISIONS, IS

00:11:52.000 --> 00:11:56.000

TELLING THE STORIES, AND I JUST REALLY FELT THAT, YOU KNOW,

00:11:56.000 --> 00:12:02.000

THE SALISH PEOPLE IN THE LOWER MAINLAND, STORIES WERE NOT

00:12:02.000 --> 00:12:06.000

BEING TOLD OR HEARD AND THAT'S WHERE THIS BECAME SUCH AN

00:12:06.000 --> 00:12:11.000

IMPORTANT CONNECTION AND BALANCING THAT CONNECTION AND

00:12:11.000 --> 00:12:17.000

SHARING HOW WE SEE THIS CONTEMPORARY WORLD WE LIVE IN BUT

00:12:17.000 --> 00:12:23.000

ALWAYS BEING CONNECTED TO OUR PAST THROUGH THIS WORK AND

00:12:23.000 --> 00:12:29.000

SHARING THE PATTERNS AND THE FORMS AND THE WAY IN WHICH WE

00:12:29.000 --> 00:12:33.000

AS HUMANS SEE PATTERNS, SEE ART AND DESIGN IN OUR

00:12:33.000 --> 00:12:38.000

SURROUNDINGS, WHETHER WE'RE ON THE WATER, IN THE AIR, IN THE

00:12:38.000 --> 00:12:41.000

FOREST, AND BRINGING IT TO LIVE IN THE WORLD WE LIVE IN, SO

00:12:41.000 --> 00:12:48.000

THAT'S WHAT SPEAKS TO ME ON A CONSTANT LEVEL.

00:12:48.000 --> 00:12:50.000

SO, YEAH, WE'LL JUST KEEP TALKING ABOUT IT AND GO BACK AND

00:12:50.000 --> 00:12:56.000

FORTH AS WE MOVE THROUGH THIS CONVERSATION.

00:12:56.000 --> 00:12:58.000

>> YEAH, AND IT'S REALLY NEAT, IT'S INTERESTING, LIKE WHEN

00:12:58.000 --> 00:13:02.000

YOU MAKE SOMETHING TOGETHER IN A COLLABORATION I GUESS OVER

00:13:02.000 --> 00:13:05.000

MANY YEARS, IT'S HARD TO EVEN REMEMBER LIKE HOW WE EVEN DO

00:13:05.000 --> 00:13:06.000

IT SO IT'S FUN TO PRESENT BECAUSE IT'S LIKE WE HAVE THIS

00:13:06.000 --> 00:13:09.000

FLOW THAT WE HAVE NOW THAT'S SEASONAL.

00:13:09.000 --> 00:13:12.000

I'LL CHECK IN WITH DEBRA, WE'LL FIGURE OUT WHAT THE NEXT

00:13:12.000 --> 00:13:13.000

IDEA IS AND HOW TO EXPAND AND GROW AND HOW WE'VE LEARNED SO

00:13:13.000 --> 00:13:15.000

IT'S NICE TO REFLECT WITH YOU TODAY.

00:13:15.000 --> 00:13:17.000

SO MY NAME IS ADRIAN.

00:13:17.000 --> 00:13:24.000

I'M DIRECTOR OF ENGAGEMENT AT THE VANCOUVER MURAL FESTIVAL.

00:13:24.000 --> 00:13:25.000

AND BEEN THERE SINCE THE BEGINNING, LIKE DEBRA WAS SAYING, I

00:13:25.000 --> 00:13:28.000

GUESS THIS IS YEAR SIX NOW.

00:13:28.000 --> 00:13:32.000

BEEN THROUGH A PANDEMIC, WE DIDN'T HAVE A FESTIVAL LAST

00:13:32.000 --> 00:13:33.000

COUPLE YEARS, WE JUST DID FOCUS ON ART, DOING MURALS

00:13:33.000 --> 00:13:36.000

THEMSELVES WHICH IS REALLY GREAT.

00:13:36.000 --> 00:13:36.000

WE DID 69 MURALS LAST YEAR, SO A LITTLE BIT TOO MANY, I

00:13:36.000 --> 00:13:37.000

THINK.

00:13:37.000 --> 00:13:42.000

WE'RE KIND OF TIRED NOW.

00:13:42.000 --> 00:13:47.000

BUT IT'S ALSO NICE TO FOCUS ON BECAUSE WE COULDN'T GET

00:13:47.000 --> 00:13:47.000

PEOPLE TO GATHER, WE DID SMALL 50-PERSON GATHERINGS WHICH IS

00:13:47.000 --> 00:13:50.000

GREAT.

00:13:50.000 --> 00:13:53.000

SO OUR FESTIVAL REALLY IS NOT ABOUT MURALS, SORRY TO BREAK

00:13:53.000 --> 00:13:57.000

IT TO EVERYONE, IT'S ACTUALLY ABOUT CONNECTING PEOPLE AND

00:13:57.000 --> 00:14:02.000

CREATING EXPERIENCES SO THAT PEOPLE VALUE ART AND CULTURE SO

00:14:02.000 --> 00:14:04.000

THE IDEA IS TO CONNECT PEOPLE, TO GET PEOPLE TO THINK AND TO

00:14:04.000 --> 00:14:07.000

FEEL AND EXPERIENCE ARTS AND CULTURE AND UNDERSTAND THAT

00:14:07.000 --> 00:14:11.000

WHEN YOU MEET WITH PEOPLE AND CONNECT WITH PEOPLE, YOU

00:14:11.000 --> 00:14:15.000

CONNECT WITH THE ART, THE WHOLE CULTURE WILL START TO CHANGE

00:14:15.000 --> 00:14:24.000

AND IF WE CAN GET THE STORIES THAT ARE NOT TOLD CENTRED IN

00:14:24.000 --> 00:14:27.000

ESPECIALLY THE LAND THAT WE'RE ON HERE MUSQUEAM, SQUAMISH,

00:14:27.000 --> 00:14:32.000

TSLEIL WAUTUTH LAND HERE, THEN SOCIETY ITSELF WILL SHIFT AND

00:14:32.000 --> 00:14:34.000

BECOME A MORE JUST PLACE, A MORE BEAUTIFUL PLACE AND A MORE

00:14:34.000 --> 00:14:37.000

INTERESTING AND TRUTHFUL PLACE TO LIVE.

00:14:37.000 --> 00:14:38.000

I MEAN SO MUCH OF WHAT WE LIVE IN IS ACTUALLY NOT ACCURATE,

00:14:38.000 --> 00:14:45.000

IT'S NOT HONEST.

00:14:45.000 --> 00:14:47.000

LIKE 150, 160 YEARS SINCE CONTACT HERE, IT'S A BUNCH OF

00:14:47.000 --> 00:14:51.000

BUILDINGS AND LIKE LOTS OF PRIVATE AND PUBLIC SPACE.

00:14:51.000 --> 00:14:54.000

WE'LL GET INTO THIS LATER, BUT ULTIMATELY, THE FESTIVAL IS

00:14:54.000 --> 00:14:58.000

REALLY ABOUT BRINGING THESE STORIES AND HIGHLIGHTING THEM

00:14:58.000 --> 00:15:02.000

AND LETTING DIFFERENT ARTISTS AND DIFFERENT -- NOT JUST

00:15:02.000 --> 00:15:05.000

ARTISTS, BECAUSE WE DON'T REALLY CALL THIS ART, DEBRA, DO

00:15:05.000 --> 00:15:08.000

WE, THIS IS NOT REALLY ART, WE CALL IT SOMETHING ELSE, BUT

00:15:08.000 --> 00:15:08.000

REALLY HIGHLIGHTING THESE STORIES SO THAT'S MY JOB AT MURAL

00:15:08.000 --> 00:15:11.000

FEST.

00:15:11.000 --> 00:15:12.000

IS JUST TO FIND WAYS TO SUPPORT DIFFERENT FOLKS TO TELL

00:15:12.000 --> 00:15:16.000

THEIR OWN STORY IN THEIR OWN WAY.

00:15:16.000 --> 00:15:19.000

BUT THERE'S A SPECIAL FOCUS THAT ME AND DEBRA HAVE, WE HAVE

00:15:19.000 --> 00:15:22.000

A SPECIAL PROJECT THAT WE WORK ON EVERY YEAR WHICH IS

00:15:22.000 --> 00:15:25.000

BLANKETING THE CITY SO I'M GOING TO BRING UP SOME IMAGES SO

00:15:25.000 --> 00:15:25.000

YOU CAN ALL SORT OF SEE WHAT WE'RE TALKING ABOUT AND WE CAN

00:15:25.000 --> 00:15:29.000

CONTINUE THE CONVERSATION HERE.

00:15:29.000 --> 00:15:30.000

I'M GOING TO ATTEMPT TO SHARE MY SCREEN BUT IF ANYTHING

00:15:30.000 --> 00:15:32.000

BLOWS UP, THERE'S A BACK-UP PLAN.

00:15:32.000 --> 00:15:34.000

I KNOW MARTA HAS MY BACK, RIGHT?

00:15:34.000 --> 00:15:58.000

WE'RE GOING TO SEE WHAT HAPPENS HERE.

00:15:58.000 --> 00:15:58.000

DEBRA, IS THAT COMING THROUGH?

00:15:58.000 --> 00:15:59.000

>> YES.

00:15:59.000 --> 00:16:01.000

>> COOL.

00:16:01.000 --> 00:16:05.000

I MADE A SPECIAL SLIDE DECK FOR YOU ALL.

00:16:05.000 --> 00:16:06.000

IT'S A SPECIAL VERSION OF WHAT WE USE TO COMMUNICATE WITH

00:16:06.000 --> 00:16:25.000

PEOPLE WHO ARE MORNING AND FUNDING, THAT KIND OF THING.

00:16:25.000 --> 00:16:31.000

THIS IS A HOUSING COOPERATIVE IN VANCOUVER THAT USED TO BE

00:16:31.000 --> 00:16:35.000

A HOTEL, THE BILTMORE HOTEL.

00:16:35.000 --> 00:16:37.000

DEBRA, WHAT SHOULD WE TELL THEM ABOUT THIS ONE?

00:16:37.000 --> 00:16:40.000

>> UM, THAT I USED TO PARTY THERE.

00:16:40.000 --> 00:16:40.000

>> AHHH, YES!

00:16:40.000 --> 00:16:45.000

>> IT WAS A HOTEL.

00:16:45.000 --> 00:16:49.000

IT HAD A WONDERFUL MEETING PLACE WHERE ACTUALLY WHAT'S

00:16:49.000 --> 00:16:54.000

INTERESTING IS MANY FIRST NATIONS, THAT WAS OUR WATERING

00:16:54.000 --> 00:16:59.000

HOLE, AND TO BE AT, YOU KNOW, TO ACTUALLY BE OUTSIDE OF IT

00:16:59.000 --> 00:17:00.000

NOW AND DO THE MURAL ON THE OUTSIDE THE WALL IS LIKE, WOW, A

00:17:00.000 --> 00:17:09.000

DIFFERENT ERA ALTOGETHER.

00:17:09.000 --> 00:17:12.000

SO THIS ONE WAS REALLY INSPIRED BY A CONVERSATION THAT GABE

00:17:12.000 --> 00:17:17.000

AND I WERE HAVING ABOUT WHAT WERE WE GOING TO DO THERE ON

00:17:17.000 --> 00:17:20.000

SUCH A LARGE SCALE AND WE REALLY THOUGHT ABOUT THE VISION

00:17:20.000 --> 00:17:26.000

BEHIND THE HOTEL, YOU KNOW, LOOKING DOWN KINGSWAY, YOU COULD

00:17:26.000 --> 00:17:32.000

SEE THE MOUNTAINS, YOU COULD SEE THE WATER SOMETIMES, AND SO

00:17:32.000 --> 00:17:38.000

I SAID TO HIM, LET'S FOCUS ON THE ELEMENTS LIKE THE WATER

00:17:38.000 --> 00:17:41.000

AND THE TREES AND COME UP WITH SOMETHING THAT REFLECTS THAT

00:17:41.000 --> 00:17:45.000

ALL BECAUSE WHEN YOU'RE DRIVING IN THIS CONTEMPORARY WORLD

00:17:45.000 --> 00:17:48.000

DOWN KINGSWAY AND 12th AND EVERYBODY'S IN A BIG HURRY AND

00:17:48.000 --> 00:17:57.000

EVERYONE'S REAL HAVING REAL RAGE SOMETIMES SO WHAT

00:17:57.000 --> 00:18:04.000

COINCIDENTALLY WAS SITTING ON MY TABLE WAS AN ABALONEY

00:18:04.000 --> 00:18:08.000

SHELL, AN ABALONE SHELL WAS REFLECTING AT ME IN THE

00:18:08.000 --> 00:18:10.000

SUN, AND I WAS LIKE OH, MY GOD, WHAT IF WE WERE TO FOCUS ON

00:18:10.000 --> 00:18:15.000

THE COLOUR SCHEME INSTEAD OF THE COLOURS THAT YOU SAW IN THE

00:18:15.000 --> 00:18:30.000

MAGAZINE AND THE FIRST ONE THAT WE DID WAS...

00:18:30.000 --> 00:18:33.000

SO I SAID WHY DON'T WE DO SOMETHING CONTEMPORARY WITH PASTEL

00:18:33.000 --> 00:18:36.000

COLOURS KIND OF REFLECTING THE ELEMENTS SO THAT ABALONE

00:18:36.000 --> 00:18:47.000

SHELL REALLY INSPIRED US AND GABE STARTED TALKING ABOUT

00:18:47.000 --> 00:18:51.000

GOING UNDER THE MURKY WATER, HOWE SOUND, HOW HE SCUBA DIVES

00:18:51.000 --> 00:18:52.000

HE TOLD ME, YOU FLUSH THE LIGHT, COLOUR BECOMES ALIVE, AND I

00:18:52.000 --> 00:18:57.000

WAS LIKE WHAT?

00:18:57.000 --> 00:18:59.000

I THOUGHT ABOUT THAT ABALONE SHELL AGAIN, AND WE THOUGHT TO

00:18:59.000 --> 00:19:03.000

TAKE THOSE COLOUR ELEMENTS OUT OF THERE.

00:19:03.000 --> 00:19:06.000

THE BEAUTIFUL THING ABOUT ABALONE SHELLS IS THAT THEY DO

00:19:06.000 --> 00:19:10.000

PULL IN ELEMENTS WHEREVER THEY ARE SO IF THEY'RE IN

00:19:10.000 --> 00:19:16.000

CALIFORNIA WHERE THE SUN IS JUST IMMENSELY THERE ALL THE

00:19:16.000 --> 00:19:18.000

TIME AND THE WATER IS BLUE, THE ABALONE SHELL WILL ABSORB

00:19:18.000 --> 00:19:22.000

COLOUR RAYS THAT COME THROUGH THE WATER AND YOU'RE GOING TO

00:19:22.000 --> 00:19:28.000

GET THAT REFLECTION WHEN YOU OPEN IT AND SO THIS ONE SEEMED

00:19:28.000 --> 00:19:34.000

TO BE MORE, YOU KNOW, DELICATE AND, YOU KNOW, KIND OF MORE,

00:19:34.000 --> 00:19:38.000

YOU KNOW, NATURAL SORT OF SO OF THE BLUE, THE BLUE SKY AND

00:19:38.000 --> 00:19:42.000

THE OCEAN AND SO THAT'S KIND OF HOW WE CAME UP WITH THE

00:19:42.000 --> 00:19:45.000

COLOUR SCHEMES WHICH I THINK ARE JUST BEAUTIFUL AND THEN OUR

00:19:45.000 --> 00:19:48.000

VISION WAS TO SAY THAT WHEN PEOPLE WERE DRIVING DOWN THERE,

00:19:48.000 --> 00:19:52.000

IF THEY HAD TO STOP AT A RED SIGN AND THEY WERE IN A HURRY

00:19:52.000 --> 00:19:58.000

OR THEIR MOOD WAS NOT, YOU KNOW, IN THE MOST POSITIVE, YOU

00:19:58.000 --> 00:20:03.000

REALLY COULD LOOK UP AT THAT BEAUTIFUL PATTERNING AND JUST

00:20:03.000 --> 00:20:03.000

TAKE HOPEFULLY A DEEP BREATH AND SAY, WOW, IT MAKES YOU

00:20:03.000 --> 00:20:07.000

STOP.

00:20:07.000 --> 00:20:10.000

AND THAT'S THE INTENTION, I THINK, OF MURALS.

00:20:10.000 --> 00:20:13.000

ANYWHERE I SEE IN THE CITY WHEN I'M DRIVING, I STOP AND I

00:20:13.000 --> 00:20:17.000

LOOK AT THEM AND I'M LIKE, WOW, WHO DID THAT?

00:20:17.000 --> 00:20:20.000

AND WONDER WHY THEY DID THAT.

00:20:20.000 --> 00:20:21.000

>> YEAH, IT KIND OF SLOWS YOU DOWN AND MAKES YOU TAKE A

00:20:21.000 --> 00:20:27.000

MOMENT TO LIKE REFLECT, RIGHT?

00:20:27.000 --> 00:20:29.000

AND LET'S MOVE INTO THIS ONE BECAUSE YOU MENTIONED THIS,

00:20:29.000 --> 00:20:34.000

WE'RE KIND OF GOING OUT OF ORDER BECAUSE, HEY, WHY NOT.

00:20:34.000 --> 00:20:37.000

THE ONE IN THE UPPER RIGHT-HAND CORNER IS THE ONE WE DID

00:20:37.000 --> 00:20:37.000

FIRST ON THE GRANVILLE STREET BRIDGE AND THIS ONE HERE IS

00:20:37.000 --> 00:20:42.000

PRETTY SPECIAL.

00:20:42.000 --> 00:20:45.000

AND ACTUALLY, I WAS SHOWING DEBRA THIS MORNING, THE BRITISH

00:20:45.000 --> 00:20:49.000

COLUMBIA AUTOMOBILE ASSOCIATION ALSO FEATURED THE WORK ON

00:20:49.000 --> 00:20:52.000

THEIR MAGAZINE, AND IT'S REALLY INTERESTING THAT FOLKS DON'T

00:20:52.000 --> 00:20:56.000

MAYBE KNOW OR CAN'T SEE RIGHT AWAY, THIS IS ALL BASED ON

00:20:56.000 --> 00:20:59.000

WEAVING PATTERNS THAT DEBRA AND MUSQUEAM AND TSLEIL WAUTUTH

00:20:59.000 --> 00:21:03.000

AND SQUAMISH WEAVERS CAN MAKE WITH WEAVING WHICH JUST RIGHT

00:21:03.000 --> 00:21:07.000

AWAY IS MIND BLOWING TO ME BECAUSE LOOK AT THESE GEOMETRIC

00:21:07.000 --> 00:21:12.000

SHAPES, HIGHLY MATHEMATICAL, HIGHLY SYMMETRICAL BUT THERE'S

00:21:12.000 --> 00:21:14.000

SO MUCH VARIATION SO YOU CAN IN THIS PIECE THERE'S A MIX OF

00:21:14.000 --> 00:21:18.000

WEAVING AND OTHER COAST SALISH SHAPES AND DESIGNS AND ON

00:21:18.000 --> 00:21:22.000

THIS TERRITORY HERE, LOTS OF INDIGENOUS ART HAS BEEN

00:21:22.000 --> 00:21:24.000

HIGHLIGHTED BUT IT HASN'T BEEN NECESSARILY THE ART AND THE

00:21:24.000 --> 00:21:28.000

CULTURAL WAYS OF THE PEOPLE'S LAND WE'RE ON HERE.

00:21:28.000 --> 00:21:32.000

IT WILL BE SORT OF MAYBE INDIGENOUS ARTS FROM OTHER

00:21:32.000 --> 00:21:34.000

TERRITORIES THAT WILL BE PUT ON THIS BY CURATORS THAT MIGHT

00:21:34.000 --> 00:21:38.000

LOOK LIKE ME WHO DON'T KNOW AND HAVE THE HISTORY TO

00:21:38.000 --> 00:21:44.000

UNDERSTAND THE LAND THEY'RE ON SO THIS WORK REALLY IS ABOUT

00:21:44.000 --> 00:21:45.000

ACTUALLY FINALLY BOLDLY ASSERTING AND SHOWING AND INVITING

00:21:45.000 --> 00:21:50.000

PEOPLE INTO THIS VISION THAT DEBRA HAS.

00:21:50.000 --> 00:21:54.000

SO PEOPLE ARE FINALLY SEEN BEING EXPOSED TO REALLY

00:21:54.000 --> 00:21:57.000

LARGE-SCALE AND SIGNIFICANT PIECES OF THE COAST SALISH

00:21:57.000 --> 00:22:01.000

PEOPLE HERE.

00:22:01.000 --> 00:22:04.000

I DON'T KNOW FOR PEOPLE FOR TORONTO, YOU MAY BE AN

00:22:04.000 --> 00:22:07.000

EQUIVALENCE, THINK ABOUT THAT FOR THE QUESTIONS, HOW LIKE

00:22:07.000 --> 00:22:09.000

SPECIFIC LOCAL HISTORY AND LIKE THOUSANDS OF YEARS OF

00:22:09.000 --> 00:22:13.000

HISTORY, LIKE HOW TO MAKE THAT VISIBLE AND TO SHOW IT.

00:22:13.000 --> 00:22:16.000

WE NEED TO ALL REALLY MAKE SURE WE'RE HAVING LIKE

00:22:16.000 --> 00:22:20.000

CONVERSATIONS WITH PEOPLE AND FINDING OUT WHAT THE FACTS OF

00:22:20.000 --> 00:22:23.000

THE MATTER ARE, I THINK, BECAUSE I THINK THAT WASN'T

00:22:23.000 --> 00:22:28.000

HAPPENING AT ALL BEFORE THE LAST MAYBE DECADE OR SO.

00:22:28.000 --> 00:22:28.000

THERE WASN'T MUCH COAST SALISH REPRESENTATION HERE ON THESE

00:22:28.000 --> 00:22:31.000

LANDS.

00:22:31.000 --> 00:22:31.000

IT WAS BLOTTED OUT BY BUILDINGS AND PARKS AND THINGS LIKE

00:22:31.000 --> 00:22:34.000

THAT.

00:22:34.000 --> 00:22:37.000

SO DEBRA, IF YOU COULD COMMENT ON THAT MAYBE I THINK FOR

00:22:37.000 --> 00:22:40.000

PEOPLE IN TORONTO, THEY MIGHT BE -- IT MIGHT BE A DIFFERENT

00:22:40.000 --> 00:22:40.000

CONTEXT BUT I THINK IT'S A REALLY IMPORTANT THING TO THINK

00:22:40.000 --> 00:22:47.000

ABOUT.

00:22:47.000 --> 00:22:50.000

>> WERE YOU ASKING ME?

00:22:50.000 --> 00:22:53.000

>> YEAH, LIKE WHAT DO YOU THINK, LIKE KIND OF THAT THING

00:22:53.000 --> 00:22:58.000

AROUND LIKE THE VISIBILITY OF THIS KIND OF WORK REALLY

00:22:58.000 --> 00:23:02.000

WASN'T -- THERE WASN'T A LOT OF OPPORTUNITY REALLY FOR THIS

00:23:02.000 --> 00:23:06.000

SCALE, IT WAS LIKE A LOT OF NORTHWEST COAST ARTISTS AND

00:23:06.000 --> 00:23:08.000

ARTISTS, THIS IS NOT THEIR TERRITORY AND IT WAS

00:23:08.000 --> 00:23:10.000

MISUNDERSTOOD AND NOT APPROPRIATELY THOUGHT THROUGH BY

00:23:10.000 --> 00:23:13.000

PEOPLE WHO HAD CONTROL AND ACCESS TO PUBLIC SPACE.

00:23:13.000 --> 00:23:20.000

>> ABSOLUTELY.

00:23:20.000 --> 00:23:31.000

YOU KNOW WHAT, I HAVE TO ALWAYS HOLD MY HANDS UP TO YOU,

00:23:31.000 --> 00:23:34.000

ADRIAN, AND YOUR CREW BECAUSE ALL THE YEARS THAT I'VE BEEN

00:23:34.000 --> 00:23:38.000

WEAVING -- INTO THE WORLD SAID I WASN'T GOING TO STOP UNTIL

00:23:38.000 --> 00:23:41.000

I WRAPPED THE CITY OF VANCOUVER IN OUR WORK, MEANING EXACTLY

00:23:41.000 --> 00:23:45.000

WHAT YOU JUST SAID THAT, YOU KNOW, THIS IS OUR LAND, WE HAVE

00:23:45.000 --> 00:23:48.000

LIVED IN IT FOR THOUSANDS OF YEARS, RECONCILIATION COMES,

00:23:48.000 --> 00:23:58.000

PEOPLE START TO HEAR, YOU KNOW, THESE HORRIFIC STORIES ABOUT

00:23:58.000 --> 00:24:04.000

WHAT HAS HAPPENED TO OUR HISTORY AND OUR PEOPLE, AND I WAS

00:24:04.000 --> 00:24:07.000

DENY BEFORE I DID WEAVING, I WAS DOING, YOU KNOW, SALISH

00:24:07.000 --> 00:24:09.000

FORM LINES AND I WAS REALLY INTERESTED IN MY HISTORY THROUGH

00:24:09.000 --> 00:24:14.000

THE VISION OF OUR PEOPLE.

00:24:14.000 --> 00:24:16.000

IT WASN'T ABOUT BEING AN ARTIST AND IT WASN'T ABOUT, YOU

00:24:16.000 --> 00:24:18.000

KNOW, HOW WE THINK OF AN ARTIST TODAY.

00:24:18.000 --> 00:24:24.000

I WANTED TO KNOW WHO OUR PEOPLE WERE.

00:24:24.000 --> 00:24:26.000

I WANTED TO KNOW HOW I CONNECTED TO THEM, SO I FOUND THAT

00:24:26.000 --> 00:24:34.000

THROUGH WHAT I WAS DOING AND THEN I WANTED TO SHARE THAT ON

00:24:34.000 --> 00:24:37.000

A LARGER SCALE WITH THE CITY TO LET THEM ALSO CELEBRATE WITH

00:24:37.000 --> 00:24:42.000

US THE BEAUTY THAT WAS COMING THROUGH AND VANCOUVER IS JUST,

00:24:42.000 --> 00:24:45.000

TO ME, IT WAS SO LIKE KIND OF BORING AND, YOU KNOW, GLASS

00:24:45.000 --> 00:24:48.000

AND CEMENT, AND I THOUGHT TO MYSELF, WOULDN'T IT BE AMAZING

00:24:48.000 --> 00:24:53.000

TO JUST WRAP THE CITY IN THESE BLANKETS AND IT WAS SORT OF

00:24:53.000 --> 00:24:59.000

JUST THE THOUGHT, A METAPHOR, AND LO AND BEHOLD 20 YEARS

00:24:59.000 --> 00:25:02.000

LATER, I MEET YOU ALL, AND THAT'S, YOU KNOW, WHAT HAPPENS

00:25:02.000 --> 00:25:07.000

WHEN PEOPLE PATHS START TO CROSS AND THERE'S SOMETHING ELSE

00:25:07.000 --> 00:25:11.000

WORKING IN THE UNIVERSE THAT BRINGS US TOGETHER, AND SETS

00:25:11.000 --> 00:25:17.000

THIS VISION IN PLACE, AND WHEN I MET YOU AND YOU SAID, OKAY,

00:25:17.000 --> 00:25:24.000

LET'S DO A MURAL, YOU DIDN'T TELL ME...

00:25:24.000 --> 00:25:34.000

I JUST THOUGHT, -- SO WHEN I CAME DOWN THERE AFTER WE

00:25:34.000 --> 00:25:38.000

DECIDED WHAT TO DO, I'M NOT VERY OFTEN TAKEN BACK BUT I WAS

00:25:38.000 --> 00:25:46.000

BECAUSE I SAW MY HISTORY IN FRONT OF ME, AND I FELT SO

00:25:46.000 --> 00:25:50.000

BLESSED AND SO HONOURED FOR MY ANCESTORS, AND I KNOW THAT

00:25:50.000 --> 00:25:54.000

THEY CELEBRATE WITH ME IN HOW YOU PRESENTED THIS.

00:25:54.000 --> 00:25:59.000

AND I AM STILL IN AWE EVERY TIME I GO DOWN THERE.

00:25:59.000 --> 00:26:02.000

IN FACT, I MET THE DIRECTOR DOWN THERE AND I NONCHALANTLY

00:26:02.000 --> 00:26:06.000

SAID TO HIM, WE WALKED PAST THESE COLOURS, AND I SAID, WELL,

00:26:06.000 --> 00:26:08.000

I THINK THAT WE SHOULDN'T ONLY DO THESE COLOURS, WE SHOULD

00:26:08.000 --> 00:26:17.000

DO ALL THE PILLARS BEFORE THIS.

00:26:17.000 --> 00:26:17.000

THERE'S SIX MORE -- AND HE ACTUALLY AGREED AND SAID, I THINK

00:26:17.000 --> 00:26:20.000

WE CAN DO THAT.

00:26:20.000 --> 00:26:22.000
AND SO I WAS LIKE OKAY.

00:26:22.000 --> 00:26:26.000
>> I DIDN'T KNOW THAT.

00:26:26.000 --> 00:26:30.000
>> SO TO THE FUTURE THAT WE'LL BE DOING MORE, AND I THINK I

00:26:30.000 --> 00:26:32.000
SAID TO MY GRANDSON THIS MORNING DRIVING HIM TO SCHOOL AND

00:26:32.000 --> 00:26:37.000
HE WAS TALK ABOUT THIS BECAUSE HE'S SO EXCITED ABOUT IT, HE

00:26:37.000 --> 00:26:41.000
ACTUALLY SHOT -- HE'S DOING PHOTOGRAPHY AT SCHOOL SO HE SHOT

00:26:41.000 --> 00:26:43.000
SOME WATER AND THEN SOME PATTERNS AND HE TALKED ABOUT THE

00:26:43.000 --> 00:26:49.000
MURAL AND HE EVENTUALLY WANTS TO LEARN.

00:26:49.000 --> 00:26:56.000
BUT I SAID, YOU KNOW, ISAIAH, I'M ALWAYS SO GRATEFUL TO THE

00:26:56.000 --> 00:26:58.000
MURAL FESTIVAL AND ADRIAN BECAUSE IT'S CATAPULTED THESE

00:26:58.000 --> 00:26:58.000
BEAUTIFUL DESIGNS RIGHT OUT OF THE EARTH WHERE WE HOPED IT

00:26:58.000 --> 00:27:02.000
WOULD.

00:27:02.000 --> 00:27:11.000
AND IT'S MOVING ITS WAY.

00:27:11.000 --> 00:27:13.000
IT IS WRAPPING ITS WAY, AND AS I WORK WITH YOU, I'M ALSO

00:27:13.000 --> 00:27:14.000
WORKING WITH BUILDINGS AND -- NOW BECAUSE IT'S DOING WHAT WE

00:27:14.000 --> 00:27:20.000
HOPED IT WOULD DO.

00:27:20.000 --> 00:27:24.000
IT'S PUTTING THIS AMAZING INSPIRATION INTO ANYBODY LOOKS AT

00:27:24.000 --> 00:27:24.000
IT AND THEY WANT A PIECE OF IT NOW.

00:27:24.000 --> 00:27:25.000

>> YEAH.

00:27:25.000 --> 00:27:27.000

>> I DON'T EVEN LOOK FOR WORK.

00:27:27.000 --> 00:27:29.000

PEOPLE JUST --

00:27:29.000 --> 00:27:32.000

>> YEAH, NO, DEFINITELY.

00:27:32.000 --> 00:27:36.000

I LOVE WHAT IT'S DONE, PHASE ONE IS MAKING IT HAPPEN AND

00:27:36.000 --> 00:27:38.000

GETTING IT ON THE THING AND FUNDING IT BUT PHASE TWO IS

00:27:38.000 --> 00:27:40.000

ACTUALLY WHEN PEOPLE REFRAME THEIR PERSPECTIVE.

00:27:40.000 --> 00:27:44.000

I'M GOING TO BUILD SOMETHING ON THIS TERRITORY, I NEED TO

00:27:44.000 --> 00:27:47.000

FIGURE OUT HOW TO FRAME IT AND ITS HISTORY AND MAKE IT SO

00:27:47.000 --> 00:27:51.000

IT'S CONNECTED TO WITH PLACE AND HOW DO I DO THAT?

00:27:51.000 --> 00:27:53.000

WELL, I'M SEEING -- I'M UNDERSTANDING THESE LARGE SPACES,

00:27:53.000 --> 00:27:57.000

LIKE THESE BRIDGES OR THESE HUGE BUILDINGS, AND I'M

00:27:57.000 --> 00:27:58.000

THINKING, WELL, I'M BUILDING A BUILDING, SO I GUESS MY

00:27:58.000 --> 00:28:03.000

BUILDING SHOULD BE WRAPPED IN THIS BLANKET.

00:28:03.000 --> 00:28:07.000

AND SO, YOU KNOW, AND THEN THIS BLANKET IS LIKE -- IT HAS

00:28:07.000 --> 00:28:10.000

ALL THE HISTORY AND THE LAWS AND THE CULTURE INSIDE OF IT,

00:28:10.000 --> 00:28:14.000

YOU KNOW, AND THEN -- AND SO IT'S LIKE OH, I JUST -- WE NEED

00:28:14.000 --> 00:28:15.000

TO TALK TO THE PEOPLE WHOSE LAND WE'RE ON AND WE NEED TO

00:28:15.000 --> 00:28:19.000

FIND OUT HOW TO DO IT THE RIGHT WAY.

00:28:19.000 --> 00:28:23.000

SO DEBRA, SHE'S MENTIONING, BECAUSE A COUPLE BRAND-NEW

00:28:23.000 --> 00:28:27.000

BUILDINGS ARE BEING BUILT THAT ARE GOING TO BE COVERED IN

00:28:27.000 --> 00:28:29.000

THIS DESIGN BUILT INTO THE CLADDING OF THE BUILDING

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

PERMANENTLY SO THAT'S A NEW AND EXCITING EVOLUTION OF THIS

00:28:31.000 --> 00:28:38.000

AND PEOPLE ARE COMING TO DEBRA AND ASKING HOW TO DO IT.

00:28:38.000 --> 00:28:42.000

AND WHAT A NEAT THING, AND IT'S LED TO THIS PROJECT AS WELL

00:28:42.000 --> 00:28:45.000

COMING UP HERE, SO THIS PROJECT HERE, WE'RE SO EXCITED.

00:28:45.000 --> 00:28:45.000

WE WORKED ON THIS FOR FOUR YEARS JUST TRYING TO GET ACCESS

00:28:45.000 --> 00:28:49.000

TO THE SITE.

00:28:49.000 --> 00:28:52.000

WHAT YOU'RE LOOKING AT IS IN THE UPPER RIGHT-HAND CORNER

00:28:52.000 --> 00:28:54.000

IT'S A PLAN VIEW OF THIS PARK THAT WAS MADE AND DEVELOPED

00:28:54.000 --> 00:28:57.000

FOR EXPO 86.

00:28:57.000 --> 00:29:02.000

IT WAS QUITE NEGLECTED, LET'S BE HONEST, AND UNDERNEATH

00:29:02.000 --> 00:29:02.000

THERE'S A BIG TRANSFORMER STATION FOR DOWNTOWN FOR B.C.

00:29:02.000 --> 00:29:05.000

HYDRO.

00:29:05.000 --> 00:29:09.000

YOU CAN SEE THE SIX LITTLE TOWERS.

00:29:09.000 --> 00:29:10.000

THOSE ARE ACTUALLY LIKE STACKS FOR HEAT TO COME OUT FROM THE

00:29:10.000 --> 00:29:13.000
UNDERGROUND TRANSFORMER.

00:29:13.000 --> 00:29:15.000
THE BOTTOM RIGHT-HAND CORNER, YOU SEE IT IN ELEVATION WHERE

00:29:15.000 --> 00:29:20.000
YOU CAN SEE THE SIX TOWERS THERE.

00:29:20.000 --> 00:29:23.000
THERE'S ACTUALLY SUPPOSED TO BE AN OUTDOOR PERFORMANCE VENUE

00:29:23.000 --> 00:29:25.000
WAS NEVER WAS ACTIVATED AND IT'S KIND OF BEEN LEFT KIND OF

00:29:25.000 --> 00:29:30.000
NEGLECTED SINCE '86, SINCE EXPO.

00:29:30.000 --> 00:29:37.000
SO IT'S REALLY RIGHT DOWNTOWN AND WITH THIS PROJECT, WE TRY

00:29:37.000 --> 00:29:41.000
TO FIND PLACES THAT ARE VERY, UM, VERY CENTRAL, VERY, UM,

00:29:41.000 --> 00:29:41.000
KIND OF CREATES A WORLD AROUND YOU, IT KIND OF DOES WHAT A

00:29:41.000 --> 00:29:46.000
BLANKET DOES.

00:29:46.000 --> 00:29:49.000
LIKE IT WRAPS AROUND YOU AND THIS PLACE IS SO EXCITING, AND

00:29:49.000 --> 00:29:53.000
WE DID THIS, AND IT WAS TRANSFORMATIVE.

00:29:53.000 --> 00:29:54.000
WE DON'T HAVE ENOUGH TIME REALLY TO TALK ABOUT THIS WHOLE

00:29:54.000 --> 00:29:59.000
PROJECT BECAUSE IT'S JUST SO MUCH TO TELL.

00:29:59.000 --> 00:30:04.000
I COULD JUST TALK TO YOU FOR THREE HOURS ABOUT JUST HOW WE

00:30:04.000 --> 00:30:05.000
DEVELOPED JUST THE PERMISSION, LEGAL, LIABILITY, THE FUND

00:30:05.000 --> 00:30:10.000
DEVELOPMENT, THAT COULD TAKE HOURS.

00:30:10.000 --> 00:30:14.000
BUT REALLY LIKE IT'S IMPORTANT JUST TO UNDERSTAND THAT LIKE

00:30:14.000 --> 00:30:16.000

ONCE THIS HAPPENS, IT CHANGES THE PARK, IT CHANGES THE

00:30:16.000 --> 00:30:20.000

UNDERSTANDING OF THE WHOLE MULTIBLOCK AREA AROUND THIS.

00:30:20.000 --> 00:30:24.000

BECAUSE THIS IS THE THING THAT PEOPLE WANT TO GO NEAR,

00:30:24.000 --> 00:30:27.000

UNDERSTAND AND WALK AROUND IT, AND IT'S ALSO ACROSS FROM A

00:30:27.000 --> 00:30:31.000

ROMAN CATHOLIC CHURCH AND WHEN WE WERE BUILDING THIS OUT

00:30:31.000 --> 00:30:34.000

THIS SUMMER, TO HAVE IT READY FOR LAUNCH ON INDIGENOUS

00:30:34.000 --> 00:30:40.000

PEOPLES DAY ON JUNE 21st, IT WAS ALSO DURING THE TIME WHEN

00:30:40.000 --> 00:30:44.000

THE DISCOVERIES WERE MADE IN KAMLOOPS AT THE FORMER

00:30:44.000 --> 00:30:48.000

RESIDENTIAL SCHOOLS WITH THE GRAVES -- UNMARKED GRAVES OF

00:30:48.000 --> 00:30:54.000

THE 215 AND LATER MANY MORE, AND SO DEBRA AND I AND THE

00:30:54.000 --> 00:30:57.000

OTHER ARTISTS, BECAUSE THIS ONE ACTUALLY WAS A COLLABORATION

00:30:57.000 --> 00:31:00.000

BETWEEN DEBRA INVITED IN CHIEF JANICE GEORGE FROM SQUAMISH

00:31:00.000 --> 00:31:02.000

AND ANGELA GEORGE FROM TSLEIL WAUTUTH, THE THREE LOCAL

00:31:02.000 --> 00:31:07.000

NATIONS HERE, TO COLLABORATE ON THIS.

00:31:07.000 --> 00:31:08.000

AND TO TRANSLATE THEIR DESIGNS INTO MURALS THAT COULD

00:31:08.000 --> 00:31:13.000

BLANKET THESE PILLARS.

00:31:13.000 --> 00:31:14.000

BUT THIS HAPPENED DURING THAT TIME, AND IT WAS A REALLY

00:31:14.000 --> 00:31:15.000

POIGNANT TIME.

00:31:15.000 --> 00:31:25.000

IT WAS INCREDIBLY DIFFICULT TIME.

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

BUT DEBRA AND I AND THE WHOLE TEAM WORKED TOGETHER TO PULL

00:31:26.000 --> 00:31:29.000

THROUGH AND MAKE SOMETHING REALLY POWERFUL.

00:31:29.000 --> 00:31:41.000

DEBRA, WHAT PART OF THAT WOULD YOU LIKE TO TALK ABOUT?

00:31:41.000 --> 00:31:46.000

>> OH, WELL, I MEAN, LIKE YOU SAID, TIME FRAME, BUT, YOU

00:31:46.000 --> 00:31:48.000

KNOW, I THINK IT WAS ANOTHER, YOU KNOW, JUST TO BE INCLUSIVE

00:31:48.000 --> 00:31:55.000

WITH OUR RELATIVES THAT ARE IN SQUAMISH AND TSLEIL WAUTUTH

00:31:55.000 --> 00:32:02.000

IS A BIG STEP FOR ALL OF US BECAUSE THE BORDERS THAT WERE

00:32:02.000 --> 00:32:05.000

CREATED BY COLONIALISM, THE MISUNDERSTANDING BETWEEN OUR

00:32:05.000 --> 00:32:09.000

TRIBES, THE WEAVING BEING GONE FOR SO LONG, AND THEN COMING

00:32:09.000 --> 00:32:14.000

BACK AND TRICKLING BACK INTO OUR COMMUNITIES, JANICE GEORGE

00:32:14.000 --> 00:32:18.000

TOOK THE LEAD ON HER VILLAGE AND ANG ON HERS AND, YOU KNOW,

00:32:18.000 --> 00:32:22.000

I THINK WE DID WORK ON ONE PROJECT PRIOR TO THIS ONE FOR A

00:32:22.000 --> 00:32:26.000

DIFFERENT REASON AND SO KEEPING IN MIND THAT WE WOULD LIKE

00:32:26.000 --> 00:32:29.000

TO WORK WITH THEM AGAIN, AND WE WANTED TO SIDE TRACK A

00:32:29.000 --> 00:32:36.000

LITTLE BIT OF POLITICS ON IT.

00:32:36.000 --> 00:32:41.000

WE WANTED TO, YOU KNOW, SHOW NOT ONLY OUR VILLAGES BUT

00:32:41.000 --> 00:32:45.000

VANCOUVER THAT OUR PEOPLE WERE SECURE AND THAT WE DO

00:32:45.000 --> 00:32:49.000

INTERTWINE AND THAT WE DO WEAVE OUR CULTURES, THEY'RE ONE

00:32:49.000 --> 00:32:52.000

AND THE SAME, WE SPEAK THE SAME LANGUAGES, BASICALLY EXCEPT

00:32:52.000 --> 00:32:57.000

SQUAMISH IS A LITTLE DIFFERENT, SO IT'S A BIG PROJECT TO

00:32:57.000 --> 00:32:59.000

THINK ABOUT EVEN POLITICALLY OR HISTORICALLY OR LIKE YOU

00:32:59.000 --> 00:33:03.000

SAID, THERE'S SO MUCH TO TALK ABOUT BUT IT SHOWED THAT WE

00:33:03.000 --> 00:33:03.000

COULD BE TOGETHER AND SHARE OUR -- CELEBRATE EACH OTHER

00:33:03.000 --> 00:33:13.000

INSTEAD OF OTHERWISE.

00:33:13.000 --> 00:33:19.000

AND RIGHT IN THE MIDDLE OF THIS, AS YOU WERE MENTIONING, THE

00:33:19.000 --> 00:33:22.000

EARTH OPENING AND FINDING THESE 215 CHILDREN IS WHEN I ASKED

00:33:22.000 --> 00:33:26.000

YOU WHAT WOULD YOU THINK ABOUT THAT ONE LITTLE SECTION UP ON

00:33:26.000 --> 00:33:28.000

THE CORNER OF THE STREET THAT WE COULD -- SO I WAS LOOKING

00:33:28.000 --> 00:33:34.000

AT THE CHURCH THINKING ABOUT IT AND I SEEN THIS BEAUTIFUL

00:33:34.000 --> 00:33:40.000

DESIGN UP ON THE CHURCH, AND I DECIDED TO, YOU KNOW, YOU USE

00:33:40.000 --> 00:33:48.000

THAT CIRCULAR METAPHOR OF THE CIRCLE OF LIFE AND MAKE THE

00:33:48.000 --> 00:33:52.000

CIRCLE OF A SPINDLE WHICH HE'S FOR YOUR SPINNING WOOL AND

00:33:52.000 --> 00:33:55.000

DESIGN IT INSIDE WITH TEN I THINK ELEMENTS AND ONE CIRCLE IN

00:33:55.000 --> 00:33:55.000

THE MIDDLE SO EACH ELEMENT HAS 20 DOTS THAT REPRESENTS A

00:33:55.000 --> 00:34:05.000

CHILD.

00:34:05.000 --> 00:34:11.000

AND 15 IN THE MIDDLE SO THE LAST -- THE 215, AND IT SITS IN

00:34:11.000 --> 00:34:15.000

FRONT OF THE CHURCH ON A BEAUTIFUL SUNNY DAY REFLECTING THIS

00:34:15.000 --> 00:34:23.000

HORRIFIC THING HAPPENED THROUGH THE CATHOLIC CHURCH AND US

00:34:23.000 --> 00:34:28.000

OVER HERE, AND I THINK I SAID IN THE VIDEO THAT WE DID THAT

00:34:28.000 --> 00:34:31.000

WE CAN WRAP OURSELVES IN THESE BLANKETS WHEN WE HAVE TO

00:34:31.000 --> 00:34:36.000

EXPERIENCE ALL THE THINGS THAT WE HAVE OVER THE LAST 200

00:34:36.000 --> 00:34:41.000

YEARS HERE IN CANADA, RIGHT ACROSS CANADA, SO ALL THE

00:34:41.000 --> 00:34:46.000

CHILDREN THEY'RE FINDING NOW, WE WANT TO HONOUR THAT AND HOW

00:34:46.000 --> 00:34:49.000

AMAZING TO BE ABLE TO HONOUR IT THERE BECAUSE WE WONDER,

00:34:49.000 --> 00:34:50.000

IT'S CALLED CATHEDRAL SQUARE, AND I THINK YOU MENTIONED THAT

00:34:50.000 --> 00:34:53.000

POSSIBLY WE CAN CHANGE THAT NAME SOON.

00:34:53.000 --> 00:34:56.000

>> YEAH, EXACTLY.

00:34:56.000 --> 00:34:59.000

I THINK THAT'S WHAT'S COMING I THINK SO PARKS BOARD, THEY

00:34:59.000 --> 00:35:03.000

HAVE THEIR OWN PROCESS WHICH IS IT WILL TAKE A MINUTE I

00:35:03.000 --> 00:35:06.000

THINK FOR THEM TO GET THROUGH IT, BUT PART OF THIS PROJECT,

00:35:06.000 --> 00:35:09.000

THE NOT SO SUBTLE RATIONALE FOR THIS PROJECT IS TO HAVE IT

00:35:09.000 --> 00:35:14.000

RENAMED BECAUSE CATHEDRAL SQUARE IS A NON-NAME.

00:35:14.000 --> 00:35:16.000

IT'S JUST A NAME BECAUSE IT'S ADJACENT TO THIS CATHEDRAL AND

00:35:16.000 --> 00:35:20.000

THIS PROJECT COMPLETELY TRANSFORMED THE PARK.

00:35:20.000 --> 00:35:24.000

>> WELL, I THINK IT WILL TRANSFORM PEOPLE'S IDEAS AND

00:35:24.000 --> 00:35:29.000

VISIONS OF WHO THEY THOUGHT WE WERE AS INDIGENOUS PEOPLE.

00:35:29.000 --> 00:35:34.000

WE'VE ALL GOT A NEGATIVE RAP THAT WE DON'T HAVE THE

00:35:34.000 --> 00:35:37.000

INTELLIGENCE OR WE DON'T HAVE SAME ACADEMIC STANDINGS AS

00:35:37.000 --> 00:35:40.000

OTHER PEOPLE AND, YOU KNOW, WE WERE SILENCED, AND PEOPLE

00:35:40.000 --> 00:35:40.000

ONLY SAW THIS DARK SIDE OF US, AND I WANT TO BRING THE LIGHT

00:35:40.000 --> 00:35:45.000

TO THIS.

00:35:45.000 --> 00:35:48.000

AND THAT ACTUALLY FITS IN WITH SOMETHING ELSE YOU MIGHT WANT

00:35:48.000 --> 00:35:52.000

TO HAVE A CONVERSATION ABOUT, BUT I BELIEVE IN THE BEAUTY,

00:35:52.000 --> 00:35:55.000

THE INTELLIGENCE, INTEGRITY THROUGH THIS WORK AND THE

00:35:55.000 --> 00:35:58.000

PATTERNING AND THE MATHEMATICS BEHIND IT AND THE

00:35:58.000 --> 00:36:02.000

INTELLIGENCE BEHIND OUR WOMEN AND WE MIGHT NOT HAVE WRITTEN

00:36:02.000 --> 00:36:05.000

OR, YOU KNOW, HAD AN EDUCATION SYSTEM THE SAME AS EVERYONE

00:36:05.000 --> 00:36:09.000

ELSE, BUT, YOU KNOW, WE DID WHAT WORKED FOR US, AND IT

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

WORKED AND WE HAVE NUMBERS IN OUR LANGUAGE.

00:36:11.000 --> 00:36:13.000

WE HAVE OUR OWN LANGUAGE AND WE HAVE NUMBERS.

00:36:13.000 --> 00:36:14.000

AND WE USE THEM.

00:36:14.000 --> 00:36:19.000

AND PATTERNS ARE UNIVERSAL.

00:36:19.000 --> 00:36:22.000

AND YOU CAN LOOK AT THE WORK AND YOU CAN IDENTIFY, I HOPE,

00:36:22.000 --> 00:36:28.000

ANYBODY ACROSS CANADA AND THE WORLD THAT LOOKS AT PATTERNS

00:36:28.000 --> 00:36:32.000

CAN IDENTIFY AND SEE SOMETHING THEY RECOGNIZE AND IT REMINDS

00:36:32.000 --> 00:36:32.000

US THAT WE ARE ALL CONNECTED, AND WE ARE UNIQUE, BUT WE'RE

00:36:32.000 --> 00:36:37.000

THE SAME.

00:36:37.000 --> 00:36:42.000

AND I THINK, AGAIN, FOR CANADA, FOR VANCOUVER, THAT THEY GET

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

TO SEE A SIDE OF US THAT HAS BEEN THREATENING FOR SOME

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

REASON POLITICALLY AND NOW THEY ARE INVITED TO THIS PLACE

00:36:53.000 --> 00:36:58.000

THAT ISN'T THREATENING AND THAT WE JUST WANT TO ESTABLISH

00:36:58.000 --> 00:37:03.000

THE FOUNDATION OF OUR PEOPLE AGAIN AND REBUILD, THROUGH

00:37:03.000 --> 00:37:06.000

RECONCILIATION, WHICH WE HAVE A LOT OF WORK TO DO, THE

00:37:06.000 --> 00:37:10.000

TRUTHS THAT ARE THERE AND WHAT AN IRONIC THING TO HAPPEN,

00:37:10.000 --> 00:37:16.000

THAT YOU HAVE THIS CHURCH ACROSS THE STREET, THEN YOU HAVE

00:37:16.000 --> 00:37:16.000

THE VERY PEOPLE THEY TRIED TO SILENCE FOR 150 YEARS, VOICES

00:37:16.000 --> 00:37:18.000

STRONGER THAN EVER NOW.

00:37:18.000 --> 00:37:23.000

>> YEAH, ABSOLUTELY.

00:37:23.000 --> 00:37:27.000

AND I REMEMBER LIKE, DEBRA, WE WERE HALFWAY THROUGH

00:37:27.000 --> 00:37:31.000

PRODUCTION ON THIS, AND WHEN THE SORT OF NEWS CAME OUT, AND

00:37:31.000 --> 00:37:35.000

I REMEMBER YOUR TEXT MESSAGE, I WON'T FORGET IT, IT WAS THIS

00:37:35.000 --> 00:37:39.000

QUICK HAND DRAWN VERSION OF THE SPINNEDLE WORLD JUST ON A

00:37:39.000 --> 00:37:43.000

PIECE OF PAPER, AND THEN IT WAS LIKE, I LOVE HOW YOU WORK,

00:37:43.000 --> 00:37:46.000

HERE'S THE IDEA AND YOU WROTE SORT OF WHAT YOU WERE THINKING

00:37:46.000 --> 00:37:48.000

AND JUST SENT IT OFF, AND I WAS LIKE OH, LIKE MY FIRST

00:37:48.000 --> 00:37:53.000

THOUGHT WAS LIKE, WE HAVE TO MAKE THIS HAPPEN BUT LIKE WE

00:37:53.000 --> 00:37:56.000

DON'T HAVE ANY TIME TO GET PERMISSION, LIKE IT WAS LIKE THE

00:37:56.000 --> 00:38:01.000

WAY -- LIKE FOR INSTANCE, THIS PROPERTY, THIS SITE IS OWNED

00:38:01.000 --> 00:38:05.000

BY THE CITY, BY THE PARKS WHICH IS DIFFERENT SOMEHOW IN

00:38:05.000 --> 00:38:08.000

VANCOUVER, B.C. HYDRO BELOW AND DOWNTOWN, THERE'S SO MANY

00:38:08.000 --> 00:38:10.000

LAYERS AND THERE'S NO WAY TO GET PERMISSION AND THERE'S NO

00:38:10.000 --> 00:38:12.000

DRAFT, USUALLY THERE HAS TO BE A DRAFT, CITY OF VANCOUVER

00:38:12.000 --> 00:38:16.000

HAS TO APPROVE ENGINEERING.

00:38:16.000 --> 00:38:17.000

WE JUST DID THIS PIECE AND WE DIDN'T ASK ANYBODY AND IT FELT

00:38:17.000 --> 00:38:18.000

SO AMAZING.

00:38:18.000 --> 00:38:19.000

I THINK I TOLD YOU.

00:38:19.000 --> 00:38:24.000

I TOTALLY TOLD YOU.

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

THERE'S NO PERMISSION FOR THIS PIECE AND IT FELT GREAT

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

THERE'S NO PERMISSION.

00:38:25.000 --> 00:38:29.000

THIS IS GRAFFITI.

00:38:29.000 --> 00:38:32.000

NOT THE ACTUAL FORM, BUT WE JUST DID THIS BECAUSE IT HAD TO

00:38:32.000 --> 00:38:35.000

HAPPEN AND IT'S REALLY INTERESTING, LIKE IN MY POSITION, I'M

00:38:35.000 --> 00:38:39.000

ALWAYS TRYING TO MAKE SURE THAT WE LIKE CAN DO ALL THE DUE

00:38:39.000 --> 00:38:43.000

DILIGENCE BUT THIS JUST HAD TO HAPPEN RIGHT AWAY, IT HAD TO

00:38:43.000 --> 00:38:45.000

HAPPEN IN THE FLOW AND IT WASN'T -- EVEN THOUGH WE SPENT A

00:38:45.000 --> 00:38:47.000

YEAR-AND-A-HALF PLANNING THE DESIGNS THAT WERE PERMITTED,

00:38:47.000 --> 00:38:51.000

THE DESIGN HERE THAT WAS JUST HAPPENED IN THE SPUR OF THE

00:38:51.000 --> 00:38:51.000

MOMENT ENDED UP BEING SUCH AN IMPORTANT PART OF THE

00:38:51.000 --> 00:38:56.000

PROJECT.

00:38:56.000 --> 00:38:59.000

AND I THINK LIKE A LESSON I LEARNED THAT I DIDN'T REALLY

00:38:59.000 --> 00:39:04.000

KNOW AS WELL IS ALWAYS LEAVE INSIDE OF THE PRODUCTION OF A

00:39:04.000 --> 00:39:06.000

PIECE IN PUBLIC SPACE, LEAVE SOME SPACE EMOTIONALLY,

00:39:06.000 --> 00:39:08.000

INTELLECTUALLY AND IN TIME FOR THINGS TO CHANGE AND FOR

00:39:08.000 --> 00:39:11.000

THINGS TO SHOW UP BECAUSE THEY ALWAYS SEEM TO.

00:39:11.000 --> 00:39:14.000

THERE ALWAYS SEEMS TO BE A MOMENT AROUND THE ENERGY WHEN YOU

00:39:14.000 --> 00:39:19.000

ASSEMBLE EVERYONE TO BUILD SOMETHING TOGETHER THAT TO LEAVE

00:39:19.000 --> 00:39:23.000

SOME SPACE IN YOUR MIND AND YOUR PROCESS TO RESPOND AND TO

00:39:23.000 --> 00:39:25.000

ADJUST, BECAUSE THINGS DON'T TURN OUT ALWAYS THE WAY YOU

00:39:25.000 --> 00:39:26.000

PLAN AND THEY USUALLY TURN OUT BETTER IF YOU'RE THERE

00:39:26.000 --> 00:39:28.000

LISTENING FOR THOSE OPPORTUNITIES.

00:39:28.000 --> 00:39:31.000

AND THIS IS AN EXAMPLE OF THAT.

00:39:31.000 --> 00:39:37.000

LIKE WE WERE ABLE TO JUST DO THIS, AND ONE QUICK NOTE, JUST

00:39:37.000 --> 00:39:40.000

SO EVERYONE KNOWS, WE ACTUALLY -- DEBRA ORGANIZED FOR THE

00:39:40.000 --> 00:39:44.000

WEAVERS TO COME WITH THEIR GRANDKIDS TO PAINT THESE DOTS.

00:39:44.000 --> 00:39:47.000

SO THESE ARE DIFFERENT GRANDKIDS WERE UP AND GRANDDAUGHTERS

00:39:47.000 --> 00:39:50.000

WERE UP TO PAINT GETTING ON THE LADDERS AND PAINTING THESE

00:39:50.000 --> 00:39:53.000

DOTS AND IT WAS LIKE A REALLY SUNNY, BEAUTIFUL DAY.

00:39:53.000 --> 00:39:55.000

I'M TRYING TO REMEMBER WHAT SUNNY DAYS ARE LIKE RIGHT NOW,

00:39:55.000 --> 00:39:56.000

WHEN IT'S CURRENTLY SNOWING OUTSIDE, BUT THIS IS SO NICE TO

00:39:56.000 --> 00:39:59.000

LOOK AT, THIS SUNNY DAY.

00:39:59.000 --> 00:39:59.000

I REMEMBER THAT DAY, IT WAS A REALLY IMPORTANT DAY FOR THE

00:39:59.000 --> 00:40:04.000

PROJECT.

00:40:04.000 --> 00:40:05.000

AND THERE'S BEEN NO TAGGING, THERE'S BEEN NO DISRESPECT TO

00:40:05.000 --> 00:40:07.000
THIS PIECE.

00:40:07.000 --> 00:40:09.000
AND THIS IS AN AREA THAT GOT TAGGED EVERY SINGLE DAY.

00:40:09.000 --> 00:40:09.000
>> REALLY?

00:40:09.000 --> 00:40:14.000
>> YEP.

00:40:14.000 --> 00:40:15.000
OH, PEOPLE WERE LIKE WHAT ARE YOU GOING TO DO WITH ALL THE

00:40:15.000 --> 00:40:19.000
TAGGING WHEN THE PIECE IS UP?

00:40:19.000 --> 00:40:19.000
AND I'M LIKE I'M PRETTY SURE PEOPLE AREN'T GOING TO MESS

00:40:19.000 --> 00:40:24.000
WITH THIS.

00:40:24.000 --> 00:40:29.000
WE HAVE A SPECIAL PROTECTIVE COAT ON IT TO PROTECT IT.

00:40:29.000 --> 00:40:29.000
AND THERE'S BEEN NO TAGGING SINCE JUNE SO IT'S BEING VERY

00:40:29.000 --> 00:40:31.000
RESPECTED WHICH IS SUCH GOOD NEWS.

00:40:31.000 --> 00:40:35.000
>> WOW.

00:40:35.000 --> 00:40:36.000
>> A COUPLE LITTLE LIKE SCRAWLS, BUT IT'S REALLY WELL

00:40:36.000 --> 00:40:42.000
RESPECTED SO THAT'S BEEN REALLY BEAUTIFUL TO SEE.

00:40:42.000 --> 00:40:42.000
OH, YES, AND WE MADE A FILM THIS YEAR WHICH IS TOTALLY NEW

00:40:42.000 --> 00:40:45.000
FOR US.

00:40:45.000 --> 00:40:48.000
IT'S A 12-MINUTE FILM.

00:40:48.000 --> 00:40:48.000
I GUESS -- WE'LL CIRCULATE THE LINK ONCE YOU GO TO OUR

00:40:48.000 --> 00:40:54.000
PRESENTATION HERE.

00:40:54.000 --> 00:40:54.000
WE MADE A FILM WITH DEBRA ABOUT THE STORY BEHIND GETTING TO

00:40:54.000 --> 00:41:00.000
THIS POINT.

00:41:00.000 --> 00:41:04.000
AND IT'S CALLED "WEAVING THE PAST" AND IT WAS JUST

00:41:04.000 --> 00:41:05.000
INCREDIBLE TO SEE WHAT DEBRA YOU WORKED ON WITH THE FILM

00:41:05.000 --> 00:41:08.000
CREW AND WHAT YOU MADE.

00:41:08.000 --> 00:41:08.000
I REALLY ENCOURAGE EVERYONE ON THIS CALL TO WATCH THIS

00:41:08.000 --> 00:41:10.000
FILM.

00:41:10.000 --> 00:41:14.000
WE'LL SEND THE LINK.

00:41:14.000 --> 00:41:15.000
IT WILL REALLY KIND OF -- I THINK IT WILL REALLY GIVE YOU A

00:41:15.000 --> 00:41:23.000
SENSE OF WHAT WE DID HERE.

00:41:23.000 --> 00:41:25.000
SO THIS IS LIKE OBVIOUSLY IT'S QUITE INDUSTRIAL TO MAKE.

00:41:25.000 --> 00:41:28.000
THE SCAFFOLDING ALONG IS QUITE CHALLENGING.

00:41:28.000 --> 00:41:32.000
IT WAS ROUND SO GETTING PRODUCTION PAINTERS TO TAKE FLAT

00:41:32.000 --> 00:41:35.000
PIECE OF ARTWORK AND WRAP IT AROUND A ROUND PILLAR TO KEEP

00:41:35.000 --> 00:41:35.000
EVERYTHING TO ALL THE DIMENSIONS WERE MAPPED OUT, VERY, VERY

00:41:35.000 --> 00:41:37.000
CHALLENGING.

00:41:37.000 --> 00:41:40.000
IT'S A WHOLE OTHER PRESENTATION ON HOW THEY DID THAT.

00:41:40.000 --> 00:41:41.000
WE DID SCAFFOLDING.

00:41:41.000 --> 00:41:44.000
WE HAD TO DRAIN THE POOL IN FRONT.

00:41:44.000 --> 00:41:48.000
TO PUT SCAFFOLDING INSIDE OF IT.

00:41:48.000 --> 00:41:49.000
WE HAD TO FENCE IT SO THAT WAY THERE WAS NOWHERE TO GO ON

00:41:49.000 --> 00:41:56.000
THE SCAFFOLDING AT NIGHT FOR SAFETY.

00:41:56.000 --> 00:41:57.000
AND THEN WE HAD A CEREMONY AT THE END, AS I'M CYCLING

00:41:57.000 --> 00:41:59.000
THROUGH, WE HAD AN OPENING CEREMONY.

00:41:59.000 --> 00:42:03.000
50 PEOPLE ONLY BECAUSE IT WAS DURING COVID.

00:42:03.000 --> 00:42:08.000
AND WE HAD DIGNITARIES FROM CITY COUNCIL AND FROM THE CITY

00:42:08.000 --> 00:42:13.000
AND LIKE FUNDERS AND IT WAS A REALLY SPECIAL DAY, AND IT WAS

00:42:13.000 --> 00:42:13.000
REALLY NEAT TO GET PEOPLE TOGETHER EVEN JUST FOR -- EVERYONE

00:42:13.000 --> 00:42:16.000
IS SPACED OUT.

00:42:16.000 --> 00:42:19.000
YOU CAN SORT OF SEE.

00:42:19.000 --> 00:42:23.000
AND THERE'S A LOT OF PARTNERS AND IT WAS REALLY HEAVY

00:42:23.000 --> 00:42:23.000
LIFTING TO GET THE FUNDING FOR IT BUT WE DID IT AND IT WAS

00:42:23.000 --> 00:42:25.000
REALLY NEAT.

00:42:25.000 --> 00:42:29.000
LOTS OF THE FUNDERS, THEY KIND OF GOT IT.

00:42:29.000 --> 00:42:31.000
LIKE THIS IS NEW, USUALLY YOU HAVE TO REALLY DESCRIBE WHAT

00:42:31.000 --> 00:42:34.000

THE PROJECT IS AND THE VALUE AND THE IMPORTANCE.

00:42:34.000 --> 00:42:38.000

BUT THINGS ARE CHANGING NOW IN VANCOUVER AT LEAST WHERE

00:42:38.000 --> 00:42:42.000

WE'LL REACH OUT FOR INSTANCE TO QUADRO, A DEVELOPER AND THEY

00:42:42.000 --> 00:42:42.000

KIND OF RIGHT AWAY KIND OF GOT WHAT THE VALUE WAS AND WHY

00:42:42.000 --> 00:42:46.000

WE'RE DOING THIS.

00:42:46.000 --> 00:42:48.000

AND IN THE PAST COUPLE YEARS EVEN BEFORE, IT WOULD BE LIKE

00:42:48.000 --> 00:42:51.000

HEY WE'RE DOING THIS WORK AND WE'RE WORKING WITH COAST

00:42:51.000 --> 00:42:55.000

SALISH ARTISTS, MUSQUEAM ARTISTS AND THIS IS SORT OF WHAT

00:42:55.000 --> 00:42:58.000

THE ART LOOKS LIKE AND WE WOULD HAVE TO REALLY EDUCATE THEM

00:42:58.000 --> 00:43:00.000

BUT NOW PEOPLE ARE ALREADY GETTING AN IDEA BECAUSE THEY HAVE

00:43:00.000 --> 00:43:06.000

SEEN THE MURALS AND SEEN THE DIFFERENT ARTS ORGANIZATIONS

00:43:06.000 --> 00:43:08.000

LIKE SHOWING THIS WORK AND IT'S LESS EDUCATION AND MORE LIKE

00:43:08.000 --> 00:43:09.000

LET'S MAKE THIS HAPPEN ENERGY AND THAT'S REALLY AMAZING

00:43:09.000 --> 00:43:13.000

BEHIND THE SCENES TO SEE.

00:43:13.000 --> 00:43:16.000

THERE'S STILL LOTS OF STRUGGLE AND EDUCATION PIECES BUT IT'S

00:43:16.000 --> 00:43:16.000

MUCH DIFFERENT NOW WHICH HAS BEEN REALLY -- YOU CAN SEE ALL

00:43:16.000 --> 00:43:20.000

THE PEOPLE THERE.

00:43:20.000 --> 00:43:23.000

AND DEBRA, I DON'T KNOW, I THINK WE'RE KIND OF SPEEDING

00:43:23.000 --> 00:43:26.000

THROUGH THIS, BUT I WANT TO QUICKLY GIVE THEM A SNEAK PEEK

00:43:26.000 --> 00:43:27.000

ABOUT WHAT WE'RE WORKING ON IN THE --

00:43:27.000 --> 00:43:28.000

>> SURE.

00:43:28.000 --> 00:43:35.000

>> IT'S JUST, HERE IT IS.

00:43:35.000 --> 00:43:41.000

WE ARE DOING SOMETHING, THIS IS NOT THE DESIGN, BUT IN

00:43:41.000 --> 00:43:46.000

VANCOUVER, B.C. PLACE, AND YOU CAN SEE ALL THESE PATTERNS

00:43:46.000 --> 00:43:46.000

HERE OF FLAGS AND THIS IS ALL PROGRAMMABLE LIGHTING ON THIS

00:43:46.000 --> 00:43:51.000

STRUCTURE.

00:43:51.000 --> 00:43:51.000

AND NO ONE'S HEARD OF THIS PUBLICLY YET SO YOU GUYS ARE

00:43:51.000 --> 00:43:58.000

HEARING IT FIRST.

00:43:58.000 --> 00:44:01.000

WE WILL BE DOING THE BLANKETING AND QUILTING -- AND WEAVING

00:44:01.000 --> 00:44:06.000

DESIGNS ON THE SURFACE AND WE WILL BE LIGHTING UP NOT JUST

00:44:06.000 --> 00:44:10.000

THIS BUT ALSO THIS B.C. PLACE AND CANADA PLACE DOWN HERE AND

00:44:10.000 --> 00:44:13.000

SCIENCE WORLD AND THESE WILL BE COLOURS, SCIENCE WORLD WILL

00:44:13.000 --> 00:44:15.000

BE PATTERNS AND THIS WILL BE DEBRA'S WEAVING DESIGNS ON HERE

00:44:15.000 --> 00:44:20.000

AND IT'S GOING TO BE UP FOR ABOUT THREE WEEKS.

00:44:20.000 --> 00:44:20.000

SO WE'LL BE BLANKETING THE CITY WITH LIGHTS AND LIGHTING THE

00:44:20.000 --> 00:44:22.000

WAY.

00:44:22.000 --> 00:44:24.000

>> WE'RE LIGHTING THE PAST.

00:44:24.000 --> 00:44:25.000

>> WE'RE LIGHTING THE PAST.

00:44:25.000 --> 00:44:28.000

SO THAT'S WHAT'S HAPPENING.

00:44:28.000 --> 00:44:29.000

WE DON'T EVEN HAVE THE DESIGNS YET TO SHOW YOU GUYS BUT THIS

00:44:29.000 --> 00:44:36.000

IS SOMETHING THAT'S HAPPENING IN THE NEW YEAR.

00:44:36.000 --> 00:44:37.000

>> DO YOU THINK ROGERS ARENA IS GOING TO BE JEALOUS?

00:44:37.000 --> 00:44:39.000

>> OH, YEAH, THAT'S THE IDEA.

00:44:39.000 --> 00:44:41.000

THEY'RE GOING TO HAVE TO PAY FOR IT, THOUGH.

00:44:41.000 --> 00:44:43.000

YEAH.

00:44:43.000 --> 00:44:43.000

>> YEAH, WELL, THEY MIGHT, THOUGH, BECAUSE MY SISTER WORKS

00:44:43.000 --> 00:44:47.000

THERE.

00:44:47.000 --> 00:44:49.000

>> OH, YEAH, OKAY, GOOD, LET'S DO IT.

00:44:49.000 --> 00:44:51.000

IS IT ROBYN?

00:44:51.000 --> 00:44:52.000

>> NO, HER NAME IS JONAH.

00:44:52.000 --> 00:44:54.000

>> OKAY, WE'RE GOING TO WORK.

00:44:54.000 --> 00:44:57.000

DEBRA AND I WORK ALL THE ANGLES.

00:44:57.000 --> 00:45:00.000

SO THAT'S COMING UP.

00:45:00.000 --> 00:45:01.000

LET'S TAKE QUESTIONS, WE HAVE 15 MINUTES FOR QUESTIONS SO

00:45:01.000 --> 00:45:02.000
LET'S SEE WHAT WE'RE THINKING.

00:45:02.000 --> 00:45:06.000
THANKS SO MUCH, EVERYBODY.

00:45:06.000 --> 00:45:08.000
I'M GOING TO STOP SHARING MY SCREEN.

00:45:08.000 --> 00:45:08.000
>> THANK YOU, ADRIAN AND DEBRA FOR SHARING ALL THAT

00:45:08.000 --> 00:45:12.000
INFORMATION.

00:45:12.000 --> 00:45:12.000
THIS SOUNDS LIKE A VERY EXCITING PROJECT FOR THE NEW YEAR,

00:45:12.000 --> 00:45:15.000
FOR SURE.

00:45:15.000 --> 00:45:24.000
AND THE PROJECT LOOKS SO AMAZING.

00:45:24.000 --> 00:45:25.000
DEFINITELY AGREE WITH RENAMING CATHEDRAL SQUARE WILL

00:45:25.000 --> 00:45:27.000
DEFINITELY MEAN MUCH.

00:45:27.000 --> 00:45:29.000
THAT MAKES A LOT OF SENSE, WHEN YOU WERE SHARING ABOUT THAT,

00:45:29.000 --> 00:45:36.000
I'M LIKE YEAH, THAT MAKES A LOT OF SENSE.

00:45:36.000 --> 00:45:38.000
I WAS GOING TO SAY I'M DEFINITELY UP FOR THOSE THREE HOURS

00:45:38.000 --> 00:45:43.000
TO SECURE A SPACE LIKE THIS FOR PAINTING.

00:45:43.000 --> 00:45:45.000
I KNOW IT'S NOT GOING TO TAKE PLACE TODAY, BUT WOULD

00:45:45.000 --> 00:45:48.000
DEFINITELY LOVE TO KNOW MORE ABOUT HOW IT HAPPENS BECAUSE WE

00:45:48.000 --> 00:45:51.000
DO ENCOUNTER THOSE SITUATIONS IN WHICH, YOU KNOW, THERE ARE

00:45:51.000 --> 00:45:54.000
SO MANY DIFFERENT STAKEHOLDERS INVOLVED AND SO MANY LAYERS

00:45:54.000 --> 00:45:59.000

OF APPROVAL THAT IT'S LIKE YOU JUST BASICALLY SAY I DON'T

00:45:59.000 --> 00:46:01.000

HAVE THE CAPACITY FOR THIS, FORGET IT, AND THEN THOSE BIG

00:46:01.000 --> 00:46:05.000

PROJECTS, REALLY MEANINGFUL PROJECTS DON'T ACTUALLY HAPPEN.

00:46:05.000 --> 00:46:07.000

SO THANK YOU, THANK YOU FOR MAKING IT HAPPEN.

00:46:07.000 --> 00:46:14.000

THAT'S REALLY OUTSTANDING.

00:46:14.000 --> 00:46:14.000

>> WELL, I THINK -- IF YOU DON'T BEHIND ME BUDDING IN A

00:46:14.000 --> 00:46:18.000

LITTLE.

00:46:18.000 --> 00:46:23.000

I THINK I WOULD HAVE LOVED TO HAVE ADDRESSED IF ANYBODY DID

00:46:23.000 --> 00:46:27.000

COME FORWARD BECAUSE WE HAVE TO STAND IN WHAT VANCOUVER

00:46:27.000 --> 00:46:30.000

ANNOUNCED THAT IT WAS UNCEDED TERRITORY FOR ONE AND THAT

00:46:30.000 --> 00:46:34.000

THEY'RE DEALING WITH THIS VERY SERIOUS RECONCILIATION,

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

THEY'RE DEALING WITH THE CHILDREN, SO IF ANYONE STEPPED

00:46:37.000 --> 00:46:40.000

FORWARD AND SAID, WELL, YOU KNOW, YOU DIDN'T HAVE PERMISSION

00:46:40.000 --> 00:46:41.000

FOR THAT, THEY WOULD HAVE HEARD FROM ME ANYWAY.

00:46:41.000 --> 00:46:47.000

>> WE HAD A BACK-UP PLAN.

00:46:47.000 --> 00:46:49.000

SO WE LEAD WITH LIKE HEY, YOU CAN SAY YES TO THIS, BUT THEN

00:46:49.000 --> 00:46:50.000

WE HAVE A BACK-UP PLAN.

00:46:50.000 --> 00:46:52.000

>> YES.

00:46:52.000 --> 00:46:53.000

>> IT'S LIKE YOU CAN DEAL WITH DEBRA RIGHT OVER HERE.

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

[Laughter]

00:46:54.000 --> 00:46:55.000

>> SPEAK TO DEBRA.

00:46:55.000 --> 00:46:55.000

>> TAKE YOUR PICK.

00:46:55.000 --> 00:47:00.000

>> YEAH.

00:47:00.000 --> 00:47:07.000

>> WELL --

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

>> AND THEN IF THEY SPEAK TO ME, I'VE GOT TO TELL THEM --

00:47:08.000 --> 00:47:11.000

BEHIND ME.

00:47:11.000 --> 00:47:15.000

>> YEAH, EXACTLY, THE ANCESTORS BEHIND YOU AND I THINK

00:47:15.000 --> 00:47:18.000

THAT'S SOMETHING, TOO, THAT IT'S REALLY FUNNY, I WAS LIKE

00:47:18.000 --> 00:47:21.000

CONGRATULATIONS, DEBRA, AND DEBRA IS LIKE IT'S THE ANCESTORS

00:47:21.000 --> 00:47:21.000

WORKING THROUGH ME AND SOMETHING I'VE BEEN LEARNING TO

00:47:21.000 --> 00:47:25.000

REFRAME MYSELF.

00:47:25.000 --> 00:47:28.000

SUCH A WESTERN, EUROPEAN CONSIDERATION OF LIKE THE

00:47:28.000 --> 00:47:33.000

INDIVIDUAL SORT OF TRIUMPHING OVER ADVERSITY AND LIKE KIND

00:47:33.000 --> 00:47:37.000

OF THE HERO'S JOURNEY THAT'S EGOCENTRIC AND EXCLUSION I

00:47:37.000 --> 00:47:41.000

DIDN'T AND DEBRA'S LIKE, NO, IT WASN'T ME, IT'S WORKING

00:47:41.000 --> 00:47:48.000

THROUGH ME, SO I'M STILL DOING THAT, IT'S LIKE SO DEEPLY

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

PROGRAMMED INTO US, AND IT'S SORT OF EVERYONE WANTS TO

00:47:50.000 --> 00:47:52.000

DECOLONIZE INSTITUTIONS BUT IT'S ALL PEOPLE RUNNING THE

00:47:52.000 --> 00:47:53.000

INSTITUTIONS SO PEOPLE NEED TO DECOLONIZE THEMSELVES.

00:47:53.000 --> 00:47:54.000

THAT'S THE GAME PLAN.

00:47:54.000 --> 00:47:58.000

INSTITUTIONS IS PEOPLE.

00:47:58.000 --> 00:48:01.000

>> THAT'S A REALLY GREAT THOUGHT TO SHARE.

00:48:01.000 --> 00:48:02.000

LIKE WE HAVE TO DECOLONIZE YOURSELF FIRST BEFORE YOU CAN

00:48:02.000 --> 00:48:03.000

ACTUALLY DECOLONIZE THE ORGANIZATION.

00:48:03.000 --> 00:48:05.000

>> IT TAKES A LIFETIME.

00:48:05.000 --> 00:48:05.000

IT TAKES A LIFETIME AND YOU HAVE TO TALK TO A LOT OF

00:48:05.000 --> 00:48:07.000

PEOPLE.

00:48:07.000 --> 00:48:09.000

>> YEAH.

00:48:09.000 --> 00:48:15.000

SUCH A POWERFUL THOUGHT.

00:48:15.000 --> 00:48:15.000

WE DON'T HAVE ANY QUESTIONS, THOUGH WE DO HAVE A COMMENT I

00:48:15.000 --> 00:48:19.000

WANT TO SHARE WITH YOU.

00:48:19.000 --> 00:48:22.000

IT'S JUST AN INSIGHT.

00:48:22.000 --> 00:48:26.000

THE BLANKET IS SUCH -- A QUESTION JUST CAME THROUGH.

00:48:26.000 --> 00:48:26.000

JUST AN INSIGHT, THE BLANKET IS SUCH A LOVELY THOUGHT.

00:48:26.000 --> 00:48:30.000
CITIES CAN BE COLD.

00:48:30.000 --> 00:48:33.000
THE IDEA OF HAVING THEM WRAPPED IN A BLANKET LIKE THIS HAS

00:48:33.000 --> 00:48:36.000
SO MANY LAYERS AND MEANING TO IT.

00:48:36.000 --> 00:48:41.000
IT IS VERY MUCH NEEDED ALL OVER CANADA.

00:48:41.000 --> 00:48:42.000
>> THANK YOU.

00:48:42.000 --> 00:48:51.000
>> ABSOLUTELY.

00:48:51.000 --> 00:48:54.000
>> WE HAVE A QUESTION ASKING.

00:48:54.000 --> 00:48:54.000
I SEE SO MUCH OPPORTUNITY FOR COLLABORATION WITH

00:48:54.000 --> 00:48:58.000
ARCHITECTURE.

00:48:58.000 --> 00:48:58.000
WOULD LOVE TO HEAR THE SPEAKERS' THOUGHTS ON MURALS IN

00:48:58.000 --> 00:49:03.000
ARCHITECTURE.

00:49:03.000 --> 00:49:05.000
SO I GUESS I CAN EXTRACT YOURS LIKE THIS.

00:49:05.000 --> 00:49:07.000
>> YEAH.

00:49:07.000 --> 00:49:12.000
I CAN ANSWER THAT.

00:49:12.000 --> 00:49:13.000
BECAUSE THAT'S EXACTLY WHAT, ASIDE FROM WORKING WITH THE

00:49:13.000 --> 00:49:33.000
MURAL FEST, I'VE BEEN DOING.

00:49:33.000 --> 00:49:37.000
I HAVE TWO BUILDINGS -- THREE ACTUALLY, AND TWO IN -- IT'S

00:49:37.000 --> 00:49:41.000
GOING TO BE ABSOLUTELY BEAUTIFUL BUILDING BUT IT WILL BE

00:49:41.000 --> 00:49:46.000

WRAPPED RIGHT AROUND THE WHOLE PERIMETER OF THE BUILDING

00:49:46.000 --> 00:49:49.000

WITH TWO BLANKETS THAT I CREATED FOR THEM, AND WE'VE TAKEN

00:49:49.000 --> 00:49:53.000

THE ELEMENTS OUT AND THEY WILL BE APPLIED TO THE BUILDING SO

00:49:53.000 --> 00:49:59.000

THE WHOLE BUILDING IS GOING TO BE THE FIRST BUILDING IN THE

00:49:59.000 --> 00:50:06.000

CITY THAT WILL BE REALLY REFLECTIVE OF THE HISTORY HERE AND

00:50:06.000 --> 00:50:13.000

A BUILDING BEFORE THAT ONE WAS IT'S GOING UP ON BROADWAY AND

00:50:13.000 --> 00:50:15.000

LARCH AND IT'S A CONDO AND THE FELLOW, I MET HIM LIKE TWO,

00:50:15.000 --> 00:50:18.000

THREE YEARS AGO, YOU KNOW HOW LONG IT TAKES BUILDINGS TO GET

00:50:18.000 --> 00:50:23.000

PASSED AND GO UP, SO WE DID JUST THE SIDE PROFILE OF THE

00:50:23.000 --> 00:50:26.000

BUILDING BUT THE CITY LOVED IT SO MUCH, THEY PUT ANOTHER

00:50:26.000 --> 00:50:27.000

INSTALL ON IT AND ASKED ME TO COME BACK AND DESIGN MORE OF

00:50:27.000 --> 00:50:31.000

THE BUILDING SO I SAID OKAY, YOU KNOW.

00:50:31.000 --> 00:50:35.000

SO THIS IS WHAT I'M SAYING, AND THEN I BELIEVE THAT MY

00:50:35.000 --> 00:50:39.000

FRIENDS ON THE NORTH SHORE ARE ALSO BEING ASKED TO DO

00:50:39.000 --> 00:50:42.000

DIFFERENT THINGS, SO FOR INSTANCE, PLAZA FLOORS, BECAUSE

00:50:42.000 --> 00:50:47.000

THESE PATTERNS ARE JUST SO GORGEOUS, AND I'M SO EXCITED

00:50:47.000 --> 00:50:49.000

BECAUSE I HAVE TO SAY THAT I'VE ALWAYS ADMIRER EUROPEAN ART

00:50:49.000 --> 00:50:53.000

PLAZAS ALL OVER EUROPE AND, YOU KNOW, MOROCCO AND EVERYWHERE

00:50:53.000 --> 00:50:53.000

WE GO, WE SEE THESE BEAUTIFUL PATTERNS EVERYWHERE.

00:50:53.000 --> 00:51:00.000

IN ANCIENT HISTORY.

00:51:00.000 --> 00:51:05.000

AND SO NOW, YOU KNOW, THAT'S WHAT VANCOUVER'S GOING TO

00:51:05.000 --> 00:51:06.000

BECOME A PART OF BASED ON OUR HISTORY HERE AND SO WE'RE

00:51:06.000 --> 00:51:08.000

EXCITED TO SHARE THAT.

00:51:08.000 --> 00:51:12.000

AT LEAST I AM.

00:51:12.000 --> 00:51:16.000

AND MAYBE I SHOULDN'T TALK ON BEHALF OF EVERYONE, BUT FOR

00:51:16.000 --> 00:51:19.000

SURE I HOPE THAT OUR SALISH PEOPLE ARE AS EXCITED AS I AM.

00:51:19.000 --> 00:51:22.000

I DON'T GET A LOT OF FEEDBACK.

00:51:22.000 --> 00:51:25.000

MAYBE ALSO BECAUSE WE DON'T ALWAYS USE THE CITY AS MUCH AS

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

PEOPLE THINK WE DO AND I DON'T EVEN KNOW IF THEY KNOW HOW

00:51:30.000 --> 00:51:32.000

MUCH OF MY WORK IS OUT THERE SO I'M GOING --

00:51:32.000 --> 00:51:35.000

>> IT'S TOTALLY TRUE, DEBRA.

00:51:35.000 --> 00:51:36.000

I DROPPED A LINK OF ONE OF THE BUILDINGS YOU'RE TALKING

00:51:36.000 --> 00:51:42.000

ABOUT IN THE CHAT SO PEOPLE CAN SEE IT.

00:51:42.000 --> 00:51:44.000

LIKE THE ONE WHERE YOU HAVE THE TWO SIDES ON HASTINGS

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

STREET, WHAT IS THE BLOCK?

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

WHAT'S THE BLOCK INTERSECTION, IS IT --

00:51:47.000 --> 00:51:48.000
>> COLUMBIA?

00:51:48.000 --> 00:51:55.000
>> YES, COLUMBIA.

00:51:55.000 --> 00:51:56.000
I PUT THAT IN SO PEOPLE CAN SEE IT, JUST SO PEOPLE CAN --

00:51:56.000 --> 00:52:02.000
>> OKAY, GREAT.

00:52:02.000 --> 00:52:07.000
>> IT'S INTERESTING, LIKE I KNOW WHAT YOU MEAN BY THAT,

00:52:07.000 --> 00:52:10.000
THOUGH, BECAUSE THERE'S SOME -- PEOPLE ARE JUST STARTING TO

00:52:10.000 --> 00:52:12.000
GET -- LIKE EVEN LIKE BECAUSE OF THE PANDEMIC, NO ONE'S

00:52:12.000 --> 00:52:14.000
CIRCULATING THROUGH THE CITY, SO LIKE THE MURAL FEST HAS

00:52:14.000 --> 00:52:19.000
BEEN OPENING AND DOING TONS OF MURALS.

00:52:19.000 --> 00:52:20.000
WE PUT UP 69 MURALS SINCE LAST YEAR AND VERY FEW PEOPLE HAVE

00:52:20.000 --> 00:52:24.000
LEFT THEIR HOUSES BESIDES THE GROCERY STORE.

00:52:24.000 --> 00:52:26.000
SO I'M REALLY LOOKING FORWARD TO ACTUALLY EVERYONE

00:52:26.000 --> 00:52:26.000
CIRCULATING AGAIN TO SEE ALL THE WORK THAT WE'VE BEEN

00:52:26.000 --> 00:52:32.000
DOING.

00:52:32.000 --> 00:52:35.000
AND ACTUALLY WHAT'S BEEN REALLY NEAT IS WE HAVE AN APP AND

00:52:35.000 --> 00:52:38.000
THE APP, YOU CAN DO SELF-GUIDED TOURS SO PEOPLE ARE ON THEIR

00:52:38.000 --> 00:52:41.000
PHONES DOING TOURS AND THE MURALS ARE GETTING PEOPLE TO

00:52:41.000 --> 00:52:43.000
CIRCULATE AND CONNECT WITH PEOPLE EVEN DURING THE PANDEMIC

00:52:43.000 --> 00:52:45.000

AND THAT'S NEAT AS AN UNINTENTIONAL SIDE EFFECT OF LIKE

00:52:45.000 --> 00:52:50.000

HAVING THIS APP.

00:52:50.000 --> 00:52:52.000

THEY'RE LIKE OH, YOU CAN LOOK AT, FOR EXAMPLE, LIKE MUSQUEAM

00:52:52.000 --> 00:52:55.000

SQUAMISH TSLEIL WAUTUTH MURALS AND YOU CAN GO ON A LITTLE

00:52:55.000 --> 00:52:59.000

TOUR OF THEM AND YOU CAN WALK AROUND.

00:52:59.000 --> 00:53:01.000

OR YOU CAN LOOK UP FOR INSTANCE ARTISTS LIKE EMERGING

00:53:01.000 --> 00:53:03.000

ARTISTS OR BLACK ARTISTS AND YOU CAN DO A LITTLE TOUR SO

00:53:03.000 --> 00:53:06.000

THAT'S BEEN REALLY NEAT TOO.

00:53:06.000 --> 00:53:10.000

PEOPLE NEED TO GET OUT OF THE HOUSE AND CONNECT WITH PEOPLE

00:53:10.000 --> 00:53:10.000

IN A SAFE WAY AND WALKING AROUND OUTSIDE TOURING THESE

00:53:10.000 --> 00:53:11.000

MURALS HAS BEEN REALLY GREAT.

00:53:11.000 --> 00:53:20.000

SO YEAH.

00:53:20.000 --> 00:53:23.000

>> YEAH, PUBLIC ART IS DEFINITELY A MOTIVATION TO LEAVE HOME

00:53:23.000 --> 00:53:31.000

AND WALKING AROUND AND EXPLORING MORE FOR SURE.

00:53:31.000 --> 00:53:37.000

I THINK A BUILDING ON THIS PAST QUESTION, WE HAVE HERE IN

00:53:37.000 --> 00:53:41.000

TORONTO, WE DO HAVE A LOT OF MURALS ON UNDERPASSES.

00:53:41.000 --> 00:53:44.000

BUT IT FEELS IT'S JUST LIKE THOSE TWO WALLS THAT YOU CAN SEE

00:53:44.000 --> 00:53:44.000

ON BOTH SIDES AND YOU'RE ACTUALLY GOING THROUGH AN

00:53:44.000 --> 00:53:49.000
UNDERPASS.

00:53:49.000 --> 00:53:54.000
AND THEN IT'S USUALLY BUILDINGS OR LIKE MORE TRADITIONAL

00:53:54.000 --> 00:53:57.000
WALLS, BUT NOT NECESSARILY THE TYPE OF ARCHITECTURE THAT

00:53:57.000 --> 00:54:03.000
YOU'RE REFERRING TO.

00:54:03.000 --> 00:54:03.000
LIKE BUILDINGS, I DON'T KNOW, LIKE THE SILOS AND THINGS LIKE

00:54:03.000 --> 00:54:12.000
THAT.

00:54:12.000 --> 00:54:14.000
SO WHEN YOU DO A PROJECT WITH MURALS WITH SILOS BUT THEY

00:54:14.000 --> 00:54:16.000
WERE DEFINITELY NOT AS BIG AS CATHEDRAL SQUARE.

00:54:16.000 --> 00:54:18.000
>> OH, COOL.

00:54:18.000 --> 00:54:20.000
SILOS ARE CHALLENGING BECAUSE IT'S LIKE GETTING THEM TO LOOK

00:54:20.000 --> 00:54:24.000
RIGHT ON THE SURFACE.

00:54:24.000 --> 00:54:26.000
>> YES, I WASN'T AROUND BACK THEN BUT THAT'S WHAT I'VE

00:54:26.000 --> 00:54:29.000
HEARD, THAT WAS LIKE THE MAIN CHALLENGE FOR THE ARTIST TO

00:54:29.000 --> 00:54:33.000
ACTUALLY MAKE IT WORK, THE ANGLE.

00:54:33.000 --> 00:54:36.000
>> YEAH, ARTISTS WEREN'T -- IF ARTISTS ARE HAVING TROUBLE

00:54:36.000 --> 00:54:37.000
WITH A COMPLICATED DESIGN, YOU JUST PROJECT IT WITH A

00:54:37.000 --> 00:54:43.000
PROJECTOR ON THE WALL, THAT'S FLAT.

00:54:43.000 --> 00:54:48.000
BUT WITH THESE WEAVING DESIGNS, THEY'RE SO MATHEMATICALLY

00:54:48.000 --> 00:54:52.000

SYMMETRICAL AND PRECISE THAT IF YOU WERE TO PROJECT, YOU

00:54:52.000 --> 00:54:54.000

CAN'T PROJECT A CURVED LIKE SKEWED IMAGE SO IT HAS TO BE THE

00:54:54.000 --> 00:55:02.000

PRACTITIONER AT THE WALL USING MATH TO ACTUALLY LIKE FIGURE

00:55:02.000 --> 00:55:07.000

OUT DISTANCES FROM THINGS TO CREATE TRUE SHAPES AND SYMMETRY

00:55:07.000 --> 00:55:11.000

BECAUSE YOU CAN REALLY -- OUR EYES CAN REALLY PICK UP

00:55:11.000 --> 00:55:15.000

INACCURATE SYMMETRY, SO LIKE WE REALLY PUT -- WE PUT OUR

00:55:15.000 --> 00:55:18.000

BEST PEOPLE ON IT AND WE PUT THEM THROUGH THE WRINGER ON

00:55:18.000 --> 00:55:21.000

THIS, SCRATCHING THEIR HEADS, TRYING TO FIGURE OUT HOW TO DO

00:55:21.000 --> 00:55:24.000

IT AND ON TOP OF THAT, THE ACTUAL CEMENT ITSELF WAS POURED

00:55:24.000 --> 00:55:27.000

IN SECTIONS SO ACTUALLY WHAT THE ARTIST ENDED UP DOING IS

00:55:27.000 --> 00:55:32.000

SECTIONS AND HOW THEY WERE FRAMED, THAT WAS THEIR REFERENCE

00:55:32.000 --> 00:55:35.000

FOR SCALE AND THEN THEY MEASURED, TWO METRE SECTIONS AND

00:55:35.000 --> 00:55:39.000

THEN THEY BROKE THAT INTO PIECES AND THEN WERE ABLE TO BREAK

00:55:39.000 --> 00:55:45.000

OUT THE CHEVRONS AND THE DIAMONDS AND ALL THE SHAPES.

00:55:45.000 --> 00:55:49.000

BUT DEBRA'S PIECES WERE SOME OF THE MOST COMPLEXLY LAYERED

00:55:49.000 --> 00:55:54.000

SO WHOEVER HAD THOSE HAD THEIR WORK CUT OUT FOR THEM BECAUSE

00:55:54.000 --> 00:55:54.000

IT WAS EXTREMELY TECHNICAL SO, DEBRA, YOU GAVE THEM A LOT OF

00:55:54.000 --> 00:55:54.000

CHALLENGES.

00:55:54.000 --> 00:55:59.000

WHICH MAKES SENSE.

00:55:59.000 --> 00:56:01.000

YOU'VE BEEN DOING THIS FOR 35 YEARS, SO YOU'RE GOING TO

00:56:01.000 --> 00:56:13.000

BRING THE TECHNICAL CHALLENGES.

00:56:13.000 --> 00:56:17.000

>> I THINK IT WAS ALSO BECAUSE I ADD THE BIRD OR ANIMALS OR

00:56:17.000 --> 00:56:21.000

FISH TO THE MURALS WHERE THE OTHER ONES ARE -- YEAH, THEY'RE

00:56:21.000 --> 00:56:26.000

GEOMETRIC AS WELL, BUT BRINGING THAT THUNDERBIRD AND THE

00:56:26.000 --> 00:56:30.000

LIGHTNING THERE TO REPRESENT, YOU KNOW, THE POWER OF WHO WE

00:56:30.000 --> 00:56:34.000

ARE AS PEOPLE IN THE UNIVERSE BUT ALSO THE ENERGY THAT'S

00:56:34.000 --> 00:56:36.000

AROUND THAT BUILDING SO -- BUT DEFINITELY WASN'T MY

00:56:36.000 --> 00:56:37.000

INTENTION TO MAKE IT THE MOST DIFFICULT.

00:56:37.000 --> 00:56:45.000

[Laughter]

00:56:45.000 --> 00:56:45.000

ON A REALLY HOT SUMMER DAY, THEY WERE SAYING IT'S HORRIBLE

00:56:45.000 --> 00:56:46.000

OUT THERE.

00:56:46.000 --> 00:56:51.000

>> OH, YEAH.

00:56:51.000 --> 00:56:56.000

AND DEBRA, IT'S A FUNNY TIDBIT.

00:56:56.000 --> 00:57:00.000

IT WAS HATCHLING SEASON FOR CROWS WHEN WE WERE DOING IT, IT

00:57:00.000 --> 00:57:03.000

WAS JANUARY -- JUNE, WE WERE FINISHING BY JUNE 21st AND

00:57:03.000 --> 00:57:05.000

ALL THE CROWS ARE DIVE BOMBING THE ARTISTS BECAUSE THEY'RE

00:57:05.000 --> 00:57:07.000

PROTECTING THE BABIES FROM THE ARTISTS.

00:57:07.000 --> 00:57:10.000

THEY'RE LIKE POOPING ON THEM AND SWOOPING AT THEM AND SO

00:57:10.000 --> 00:57:14.000

LIKE IT WAS REALLY NEAT, LIKE THAT INTEGRATION OF LIKE, YOU

00:57:14.000 --> 00:57:18.000

KNOW, WHEN YOU'RE DOING PUBLIC WORK AND OUTSIDE, THERE'S ALL

00:57:18.000 --> 00:57:23.000

THESE LAYERS OF CONSIDERATIONS AND I ACTUALLY -- DEBRA, ON

00:57:23.000 --> 00:57:23.000

THE DAY THAT WE DID THE OPENING, I RESCUED A BABY CROW THAT

00:57:23.000 --> 00:57:25.000

FELL IN THE WATER.

00:57:25.000 --> 00:57:29.000

LIKE I WENT AND SCOOPED IT UP.

00:57:29.000 --> 00:57:31.000

IT WAS DROWNING, IT COULDN'T GET OUT.

00:57:31.000 --> 00:57:32.000

THERE'S NO GRADIENT TO IT, IT'S JUST LIKE THIS POOL.

00:57:32.000 --> 00:57:36.000

SO THEY COULDN'T GET OUT.

00:57:36.000 --> 00:57:36.000

AND APPARENTLY ARTISTS WERE SAVING CROWS THE WHOLE TIME WE

00:57:36.000 --> 00:57:38.000

WERE MAKING THE PIECE.

00:57:38.000 --> 00:57:40.000

>> OH, WOW.

00:57:40.000 --> 00:57:43.000

THAT'S AMAZING.

00:57:43.000 --> 00:57:49.000

I DIDN'T KNOW THAT.

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

>> THAT'S A WHOLE OTHER LEVEL OF ENVIRONMENTALLY-FRIENDLY,

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

YOU KNOW, WORKPLACES.

00:57:53.000 --> 00:57:56.000

>> YEAH, ABSOLUTELY, YEAH.

00:57:56.000 --> 00:58:00.000

>> WOW.

00:58:00.000 --> 00:58:04.000

AND A WHOLE OTHER LEVEL OF RISK MANAGEMENT, TOO, BECAUSE,

00:58:04.000 --> 00:58:06.000

YOU KNOW, LIKE ARTISTS NEED TO BE SUPER CAUTIOUS AND BEING

00:58:06.000 --> 00:58:08.000

SUPER MINDFUL OF, YOU KNOW, THE NATURE AROUND THEM.

00:58:08.000 --> 00:58:13.000

>> YEAH, YEAH.

00:58:13.000 --> 00:58:17.000

SO I GUESS TO END OFF, I THINK DEBRA AND I WOULD LOVE TO

00:58:17.000 --> 00:58:19.000

HEAR IF THERE'S LIKE FOLKS IN TORONTO THAT ARE INTERESTED IN

00:58:19.000 --> 00:58:22.000

COLLABORATING ON SOMETHING AROUND FACADE DESIGN OR

00:58:22.000 --> 00:58:24.000

ESPECIALLY BLANKETING THE CITY WITH LIGHTS OR LIGHTING THE

00:58:24.000 --> 00:58:27.000

PATH, THAT WOULD BE COOL TO DO CROSS-COLLABORATIONS WITH

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

OTHER BUILDINGS THAT CAN HAVE PROGRAMMABLE LIGHT IN

00:58:27.000 --> 00:58:28.000

TORONTO.

00:58:28.000 --> 00:58:33.000

THAT WOULD BE SUPER COOL.

00:58:33.000 --> 00:58:35.000

IF PEOPLE WANT TO PUT THE WORD OUT THERE AND WE CAN DO LIKE

00:58:35.000 --> 00:58:38.000

A REALLY NEED COLLAB THAT WAY, WE CAN EXCHANGE.

00:58:38.000 --> 00:58:40.000

IT'S ALL TECHNOLOGY AND PROGRAMING SO YOU DON'T HAVE TO FLY

00:58:40.000 --> 00:58:41.000

OR VISIT.

00:58:41.000 --> 00:58:45.000

IT'S ALMOST THROUGH THE PROGRAMING LIGHTS.

00:58:45.000 --> 00:58:48.000

IF THAT'S SOMETHING THAT SOMEONE WANTS TO HAPPEN IN TORONTO,

00:58:48.000 --> 00:58:50.000

WE WANT TO HELP MAKE THAT HAPPEN.

00:58:50.000 --> 00:58:57.000

>> OH, WELL, THANKS FOR THE OFFER, ADRIAN, THAT'S GREAT.

00:58:57.000 --> 00:59:04.000

I CAN SAY THAT WE CAN DEFINITELY SPREAD THE WORD BECAUSE I'M

00:59:04.000 --> 00:59:08.000

SURE THERE IS SOME ARTISTS, SOME MURAL ARTISTS IN THE

00:59:08.000 --> 00:59:11.000

TRADITIONAL WAY WHO ARE GETTING INTO LIGHTING AND MORE

00:59:11.000 --> 00:59:12.000

DIGITAL DESIGNS SO, YEAH, WE CAN DEFINITELY SPREAD THE WORD

00:59:12.000 --> 00:59:15.000

FOR THAT, YEAH.

00:59:15.000 --> 00:59:20.000

IT'S NOT SOMETHING THAT WE USUALLY DO ON MURAL ROUTES BUT,

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

YOU KNOW, WE MIGHT KNOW OTHER PEOPLE WHO MIGHT BE UP FOR A

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

COLLAB.

00:59:22.000 --> 00:59:25.000

>> JUST DOESN'T HURT TO ASK.

00:59:25.000 --> 00:59:26.000

>> NO, NO, FOR SURE, FOR SURE, WE'LL MAKE SURE WE SPREAD THE

00:59:26.000 --> 00:59:29.000

WORD FOR SURE.

00:59:29.000 --> 00:59:30.000

WE ACTUALLY GOT LIKE ONE LAST QUESTION, IF YOU DON'T MIND.

00:59:30.000 --> 00:59:36.000

>> NO, THAT'S GREAT.

00:59:36.000 --> 00:59:37.000

>> IT'S SORT OF FOLLOWING UP ON THE PREVIOUS CONVERSATION.

00:59:37.000 --> 00:59:42.000
BASED ON -- RIGHT, SORRY.

00:59:42.000 --> 00:59:45.000
BASED ON THE CONVERSATION LAST NIGHT REGARDING

00:59:45.000 --> 00:59:49.000
CULTURALLY-DIVERSE ESTHETICS, I INQUIRE HOW THE SPEAKERS'

00:59:49.000 --> 00:59:51.000
SEE THE OPPORTUNITY TO INTEGRATE DIVERSITY OF THE PEOPLE

00:59:51.000 --> 00:59:52.000
RESIDING ON THE LAND.

00:59:52.000 --> 00:59:56.000
FOR EXAMPLE, ISLAMIC ART.

00:59:56.000 --> 01:00:02.000
SO YESTERDAY, WE HAD A CONVERSATION, IT WAS A PANEL

01:00:02.000 --> 01:00:06.000
DISCUSSION WHERE WE HAD THREE NEWCOMER ARTISTS WHO HAVE A

01:00:06.000 --> 01:00:08.000
LOT OF THEIR SORT OF LIKE CULTURAL ESTHETICS OF THEIR HOME

01:00:08.000 --> 01:00:14.000
COUNTRY ARE VERY, VERY PRESENT IN THE WORK THAT THEY DO.

01:00:14.000 --> 01:00:17.000
SO WE WERE LOOKING -- WE HAD AN ARTIST ORIGINALLY FROM

01:00:17.000 --> 01:00:22.000
INDIA, UZBEK ARTIST AND AN ARTIST FROM IRAN.

01:00:22.000 --> 01:00:27.000
AND THEY ALL HAVE LIKE VERY -- WHEN YOU LOOK AT THEIR WORK,

01:00:27.000 --> 01:00:27.000
YOU CAN TELL THAT THEY HAVE THIS LIKE ESTHETIC FROM BACK

01:00:27.000 --> 01:00:33.000
HOME.

01:00:33.000 --> 01:00:37.000
SO I GUESS WHAT PEARL IS ASKING, WHETHER -- IF THERE'S AN

01:00:37.000 --> 01:00:42.000
OPPORTUNITY TO INTEGRATE WHAT'S BEEN ON THE LAND FOR

01:00:42.000 --> 01:00:44.000
THOUSANDS OF YEARS AND WHAT'S COMING IN THE NEW SETTLERS

01:00:44.000 --> 01:00:54.000
INTO THE LAND FROM OTHER COUNTRIES.

01:00:54.000 --> 01:01:00.000
>> WELL, I MEAN, FOR ME, WATCHING OVER THIS LAST, YOU KNOW,

01:01:00.000 --> 01:01:03.000
20 YEARS, 30 YEARS OF OUR RELATIVES FROM THE NORTHWEST

01:01:03.000 --> 01:01:07.000
COAST, AND I SAY RELATIVES NOW BECAUSE WE'RE PRETTY

01:01:07.000 --> 01:01:12.000
INTEGRATED AND MARRIED TO DIFFERENT TRIBES, BUT WE NEVER

01:01:12.000 --> 01:01:17.000
WERE, AND IT USED TO REALLY KIND OF BOTHER US THAT, YOU

01:01:17.000 --> 01:01:21.000
KNOW, BILL REED AND ROBERT DAVIDSON AND PEOPLE WERE MAKING

01:01:21.000 --> 01:01:25.000
SUCH STRONG APPEARANCES IN THE CITY, BUT WE REALLY, YOU

01:01:25.000 --> 01:01:30.000
KNOW, NEVER REALLY TALKED ABOUT IT TOO MUCH BECAUSE WE

01:01:30.000 --> 01:01:35.000
DIDN'T HAVE ANYTHING VISUAL OURSELVES BECAUSE WE DIDN'T KNOW

01:01:35.000 --> 01:01:35.000
ABOUT BLANKETS AND WE DIDN'T -- I DIDN'T KNOW MUCH ABOUT OUR

01:01:35.000 --> 01:01:39.000
GRAPHICS.

01:01:39.000 --> 01:01:43.000
THAT WAS SOMETHING THAT REALLY INSPIRED ME IS TO START

01:01:43.000 --> 01:01:49.000
DIGGING DEEP INTO MY OWN HISTORY AND FINDING ALL OF THOSE

01:01:49.000 --> 01:01:56.000
THREADS TO BRING FORWARD AND WHEN I WAS IN THE CITY, IT WAS

01:01:56.000 --> 01:02:04.000
ALWAYS MY PET PEEVE, AND I WOULD BRING IT UP TO, YOU KNOW,

01:02:04.000 --> 01:02:07.000
VANCOUVER WHEN I MENTIONED MANY THINGS, BUT ALSO LOOKING AT

01:02:07.000 --> 01:02:14.000
DIFFERENT MURALS FROM DIFFERENT CULTURES AND PEOPLE, IT WAS

01:02:14.000 --> 01:02:20.000

THE REASON WHY, WHEN I SAW THE OPPORTUNITY TO TALK TO ADRIAN

01:02:20.000 --> 01:02:23.000

AND HIS GROUP, I REACHED OUT BECAUSE I DID FEEL LIKE, WOW,

01:02:23.000 --> 01:02:26.000

FIRST OF ALL, IT'S OUR OWN PEOPLE, NORTHWEST COAST, NOW IT'S

01:02:26.000 --> 01:02:31.000

OTHER CULTURES, AND LIKE WHERE ARE WE?

01:02:31.000 --> 01:02:35.000

AND SO THAT WAS A REALLY STRONG REASON THAT I REACHED OUT

01:02:35.000 --> 01:02:35.000

WITH MY VOICE OTHER THAN ALSO SAYING I WANTED TO WRAP THE

01:02:35.000 --> 01:02:41.000

CITY.

01:02:41.000 --> 01:02:44.000

AND I UNDERSTAND THAT WHEN PEOPLE COME HERE, THEY THINK IT'S

01:02:44.000 --> 01:02:48.000

VANCOUVER SO THEY'RE LIKE, WHAT'S YOUR PROBLEM?

01:02:48.000 --> 01:02:53.000

AND I'M LIKE, BUT IT'S NOT VANCOUVER, YOU KNOW, PROTOCOL,

01:02:53.000 --> 01:02:57.000

WE'RE TALKING ABOUT UNCEDED TERRITORY, YOU KNOW, IT'S OUR

01:02:57.000 --> 01:03:01.000

BASE IS THE LAND OF THE PEOPLE, WHO ARE THE PEOPLE, AND THEN

01:03:01.000 --> 01:03:05.000

LET'S SHARE THAT AS WE MOVE THROUGH IT, AS WE TALK TO OTHER

01:03:05.000 --> 01:03:10.000

CULTURES WHO ACTUALLY, YOU KNOW, REALLY THERE'S A LOT OF

01:03:10.000 --> 01:03:13.000

NEGATIVE INVOLVED IN SOME THINGS THAT ARE HAPPENING BECAUSE,

01:03:13.000 --> 01:03:16.000

YOU KNOW, DIFFERENT CULTURES ARE HERE AND I MERELY HAVE TO

01:03:16.000 --> 01:03:23.000

DRIVE DOWN GRANVILLE STREET AND EVERYTHING'S IN CHINESE AND

01:03:23.000 --> 01:03:26.000

I'M LOOKING AT IT GOING WHY ARE THEY HAVING THEIR SAY AND IF

01:03:26.000 --> 01:03:30.000

WE DO, WELL, WE COULDN'T EVEN.

01:03:30.000 --> 01:03:34.000

AND I'M NOT AGAINST ANY OTHER CULTURE, IT'S THAT THE

01:03:34.000 --> 01:03:37.000

CULTURES ARE HERE, THEY'RE STRONG, THEY'RE MAKING THEIR

01:03:37.000 --> 01:03:42.000

STATEMENT THROUGH WHICHEVER WAY THEY FEEL IS IMPORTANT, AND

01:03:42.000 --> 01:03:43.000

WE'RE STILL HERE, GOING, WAIT A MINUTE, THIS IS KIND OF OUR

01:03:43.000 --> 01:03:46.000

LAND, NOBODY EVEN KNOWS THAT.

01:03:46.000 --> 01:03:49.000

SOMETIMES I GET MY FEELINGS HURT WHEN I SEE A REALTOR

01:03:49.000 --> 01:03:52.000

SELLING MY LAND AND I'M LIKE, WOW, I CAN'T EVEN SELL IT,

01:03:52.000 --> 01:03:55.000

THEY DON'T EVEN VALUE MY LAND, SO IT BECOMES A LITTLE BIT,

01:03:55.000 --> 01:04:01.000

YES, A LITTLE BIT POLITICAL, BUT, YOU KNOW, THAT'S LIFE.

01:04:01.000 --> 01:04:06.000

AND I LOVE THE REFLECTION OF DIFFERENT CULTURES THAT I SEE

01:04:06.000 --> 01:04:10.000

IN THE CITY WHEN I DO SEE ONE OF THE MURALS, LIKE THE

01:04:10.000 --> 01:04:12.000

BEAUTIFUL ONE ON THE SIDE OF THAT HOTEL, ADRIAN, I'M NOT

01:04:12.000 --> 01:04:21.000

SURE THE WOMAN WHO DID IT, BEAUTIFUL AND STUNNING.

01:04:21.000 --> 01:04:30.000

ONE OF THESE DAYS -- I DID DO MY GREAT-GRANDMOTHER, REMEMBER

01:04:30.000 --> 01:04:42.000

, AND...

01:04:42.000 --> 01:04:45.000

BECAUSE -- KIND OF LIKE THAT SOME PEOPLE WOULD SAY ARE YOU

01:04:45.000 --> 01:04:50.000

OKAY WITH US DOING THIS ON YOUR LAND AND I'M LIKE YEAH,

01:04:50.000 --> 01:04:51.000

BECAUSE IT'S VANCOUVER, BUT LET'S HONOUR THE FACT THAT IT IS

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

SALISH TERRITORY AT THE SAME TIME.

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

THERE'S A LOT OF WORK TO DO AND WE'LL JUST CONTINUE TO DO

01:04:54.000 --> 01:05:02.000

IT.

01:05:02.000 --> 01:05:02.000

>> THAT'S A VERY POSITIVE SIDE TO WRAP THE SESSION WITH, YOU

01:05:02.000 --> 01:05:05.000

CONTINUE TO DO THE WORK.

01:05:05.000 --> 01:05:06.000

>> YES.

01:05:06.000 --> 01:05:11.000

>> IT'S A BALANCING ACT, RIGHT?

01:05:11.000 --> 01:05:14.000

IT'S A BALANCING ACT, AND IT'S OUT OF BALANCE RIGHT NOW.

01:05:14.000 --> 01:05:16.000

AND I FEEL LIKE IT'S LIKE THERE'S TWO PARALLEL

01:05:16.000 --> 01:05:19.000

CONVERSATIONS, THERE'S LIKE WE NEED TO RESTORE THE BALANCE,

01:05:19.000 --> 01:05:20.000

WE NEED TO RESTORE THE BALANCE, WE NEED TO RESTORE THE

01:05:20.000 --> 01:05:24.000

IDENTITY OF THE PLACE.

01:05:24.000 --> 01:05:27.000

SO MUCH TO BE DONE WITH ASSERTING THE PEOPLE WHO HAVE BEEN

01:05:27.000 --> 01:05:30.000

HERE FOR THOUSANDS OF YEARS AND, AT THE SAME TIME, BELONGING

01:05:30.000 --> 01:05:34.000

NEEDS TO HAPPEN FOR FOLKS, ESPECIALLY RACIALIZED FOLKS THAT

01:05:34.000 --> 01:05:38.000

ARE SUFFERING LIKE MUCH MORE UNDER THE COLONIAL PRESSURES

01:05:38.000 --> 01:05:41.000

AND SYSTEMIC VIOLENCE THAN SOMEONE LIKE I AM WHO IS LIKE I

01:05:41.000 --> 01:05:46.000

GET LOTS OF PRIVILEGE THAT I DON'T EVEN NOTICE BY JUST BEING

01:05:46.000 --> 01:05:51.000

LIKE OH, THIS WHITE DUDE IN VANCOUVER, LIKE I'M NOT -- SO I

01:05:51.000 --> 01:05:55.000

FEEL LIKE IF I CAN SEE THE SYSTEMIC ISSUES, I KNOW THAT

01:05:55.000 --> 01:05:58.000

THERE'S EVEN MORE THAT I'M NOT SEEING AND I FEEL LIKE AS

01:05:58.000 --> 01:06:00.000

LONG AS OUR ORGANIZATION IS LIFTING UP THE VOICES AT THE

01:06:00.000 --> 01:06:05.000

SAME TIME BUT IN DIFFERENT WAYS.

01:06:05.000 --> 01:06:06.000

SO IT'S SORT OF LIKE WE MOSTLY HAVE PRETTY -- SORRY, I'LL

01:06:06.000 --> 01:06:10.000

START AGAIN.

01:06:10.000 --> 01:06:13.000

WE HAVE VERY CLEAR GOALS AROUND MAKING SURE THAT

01:06:13.000 --> 01:06:19.000

PREDOMINANTLY OUR ARTISTS ARE BLACK, INDIGENOUS AND PEOPLE

01:06:19.000 --> 01:06:20.000

OF COLOUR, SO WE HAVE 65% OR SO EVERY YEAR OF ARTISTS FROM

01:06:20.000 --> 01:06:25.000

THOSE STORIES AND THOSE BACKGROUNDS.

01:06:25.000 --> 01:06:27.000

AND SOMETHING GREAT ABOUT THAT IS YOU CAN JUST CREATE SPACE

01:06:27.000 --> 01:06:31.000

FOR THAT AND HAVE IN PRIVILEGED CERTAIN WAYS WITH YOUR

01:06:31.000 --> 01:06:35.000

FUNDING AND HOW I ALLOCATE YOUR STAFF RESOURCES SO WE

01:06:35.000 --> 01:06:40.000

ALLOCATED A MAJORITY OF OUR RESOURCES TO SUPPORTING MSP

01:06:40.000 --> 01:06:44.000

ARTISTS AND PRACTITIONERS BUT IT DOESN'T MEAN THAT WE ALSO

01:06:44.000 --> 01:06:47.000

DON'T SUPPORT, FOR INSTANCE LIKE WE DID A GREAT

01:06:47.000 --> 01:06:52.000

COLLABORATION AROUND ANTI-ISLAMOPHOBIA TWO YEARS AGO WITH AN

01:06:52.000 --> 01:06:57.000

ARTIST NAMED DOA JAMAL AND IT WAS THE FIRST PIECE OF

01:06:57.000 --> 01:06:59.000

MUSLIM-BASED ART AND IT HAD WORDS FROM THE QUR'AN IN THE

01:06:59.000 --> 01:07:04.000

PIECE IN SCRIPT AND IT WAS SUPER AMAZING.

01:07:04.000 --> 01:07:06.000

IT'S A WHOLE OTHER TALK BUT WHAT'S GREAT IS THAT CAN EXIST

01:07:06.000 --> 01:07:09.000

AT THE SAME TIME AS WHAT DEBRA IS DOING.

01:07:09.000 --> 01:07:14.000

IT'S A MATTER OF FRAMING AND BALANCE AND WE'RE SO OUT OF

01:07:14.000 --> 01:07:16.000

BALANCE HERE, WE HAVE TO PUSH HARD ON MAKING SURE WE

01:07:16.000 --> 01:07:16.000

RESOURCE THIS PROJECT AND THEN IT DOESN'T MEAN WE CAN'T

01:07:16.000 --> 01:07:18.000

RESOURCE THIS.

01:07:18.000 --> 01:07:21.000

I DON'T SEE A SCARCITY.

01:07:21.000 --> 01:07:24.000

I SEE IT'S ABUNDANT AND THERE'S SO MUCH MONEY IN VANCOUVER.

01:07:24.000 --> 01:07:26.000

WE'RE GOING TO GET IT AND PUT IT BEHIND THIS WORK AND THEN

01:07:26.000 --> 01:07:31.000

LET THE PEOPLE LEAD IT.

01:07:31.000 --> 01:07:34.000

I THINK THE SCARCITY MENTALITY ACTUALLY KIND OF, A

01:07:34.000 --> 01:07:38.000

COMPETITIVE MENTALITY GETS IN PEOPLE'S HEADS FROM GROWING UP

01:07:38.000 --> 01:07:41.000

IN THIS CULTURE WHERE WE HAVE TO FIGHT TO SURVIVE, AND I

01:07:41.000 --> 01:07:45.000

THINK WE TRY TO BRING THAT ABUNDANT PIECE AND REBALANCE IT

01:07:45.000 --> 01:07:49.000

SO THAT THIS CONVERSATION ISN'T EVEN NEEDED BECAUSE IT'S

01:07:49.000 --> 01:07:51.000

LIKE, WELL, YES, MUSQUEAM LAND, EVERYONE KNOWS IT, EVERY

01:07:51.000 --> 01:07:51.000

SINGLE PERSON KNOWS IT BECAUSE IT'S EVERYWHERE AND IT'S VERY

01:07:51.000 --> 01:07:54.000

OBVIOUS.

01:07:54.000 --> 01:07:55.000

SO DIVERSITY HAPPENS WITHIN THAT, I THINK.

01:07:55.000 --> 01:07:56.000

BUT WE'RE NOT THERE YET.

01:07:56.000 --> 01:07:59.000

WE'RE NOT EVEN CLOSE.

01:07:59.000 --> 01:08:00.000

>> IT'S DEFINITELY ABOUT BALANCE.

01:08:00.000 --> 01:08:06.000

>> YEAH.

01:08:06.000 --> 01:08:08.000

>> WELL, THANK YOU SO MUCH, ADRIAN, DEBRA FOR THIS REALLY

01:08:08.000 --> 01:08:14.000

AMAZING PRESENTATION AND FOR SHARING YOUR THOUGHTS.

01:08:14.000 --> 01:08:17.000

I REALLY LIKED HOW IT WAS A DIALOGUE, A CONVERSATION.

01:08:17.000 --> 01:08:19.000

I DO HAVE TO ADMIT I DO LIKE WHEN THINGS ARE NOT PLANNED SO

01:08:19.000 --> 01:08:26.000

LIKE IT'S MORE LIKE LET'S HAVE A CONVERSATION ABOUT THIS

01:08:26.000 --> 01:08:31.000

REALLY AMAZING PROJECT THAT WE HAVE THIS SUMMER SO, AGAIN,

01:08:31.000 --> 01:08:31.000

THANK YOU SO MUCH FOR FINDING THE TIME TO BE PART OF THIS

01:08:31.000 --> 01:08:34.000

SYMPOSIUM.

01:08:34.000 --> 01:08:41.000

I'M GOING TO WRAP UP REALLY, REALLY QUICKLY.

01:08:41.000 --> 01:08:41.000

I HAVE SOME NOTES TO READ AND THEN I'LL LET EVERYBODY GO AND

01:08:41.000 --> 01:08:47.000

CONTINUE THEIR EVENINGS.

01:08:47.000 --> 01:08:53.000

OKEY-DOKEY.

01:08:53.000 --> 01:08:56.000

SO WE CAN SAY THAT WE'RE SORT OF LIKE READY TO WRAP UP OUR

01:08:56.000 --> 01:09:00.000

20th NATIONAL SYMPOSIUM.

01:09:00.000 --> 01:09:02.000

IT'S DEFINITELY BEEN A VERY INSPIRING AND INFORMATIVE WEEK

01:09:02.000 --> 01:09:08.000

FOR ME AND I HOPE THAT IT'S BEEN FOR EVERYBODY AS WELL.

01:09:08.000 --> 01:09:13.000

I WOULD REALLY LIKE TO THANK AGAIN OUR VERY, VERY AMAZING

01:09:13.000 --> 01:09:19.000

SPEAKERS AND PANELISTS FOR GENEROUSLY DONATING -- SHARING

01:09:19.000 --> 01:09:19.000

THEIR KNOWLEDGE, LIKE SHARING HOLDING SPACE WITH US OVER THE

01:09:19.000 --> 01:09:22.000

PAST WEEK.

01:09:22.000 --> 01:09:27.000

IT'S BEEN A REAL PLEASURE TO HAVE THEM ALL.

01:09:27.000 --> 01:09:30.000

AND I ALSO WANT TO DO A SHOUT OUT TO THE AMAZING MURAL

01:09:30.000 --> 01:09:36.000

ROUTES TEAM WHO DON'T GET THE RECOGNITION THEY DESERVE.

01:09:36.000 --> 01:09:42.000

I'VE BEEN THE FACE OF THE ORGANIZATION THIS PAST WEEK BUT

01:09:42.000 --> 01:09:46.000

IT'S JENNEEN AND OUR PROGRAM MANAGER JACKIE SANTOS

01:09:46.000 --> 01:09:51.000

HAVE BEEN BEHIND THE SCENES, SORT OF LIKE SUPPORTING THE

01:09:51.000 --> 01:09:52.000

MODERATION OF THE CHAT AND LIKE ALL THE BEHIND THE SCENES,

01:09:52.000 --> 01:09:58.000

LIKE THE PROMOTION OF THE SYMPOSIUM.

01:09:58.000 --> 01:10:03.000

JACKIE MAKING SURE THAT ALL THE TECH IS WORKING, THAT WE

01:10:03.000 --> 01:10:07.000

HAVE A PLAN FOR UNEXPECTED TECH ISSUES, AND DEFINITELY LIKE

01:10:07.000 --> 01:10:11.000

NOT JUST THIS WEEK BUT ALL THE WEEKS THAT LEAD TO THIS EVENT

01:10:11.000 --> 01:10:13.000

BECAUSE, AS YOU ALL KNOW, IT TAKES, YOU KNOW, IT TAKES A LOT

01:10:13.000 --> 01:10:20.000

OF WORK TO PUT SOMETHING LIKE THIS TOGETHER.

01:10:20.000 --> 01:10:25.000

ALSO IT IS LIKE A FINAL THANK YOU TO OUR COMMUNITY PARTNERS,

01:10:25.000 --> 01:10:29.000

NEIGHBOURHOOD ARTS NETWORK AND YYC ARTIST OUTLET, SPONSORS

01:10:29.000 --> 01:10:30.000

STREET ART TORONTO, RBC AND OUR OPERATING FUND TORONTO ARTS

01:10:30.000 --> 01:10:32.000

COUNCIL AND ONTARIO ARTS COUNCIL.

01:10:32.000 --> 01:10:35.000

THANK YOU SO MUCH FOR SUPPORTING MURAL ROUTES WORK.

01:10:35.000 --> 01:10:39.000

IT'S MUCH APPRECIATED.

01:10:39.000 --> 01:10:39.000

AND FINALLY I WOULD LIKE TO THANK ALL OUR SYMPOSIUM

01:10:39.000 --> 01:10:46.000

PARTICIPANTS.

01:10:46.000 --> 01:10:46.000

FOR JOINING US, YOU KNOW, LIKE ON AND OFF AS NEEDED DURING

01:10:46.000 --> 01:10:52.000

THE PAST WEEK.

01:10:52.000 --> 01:10:53.000

WE ARE A VERY SMALL ORGANIZATION AND HAVING THEIR SUPPORT

01:10:53.000 --> 01:11:00.000

FOR THIS TYPE OF EVENTS LIKE REALLY MEANS A LOT.

01:11:00.000 --> 01:11:03.000

I HOPE WE WERE ABLE TO OFFER SOME INTERESTING AND

01:11:03.000 --> 01:11:05.000

THOUGHT-PROVOKING SESSIONS AROUND THIS REPRESENTATION.

01:11:05.000 --> 01:11:07.000

SO PLEASE STAY IN TOUCH.

01:11:07.000 --> 01:11:07.000

FOLLOW US ON SOCIAL MEDIA, WE'RE ON INSTAGRAM, FACEBOOK AND

01:11:07.000 --> 01:11:14.000

TWITTER.

01:11:14.000 --> 01:11:14.000

AND THERE ARE HANDLES, THE SOCIAL MEDIA HANDLES ARE THE SAME

01:11:14.000 --> 01:11:17.000

FOR ALL THREE PLATFORMS.

01:11:17.000 --> 01:11:21.000

SO PLEASE DO FOLLOW US ON SOCIAL MEDIA.

01:11:21.000 --> 01:11:21.000

YOU CAN ALSO SIGN UP FOR A NEWSLETTER ON OUR WEBSITE IF YOU

01:11:21.000 --> 01:11:25.000

WANT TO.

01:11:25.000 --> 01:11:30.000

I THINK THE NEXT ONE IS GOING OUT SOON AS WELL.

01:11:30.000 --> 01:11:34.000

YOU WILL ALL RECEIVE A SURVEY VIA EMAIL FOR YOU TO SHARE

01:11:34.000 --> 01:11:37.000

SOME FEEDBACK AND THE FEEDBACK IS ALWAYS SUPER, SUPER, SUPER

01:11:37.000 --> 01:11:41.000

APPRECIATED BECAUSE IT ALLOWS US TO IMPROVE AND, YOU KNOW,

01:11:41.000 --> 01:11:43.000

LIKE ADAPT TO THE VARIOUS NEEDS OF THE COMMUNITY.

01:11:43.000 --> 01:11:48.000

AND SO PLEASE, PLEASE, PLEASE LET US KNOW YOUR THOUGHTS.

01:11:48.000 --> 01:11:49.000

WE WILL ALSO BE CREATING A SYMPOSIUM REPORT HOPEFULLY BEFORE

01:11:49.000 --> 01:11:50.000

THE HOLIDAYS.

01:11:50.000 --> 01:11:56.000
WE'LL SEE.

01:11:56.000 --> 01:12:00.000
BUT WE WILL MAKE IT AVAILABLE FOR DOWNLOAD ON OUR WEBSITE

01:12:00.000 --> 01:12:01.000
AND FINALLY, IF YOU HAVEN'T DONE SO ALREADY, PLEASE ADD YOUR

01:12:01.000 --> 01:12:06.000
MURALS TO THE MURAL MAP OF CANADA.

01:12:06.000 --> 01:12:11.000
WE ACTUALLY HAVE A MURAL MAP WHERE YOU CAN INPUT THE

01:12:11.000 --> 01:12:15.000
DIFFERENT ARTWORKS THAT YOU'VE CREATED ACROSS THE COUNTRY,

01:12:15.000 --> 01:12:19.000
SO IF YOU HAVEN'T CHECKED THAT OUT, PLEASE GET INTO OUR

01:12:19.000 --> 01:12:19.000
WEBSITE OR GOOGLE MURAL MAP OF CANADA AND YOU'LL BE ABLE TO

01:12:19.000 --> 01:12:23.000
FIND THAT.

01:12:23.000 --> 01:12:23.000
IT'S A CROWD-SOURCED TOOL SO ANYBODY CAN SUBMIT MURALS TO

01:12:23.000 --> 01:12:32.000
THE MAP.

01:12:32.000 --> 01:12:34.000
YEAH, AND JUST A HEART-FELT THANK YOU TO EVERYONE.

01:12:34.000 --> 01:12:36.000
HAVE A GREAT REST OF YOUR EVENING.

01:12:36.000 --> 01:12:41.000
AND THANKS AGAIN SO MUCH FOR BEING HERE.

01:12:41.000 --> 01:12:41.000
ADRIAN, DEBRA, I KNOW YOU HAVE LIKE A LONGER DAY AHEAD OF

01:12:41.000 --> 01:12:45.000
YOU.

01:12:45.000 --> 01:12:48.000
I HOPE EVERYTHING IS WELL IN B.C., YOU KNOW, AND THAT YOU'RE

01:12:48.000 --> 01:12:50.000
TAKING GOOD CARE OF YOURSELVES AND YOUR CLOSE ONES.

01:12:50.000 --> 01:12:52.000
>> THANK YOU.

01:12:52.000 --> 01:12:52.000
>> THANK YOU.