

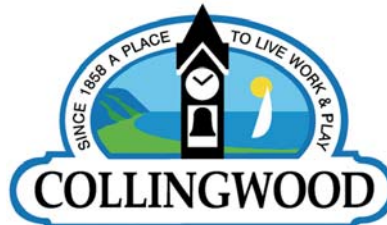


If Walls Could Speak: 13th National Mural Symposium

November 5, 6, 7, 2010

Cranberry Resort, Collingwood
Ontario Canada

Presented in partnership with



Town of Collingwood

If Walls Could Speak: 13th National Mural Symposium

Program Schedule

FRIDAY November 5th

Afternoon sessions and evening reception at Bear Estate

- 1:00 - 3:00 pm** Delegate registration at Bear Estate, 9 Harbour Street East.
Delegates set up their display materials in the meeting venue
Coffee/tea/refreshment service
- 3:00 - 4:30 pm** **Plaster Plasmas: Entering Public Art Competitions**
Public artist and consultant **Brad Golden** presents a guide through public art calls and commissions.
- 4:30 pm** Shuttle van from Bear Estate to Cranberry Resort (hotel)
4:30 – 6:00 pm Hotel check-in
6:00 pm Shuttle van from Cranberry Resort to Bear Estate
- 6:00 – 8:30 pm** **Welcome Reception**, meet and greet with light dinner reception (cash bar) and **If Walls Could Speak**, an interactive storytelling evening featuring Bruce Peninsula master storyteller and actor **Ron Baker**.

SATURDAY November 6th

Morning breakfast and sessions at Bear Estate, Cranberry Resort

- 7:45 am** Shuttle van from Cranberry Resort to Bear Estate
8:00 am Continental Breakfast buffet
- 9:00 - 10:45 am** Keynote address **Making Murals: The More We Know** with **Jon Pounds**, Executive Director of the Chicago Public Art Group, speaking on how artists are learning from and challenging each other.
- 10:45 am** Refreshment break
- 11:00 – 12:30 pm** **The Global Network: The Role of Murals in Cultural Tourism** with **Dr. Karl Schutz**, founder of the Chemainus Mural Project and Global Mural Arts and Cultural Tourism Association; with **Dr. Gordon Prestoungrange** from GMACTA.
- 12:30 – 1:30 pm** Buffet Lunch
1:30 pm Shuttle van from Bear Estate to Cranberry Resort

Afternoon sessions at Collingwood Public Library (downtown Collingwood)

- 1:45 pm** Car pool to **Collingwood Public Library, 55 St. Marie Street** in downtown Collingwood for afternoon sessions. See enclosed map.
- 2:00 – 3:30 pm** **Materials and More** – An interactive session to discuss and share mural practices, methods and techniques along with a presentation of results of Mural Routes' recent online Mural Practices Survey. Included, **Mural Marketing Basics**, with Karin Eaton, Executive Director Mural Routes.

- 3:45 – 5:00 pm** **From Policy to Preservation: A Mural Restoration Success Story** with **Catherine Campbell**, Chair of the Collingwood Arts and Culture Advisory Committee and **Tanya Mazza**, Coordinator of Arts and Culture for the Town of Collingwood. The story of the collaboration that laid the groundwork for stewardship and restoration of Collingwood’s downtown murals. Included, **Creating a Condition Report** and maintenance plan for your mural project, with Karin Eaton, Executive Director of Mural Routes.
- 5:00 – 6:00 pm** **Walking Tour of Collingwood’s murals** and other points of interest in our host town.
- 6:00 pm** **Evening at leisure**, downtown Collingwood. Dine at recommended restaurant with Mural Routes (not included in registration fee), or explore the town on your own. (Car pool back to hotel).

SUNDAY November 7th

Morning sessions at Bear Estate, Cranberry Resort

- 8:15 am** Shuttle van from Cranberry Resort to Bear Estate
- 8:30 am** Breakfast buffet
- 9:30 - 10:30 am** **Mosaic Murals in the Community** – Mosaic and ceramic artist/designer **Cristina Delago** speaks about her work with Community Centres in Toronto’s priority neighbourhoods, the challenges she faces and how she obtains a positive outcome by beautifying the neighbourhoods and witnessing the transformation of the youth.
- 10:30 - 12:30 pm** **Smiley Face on the Moon: A Creative Collaboration** – A hands-on workshop session to design and create a mural with input from the delegation.
- 12:30 pm** **Adieu**
Shuttle van from Bear Estate to Cranberry Resort

ACKNOWLEDGEMENTS

Mural Routes thanks the many who have given of their time and expertise for the 13th National Mural Symposium.

We gratefully thank our speakers for their gifts of shared knowledge. Special thanks to our host town of Collingwood, for inviting us to their community and working generously with us for this event. As always, we congratulate and thank our delegation: the artists, administrators, activists, educators and volunteers who work steadily in their own communities to create and enhance the public space with art.

13th National Mural Symposium 2010: If Walls Could Speak
Friday, November 5, Session One

Plaster Plasmas: Entering Public Art Competitions and Commissions

Brad Golden, Golden + Co.

The 13th National Mural Symposium kicked off on Friday afternoon with an informative opening presentation by Brad Golden from Brad Golden + Co., a Toronto-based public art consultancy. Brad's presentation used public art examples from his portfolio and others' to illustrate the processes and challenges of several large scale collaborative projects.

Originally an artist "without a client", Brad found that he had to initiate his own projects in the public realm. Projects often require collaboration with architects and engineers, so Brad completed a degree in architecture. This helped him to fully immerse in the field of public art/design. Brad explained that in the mid 80s to 90s most public art projects were funded by the public sector with limited budgets. Today, the private sector has become more interested in public art and is budgeting projects of up to one million dollars.

The title of the session, "Plaster Plasmas" came from a discussion about cultural values. Brad posed the question "what is the most valuable communicator of all time?" Is it a fresco that has communicated through centuries? Or a supercomputer, that computes enormous amounts of data in a moment's time? This question frames the changing roles and methods of the artist as a communicator, and illustrates the evolution of public art through its many forms.

The delegation viewed a slide show of several commissions. The Humber Bay Bridges Project was initiated by Metro Toronto Transportation Department in 1995, a time for recognition and an increased value of the public space. Artists were joining teams that created monuments as works of urban design, engineering, architecture and art.

The Humber Bay Bridge is recipient of numerous architectural, engineering and urban design awards. In working on design elements for this project, Brad and his partner looked at the entire Humber Bay bridge area to incorporate its natural and cultural history. Using elements of First Nations design motifs, they did not want to patronize previous occupancy, but sought to bring about a reconsideration of First Nations' habitation. Artists can bring integrity to this kind of project, and use their position on the design team to break down perceptual barriers. Brad encourages artists to think of themselves as agents of change.





The Simcoe Memorial was privately commissioned to commemorate the founding of the City of Toronto by Governor John Graves Simcoe and Elizabeth Simcoe. Extensive research was needed to incorporate details that would ensure that the monument accurately represented the historic couple. It includes a recreation of the tent in which the Simcoes' lived, with holes in the roof depicting constellations on the day of their landing. Details include a table that is stylized on the ribs of a boat, map of the harbour etched on its surface, and the Niagara escarpment evoked through a cairn of stones.

Brad felt that the memorial needed to engage with both one time and repeat visitors. He discussed the challenges of addressing a broad audience that engages through a sophisticated narrative.

The delegation viewed a series of stunning public art pieces that were commissioned for the Toronto Transit System. Included were works by Panya Clark Espinal, Jason Bruges, Scott Eunson and Marianne Lovink. All showed innovative approaches of working on walls, and offered solutions using non-traditional materials.

Brad then went on to speak practically about public calls for artists. The procurement of major public art commissions is often done in two ways:

A **Call of Request for Interest** goes out, with submissions juried by a team of art experts. There is a short list of typically three to five artists who create a proposal, then are interviewed. Artists are chosen on the excellence of their work, as well as their ability to be on a design team. If the artist is hired early in the process, they can work closely with design team. A design is finally presented to a project stakeholder committee.

Alternately, a **Request for Qualifications** goes out later in the structure design process, or after renovations on a specific site. The short listed artists create site-specific proposals, which are presented to the jury. Following their decision, the contract is awarded.

Less common now are public **Open Call** design competitions. Limited proposals are submitted in sealed envelopes, and the contract is awarded on the basis of design excellence. Although more rare, these can be opportunities for new artists to break into the field.

If a private developer works with a consultant, often they are presented with the portfolios of 8 - 12 suitable artists. From this, the short list of three to five artists creates site specific proposals in response to a competition brief. An outside jury adjudicates the proposals. The chosen artist is then awarded the contract.

When deciding to work in this field, artists must consider if they are willing to become part of a collaborative team. Brad stressed that public works are not about "divine conception and execution". These projects are about compromise, collaboration and recognition of all stakeholders. It can be very taxing work. Projects take long periods of time, with cut-backs and changes throughout the process. Artists should look carefully at projects with smaller budgets, and realize that when all factors are considered, they can be working for a low hourly rate. They need to consider if these projects will ultimately benefit their careers.

To find calls for artists, Brad suggested websites like akimbo.net, or creating a Google alert using terms like "call for public artist". For artists trying to break into the field, he suggested that excellence of work is the most important component of a portfolio. There is inevitably a component of collaboration involved in public art mural-making, and this should be emphasized in your submission.

Brad discussed different ways that payments are made to the artist. In private commissions, often they will be built into the contract with monthly or bi-monthly draws, paced to the progress of the work. In public commissions, the contract can be broken into components with an amount paid upon signing, and further payments made at stages of the project. Typically, the design team incorporates the artist into their tender documents. The final payment is made after successful installation of the work.

There was a short discussion of how public art is funded. In the City of Toronto, there is a Percent for Public Art plan that requires developers to spend one percent of project costs on enhancement of community space. The delegation heard about Chicago's Millennium Park, a 24-acre park that features the work of architects, planners, artists and designers. This art was privately funded.

Currently, art in the public realm is often considered by some to be too costly. However, as public art pieces continue to draw greater positive response, the demand is created. In time, it is hoped that excellent public art will become an integral part of our built environments.

Brad Golden + Co.: www.bgoldenco.com

Golden Eichenberg Public Art Projects: www.the-site.com

13th National Mural Symposium 2010: If Walls Could Speak
Friday, November 5, Session Two

Delegate reception: "If Walls Could Speak"

Ron Baker, Master Storyteller

After break, the delegation reassembled at the meeting rooms for an evening welcome reception. They were welcomed by Town of Collingwood Mayor-elect Sandra Cooper, who expressed her appreciation of the town's downtown murals and their importance to recognizing its heritage. Collingwood has shown great support for its mural program, and following advice from its Arts and Culture Committee, Council has set funds aside for mural maintenance.

Mural Routes President Carol Knowlton-Dority followed with her toast "to speaking walls". Board member Michael Marcotte then introduced master storyteller Ron Baker, who was to lead the delegation for a storytelling session "If Walls Could Speak".



Ron led the storytelling circle with his charming tale "The Writing on the Wall". His talking stick was passed around the circle, and the delegation enjoyed telling and listening to each others' stories and experiences.

Mural-making is transformative in many ways, and this was reflected by the delegates' stories about inspiration found within their own communities. Their voices revealed personal journeys with lessons learned, friendships found and lives changed. More than an 'icebreaker', the storytelling circle introduced and bonded the delegates with warmth, humour and songs. By the end of the evening, a well acquainted group was ready to share the weekend ahead.

Ron Baker (on Storytelling Toronto Directory of Ontario Storytellers):
www.storytellingtoronto.org/Directory_Pages/Dir_RonBaker.html

13th National Mural Symposium 2010: If Walls Could Speak
Saturday, November 6, Session Three

Keynote Address: The More We Know

Jon Pounds, Chicago Public Art Group

Jon Pounds has contributed the following summary of his keynote address. An edited version of his slide presentation can be found in the report Appendix.

None of us know everything. I'm going to try to lay out the best we in Chicago know of the history and practice of creating community engaged public art.

45 years ago, in August of 1967, two extraordinary things happened in Chicago. A large sculpture by the (modernist, foreigner, communist) artist Picasso was dedicated in a downtown plaza. And, about 4 miles away in a neighborhood then considered "inner city" the visual arts cadre of the Organization of Black American Artists painted the first community mural. The Picasso was reviled at first, though it is rather beloved today. *The Wall of Respect* was a spectacle of performance painting and performance art and performing artists. It was a hit. Those two moments from August of 1967 have informed much of the public art made in the USA since then.



We're still trying to figure out how the government can best commission challenging work by artists and how artists can create work that inspires ordinary people to understand and utilize their own creativity.

For the community mural movement, there were clear precedents. The Works Progress Administration commissioned artists to create public projects inside buildings in cities and towns across American - because at that time, art was believed to be an important signifier and clear evidence of a cultured people.

Of course, Los Tres Grandes, the great Mexican trio of Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros were also inspirations as there the government commissioned artists to paint powerful political murals inside and outside - in a climate that is a lot milder than the one Chicago and Canada share.



Except for those two examples, most public art in the US at least was bronze statues of men on horseback. At Chicago Public Art Group, we don't do memorials to men of war. We are rooted in the local.

The Wall of Respect was our most direct influence at Chicago Public Art Group, of course. Some of those artists formed Chicago Mural Group in 1970, now Chicago Public Art Group. Chicago's murals have consistently looked different than murals in other cities. The early

Chicago muralists were strongly influenced in the studio work by the Harlem Renaissance. Chicago artists designed from a collage aesthetic. We didn't paint urban pictures of continuous landscapes.

We juxtaposed large and small images, flat pattern and voluminous modeling. We explored racial and class differences - and similarities.

That has continued to influence the work done in Chicago. And we know that the images we make now will always and only look like it was done right now. We don't make things that look like the past or the future, though we may reference them. The murals have a look that will tell the experience viewer that the work done in 2010 was done...about 2010.

That said, we do have ideas that have evolved and contradictions that we accept.

There have been some strong shifts over the year. For one thing, the early murals often depicted cultural and political heroes. Today, we more likely portray ordinary people, not famous people.

We have affirmed race and culture as being worthy of distinction and depiction. And we have affirmed the value of difference and the difficulty of accomplishing racial justice and the beauty of cross-cultural collaborations of all sorts.



We have embraced the contradiction of leading (being responsible, hierarchical, and in charge) with simultaneously facilitating (sharing responsibility, teamwork, reduced ego) - stepping back to allow others to take the lead(s).

There has been a recent conversation in the USA about whether or not public art is inherently liberal or conservative. I found the attempt to make a distinct statement useless. Public art is both and neither. When done well it should challenge us as human beings and cause us to reflect on the human condition - an act that is neither conservative nor liberal.



What does define Chicago Public Art Group? For one thing, we simply say we don't do anything racist, sexist, or homophobic work. Beyond that...well there is no clear definition. We are artists in our 60's, 50', 40's, 30's, and 20's. Some of us have MFA and are university professors; others have arisen from the street art movement. Over the years, itchy and talented artists have learned and taught each other mosaics, concrete relief, ceramic everything, non-woven media, and much more. We try to have a wealth of approaches to bring into

projects that allow ordinary people to get in touch with the creative process. It is consciousness raising and unconsciousness revealing.

So...what do we think we know about public art making? 1) Our ability to listen to responses for insight, contradiction, and wisdom is an acquired skill that can be developed. 2) We believe in collective imagining and creating.

And so now, I'd like to ask you to reflect on your own understanding of collective capacity and creativity. While disparaging things have been said about work undertaken by committees, I think those criticisms miss an important idea. We are social beings. Our life and work is better not only because of our individualism, but also because of our willingness to invest in collective knowledge, shared skills, and social contracts.

A truism is that "*we live in the world we make*"...**WE MAKE**, a pronoun and a verb that signify collectivity in the present tense. Our world is a social invention and a present tense construction. We are agents of change, of the future, even as some of us imagine our retirement. We are all actors - performers and artists responsible for taking creative action and making the world a better place. We can choose to not avert our eyes from ugly places or uncomfortable ideas - and to look at them fully and understand our perceptions and our projections.



My question for you is whether we can make art as varied and as present in all our lives as a shared meal.

It may seem like a goofy question, but stay with me a minute...should our public artmaking be more like home cooking?

Across the border to the south, most of our public art is made for us by specialists who work as part of isolated professional teams. I



propose that public art practice should be more like preparing a communal meal. We should all be skilled and knowledgeable, aware of color, taste, and aesthetics, open to influence by the work of others and share the pleasure of our work with family, acquaintances, and occasionally strangers.

I believe that each of us, that is *every* human being, has more creative capacity than we are typically asked to bring forward in the course of our lives. Ordinary people have skills, knowledge and wisdom that we do not get to put into the world. In the same way in which eating tasty food encourages us to cook, let's embrace a public art making process that encourages all of us to be participants in planning and creating public spaces, expressing collective values, and playing with the unknown.

I call on artists to embrace more public engagement in their creative process; I call on communities to trust those artists who live and work among them. A "messier" process can also result in extraordinary public art solutions. A messy kitchen does not mean the meal is not tasty. Indeed, my wife, Olivia Gude, herself a fabulous community-engaged public artist, has asserted that a messy kitchen is a necessary condition to good cooking.

Creative visual solutions arise because ordinary people know about a particular place differently, more intimately, than specialists do. An inclusive democratic process based on consensus is ultimately good for us all when ordinary people are asked to examine our social and philosophical contradictions and to visualize transformations of the world.



The challenge is in changing our processes - with the long-term view in mind. What public art will we create when we set high standards for artistry *and* community engagement?

How can we attain higher levels of community engagement in our artistic practices and identify and engage the fullness of creativity within us all?

Finally, returning to how we think of meals, while it is satisfying to pay the tab (even better if someone else picks it up) and walk out of a restaurant, let's not forget the rich conversations that occur while cleaning up the kitchen at home.

Chicago Public Art Group: www.cpag.net

CPAG blog: <http://chicagopublicartgroup.blogspot.com/>

Wall of Respect: www.blockmuseum.northwestern.edu/wallofrespect/

The More We Know (Powerpoint): See Appendix

13th National Mural Symposium 2010: If Walls Could Speak
Saturday, November 6, Session Four

The Global Network and the Role of Murals in Cultural Tourism

Part I) Dr. Karl Schutz, Founder Chemainus Festival of Murals Society, Global Mural Arts and Cultural Tourism Association

To begin the session about murals and cultural tourism, Dr. Karl Schutz introduced the story of his internationally influential mural program in Chemainus, B.C. While acknowledging a long history of mural-making, Dr. Schutz explained how Chemainus was the first community in North America that used its murals to target arts and tourism as a strategy for economic development. Chemainus has since become a model for many communities and towns to follow.



Dr. Schutz spoke about the origins of the project in 1982, when Chemainus was a mill town facing extinction. Artist visions of inspiring town

revitalization were used to convince officials that art could be used to create a cultural destination. Although there were differing opinions about revitalization, Dr. Schutz spoke of how the town was united by the mural project. It became a focal point for visitors and townspeople alike.

Dan Sawatzky was one of the first artists to begin the transformation of Chemainus with his mural. The delegation saw before and after photos of the town, and learned about the resulting recognition that followed the mural program's success. The mural movement is now international, and its growth resulted in the formation of the Global Mural Arts and Cultural Tourism Association. Dr. Schutz showed a series of murals from international cities and towns that were influenced by Chemainus.



In Chemainus, the mural program fueled continuing economic development. Ten years after the murals appeared, \$4M was invested in a new theatre through donation by a philanthropist, furthering the town's standing as a cultural destination. As the mural program has evolved, there has also been a change in its direction. In 2008, Chemainus chose to honour the work of B.C. artist Emily Carr by creating the Emily Carr

Outdoor Gallery series of murals. Dr. Schutz also spoke about the new community currency in Chemainus that showcases the mural art. He encouraged other mural towns to follow in printing their own money.

Finally, Dr. Schutz invited the delegation to visit Chemainus when the Global Mural Conference will be hosted there from September 10 - 15, 2012. He noted that they are planning a two-day hands-on trompe l'oeil workshop with German artist Stefann Junemann, who worked on the Emily Carr series of murals.

Part II) Dr. Gordon Baron of Prestoungrange, Global Mural Arts and Cultural Tourism Association

For the second part of the session, the delegation was greeted by Gordon, the Baron of Prestoungrange, who is Vice President of the Global Mural Arts and Cultural Tourism Association.

The Baron explained how he was introduced to the murals movement while seeking a way to record the rich history of Prestonpans, Scotland. With the town in economic decline, he wanted to record its 1,000 year old history and industrial heritage, thereby keeping a sense of purpose to its 8,000 residents.

He believed that he could build on Prestonpans' historical outcomes by recording its story in a book. Once printed, the Baron was disappointed to find it difficult to add its content to local educators' curriculum. On a visit to Chemainus, the Baron realized that the mural project there recorded town heritage. He took the idea back to his home town council. The project was not approved, but undeterred he went ahead with the mural program anyway. Their project has since expanded to 35 murals, including a painting on the sea wall.



The Baron continued his talk with a global mural perspective. He has been able to visit over 20 mural communities internationally in the U.S, Canada, Australia and other countries. The next question was how to go beyond murals? How does a town encourage repeat visits? How can we create and maximize their economic spin off? Mural towns use festivals, events and other activities to cultivate the local and tourist markets. Some, like Chemainus, use local theatre, while others use competitions, like the Mural Fest in Tasmania. To increase tourism, each town needs to bring continuity to their project by designing a total enterprise.

People were encouraged to write about the murals, resulting in novels, poetry and plays being written with the story of Prestonpans. While visiting Normandy, the Baron viewed the Bayeux Tapestry that tells the story of William the Conqueror. He recognized a parallel story in Prestonpans: Bonnie Prince Charlie at the Battle of Prestonpans in 1745. The Baron decided to bring the idea of creating a tapestry that would illustrate and celebrate this significant event back homes.

He shared the inspiring story of the Prestonpans Tapestry, longest tapestry in the world (at 102 metres). Andrew Crummy was the principal artist and illustrator of the tapestry, but it was stitched by more than 200 women who volunteered 25,000 hours over seven months. To research its historic story, people in communities across Scotland were interviewed and these volunteers also became

involved in the tapestry's creation. This outreach resulted in a wider commitment and involvement - in the end the tapestry involved many more than the town itself. Even though panels were stitched by many, once joined their individuality melded and they became part of a larger and united dynamic. The creators of the Prestonpan Tapestry looked beyond their own community, and in doing so, created a significant national project that will draw tourists for years to come.



The delegation enjoyed the video "Stitches for Charlie" that showed the making of the tapestry.

The Prestonpan Tapestry:
www.prestonpanstapestry.org

Global Mural Arts and Cultural
 Tourism Assoc. :
www.globalartsandtourism.net/global/index.html

Chemainus Festival of Murals Society:
www.muraltown.com

Dr. Karl Schutz:
<http://www.kschutz.com/>

Prestoungrange Online:
<http://www.prestoungrange.org/>



13th National Mural Symposium 2010: If Walls Could Speak
Saturday, November 6, Session Five

Materials and more

Karin Eaton, Mural Routes

Karin Eaton, Executive Director of Mural Routes, began the afternoon session by sharing the results of an online survey sent to Mural Routes members and other contacts in the mural community. The survey, titled *Mural Arts Practices Survey* was collected in October 2010 and was completed by 51 respondents, partially completed by 85 respondents.

Most of the discussion following the survey review focused on the question of chosen top coatings being used by mural artists. The survey results showed a wide variety of responses, but Karin drew attention to the product **B72** (*described as Paraloid B72 Acrylic from Dow Chemical*), which is currently being used on murals in the U.S., Chemainus, and other international projects. Those who have used it claim to be very pleased with the results as a top coating. Dr. Karl Schutz reported that it had resaturated the original colours of the Chemainus murals.

B72 is an acrylic polymer found to be a stable coating that binds to the painted surface. It has traditionally been used as a varnish for oil paintings by museum conservators. B72 is distributed in granular form as a highly toxic substance that needs to be dissolved in solvents for application. Correct preparation and application is very important to its usage. Best results were reported by using a spray application because use with a brush or roller can damage or lift the original painting.

There is information available on the internet about B72, with several resources on museum conservation websites from which it can also be purchased. It is to be noted that there is no known information about how it will behave on outdoor acrylic murals over a longer period of time.

The delegation was advised that mural artists should always be painting with the most permanent pigments to help ensure longevity of the work, whether top coating is used or not. Application of a coating has been found to help bind a painted surface that appears to have faded, so it can resaturate some of the original colour.

Another varnish that was discussed was **Soluvar** which is less toxic but not as stable as B72. It has been marketed as sacrificial anti-graffiti coating, to be applied after two coats of clear coat. It can then be removed with the graffiti, leaving the mural beneath intact. A delegate also mentioned that he had used a speed dry enamel clear coat, manufactured for the sign industry with some success.

The other product of note discussed was **Keim** silicate paint, a German cement and masonry paint that has been used in Europe. It has been found to be very permanent, and physically binds with the substrate. In fact, Keim paint was used on the 200 foot long sea wall mural in Prestoungrange. Although it was mentioned that there are fewer colour choices with this paint, it is used by artist Eric Grohe (www.ericgrohemurals.com) for his large scale outdoor murals.

The Mural Arts Practices Survey results (*see Appendix*) showed that many of the respondents wanted to learn more about marketing their mural projects. Karin introduced and supplied a basic marketing template (*see Appendix*) that guides users through the creation of a marketing plan. It is intended for use as a toolkit in helping to plan either simple or more complex outreach to the public and media. Her PowerPoint presentation has been included in the report Appendix.

Resources:

Paraloid B72 Acrylic: www.conservationresources.com
www.dow.com/products/product_detail.page?product=1121222&application=1120622

Soluvlar: www.liquidex.com/Products/varsoluvargloss.cfm

Keim Silicate Paint: www.keim.com

Marketing on a Shoestring (PowerPoint): See Appendix or
www.muralroutes.com/resources/planning.htm

Mural Arts Practices Survey: See Appendix or www.muralroutes.com/resources/planning.htm

Mural Marketing Checklist: See Appendix or www.muralroutes.com/resources/planning.htm

Mural Maintenance Checklist: See Appendix or www.muralroutes.com/resources/planning.htm

13th National Mural Symposium 2010: If Walls Could Speak
Saturday, November 6, Session Five

From Policy to Preservation - A Mural Restoration Success Story

Catherine Campbell, Collingwood Arts and Culture Advisory Committee
Tanya Mazza, Arts and Culture - Town of Collingwood

Catherine Campbell began the session providing background to the Town of Collingwood's murals and their conservation. In 1998, local arts council Blue Mountain Foundation for the Arts sought to create murals for the town's millennium project. This effort was driven by members of the arts council who spearheaded fundraising and managed the project. The resulting five millennium murals, prominently located in the downtown, were created or led by professional artists.

In 2007, the municipality updated their Leisure Services Master Plan. A group of community members were asked to help its development by envisioning their community if culture were given prominence and support. The plan was adopted by council with recommendations that would establish a governance framework for supporting arts and culture, and a new advisory committee of council was formed.

Once established, the committee created policies that enabled council to have decision-making guidelines on allocation of resources. An arts and culture policy was approved, followed the next year by a public art policy. These were important steps in demonstrating to council that there was a responsibility to care for Collingwood's public art.



With the public art policy in place, Tanya Mazza, Coordinator Arts and Culture led the restoration project. Tanya shared her experiences with the delegation. She began the project without prior knowledge of process or steps involved, but undertook extensive research which

included contacting all those involved in the murals' creation, including artists and wall owners. Copyrights and contracts were reviewed - some were rewritten.

The original artists were not available to restore their work, so artists' calls were widely sent out, resulting in the hire of two artists, Ruth Hurdle and Steve Cohen, to restore four of the Millennium murals.

Tanya showed slides of the restoration process, and shared some of the challenges faced by both artist and administrator during the project. She worked through facets of administration and coordination, ensuring that she kept records and documentation of all steps. Great care was taken to maintain the integrity of the original art. Tanya felt that communication was important, so she ensured that the town, property owners, artists and local media were kept informed about all stages of the restoration.

One outcome of the restoration is that the town has taken stewardship of its murals. During the process, it became clear that the community felt it important that the murals



were being maintained. Through Collingwood's commitment, there is now a framework for mural restoration and for continued maintenance, a template for a mural condition report. The Mural Condition Report (see *Appendix*) was adapted with permission by Mural Routes from a report created by Centre de conservation du Québec.

Town of Collingwood Public Art: www.town.collingwood.on.ca/node/2159

Mural Maintenance Checklist: See Appendix or www.muralroutes.com/resources/planning.htm

13th National Mural Symposium 2010: If Walls Could Speak
Saturday, November 6, Session Six

Walking Tour of Downtown Collingwood Murals



Saturday's sessions concluded with the walking tour of the Millennium murals, and a first-hand look at the results of their restoration.

After the mural tour, delegates enjoyed touring The Tremont, a recently renovated heritage building, now home to artists' studios, an art school and café.

Downtown Collingwood Murals:
<http://www.collingwooddowntown.com/EventMuralTour.html>



13th National Mural Symposium 2010: If Walls Could Speak
Sunday, November 7, Session Seven

Off the Wall: Mosaic Murals In the Community

Cristina Delago, ceramic artist

The National Mural Symposium continued its series about mural materials being used “off the wall”. In “Mosaic Murals in the Community”, ceramic artist Cristina Delago shared her story that led to current work as a community artist and mentor in Toronto.

Born in Italy, Cristina was surrounded by a tradition of fine art and sculpture. After moving to Canada, she pursued an interest in clay, attending classes and workshops in sculpture and pottery, and graduating from Ontario College of Art and Design. Cristina started a business creating and working with custom tiles, and teaching mosaic, tile making, and clay sculpture. The delegation enjoyed viewing slides of her artwork and commissions.



Cristina began working with the organization Arts for Children and Youth in Toronto, and found that she enjoyed bringing her creative and teaching skills to community projects. She spoke about her projects, including the mosaic mural at Cataraqi Recreation Centre in Toronto’s Warden Woods community. It was planned as a project that would not only beautify an often-tagged building, but also encourage collaboration among neighbourhood youth. It was hoped that a youth-created

beautification project would help change negative perceptions in the neighbourhood, as well as offer skills development and community capacity building.

Members of the community became part of the project, offering input and assistance. Ten youth were hired to work on the mosaic mural with Cristina as lead artist and two assistants. The theme “Diversity, Unity and Peace in our Neighbourhood” was approved by the community. Cristina spoke about some of the project challenges, but found these overshadowed by results and outcomes that were of enormous benefit to the community. The youth gained skills and confidence. There was an increased use of the beautified centre which is no longer tagged. The project also provided the opportunity for bonding between the youth and their community.



Cristina showed slides of other community projects, and spoke in detail about her work on a mosaic mural commissioned by the City of Toronto for the Jewish community at Bathurst and Lawrence Avenue West. The subject of the mural, an animated film “Almonds and Wine”, was chosen by the community at a Mural Routes film evening in the local library. Its story is taken from a Yiddish folk song that tells of an Eastern European family and their journey to Canada.



Cristina took great care taken to honour the work of filmmaker Arnie Lipsey, whose film she was to represent in mosaic. They worked closely together to choose the mural imagery. The delegation saw slides showing the mural creation and panel installation, including its successful launch and community celebration. After a short discussion about mosaic materials and techniques, the delegation thanked Cristina for sharing her passion and work, and for information that will inspire others to consider using mosaic in their own projects.

The Bathurst Lawrence Mosaic Mural: www.muralroutes.com/news/bathurst_mosaic.htm



13th National Mural Symposium 2010: If Walls Could Speak

Sunday, November 7, Session Eight

Smiley Face on the Moon: A Creative Collaboration

Carol Knowlton-Dority introduced the purpose of the final symposium session as the start of a collaborative mural project. Serge Malenfant sent his regrets as he was unable to attend the symposium - although he originated the idea of this collaboration. At the 2009 Symposium in Midland, he had described the energy and creativity of the attending group, and wondered why we can't dream of a big project together? In an email to the delegation he wrote:

“Let's all try to think of a way of creating an international work of art, that would unite all of us in one common art piece. Let us find a way to prove to the world that the art of mural making is the oldest form of expression and one of the most creative, throughout human kind. Let's paint a smiley face on the moon”.

The session focused on brainstorming for this project. Carol welcomed the artists and creative thinkers present, to go forward with Serge's challenge, and put their minds to ideas that could result in an artistic mural collaboration. The final design could be a large image made of smaller images. But the success of this collaborative idea depends on the energy and creativity of those who participate.

The delegation was first of all asked to come up with an overall theme for the mural, and then to make suggestions as to imagery that could be used to convey this theme. They were also asked to consider how the images could be used to create a larger piece.

Questions:

What is the end point? Where would the mural be located?

Answers:

This has not been decided, but it could travel and should be displayed at a Mural Symposium.

Suggested overall themes:

(Those that are **bolded**, were the ones that the group agreed were worth pursuing.)

- Military Support - international (collaboration between Canada & USA)
- The earth without humans
- Earth without water
- Women's/Men's Issues
- Human Issues
- Zoomers (55+)
- Preserving Heritage (Canadian) - define, diversity
- Exploring Diversity & where we all come from
- Changing Energy Sources
- **Transformation/Migration (Humans/Animals) - people moving from place to place**
- Telling Our Stories, defining + uniting and who we are
- Monarch Butterfly travels across borders & could be a symbol of unity
- **Transformation could have a symbol - like a butterfly**
- Human Rights issues (migration) Article # 13 of UDHR - relates to Project Urban: Canvas with Amnesty International.
- Music
- Human Stewardship
- Laughter
- Portraits of Humanity and family

- A day in the year
- A season
- Power of Women & healing
- Transformation & the broad aspects
- Becoming Human/Person

The theme of **transformation/migration** seemed to create the most buzz. The suggested image of butterflies as symbols of metamorphosis and change was discussed.

Images discussed:

- Monarch Butterfly
- Variations of butterflies - with a range of colours
- Large butterfly which reflects personal changes/transformation
- Common background of the earth and contributions would be butterflies to create 3D butterflies
- Same as above but without the earth as background. The overall picture is a butterfly made up of individual small butterflies

Methods that could be used to create collaboration:

- Each participant deciding subject/theme of their contribution
- Digital project, digital design, made up of individual images, worked into a larger image; colours would have to be assigned
- "Tapestry" concept with images and text
- Wrap around building
- 2 panels (1 global, 1 local) - i.e. each community keeps a copy of their own image/contribution which is part of the global mural

Process:

The method of the art collaboration would most likely be; each participating artist or group would be assigned a piece of non-woven material (Avalon), which would be mailed, to them. The size/shape and cut lines for the image would all be indicated on the piece. A master copy of all the pieces would be created digitally. The portion of the collaborative design that each group would paint, would be determined by the project's artistic director, Serge Malenfant, with input from a creative team (to be appointed.)

Next steps will be to find a way of funding the project, so that Serge can start analyzing the material from the Symposium and working with Mural Routes, devise a way for this to be compiled into a design that will allow artistic expression of each artist, but be combined into once piece that can travel to different sites.

Addendum: Mural Routes has shared the results of symposium brainstorming with Serge Malenfant at MURIRS. The emergence of the 'transformation/migration' theme with a butterfly motif is fitting with an Amnesty International mural project based on Article 13: "Everyone has the right to freedom of movement". Early discussion about collaboration suggests that each partner create a part of the mural representing their home community. Serge has proposed a target date of 2013, to coincide with the Pan-Canadian games to be held in Sherbrooke QC (for which there may be a source of funding). The mural could travel to different communities after its launch in Sherbrooke.

In order for the project to succeed, we will need additional partners to create their own part of mural. An invitation to join the collaboration will be sent once we have firm details... but we invite you to spread the word to your own contacts.

13th National Mural Symposium 2010: If Walls Could Speak
November 5, 6, 7, 2010

Symposium summary

Venues: **Cranberry Resort**
19 Keith Avenue, #RR4, Collingwood Ontario L9Y 4T9 Canada
Meeting room: The Bear Estate, 9 Harbour Street East

Collingwood Public Library
55 St. Marie Street, Collingwood Ontario L9Y 1J9 Canada

Attendance:	Total delegation	45
	Artists	20
	Administrators/others	19
	Guests	6

From:	Ontario	31
	Other Canadian provinces	8
	USA	4
	UK	2

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