



A summary of
Creating Place:
10th National MURAL Symposium
to teach, learn and share valuable insight in mural art

Presented by
Mural Routes with the support of Huntsville B.I.A.

Friday October 26 – Sunday October 28, 2007

at
HV Hidden Valley Resort
1755 Valley Road
Huntsville, Ontario Canada



**The Canoe – Tom Thompson,
painted by Gerry Lantaigne, 2005
Group of Seven Outdoor Gallery,
Huntsvillen Ontario**

October 26, 2007 – Downtown Huntsville, Ontario Canada

Walking Tour of the Group of Seven Outdoor Gallery:

Gerry Lantaigne, coordinator and inspiration of the Group of Seven Outdoor Gallery, led symposium attendees through the streets of Huntsville to view the collection of Group of Seven reproductions. Gerry provided detailed information regarding the circumstances of the original artists in the Group of Seven when each piece was created as well as the process of reproduction for each piece including information on the artist that reproduced it and their own methods of recreating the details of each piece. Gerry provided an interesting and insightful tour that acquainted us with downtown Huntsville as well as inspired us for the start of an exciting weekend!



Photo by John Hands

The tour was also a chance to see the downtown. It was gratifying to see signs on many of the store windows welcoming the attendees of the Mural Routes Symposium.

More information on the Group of Seven Outdoor Gallery is available at <http://www.downtown-huntsville.com/murals.htm>

October 27, 2007 - HV Hidden Valley Resort, Huntsville, Ontario

Introductions and Welcome:

Carol Knowlton Dority, president of Mural Routes welcomed everyone warmly to the symposium expressing her enthusiasm for the process of learning and sharing that was to take place together. She was eager to learn what each speaker had to teach us. She opened the symposium by introducing Huntsville's Mayor, Claude Doughty.

Mayor Claude Doughty took the floor to welcome the delegates of the 10th National Mural Symposium to Huntsville. He expressed his enthusiasm for bringing our interests to Huntsville where the community is already highly supportive of mural work shown through the creation and interest in the Group of Seven Outdoor Gallery. When his community started working on their outdoor murals, he thought they had "invented it all." He was surprised to find out how vast the mural community network is and is pleased to be part of it. Mayor Doughty praised the committee and artists of Huntsville for creating a very successful project for their town. He talked about the planned streetscaping project for Huntsville which will improve the look of the community and together with the mural project, bring the environment into the

town and help soften the built form. He wished everyone the best of luck with their own programs and hoped they would come back often to visit Huntsville.

Karin Eaton, Executive Director of Mural Routes thanked Mayor Doughty and the people of Huntsville for their support of the Symposium. She praised their mural project and reminded them that they are part of a “bigger picture.” She welcomed the delegates to the symposium who had come from places like B.C., Manitoba, Quebec, Ontario and California. She reminded everyone that this was their symposium and that it is not just about being lectured to, but it was to be interactive. Everyone was invited to participate.

Karin introduced keynote speaker Jim Prigoff. She said that Jim was invited to speak because he will challenge everyone. As a mural documenter for many years, he has come to know the culture of mural art better than practically anyone in the world.

Session 1:

Keynote address – Jim Prigoff

Jim Prigoff opened the conference by sharing his collection of inspiring mural pieces. His presentation started with some of the earliest mural pieces created on walls of caves and continued to trace mural evolution to the present. Through doing so, he displayed a number of “unconventional” mural pieces that inspired symposium attendees to think about new possibilities for murals including new challenges for the artists as well as new perspectives for the viewer.



Photo by John Hands

The pieces Jim presented varied in content, production and location.

Jim demonstrated that in mural art we are only constrained by the conventions we place upon ourselves; that mural art does not have to be rectangular or even on a wall. He presented pieces that broke free from their rectangular walls giving a sense of reality or motion to them as well as pieces created on surfaces that were curved or different in shape. He suggested that these curves and different shapes allowed the artist to work with the structure of the surface to create something original that pushes the boundaries of mural art.

Furthermore he presented images of pieces unconventional in content; they were not historical or message related pieces. Instead he showed abstract pieces such as arrows pointing out the sky and ground or pieces featuring comedy such as John Pugh’s trompe l’oeil piece featuring a water-pipe draining a lake. The Sky Mural by Rigo23 was one of a series shown by Jim Prigoff that demonstrated how something so simplistic could be clever, humorous and send a clear message.

Jim’s slide show demonstrated the wide variety of themes and styles of murals that are painted around the world. The murals use humour, narrative and

social messages. This expands the role of murals beyond recapturing historic moments and the work of local heroes.

Jim inspired attendees to think of new ways of extending the boundaries of mural art, whether by painting a surface that is not a wall, expanding the range of content or using the shape of the wall as an advantage. His speech was both highly informative and interesting.

***Jim Prigoff:** A superb photographer, author and lecturer on the subject of public murals and spray can art, Jim's documentation spans a period of over thirty years. Some of his photographs are captured in his books "Spraycan Art" and "Painting the Towns and "Walls of Heritage / Walls of Pride" Often invited to be keynote speaker at national and international "mural town" gatherings, his passion and knowledge inspires attendees to return home with new energy and fresh ideas. His personal stories and insights will stimulate your thinking, energize your commitment and reward you for accomplishments already made.*

<http://www.at149st.com/prigoff.html>

Session 2: Essential Elements to Successful Project Management

In this session **Alexandra Garrett PMP** and **Rudolf Stussi**, practicing artist/art teacher, provided valuable tips and strategies for planning, organizing and managing all the details to create successful mural projects - for artists and administrators.

With the aid of a Power Point Presentation, Alexandra provided a highly informative and concise description of the necessary components of a successful project. The key points of her presentation are show below.

Five Project Management Processes

- Initiating
 - Defines & authorizes project
- Planning
 - Defines/refines objectives
 - Plans course of action/steps necessary to reach objectives
- Executing
 - Integrates resources to carry through
- Monitoring and Controlling
 - Regularly measures/monitors process
 - Identifies variances from plan = corrective actions
- Closing
 - Formalizes acceptance of result
 - Contract closure

Project Integration

- Project Scope
- Project Time
- Project Cost
- Project Quality
- Project Human Resources
- Project Communications

- Project Risk
- Project Procurement

Essential Skills

- Communication
- Conflict Management
- Negotiation and influencing
- Leadership

Project Initiation

- Project Charter
 - Formally authorizes project (external)
 - Links Project to organization
 - Defines stakeholders, sponsors
- Preliminary Project Scope Statement -(serves as Project Baseline)
 - States project objectives
 - States deliverable requirements
 - Project boundaries
 - Methods of acceptance

Project Planning

- Develop Project Management Plan:
 - States how the work will be performed
 - Addresses the 9 knowledge areas

Project Scope

- Defines work of the project:
 - Work needed to meet project goals
 - Work not included as part of the project
- Defines change process
 - for applying changes to the project objectives
- Output:
 - (WBS) Work Breakdown Structure
 - WBS Dictionary (as required)

Project Time

- Determines a Critical Path
- Details Activities:
 - sequence, duration
 - Identifies resources required
- Schedule development
- Schedule control

Project Cost

- Approximation of costs for resources needed
- Determine cost baseline
- Determine methods for cost control

Project Quality

- Identifies relevant quality standards and how to satisfy them
- Quality Planning
- Quality Assurance
- Quality Control

Project Human Resources

Process of identifying and documenting:

- Project roles,
- Responsibilities
- Reporting relationships

Project Communications

- Stakeholder Communications
- Determine and Document:
 - Communication style: - i.e. mode, verbal, written, e-mail etc.
 - Information Needs- What information will be communicated?
 - How often – communication triggers

Project Procurement

Determine & execute

- What activities, items or services will require contracts
- Process for acquiring contracted components i.e. request for proposal, request for quote
- Contract administration

Project Risk

- Identify risks affecting the project
- Document characteristics
- Prioritize
- Analyze probability of occurrence
- Develop responses to reduce threats

A Well Planned Project

- Serves as a road map for executing project
- Includes strategies for controlling project scope, time and costs.
- Serves as a roadmap to ensure proper processes are applied in closing the project.

Alexandra stressed the importance of doing your full research ahead of time in order to know the full costs of the project as well as a timeline to follow for each stage. Setting deadlines is important as they allow the project manager to understand and judge the progress of the project and know when the costs of the project begin to outweigh the benefits and the project is better left updated or cancelled. These are all important realistic points that she brought to our attention, especially in the world of art where every dollar is so hard to come by and must be used efficiently and accounted for.

Rudy then took the stage to share his knowledge of project management from the perspective of a practising mural artist. He had taken time from painting in Toronto to share with the group the practical aspects of mural painting and talk about the things that he feels is necessary for an artist to do. He is enjoying working with his son on a mural in the Beach in Toronto and during the summer in Sussex, N. B.

He looks for work through competitions advertised through Mural Routes or Visual Arts Ontario. He makes sketches based on the guidelines that have been

presented by the sponsoring group. Often the murals have a heritage component. He would like it if artists had more opportunity for freedom in artistic expression. He does his own research of the community and online to get more visual information. Rudy creates a small maquette to include with the call for entry. He brought some samples to show. He puts together a package which he puts together in a book form. It includes biographical information, explanation of what the images of the mural mean, a timeline, a budget, a letter, the design and some initial sketches. He likes go further than is necessarily asked for, which is why he includes the maquette.

The selection process may take time and might include an interview. For each mural, there is usually some compromise necessary but he warns about going too far. You might want to put something into the contract about changes. Once you have been selected as the artist, you have to maintain your artistic control of the project. You must fulfill your end of the contract. Rudy likes to make the design better once he works on the mural. He creates a larger maquette and he uses the gridding method. He does not project on the wall. Before finalizing the design, he advises that you make sure that the dimensions of the wall are correct. Measure it yourself.

When preparing the budget, make sure that you have included all aspects that might be necessary. Look carefully at the wall and see if it needs any fixing. Discuss it before hand. Rudy went through the many things that need to be considered when developing the budget. The texture of the wall will make a difference to the amount of paint you will need. Budget for the length of time you are going to need to work on the wall. Don't forget to give some consideration for delays due to weather. The type of paint will also make a difference to cost. He prefers artists' acrylics. Rudy talked about the use of a removable varnish. This is untested but the group he is currently working with feel it is necessary to have a graffiti deterrent. He will be using a Liquitex product on his mural in the Beach.

Rudy's Budget items:

- Artist's fee
- Assistants' fees (if needed)
- Scaffolding and a ladder
- Lock for the scaffolding
- Wall preparation; washing, fixing, priming
- Paint
- Top coating (if required)
- Brushes rollers
- Muffin tins and Pie plates for mixing
- Paper towels
- Buckets
- A very large box to store your material - with lock.
- Drop cloths
- Garbage bags
- Aluminium foil to cover the muffin tins.

Read your contract carefully. Understand the obligations on both sides. Check about the length of commitment you are making. Clearly you can't fix the mural in perpetuity without being paid. Keep communications open and clear with the people you are working with in the community. Take careful account of what you spend, and keep your bills. Make sure that the mural is accepted by

the people you are working for before applying a varnish if you are using one. Rudy recommends a coating with a UV filter.

Rudy shared some examples of sketches and maquettes. He then opened the floor for questions.

Q1) What about environmental concerns – acrylics versus oils.

A1) Oil is not used on murals. Acrylics should not cause an environmental concern. Do not dispose of dirty water down sewer grates.

Q2) How does the money flow?

A2) This should be part of the contract. Rudy asks for a third at the beginning of the mural, a third about mid-way and the final payment when the mural is completed.

Q3) Specifically, what about payment for the design time and the maquette?

A3) Rudy said he doesn't generally get paid for the maquette because he does one unsolicited as part of his competition application. Putting a little extra into the initial stage is sometimes the way to make yourself stand out to the jury. It is a competitive world so you need to judge for yourself if the repayment is worth making a little extra effort. Two stage competitions will often pay for maquettes.

Q4) How long will it take for artists grade acrylic to start fading?

A4) Rudy says that his older murals – up to 10 years old have not faded and have stood up well with time.

Q5) Can you guarantee the mural?

A5) Rudy would not guarantee the life of a mural. By trying to pre-think any potential hazards you plan for a long life for the mural, but if the wall owner does not maintain the wall, you would have no control over damage caused by neglect, nor can you judge what effect weather, sunlight and pollution will have on a mural.

Q6) Do you worry about the wall structure?

A6) Yes. You need to inspect the wall and have the owner fix any damage and/or damp in the wall. On his latest mural, Rudy asked the project organizers to put flashing on top of the wall to protect from damp.

Q7) Does anyone know about scrim material which might prevent painting on the brick?

A7) There are several types of panel and other material used in murals. The "scrim" is likely non-woven material as the type used by John Pugh and Kent Twitchell. As far as we know, no one is using that material in Canada outdoors.

Session 3: FAQs – Murals in the Making

Many of the same questions about mural making are asked over and over again. During this session, Karin Eaton, the executive director of Mural Routes, facilitated a group discussion of commonly encountered questions that arise and the possible answers. The interactive session focussed on the process of producing, promoting and maintaining murals. The results of this session will be the beginning of a new FAQ resource on the Mural Routes website www.muralroutes.com

The FAQ's included:

QUESTION	ANSWER
How can I find an artist to paint a mural?	Mural Routes network or other websites for artists
How much should we pay an artist for a mural?	No definitive answer – it should be a professional fee and that depends on experience of the artist, size of the mural, accessibility of the site and complexity of the design. Artists' fees range from \$15 per hour and up. Or it can be calculated on a square foot basis.
How much does a mural cost?	Same considerations as above, but also includes type of materials, lifting equipment promotion and administration costs.
To coat or not to coat? Should you use a coating over the mural?	There is still much debate about this issue, but most of the participants agreed with the Mural Routes recommendation not to use coatings if they are being used as only as protection from graffiti. It is cheaper and easier to paint over the occasional tag. Coatings should be used with caution as they can yellow, crack or cause deterioration of the painting. It is a good idea to try and find a coating that will provide some UV protection.
If a mural is painted on panelling, what is the best type of material to use?	Marine grade plywood or sign board (Crezone trade name). Another material is Dibond – an aluminium based product that can be easily cut and shaped.
Do you have a sample contract? / Call for artists? /Wall owner contracts?	The best book is <i>Artists' Contracts- agreements for Visual and Media Artists</i> by Paul Sanderson and Ronald N. Hier published by CARFAC. The Mural Production Handbook (published by Mural Routes) also has some sample contracts and advice on what should be covered in a contract.
What about insurance?	General Liability to cover 3rd party injury is essential on a mural site; usually provided by the person commissioning the mural. Personal Accident insurance for the artist(s) is something that artists should take care of as part of their professional risk management. Delegates requested that more information on insurance be included in a future symposium.
As an artist, how can I find mural work?	Check websites, join networks, check arts publications. Visual Arts Ontario and Mural Routes sometimes advertise calls for mural artists. Promote yourself by having a website.
How do you get permission to paint on a wall?	Contact the owner of the wall. The tenant might be agreeable but does not have the right to give permission. Chain/franchise stores are usually harder to get

	permission from – go to the top with your request.
How do you find walls?	Drive around, ask around, do an inventory of blank walls. Look for walls with good visibility or have need of improvement. Inspect for potential challenges (damp or other deterioration.) Approach the owners.
How can we promote our murals?	Speak to community groups, local merchants and resident associations; alert local newspapers; and arts newsletters/publications. Send out media releases; contact local Councillors. Register your community murals on the Mural Map of Canada – www.muralroutes.com
What kind of maintenance do murals need?	This is an ongoing concern. To reduce the risk of potential deterioration, start with a well prepared wall (fixing, cleaning, and priming.) If painting on brick, it is a good idea to some exposed brick unpainted to allow moisture to escape. Wash murals to protect from pollution (gentle washing only should be done by a professional.) Monitor regularly. Create a maintenance fund for more major repairs. Always ask the original artist first if repairs are need.
Do you worry about graffiti / tagging on murals?	This is not usually a problem although there are always exceptions. A well executed mural will seldom get tagged.
Can vandalism be controlled by murals?	Usually murals help eliminate the possibilities of tagging where they exist.
Who owns the finished mural?	The individual or group that commissioned the mural usually owns the mural; but this should be made clear in a written contract with the wall owner.
Who owns the copyright to the mural?	The artist owns the copyright of the mural (unless this is waived in a written contract.) It is common for the group that commissions or manages a mural project to ask for permission to reproduce images of the mural for promotional purposes. If merchandize is created and sold, such as postcards, prints and posters, an arrangement should be made with the artists regarding payment of royalties for use of the image.
Does Canada Council Fund Murals?	Not in a general sense. It may fall into the community art field. But there does not seem to be any funding coming forward for professional mural arts.

Session 4: - Concurrent Sessions

a) Faux Painting

In this hands on session, workshop leader Pierre Niketic, holder of a degree from IPEDEC Institut Superiuer de peinture decorative de Paris, demonstrated and taught different types of trompe l’oeil painting to attending artists. Pierre started by describing the impressive nature of his training; that he is certified highly enough to work in the Louvre, an impressive accomplishment that excited us to learn from him. He then explained that what he does is called Patina. This term refers to any surface effect. Pierre described that there are two main techniques for this work; oil and water but was clear that the two systems are not compatible and that working with oil is very messy. In the creation of a marble effect, sponging techniques are highly useful when layered with vein painting. The materials for this type of work are specialized, expensive and often home made. His brushes were of real animal hair attached

to reusable handles. He uses blacksmith and hot water to clean his brushes and seal grease to condition them.

When asked about how many veins to create, Pierre responded that Michael Jackson was once asked what he thinks of when he dances and he responded, 'nothing, I just dance'. Pierre used this analogy to answer the question that there is no exact answer, that marble is a creation of nature and that the artist should also naturally create the veins as they feel are appropriate. This effect makes use of many wet and dry sponge layers interspersed with veins to give an effect of depth to the marble and is very time consuming; it takes many layers to achieve the transparent effect of natural marble. He further explained that acrylic is useful for creating the veins while oil washes are useful for sponging within the same piece.

After a demonstration of this technique, Pierre shared some images of this type of work and wrapped up the session discussing the images and other questions regarding his work and technique.



www.pierretrompeloeil.com

Session 4: - Concurrent Sessions

b) Innovative Partnerships

Workshop Leaders, **Julie Frost**, Artistic Director of Toronto Arts for Children and **Sher D'Ciccio** Executive Director of Waterloo Community Arts Centre, shared their personal experiences working in partnerships and some of the difficulties and benefits they provided. These included access to resources, knowledge, space and people, a more visible public profile through joint promotion, greater chances to gain funding through this visible profile as well as innovative new ideas resulting from combined goals.

Some of the difficulties they shared were what to do when a partnership falls through; namely the importance of back up plans and the isolation of your group from other groups that do not associate with your partner. These aspects are all good to be aware of and provided the project managers attending with a means of foreseeing what to expect and prepare for when entering into a partnership to best ensure its success.

The following handout was provided, which provided the basis for discussion.

Innovative Partnerships – “The Who, What, Where, How?”

WHAT IS PARTNERSHIP?

- *Resources* – program enhancement, donations/providing materials and/or services, space, storage, existing community programs, community members, additional staffing, recruiting program participants, food, exhibiting space
- *Finances* – budget considerations
- *Duties* – program development, implementation, maintenance, evaluation
- *Communication* – maintaining contact with partner to ensure quality and program growth, as well as appropriate acknowledgement

HOW ARE PARTNERSHIPS FORMED?

- *Networking* – attending relevant community meetings, conferences and forums
- *Research* – websites
- *Outreach* – inviting potential organizations to your events, phone calls, attend events of organizations that interest you
- *Looking for Common Ground* – approaching someone new that may “fit” the project because of the potential to share resources or marketing etc.

WHO TO CONSIDER WHEN FORMING PARTNERSHIPS?

- Like organizations or individuals who work in a similar field – (i.e. your municipality, Arts Services/arts organization)
- Organizations that operate services that you do not offer but operate in a related field (i.e. Environmental Organization/arts organization)
- Organizations that operate services in an unrelated field (i.e. Arts organization/contracting – building or media)

WHERE ARE PARTNERSHIPS FORMED?

- Community
- Schools
- Forums/conferences
- Streets
- Events/Exhibitions

TOP TEN THINGS TO CONSIDER WORKING IN PARTNERSHIP

- PHILOSOPHY
- MANDATE
- PROJECT VISION
- RESOURCES
- DUTIES/RESPONSIBILITIES
- FINANCIAL ISSUES
- COMMUNICATION
- PROJECT MAINTENANCE
- EVALUATION
- NEXT STEPS

RED FLAGS TO CONSIDER WORKING IN PARTNERSHIP

- Changes in policy, systems

- Staff turnover
- Letter of agreements/contracts
- Surprises in programming
- Media/Press

Participants were divided into working groups to discuss strategies to develop a mural on a community building in a predominantly Caribbean neighbourhood in a downtown setting with a health centre and shops nearby. Each group was given a specific task such as “engaging the community” and “finding an artist” and asked to think about how one could use innovative partnerships to achieve these goals. This was followed by discussion and questions.

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Session 5: Passing the Torch – Mural Mentoring

In this session University student **Christina Slegtenhorst** and Artist/Educator **Rudolf Stussi** took turns sharing their personal experience in mural mentorship.

Christina started off the session by sharing the insight she gained from organizing a summer youth mural project in Scarborough. She spoke specifically about what she was taught, learned and shared. Her topics included gaining permission to paint a wall by asking those at the head of an organization, the importance of being specific and keeping good communication when working with youth funding agencies such as Tropicana Community Services and Toronto District School Board in Ontario, space requirements for supplies (a large trunk as well as additional room for ladders, drop sheets, etc.), the importance of communicating with local community members to ensure the longevity of the mural and the benefits of working within the partner organization and how being a supportive, positive leader helps youths invest themselves in their work and continue to enjoy learning the art of mural painting.

Rudy then took the stage to describe how this process is beginning to gain formal recognition within the college system. He related his experiences as an art teacher at the college level and the positive effect workshops and classes in mural art have on inspiring a young new generation of mural artists. He brought to our attention the importance of formally educating administrators in a way recognizable to the government in order to build stronger cases for funding and grants. By providing institutionalized and recognized certification of art management, it would be much easier to find recognition for the arts in the government, whom we rely on for funding. He described the developing program at Centennial and future adoption of mural courses to gain further recognition of murals as a professional art form that has value in a community and deserves funding. Currently the Fine Art Studio of Centennial College and Mural Routes are running a series of Wall Art Workshops.

The session wrapped up with an open question and answer period in which the topics of youth funding and where to find grants were raised in detail.

Session 6: Our Space – Our Stories: Roundtable Discussion

Facilitator: Carol Knowlton Dority

During this lively closing session, symposium attendees had an opportunity to share their own stories and personal experiences of mural making. The group included individuals from Ontario, B.C., Winnipeg, Quebec and California. Carol invited everyone to share information about their own projects or involvement in mural art. This led to a brainstorming session of how Mural Routes can work to link these provincial groups at the national or even international level. Some of the ideas that were raised included Murals on Tour, renting Ipods for walking tours, academic panel discussion, linking through common themes, mural films, fundraising by doing a “Mural Walkathon”

A very exciting dialogue was opened regarding the development of greater national visibility and acceptance of mural art. There was discussion about how national funding might be gained through a united project such as painted trains, or murals that are created in parts of the country and combined to create on large mural which could be toured and exhibited in some high profile places. The creation of a documentary recording our efforts to gain national recognition was also considered. A group of participants were interested in pursuing the national connections.

The Symposium wrapped up on a high note following this interactive session. Everyone agreed that it was important to maintain connections, to learn from one another and to continue to work on the improvement and acceptance of mural art in the Canadian art scene.

SPEAKERS AND FACILITATORS

Sher DiCiccio

Sher DiCiccio holds an Honours B.A. psychology and music from Wilfrid Laurier University and a Masters degree in Management Sciences, Faculty of Engineering (Waterloo). “I love music especially to play and learn new instruments. My current challenge is the banjo.” She is also a published author of non-fiction and short stories.

Her combined passion for the arts and business knowledge led her to volunteer for the steering committee to develop the Waterloo Community Arts Centre in 1993. Sher has been the Executive Director there for 12 years. In 2005, she was awarded the KW Arts Award and was recently nominated for the Oktoberfest Woman of the Year, Arts. She is currently on the Board of Mural Routes and KW Children’s Drama and committees for City of Waterloo Recreation and Leisure and Park Master Plan

Karin Eaton

In 1990, Karin initiated the Heritage Trail Mural Routes project for Scarborough Arts Council and became President of Mural Routes when it was incorporated in 1994. She was Executive Director of Scarborough Arts Council for 11 years. In June 2005 Karin took over the position of Executive Director for Mural Routes. She is an active volunteer with many arts committees including the Fine Art Studio at Centennial College, UTSC’s Advisory Council for Co-op Arts

Management, Vice-President of the Harbourfront Centre Board of Directors and a member of the Board for the International Readings at Harbourfront. In addition to her expertise in mural art, Karin also provides creative consulting and facilitation in marketing, fundraising, strategic planning and community arts development.

Julie Frost

Julie Frost is the Artistic Director of Arts for Children of Toronto, a not-for-profit arts organization that works with underserved communities in Toronto, implementing hands-on arts programs for marginalized children and youth. Julie gained much of her professional experience working as an art consultant and visual artist for several school boards and the Education Department at the Royal Ontario Museum. She is currently pursuing a Master's Degree in Education at OIESE.

Alexandra Garrett

Alexandra Garrett has fourteen years experience in program management and administration in the not-for profit sector. She has worked as a project manager for organizations such as the Canadian Community Newspaper Association and the Canadian Outdoor Measurement Bureau and has been responsible for coordinating programs and events for several community youth projects. Alexandra studied at the University of Toronto, Ryerson University and Shaw Business College, and is also certified in Law Office Administration/Paralegal. In 2006 Alexandra worked as Project Manager for Mural Routes' summer Youth Mural Projects. She is now a member of the Board of Directors of Mural Routes. She currently works for the Sunnybrook Foundation.

Carol Knowlton-Dority

Calling herself an imaginative realist, Carol describes her work as focusing on the human condition and political nature of live experiences. This is what captivates her thinking and connects her to others. She aspires to be open to new and sometimes surprising thoughts that develop as she considers the human experience. She finds painting as a way of reviewing and reflecting upon arising ideas and experiences. She is an active member of the Art and Theology Committee of the University of Toronto. Her most recent solo exhibition in October 2007 was *MOMENTS IN ETERNAL TIME - Art & Theology in Dialogue* at the Toronto School of Theology. Carol is President of Mural Routes.

Jim Prigoff

Our Keynote Speaker Jim Prigoff makes his home in Sacramento, CA but is frequently on the road photographing and speaking about urban murals. He is one of the most important photographers of aerosol art on the international scene. He started worldwide documentation of murals in the late 1960's. During the late 1970's and the early 1980's, Jim documented from their infancy, many aerosol art movements across the United States and abroad. In addition to numerous San Francisco Bay area radio and television appearances, he has lectured in many museums and educational institutions. He has done hundreds of free slide shows for the artists themselves.

Jim has co-authored three books from his vast collection of slides, has written numerous articles as well as Forwards for other people's books. He is the "go to man" for newspaper journalists writing about current trends in street art as they look for quotes and insight.

Pierre Niketic

Born in Paris, France - the centre of the art world, Pierre has been passionate about drawing and painting from a young age. His desire to paint was sustained by the constant influence of the old masters that surrounded him. His strong motivation brought him to study Art and to produce three major works of art while still a student that would set the tone for his future artistic career.

Pierre attended a post-secondary school of Classical Fine Arts followed by a School of Animated Film before attending The Institute of Decorative Painting in Paris. He used this time to deepen, on a professional level, his knowledge of specific areas of interest whereby he could express himself. His multi-disciplinary training has made him a versatile artist and has given him a unique touch: one which reveals at once his personal style; his talent; his vision; and

which pays tribute to those who influenced him in his formative years. Pierre is influenced by such masters as: Andrea Mantegna, Francesco Borromini, Charles Le Brun, Jean-Honoré Fragonard, John Singer Sargent, and Corot.

For Pierre, the best way to create a large scale painting is through three dimensional decors which, simply put, means painting an optic illusion that offers one the satisfaction of seeing an image that could be real. Pierre's motto to describe his passion is: "No limits".

Christina Slegtenhorst

Christina is a fourth year English major in the Co-op Program of the University of Toronto at Scarborough. In summer 2005, she coordinated the Homes, Gardens & Music Tour in Cobourg for Horizons of Friendship. In 2007 she spent the summer as Project Manager for Mural Routes where she was responsible for managing the summer youth mural programs which included two murals with two different community partners and the CANspace in Motion project. Taking a break from many years as a lifeguard, Christina is continuing to work part time with Mural Routes while she completes her studies.

Rudolf Stussi

Born in Zurich, raised in Switzerland and the United States, Rudy came to Canada in 1967 to attend Ottawa's Carleton University. A prolific artist, Rudy has had major shows in Canada, Germany, Switzerland, England, Italy, USA and Dominican Republic and has illustrated children's books and directed animated films. He has also taught art for various boards and groups and at OCA. Currently he is Coordinator of the Fine Art Studio at Centennial College. He is represented by galleries in Canada, USA, Switzerland, Germany and Austria. Since 1989 Rudy has painted more than 10 public art murals in Canada and Europe.

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Mural Routes is a not-for profit volunteer organization whose purpose is to facilitate the creation of public art murals for the benefit of communities. Through its website, artists' database and annual symposium, it helps to maintain a network of individuals and groups who have an interest in murals. Mural Routes is responsible for the Heritage Trail and Urban Trail murals on Kingston Road in Scarborough, (Toronto) Ontario and consults with other communities to assist with the creation of mural projects.

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