



276 ART EXCHANGE:  
A REGIONAL ARTS HUB AND GATHERING SPACE

A McClure Playbook





## INTRODUCTION

In 2018, the Village of Equality and the Equality Federated Tuesday Club, a local 501 (c)3, came together to envision a regional cultural arts center to showcase the work of Southern Illinois artists after the closing of a similar space nearby. With funding support from the Delta Regional Authority (DRA) as well as the Village Tax Increment Financing (TIF) District funding, the organizers behind the project are positioned to turn this vision into reality.

With the working title of the 276 Art Exchange – 276 being the local area code – the project will provide a much-needed space for local and regional artists to exhibit and sell work unique to southeastern Illinois. The organizers behind the project have approached the Exchange with collaboration in mind – by working with the Ohio

River Scenic Byway, Gallatin County Tourism, Friends of Gallatin County school, and others, they have created a project with opportunities for many different groups – local students, regional patrons of the arts, and tourists – to interact with and support regional artists.

The shop is just the beginning; **by providing a central hub for regional arts**, the 276 Art Exchange is positioned to play a larger role in the community through offering classes, inviting in resident artists, programming events and collaborating with existing events, and **acting as a catalyst for additional arts programming, such as murals & art in vacant spaces.**



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## LOCATION

The two-story building between Shawnee Communications and The Red Onion positions itself as the ideal location for the 276 Art Exchange for several reasons:

- » Proximity to The Red Onion, existing retail, and the Ohio River Scenic Byway Visitors Center, a proximity which will add to foot traffic from visitors to the other businesses;
- » The potential for creative use of other aspects of the building outside of the shop area: short-term lodging on the 2nd floor, murals on the building exterior, and potential public art in the area surrounding the building
- » Proximity to Shawnee Communications' headquarters, as they can act as a natural partner for creative, technology-driven art installations and potential collaboration with visiting artists

Particular attention should be paid to the historical aspects of the building during renovations. **Just as the Art Exchange celebrates local artists and arts heritage, renovating the space with an eye towards the original appearance also celebrates local architectural heritage.** Specific details to consider include the 2nd story windows, the awning and any architecturally significant components currently blocked by the existing awning, and the 2nd floor apartments, with an eye towards maintaining much of what is still intact.

NATIONAL PARK SERVICE: THE USE OF AWNINGS ON HISTORIC BUILDINGS, REPAIR, REPLACEMENT, AND NEW DESIGN

<https://www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm>

Original  
Tin Ceiling

Track Lighting for  
Artwork Display

New Awning Designed  
After Original

Exposed Brick

Original Floors





## PROGRAMMING

### LOCAL ARTIST SHOP

As identified already by project coordinators, the 276 Art Exchange will fill a void left in the closing of similar spaces in Southern Illinois. As coordinators continue to expand their roster of potential artists, they should consider engaging the artists in conversation around public engagement beyond traditional gallery sales. Examples could include:

- » Local artists offering **pop-up classes** and **workshops**, leaning heavily towards one-day workshops as opposed to weekly classes to take advantage of patrons who may be traveling long distances to attend;
- » Themed shows or **exhibits around other community events** – river tours, bicycle / motorcycle rides, other existing events which may present a captive audience interested in purchasing art;
- » **Temporary pop-up exhibits** in additional spaces including the former jail and Catholic church.

### ADDITIONAL PROGRAMMING

In an effort to reach a wide audience and create additional revenue streams, the 276 Art Exchange may consider additional programming beyond gallery sales only. These may include:

**EDUCATION:** Both series and one-day classes from local and regional artists that are well-publicized in the space so audiences who come to the Exchange from the restaurant next door are easily informed of upcoming offerings. The classes could be offered either in the Art Exchange building or in other vacant spaces in Equality – for any classes held off-site, it should be stressed that the class is presented by the Art Exchange and that the Art Exchange is the nexus of arts programming and education in the area. While programming may happen beyond the walls of the Art Exchange building, class participants will see the Exchange building as the hub.

**POP-UP EVENTS:** Building upon other community, tourism, and recreational events in the area, the Art Exchange may consider taking advantage of existing audiences by themed shows, art events themed around existing events, and other adjacent programming to capitalize on this audience. These events could take place in the Exchange building, in other spaces around town, on Lane Street, and elsewhere, all “presented by 276 Art Exchange.”

**COLLABORATION WITH THE VISITOR’S CENTER:** The Art Exchange could work with showcasing artists to design t-shirts, postcards, unique hand-drawn maps, and other merchandise at a lower price point that those who stop in the Visitor’s Center may be prone to purchase.

**OTHER COLLABORATION:** The Art Exchange can position itself as the leading figure in the community for regional art. Doing so will provide opportunity for additional events to promote visibility of both the Exchange and the artists in the region. On a local level, this could include an Art Exchange shelf in the retail store on Lane Street, temporary exhibitions in the Red Onion, partnerships with Shawnee Communications. Regionally, this could include partnership with organizations such as SIU, Little Egypt Arts Association, Art Alliance of Southern Illinois, and others to develop Art Trails, artist exchanges, and collaboration on programming such as tapping into SIU visiting artists for a one-day event at the Art Exchange.

**EXAMPLE: CRAFT ALLIANCE CENTER OF ART+DESIGN**

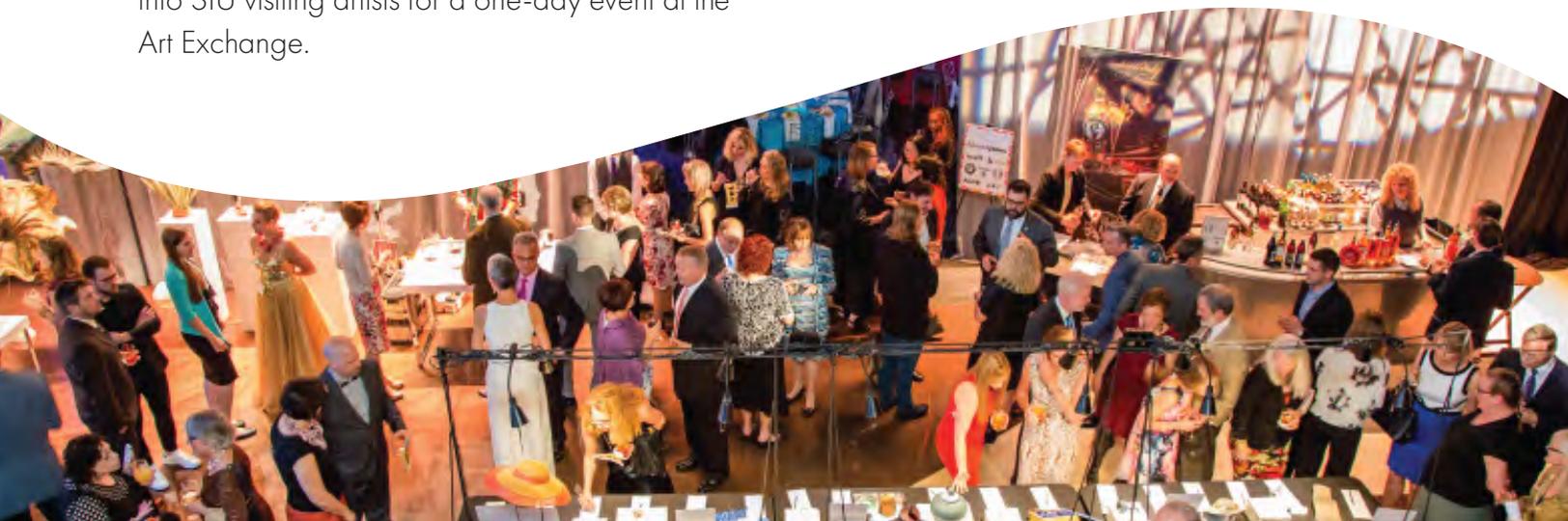
*Enriching and empowering community through craft*

<http://craftalliance.org>

The Craft Alliance Center of Art + Design in St. Louis is a non-profit art center offering contemporary craft exhibitions, classes, free community programs, and a gallery shop featuring the work of national and regional artists.

Classes at the Craft Alliance Center range from one-day workshops to 6-week courses and include learning for all ages in multiple media. In addition, artists exhibiting work in the gallery often teach courses related to the current show. (link to class schedule)

In addition, the Craft Alliance partners with local schools to connect local and regional artists in experiencing and making art, (link to community arts page) and the Center operates the gallery shop in which participating artists’ wares are sold at commission.



# ARTIST RESIDENCY PROGRAM & GUEST HOUSE

The 276 Art Exchange could also consider renovating the 2nd floor of the building to house both short-term artists in residence as well as guests through a site such as Airbnb.

## ARTIST RESIDENCY PROGRAM

The Exchange may consider partnering with local colleges; elementary, middle, and high schools; and Shawnee Communications to create a 276 Art Exchange Artist in Residence program. Depending on available funding, availability, and organizational capacity, residencies could last anywhere from several days to several months, in which artists are provided a living space, a small stipend, and workspace. In exchange, the artist would sell pieces in the Art Exchange building; offer lectures, teach classes, or program other public events; visit local schools to teach or visit art programs; and create a piece of public art in collaboration with community members. **This would allow for new original artwork in the shop as well as an additional opportunity for community engagement.** There are several national organizations to work with that will promote this opportunity to get the word out and accept applications from artists around the world.



## EXAMPLES

### **COMMUNITY ARTS PROGRAM**

*(Annmarie Garden, Dowell, MD, USA):*  
Artist residency program for community and public art projects

The Artist in Residence Community Arts Program offers artists an opportunity to create community and public art projects in which public engagement spurs community investment and interest. Residencies are offered in the spring and summer and throughout the year in conjunction with other events and holidays, such as the MLK Winter Residency coinciding with the organization's MLK Days program each January.

**LENGTH:** 2 to 4 weeks

**EXPECTATION OF ARTIST:** Presentation, community meetings, response to theme (MLK Days, recycled artwork, etc.)

<https://www.annmariegarden.org/annmarie2/node/277>

### **OXBOW HOTEL ARTIST IN RESIDENCE PROGRAM**

*(Eau Claire, WI, USA):*  
Boutique hotel offering an artist in residence program geared heavily towards community engagement

**LENGTH:** 1 to 2 weeks

**EXPECTATION OF ARTIST:** Mural painting, public discussion, participatory mural construction process

<https://www.theoxbowhotel.com/artist-in-residence/>

### **BEMIS CENTER FOR CONTEMPORARY ART RESIDENCY PROGRAM**

*(Omaha, NE, USA):* World-renowned residency program in a 110,000 square foot facility

The Bemis residency invites artists for a 2-3 month residency in all mediums in live/work studios.

**LENGTH:** 2-3 months

**EXPECTATION OF ARTIST:** Public presentation and workshop

<http://www.bemiscenter.org/residency/artist-in-residence-open-call.html>

### **GRANITI MURALES**

*(Graniti, Italy):* Artist Residency program for mural artists

The Graniti Murales residency provides an opportunity for artists to create a site-specific mural in the small rural town of Graniti. The residency includes meetings with city council, community members, and others to provide input on the mural design.

**LENGTH:** 3 weeks

**EXPECTATION OF ARTIST:** Presentation, donation of artwork (mural)

[http://www.resartis.org/en/residencies/list\\_of\\_residencies/?id\\_content=6701](http://www.resartis.org/en/residencies/list_of_residencies/?id_content=6701)

# OTHER RESOURCES

## ARTIST IN RESIDENCE TOOLKIT

[Appendix A](#)

## FUNDING SOURCES

### ILLINOIS ART COUNCIL StARTS PROGRAM

Amount: Up to \$4,500 to fund short-term artist residencies

<http://www.arts.illinois.gov/starts-program-short-term-artists-residencies>

### ILLINOIS HUMANITIES VISION, ACTION, AND MULTIPLIER GRANTS

Amount: Up to \$4,000

<https://www.ilhumanities.org/program/vision-action-and-multiplier-vam-grants/>

### SOUTHERN ARTS FUND: CARBONDALE COMMUNITY ARTS

Amount: Up to \$1,000 with match

<https://www.carbondalearts.org/grant-opportunities/southern-arts-fund>

### OUR TOWN PLACE-BASED PROJECTS: NEA

Amount: \$25,000 - \$200,0000

<https://www.arts.gov/grants-organizations/our-town/place-based-projects-applicant-eligibility>

## OTHER SOURCES:

- Corporate sponsor (Artist residency program presented by \_\_\_\_\_)
- College / high school partnership (and associated education-based grants)

## PROGRAM NETWORKS:

(A list of suggestions as to where to post the artist residency)

- RESARTIS: <http://www.resartis.org/en/>
- ALLIANCE OF ARTIST COMMUNITIES: <http://www.artistcommunities.org/residencies/directory>
- TRANSARTISTS: <https://www.transartists.org/>
- CAFÉ (CALL FOR ENTRY): <https://www.callforentry.org/login/>
- CODA WORX: <https://www.codaworx.com/>
- ILLINOIS ARTS COUNCIL: <http://www.arts.illinois.gov/>
- PUBLICARTIST: <https://www.publicartist.org/index.cfm>
- THE ART LIST: <https://www.theartlist.com/>
- ART OPPORTUNITIES MONTHLY: <http://www.artopportunitiesmonthly.com>

# UNIQUE GUESTHOUSE LODGINGS

With the rise of sites like Airbnb, VRBO, and others comes a growing awareness of a traveler looking for a unique experience outside of a traditional hotel. Equality's proximity to the Ohio River Valley and the presence of the visitor's center across the street provides opportunity to create a destination lodging experience for travelers, one that is informed by the Art Exchange mission and which will attract those looking for a unique location. Working with the Visitors Center, the Art Exchange could design site-specific activities for guests to add on to their experience, such as participation in arts classes, access to existing tourism amenities on the river and nearby, and other opportunities for a tailor-made stay. This would also provide an **additional revenue stream to the nonprofit and could potentially act as a source of funds for artist residencies.**

## EXAMPLES

### MARKET HOUSE THEATER APARTMENT

*(Paducah, KY)*

Airbnb above Paducah's Market House Theatre. Owned by the Theatre, used as space for visiting artists and rented on Airbnb when not in use by visiting artists.

<https://www.airbnb.com/rooms/9805624>

### DOWNTOWN LOFT ABOVE BREWERY

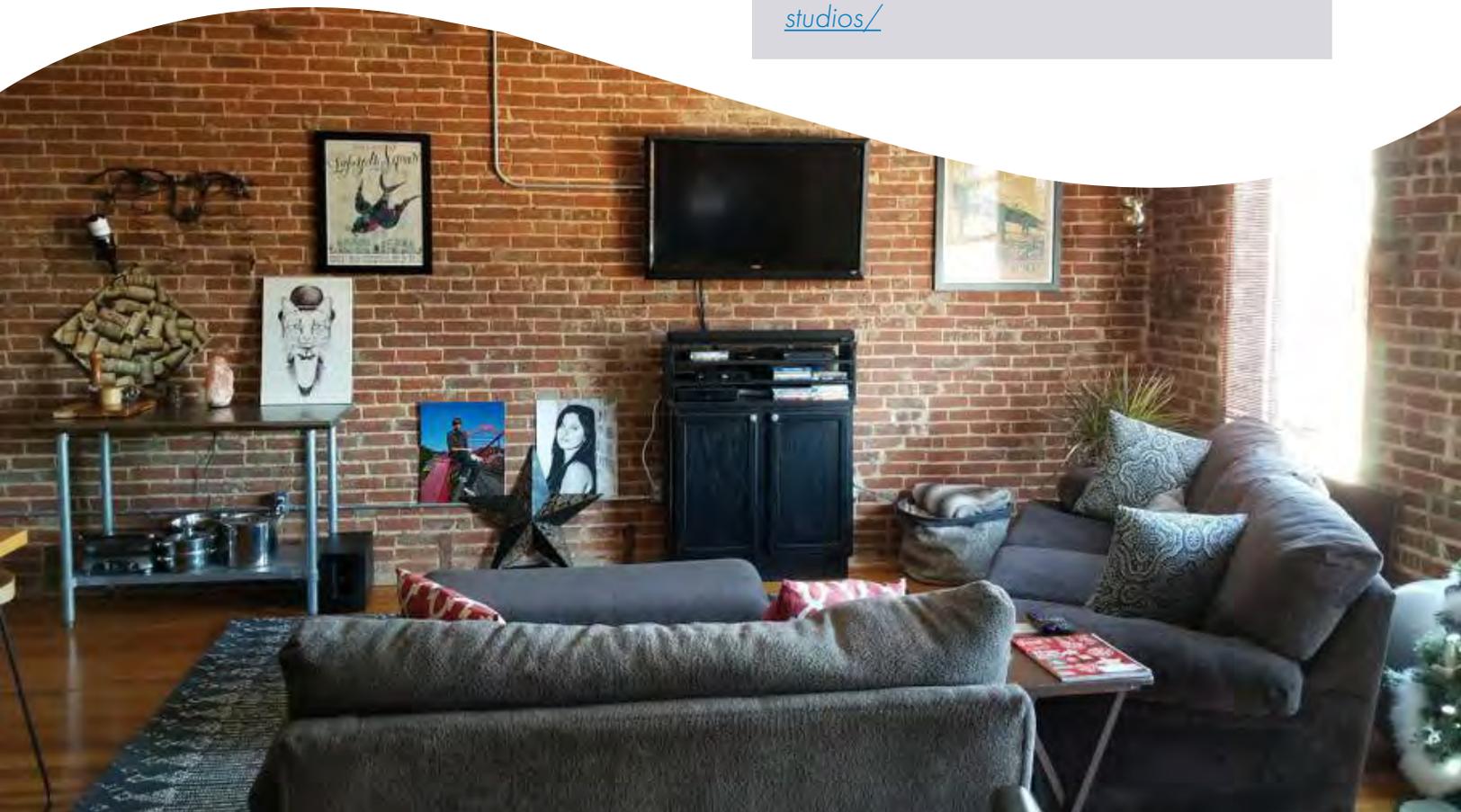
*(Perryville, MO)*

<https://www.airbnb.com/rooms/19979464>

### ELSEWHERE STUDIOS *(Paonia, CO)*

Artist-designed residencies used by the Elsewhere Artist in Residence program

<http://www.elsewherestudios.org/the-studios/>





## MURAL PROGRAM

In addition to or as a part of the Artist Residency Program, the Exchange should consider engaging mural artists for both sides of the building. Public Art provides an opportunity for a celebration of the heritage of Equality through engaging the public in the ideation and design phase of the mural. **Murals help transform underutilized spaces into public destinations, increasing traffic to the destination and providing a sense of place by reinforcing the character of a community.**

Once one mural is complete, should reception from the community be positive the Art Exchange will be in a position to expand the mural program to other buildings nearby, thus providing additional opportunities for original work and transforming the work from a single mural to a public art district.

Similar to the residency program, national networks exist to publicize RFPs for mural opportunities. Alternatively, the mural may provide an opportunity to engage with local college art programs, specifically around community engagement and public art. Please refer to the Public Mural Handbook for more information on price, artist selection, design, and community participation.

## PRICING

Murals normally cost between \$10–\$20 per square foot.\* Several factors influence the price of a mural, including size, location, intricacy of design and time spent communicating with the public on the design, and wall preparation. In order to minimize additional costs, consider offering to prepare the wall – patching holes, removing contaminants, priming – in consultation with the artist. In the mural RFP, the Art Exchange can either request a quote as part of an application or set a budget within the RFP – both are common and acceptable.

*\*Please note this cost is an estimate.*

## FUNDING

Beyond grant sources, murals are also traditionally funded through city initiatives such as use of discretionary funds. In addition, a “mural” using digital technology, such as projection art or light displays, provides an opportunity to work with Shawnee Communications as a potential sponsor, either through a monetary donation or through the donation of supplies. Local hardware, paint, and other supply stores may also be willing to donate materials.

# EXAMPLES

PUBLIC MURAL HANDBOOK:

[Appendix B](#)

MURAL CREATION BEST PRACTICES:

[Appendix C](#)

MURAL TOOLKIT (WELLINGTON, NZ CITY GUIDE):

[Appendix D](#)

EXAMPLE RFP:

[Appendix E](#)





## ABOUT CREATIVE PLACEMAKING

Creative Placemaking is a people-centered approach to building strong, vibrant communities. It helps communities achieve economic and population growth through cultural and entrepreneurial amenities, concepts, and catalytic projects.

McClure's goal is to learn your community's needs, help address your challenges, and provide a comprehensive strategy, engaging our partners when and where their expertise is needed. We work with you to create the amenity, determine how to finance it, and then help identify the resources to build and operate it.

Once a community is thriving and has the amenities that can attract and retain top talent, businesses relocate and/or expand, growing the local economy and enhancing quality of life.

The McClure placemaking team currently works to revitalize and reinvigorate communities in ten states, primarily in the Upper Midwest and Mississippi Delta regions. To date, the placemaking team has designed amenities such as cultural centers, breweries, restaurants, area-wide beautification strategies, professional incentive programs, theaters, makerspaces, co-working spaces, residency programs, and aquatic facilities, among others.

To learn more, visit [mclureplacemaking.com](https://mclureplacemaking.com)

# APPENDIX A: ARTIST IN RESIDENCE TOOLKIT

## Artists-in-Residence Toolkit



*The following information has been prepared by artsACT to assist organisations in developing artists-in-residence programs.*

**Thinking of putting together an artist residency? Here are some things to consider:**

### Section 1: What is an artist residency?

An artist residency is an opportunity provided by a host organisation that enables a guest artist to work in a new environment, often away from the restrictions and pressures of their everyday lives. Artist residencies are about providing the time and space for a guest artist to develop work and creatively explore new ideas.

Artists are often selected through a competitive application process. The length of a residency can vary from weeks through months or even a year. Artist residencies can include a working space and accommodation, or may only offer a workspace. Some support a single artist or art form, others can support groups to collaborate across art forms.

Artist residencies are important because they provide opportunities for artists from around the world to spend time in a new atmosphere and environment. They support cultural and artistic exchange, nurture experimentation and new ideas, and support research and the development of new work.

Resource:

[Asialink Arts](#) works to initiate cultural and artistic exchange through artist residencies and other projects, and is Australia's largest international arts residency program. The aim of these residencies is to promote cultural understanding, exchange and artistic endeavour between Australia and Asian countries.

Asialink residencies enable Australians to develop their talents and experience by working in Asia. Artists establish personal contacts, develop on-going networks and further projects, and increase knowledge and understanding of Australian arts.

### Section 2: Defining the purpose.

If you are thinking of setting up an artist residency, the first thing to consider is 'Why?' Knowing what you want to achieve by offering a residency will enable you to

establish clear expectations for artists and prepare assessment criteria. Your motivation for offering the residency will influence how the opportunity is promoted and who will apply.

Motivations for hosting artist residencies are many and varied. You may want to raise the profile of a place, organisation or activity. You may want to provide professional development and networking opportunities for both visiting artists and the host community, with opportunities for a community to be invigorated through an exchange of ideas and new ways of working. You may want to cultivate relationships with other artists and exchange opportunities with distant arts organisations. You may want to promote a particular art form or practice, encourage experimentation or facilitate exchange across art forms. You may want to support artists at a particular stage in their careers or from a particular background. Or you may want to increase access opportunities to a specialist facility or resource.

There are as many different purposes behind artist residencies as there are residencies themselves. Whatever the motivation for your artist residency, defining its purpose is the first step in realising your ambitions. Until you define why you want to offer an artist residency you won't be able to identify suitable applicants.

The ACT Government has an Artists-in-Residence policy that outlines a vision and goals for arts residencies hosted in the Australian Capital Territory. You can view the policy on the artsACT website at [www.arts.act.gov.au](http://www.arts.act.gov.au)

Residency example:

[La Paternal Espacio Proyecto](#) (LPEP) in Buenos Aires offers an artist residency with workspace for production and exhibition, and includes contacts and connections to Argentina's arts and cultural institutions.

The purpose of the residency is the promotion of dialogue between artists of different disciplines and nationalities, with a specific interest in projects focusing on Art and Politics.

### Section 3: What's on offer?

Artist residencies cost money. Generally, an organisation offering a residency will subsidise some costs, but every artist residency is different. Your organisation must decide what it can offer and what costs resident artists will be responsible for.

Potential costs to consider include administration (and whether this can be defrayed somewhat through application fees), travel and accommodation costs, living

expenses, groceries and meals, art supplies, access to specialist equipment or technical assistance, insurance and more.

Many residency opportunities include some cost to the artist. However, it is important to be upfront and clear about any expenses before artists apply.

### **Studio facilities**

All successful artist residencies offer conditions that are conducive to creativity and provide appropriate facilities for guest artists.

As the needs of a writer will be different from the needs of a sculptor or a dancer, it is important to be clear about the kind of workspace that is available. For example, you may wish to provide information about the size of the floor space, whether there is a wet area, electricity, or what furniture and equipment is present. This will help artists to decide whether your organisation's facilities will be appropriate for their needs.

### **Accommodation**

Is your organisation able to provide accommodation as part of the residency? If so, describe the living quarters, capacity and amenities when promoting the opportunity. If not, can you assist artists to find appropriate accommodation? The following checklist may assist you in describing your facilities:

Accommodation:		Amenities:			
• Single	<input type="checkbox"/>	• Equipped kitchen	<input type="checkbox"/>	• Mobile reception	<input type="checkbox"/>
• Couples	<input type="checkbox"/>	• Bathroom	<input type="checkbox"/>	• Television	<input type="checkbox"/>
• Family	<input type="checkbox"/>	• Lounge area	<input type="checkbox"/>	• Radio	<input type="checkbox"/>
• Group	<input type="checkbox"/>	• Study area	<input type="checkbox"/>	• Heating	<input type="checkbox"/>
Local transport:		• Desk	<input type="checkbox"/>	• Cooling	<input type="checkbox"/>
• Car/bicycle facility	<input type="checkbox"/>	• Computer	<input type="checkbox"/>	• Laundry facilities	<input type="checkbox"/>
• Public transport	<input type="checkbox"/>	• Internet access	<input type="checkbox"/>	• Bedding	<input type="checkbox"/>
		• Telephone	<input type="checkbox"/>		

### **Financial support**

Consider whether the residency opportunity you offer will include an artist stipend. If so, how much will you offer and to what purpose? Will a stipend help attract higher profile artists? Is it intended to make the residency more affordable for a targeted group? Which costs is it meant to support? Will it be paid as a lump sum or regular payment?

You may also like to consider whether the residency will support artists' travel. If so, for how much? Will the amount vary between Australian artists and international artists?

If a residency involves more than one artist, will financial assistance be increased to support each individual or will it remain the same?

### **✦ Non-financial support**

Host organisations can add value to an artist residency in a number of ways. Consider the networks that you can draw upon to increase the attractiveness and value of a residency opportunity for artists. Will you assist resident artists to make connections with local peers, and provide introductions to arts events and organisations? Is there an opportunity to assist resident artists to access tutoring work within local teaching institutions or artist communities?

### **✦ Practicalities**

Think about the feasibility of hosting a resident artist:

- Is the environment urban or rural?
- Does the environment present any potential risks to the resident artist? If so, how can they be mitigated?
- Do you have the appropriate insurance?
- Are guest artists welcome to bring partners, children, or pets?
- Is public transport available within an easy walk? Is a vehicle required?
- Is there disabled access?
- Will artists need to purchase and prepare their own food?
- Are English language skills essential?
- Is on-site staff support available?
- Is there a cleaner? Is there garbage collection?

Remember:

Offering an artist residency costs money, as does participating in one. Some residencies cover all costs, and some don't cover any costs at all. Can your organisation afford to offer the residency and will artists be able to afford to participate?

## Section 4: **Establishing a timeline.**

When looking to put together a timeline for your artist residency there are a number of things to consider.

### **✦ When will residencies be available?**

When deciding how many residencies you can offer over the course of a year, and the dates they will be available, consider other demands upon your facilities and resources. Is it best to schedule a residency during what is typically a quieter time of the year, or is there a regular activity or event that would benefit from having a resident artist?

Look closely at your organisational calendar to determine what dates are available and whether you will have the capacity to schedule a residency during that time.

What will be the minimum and maximum length of residencies offered? Consider the minimum time an artist will need to meet the purpose of your residency (see section 2), and the maximum period that your organisation could support a residency.

Consider the cost of each artist residency and the available funding before deciding how many supported residencies you will offer.

#### **Planning takes time**

When looking to set a closing date for applications, consider how long you will need to promote the residency opportunity. Following the closing, you will need to schedule time to assess applications and contact successful and unsuccessful artists. Is the time between when you can advise artists and the commencement of the residency period a reasonable time in which to prepare to take up the opportunity?

Taking time out to participate in a residency can require considerable planning by the artist. From the time they are advised, successful applicants will need time to prepare to take up their residency opportunity. Participation is usually planned in advance (expect three months, or more for longer residencies).

#### Residency example:

The [Hill End Artist Residency](#) is offered by the Bathurst Regional Art Gallery and aims to support creative development in all areas of the visual arts and contribute to the cultural development and sustainability of the village.

Hill End residencies are located in a heritage environment, and artists respond to the history and landscape of the region. The residency also aims to provide the opportunity for public access to an artist at work, and promotes open studios, talks or workshops as part of an artist's stay.

### Section 5: **Financial considerations.**

Hosting an artist residency comes with both organisational and financial challenges. What resources will your organisation commit to hosting a resident artist? Beyond confirming that you have the necessary time, physical and staffing resources, there are a number of financial considerations that must be taken into account.

#### **Will it be sustainable?**

You may be planning a one-off residency which will meet your purposes, and this is perfectly valid. However, if you are thinking about hosting an ongoing artists-in-residence program you must consider whether doing so will be sustainable for your organisation. Identify what resources are required and who will be paying for each aspect of the program.

#### **Costs to consider**

Identifying and setting up suitable accommodation can be a costly exercise. You may already have accommodation and/or studio space, but does it require a fit out? Is there heating? Does the kitchen need equipping? Is there bedding? Does the workspace for the artist need any equipment or furnishings? Are there costs associated with guest artists accessing specialist studio equipment or technical assistance?

Think about expenses which may not be immediately apparent, like administration (from initial planning through to promoting the opportunity, receiving and assessing applications, liaising with artists and reporting). Other expenses will include insurance, power and water consumption and housekeeping.

#### **Additional funding**

While there are many benefits in hosting artist residencies, your organisation will also bear some of the costs involved. Other associated costs may be the responsibility of the artist. Applicant artists may be able to apply to their local council or arts funding body to support them to take up residency opportunities.

Additional funds to support an artist residency may be available through business or philanthropic sources, but keep in mind that there is significant work involved in identifying, winning and managing sponsorships.

Government funding may also be an option for support. If you are considering approaching government or business/philanthropic sources for support, start by looking at the purpose behind your proposed residency and how it might fit with the stated objectives of potential funding bodies.

**Note:** Arts Residencies ACT is a co-ordinated webpage promoting artist residency opportunities across the ACT, as well as a potential source of funding to support ACT-based arts residencies. It is linked to the ACT Artists-in-Residency Policy and administered by artsACT. For more information visit [www.arts.act.gov.au](http://www.arts.act.gov.au) or phone (02) 6207 2384.

### **Will you offer user-pay residencies?**

Some organisations offer both supported and user-pay artist residencies. Consider whether it would be worthwhile to include provision for guests to purchase a residency period at your facility. How much would you need to charge to make it cost neutral? What profit level would make offering user-pay residencies worthwhile? There may be other benefits beyond income in allowing for user-pay residencies (such as profile building, or making use of otherwise empty accommodation or studio space).

If you are thinking about user-pay residencies consider what your organisation can offer to make the opportunity attractive, and how much it might be worth to those willing to pay.

## **Section 6: Expectations of the artist.**

Artists will have a variety of motivations for, and expectations about, participating in a residency. Artist motivations for participating in a residency may include:

### **Education**

- learning specific techniques or skills
- working with particular artists, curators or scholars
- conducting research in a particular place or institution

### **Production**

- working on an individual creative project
- working with specific technical tools or facilities
- making work for exhibition or performance

### **Sabbatical**

- taking time away from the everyday
- immersion in a new environment and culture
- finding new inspiration
- creatively exploring an idea

### **Collaboration**

- building networks
- meeting local artists and/or other residency artists
- working as a group to develop a project

Be clear and upfront about the purpose of the artist residency opportunity and what your organisation can offer. This will assist artists to select a residency that is right for them, and will help to avoid misunderstandings, making the opportunity a success for both guest and host.

## Section 7: Expectations on the artist.

The purpose of an artist residency (see Section 2) will guide an organisation's expectations for participating artists. Start with why you are offering the artist residency and what you want to achieve. While many artist residencies will have specific benefits to the host organisation and wider community, all residency opportunities should be artist-centred, with a clear focus on the benefits for artists.

Consider:

- What are the expectations for artists to work on the premises? For instance, if a facility is open to the public should the artist be at work in a studio on particular days/times?
- Will artists need to create new work for exhibition or performance at the conclusion of the residency?
- Is a period of sabbatical enough?
- Is a written report required at the conclusion of the residency? This might include the applicant's assessment of the residency and any outcomes. Such an evaluation may be useful for annual reports or when acquitting funding.
- What outcomes can you record and measure? This may be useful when looking to leverage future sponsorship or funding.

Depending on the expected outcomes, some artist residencies ask that guest artists donate a work sample from the residency period to the host organisation.

Remember:

Some artist residencies include specific conditions that artists must comply with, such as a community engagement element or exhibiting at the end of the period. Other artist residencies offer unconditional hospitality, where the artist is free to use the residency for his or her own purposes, with minimal obligations.

### **Are community engagement outcomes envisaged?**

Will your residency connect artists with the local community? Artist residencies can present exciting engagement opportunities for artists and local communities. Resident artists may benefit from introductions to local arts and cultural organisations.

If your organisation expects an element of community engagement from a residency, it will be essential to assist your guest artists to deliver this. Community engagement that is planned for by the resident artist, in conjunction with the host organisation, will be most successful. After all, you know the local community.

If appropriate, assist resident artists to make local connections and plan engagement activities that will resonate with a target group. Community engagement can happen in many different ways and might take place during or at the conclusion of a residency. Activities may include workshops, exhibitions, presentation of research, a performance excerpt or concerts, focused discussions, school visits (organised with the assistance of the host organisation), guest lectures or tutoring.

**Note:** All artist residencies that receive Arts Residencies ACT funding will outline community engagement responsibilities for artists.

## Section 8: **Criteria and artist selection.**

Many artist residencies have an application procedure open to artists from around the world. Applications usually include a curriculum vitae, a statement outlining the artist's motivation or a project, and support material demonstrating the artist's practice.

### ***How do you know if an artist is the right one?***

A suitable artist should be able to:

- communicate their ideas clearly;
- provide strong examples of their work;
- present a curriculum vitae outlining their education and experience; and
- provide references or referees.

### ***Application criteria***

When preparing criteria, keep referring back to the purpose of your residency (see section 2). Consider whether the residency has a particular focus or is targeted to a particular group. If you want to attract emerging artists, your criteria will need to reflect this. The same criteria would not be suitable for a residency program aiming to attract artists with an international profile. Application criteria should reflect how important an applicant's level of experience and/or the quality of their work will be to their selection.

If there is a community engagement element to the artist residency, the criteria may require artists to outline what kind of engagement activities they could offer. It is important to remember that community engagement works best when activities are negotiated between the artist and host organisation. As long it is clear up front that a level of community engagement is required, how this might occur can be decided during the residency.

Decide what support material you will need in order to assess applications, but keep in mind that it should not be too onerous for the artist and should be in a format that is easy to send and access.

#### **Who should apply?**

- Is the residency open to local artists? Australian artists? International artists?
- What art form(s) is the residency opportunity suited to or targeted at?
- Is the residency suitable for or targeted at emerging artists? Developing artists? Artists with an established career and profile?
- Will preference be given to particular applicants?
- Can two or more artists who want to collaborate apply together? If so, how many artists can be accommodated?
- Is there provision for family members or a partner of the Resident Artist during the residency term?

#### **Assessment and selection**

Your organisation will need to decide how best to select the artists that will participate in your artist residency. You may decide to assign responsibility for this decision to your organisation's artistic Director or CEO, or to a panel of working artists from your community, or a Board sub-committee.

However the selection is made, assessing applications takes time so remember to build this into the assessors' workload (if managed in-house). And after a selection has been made, consider how you will notify successful and unsuccessful applicants, and whether you can offer feedback on unsuccessful applications.

### **Section 9: Marketing and promotion.**

Marketing and promotion is yet another body of work and cost associated with hosting an artist residency. Will there be interest in the artist residency opportunity your organisation is offering, and how will you let people know about it? Consider how and where you will promote the residency. If it is open publically, how will it be advertised? Consider what local and national networks you can access to promote the residency.

If your residency is open to applications from Australian and international artists, there are a number of websites you may wish to consider advertising with.

[Arts Hub Australia](#) is a national arts portal presenting news and information about the arts, and may be an option to consider for paid advertising.

[Res Artis](#) is a European-based worldwide network of artist residencies and presents a detailed list of residency opportunities across more than 50 countries.

The [Alliance of Artists Communities](#), based in the United States, is a source of information about artist residencies in the U.S. and internationally.

[TransArtists](#) is another international network for arts residencies and a resource for research and promotion.

Remember:

artsACT hosts the Arts Residencies ACT web pages, a co-ordinated portal with information about artist residencies available in the ACT. The portal is a free promotional tool. If you would like to include your residency on the portal, contact artsACT at [arts@act.gov.au](mailto:arts@act.gov.au) or phone (02) 6205 9431.

#### ***Establishing a point of difference***

Identifying a point of difference will help you when promoting your artist residency. Think about what your organisation can offer that is out of the ordinary. What makes your residency facility / location / opportunity special or unique? If you can offer specialist facilities, a distinctive environment, or easy access and introductions to institutions, then make that a selling point.

#### ***Acknowledgement***

Organisations that host an artist residency should reserve the right to promote the participation of specific artists and their work prior to, during and following the residency period.

Acknowledgement of support should be required on any documentation, printed or electronic, relating to or emerging from the residency by the artist.

### Section 10: **Evaluating the Program.**

#### ***What makes a successful artist residency?***

There is no one way to manage an artist residency. However, most successful residencies will have some or all of the following elements:

##### **Communication**

- Clearly define the relationship between host organisation and visiting artist. Prepare a handbook about your organisation with contact details and relevant guidelines or studio policies.

- Have an initial meeting to induct artists, and ensure a shared understanding of the artist's goals and your expectations.
  - Help resident artists to get to know your community, if appropriate. Provide information about the local environment and introduce them to peers and relevant institutions.
  - Have one point of contact within your staff for resident artists.
- ✓ **Collaboration**
    - Work together to negotiate community engagement outcomes, and provide the assistance necessary to make activities a success.
    - Work together to create a timeline for expected project outcomes.
- ✓ **Flexibility**
    - Help the artist become accustomed to their new environment, which may be very different from where they normally create.
    - Embrace spontaneity, and recognise that important work can happen when you welcome the unknown.
- ✓ **Artist focused**
    - During the artist residency, emphasise the creative process and experience rather than the final product.
- ✓ **Evaluation**
    - Consider how the success of a residency can be evaluated and reviewed.
    - Give resident artists the opportunity to provide feedback on the residency.

## Arts Residencies ACT



- ✦ Get inspired
- ✦ Create connections
- ✦ Exchange ideas

### What is Arts Residencies ACT?

- Arts Residencies ACT is a web portal promoting arts residency opportunities across the ACT.
- Arts Residencies ACT is a potential source of funding to support arts residencies, administered through artsACT.

For more information visit [www.arts.act.gov.au](http://www.arts.act.gov.au) or phone 62072384.

# APPENDIX B: PUBLIC MURAL HANDBOOK

## A Handbook for Public Mural Projects

A practical guide to funding, approval, design and painting processes for public mural artwork



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## Introduction

Vibrant and engaging public art can transform listless or ho-hum community spaces into thriving public destinations. Public art marks a respect for the humanity and individuality of its community members by offering something beautiful or thought provoking that has a non-commercial purpose.

The City of Redwood City and mural artist Morgan Bricca have created this handbook as a template to build a thriving public mural arts program in Redwood City, and also offer it as a guide for other cities interested in launching successful public art programs of their own.

## Laying the Groundwork for Public Art

The primary factor that enabled Redwood City to successfully launch the “Commercial Way” mural alley project was the coalition of support for the arts already established in Redwood City. This coalition of support was built up over many years through city/public/private collaboration on other city enrichment projects including public concerts, art fairs and a utility box art program. Working cooperatively with policy makers by obtaining proper approvals, allowing input, and showing success in smaller projects establishes trust between the art advocates and the city. This framework of cooperation, which included a handful of stalwart cheerleaders from both the City of Redwood City and involved citizens who are art advocates for the cause of public art is the foundation of a successful public arts program. This may be obvious, but it is worth underscoring that even a handful of citizens who embrace the innate value that art brings to a place are going to be at the heart of any successful public arts project.

## Start with the Why

Every beautification project starts with a problem. Begin with a clear understanding of what problem the proposed public art project will be trying to solve. This will bring clarity to whether a mural is the right solution.

## Case Study: Redwood City

**Problem:** *Neglected back alley of plain stucco buildings on Commercial Way as an entry point into the downtown area.*

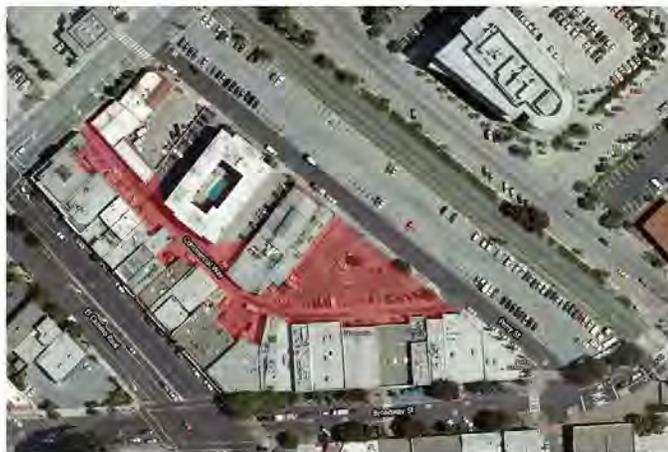
**Solution:** *Colorful murals by a variety of artists beautify and bring vibrancy to the Commercial Way corridor.*

For years, downtown Redwood City had an image problem relative to its desirable San Francisco peninsula neighbors. Many people referred to Redwood City as “Deadwood City”. The downtown restaurants and businesses were struggling, and some of the legacy assets, including a historic theater, were underutilized. In

2007 the City completed a major \$60 million dollar renovation to its downtown core (including a new public plaza, a new 20-screen movie theater, a parking garage, landscaping, and space for shops and restaurants), but the foot traffic remained extremely light. Redwood City had given its downtown a facelift, but residents were so used to downtown being vacant and less-than-inviting that they were still not visiting. The problem was how to create buzz and activity that would attract people to Redwood City as a destination.

The Parks, Recreation and Community Services (PRCS) Department came forward to help lead the effort of increasing business in Redwood City's downtown. Seeing an opportunity to make a difference, PRCS presented an economic impact plan to the City's Redevelopment Agency (RDA) detailing how we could bring large numbers of people downtown through programs and events. Their proposal focused not only on the ultimate outcome of supporting economic development, but on strengthening community image and sense of place, strengthening safety and security, increasing cultural unity, and providing valued recreational experiences for the community.

The idea for the Commercial Way alley mural project was initiated by arts advocate and Redwood City resident Jason Newblanc, to solve a challenge inherent in the city layout. The city is dissected by Caltrain train tracks, which creates a jog in Broadway, the main street downtown. The train runs along a parking lot and a plain alley of the back entrances of the businesses along Broadway, the street that runs through the heart of the downtown. For many downtown patrons, this alley is a point of entry into the city. And for people approaching Redwood City by train, this alley is often the first visual impression they receive of the downtown area.



The first building to be painted along Commercial Alley was selected because it was the largest, and also because the business owner was open to the idea of having a mural on the exterior wall of their building. The first artist was selected because she had significant experience specifically painting murals. Working with an established mural artist increased the chances of the first project going well and creating positive momentum for the project with the community as well as the other more hesitant business owners along the alley. The first mural was completed in February 2015. As of August 2015, two other murals in the alley are in the works, with more planned for 2016.



Before



Before



After



Before



After

## Mural Art vs. Other Public Art Options

Once you have identified the primary visual, flow or layout challenge of the site, the next step is to ask what kind of art best suits the space and budget. Plantings, sculpture, and fountains are all great beautification elements, but there are many instances when a mural is the best solution to the problem.

### Advantages of a mural:

- **Offers a fast and inexpensive solution**  
The materials and installation costs of a mural are often a fraction of the cost of other beautification solutions and have low ongoing maintenance costs. Furthermore, the time it takes to complete even a large mural project is usually significantly less than the time required to complete many other types of beautification projects.
- **Adds color and visual interest**  
Against the concrete background of cityscapes, a mural creates a focal point of color.
- **Resolves awkward city growth**  
City use changes over decades, and the result can create unintended building arrangements. For instance, an office building may look out onto a solid concrete wall of an old warehouse, or a city center may expand while parking is moved to the perimeter and neglected sections of the city become passageways between more desirable destinations. Murals can help mitigate the visual and spatial awkwardness inherent in these situations.
- **Adds character and a unique sense of place**  
A mural is a visual collaboration between the community and an artist's unique voice. The public arts organization running the project are selecting an artist and collaborating with that artist to curate a work of art and communicates something unique. Whether the art is avant-garde, quaint, whimsical, hip, street, multicultural, or celebrating the history of a community, the art will reinforce and amplify an aspect of the character that is already part of the community.
- **Tells a story**  
A mural can communicate a more compelling and complex story about a community than plants or a fountain could.

## Embarking on a Public Mural Project

### Funding a mural

Cities can raise funds for mural projects in a variety of ways and sometimes the funding might come from multiple sources. Examples include:

- **City discretionary funding**  
The City of Morgan Hill used Redevelopment Agency (RDA) funds to help fund a mural in the downtown. (2009)
- **Business alliances and sponsorships**  
Business Alliance Redwood City has an Alliance of the Downtown Businesses that pay a voluntary tax for beautification projects in the public spaces. Sponsorships are another source of funds for installation projects.
- **City and commercial business alliances**
  - The City of San Pablo allowed a storage facility to exceed its maximum height for signage because they were painting a mural that highlighted the history of San Pablo. The storage facility paid for the mural, and it did not include any logo or advertising for the business. (2015)
  - The city of Sunnyvale helped Goodwill Industries fund a three-wall mural depicting the history of the city on the exterior of the building located in the historic part of downtown Sunnyvale. (2014)
- **City and art organization alliances**  
The City of Redwood City co-funded a Commercial Way alley mural with the Peninsula Arts Council and public art money from the Civic Cultural Commission. Additionally, the Redwood City Parks, Recreation and Community Services Department co-founded the Redwood City Parks and Arts Foundation to raise money for parks, recreation programs, and public art efforts.
- **“Percent for the Art” tax on new construction**  
Some cities are able to pass laws that require a percentage of construction costs to be earmarked for art installations and public spaces.
- **Capital Improvement Project Funds (CIP)**  
Many cities have CIP funds that pay for utility upgrades, road improvements, park renovations and more. The City of Redwood City Parks, Recreation and Community Services Department recently added a line item in the CIP account for Public Art, which was approved by City Council.

## Estimating Costs

The cost of a mural is typically between \$20-\$40 per square foot. This estimate is inclusive of design, materials, wall prep and labor. Some of the variables affecting this range include geographic region, the condition of the wall, the experience of the artist, and the level of detail desired in the mural painting.

It is essential that the mural be executed properly, so be sure the budget allows for an experienced professional who will use the best materials and process available. This will ensure that the quality of the final artwork meets or exceeds expectations and that the mural will last as long as possible. An inadequate budget will not attract the talent or experience needed for an exceptional work of art. If your budget is inadequate, reduce the scope of the project.

## Forming a Steering Committee

The steering committee is in charge of selecting the artist, guiding the design and overseeing the project. Ideally it is comprised of individuals with the highest stake in the outcome of the project. Steering committees that are small (two or three) work extremely well, as they can be more nimble with the process. More than five is too many; it becomes difficult to build consensus with respect to artist selection or creative direction.

The steering committee might include:

- The business owner that owns the wall to be painted.
- A representative from the city or someone that can oversee budget, timelines, and contracts.
- A volunteer from an arts organization or volunteer with a background in the arts. Having someone with a design or arts background that can offer critical feedback improves the art, and this individual can also be a valuable ally when trying to pitch the merits of a certain design to the other members of the committee who might have a different skill set.
- A representative from the historical society.
- The architect, if it is new construction.

## Selecting a Location

For the most impact, select a wall that has good visibility. The ideal wall for a mural has few windows or architectural interruptions and offers a relatively smooth surface. If the wall is in poor condition, there may be additional wall preparation or remediation costs required.

## Selecting an Artist

In addition to budget and site location, the steering committee should have in mind the purpose for the artwork, and main qualities they would like to see in the art before beginning the artist selection process. This ensures that the artist selected has a body of work that reflects the qualities the committee wants to see in the mural.

Ideally, the best candidate can be found within the community. However, since mural painting is a unique specialty, experienced professional mural artists typically cover a wide geographic area. Be clear the look and feel of the art, and the purpose, as you begin your search. If you send out a general request for proposal (RFP) through the city website, or local or national "call for artist" job listings, this scattershot approach will net a huge range of styles and abilities. If you selectively reach out to the artists you have discovered either through firsthand experience of their work or online, their work is essential prequalified as being a good fit for your project, and your team can focus on reviewing just a handful of bids from qualified individuals.

The importance of hiring a mural specialist cannot be understated. Artists accustomed to working on a smaller scale in an art studio will be working with materials, environments, and a scope that is unfamiliar. The typical pitfalls of artists new to mural include improper wall preparation, taking exorbitant amounts of time to complete the work, drips and spills, low quality paints that won't hold up well over time, and difficulty with the collaborative nature of the work (collaborating with the building owner and related feedback).

Key skills to identify in your mural artist:

- **Facility with the medium**  
Murals are typically painted using exterior commercial grade paints, so artists should ideally have specific experience painting murals, or at the very least working on large projects with acrylic paints, the closest crossover medium.
- **Experience**  
Past mural experience means the artist can accurately estimate timeframes, budget, and respond appropriately to the specific conditions and challenges of the project.
- **Ability to Collaborate**  
One of the most famous mural artists, Diego Rivera was notoriously un-collaborative. Because of this he was fired from several of his projects. You do not want to have to fire your artist halfway through a mural project and then restart the whole process! Find an artist who shares a common vision for the purpose of the artwork and who can address concerns about the development of the work as it evolves.

## Developing a Great Design

There are many ways that a great design can come together. There are also plenty of pitfalls that should be avoided. Here are a few guidelines:

- **Provide clear direction**  
The overall purpose and intent of the artwork should be established before selecting the artist.

Knowing the scope and desired outcome will help in selecting the right artist for the project. Design requirements for the mural should be communicated to the artist during the application process, or at the very beginning of the design process. This will save the artist and committee time and avoid frustration in multiple design iterations. Not providing any creative direction invites unwanted surprises in the outcome.

*Alternative: If the artist is selected before the scope and artistic direction are set, the artist can often offer their creativity, vision, artistic direction and expertise to the city in the earliest phases of design.*

- **Avoid design by committee**

This is a tricky area to navigate, but if there is substantial editing in order to please multiple parties, the art can lose originality and focus. This is another area where selecting an artist with prior mural experience is important, because they can provide informed feedback as to why certain design changes might not work well.

- **The design process should be a paid component of the artist's work**

Designing a mural represents a significant investment of time and effort on the part of the artist. Depending on the size and complexity of the mural, the design can take as long as the execution. Select an artist based on the creativity and style represented by their portfolio. Requiring applicants to submit a detailed design with their application is akin to requiring architects to create a rendering of what is to be built before you decide to select them for the project.

*Alternative: Pick your top three candidates and pay them a set design fee (ballpark: \$500-\$1000) to create a design specific to the project. Then the committee can make a more informed selection and still be respectful of the time and professionalism of the artists.*

## Design Approval

The artist should provide a rendering of the design that can communicate all the main components of the mural. The City of Redwood City has a unique review process that involves their Civic Cultural Commission, a Public Art Task Force that includes two City Council Members who act as an advisory body, and then City Council approves final recommendations for art.

## Assessing the Threat of Vandalism

### Case Study: Morgan Mural Studios

Many clients express concern over the possibility of the artwork being “tagged” by vandals. I have various theories why this outcome is unlikely, but the track record for the 60 public murals I have painted over the past 15 years throughout the Bay area in all types of neighborhoods is this: Not a single one has ever been tagged. There have been instances of vandalism in the immediate vicinity in several cases, but the mural is left untouched. Vandalism of the public art is certainly a risk, but it might be a lower risk than imagined, and can be mitigated by a top-coat of anti-graffiti varnish. On most public projects, the city provides the graffiti varnish and

also takes care of the application of the varnish. This is a good way to ensure the mural is properly protected with the right product.

## Contracts

The contract should include:

- **Agreement of rights and responsibilities between the city and business owner**  
This should include a statement of intent to preserve the mural for a specific number of years and a specific maintenance agreement.
- **Scope of work and agreement with the artist**  
This document should include a detailed description of what will be included in the mural, payment milestones and timeframes, included and excluded fees and copyright agreement. This document should also include a statement that the artist agrees not to sue the business or city if the artwork needs to be painted over. With murals, the artist owns the copyright to the original design, but the business owns the wall and, with consideration, retains the right to change what is on the walls (especially when the mural starts to degrade, or for building renovations). Artists that specialize in mural tend to embrace the temporality of their art form, while artists accustomed to gallery and museum pieces are accustomed to thinking in longer timeframes about the preservation of their work. To avoid misunderstandings later on (20-30 years is the life expectancy of a mural, depending on weather and exposure, when a work is faded and ready to be replaced) include an “end of use” agreement in the original contract.

## Conclusion

A public mural is a gift of art from the city to itself. It should be a source of pride and should be celebrated! It is a great idea to set up an “unveiling” or some kind of media event to mark the end of a successful project and inaugurate the artwork into the city. Public figures such as the mayor and the city council should be invited to reinforce the value of the project and its impact on the city. It is important to curate a story about the art and what it represents for the city, and share that in the newspaper or city website so that citizens can identify with the art and feel proud of their city.

## Appendix

### Notes For the Artist: Best Practices for Painting a Mural

#### Two weeks before beginning work

- The artist should receive the deposit for the mural at least two weeks before the beginning of the project in order to pay for supplies and scaffolding.
- A timeline should be established as to the milestones of completion and communicated to the business owner and the city. Communicate your workday hours and keep the city and business owner updated as to any days you will not be coming to the jobsite.
- Survey the area and establish what kind support structures will be needed (i.e. ladders, scaffold or scissor lift). Arrange delivery and set up of the scaffolding.
- Establish with the building owner access to water, bathrooms, and electrical outlet if needed.
- Communicate with the city to obtain portable traffic cones.
- Develop of strategy of when to work on different sections of the mural in order to minimize impact to the patrons of the local businesses.
- Schedule a professional painting company. If the wall is in excellent condition (Painted in the last two years, no cracks or debris) then a single base coat layer of a self-priming paint (Benjamin Moore Aura is excellent) is sufficient.

If the mural is being painted directly on the wall the first step is to prepare the surface for the painting. This includes power washing the wall if there is peeling paint or surface debris. All holes should be patched and re-stuccoed with matching texture. Small holes and large cracks can be covered with an elastomeric primer such as PermaPatch. Hairline cracks can be sealed with caulk. Finally, apply a coat of tinted primer (such as 3-2-1 Bullseye) and a base coat of color in the same brand of paint that will be used for the artwork. These steps will create a solid foundation for the artwork so it will look the best it can for as long as possible. It is ideal if a professional paint contractor prepares the wall for the artist. Use local businesses! For the Redwood City projects I recommend Pro Staff Painting, Duane Asbra at 650-867-8668

- Create a poster that explains the mural project, and has a rendering of the design so the community knows what is going on.
- Call the local paper to give them a heads up on the project,

#### Two days before beginning work:

Make sure you have all the painting supplies you will need.

- For exterior commercial work I cover the ground with heavy-weight red rosin paper, taped down on all four edges. If rain is expected, I put down rubberized tarps, and take them up at the end of each workday.
- Paints: I highly recommend Exterior Benjamin Moore Aura in a low luster finish for all the larger areas of the mural. This paint is self-priming so there is a lot of adhesion between layers, and it is low VOC. It also offers the best coverage (opacity) over other brands. DO NOT water down the paint or it loses its integrity. The mural should have at least two coats of paint covering all sections of the mural. I estimate one gallon per 200 square feet, which is conservative relative to the guidelines on the can.
- For artistic details, I recommend Heavy Body Golden Artists Acrylics. The colors are vibrant and durable.
- Rollers and Brushes: Make sure the nap of the roller matches the texture of the wall. For porous surfaces like stucco, I find the stiffer artists brushes, those typically recommended for oils, work the best.

#### **While you are painting:**

- Define your workspace with cones and caution tape to avoid collisions with pedestrians or cars.
- Set up a table for your supplies to avoid back strain/working on the ground. It also helps diminish the chance of you or of someone else tripping over your paints.
- Use reflective cones and caution tape to alert drivers and pedestrians where they are passing into your workspace. If you are using scaffolding or a scissor lift, this workspace will be the entire length of the mural. If you are working on smaller sections, keep the cones and caution zone a size that minimizes impact on the flow of pedestrians and cars around the worksite.
- Accommodate for weather. When painting outdoors you are exposed to all the elements. If temperatures are extreme, it compromises the adhesion and performance of the paint. I typically avoid painting hours for the day when the wall is in full sun; the heat of the wall dries the paint so fast there is little "working time" to blend the colors. For some projects this means starting at 6 am, and stopping at noon. Excessive wind can kick up dirt into the paints, and can be a factor particularly in the afternoons. If rain is forecast, the low barometric reading means lots of moisture in the air, and it will take longer for the paint to dry. Make sure you stop work 3-4 hours before the rain begins.
- Check in with the clients! Once the main areas have been blocked in with paint, I like to get general feedback from the client - their initial reaction to seeing "the sketch on the wall". It is easier to make adjustments early on, and if you are listening carefully, all comments contain important information about the client's expectations. Here is a handy "Client Comment" translator:
  - "I thought \_\_\_\_ was going to be bigger" means you should step back, double check the scale matches the design and looks right on the wall.

- “It’s a little dark, I was hoping for more color.” I get this one frequently because I start out in darker colors, but it is useful to hear them reiterate they are going to be pleased with a brightly colored finished product.
- “Is that finished?” translates to: “I can’t wait to see more detail there!”
- “That doesn’t look right to me.” Try to have them be as specific as possible. If you can verbalize their specific concern back to them, they will feel heard. Sometimes clients want to be reassured that you know what you are doing.

You know your process, your clients don’t. By inviting feedback, and translating it so you can identify their primary concern, you can make sure early on that your visions are lining up. If you get a comment that is different than what you are planning, or if it wasn’t in the agreed upon design, it is important to address that immediately, not at the end of the project.

### **Design Tweaks**

It often happens that I find an improvement to the design once I am working in the space, on the wall. I am careful to point out these changes early so the client is not surprised.

If the client suggests a substantial change, I usually listen carefully and tell them I will get back to them. Take a break, think about it, try it on. To create great artwork, you do need to stay in integrity with your gut instincts on the design. If you don’t think the suggestion will improve the artwork, let the client know as diplomatically as possible. If you agree and think it would improve the work, but it adds to the scope of the project, you need to have the new cost approved by the client before you begin the work.

If the client points out a legitimate flaw or a major departure from the agreed upon design sketch, a discussion should follow about how to best mitigate the issue.

### **A Successful Finish**

When you are a few days away from completing the project, let the business owner and the city know the status of the project, and set a time to meet and review the work. I like to schedule this meeting about a day before I am finished. That way I have plenty of time and work still to go on the mural, so I can easily integrate any small tweaks without inconvenience. If you have been communicating throughout, there should be very few surprises at this stage. I find accepting influence from my client, and making small changes that are requested makes them feel more connected to the process and the piece.

Being clear with completion timeframe of the mural also gives the city a heads up that it is time to schedule the anti-graffiti varnish coat. This is also a great time to follow up with the local newspaper to get an article in the paper about the new mural.

# APPENDIX C: MURAL CREATION BEST PRACTICES

## Mural Creation Best Practices

Since 2006, Heritage Preservation's Rescue Public Murals (RPM) initiative has confronted the risks that community murals face by being located in outdoor, public spaces. Murals have been, and are an increasingly, popular public art form that adds vibrancy and vitality to the built landscape. Many communities in the United States, large and small, have mural programs or are actively commissioning murals. Unfortunately, almost every community is also aware of the negative image that a faded, flaking, or vandalized mural creates or the misfortune of an artist's work that has been unjustly removed or destroyed.

While working to ensure the protection and preservation of existing murals, RPM recognizes that many common issues that murals face could have been mitigated with careful planning and preparation. RPM has held conversations and brainstorming sessions with muralists, conservators, art historians, arts administrators, materials scientists, and engineers to document best practices for mural creation. We present these recommendations on this website. Recommendations are not meant to be prescriptive but instead to pose questions and raise issues that should be considered at each stage of creating a mural: planning, wall selection, wall and surface preparation, painting, coating, and maintenance. Each recommendation has been considered both for mural commissioning organizations/agencies and for artists to address their particular needs and concerns. Each section includes links to further reading on the topic.

The recommendations on this website assume that a mural that is painted with careful planning and consideration to technique and materials and that receives regular maintenance could have a lifespan of 20-30 years. However, this may not be the intention of all mural projects. Therefore, one of the key planning recommendations is to establish a realistic estimate of the likely lifespan of the mural before work begins.

While this website mentions some materials and items that have been successfully used by artists and mural programs, the recommendations emphasize how to evaluate materials rather than to endorse specific items.

Support for this project came from an Access to Artistic Excellence grant from the National Endowment for the Arts. Rescue Public Murals sincerely thanks the colleagues who contributed their time and expertise to produce this site.

# Planning

While mural painting is frequently done as a spontaneous act, community murals that are expected to last require deliberate planning. Each party, the commissioning organization/agency, artist(s), building owners, community members, and other partners, should establish what rights and responsibilities they have in the process of creating and maintaining the mural.

## **Commissioning Organization or Agency**

Define the scope of the mural project by asking questions such as: Why is it being commissioned? Where will it be located? How will the subject matter be selected? How will the design be approved? Which community groups should be involved in the project? What is the project budget?

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Determine the lifespan for the mural. The recommendations on this website assume that a mural that is painted with careful planning and consideration to technique and materials and that receives regular maintenance could last as long as 20 to 30 years. However, this may not be the intention of your mural project. It also may not be realistic to budget for maintenance or repair for this length of time. Deciding how long the mural is expected to last will inform all the additional choices you make about its creation.

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Check local laws and ordinances to determine how the mural project under consideration will comply. For example, permissions may need to be secured for access to the wall, the mural design may need to be approved, and selection of paints and coatings may be limited due to environmental regulations.

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Determine all the individuals and groups who will be involved in this project such as artist, client, community members or groups, building owner, adjacent building owners, architect, landscape designers, legal counsel, etc. Involve all those who have a stake in the project budget, design, and implementation but note that too large a team can hamper progress. Define the mission of the team and clearly define each individual's roles. It is important that the artist helps to build this team, and determine its mission and its roles.

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Establish an agreement with the building owner. This should address issues such as time frame in which mural will remain on the building, whether an easement should be placed on the building, whether the current owner will add a covenant to the building deed regarding the mural should the building change ownership, implementation of security measures for the mural, maintenance and care of the mural, access to the building during the mural creation or during future maintenance, and insurance and liability.

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Determine who will own the mural upon its completion. The artist(s)? The commissioning organization/agency? The building owner? Others? More than one individual or entity?

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Does ownership of the mural convey responsibility to repair and maintain the mural, including prompt repair or removal of graffiti? If not, determine which individual(s) and/or entity will assume these roles. Will the party/parties have or be given access to funds to do this work? How are maintenance and repair defined? At what point would a mural be deemed too damaged to repair and who will make this decision?

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Will the artist(s) retain rights to the mural after it is completed? The federal Visual Artist Rights Act (VARA) outlines the rights to attribution and integrity that are due to authors of works of art. Since VARA includes all types of work, it is often difficult to apply toward public art and commissioning groups may request artists waive their VARA rights. If this is done, it is recommended that it be replaced with language that specifies terms such as, who will repair or maintain the mural and what will be done if repair or maintenance results in a change in appearance to the mural, if the artist(s) must be notified before a mural is altered, removed, or destroyed, and what accommodations the artist(s) will have to rescue or remove the artwork.

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Determine who owns the copyright to the mural, images of the mural, or associated materials (plans, drawing, notes). The artist(s)? The commissioning organization/agency? The building owner? Others? What are terms for reproductions of the image of the mural? May images of the mural be used for commercial purposes?

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Establish an agreement with artist(s). This should address all the considerations listed in this section as well as specifying the project timeline, budget (including provisions for cost overruns), deliverables, project documentation, insurance, liability and indemnification, equipment (esp. scaffolding) and supplies, and if signage, lighting, or security measures will be incorporated into the mural.

### **Artist(S)**

If you are initiating a project, define the scope of work by asking questions such as: What is the purpose of the mural? Where will it be located? Will others have input into or need to approve the style, subject matter, or design? What is the project budget? If you are responding to a request for proposals or request for qualifications, be prepared to ask or answer these questions during the process.

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What is the intended lifespan for this mural? The recommendations on this website assume that a mural that is painted with careful planning, consideration to technique and materials, and that receives regular maintenance could last as long as 20 to 30 years. However, this may not be the intention of your mural

project. If you are not able or willing to conduct maintenance or repairs to the mural, who will do so? Deciding how long the mural is expected to last will inform all the additional choices you make about its creation.

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Check local laws and ordinances to determine how the mural project under consideration will comply. For example, permissions may need to be secured for access to the wall, the mural design may need to be approved, and selection of paints and coatings may be limited due to environmental regulations.

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Who else besides yourself will be involved in this project? It is recommended that you involve the building owner(s), adjacent building owners, and community members as their support will help ensure long-term protection of your mural. You may need to consult engineers, architects, landscape designers, or legal counsel depending on the project. A client or commissioning organization or group may want to involve these individuals. Make sure their roles are defined and consider how you will include these individuals in your process.

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Establish an agreement with the building owner or ensure the client or commissioning group has done so. You may be involved in or provide your input in the process. An agreement with the building owner should address issues such as timeframe in which mural will remain on the building, whether an easement should be placed on the building, whether the current owner will add a covenant to the building deed regarding the mural should the building change ownership, implementation of security measures for the mural, maintenance and care of the mural, access to the building during the mural creation or during future maintenance, and insurance and liability.

---

Determine who will own the mural upon its completion. The artist(s)? The commissioning organization/agency? The building owner? Others? More than one individual or entity?

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Does ownership of the mural convey responsibility to repair and maintain the mural, including prompt repair or removal of graffiti? If not, determine which individual(s) and/or entity will assume these roles. Will the party/parties have or be given access to funds to do this work? How are maintenance and repair defined? At what point would a mural be deemed too damaged to repair and who will make this decision?

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Will the artist(s) retain rights to the mural after it is completed? The federal Visual Artist Rights Act (VARA) outlines the rights to attribution and integrity that are due to authors of works of art. Since VARA includes all types of work, it is often difficult to apply toward public art and commissioning groups may request artists waive their VARA rights. If this is done, it is recommended that it be replaced with language that specifies terms such as, who will repair or maintain the mural and what will be done if repair or maintenance results in a change in appearance to the mural, if the artist(s) must be notified

before a mural is altered, removed, or destroyed, and what accommodations the artist(s) will have to rescue or remove the artwork.

---

Determine who owns the copyright to the mural, images of the mural, or associated materials (plans, drawing, notes). The artist(s)? The commissioning organization/agency? The building owner? Others? What are terms for reproductions of the image of the mural? May images of the mural be used for commercial purposes?

---

If the mural is being done as work for hire, establish an agreement with the client or commissioning group that addresses all the considerations listed in this section as well as specifying the project timeline, budget (including provisions for cost overruns), deliverables, project documentation, insurance, liability and indemnification, equipment (esp. scaffolding) and supplies, and if signage, lighting, or security measures will be incorporated into the mural.

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**Further reading:**

Americans for the Arts, [Public Art Network](#):

[Public Art Network Best Practice Goals and Guidelines](#)  
[Abridged Call for Artists Guidelines](#)  
[Conceptual Design Development Agreement](#)  
[Design Development Agreement](#)  
[Letter of Agreement for Concept Consultancy](#)  
[Public Art in Private Development Contract](#)  
[Public Art in Private Development Resource Guide](#)

Arts Council of New Orleans, Ashlye M. Keaton, Esq., [Visual Artists Rights Act 101 Webinar](#), 2012.

Canadian Conservation Institute, Debra Daly Hartin, [Planning a New Mural](#)

Chicago Public Art Group, [Community Public Art Guide](#)

City of Albuquerque, [Public Art Handbook](#)

Forecast Public Art, [Public Art Toolkit](#)

Edmonton (Alberta, Canada) Arts Council

- [Care and Longevity of Public Art, Best Practices for Artists](#), David Turnbull
- [Edmonton Public Art](#) (includes master plan, public policies, transitory public art, graffiti zone)

Garfinkle, Ann. [The legal and ethical consideration of mural conservation: Issues and debates](#). Paper presented at the Getty Conservation Institute symposium, "Mural Painting and Conservation in the Americas," 2003.

Philadelphia Murals Arts Program, [Community Engagement](#)

Regional Art and Culture Council (Portland, Oregon)

- [Public Art Murals Program](#)
- [Public Art Policies and Guidelines](#)
- [Mural Easement Form](#)

Stevens, Greg, [From Start to Finish: How to Create and Operate a Mural Project](#). Global Mural Arts and Cultural Tourism.

# Wall Selection

Often the decision to paint a mural comes from a desire to fill a specific blank wall with art. For example, murals are painted on the side of a building to brighten a park or school yard, on a local business so that it is seen along a busy thoroughfare, or in a location that is relevant to the person or historical event it commemorates. While these are all valid reasons for selecting the location for a mural, the wall may not have the physical qualities necessary to allow it to accept and hold paint for an extended period. This section discusses steps that both commissioning organizations, agencies, or artists should take before a mural project proceeds.

Assess security considerations for the wall under consideration. Is there regular foot traffic? Is the area enclosed by a fence that is locked at night (such as in a park or a school) or is it well lit at night? Is the community aware that a mural is to be painted? Are they supportive of it?

If the wall under consideration is exposed to high levels of vehicular traffic (such as an underpass) exhaust and other pollutants will cause deterioration. It may be necessary to plan for additional maintenance.

North facing walls are less exposed to direct light, which may minimize fading of mural paint. If it is not possible to select a north facing wall, observe the light on the wall during different times of day and, if possible, different seasons. If the wall is exposed to direct sunlight much of the day, the mural will deteriorate more quickly.

If the wall is part of an occupied building, what activities happen in that side of the building? Are there industrial ovens, refrigerators, air conditioning units, bathrooms, or other functions that would cause the wall to fluctuate in temperature and/or humidity? Do any of the building functions exit through the wall, such as water pipe run-off or steam vents? Any of these factors will affect how paint may adhere to the wall. Even unused elements, especially those made of metal, could be an issue if they will rust or deteriorate over time. Consider having them removed.

Inspect the wall during rain and immediately after heavy rain. Does water flow off the top of the structure with guttering or by some other means? Does water stream down the wall? Ideally the top of the structure will be extended slightly over the wall or have eaves, flashing, or capping on a parapet that will cause water to flow in front of the wall but not down it. How quickly does the wall dry? Is the wall damp during periods where it is not rainy (e.g., rising damp)? Staining, streaking, or salts on the wall may be a sign that excess moisture has been a factor with the wall and that it may not be a good choice for a mural.

Inspect vegetation around the wall. Will any trees, plantings, or weeds need to be trimmed or removed? Will they be permanently removed or will this need to be an ongoing maintenance

activity for the mural? If the wall has vines on it or has evidence that it was once covered in vines, it may have weakened the masonry, surface coats (such as stucco), or mortar.

What is the history of the building and wall? If it is more than 50 years old or located in a historic district, it may be a protected historic structure and local and/or the State Historic Preservation Office may need to be contacted for approval or advice.

If the muralist does not plan to paint directly onto the wall, but rather to use some type of fabric substrate (e.g., "parachute cloth" or a nonwoven fabric), it may be advisable to test the process on a small area on the wall to see how it performs over a period of time.

To overcome structural issues with a wall or to ensure the mural may be removed in the future, it may be possible to use an affixed panel made of plywood, masonite, aluminum, polystyrene, corrugated plastic, or other materials. Consider the weight of these materials and how they will be affixed to the wall. If using metal hardware, consider stainless steel to prevent rust. If using epoxy or other adhesive how well will it perform outdoors? Will water or moisture be able to flow behind the panels? If the panels trap moisture behind them, it will be damaging to the wall and to the panels. Many of these considerations will vary depending on the intended lifespan of the mural.

Consult an architect, engineer, an experienced building contractor, or other expert to inspect the wall for signs of structural instability, cracking, weak or missing mortar, excessive moisture, or other flaws that might impact a potential mural whether it is painted or on affixed panels. You will also want to discuss the impact of the local climate on the current and future condition of the wall, how paint may adhere to it and whether surface preparations (such as masonry conditioner) should be applied before paint.

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Further reading:

Canadian Conservation Institute, Debra Daly Hartin, [Planning a New Mural](#)

Chicago Public Art Group, Bernard Williams, [Techniques of Community Murals](#)

Durgin, Susan, [Fabric Mural Basics](#). Carlisle, PA: Pennsylvania Art Education Association, 2005.

Golden Artist Colors, [Painting Exterior Murals](#)

Graves, Kiernan, *An investigation into the technology and behaviour of contemporary murals executed on Portland cement-based supports*. London: Courtauld Institute of Art. Conservation of Wall Painting Department, 2007. (Not available online, click [here](#) for library reference.)

Mayne, Donna, [Working with Aluminum Composite Panels](#). Windsor, Canada: City of Windsor Art Studio.

*Mural Routes*, [Mural Arts Practices Survey](#), October 2010.

NovaColor, [Tips for Painting an Exterior Mural Using Acrylic Paint](#)

Torraca, Giorgio, [Lectures on Material Science for Architectural Conservation](#). Los Angeles: Getty Conservation Institute, J. Paul Getty Trust, 2009.

# Wall or Surface Preparation

In addition to taking care in selecting a physically stable and secure wall, it is important to prepare the wall to accept paint or other materials. It should be decided which of the following steps will be undertaken by the commissioning organization or agency or the artist(s) before a mural project begins.

Thoroughly clean the wall to remove surface dirt or salts, debris, and pollution residue and allow the wall to dry thoroughly. Note any loose mortar, stucco, plaster, and repair as necessary. Some of these repairs may require drying or curing time.

If there was previously paint or other materials on the wall, additional efforts may be necessary to remove it such as power washing, sanding, or wire brushing. Make sure that you select the gentlest method first and only increase the vigor of the cleaning if tests of the technique in a small area of the wall indicate that it is non-damaging.

Photograph the clean wall, especially areas of repair.

Consider painting the mural higher than eight feet off the ground to deter graffiti.

Select a primer that is compatible with the paints, coatings, or (in the case of a mural painted on fabric) adhesives that will be used for the mural. If a paint system has not yet been selected for the mural, it is advised that this be done before preparing the wall. Muralists have reported that murals painted with the same type of products and from the same manufacturer for the primer, pigment, and coating layers have been less prone to flaking, bubbling, and fading.

Before selecting a primer, it may be advisable to contact the manufacturer for specific advice in using the product for an outdoor mural.

Carefully read manufactures' directions and ensure that the primer is applied in the manner and under the conditions it recommends.

Primer and paint should only be applied in temperatures warmer than 50°F (ideally between 65-85°F) and only in dry weather and to a wall that is thoroughly dry.

Apply primer to the wall using a brush rather than spray equipment to ensure the primer penetrates the top surface of the wall and any cracks and crevices. Make sure the coat is even.

If panels are going to be used for the mural, they may require preparation and a primer layer depending on their material (e.g., wood, metal, plastic, fiberglass). Depending on the material, it may be necessary to prime all sides and edges to protect it from outdoor conditions.

If the mural is to be painted on a masonry or concrete wall, the primer should not be a vapor barrier. It will be necessary for moisture to escape through the surface of the mural or it will cause paint loss.

Photograph the primed wall and document the product(s) used and method and conditions of application.

If using a fabric substrate, it will need to be prepared with a primer layer(s).

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Further reading:

Beswick, Jay. [\*Leaving a Legacy to the Next Generation\*](#). Los Angeles: Mural Conservancy of Los Angeles Newsletter, vol. 1, nos. 2 and 3, 1988.

Canadian Conservation Institute, Debra Daly Hartin, [\*Planning a New Mural\*](#)

Chicago Public Art Group, Bernard Williams, [\*Techniques of Community Murals\*](#)

Durgin, Susan, [\*Fabric Mural Basics\*](#). Carlisle, PA: Pennsylvania Art Education Association, 2005.

Golden Artist Colors, [\*Painting Exterior Murals\*](#)

Keim Mineral Coatings of America, [\*Exterior Primer Products\*](#)

Mack, Robert C. FAIA and Anne E. Grimmer, [\*Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings\*](#), Technical Preservation Services, National Park Service, 2000.

Mural Routes, [\*Mural Arts Practices Survey\*](#), October 2010.

Mural Routes, [\*Tips and Techniques\*](#)

NovaColor, [\*Tips for Painting an Exterior Mural Using Acrylic Paint\*](#)

Paint Quality Institute, [\*The Painting Essentials: Prep, Prime and Paint\*](#)

# Painting

While it is likely that the artist(s) will be primarily responsible for the painting of the mural, commissioning organizations or agencies should be familiar with the following steps and discuss them with the muralist in planning the project.

As noted in the wall preparation section, not only the paint layer is important. Consider using the same manufacturer and type of paint for the primer, paint, and coating layer of the mural to avoid adverse reactions and to protect the color layer as much as possible. Many manufacturers provide information about their products online, but it may be advisable to contact the manufacturer for specific advice in using the product for an outdoor mural. Ask if they have tested their products outdoors and get their recommendation on what products to use. Check with the manufacturer even if you have used a product before—their formulations may have changed.

Because the long-term appearance of a mural depends on careful paint selection, be wary when using leftover paint from a previous project, especially if it means that a mural will be painted with products from different manufacturers. Again, the intended use and lifespan of the mural will dictate how cautious you need to be.

Carefully read manufacturers' literature on paint and various pigments and note any information they provide on the color fastness of the colors. Colors that conform to "ASTM I" are ideal, but "ASTM II" are also acceptable. If using acrylic dispersion paints, the statement "conforms to D5098" is an indication of colorfastness.

In addition to artist paints, some muralists working today have had good results with architectural finish or paints used for marine applications. Others artists prefer spray applications using a paint sprayer or aerosol can. In the past, muralists have used oil-based sign paint. This is the artist(s)' choice, but there may be less research available on the colorfastness of these paints, especially being used outdoors. Also verify whether the selected paint meets local regulations that restrict the use of products with Volatile Organic Compounds (VOCs).

Some research has indicated that colors mixed with titanium oxide (white) have a greater tendency to fade unless the coating on the mural is well maintained. Likewise, cadmium reds and yellows and ultramarine blue have tended to fade outdoors. Avoid using fluorescent paints or those marked ASTM III. Because some pigments may have a higher failure rate outdoors than others, use caution when mixing paint. When possible, note the mix or save a small sample of it.

It is increasingly popular to paint murals on a thin, nonwoven fabric, similar to parachute cloth (brand names include Pelon and PolyTab). It allows muralists to paint in their studio without weather restrictions and install the mural when it is complete, saving on lengthy scaffold or lift equipment rentals. However, proper technique must be used in preparing the cloth and in selecting paint to use (typically acrylic). When installing the fabric on the wall, it should be done

with slight overlaps, or lifts, so that water cannot seep behind the panels. While there are murals painted in this manner that are now more than 20 years old, there have not been formal studies on the long-term durability of the fabric.

Paint on days where the temperature is warmer than 50°F (ideally 60-85°F). If it is necessary to paint on a cooler day, make sure the temperature is at least 45°F and paint in the middle of a sunny day so the wall has a chance to warm up. Painting on a cold or frozen wall will prevent the paint from properly adhering and may trap moisture underneath the paint layer, which will cause a greater likelihood of flaking, degradation, and fading in some pigments. For the same reason, do not paint on a day when it is raining or the wall is damp.

Work from the top to the bottom of the mural so that paint does not drip onto finished areas of the mural.

Document all paint selections and gather and save the printed literature on the paint products selected. Provide a copy of this information to the commissioning organization or agency, if applicable. This documentation may be needed if the mural needs to be retouched or repainted. Consider noting the Colour Index term as well as the manufacturers' name for the color of paint.

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Further reading:

[The Artist Materials Information and Education Network \(AMIEN\)](#) (online artist forum for information and networking about materials with a particular focus on light-fastness of mural paints)  
American Society for Testing and Materials, [ASTM D5098 - 05a\(2010\), Standard Specification for Artists' Acrylic Dispersion Paints](#) (publication available for purchase)  
Canadian Conservation Institute, Debra Daly Hartin, [Planning a New Mural](#)  
Chicago Public Art Group, Bernard Williams, [Techniques of Community Murals](#)  
Durgin, Susan, [Fabric Mural Basics](#). Carlisle, PA: Pennsylvania Art Education Association, 2005.  
Getty Conservation Institute, [Outdoor Painted Surfaces Project](#) (ongoing research on contemporary materials used outdoors, especially paints and coatings)  
Getty Conservation Institute, [Modern Paints](#) (ongoing research on modern paints with an emphasis on how best to preserve them)  
Golden Artist Colors, [Painting Exterior Murals](#)  
Golden, Mark. [Mural paints: Current and future formulations](#). Paper presented at the Getty Conservation Institute symposium, "Mural Painting and Conservation in the Americas," 2003.  
Keim Mineral Coatings of America, [Exterior Paint and Coating Products](#)  
[Mural Routes, Mural Arts Practices Survey, October 2010](#).  
Norbutus, Amanda J. Ph.D., [New approaches for the preservation of outdoor public murals: The assessment of protective coatings for mural paintings and painted architectural surfaces](#). University of Delaware, 2012.  
NovaColor, [Tips for Painting an Exterior Mural Using Acrylic Paint](#)  
Society of Dyers and Colourists and the American Association of Textile Chemists and Colorists, [Colour](#)

[Index International](#) (online database available by subscription)

Thorn, Andrew, [Titanium Dioxide: a Catalyst for Deterioration Mechanisms in the Third Millennium](#). Paper presented at the International Institute for Conservation of Historic and Artistic Works, London, 2000.

University of Delaware, Art Conservation Department, [Research on Exterior Mural Paints and Coatings](#), 2008-2010.

# Coating

While it is likely that the artist(s) will be primarily responsible for the doing the work to coat the completed mural, commissioning organizations or agencies should be familiar with the products and procedures used in coating (or topcoat). Reapplication of a mural coating is a possible maintenance activity so it should be discussed whether the artist or the commissioning group will do this work and who will assume the cost. Coatings are most often used to aid in graffiti removal, although some topcoats also provide protection from ultraviolet fading and may provide protection to the paint layer from deterioration. Additionally, the coating may be applied for aesthetic reasons. However, some muralists have experienced issues with clear coatings—they can become cloudy, yellow, or chip and flake. The function of the coating should be taken into consideration when selecting the material to be used, as this may differ depending on the primary purpose of the coating. More than one coating may be applied, and compatibility of the different coatings and the paint should also be considered. Research on this topic is ongoing but the following recommendations may be of assistance.

Coatings are most effective and much less prone to failure if they are made by the same manufacturer and are in the same product line as the paint used for the mural. Discuss your need for a coating when you select the mural paint. Ask how long the mural coating should last in an outdoor environment.

If a coating fails and has to be removed, consider the costs of doing so and what solvents may need to be used. Confirm whether these solvents may be used given local ordinances restricting products that have Volatile Organic Compounds (VOCs). There may be instances where a deteriorating coating cannot be removed without damage to the underlying paint.

When selecting a coating, especially an anti-graffiti coating, the coating should be removable if necessary without damaging the underlying paint layer, using solvents or other methods of removal. If the mural is at a high risk for graffiti, test a small area of the mural with a coating and then do test graffiti on the area to see how easy it is to remove and what solvents are necessary. If possible, conduct these tests over a series of weeks to see how difficult it is to remove graffiti that is not removed immediately.

Considering the risks that outdoor murals face and the time and expertise it takes to paint a mural, it may be better to apply a coating that may fail or need reapplication than to risk not applying one.

Ideally wait one to two weeks to apply the coating. Apply it to a small area of the mural as a test—some coatings go on cloudy and then dry clear. Follow the manufacturer's directions in applying the coating. Apply it in neat, thin layers and avoid drips. Consider brushing on the coating if the mural surface is textured. Consider two coats.

Some formulations in varnishes include ultraviolet inhibitors which can protect the mural color. Check the specifications on varnishes and talk to the manufacturer to see if their product has this feature as it may help the mural stay vibrant longer.

Consider surface finish when selecting a coating. Some coatings are available in glossy or matte. Glossy may reflect too much light, matte may attract dirt.

If a wax-based anti-graffiti coating is used, it should be noted that this type of coating typically needs to be re-applied every three-five years, may attract dirt, and are difficult to remove from textured surfaces.

Leave a small portion of the mural uncoated in a location where it is easily observed. Mark and photograph this area. This uncovered area will make it easier to observe whether the coating is clouding, yellowing, or failing in the future.

Document the coating selection and gather and save the print literature on the products selected. Provide a copy of this information to the commissioning organization or agency, if applicable. This documentation may be needed if the mural needs to be recoated in the future.

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Further reading:

[The Artist Materials Information and Education Network \(AMIEN\)](#) (online artist forum for information and networking about materials with a particular focus on light-fastness of mural paints)

Canadian Conservation Institute, Debra Daly Hartin, [Planning a New Mural](#)

Chicago Public Art Group, Bernard Williams, [Techniques of Community Murals](#)

Fine Arts Conservation Lab, Scott Haskins, [Restoration of Jim Morphesis Monument by Kent Twitchell](#).

Getty Conservation Institute, [Outdoor Painted Surfaces Project](#) (ongoing research on contemporary materials used outdoors, especially paints and coatings)

Golden Artist Colors, [Painting Exterior Murals](#)

Keim Mineral Coatings of America, [Exterior Paint and Coating Products](#)

*Mural Routes*, [Mural Arts Practices Survey](#), October 2010.

Norbutus, Amanda J. Ph.D., [New approaches for the preservation of outdoor public murals: The assessment of protective coatings for mural paintings and painted architectural surfaces](#). University of Delaware, 2012.

NovaColor, [Tips for Painting an Exterior Mural Using Acrylic Paint](#)

University of Delaware, Art Conservation Department, [Research on Exterior Mural Paints and Coatings](#), 2008-2010.

# Maintenance

A faded, flaking, or vandalized mural is a poor reflection on the neighborhood or city and detracts from quality of life. It can be challenging to raise funds for conservation, so it is much more cost effective at the start of a project to select materials that are designed to withstand the environment and to begin a schedule of regular maintenance that can cost a fraction of a complete restoration. In addition, a well maintained mural is less likely to be a target for vandalism. These recommendations are applicable to commissioning organizations or agencies as well as artists. However, during the planning stage, ongoing maintenance tasks and expenses should be discussed and included in contracts. Regular inspections should be assigned to one or more parties. Guidelines about who may make repairs or repainting should be defined, and if it is not to be the artist, they should specify if the artist or their representative should be contacted for advice and/or permission.

Signage that is included in the mural design or erected near the mural should provide contact information for reporting graffiti or vandalism of the mural. If community members have been involved in planning the mural and celebrated its completion, it increases the likelihood that they will be good stewards of it.

Set a schedule for regular inspection of the mural. Ideally this should be twice a year, once after the winter and once after the summer—the two times of year with the most weather extremes. See the further reading section for sample forms. Annual checks of a large mural may be done with the aid of binoculars, but depending on the mural's condition, every three to five years it may be advisable to examine it using a lift or scaffolding.

Maintenance activities may include removing or trimming vegetation, removing surface dirt (especially along the base of the mural), and reapplying coating. Price and budget these costs accordingly.

Photograph any damage to the mural before any cleaning, graffiti removal, or repairs are attempted.

Any washing of the mural should be done as gently as possible without detergents and with minimal water pressure. A plan for washing should be discussed with the artist(s) and instructions documented. Test an area before beginning any cleaning project.

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Further reading:

[Americans for the Arts, Public Art Network](#) (Member listserv, newsletter, and conferences often discuss public art maintenance issues.)

Cambridge (Mass.) Arts Council, [Conservation and Maintenance of Contemporary Public Art](#)  
Canadian Conservation Institute, Debra Daly Hartin,

[Condition Report and Inspection Record](#)

[Planning a New Mural](#)

Golden Artist Colors, [Painting Exterior Murals](#)

Heritage Preservation, [Rescue Public Murals Assessment Form](#)

Mural Routes, [Mural Arts Practices Survey](#), October 2010.

NovaColor, [Tips for Painting an Exterior Mural Using Acrylic Paint](#)

Yngvason, Hafthor. *Conservation and Maintenance of Contemporary Public Art*, Archetype Publication Ltd., 2001. (Publication available for purchase.)

# MURAL AL

HOW-TO-GUIDE  
TO DEVELOPING  
MURALS IN  
WELLINGTON CITY

# TOOL

# KIT



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# INTRODUCTION

What does it take to bring together a wall, an artist, and a community to make a mural?

The Mural Toolkit provides detailed information about just how to do this – from the way Council considers mural enquiries to a step-by-step guide to making a mural.

Also included in the toolkit are notes on health and safety, costs for mural development, funding and evaluating a project, and appendices with templates of a project brief, a call for proposals and an example of a project agreement.

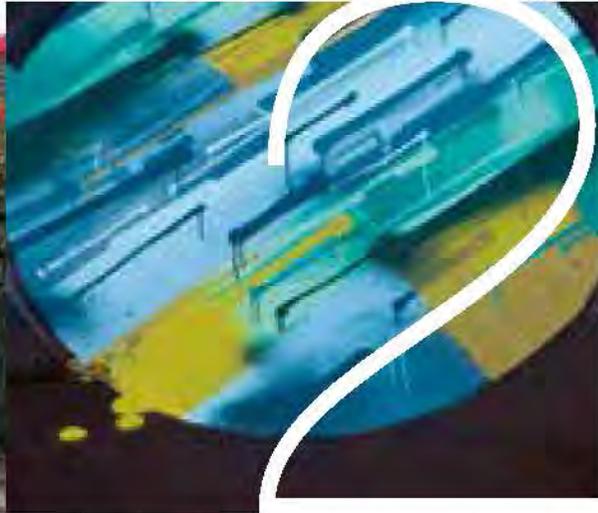


# SNAPSHOT:

## HOW WELLINGTON CITY COUNCIL CONSIDERS MURAL ENQUIRIES.



Xoe Hall, Aro Valley, bus shelter.



Detail: Pie Rats and Boys and Girls Institute, Lukes Lane.

### KEY MESSAGE:

Wellington City Council supports high quality artwork that is relevant to the site and has the support of the local community.

### KEY QUESTIONS TO ASK AND THE GENERAL PROCESS:

- Where is the artist proposing to create the mural?
- Who owns the wall?
- Why do they want to create the mural? Reasons could be to:
  - minimise graffiti
  - strengthen community
  - up-skill young people
  - add colour/interest/sense of surprise
  - increase a sense of safety – lighten, brighten.
- Have those wanting to develop a mural discussed the idea with the local community? This may involve consulting with or informing the local residents association, businesses, neighbouring residents etc.
- If the wall is owned by the Council, the group responsible for organising the mural must submit the mural design to the Council's Public Art Panel for approval.
- If the wall is owned by the Council the group responsible for organising the mural must develop an agreement with the artist.
- Submit a funding proposal, if required.

# A STEP-BY-STEP GUIDE TO DEVELOPING A MURAL

There are many ways of developing murals, and many factors that shape the way they are developed, from the key objectives for developing a mural to participants, eg the surrounding community, artists and the mural site – ownership, size, and location.

Outlined below are two models for mural development that Wellington City Council has used – the community development model and the artist led model. The first has an emphasis on a mural being used as a tool to gather a community together – to strengthen or to up-skill a community. In the second model the community do not actively participate in the development of the mural.

These models should serve as a guide only.

At the heart of both these models for mural development is the importance of the site. The design and style of the mural should reflect and complement its location. It is also important to consult with or to inform the surrounding community about the development of a mural.



## 3.1 COMMUNITY DEVELOPMENT MODEL

COMMISSION AN ARTIST TO WORK WITH A COMMUNITY TO DESIGN AND PAINT A MURAL THAT RESPONDS TO THE SITE AND THAT REFLECTS/REPRESENTS THE COMMUNITY.

### STEP 1: IDENTIFY THE MURAL SITE AND GET PERMISSION

This will be undertaken by the people coordinating the mural. They must seek written permission from the site owner.

Be mindful that the site may be of significance to Tangata Whenua or other Māori and/or may have heritage value, in which case Council's City Arts team can advise best practice. The District Plan identifies sites of significance to Māori, and buildings and objects that are heritage listed. You can access the District Plan from [wellington.govt.nz](http://wellington.govt.nz)

### STEP 2: OUTLINE KEY OBJECTIVES FOR CREATING THE MURAL

This will also be undertaken by the people coordinating the mural; objectives include:

- making a space more vibrant – colourful, creative etc
- giving it an identity
- minimising graffiti and tagging
- increasing a sense of safety
- gathering a community together to create a sense of belonging to a place
- building stronger and safer communities, tackling exclusion and promoting equality within a community

- up-skilling creative people – they learn from an experienced/professional artist about the process for mural development from permission to design, approval and painting techniques.

### STEP 3: IDENTIFY APPROPRIATE ARTIST TO WORK WITH A COMMUNITY

For example, the artist will be an experienced artist and facilitator. They will understand what it means to work with a particular community to develop a mural and they will identify with the objectives for creating the mural.

### STEP 4: CONSULT THE NEIGHBOURS

Make sure that anyone who will be impacted by the mural – like neighbouring residents and businesses – are aware of the plans.

### STEP 5: MURAL TEAM MEETS TO DISCUSS PROCESS AND SIGN AGREEMENT

The mural coordinator should meet with the site owner, artist and community and discuss the following: key mural objectives, budget, action plan/time frame, health and safety, traffic management plan. They should sign a letter of agreement securing the process and the artist's role in the project (see appendix for the agreement template).



Xoe Hall with Challenge 2000, Tawa skatepark mural in progress.

### **STEP 6:** WORKSHOPS

The mural coordinator hosts a series of workshops lead by the artist and attended by the community. Workshops usually involve brainstorming ideas for the mural – design, colour, health and safety and painting logistics. The Council's City Arts team can provide advice about running a workshop.

### **STEP 7:** PRESENTATION OF MURAL DESIGN FOR APPROVAL

The mural team (coordinator, artist(s) and members from the community involved in the design process) present the near final design to the site owner and key stakeholders for approval. If the wall is owned by the Council, the Council's Public Art Panel must approve the design. Note that the Council allow for a small change in the mural design from presentation for approval to painting on site, as scale, weather/environmental factors and skill level of participants may alter the original design.

### **STEP 8:** TRAFFIC MANAGEMENT PLAN (TMP)

The mural coordinator should organise a TMP to ensure that people painting the mural and passers-by are safe. This may involve cordoning off a footpath or car parks, or a road/lane closure, and providing signage and public notices about the activity. See page 11 for more information.

### **STEP 9:** SITE PREPARATION

The mural site should be properly prepared. This may involve cleaning, eg water blasting to remove dirt and debris, and repairing any cracks or irregularities in the surface. Undercoating can then take place to seal the surface. This work can be undertaken by the mural team including the community.

### **STEP 10:** MURAL PAINTING

The artist facilitates mural painting - acting as lead and providing support and guidance to the community. Once the



Xoe Hall and Challenge 2000, Tawa skatepark mural completed.

mural site has been prepared painting can begin. Styles and techniques vary and include the use of stencils or tape to refine an image or design. When painting is complete the mural surface should be protected with a sealant, eg graffiti guard. This protects the mural from sun damage and enables easy cleaning if it is tagged (with water and a cloth, not detergent and a brush as this will compromise the guard).

The mural coordinator should manage the site to ensure that all participants are safe and secure – following health and safety protocol, and are engaged in the painting process.

To ensure a high standard of painting, it's important that the participants know what role they are playing in mural development. An example of how this has been done in the past includes the lead artist outlining the mural before participants paint. However, there are many ways this can be done and it depends on the objectives of the mural and painting style and technique.

#### **STEP 11:** DOCUMENTATION

The mural coordinator should document the development of the mural, either by video or photography, as a record of the process.

#### **STEP 12:** CELEBRATION

Organise an opening and invite the community and media to celebrate its completion. It is important for those involved in the development of the mural and for those who are most impacted by it to celebrate its completion. It provides a chance to say thank you and acknowledge the achievement of all involved.

#### **STEP 13:** EVALUATION

Evaluate the success of the project by measuring it against the key objectives, noting project strengths and challenges, and collating anecdotal evidence about the project – what participants thought and what bystanders said, and generally how the local community receive the mural.

## 3.2 ARTIST LED MODEL

### COMMISSION AN ARTIST TO DESIGN AND PAINT A MURAL THAT RESPONDS TO THE SITE.

#### STEP 1: IDENTIFY THE MURAL SITE

Either an artist or the people coordinating the mural will identify a site for a mural and seek written permission from the site owner.

Be mindful that the site may be of significance to Tangata Whenua or other Māori and/or may have heritage value, in which case Council's City Arts team can advise best practice. The District Plan identifies sites of significance to Māori and buildings and objects, eg walls that are heritage listed. You can also access the District Plan from [wellington.govt.nz](http://wellington.govt.nz)

#### STEP 2: OUTLINE KEY OBJECTIVES FOR CREATING THE MURAL

This will also be undertaken by the people coordinating the mural; objectives could include:

- making a space more vibrant – colourful, creative etc
- giving it an identity
- minimising graffiti and tagging
- increasing a sense of safety

#### STEP 3: IDENTIFY THE ARTIST (IF AN ARTIST IS NOT PROPOSING THE MURAL)

#### STEP 4: CONSULT THE COMMUNITY ABOUT THE PROJECT

Make sure that anyone who will be impacted by the mural, like neighbouring residents and businesses, are aware of the plans.

#### STEP 5: MURAL TEAM TO MEET AND DISCUSS PROCESS

The mural coordinator should meet with the site owner and artist and discuss key mural objectives including budget, action plan/time frame, health and safety, and traffic management. They should sign a letter of agreement securing the process and the artist's role in the project. (See Appendix for agreement template).

#### STEP 6: PRESENTATION OF MURAL DESIGN FOR APPROVAL

The mural team (mural coordinator, artist) present the near final design to the site owner and key stakeholders for approval. If the wall is owned by the Council, the Public Art Panel must also approve the design. Note, the Council allow a small change in the mural design from presentation for approval to painting on site as scale and weather/environmental factors may alter the original design.

**STEP 7:**  
TRAFFIC MANAGEMENT PLAN (TMP)

The mural coordinator/artist should organise a TMP to ensure that people painting the mural and passers-by are safe. This may involve cordoning off a footpath or car parks or a road/lane closure and providing signage and public notices about the activity. See page 11 for more information.

**STEP 8:**  
SITE PREPARATION

The mural site should be properly prepared. This may involve cleaning, eg water blasting to remove dirt and debris, and repairing any cracks or irregularities in the surface. Undercoating can then take place to seal the surface.

**STEP 9:**  
MURAL PAINTING

Artist begins painting, adhering to health and safety protocol. See page 10 for more information.

**STEP 10:**  
DOCUMENTATION

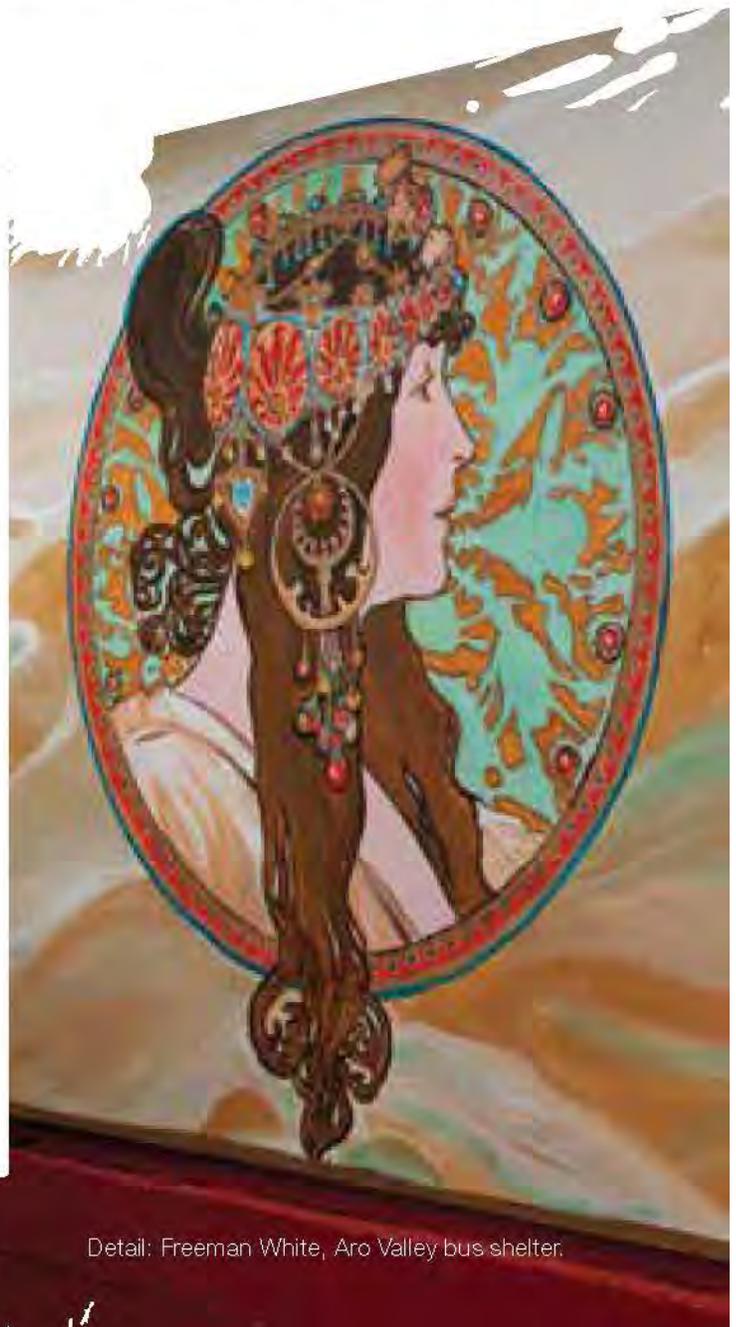
The mural coordinator or the artist should document the development of the mural, either by video or photography, as a record of the process.

**STEP 11:**  
CELEBRATION

Organise an opening and invite the community and media to help celebrate its completion.

**STEP 13:**  
EVALUATION

Evaluate the success of the project by measuring it against the key objectives, noting project strengths and challenges and collating anecdotal evidence about the project – what participants thought, what bystanders said, and generally how the local community receive the mural.



Detail: Freeman White, Aro Valley bus shelter.

# HEALTH AND SAFETY PROTOCOL

HEALTH AND SAFETY MUST BE CONSIDERED WHEN DEVELOPING A MURAL. A RISK MANAGEMENT SYSTEM THAT IDENTIFIES RISKS AND A SYSTEM FOR MANAGING THEM CAN BE IMPLEMENTED, EG PAINT SPILLING: DROP SHEETS IN PLACE.

# 4



## GENERAL RULES:

- if working above 3 metres a scaffolding system or a cherry picker/scissor lift is required
- if using a ladder (working up to 3m) someone must support the ladder
- a Traffic Management Plan may be required. For example, if pedestrians are forced onto the road when passing the site (refer to 4.1)
- the mural site must be cordoned off with cones and telescopic arms until the paint is dry
- mural artists should wear high visibility vests when possible
- drop sheets and rubbish bins should be in place to ensure the site is kept tidy
- access to running water, storage and bathroom facilities should be considered.

## 4.1 TRAFFIC MANAGEMENT PLAN

A Traffic Management Plan may be required to direct traffic and/or pedestrians away from the mural site and ensure both painters and pedestrians are safe from oncoming vehicles.

The following companies in the Wellington region prepare Traffic Management Plans and submit them to the Council for approval:

- TW1 Ltd, Porirua
- ATMS, Wellington
- EM Services, Upper Hutt

## 4.2 PUBLIC LIABILITY INSURANCE

Public liability insurance is a type of insurance that covers the artist for any unintended personal injury or property damage they may cause. Experienced mural artists should carry a small amount of public liability insurance.

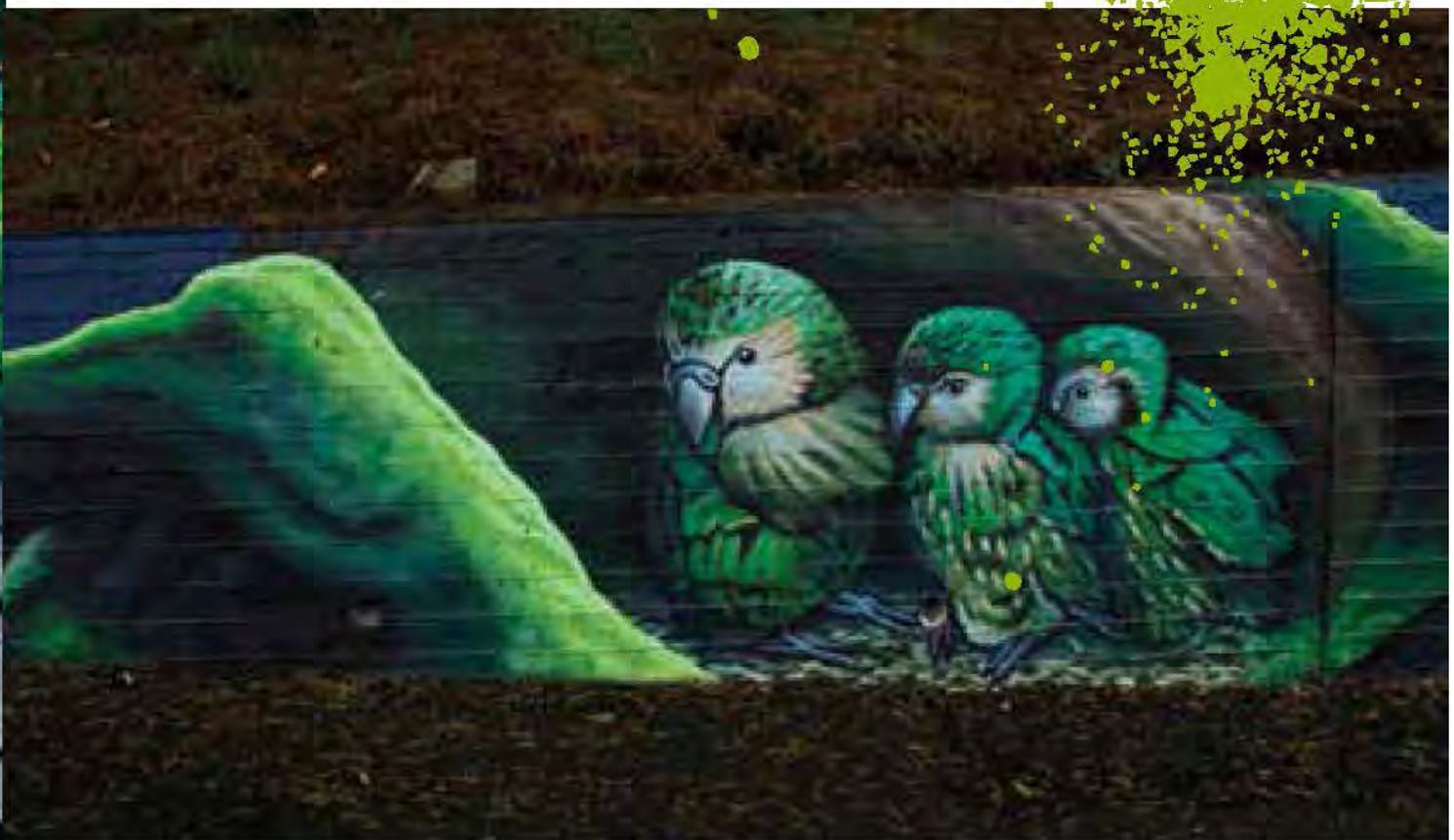
# MURAL BUDGET

5



## FUNDING MAY COVER:

- project coordinator fee
- consultation/meeting/workshop costs – venue hire, catering, etc
- site preparation – cleaning/water-blasting and undercoating
- paint – including graffiti guard
- other materials – eg brushes, drop sheets, masks (if using aerosol paint, oil based paint, and/or graffiti guard), tape etc
- artist's fee - this amount can be negotiated with the artist and will depend on the size and scope of the project. The Council's City Arts team can provide advice on appropriate fees
- artist's travel expenses – parking and petrol
- promotion
- mural opening – venue, catering
- signage, eg a plaque
- documentation – photography and/or film of the work in progress and of the completed work
- project evaluation.



Detail: Ellen Coup, Granville Flats mural, 559 Adelaide Road.

# GRANT FUNDING

6



YOU MAY BE ELIGIBLE TO APPLY FOR A COUNCIL GRANT FOR A MURAL PROJECT, LIKE A CREATIVE COMMUNITIES GRANT OR FOR A GRANT FROM THE GENERAL POOL, UNDER CULTURAL. REFER TO THE COUNCIL'S WEBSITE FOR MORE INFORMATION OR GO TO THE FOLLOWING LINKS:

- Creative Communities Scheme  
<http://wellington.govt.nz/services/community-and-culture/funding/council-funding/creative-communities>
- General Grants  
<http://wellington.govt.nz/services/community-and-culture/funding/council-funding/general-grants>

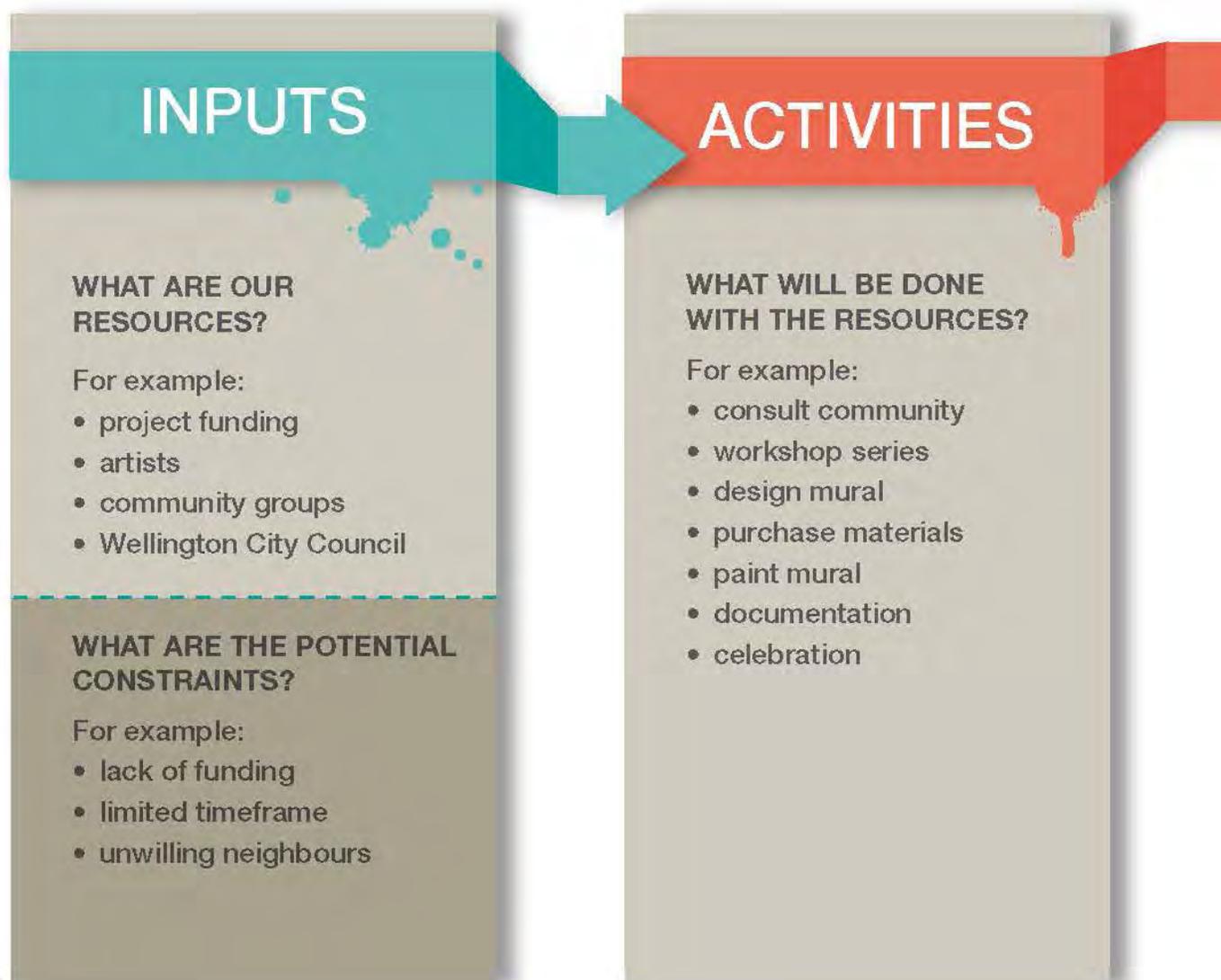
The Council's City Arts team can provide advice on these grants and assistance with completing the application forms.

The Funding Information Service website, Fundview, is a great online resource that provides information about funding providers across New Zealand – [fis.org.nz](http://fis.org.nz)



# EVALUATION

COUNCIL RECOMMENDS EVALUATING ART PROJECTS AS A WAY TO BETTER UNDERSTAND THE BENEFITS OF COMMUNITY ARTS PRACTICE, AND TO PROVIDE EVIDENCE OF WHAT WORKS AND WHAT DOESN'T WORK, SO THAT PROCESSES AND OUTCOMES CAN BE IMPROVED. BELOW IS A CHECKLIST WITH EXAMPLES OF QUESTIONS YOU MAY CONSIDER WHEN EVALUATING YOUR PROJECT:





Ra Vincent workshopping with local Rangatahi, Te Aro Pa mural.

## OUTPUTS

### HOW DO WE KNOW THE PROJECT WAS COMPLETED SUCCESSFULLY?

For example:

- people take part in the mural design and painting
- an engaging mural is produced

### HOW WILL WE KNOW?

- evaluation project log
- data from qualitative interviews
- video and photographic documentation

## OUTCOMES

### WHAT CHANGES OCCUR AS A RESULT OF THE PROJECT?

For example:

- local community is strengthened
- increased sense of belonging to an area
- graffiti management
- the project aligns with the Council's vision for Wellington

### HOW WILL WE KNOW?

For example:

- data from qualitative interviews
- data from final survey

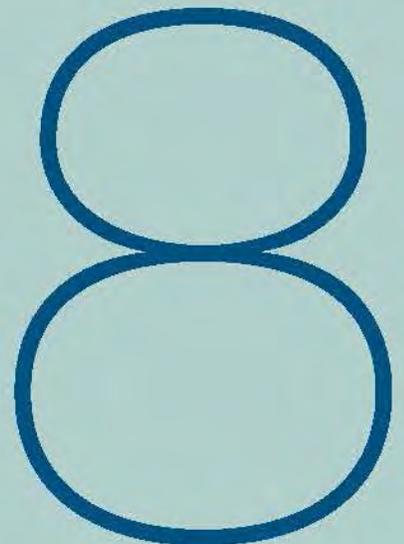
# FURTHER INFORMATION

HERE'S SOME LINKS TO LOCAL AND INTERNATIONAL MURAL PROJECTS AND PROGRAMMES THAT HAVE INSPIRED AND INFLUENCED THE COUNCIL'S CITY ARTS TEAM, AND THAT YOU TOO MIGHT FIND INTERESTING.

- City of Philadelphia Mural Art Programme: [www.muralarts.org](http://www.muralarts.org)
- Murals in the City of Adelaide – guide: [www.adelaidecitycouncil.com](http://www.adelaidecitycouncil.com)
- City of Sydney's Streetware programme: [www.cityartsydney.com.au](http://www.cityartsydney.com.au)
- Forecast Public Art: [www.forecastpublicart.org](http://www.forecastpublicart.org)
- Public Art online: [www.publicartonline.org.uk](http://www.publicartonline.org.uk)
- SCAPE public art: [www.scapebiennial.org.nz](http://www.scapebiennial.org.nz)

Or please contact the Council's City Arts team,  
Ngā Mahi Toi o Pōneke at:

Wellington City Council  
email: [arts@wcc.govt.nz](mailto:arts@wcc.govt.nz)  
phone: (04) 499 444



# APPENDICES

## TEMPLATE – PROJECT BRIEF

This document provides an overview for organising a mural project and is a good way to get a project team together to scope out a project.

### PROJECT TITLE

#### INTRODUCTION

What you want to do (just one sentence). For example:

*Name/organisation want to commission an artist(s) to paint a mural that responds to the surrounding environment, minimises tagging and engages a young audience.*

#### SITE DESCRIPTION

Address:

Size of site: length, height, width

Photo of site

#### BRIEF

Include detail about:

- what sort of mural you want (consider painting style)
- why you've chosen this location (key objectives)
- how you will do it – eg you will call for proposals from artists, the selected artist will draft a design for approval by key stakeholders, then painting will begin.

### AIMS OF THE MURAL

For example:

*To create a high quality mural that responds to the surrounding environment, engages a young audience and minimises tagging and graffiti.*

### TIMEFRAME

Start/finish dates:

### BUDGET

Total project budget \_\_\_\_\_

To cover, eg:

- *artist's fee*
- *material costs (paint, brushes, rollers etc)*
- *scaffolding (required if artist has to work above 3 metres)*
- *traffic management plan*
- *health and safety – ladder, traffic cones, telescopic arms, high visibility vests, face masks, drop sheets etc.*

### CONTACT

For example:

Project Coordinator

Name:

Phone:

Email:

## TEMPLATE – ARTIST’S BRIEF/ CALL FOR PROPOSALS

This document has more detail than the Project Brief and is aimed at artists – inviting them to submit a proposal to participate in a project.

### PROJECT TITLE

### INTRODUCTION

For example:

*Name/organisation is calling for proposals from experienced Wellington artists to design and paint a mural on \_\_\_\_\_*

### SITE DESCRIPTION

For example:

The mural is located at \_\_\_\_\_

It is owned by \_\_\_\_\_

Include :

- site measurements
- photos of the site

### PROJECT BRIEF

Include background to the project – how the mural project came about.

And the following information:

- what sort of mural you want – style, theme, colours etc
- why you want a mural in this location (key objectives)
- outline the process for developing the mural, eg:

The selected artist will:

- attend a meeting with the local community (businesses/residents etc) to discuss the mural and brainstorm ideas for the mural’s design
- draft a contemporary, high quality mural design that reflects the local environment and represents both the ideas of the community and the key objectives for the project
- present the design to key stakeholders – eg the community, site owner, the Council etc for approval before painting begins.

## Submission of Proposals

If you are interested in this mural project please submit the following information to the project coordinator either by email or post (details below) by DATE/TIME:

- current CV or artist's biography
- up to five images of previous work (ideally mural work, but not essential)
- an indicative sketch and brief paragraph about what you intend to do and why you're interested in this project, bearing in mind the local community may inform your final design.

## TIMEFRAME (APPROXIMATE)

Insert relevant project dates

## BUDGET

For example:

*Total project budget* \_\_\_\_\_

To cover:

- artist's fee
- material costs (paint, brushes, rollers etc)
- scaffolding (required if artist has to work above 3 metres)
- traffic management plan
- health and safety costs – ladder, drop sheets, traffic cones, face masks etc

## CONTACT

Project Coordinator:

Name:

Email:

Phone:

# TEMPLATE – WELLINGTON CITY COUNCIL MURAL MEMORANDUM OF UNDERSTANDING

This document is an example of a WCC Memo of Understanding and is adapted for use when the Council is overseeing a mural project on Council property. This should serve as an example of a project agreement only.

## 1. PARTIES TO THE AGREEMENT:

### 1.1 Wellington City Council:

### 1.2 Organisation/Business/Individual:

### 1.3 Artist(s):

## 2. BACKGROUND:

2.1 The Council gives approval for a mural to be installed on \_\_\_\_\_ as described below, subject to the conditions and requirements contained within this agreement.

2.2 Description of the mural:

## 3. TERM OF AGREEMENT:

3.1 The term of this Agreement is for \_\_\_\_ years (up to five years)

Start date:

End date:

## 4. CONDITIONS OF THE AGREEMENT

4.1 The nominated representatives for matters relating to the performance of this Agreement shall be the persons holding the following appointments:

- **Wellington City Council:**
- **The organisation/business/individual:**
- **The artist(s):**

4.2 The mural coordinator will work with representatives of the City Arts team throughout the course of the project. City Arts role will be to inform and guide the process to achieve the best outcome for the mural project.

4.3 The mural coordinator will:

- Obtain all necessary permission and permits from the owner of the asset on which mural is to be located.
- Consult with the local residents likely to be impacted on by the mural project. The coordinator will take all reasonable steps to act on, or incorporate, feedback from the local community into the project.
- Where appropriate, involve people from the local community in the concept for, design of and installation of the mural.
- Research the history of the site where the mural is to be installed and take that into account in designing the mural.
- Submit the near final design to the City Arts team for their approval.
- Develop and implement a health and safety plan for the installation of the mural.

- Seek advice from City Arts about developing a traffic management plan.

**4.4** City Arts will have the right to request that work cease on the mural project or request its removal at any stage should the following occur:

- the mural is deemed to be offensive
- the mural is deemed to differ significantly from the concept agreed to earlier in the project
- the mural is deemed to damage or impact significantly on the functionality of the site it is painted on
- it is deemed that any procedures agreed to have not been followed
- it is deemed that due care has not been taken during the development of the mural.

**4.5** The Council undertakes to provide the following:

- advice on the process to be followed in undertaking the project
- advice and contact people to help with consulting the local community

- advice on health and safety issues
- advice on traffic management
- information stored on an asset database about the artists involved, design and paints (or other materials) used to create the mural.

## **5. MAINTENANCE OF THE MURAL**

**5.1** The organisation and artist agree that the mural is a temporary public artwork. It will be subject to the environment it is placed in. As a result the work may deteriorate due to the weather, vandalism, accidental damage and other such impacts.

**5.2** If it is deemed that the mural is in need of repair or restoration, all parties will work together to undertake this work.

**5.3** If the mural cannot be satisfactorily repaired or restored, the Council may remove the mural.

**5.4** The organisation and artist understands that the asset where the mural is located may be upgraded, or repaired. The Council reserves the right to undertake such work regardless of its impact on the mural.

5.5 At the end of the term of this Agreement, the Council may either:

- renew or extend this Agreement with both parties, or
- remove or paint over the mural.

5.6 The following criteria will be used to decide on which action to take under 5.5:

- the condition of the mural
- the likely cost to maintain the mural during the period of the subsequent agreement
- the current and continuing relevance of the mural
- the views of stakeholders especially local residents.

## 6. NOTICES:

6.1 Parties shall give notices to each other by delivering them to the following persons at the following addresses:

- (a) Notices to **Wellington City Council:**
- (b) Notices to **organisation/business/individual:**
- (c) Notices to the **artist(s):**

Detail: Ra and Bodhi Vincent, Te Aro Pa Mural



**EXECUTED AS AN AGREEMENT:**

Date: \_\_\_\_\_

**WELLINGTON CITY COUNCIL:**

Signed: \_\_\_\_\_

Name: \_\_\_\_\_

**ORGANISATION/BUSINESS/INDIVIDUAL:**

Signed: \_\_\_\_\_

Name: \_\_\_\_\_

**ARTIST:**

Signed: \_\_\_\_\_

Name: \_\_\_\_\_





Detail: Pe Fat's and Boys and Girls Institute, Luke's Lane.

**ALWAYS**  
**POSITIVELY**  
**BEYOND**

# APPENDIX E: EXAMPLE RFP

## **OKMULGEE MAIN STREET 2018 MURAL PROJECT REQUEST FOR PROPOSAL (RFP)**

### **OVERVIEW**

Okmulgee Main Street seeks proposals for a public art mural project. Mural artists are invited to submit a proposal for this exciting opportunity to provide a large-scale work of art to be displayed in downtown Okmulgee, Oklahoma. This will be the 3<sup>rd</sup> mural project organized by Okmulgee Main Street and 7<sup>th</sup> mural to be painted in the downtown Okmulgee area over the past 4 years. This project is sponsored and funded by Okmulgee Tourism.

### **PROJECT GOAL**

One of the goals of the Design Committee of Okmulgee Main Street is to beautify and enhance our downtown area. It is our belief that murals provide art that is meaningful and enjoyable by the community. In addition, it is well known that murals draw visitors and the number and quality of murals in a community contribute toward increased tourism. Murals have a special power to tell a story about a community as well as the artist. It is our belief that cultural projects such as Okmulgee Main Street's Mural Project, are not only unique public displays of art but play a fundamental role in contributing to the economic growth and development of our community.

### **MURAL SITE LOCATION AND SPECIFICS**

This mural will be displayed on the east wall of the Okmulgee County Homeless Shelter Thrift Store, located at 222 E. 6<sup>th</sup> Street, Okmulgee, OK. The mural wall site is approximately 90 feet long and 20 feet high. (see image below). The artist will use their own discretion in determining how their design will fit on the wall.

### **PROJECT CONSIDERATIONS**

- There is no theme for this mural project. The idea is to allow the artist to exercise their artistic prowess to create a truly one of a kind piece of art that is artistically engaging and sufficiently stimulating to ignite conversation, foster interaction, and evoke appreciation by the general public.
- Design a work that fits well within the context of the site.
- Use materials of the highest quality, designed and fabricated for durability and low maintenance and including the application of an anti-graffiti protective coating/sealant.
- Complete the project within the specified period of time and within budget.
- Artist agrees to participate in any press/media related opportunities as they may arise including, but not limited to, print, TV, video, radio, etc.
- Artist must provide their own insurance for any aspect of creation, installation, exhibition, etc.

### **SELECTION PROCESS/CRITERIA**

The Okmulgee Main Street Design Committee will pre-select the top mural artist finalists. The following criteria will be used in the pre-selection process:

- Submittal of all requirements as outlined in the RFP
- Project that will be well received and enjoyed by the overall population of our community.
- Quality/durability of product as exhibited by past work
- Originality, creativity and uniqueness of proposed artwork

Finalists will be notified and requested to create a mock-up version of their artwork on foam board (minimum size 36" x 24"). Each artist will be expected to attend the **Food for Thought** event on January 28, 2019 at the Okmulgee Community Center, 1201 West 7<sup>th</sup> Street (7<sup>th</sup> & Kern), Okmulgee, Oklahoma. At the event, all finalists will give a brief presentation of his or her artwork explaining why he or she feels their artistic piece should be selected. If for any reason an artist is not able to attend the event, they may submit a video and/or send a delegate to present for them.

The **Food for Thought** dinner event is open to the entire community. The winning mural will be chosen by a vote of ticket holders attending the event. Dinner guests will cast their votes at the end of the presentations and the winner will be announced at the end of the event.

All tickets will be pre-sold by Okmulgee Main Street Board members and some may also be available at the door. Past attendance at this event has ranged from 150 – 200 people.

### **BUDGET**

The amount awarded to the artist for the creation of this mural is \$4,000. There will be no other funds distributed to the artist. This RFP seeks proposals inclusive of all costs associated with the mural, including, but not limited to, artist design fee, presentation mock up expenses, materials and equipment, scaffolding, installation labor, travel to and from the site, per diem expenses, project documentation, contingency to cover unexpected expenses and any other costs related to the mural.

Please keep in mind that, as a nonprofit institution, Okmulgee Main Street relies on the generosity of individual members and sponsors to help support our activities and events. The Okmulgee Tourism fund was instrumental in funding the majority of the awarded amount, which goes entirely to the winning mural artist. All expenses involved in hosting/planning The Food For Thought event are assumed by Okmulgee Main Street and not sponsored by Tourism funds.

**ELIGIBILITY**

The RFP is open to all artists or artist teams with legal status to work in the United States without preference to racial or ethnic origins, gender, sexual orientation, religious affiliation, or disability. Artists must be 18 years of age or older to submit a proposal.

**DEADLINE**

All proposal materials must be submitted by 6:00 pm on November 30, 2018. You may submit materials via email to: [okmulgeemainstreetinc@yahoo.com](mailto:okmulgeemainstreetinc@yahoo.com) in pdf format and in (1) single document. Please keep in mind that the maximum file size to this email address may limit sender's application. Proposals may also be mailed or hand delivered to:

Heather Sumner  
Director, Okmulgee Main Street  
100 East 6th Street  
P.O. Box 455  
Okmulgee, OK 74447  
918-758-1015

**TIMELINE (subject to change)**

Oct 5, 2018	Announcement and distribution of RFP
Nov 30, 2018	Deadline for receipt of proposal materials
Nov 30 – Dec 14, 2018	Review of proposals & identifying semifinalists
Dec 14, 2018	Communicate to semifinalist and those not selected
Dec 14 – Jan 28, 2019	Artists prepare a mocked up version on foam board to display at the Food for Thought event, as well as any other materials or information they may wish to present
Jan 28, 2019	Food for Thought event & announcement of winning Artist
TBA Feb, 2019	Artwork design & final approval
TBD (early Spring, 2019)	Commencement of installation
TBD (early Spring, 2019)	Completion of installation

**PROPOSAL REQUIREMENTS**

By submitting a proposal for the 2018 Okmulgee Main Street Mural Project, artist acknowledges that the information contained in the RFP will be used as the basis for any formal agreement between you and Okmulgee Main Street. In addition, a complete proposal will include the items listed below and incomplete proposals may not be considered.

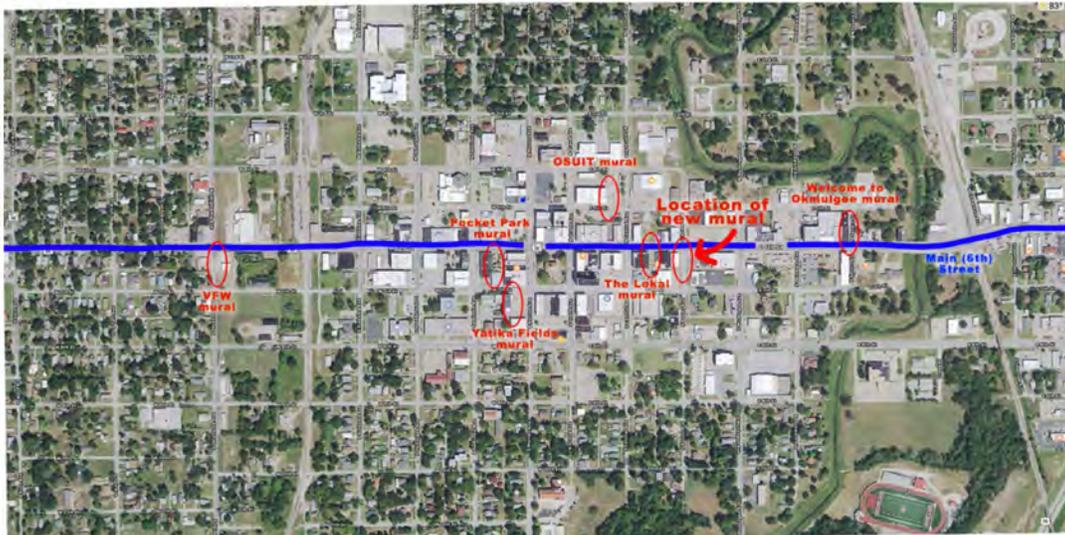
1. Contact information, name, address, telephone number, and email address
2. Teams may submit however, award remains at \$4,000, regardless of number of individuals involved in the project.
3. Biographical information or resumes including previous experience
4. Maximum of (5) images (jpeg or pdf) of previously completed works

5. Optional additional support material (i.e. news articles or other relevant information on past projects)
6. Written narrative describing your artistic vision and proposal
7. Minimum of 3 sketches or images of the proposed work (jpeg or pdf) showing scale, dimensions and elevation
8. Proposed installation timeline

**Images & maps of proposed mural site:**



Mural Site. Note: Wall will receive another coat of gray paint before mural is painted.



Existing Okmulgee Murals. Okmulgee 6th Street running East & West (West of Hwy 75)

**2018 Okmulgee Main Street Mural Project  
Application  
(return with proposal)**

NAME: \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

PHONE \_\_\_\_\_

EMAIL ADDRESS \_\_\_\_\_