



Mural Toolkit



Foreword

We hope you enjoy reading the City of Victoria Mural Toolkit, a key deliverable of the *Create Victoria Arts and Culture Master Plan*. As you use this guide, we would appreciate your feedback.

The Mural Toolkit is a **draft document** that we plan to refine with your input.

Please tell us what you think. Do you find it helpful? Are there any improvements needed or critical information missing that would help you with your mural project?

Please email culture@victoria.ca with your comments and ideas on how to improve the City of Victoria Mural Toolkit.

Many thanks,

City of Victoria
Arts, Culture and Events Team

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1.0 Introduction

Art in its many forms has the power to energize public spaces, make us think and transform where we work, live and play. Artworks in public places increase the liveability and artistic richness of our city by becoming a part of our environment and creating a legacy for future generations.

This Mural Toolkit is a step-by-step guide for anyone who is interested in the mural-making process. It is by no means the only way to go about creating a mural.

The first step is to contact the Arts, Culture and Events Office to share your idea and discuss the best path forward for your particular project.

2.0 Why a Mural?

Experience shows that a mural in a well-considered location often brings a community together and improves spaces for people passing through neighbourhoods. A mural can create belonging and a sense of pride, reduce graffiti and tagging, and allow neighbourhoods to shape their community through beautification and shared project goals.

A mural:

- Makes a neighbourhood welcoming and walkable.
- Encourages genuine community participation and offers the opportunity for individuals to develop their skills.
- Is relevant to the community (e.g., can highlight the history and significance of a place).
- Helps make a neighbourhood stronger and safer.

CASE STUDY: Create Community Colour Mural Program (2015)



Background

In 2015, the City of Victoria in partnership with United Way Greater Victoria developed an art-based preventative program with local mural artists to engage youth before they become taggers.

The City initiated the *Create Community Colour Mural* program to remediate graffiti hotspots in downtown Victoria and surrounding neighbourhoods, replacing them with murals created by professional artists, who mentored participating youth. Project funding was contingent on grant applications from various funding sources.

Program Review

Artist applicants resided in the Capital Region and completed a criminal record check to work with youth 15 - 24 years of age. Students from high schools and university/colleges in Greater Victoria were invited to apply. Fifteen young people with an aptitude in the arts were selected to participate in the program. The youth met their mentoring artist and other group members before the program began at a social mixer. An artist's time commitment was 2 - 25 hours per week on a specified mural project from fall 2015 to spring 2016.

The youth were paid an honorarium by the lead artist for their time (2 – 10 hours per week) and were involved in all stages of the work, from planning to design, to painting and installation. Artists were challenged to be as inclusive as possible in these areas to ensure the learning was as hands-on an experience as possible. Artists who received funding from the *Create Community Colour Mural* program were responsible for expenditures and reporting.

Conclusion

There are many different ways to tackle remediation when it comes to graffiti vandalism, but public art and murals have proven to be the most consistent and cost-effective way to prevent vandalism on a highly visible surface.

The funds allocated by United Way Greater Victoria were part of a larger initiative involving the organization's Youth in Action Team that recommended specific ways to enhance their communities via programs that involve young people.

3.0 A Few Questions Before You Begin

Consider the following questions before you begin a mural project.

Opportunity and Response: Why create a mural? What problem are you trying to solve or what opportunity are you responding to? Are the reasons and objectives for creating a mural clear? Will a mural achieve these objectives and genuinely make a difference?

Location: Do you have a site in mind? Can you easily find out who owns or manages the site? Is your site a heritage-designated building or located in a City of Victoria heritage conservation area*? Is the surface suitable for painting a mural on?

Community Impact: How can the community be involved and what are the benefits of the mural to the community? Have you discussed your idea with stakeholders in the nearby area?

Personnel and Experience: Do you have access to the necessary skills and expertise for the entire project? Do you have an artist in the team?

Budget and Resources: Do you have the resources and budget available to undertake a mural project? Have you investigated funding opportunities to support your project?

Final Check: Are you confident that a mural will achieve your desired outcomes and benefits, or is a different project more appropriate (e.g., planting a garden or developing a traffic-calming initiative)?

*What is a Heritage Conservation Area?

Unlike individually-designated properties on the City of Victoria's [Heritage Register](#), properties in a Heritage Conservation Area (HCA) are significant as a group. Key historic features are specified in the City's Official Community Plan as "character defining elements" to be prioritized for conservation. An HCA designation enables the City to manage change within the designated area to ensure that new construction is appropriate and that the valued aspects of a neighbourhood are preserved.

At any stage of planning your mural project, you can contact the Arts, Culture and Events Office team for guidance at culture@victoria.ca.

4.0 A Step-by-Step Guide

So, you have decided that a mural is the appropriate project and are ready to create or commission a mural. If you are going to commit to making a mural, it is worth doing a bit of homework before you start.

Here are two methods to initiating your mural project:

- **Community-led model** (See page 7)
- **Business-led model** (See page 12)

In the **community-led model**, the primary purpose of the mural is to bring the community together – to strengthen community bonds through beautification of the neighbourhood.

In the **business-led model**, a business has identified it would like a mural to beautify its building and/or deter graffiti vandalism (tagging) and is seeking an artist or artist team to create a mural.

4.1 Community-Led Model

The community-led model is ideal for a neighbourhood association, school, or group of neighbours who would like to create a mural in their community.

STEP 1: OUTLINE YOUR MOTIVATIONS AS A TEAM AND CONSULT WITH NEIGHBOURS

Plan an initial gathering of all the community members who are interested in participating in the mural project. This may include residential neighbours and businesses. Identify a coordinator who can lead the project going forward (if you haven't already). At this stage, you should start to formulate your project plan and write down why you want to produce a mural.

Some possible motivations include:

- Make a space more vibrant – colourful, creative, etc.
- Give a space an identity
- Minimize unsanctioned art and tagging and increase a sense of safety
- Gather a community together to create a sense of belonging
- Build stronger and safer communities; promote inclusion and equality within a community

STEP 2: IDENTIFY THE MURAL SITE AND GET NECESSARY PERMISSIONS

When you're trying to locate a wall for your mural, it can be as simple as walking through the front door of a business and asking to speak to the owner. However, it may take a bit more work to identify who needs to give permission for the particular site to be used for a mural.

Some things to think about at this stage include:

City-Owned Versus Privately-Owned Buildings:

- If you're interested in proposing a City of Victoria building or any other publicly-owned building to be used for your mural, contact the Arts, Culture and Events Office to begin the process of approval.
- Alternatively, if the location is on a privately owned property, then you should reach out to the landowner to talk about your project. In many cases, the Arts, Culture and Events Office can make a connection between a community group looking for a site and a business owner.

Heritage Approvals:

- These can be tricky but not impossible! Throughout the City of Victoria, certain buildings have official heritage designation or may be on the Heritage Register. As well, the City of Victoria has Heritage Conservation Areas, such as Old Town in downtown Victoria. It's important to find out if the building is Designated or Registered. If so, you may be required to apply for a "Delegated Heritage Alteration Permit". If unsure, contact the Arts, Culture and Events Office.

- **Planning Approvals:** [Neighbourhood plans](#) can play a role in the mural development process. Information about neighbourhood plans can be found at www.victoria.ca and select the “Residents” tab, then click on “Community Programming” and “Neighbourhood Plans”.

VicMap

[VicMap](#) is a helpful available on the City of Victoria website by selecting the “Online Services” tab and clicking on “VicMap”.

VicMap can provide information on the land title and ownership, heritage status, recent development permit applications and much more information that can help navigate permissions and approvals.

Once you have a site determined, you’ll need to seek *written permission* from the site owner and the current business operator. This may or may not be the same person.

Be mindful that the site may be of significance to the Lekwungen Peoples and/or may have heritage value, in which case the City’s Arts, Culture and Events Office can advise on best practice.

What makes a good mural location?

- Safe, easy access for the mural team
- Good visibility is vital – you want people to see it
- A surface that is in good condition, is suitable for painting and can be thoroughly cleaned
- A surrounding environment that will be improved by the mural
- The mural will not add ‘visual noise’ to a location and is not in direct proximity to an existing artwork

STEP 3: IDENTIFY AN ARTIST TO WORK WITH THE COMMUNITY

If you already have an artist to work with, great! If you are looking for an experienced mural artist, there are many in the Greater Victoria area. Contact the Arts, Culture and Events Office to connect with the City of Victoria Artist Roster. You may also want to consider providing a skills development opportunity for an emerging artist who has experience making art, but is new to large-scale painting projects.

STEP 4: NEIGHBOURHOOD NOTIFICATION

Make sure that all those who may be impacted by the mural – such as neighbouring residents and businesses – are aware of your mural plans. A poster, letter or door knocking are all good forms of neighbourhood notification.

STEP 5: MEET TO DISCUSS PROCESS AND SIGN AN AGREEMENT

The Mural Coordinator should meet with the site owner, artist and interested community members to discuss the mural’s objectives, budget, action plan and timeframe, health and safety concerns, and whether or not a Special Event Permit or Traffic Management Plan are necessary.

In addition, a long-term maintenance plan should clearly state who is responsible for the physical and financial upkeep of the mural, and for how long. All should sign a Letter of Understanding with all of these considerations included, securing the process and the artist's role in the project. (Please see the Appendix for a Template Letter of Understanding.)

STEP 6: WORKSHOPS

The Mural Coordinator can and should host design workshop(s) led 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 City's Arts, Culture and Events Office can provide advice about running a workshop. At this stage, it will be important to seek guidance from a City staff person to ensure that your design concept complies with the City's Design Guidelines in the Official Community Plan.

STEP 7: PRESENTATION OF MURAL DESIGN FOR APPROVAL

Once you have a good idea of what your mural design will look like, the mural team should present the draft final design to the site owner and key stakeholders for approval. If the wall is owned by the City of Victoria, the Arts, Culture and Events staff will convene a panel to review and approve the design.

Note: The City may allow for a small change in the mural design from your presentation, for approval. Some recommended changes could include concerns with painting at the site, mural scale, weather/environmental factors, and the skill level of participants may alter the original design.

STEP 8: SPECIAL EVENT PERMIT & TRAFFIC MANAGEMENT PLAN (TMP)

If the creation of the mural will impact public space (e.g., a sidewalk, roadway, plaza or park), the Mural Coordinator should connect with the Arts, Culture and Events Office to discuss a Special Event Permit and Traffic Management Plan (TMP). A TMP will ensure that people painting the mural and passers-by are safe. This may involve cordoning off a footpath, parking spots, or a road/lane closure, and providing signage and public notices about the activity.

When you get to this stage, you may also want to consider whether you want to organize a launch/unveiling party because you may be able to include it in your initial event permit.

STEP 9: SITE PREPARATION

Make sure that your mural is going to last a long time. The mural site should be properly prepared. This may involve pressure washing 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 done by the mural team and/or community volunteers. If you are working on a heritage building, once approved, site preparation will require careful monitoring to avoid damaging the building.

STEP 10: MURAL PAINTING

The artist is the best person to lead and coordinate the mural painting, providing support and guidance to the community. Mural styles and techniques vary and can include the use of stencils or tape to refine an image or design. A design can be projected onto a wall.

When painting is complete, the mural surface should be protected with a sealant (e.g., graffiti guard). This protects the mural from sun damage and enables easy cleaning if it is tagged. The mural can be cleaned with water and a cloth, but no detergents or brushes.

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

To ensure a high standard of painting, it's important that participants know their role in the 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.

STEP 11: DOCUMENTATION

The Mural Coordinator can document the development of the mural, either by video or photography, as a record of the process. Consider hiring a professional photographer or videographer for best results. Also, consider listing the mural information on the Arts Victoria website at www.artsvictoria.ca to raise awareness and recognition to the project.

STEP 12: CELEBRATION

Discuss the option of organizing an opening event/unveiling and inviting the community and media to help celebrate the mural's completion. For community based projects, it can be very 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 the opportunity to say thank you and acknowledge the achievement of all involved.

If you do plan a celebration, you should consider it at STEP 8 when you learn if you are required to complete a Special Event Permit.

STEP 13: EVALUATION

You can evaluate the success of the mural by identifying the project's strengths and challenges, and collecting feedback from participants and neighbourhood stakeholders.

How did the local community receive the mural, painting style and technique? Providing this information to the Arts, Culture and Events Office will help staff improve processes and support for future mural projects.

CASE STUDY: Community-Led Model
North Park Neighbourhood Association Mural Led by Artist in Residence Luke Ramsey



"Storyline", a collaborative mural by Jesse Campbell, Kay Gallivan, Ian George, Sarah Jim, Ali Kahn, James Kirkpatrick, Kristofer Ray, Tyler Keeton Robbins, Sam Sharp, Charlie Walker and Luke Ramsey. 2017

LOCATION: Intersection of North Park and Cook Streets; North Park Neighbourhood

SURFACE: Four walls

MATERIALS: Exterior latex and base coat

PROJECT CONSIDERATIONS:

This mural project was initiated by the North Park Neighbourhood Association, which approached the City's Artist in Residence Luke Ramsey. He worked in collaboration with the Women In Need Community Cooperative, Victoria Squash Club and Logan's Pub.

This large-scale project involved 11 artists, two community groups, two local businesses and the City of Victoria. It was challenging for all parties to agree on a design concept, but through consultation and compromise, a concept was approved.

Although Ramsey designed the initial concept, he invited a group of artists to create a cohesive mural with a set colour palette and plan. There was much room for each artist's individual expression and exploration. The mural was developed in early October 2017 and fortunately the weather remained dry during the work. The artist group was a mix of experienced and emerging muralists. A few of the experienced muralists assisted with logistics and preparation.

The project required staging and scaffolding, a scissor lift, schedule planning, and supplies management (e.g., spray paint, regular paint, etc.). One wall had original anti-graffiti coating, which had to be removed by sandblasting, which was noisy, messy and expensive.

PROS: An amazing group of artists worked together as a team, had the strong support of community groups and local businesses, found a reasonably secure area for storage, was close to supplies and food retailers, and had access to water and washrooms. The project received positive feedback from community members and the media.

CHALLENGES: The wall surface was not smooth in all areas, there was difficulty trying to manage occupied parking spaces, the location included a regular delivery drop-off area for a local business, added time and expense of sandblasting a large wall, managing supplies and many people at the same time, keeping the area clean, and having a good Traffic Management Plan to keep people safe near vehicle activity, sidewalks and roads.

4.2 Business-Led Model

In this model, a local business or building owner has identified a site that they would like to enhance with a mural. The building or business owner can commission an artist or artist team to design and paint a mural that responds to the site and/or reflects the neighbourhood.

STEP 1: OUTLINE KEY OBJECTIVES FOR CREATING THE MURAL

Begin with a project plan to formulate the vision and write down why you want to produce a mural for your business.

Some possible motivations include:

- Making a space more vibrant – colourful, creative, etc.
- Giving it an identity
- Minimizing unsanctioned art 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, creating social bonds and connection, and promoting equality within a community

STEP 2: OBTAIN NECESSARY PERMISSIONS / CONSULT NEIGHBOURS

Presumably, you already have a site in mind on your property. Before proceeding with your mural, you should consider a few things first.

- **Cultural Heritage:** Be mindful that the site may be of significance to Lekwungen Peoples or other Coast Salish peoples and/or may have heritage value, in which case the City's Arts, Culture and Events Office can advise on best practice.
- **Design Guidelines for Designated Areas:** These areas may require a Development Permit prior to approval of the mural. The Arts, Culture and Events Office can assist with the process and permit approval.
- **Heritage Approvals:** These can be tricky but not impossible. Throughout the City of Victoria, certain buildings have official [heritage designation](#) or may be on the City's Heritage Register. As well, the City of Victoria has Heritage Conservation Areas such as Old Town in downtown Victoria. For more information, visit: www.victoria.ca and click on the "Residents" tab and select "Community Planning" and then "Heritage".

NOTE: It's important to find out if the building is "Designated" or "Registered". If so, you may be required to apply for a Delegated Heritage Alteration Permit. If you're unsure, contact the Arts, Culture and Events Office. Staff will consult with our heritage planners.

- **Sign Permit:** If your mural is created with the intent of advertising or conveying a message with words, a [Sign Permit](#) is required from the City of Victoria. For more information, visit: www.victoria.ca/permits and click "Signage" in the left column.

- **Neighbour Consultation:** Make sure all those who may be impacted by the mural – such as neighbouring residents and businesses – are aware of your mural plans, and consider involving your local community in your mural project. Consulting with neighbours can be done one-on-one in person, over the phone, and supplemented with written information outlining the mural project.

STEP 3: IDENTIFY AN ARTIST(S)

If you already have an artist in mind to work with, great! If you are looking for an experienced mural artist, there are many in the Greater Victoria area. Contact the Arts, Culture and Events Office to be connected with the City of Victoria's Artist Roster. You may also want to consider providing a skill development opportunity for an emerging artist who has experience making art, but is new to large-scale painting projects.

STEP 4: MEET TO DISCUSS PROCESS AND SIGN AGREEMENT

The site owner should meet with the artist and any other stakeholders to discuss the following:

- key mural objectives
- budget
- action plan and timeframe
- health and safety
- whether a Special Event Permit or Traffic Management Plan are necessary
- long-term maintenance plan

The mural artist and site owner should sign a Letter of Understanding, which identifies all of these considerations and secures the process and the artist's role in the project. Please see the Appendix for the Letter of Understanding template.

STEP 5: PRESENTATION OF MURAL DESIGN FOR APPROVAL

The site owner and artist or artist team should agree upon a process for design approval. You may want to include certain milestones for this process that include specific dates and who is required for formal sign-off prior to the artist(s) beginning work on the mural.

If the building you are painting is designated within a heritage building or a Heritage Conservation Area, you may also require approval from the City for your design. To obtain approval, contact the Arts, Culture and Events team.

STEP 6: STREET OCCUPANCY PERMIT AND SPECIAL EVENT PERMIT

If the production of the mural will impact public space (e.g., a sidewalk, roadway, plaza or park), you may need a Street Occupancy Permit. Connect with the Arts, Culture and Events Office to discuss logistical planning and impacts to the street and sidewalks. This may involve cordoning off a footpath or parking spaces, or a road/lane closure, and providing signage and distributing public notices about the activity.

If you are planning to hold an unveiling celebration, you may need a Special Event Permit. Contact the Arts, Culture and Events Office to determine if this permit is required for your event.

STEP 7: SITE PREPARATION

To ensure your mural is going to last a long time, the mural site should be properly prepared. This may involve pressure washing to remove dirt and debris, and repairing any cracks or irregularities in the surface. The application of an undercoating can then take place to seal the surface. This work can be done by the mural team and/or community volunteers. If you are working on a heritage building, once approved, site preparation will require careful monitoring to avoid damaging the building.

STEP 8: MURAL PAINTING

The artist facilitates the mural painting. Styles and techniques vary and can include the use of stencils or tape to refine an image/design, or a design can be laid out using a large projection. When painting is complete, the mural surface should be protected with a sealant (e.g., graffiti guard). This protects the mural from sun damage and enables easy cleaning if it is tagged. (You can clean the mural with water and a cloth, but no detergents or brushes.). Applying a sealant is not a requirement and the mural team (artist/site owner) should discuss this decision at the onset of the project.

STEP 9: DOCUMENTATION

The artist or business owner can document the development of the mural, either by video or photography, as a record of the process. Consider employing a professional photographer or videographer for best results.

Consider adding the mural information to the Arts Victoria website at www.artsvictoria.ca to raise awareness and recognition to the project.

STEP 10: CELEBRATION

Discuss the option of organizing an opening celebration and inviting the community and media to help celebrate the mural's completion. If you do plan a celebration, you should consider it at STEP 6 to inquire whether you need a special event permit.

CASE STUDY: Artist-Led Mural Project



"Mother Protector", mural by Luke Ramsey with Jill Stanton and Kristofer Ray. 2017.

LOCATION: Spiral Beach, Dallas Road and Cook Street, Fairfield Neighbourhood

SURFACE: Old Army turret stairway to public beach, outside and inside walls

MATERIALS: Exterior latex and base coat

This project was in response to a public request to the City to have a mural at this location due to heavy tagging and graffiti vandalism. Two considerations before work began were that the mural could be viewed from a distance as well as up close, and how to pay homage to a previous unsanctioned mural that was created to acknowledge missing and murdered Indigenous women.

The wall serves as a retaining wall and is located on a beach with extreme weather conditions: water, sand, tides, driftwood and dogs. There were water pockets in the wall that preserved years of paint-overs. These sections were included into the final piece to add intrigue to the wall's history.

The planning process included signage from the City Parks division two weeks' prior to painting to inform the public of the closure as this is a popular beach access point. During the mural painting, there was signage at the top and bottom of the stairs, caution tape and barricades. It was a challenging environment to work in, requiring the use of ladders and painting on stairs.

PROS: An absolutely beautiful place to make art outdoors, reasonably smooth wall surface, sunshine all day, mostly positive engagement with the public, massive transformation to previous wall, not near vehicle activity and roads, positive feedback about the mural, good media coverage, the project had three artists working on their own sections, the mural had a performance art engagement for the mural unveiling

CHALLENGES: No water access, had to hire a water company with portable water to pressure wash the wall, disregard for safety and closure signage from the public, exposure to sun from sunrise to sunset, far from amenities, not able to use scaffolding on staircase, no secure area for storage, some minor supplies went missing

5.0 Information for Artists

So you're an artist who is ready to make your first large-scale artwork/mural. Below are some important considerations before you take on a mural project.

You may need support from the community or an assistant or two, to help create your mural, no matter which model of project you're involved with. It's important that you be prepared to describe your vision and how you intend to realize it.

Consider writing out your vision, theme, and objectives at the beginning of the process so you can articulate these to stakeholders throughout the project. When developing your mural concept, ensure that you are doing some research into the neighbourhood in which it will reside, to understand the context of your mural.

Some things to consider:

- Are you open to collaborating with a team of people or a business owner who may want to have a say in the design?
- Do your motivations for making the mural align with the team who is commissioning or supporting the mural?
- If this is your first large-scale mural project? Are you prepared to move to a large-scale process with stakeholders and do you have the tools and expertise to undertake the project?
- Consider seeking advice and support from an established mural artist before proceeding.

OPPORTUNITIES

From time to time, the City of Victoria initiates open calls for commissioned public art murals.

Artists who would like to be included in the City of Victoria's Artist Roster for open calls to artists, can send an email with the subject line "Artist Roster" to culture@victoria.ca.

Artists can create a profile to the Arts Victoria website for consideration by community and business-led projects not funded or commissioned by the City of Victoria at www.artsvictoria.ca.

MATERIALS

Primer: To determine the best primer for a specific surface, you should contact a local supplier of architectural coatings. These companies have extensive experience with priming the broad spectrum of building supplies and typically have specific primers for specific surfaces.

Paint: Acrylics are some of the most durable and accessible paints for exterior application used by many artists for painting murals due to their lightfastness and weather resistance. They also form an excellent bond to masonry or cement surfaces. Whether you are painting with a brush or spraying with canned paint or an airbrush, you will want to ensure that your paint is meant for outdoor application, and will last up to five years at a minimum.

Protective Coatings: Ensuring that your completed mural has a protective coating is important. This can be a large addition to your budget but will ensure that your mural can be easily maintained during its intended lifespan. Once a coating is applied, it is significantly easier to remove tagging.

Other Materials: Other materials include brushes or rollers, scrapers, drop sheets, buckets, sponges, tape, facemasks, gloves, ladder or scaffolding.

Maintenance: Ideally, the person who is commissioning the mural should be responsible for its maintenance. The written agreement should clearly outline who is responsible for maintaining the work and who will provide ongoing funding, as well as confirming at the beginning of the project the mural's intended lifespan. Five years is recommended with an option for extension after five years.

6.0 Health and Safety

A proactive approach to health and safety is vital throughout your project, but particularly when you get to the mural-making stage.

Below are some safety tips to keep in mind:

- If working above three metres, a scaffolding system or a cherry picker/scissor lift should be used.
- Harnesses should be worn if using the equipment listed above.
- If using a ladder (working up to three meters), someone should support the ladder.
- Ensure that you have an adequate first aid kit on site.
- A Special Event Permit and Traffic Management Plan may be required, for example, if pedestrians are forced onto the road when passing the site. Please contact the Arts, Culture and Events team to inquire whether these are required.
- The mural site should **not** be accessible to the public until the paint is dry.
- Artists should consider wearing a reflective vest and respiratory equipment if they are using aerosol cans.
- Remember to bring drop sheets and garbage bins.
- Determine if you have access to running water, storage and bathroom facilities, and plan accordingly.
- Artists should never work alone in the event of an accident.

ENVIRONMENTAL TIPS:

It's important to ensure that your leftover materials, such as paint, spray cans and paint trays, be recycled and properly disposed of. Please do not discard gray water down street drains as the toxins flow into our water and food systems.

- You can recycle household paints at a depot run by the Recycling Council of British Columbia. More information about how and where to do this can be found here: www.rcbc.ca.
- For industrial materials such as solvent-based liquids, you can visit a ReGeneration facility. More information about how and where to do this can be found here: www.regeneration.ca/programs/paint/british-columbia/products-accept/

CASE STUDY: Concrete Canvas Launch Party



Background:

The launch party was an important part of the *Concrete Canvas* mural project as it brought people to the Rock Bay neighbourhood, an area of town that is not always a Victoria destination. It was also an opportunity to honour the artists and celebrate their work.

The launch party planning began with neighbourhood notification to gauge interest in partnering on the initiative. Further partnership discussions with the Victoria Beer Week Society to manage the liquor license and providing beer for the event were critical to ensuring the City had both community buy-in and the expertise to manage the event. The City's Arts, Culture and Events Liaison played an integral role to securing the venue and permits required to hold the event in the Hoyne and Driftwood parking lot.

The afternoon included family friendly activities - walking tours a tent with chalk and bubbles, a workshop led by artist Kay Gallivan through a partnership with the Integrate Arts Festival, and a panel discussion with the artists led by Artist in Residence Luke Ramsey. The walking tours were successful and participants were engaged during the panel discussion.

Lessons Learned:

- An event that spans an entire afternoon and evening is too long. Consider a shorter timeframe with fewer activities planned - a chalk tent was not necessary nor was the workshop.
- Proper introductions and thank you's should have been announced by the Production Coordinators. The artists were thanked as well as City, but thank you's should have been expressed to all partners involved (i.e., the breweries for sharing their venue, Victoria Beer Week Society, tour guides, etc.).
- A longer timeline is important - end of August is the busiest times for many businesses. Also, a longer timeline would assist with establishing more meaningful relationships with local businesses.
- More volunteers! Having volunteers help with set up and take down is a must!
- Get promotion out earlier, especially for a summer event.

Overall, those who attended the launch party didn't appear to notice the hiccups and had a great time.

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 have WCB and liability insurance. If the mural is created on City property, you will need to meet the City's minimum insurance requirements.

- For more information about receiving WCB coverage, visit:
<https://www.worksafebc.com/en/insurance/apply-for-coverage>
- To compare options for your liability insurance there are many providers in the Greater Victoria area. Google Search: "Liability Insurance, Victoria, BC"

7.0 Fundraising / Budgeting

Local businesses and community associations can sometimes assist with materials, funding, publicity or volunteers for your project. Be sure to approach them well in advance with your requests and let them know how their assistance will be recognized (e.g., whether through your social media reach or at a formal launch event).

You may be eligible to apply for a grant for a mural project if you are a non-profit organization. Refer to the following websites for more information:

- **City of Victoria Public Art Program**
 - The City of Victoria Public Art Program offers a variety of art opportunities for local, national and international artists, from emerging to established professionals, and numerous ways to stay informed and in touch.
 - For more information: www.victoria.ca/publicart
- **City of Victoria My Great Neighbourhood Grant**
 - Matching grant of up to \$5,000
 - Must be a non-profit organization located in the City of Victoria
 - Spring and fall intake for grant applications
 - For more information: www.victoria.ca/EN/main/residents/neighbourhoods/my-great-neighbourhood-grant-program.html
- **The Downtown Victoria Business Association Enhance Downtown Grant**
 - Grants of 20% of the cost of creating a mural, to a maximum of \$2500.
 - For more information: www.downtownvictoria.ca

Funding can be used for:

- A project coordinator fee
- Consultation/meeting/workshop costs – booking a venue, catering, etc.
- Site preparation – cleaning, power washing and undercoating
- Paint – including graffiti coating
- Other materials such as 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 City's Arts, Culture and Events Office can provide advice on appropriate fees and possible artist's travel expenses
- Promotion
- Mural opening – venue, catering
- Permanent signage

Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC) Fees

The (CARFAC) fee schedule identifies a minimum wage for artists. It sets minimum recommended rates for the use of artwork and certain services that visual artists provide. More information about what an artist should expect to be paid for a mural can be found at: www.carfac.ca/tools/fees/

8.0 Measuring Impact and Success

It is recommended that you evaluate art projects as a way to better understand the benefits of community arts and to provide evidence of what works and what doesn't.

Below is a checklist with examples of questions you may consider when evaluation your project:

What were your resources?

For example:

- How did you pay for this project?
- Which artist(s) were involved?
- Who were your community members/groups?
- Did you have support from your municipal government?
- Did you have enough funding for the project? How did you manage the shortfalls or surpluses?

What were the challenges?

For example:

- Was there a limited budget?
- Did you have enough time to complete the project as planned?
- Were any neighbours unhappy with the painting and/or design?

How will you know your mural project was a success?

For example:

- Was there a strong and committed group of people working to complete the project?
- Were the neighbours engaged with the mural?
- Was feedback positive from stakeholders?
- Was video and photographic documentation recorded?

What changes occurred as a result of the mural project?

For example:

- Did the local community come together?
- Is there an increased sense of belonging to the area?
- Were you able to successfully reduce tagging/graffiti on the site?
- Was there a positive environmental impact to the site or surrounding neighbourhood?
- Was there an economic impact?

SAMPLE BUDGET

Mural and Launch Event

Item	Amount
Artist fee	\$ 2,000
Artist assistant	\$ 1,000
Paint and primer	\$ 1,000
Paint supplies, brushes, rollers, drop cloth	\$ 200
Top coating	\$ 750
Pressure washing	\$ 100
Cherry picker rental	\$ 400
Music performers for unveiling	\$ 500
Food for launch event	\$ 100
Documentation/photographer	\$ 250
Contingency	\$ 500
Total	\$ 6,800

These totals may fluctuate depending on the size of the mural as well as the volunteer hours available for site prep and possible in-kind and donated materials.

Contact the Arts, Culture and Events Office if you need support during the budgeting phase of the project.

9.0 Appendices

Appendix A

Template – Project Brief

This document provides an overview for organizing 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/organization wants to commission an artist(s) to paint a mural that responds to the surrounding environment, minimizes tagging and engages a youth audience.*

SITE DESCRIPTION

Address:

Size of site: length, height, width:

Photo of site:

Surface material (e.g., concrete, wood, brick):

BRIEF

Include details about:

- What sort of mural you want? (Consider the painting style.)
- Why you have chosen this location? (Key objectives)
- How you will do it? (e.g., call for proposals from artists; the selected artist will draft a design for approval by key stakeholders, then painting will begin)

OBJECTIVES OF THE MURAL

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

TIMEFRAME

Start/finish dates:

BUDGET

Total project budget:

To cover, for example:

- *Artist's fee(s)*
- *Material costs (paint, brushes, rollers, etc.)*
- *Scaffolding (required if artist has to work above three metres)*
- *Traffic Management Plan*
- *Health and safety – ladder, traffic cones, telescopic arms, high visibility vests, face masks, drop sheets, etc.*

CONTACT

For example:

Mural Coordinator

Name:

Phone:

Email:

Appendix B

Template – Mural Letter of Understanding

This document is an example of a Mural Letter of Understanding. Consultation with a lawyer may be necessary for more complex projects with multiple stakeholders.

1. PARTIES TO THE AGREEMENT:

1.1 City of Victoria:

1.2 Organization/Business/Individual:

1.3 Artist(s):

2.0 BACKGROUND:

2.1 The City 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:

3.0 TERM OF AGREEMENT:

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

Start date:

End date:

4.0 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:

- City of Victoria:
- The organization/business/individual:
- The artist(s):

4.2 The mural coordinator will work with representatives of the City of Victoria's Arts, Culture and Events team throughout the course of the project. The City's 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 permissions and permits from the owner of the asset on which mural is to be located
- Consult with local residents likely to be impacted 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's Arts, Culture and Events team for approval.
- Develop and implement a Health and Safety Plan for the installation of the mural.

- Seek advice from the City's Arts Culture and Events staff about developing a Special Events Permit and a Traffic Management Plan.

4.4 The City 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 significantly impact the functionality of the site
- 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 City will provide:

- advice on the process to be followed in undertaking the project
- advice and contacts for consulting with the local community
- advice on health and safety issues
- advice on traffic management
- information stored on an asset database about the artist(s) involved, design and paints (or other materials) used to create the mural

5.0 MAINTENANCE OF THE MURAL

5.1 The organization and artist(s) agree that the mural is a temporary public artwork. It will be subject to the environment in which it resides. As a result, the work may deteriorate due to weather, vandalism, accidental damage and other 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 City may remove the mural.

5.4 The organization and artist(s) understand that the asset where the mural is located may be upgraded, or repaired. The City 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 City 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 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

6.0 NOTICES

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

- (a) Notices to City of Victoria's Arts, Culture and Events Department
- (b) Notices to organization/ business/individual
- (c) Notices to the artist(s)

EXECUTED AS AN AGREEMENT:

Date: _____

ORGANIZATION/BUSINESS/INDIVIDUAL:

Signed: _____

Name: _____