

WALL ART AND MURALS GUIDELINES

This procedure helps guide community proponents through the planning and approval process for wall art and murals on private property.

Introduction

Wall art including painted and vinyl murals are recognized as an effective strategy to engage communities, enliven streetscapes and contribute positive and aesthetic messages within the public realm. Wall art can also generate creative opportunities for groups of artists, residents, businesses, and others to collaborate on projects whose process of production, design and presence contribute a positive sense of place and create an experience of community and belonging.

These Guidelines anticipate applications for both temporary and permanent wall art on both City and private property.

- **Temporary Projects** are planned to be installed for less than twelve (12) months and are designed to be removable. Examples include painted wooden boards affixed to a wall, or a vinyl wrap applied to a surface.
- **Permanent Projects** have a planned life-expectancy longer than one year and are not designed to be removable. Example includes paint applied directly to a wall surface.

The City Signage By-law

(13656 amended 01/13/14) states:

DEFINITIONS: 4. (1) In this By-law: "Mural means any piece of artwork, including a painting, fresco, frieze, photograph, picture, image, illustration or graphic presentation, applied directly or by an electronic or digital means on and partially or fully covering a wall, ceiling or other permanent or non-permanent surface."

APPLICATION: 5. (5) No owner of a lot or premises shall erect, allow or cause to be erected a mural unless such mural has received approval from Council or from any Committee appointed by Council to approve such mural."

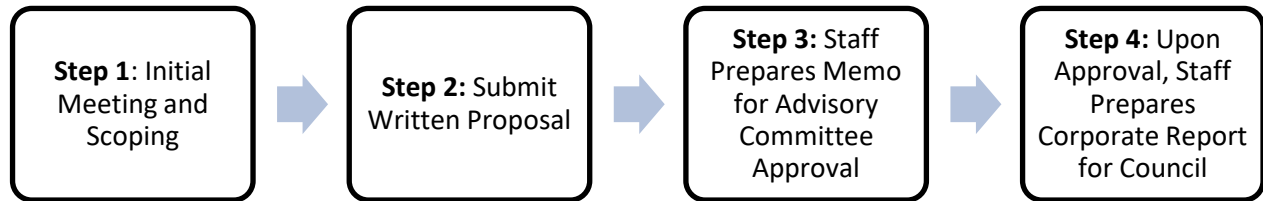
General Design Criteria

The following will be used by the designated advisory committee to review and provide advice to Council:

1. Content is aesthetically pleasing, will contribute positively to a neighbourhood, is original, and does not infringe on the copyright of others including cultural rights, and takes into consideration other nearby public artworks, urban design and community context;
2. Content is non-partisan, non-racial, non-denominational, non-sexist, and non-political, and in keeping with Human Rights Act principles;
3. Wall art will not be used or serve as any form of commercial advertising or public information or solicitation of any kind;
4. Content is appropriate for child audiences and if deemed sensitive is not permitted; (e.g. content depicting alcohol, drugs, tobacco or violence is not permitted)
5. Content does not include logos or organizational brands or identities; and
6. The theme of the mural is respectful of the greater context of the community, including historic and socio-cultural contexts.

Application and Approval Process

Depending on the scope and complexity of the proposed project, the approval process can take anywhere from 4-6 months.



Step 1: Initial Meeting and Scoping

4-6 months from intended implementation

The project proponent contacts Surrey's Community Enhancement Planner to discuss the intention to create a proposal for a temporary wall art project.

The Planner will provide a briefing to relevant internal staff including Public Art staff.

The Planner will provide the proponent feedback from Public Art Staff and any other relevant internal stakeholders. This feedback will be to help the proponent craft a successful proposal to the Parks, Recreation and Culture Committee.

If the proponent wishes to do a call for artists, Appendix A includes advice from Public Art Staff on how to run a public competition.

Step 2: Submit Written Proposal

2-4 months from intended implementation

Based on feedback proponent is to submit a written proposal. This proposal will be reviewed and used to draft a Memo outlining the project for the Parks Recreation and Culture Committee. A final version of the design needs to be included for review.

Appendix B: includes an outline of the information required in a written proposal.

Step 3: Memo to Designated Advisory Committee to Council Responsible for Public Art

2 months from intended implementation.

Staff will prepare a memo outlining the project and seeking a recommendation to approve the project will be submitted to the Parks, Recreation and Culture Committee (PRCC). The PRCC will review the submission and provide their recommendation to Council.

Depending on the scope of the proposal the proponent may be asked to attend as a delegate.

Please Note: The Parks, Recreation and Culture Committee meets once per month, and the Memo must be completed at least a week prior to the meeting for addition to the agenda.

Step 4: Corporate Report to Mayor and Council

Upon the recommendation of the PRCC, staff will draft a Corporate Report to Council that the PRCC recommends the approval of the proponent's project proposal.

This Corporate Report will be approved at the next available Council meeting.

Upon approval from Mayor and Council, the project may proceed. Approval will be provided in writing to the proponent.

Appendix A: Advice on Commissioning a Successful Design

The best possible design depends on commissioning a qualified artist. The following process is regarded as a good methodology for recruiting artists who have been asked to compete for a commission.

A. Developing the call for proposals and short listing artists

1. Meet with the building owner and other stakeholders (neighbours, businesses, community organizations) to develop the terms of reference for the call for proposals – this identifies the site, theme and form of desired artwork. It may also identify issues, opportunities, technical challenges, budget, and partnerships, and other characteristics specific to the site that will be useful to those making the proposal.
2. Establish a budget for the project
 - a. Fees for shortlisted artists to develop concept proposals (consider how many hours they would work on this and develop the fee accordingly). It is inappropriate to ask artists to work for free.
 - b. Honorariums for those providing time to review materials (people who have day jobs may volunteer, but those who are self-employed may need a small fee for their time)
 - c. Fees for artist for developing design, time for revisions, and time working with the fabricator if a vinyl process, or time actually painting the mural and coordinating volunteers or others including marshalling supplies and equipment. Consider materials, meeting times, cost for prototypes, travel and insurance etc. some mural initiatives are full time jobs for several weeks depending on the scale.
 - d. Fees for permits, insurance, fabrication, installation, and the unveiling celebration
3. Draft a call to artists with terms of reference for the opportunity. Review it with stakeholders. Include all specifications, budget (what is included, what isn't), timelines, expectations and what triggers payments
4. Determine who will select the art, and how to handle conflicts of interest in the project.
5. Issue the Call for proposals and promote it: building owner/stakeholders, listserves, ads, posters etc.
6. Information meeting for interested artists is held and includes presentation on the site and Q+A
7. Expression of interest (EOI) submissions from artists is received
8. Phase I selection panel convened, and a shortlist of artists is determined.

B. Short listing artwork proposals

1. Artists are contacted and a draft agreement for the full commission is provided as *information* to artists. They are also sent an agreement for the development of their **competition proposal** (the proposal that will be presented at the phase II selection panel).
2. Information meeting is held with the shortlisted artists to provide more in-depth orientation to the opportunity, with key advisors including building owner, community representatives as deemed appropriate. It is at this time, either collectively or individually/privately that artists may be advised of any issues with their original concept as may have been evident in their EOI. Questions about the draft project agreement can be addressed.
3. FAQ from shortlisted artists are received, and responses are shared with all competitors
4. Phase II selection panel convened and receives the artist's presentation of their competition proposal, and responds with questions and concerns which are documented. A recommendation is voted by the selection panel.
5. The group initiating the project receive the advice of the selection panel, and if agreeable, the group proceeds to finalize the proposal with the City and the contract for the project with the successful artist.

Word of advice: the competition proposals submitted by all artists are fully the intellectual property of the originating artists and are protected under Canadian law. Therefore organizers are strongly advised not to share, circulate publish or otherwise retain these designs for any purpose. All original materials, such as drawings, should be returned to the artist, unless expressly purchased as an original artwork.

Appendix B: Written Proposal Outline

Providing the following information as part of your written proposal will make your proposal stronger. Missing or incomplete information will slow down the review process.

Proponent Information

- The name of the group or individual proposing the project
- Lead individuals
- Relevant past experience and portfolio
- Roles and responsibilities

Mural information

- Rendering of final design (critical component of proposal)
 - A rendering of the final design “in place” is preferred
- Theme and purpose of creating the artwork

Location and Technical Information

- Location
- Materials to be used
- Size
- Date for installation and removal (if applicable)
- Confirmation of approval of building owner
- Who will be responsible for maintenance

Artist & Fabricator Information

- Documentation of the skills, abilities and experience of the artist – preferable through a portfolio or resume
- If applicable: Information about fabricators and installation contractor if separate from the Artist.
- If applicable: Process for artist selection

Letter from Property Owner

- Signed letter confirming property owner supports the mural on their property as described in the proposal
- Who is responsible for the installation, maintenance and removal of the artwork
- Responsibility for insurance as needed for those undertaking the project
- Who is responsible for repair of any damage to the building
- Confirm understanding and agreement that resident complaints about the wall art would be brought forward to the advisory committee to Council responsible for public art
- Confirm understanding that if deemed necessary and if requested, the group will remove the artwork within 2 weeks. If not removed by the art group, the work would be removed by By-Laws upon request of staff and the costs will be borne by the building owner.

The City will expect the building owner to be responsible for all costs and to serve as the point of contact for the project for the City, unless the City is provided with clear documentation that an alternative business or organization has both agreed to be responsible and demonstrates the capacity and resources.