

MURAL TOOLKIT

CREATIVE PICTOU COUNTY



"ITS NOT WHAT YOU LOOK AT THAT
MATTERS...

ITS WHAT YOU SEE"
-HENRY DAVID THOREAU

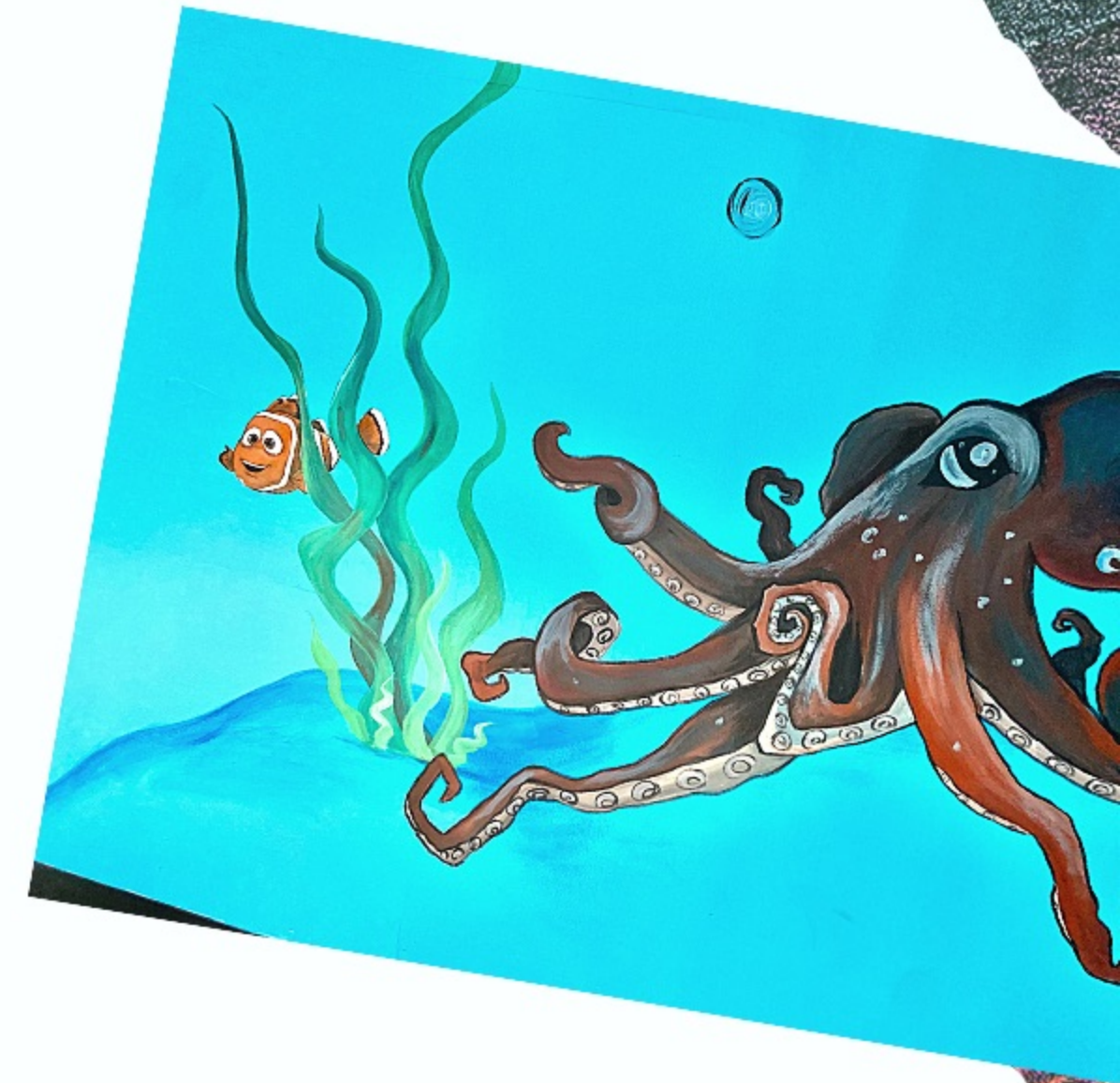
CREATIVEPICTOUCOUNTY.COM

INTRODUCTION

SO YOU'RE INTERESTED IN HAVING A MURAL CREATED

Congratulations! This toolkit will walk you through the process from design and commissioning artists, installation, to maintenance and decommissioning of your public art piece.

This document is the result of a partnership between Creative Pictou County and DEANS (Destination Eastern and Northumberland Shores Tourism Association). Please let us know what you think, and if there is any way we can improve the document by emailing connect@creativepictoucounty.com.



WHY A MURAL?

Murals play a key role in the beautification of an area as well as and have many beneficial social and economic impacts:

- Murals create a destination environment that draws businesses and customers to an area, and therefore boost the local economy
- Murals encourage walking traffic and street life that encourage visiting local businesses and lower crime and anti-social behaviour
- Murals give a community a sense of uniqueness and culture. They make a community proud and give it a sense of identity!
- Almost anyone can be involved in mural making, including local artists, businesses, and community groups
- Murals are an accessible way to include public art in your community



Artists
2013

Artists
2013

MURAL DESIGN

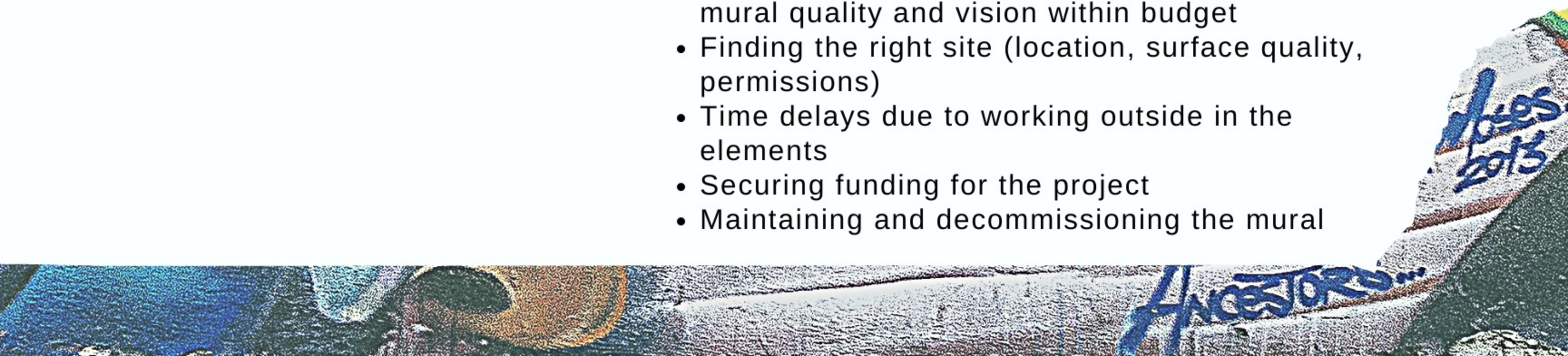
WHAT KIND OF MURAL WILL WORK FOR YOUR COMMUNITY?

- Murals should have a memorable design with a clear message that bolsters community values
- Be creative and unique
- Relevant to the community in which it's situated
- Respectful of the site and local features
- Well prepared and cared for; Maintenance is important for the community to take pride in the work



WHAT KIND OF CHALLENGES CAN YOU EXPECT?

- Commissioning an artist who can achieve the mural quality and vision within budget
- Finding the right site (location, surface quality, permissions)
- Time delays due to working outside in the elements
- Securing funding for the project
- Maintaining and decommissioning the mural



FLOW CHART



PLANNING

THINGS TO CONSIDER:

- What is the overall idea for your mural?
- How does a mural achieve your goals for the community, local businesses, and municipality?
- Where will the mural be located? What permissions are needed, is the space accessible for the muralists?
- Who will oversee the project? A team, or an individual?
- How will the mural be maintained?
- How will the mural be decommissioned when the time comes?
- How much is my mural going to cost?

Community Engagement

- A mural project is a great opportunity for community building
- Who lives in the community and how can their stories be shared?
- How have these groups experienced common events (eg Fiona).

Pricing

- Artist experience
- Apprentice
- Professional
- Per square foot
- Standard or base line

Expenses to consider:

- Materials
- Scaffolding
- Installation
- Artist fees
- Design fee
- Travel expenses
- Overhead
- Insurance, workers compensation
- Liability Insurance if required, are you certified, is it up to date

Payment Process

- Estimate and downpayment
- Track actuals
- Do a check in during the project
- Negotiate final prices
- Check in if there are large unexpected costs/adjustments



SECURE FUNDING

FUNDING OPPORTUNITIES

There are federal and provincial grants available to municipalities, non-profits and artists:

Grant	Funding Body	Funding Amount	Deadline
Nonprofit Groups & Municipalities			
Building Through Arts and Heritage (Local Festivals) Nonprofits	Government of Canada	100% of eligible expenses up to a maximum of \$200,000	January 31, April 30, October 15
Building Communities through Arts and Heritage (Legacy Fund) Nonprofits and Municipalities	Government of Canada	50% of eligible project expenses up to a maximum of \$500,000	Ongoing
Commemorate Canada	Government of Canada	Dependant on project needs	Ongoing - recommended to apply at least six months before project
Beautification and Streetscaping Program	Province	50% of eligible costs to a maximum of \$25,000	May
Grants to Organizations and Groups	Arts Nova Scotia	Commision: \$5,000 per deadline	March 15/October 15
For Artists (https://artsns.ca/am-i-professional-artist)			
Artists in Communities	Arts Nova Scotia	Engagement grant - up to \$20,000	March 1/October 1
Grants to Individuals	Arts Nova Scotia	\$15,000 maximum Living expenses, Materials, Travel costs Etc (find full list on Arts NS website)	May 15/November 15
Celebrate Canada	Celebrate Canada provides funding for activities organized on National Indigenous Peoples Day, Saint-Jean-Baptiste Day, Canadian Multiculturalism Day and Canada Day.		
Funding for Commemorating the National Day for Truth and Reconciliation	This program provides funding for initiatives that commemorate or increase awareness of the National Day for Truth and Reconciliation (observed on September 30) and of the history and legacy of residential schools.		
Community Support, Multiculturalism, and Anti-Racism Initiatives Program	The Community Support, Multiculturalism, and Anti-Racism Initiatives Program aims to eliminate inequalities by building on Canada's strength as a diverse and inclusive society.		

Please visit creativepictoucounty.com for up-to-date funding opportunities.

DESIGN & PREPARATION

DESIGN, PREPARATION AND MURAL CREATION AND COMPLETION

Initial Consultation

- Discuss vision for mural and location possibilities.
- Determine how to proceed: sketches, payment process, timelines etc.
- Refer to Creative Brief Template for details

Create Sketches of Mural

- Clarify which wall is to be painted and concept details for mural
- Establish fee for artist to provide sketches
- If the sketches are approved, the fee can be deducted from the overall cost of the mural. If not, the artist retains the sketch fee.

Mural Timeline

- The artist provides a project timeline, sourcing supplies, scaffolding/set up, and take down.

Artist Fee/Contract

- Negotiate artist fees and payment terms, for example a percentage up front, payment midway and balance on completion.
- Draw up and sign a contract.
- Refer to Artist Commission Contract Template

MULTI MEDIA CONSIDERATIONS

Murals can easily be enhanced by adding multimedia including sound, lighting, and projection:

- Incorporate lighting, solar
- Incorporate the environment in the design with natural elements; eg, air currents, sun rotation
- Sound, music
- Projection
- Tactile, touch, braille
- Interactive, rotators, levers
- Mirrors
- Phone to video
- Accessibility
- Inclusivity



STAGE 3



PRODUCING THE MURAL

STAGE 4

PRODUCTION

After completion of the artist brief, and the contract, the artist will begin to gather materials and supplies. While doing this remember to do a site safety inspection, ensure there is proper fall protection certification, and if there will be use of motorized lifts or scaffold installation. The artist will have to consider methods for scaling up their artwork, and also consider the surface that they will be working on. Finally site clean up is a very important part of the plan. All materials need to be removed from the site, and proper disposal of any industrial or toxic items needs to be looked after.

After materials are gathered and safety is ensured, the surface can be prepared and production of the mural will begin. Alternatively, if the surface is too difficult to work on, or if it's an off season mural (Maritime winters are very unpredictable to produce quality work in!) panels can be painted off site and installed. Finally, the mural is sealed with a protective coating, and site clean up can begin.

From NovaScotia.ca | Workplace Safety
Safety Hotline: 1-800-9LABOUR (1-800-952-2687)

Workplace fall prevention tips

Falls from heights are a leading cause of workplace injuries in Nova Scotia. They can happen in a split-second and can result in serious injury or death. Any person working at heights over three metres is required by law to be trained in fall protection systems. This includes work on ladders, scaffolding, elevated work platforms, roofs or any other place that presents a fall hazard.

To avoid the risk of injury when working at heights:

- Take precautions when a work area has a fall distance greater than three meters (10 feet)
- Ensure employee safety training is valid, and the training cards are available on worksites
- Ensure fall protection equipment is right for the task, fits properly and is in good condition
- Confirm a fall protection safe-work procedure and plan are in place when fall distance is greater than 7.5 metres (25 feet)



SAFETY

Different locations require safety considerations, here are some common ones:

- Scaffolding, when is it required and are harnesses necessary
- Are permits required
- Does the road need to be blocked off
- What are the regulations on site
- Site safety protocols

Ensure all safety protocols are communicated



UNVEILING EVENT

PROMOTIONAL STRATEGY AND UNVEILING EVENT

While the unveiling event comes at the end of the work, it's important to begin preparations for it at the very beginning of your project. Everything you do to make your mural a reality will influence how the unveiling event looks, and can help promote the project throughout. In fact, if the proper design and community engagement are done, the promotional strategy and unveiling event will practically write themselves.

Information for the Program

The program is a digest of the entire project and should include information taken from every document used in the process.

In-Progress Images

Collect in-progress photographs, label, and store them so that they're ready to access when the time comes. Beyond the work itself, pictures of the artists involved, tools and materials, and even surveying and safety preparations can be of interest. A robust social media strategy will be releasing a selection of these photos as the project progresses, and these and all the rest should be available to the project manager at any time.

Design Documents

The principles of design for your mural will be of interest to the communities that will be viewing it in their day-to-day activities. Keep the documents where these principles are expressed ready.

Information Gained from Community Engagement

Let the communities you are serving know that their opinions matter! Include the results of your community engagement and how these results led to the final mural.

Bios of Stakeholders

Collect the bios of your artists and other stakeholders. Other work samples, write-ups, and reviews will help the public to become excited about the new art piece appearing in their neighbourhood.

Inviting Public Personalities

A selection of local political representatives, community members, and people who worked on the project should be at the unveiling event to say a few words and be able to answer any questions that arise.

Inviting the Press

Reach out to the local press to ensure news of the new mural spreads far and wide. Ideally, the press will be notified at the beginning and end of the project.

Setting Up The Event

A memorable event will have the right staging and services;

- **Chairs and Accessibility Seating** If your event is outside, the weather can influence the attendees enjoyment of it, and hence their disposition towards the entire project
- **Stage** A raised platform elevates the event
- **Sound Equipment** Make sure everyone can hear you with the right sound equipment. A sign-language interpreter could also be present.
- **Lighting Equipment** Depending on the time of day, lights may be required to show off the project and the speakers at your event.
- **Catering** What's an art opening without catering?

PROMOTE, PROMOTE, PROMOTE

Share the event far and wide! The more people are present at the unveiling, the better!!

ARTIST CONSIDERATIONS

Artists with a background in painting will find it easier to produce murals, but the work still comes with its own particular challenges. Doing some research into common wall types in your community will help you address problems before they arise.

The surface you're working on

Unlike paper or canvas, walls will rarely present an ideal working surface. Be sure to familiarize yourself with the kind of surface you'll be painting on, and the condition it's in. What is the surface made of, and what kinds of paint are best suited to it? Is the wall interior or exterior? How large is it? Are there any obstructions? Know your surface, and plan accordingly!

Size of the Wall

The size of your surface will influence every aspect of your mural, from the way the piece is viewed, to the safety equipment required to produce the work, to the appropriate method for scaling up a design drawing. Note, any work performed over 3 meters requires fall protection training and equipment, so this is the threshold over which a small project becomes a large one.

Steps to preparing the surface

Only some of these steps may apply to your project, but here are a few things you may need to do to prepare your wall for painting:

- Strip old or damaged paint
- Repair damaged portions
- Clean the wall. Exterior walls may be water blasted, interior walls may need degreaser to lift fingerprints and smudges
- Make sure the wall is completely dry before applying paint; nothing sticks to water!
- Use interior or exterior primer as appropriate

Rough or smooth?

The more textured a wall, the more challenging to paint it. Rough brick and textured stucco will make it hard to transfer a design to the wall, use more paint to fully coat, and will cause more wear and tear on your brushes. There is the option to use some filling compound to even out the wall during the preparation stage, but this may be a more permanent solution than the client desires.

Obstructions

Few walls were designed with murals in mind, so there will often be obstructions to the work, such as vents, service inlets, windows, and irregular architectural details. If the wall is chosen before the design process begins, consider creatively incorporating these obstructions in your mural.

CONTINUED

What paint to use?

For interior walls, the choice of paint is up to the artist, but interior water-based acrylic paint is recommended. Highly water soluble paint, such as tempera, should be sealed with a spray sealer to preserve.

For exterior walls, exterior acrylic paint is recommended, and requires no sealant. You may choose to seal anyways to extend the life of the work, and anti-graffiti coatings exist to repel unwanted markings on your mural.

Scaling up a Design Drawing

There are two commonly used methods of scaling up a design drawing, each with their own strengths and weaknesses:

Grid Method: A grid is overlaid on the design drawing, and a larger grid drawn on the wall. Using the grids as reference, details of the design are transferred to the wall.

Strengths: Works in any lighting conditions, minimal technical requirements

Weaknesses: Not the most accurate results, grid must be removed

Projector Method: The design is projected on the wall, commonly by an overhead projector, then traced.

Strengths: High degree of accuracy, straight forward process

Weaknesses: Low light required to see projected image, projector required

Of course, a design can also be transferred freehand to the wall, but the confidence to do this may not be available to all artists.

Working Outside

Anyone who works outside is engaged in a constant battle with the elements. Whether it's too hot, too cold, raining, snowing, or windy, you must keep a watchful eye on the weather and behave accordingly.

- **Hot, sunny day:** Sunscreen, shade, and hydration are key.
- **Cold day:** Paint takes longer to dry in the cold, but is otherwise unaffected. Warm clothing, gloves, and a warming station are recommended.
- **Wind:** Can be incredibly dangerous, and interfere with the application of paint. Scaffolding must be anchored appropriately, as well as any smaller items that could blow away.
- **Rain:** Give up. Sometimes work must be postponed to another day. Be sure your wall is dry before restarting.
- **The public:** While working outside presents many opportunities to engage with and expand your audience, the public can present safety hazards for you or themselves, especially where overhead work is being performed. Restrict foot and vehicle traffic where necessary, and seek help from cities and towns if major closures are required.

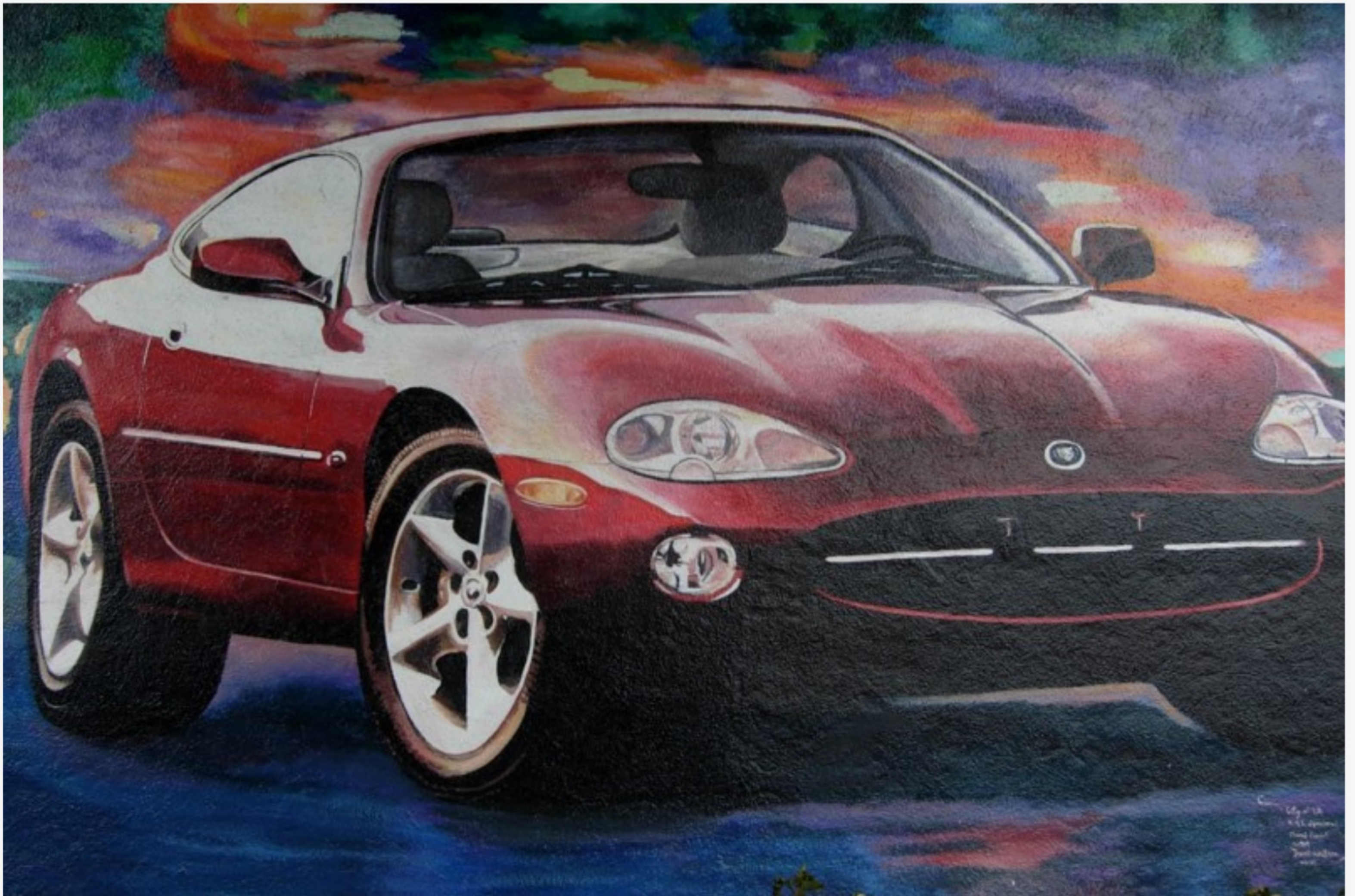
Another Way

If the challenges of putting paint to wall are too many, consider producing your mural offsite; paint your mural on individual panels, then install them when complete.

Strengths: Less time spent in a high-hazard environment, fewer concerns about public safety, the weather, the wall surface.

Weaknesses: Additional facility required, installing panels require engineered mounts to maintain a safe piece of public art.

Mural Examples



“Car Culture Mural” Los Angeles Artist Janet Wallace

Materials and Surface: Acrylic on stucco wall

Time to design: One month

- Grant writing
- Discussing Theme
- Finalizing Theme
- Concept Development
- Scaling To Size
- Sourcing and Installing Scaffolding
- Purchasing paints, drop sheets, brushes and all related materials for creating the mural.

Time to execute design: Two months

- Painting the mural to completion.
- Dismantling and returning scaffolding
- Clean up of site and storage of all paints and materials.
- Final documentation of mural in writing and visually

Size: 15' x 25'

Year: 2002

Artist fee: \$16,200.00

Mural Examples



"Patriot Mural" Los Angeles Artist Janet Wallace

Materials and Surface: Acrylic on stucco wall

Time to design: One month

Time to execute design: One and a half months

Size: 35' x112'

Year: 2004

Artist fee: \$13,000.00

TEMPLATES

APPENDIX B





CREATIVE BRIEF

Brief Title:

Client:

Project Overview:

Budget:

**Client/Stakeholder
Information:**

**Concept and
Execution:**

Mural Size:

Deadline:

Notes:



CREATIVE BRIEF

Next Steps

**Step One:
DEPOSIT**

**Step Two: MURAL
DESIGN**

**Step Three:
MURAL
EXECUTION &
FINAL PAYMENT**

Signature:

Site Owner Agreement

Agreement between site owner and the mural team

(date)

I, _____ (name) declare I am the registered legal owner or am authorized by the legal owner to sign this document, of the proposed mural site at _____ (address) Pictou County.

I have agreed to permit a mural, its theme and lifespan I have also agreed, to be painted on the building / structure located at _____ Pictou County, being the _____ (describe where the location is situated, such as exterior face of the West facing wall of the building).

The lifespan of the mural is agreed to be _____ months / years.

At the end of the lifespan, it is agreed the mural will be removed / the mural refreshed for a further agreed period / the location used for a new mural.

I have agreed to allow access to the site at all reasonable times, which will be agreed in advance and have been assured by the Mural Team that all reasonable efforts will be made not to interfere with the business conducted by the Owner and / or other tenants / occupiers at the site.

If repairs are required to the mural, the Owner will notify the Mural Team in writing (email sufficient) of this and allow them a reasonable amount of time to contact the artist (if applicable) and repair the work. If the building / structure is to be demolished or the mural painted over, the Owner will notify the Mural Team prior to demolition or painting.

For the Owner:

Name and title:

Email: _____

Telephone: _____

Address: _____

For the Mural Team:

Name and title: _____

Email: _____

Telephone: _____

Address: _____

Artist Commission Contract

This Agreement is made on the _____ day of _____ month _____ year between the following:

Artist Name: _____

Address: _____

Phone: _____ Email: _____

The Purchaser

Name: _____

Address: _____

Phone: _____ Email: _____

Agreement between Artists & Purchaser:

1. Artwork: The purchaser has commissioned the Artist for the following work of art:

Medium: _____

Dimensions: _____

Price: _____

Description: _____

The Artist will create a work of art based on the description above. The artist agrees to create up to three preparatory sketches from which to obtain Purchase's approval. All sketches are the property of the Artist.

2. Payment Schedule: A non-refundable deposit of 50% is required before the Artist begins work on the commission and is due upon signing the contract. The balance of payment is due upon satisfactory completion and deliver of the artwork described above.

Price of Artwork: _____ + Sales Tax _____ = Total _____ (Less Deposit of _____)

3. Delivery: The Artist agrees to complete and deliver the commissioned artwork on or before the following date: _____. In the event that the Artist cannot deliver the painting or the Purchaser cannot pick it up, Purchaser agrees to pay all necessary shipping expenses.

4. Copyright: The Artist retains the copyright to all works commissioned by the Purchaser, including all th reproduction rights and the right to claim statutory copyright. No artwork may be reproduced or altered without the written consent of the Artists.

5. Right of Refusal: In the event that the Purchaser does not wish to purchase the commissioned artwork, the Purchaser may refuse. In that case, the Artist will retain the refused Artwork and the non-refundable deposit. This is free of any claims or interests of the Purchaser and the Purchaser will not owe any additional fees to the Artists.

6. Returns: There are no returns once the Purchaser takes possession of the artwork.

MURAL TOOLKIT TEAM

APPENDIX C

“Art washes away from
the soul
the dust of
everyday life”

—Pablo Picasso



Elisa Rutledge

Elisa is an acrylic painter and sculptor from Pictou County. She teaches art lessons, and works with schools and community groups for paint days. She has also painted murals in a few Pictou County schools and businesses.

Find Chronically Creative on Facebook and Instagram
[@chronic.creativity](#)

Janet Wallace

Janet has a BFA with art education from NSCAD.

She is an artist, muralist and art instructor with more than 45 large scale public art murals in the Los Angeles area. Janet has experience with large scale murals both indoor and outdoor on multiple surfaces. She has coordinated mural projects including managing design choice and volunteer involvement.

janet50wall@gmail.com
www.janetwallace-art.com
www.coveringthenewsart.com

Marissa Rosaleen

Marissa is a photographer and an artist and has experience painting murals using projectors and stencils, and some abstract.

marissamacdonald23@hotmail.com

Photographer/artist
[@_bymarissa](#)

Angela (Angie) Fraser

Angela has a Graphic Design Diploma, Bachelor of Arts, Bachelor of Fine Arts and is currently working towards an Art Therapy Graduate Degree

Angela is a graphic designer and commercial artist with 30+ years of experience. Previously specializing in school murals and logo design, Angie's work can be found in 2000+ schools in Ontario. Currently a lead graphic designer for a large marketing company in Toronto, Angie is working on illustrating a volume of children's books, while furthering her education toward a graduate degree in Art Therapy.

Capable of many art styles and mediums with over 500 hours experience using elevated platform lifts and scaffolding. Experience working on a variety of surfaces, both indoor and out, as well as on gym floors and vinyl safety wall padding.

angela.fraser@live.com
www.traplindesign.ca



Asa Nodelman

Asa is a puppet master, stage magician, and circus performer who holds a B.A. majoring in English and Philosophy and a diploma in Heritage Carpentry.

Recently, Asa bought a Victorian church, and is in the process of renovating it to include a tearoom, rental event space, carpentry workshop, and living space. Check out The Odditorium Art Space, The Watch & Spectacle Circus, and Asa Nodelman Carpentry & Woodworking on Facebook!

Asanodelman@icloud.com

Carissa Ainslie

Carissa (she/her) is a Queer creative community arts organizer and project manager. She has a special interest in connecting artists and creatives with opportunities, spaces and networks.

Carissa graduated from OCAD University with a Bachelor of Design: Material Art and Design and has 7+ years experience in arts administration and curation.

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Todd Vasallo

Innovative designer/fabricator with fortes in design for cultural institutions and display fabrication. Owner of Project Works Artistry.

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Denise Lynch

Creative Pictou County Board Chair, Creative Sector Advocate, Artist, and Management Consultant.

Denise is currently pursuing her Fine Arts Degree and NSCAD University and holds a Bachelor of Commerce from Saint Mary's

Denise is a ceramic artist with Martin Ceramic, is a juried member of Craft Nova Scotia, member of Nova Scotia's Potter Guild and Canadian Make and Do Ceramics. She is dedicated to developing the local creative sector by volunteering with both Creative Pictou County and Pictou Arts Society Boards for over 7 years. Denise has spent over a decade in management consulting in the Human Resources Information Systems development and implementation projects with both Deloitte, PeopleSoft and Nova Scotia Power.

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