

Needs and Capacity Assessment

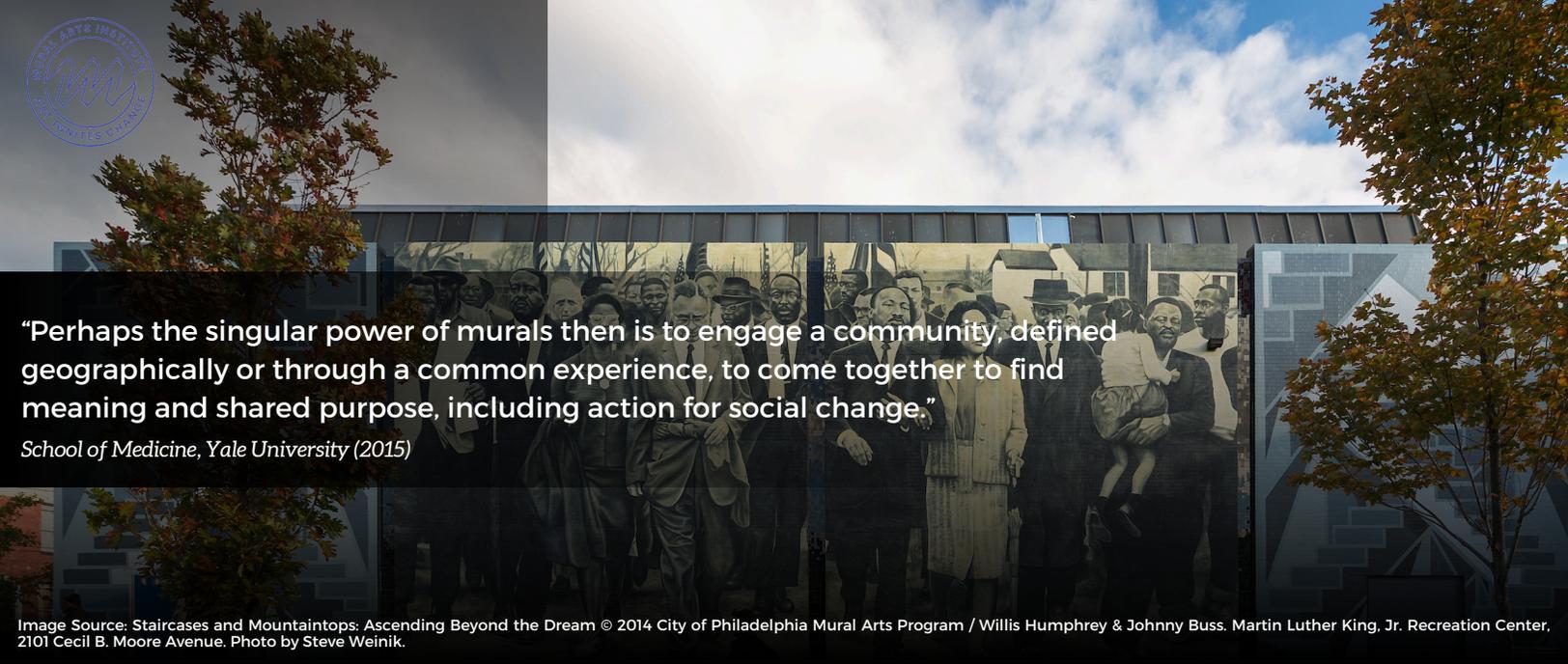
CITY OF FORT WORTH GRAFFITI ABATEMENT MURAL PROGRAM



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“Perhaps the singular power of murals then is to engage a community, defined geographically or through a common experience, to come together to find meaning and shared purpose, including action for social change.”

School of Medicine, Yale University (2015)

Image Source: Staircases and Mountaintops: Ascending Beyond the Dream © 2014 City of Philadelphia Mural Arts Program / Willis Humphrey & Johnny Buss. Martin Luther King, Jr. Recreation Center, 2101 Cecil B. Moore Avenue. Photo by Steve Weinik.

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Community-based Murals: Creating opportunities to reclaim neighborhoods, mine social imagery, and celebrate community history.

For 30 years, Fort Worth's Park & Recreation Department's Graffiti Abatement Program (GAP) has established itself as an efficient model for graffiti abatement by expanding its community outreach, establishing technological tools for reporting illegal marks, and initiating creative mural projects in neighborhoods.

Its commitment to the city and its many diverse communities has the potential to grow even deeper by developing a focused mural program that considers the social impacts realized through community beautification and activities that support community-based partnerships.

In 2022, the City of Fort Worth engaged Mural Arts Philadelphia (Mural Arts), the nation's largest public art program, to explore what such a program could look like. (See [appendix I](#))



Jackie Robinson © 1997 (restored 2015) City of Philadelphia Mural Arts Program / David Mcshane. 2803 North Broad Street. AND The North Philadelphia Beacon Project © 2013 City of Philadelphia Mural Arts Program / James Burns. 2701 North Broad Street. Photo by Steve Weinik.



Graffiti Abatement Program Mission Enhancing community values of ownership, property values, and aesthetics by eliminating graffiti in a timely manner through responsive stewardship of available resources and community/volunteer involvement.

Mural Vision Statement Create opportunities for artistic expression while fostering meaningful community change.

I. EXECUTIVE SUMMARY

With over 40 years of experience in mural project management, Mural Arts of Philadelphia (MAP) is a world leader in changing public spaces through community partnerships. Through a variety of social justice, well-being, and creative planning programs, we have developed the practices and tools that bring meaningful artist-designed murals to communities. For organizations like GAP, we offer a robust menu of services including organizational development, consulting, project management, and artist training. We have consistently proven that murals have the power to change the social and visual landscape!

Like GAP, Mural Arts began as the Anti-Graffiti Network, a program in the Philadelphia Parks Department. As we have evolved, we have contributed to and inspired many other mural programs across the country and the globe. While different organizations have centered their work on diverse social impact areas, all have shared a common goal: focusing on social connection and community engagement with projects that beautify, inspire, and empower.

A MAP initiative dedicated to sharing the knowledge, ideas, and experiences that have shaped our approach to community-centered art making the Mural Arts Institute, is honored to advise the GAP team. We began with many listening sessions to better understand the context for this engagement before hosting a team of Fort Worth collaborators in Philadelphia for site visits and in-person meetings with various leaders at Mural Arts and one of our city partners, the Commissioner of Park & Recreation.

The results of our collaborative work are these recommendations including practices, tools, case studies, program guidelines, and project development. With their experienced staff, engaged leadership, partnership with Fort Worth Public Art (FWPA), and this plan, GAP is poised to expand a laudable mural initiative into a recognized mural program contributing to the beautification and social fabric of the city of Fort Worth.

And so, we are excited by what you are doing. We admire your desire not just for a change but for change that builds on the lessons you have learned and all you have observed - to build on what you have seen and experienced. I respect your desire to learn, and I like your attitude of testing new ideas, innovating and inventing. We did this in Philadelphia, and it worked. Now almost 40 years later as Anti-graffiti and Mural Arts, we have the opportunity to reflect on what our work tells us about ourselves, the field of public art, our city, and our future.

Like your city and cities everywhere, there are endless difficulties, but there is something else - there are opportunities for real transformation and that can happen through the arts. We are so excited for you as you enter this next chapter, and I thank you so much for working with Mural Arts. Please know we are here for you. You are not only part of the Mural Arts family, but part of a movement to transform public spaces and individual lives.

Jane Golden

Executive Director

Mural Arts Philadelphia



II. GAP HISTORY

"People need to create their own history, to leave traces of themselves and of the meanings they generate. They feel a need to give expression to their community; to leave trails; to say, 'We are here; to create beauty.'"

Sam Beck, Social and Cultural Anthropologist, Director at Cornell University

The Graffiti Abatement Program plays a pivotal role in changing cultural behavior and satisfaction by containing graffiti and planning community mural projects. Both efforts preserve and promote the public and private spaces that make the city's overall appearance appealing.

The Crime Control and Prevention District, a special tax district reliant on voter support to fund crime prevention and community-based intervention programs, funds the Graffiti Abatement Program. Since the District's inception in 1995 and support of GAP starting in 1996, violent crime and illegal mark-making have significantly decreased.

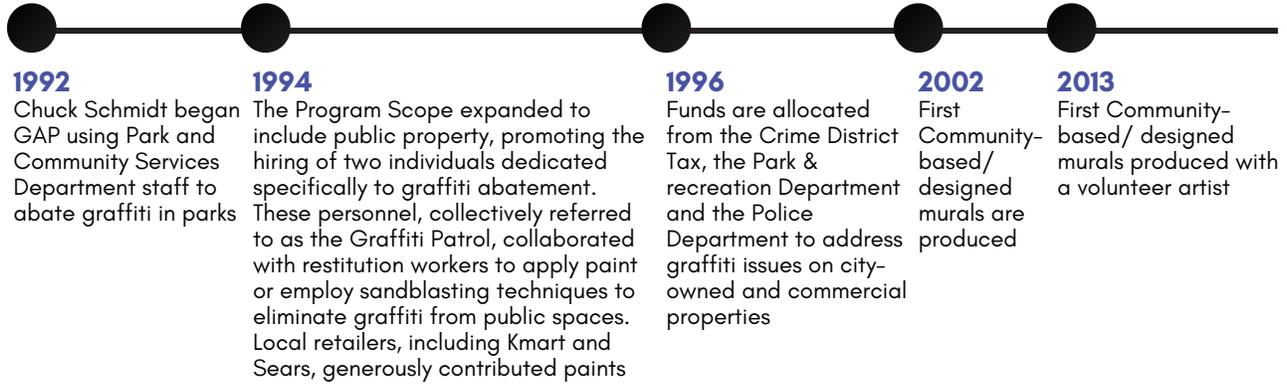
A program of the Park & Recreation Department, GAP forges partnerships with neighborhood groups, local schools, businesses, organizations, and other city departments – including Code Compliance, Transportation and Public Works, and the Police Department – by raising awareness about the negative impacts of graffiti on public and private properties. The staff attend community fairs, career days, and various organized events to share information about the program, prevention, and graffiti removal techniques.

Alternatively, by encouraging avenues for artistic expression and embracing artistic mural-making, GAP murals have become an important community-building and beautification resource.

A dynamic intersection of artistic vision and public engagement, GAP murals have fostered an innovative interplay between creative talent and community appreciation. By encouraging local artists and community groups to improve community spaces with hands-on experiences, GAP distinguishes itself from other mural projects funded by private property owners, developers, and the Fort Worth Public Art program. It engages the community in all aspects of the mural-making process, including as painters on paint days.

The GAP mural initiative has undergone various changes over two decades. Initially, the use of simple stencils painted with reclaimed paint by kids focused on covering up and taking back defaced walls. Now, once colorful and cheerful, the murals still in existence are failing and some no longer reflect community interests.

As roles within the program have adapted to better align with evolving community interests, staff set aside modest funding for materials to establish a more contemporary visual aesthetic for painted murals and have begun working with local artists to develop community-relevant designs. Many organizations partnered with GAP to paint murals as a "give back to community" service event. In return, communities welcomed murals that spoke to their history and collective identity, and artists happily approached expansive outdoor canvases to showcase their skills and messages to a broad audience.



Achievements

Over the span of two decades, the GAP mural initiative has left an indelible mark on the city, giving rise to 96 community-driven murals over twenty years. Although never meant to be permanent, some early murals are still viable due to regular maintenance and community support. Achievements include:

Community Art

Recognizing the potential in community-driven mural projects, the Park & Recreation Department leadership continues to support the transformation of defaced walls into community-transforming spaces.

Community Ownership

Departmental leadership understands that the painted mural initiative gives community members, especially youth, the opportunity to participate in community service and artistic expression through legal mark-making creating history and valuable memories. As time passes, these young artists will drive by these same murals, witness their own contribution to the community, and find satisfaction and inspiration in their continued presence

Creative Partnerships

Collaborating with Fort Worth ISD students, art clubs, and community organizations has not only provided a platform for emerging talents but also infused a youthful vibrancy into the city's public art scene. The inclusion of corporate volunteers showcases a unique synergy between the business sector and the arts, demonstrating a commitment to community engagement and social responsibility. Additionally, the program has added collaborations with local artists and organizations to create visually stunning murals. Through these multifaceted partnerships, the GAP program has not only beautified spaces but has also nurtured a sense of pride and unity within the local community.

“Fort Worth's booming mural scene has spread across the city. From artwork exhibiting the city's historic western ties, modern abstract pieces perfect for #selfies, to social commentary on current events, murals that adorn Fort Worth's urban landscape offer artistic escapes.”

-Visit Fort Worth Fort Worth Murals

Challenges

Funding

While the Crime Control and Prevention District (CCPD) has been consistently supportive of graffiti removal initiatives, the allocation of a dedicated budget for provisions for GAP murals has not been considered in the annual budgeting processes. To build on the successes of past murals, a GAP mural program requires a consistent revenue stream for mural-making – including staffing, materials, artists' fees – and ongoing maintenance.

Staffing

Currently, there are no dedicated staff resources to advocate for community murals. Staff responds to community interest to identify locations and artists. The GAP Coordinator manages mural projects as time allows.

Support

While Park & Recreation Department leadership is supportive of community-driven murals, there is no representation of the good works accomplished online or in print and the CCPD does not acknowledge the success of community mural-making as a crime prevention effort. Likewise, engagement with the City Council has been underutilized.

Structure

Without structured guidelines and policies, GAP has outgrown its ability to produce and maintain high-quality, community-relevant painted murals and creates potential liability for the city.



Image Source: Rainbow Cowboy (2017) Graffiti Abatement Program

Why Now

GAP has the ability to shape community spaces by nurturing partnerships between local artists and residents through grassroots painting. Through programs like the city's public art program (FWPA) and others, the artistic landscape in Fort Worth has experienced notable growth in the number and diversity of talented community artists.

Driven by a combination of factors, a thriving and dynamic creative community is available to work in a supportive environment that encourages artists to explore creative pursuits. This includes initiatives such as public art installations, cultural events, and collaborations between artists and various institutions.

Furthermore, the accessibility of art education and resources has played a pivotal role in nurturing emerging talents. Fort Worth boasts a range of art schools, workshops, and community programs that provide aspiring artists with the skills, knowledge, and platforms needed to refine their craft. These educational opportunities not only empower artists but also contribute to the overall growth of the artistic community.

The rise of social media and digital platforms has also been a catalyst for the expansion of artists in Fort Worth. These tools enable artists to showcase their work to a global audience, connect with fellow creatives, and attract potential patrons. As a result, local artists are no longer confined by geographical limitations, and their influence can extend far beyond the city's borders.



Image Source: Trailing the Trinity (2013) Devon Nowlin. Courtesy of Fort Worth Public Art

III. RECOMMENDATIONS

Based on our experience in mentoring other organizations, we suggest beginning with a GAP Five-Year Pilot Program giving both the department and the funding agency time to review the successes and challenges of a full mural program.

By developing administrative guidelines, policies, and support structures, the city and funding agency can ensure that both the City, artists, and communities understand the roles and responsibilities of each participant and the goals of the program.

Key Goals

- Bookend beautification with abatement.
- Focus attention on maintaining safe and beautiful public spaces for the community to enjoy.
- Build on community team-building successes.
- Foster invaluable partnerships between community members and the local artist community to improve neighborhoods and community spaces.
- Build City and County departmental partnerships to explore positive mark-making opportunities for youth.
- Complete two large-scale, community-relevant mural projects annually.
- Plan for sustainable growth by engaging in discussions with local mural artists to establish auxiliary programming including project development, artist training, and public-facing workshops.

Strategy



The suggested strategy includes three primary categories: rebranding, defining a funding structure, and developing program guidelines. Each category serves as a distinct pillar in the organization's strategic roadmap, collectively aimed at enhancing community engagement, rejuvenating the organizational culture, reinforcing program support, and creating actionable plans for years to come. Within these categories, specific strategies to rejuvenate the organization's brand identity and community relationships, present a compelling case for financial support, and formulate comprehensive program guidelines to elevate the mission and artistic endeavors will be explored.

1 Rebrand

Renaming and branding the mural program is essential to distinguish legal mark-making from illegal vandalism. It is important to acknowledge that the established art world has recognized graffiti as an art form and a form of self-expression. Rebranding can:

Engage the Artist Community

For over a decade, GAP has enjoyed a collegial relationship with the artist community and has expressed strong interest in renewing those ties. Engage the local artist community to discuss the new program and take feedback on a name for the new program.

Improve Connection With the Artist Community

The GAP team has proven experience engaging diverse communities through different programs and tactics. Their work with volunteer artists has been equally impressive. The new program should launch with an emphasis on building healthy relationships with local artists.

Attract Program Support

Rebranding this program with positive goals of beautification, bringing the community together, and contributing to opportunities for youth, should open the doors to community support and additional funding support as the program grows. Mural-making can be central to many city projects whether it is wrapping recycling trucks and public waste bins including murals in playgrounds or athletic infrastructure.

Establish a culture of “YES”

Graffiti is a form of visual expression and artwork, and when created with permission is a visual language to engage with the community using the same tactics as many mural projects. By steering away from a punitive culture to a culture of collaboration and collective expression, the new mural program can attract and create opportunities for graffiti artists to expand their skills and contribute to their community in meaningful ways. The City of Philadelphia Mural Arts program began almost 40 years ago with this principle and expanded its footprint exponentially across the city, forming the basis for the organization it is today.

2 Define a funding structure

Given the program's remarkable impact, CCPD should allocate funds specifically for annual mural initiatives focusing on youth development and social connection. GAP is a proven success story for the very reasons voters support crime prevention and community-based intervention programs.

To adequately produce mural projects, budgets should be inclusive of all project management, staff, and artist fees, pre-implementation engagement and activity expenses, materials, equipment, rentals, and more. Before getting started, it will be important for GAP to define the project budget categories, the project sites and the depth of engagement desired and required based on the goals.

We recommend developing a sustainable budget through CCPD funding to reach both CCPD and GAP goals through:

Dedicated Funding

Establishing a dedicated funding line for GAP mural projects will allow the city to track the efficacy and success of mural projects and show a commitment to communities.

Five-Year Planning

Develop a strategic five-year plan as part of the departmental decision package creating considerations for increases in staffing and materials costs.

Project Planning

Define project categories and associated budgets considering project sites and community engagement based on the goals and community.

Annual Work Plans

Include project budgets in departmental annual work plans including costs for staffing, artist fees, equipment rentals, materials, and promotion.

Planning for Maintenance and Remediation

Develop a strategic plan and budget for ongoing maintenance. Consider that painted murals have a limited lifespan. Consider costs and plan for major renovations or paint-over projects for existing murals. (While we continue to engage with graffiti artists, we do so by following a basic principle of always obtaining permission from site owners and community members, including some form of engagement or at a minimum outreach and permission for the work of art. We clean graffiti from murals when it occurs, which historically is not a frequent occurrence on projects that include a community engagement process and are respected by the community and artists. It is important that we maintain the integrity of the artworks and honor the communities we work with in caring for the murals beyond their production.)

Grants

Explore placemaking-focused urban planning and implementation grants with CCPD and the City's grants staff.

Other Sources

Explore opportunities with Fort Worth Public Art and partner with public agencies and private donors in conjunction with community improvement projects. (Every year in Philadelphia, our local football team, the Eagles, builds a new school playground which includes a wrap-around mural at the school, transforming the site entirely.)

3 Develop program guidelines

Developing program goals and strategies builds community trust, particularly with the artist community and partner arts organizations. Clear, defined processes detailing the roles and responsibilities of the project create mutually beneficial partnerships and help artists and communities find a voice in a mural project. Review the Fort Worth Public Art Master Plan Update for processes that could be adapted and inform mural program guidelines.

We recommend developing program guidelines that incorporate the following aspects:

Program Strategies

Draft program strategies and engage local artists and communities in all Council Districts to review. Develop a matrix for identifying appropriate sites. Engage the community to develop community expectations and commitment.

Program Guidelines

Adopt procedures to guide community engagement and review processes. Review approved resources and adapt as necessary. (See Appendix II)

Promote

Create clear promotional information that offers transparency around how the program is funded and program and project goals focusing on how they support community development and connection.

Project Development

Focus on public properties owned and/or managed by the city. Consider marginalized areas of the city with opportunities for great change. Establish anticipated timeframes for the life of a mural, beyond the process of its creation and the process for and decisions that can be made at a future date in regard to lifespan. Pay close attention to murals that may include representation of specific individuals- this will require deeper work around policies protecting a community process, or a process to avoid selecting individuals who may represent unfavorable values in the future (some may prefer to represent unrecognizable figures in a mural where representation is a key aspect of the design, while murals honoring important community members are also inspirational).

Artist Selection and Other Processes

Develop a pre-qualified pool of artists through a bi-annual Request for Qualifications (RFQ) process. RFQ should clearly outline program goals, deliverables and expectations of the artist, timeline expectations, skills required by the artist, fair compensation, and information on how artists are selected for projects, by whom, and the criteria used for their selection.

Contracts

Create contract agreements and other templates for artist and community engagement. (Reference Fort Worth Public Art agreements for contracting with artists. Consider a Memorandum of Understanding agreement for community engagement.)

Review Processes

Develop review processes including panel makeup and responsibilities, council representative engagement, and community stakeholder/public comment. Engage the Fort Worth Art Commission to review the final design and recommendations to the City Council.

Community Stakeholders

Plan to engage project stakeholders. Take time to understand more about the local social capital and identify potential allies related to specific sites or project themes (such as informal leaders that are more neutral or widely revered).

Evaluation

Develop criteria to evaluate and reflect on each phase of the project, documenting approaches that worked more or less effectively along the way. Intentionally reflecting the process with the artist and community stakeholders will be important to document in developing the program further. Documenting the process through photography or video and a clear recording of objectives, and outcomes will help make the case for additional funding through grant opportunities in the future.

Out of the Box Opportunities

Consider creating a “free wall” for graffiti artists with clear guardrails for engagement and site maintenance.

IV. PROCESSES

When developing a new program, the creation of an effective operational process takes precedence. In addition to formulating program guidelines, it is imperative to establish a process that aligns with the program's mural production rate, available employee staffing, and overall strategic direction. Commencing with the crucial phase of location identification, the journey unfolds to illuminate the essential steps involved in the development and sustainability of a mural program. This process, meticulously designed, not only guarantees the efficient execution of murals but also harmonizes seamlessly with the organization's broader strategy and vision, thereby contributing to a coherent and impactful initiative.

By aligning the process with the organization's strategic direction, it ensures that every mural created is a meaningful contribution to the community, reflecting a cohesive and impactful initiative. In essence, the process is the backbone of the program, ensuring that each mural produced is a testament to the program's mission and its commitment to making a lasting, positive impact.

Before getting started, ask the following questions:

- How is the site used by the public and the city?
- What is the condition of the site? Can the site be modified suitably if necessary?
- Are there pending environmental concerns at the site?
- How can the mural project align with other community development or improvement initiatives?
- Which communities will be highly impacted by public space improvement projects?

Location Identification

While identifying project sites that are most conducive to mural projects, it is important to select sites that will also facilitate broad community engagement. GAP should create a clear process for vetting mural sites, with specific criteria to narrow appropriate selections and determine who should be part of final selection processes.

1. City-Owned Sites Sites should be city-owned, accessible to the public, and generally well-maintained and in good condition. Surfaces may require minor repairs but should be sound with no evidence of moisture or structural issues. Materials and colors should be selected based on known environmental conditions.

2. Historic Properties Historic properties should not be considered.

3. Previous Locations Previous mural sites may be considered if the existing mural is heavily damaged or failing and if site conditions can be remedied so that damage will not re-occur with new artwork. Community vetting is strongly recommended. This is a good option if the mural is no longer relevant to community interests. The previous artist should be notified as a courtesy. Consider re-engaging the original artist in the new project.

4. Municipal Buildings Buildings embedded in neighborhoods including recreation centers are well suited for mural projects as they likely already provide some level of programming that could be amplified by a new project. Exterior and/or interior improvements should be considered.

5. Popular Sites Popular gathering spaces, like exterior basketball courts, should be identified. It is important to use a specific court painting process that is provided by specific companies and may limit the design. These murals can still be amazing inspiring works of art but may come with a higher price tag. Using mural paints and specific painted ground protection to protect the mural will not last long enough for this type of investment.

6. Applications Applications should be considered with discretion. For example, ground painting is generally discouraged and should be limited to small project areas. Include a plan for touch-ups annually if in an area with heavy foot traffic.



Community Engagement

Define community and begin community outreach to inform the project plan and goals, potentially identifying community advisors at this stage. Plan the first community meeting at the most accessible time/date and conduct outreach efforts including but not limited to petitioning nearby residents, to ensure attendance. Announce the project at the first community meeting. Provide transparency around project steps and community involvement.

1. Identify Stakeholders Identify/nominate community advisors that have clear roles and responsibilities (ex. advise GAP and artist on community history, participate in artist selection committee and review processes).

2. Select an Artist and Plan the Design Nurture relationships between the artist and community during the development of the mural design phase. Artist works with GAP to create an engagement plan and ways to promote clarity around the design.

3. Review and Vet the Design Ensure the final design is informed by feedback from the community and is supported by both the community and the city. Present final design to authorized review panel for recommendation.

4. Promote Approved Design Unveil and publicize the final design announcing paint days for the community and production target timeline.

5. Implement The mural is produced by the artist and team and through continued community engagement with paint days or ancillary workshops.

6. Dedicate Project is celebrated with the community.



Artist Engagement

Mural Arts produces around 100 projects every year, and because of this, we take the lead on managing the production expenses for the project. Some artists would prefer to be given the full production budget and manage their supplies themselves, giving them more autonomy and creative agency. Some artists appreciate the role of an organization taking on that responsibility and additional labor, however, it only works favorably when the project manager is a true partner and is responsive, able to order supplies on time, and willing to explore creative solutions in planning for production and activities together with the artist. Some organizations prefer to reimburse the artist for their production costs after an approved outline of expenses is provided. If GAP is looking for a high-level quality of production and looking to take responsibility for the maintenance of the mural in the future, it is recommended that they provide the production supplies directly so that there is more control over the type of materials used. Whichever the decision, this should be made clear prior to contract negotiation and considered during budget planning.

1. Request for Qualifications An RFQ for the pre-qualified pool of mural artists, should clearly outline program/project goals, deliverables and expectations, schedules, skills required by the artist, compensation information, and criteria used for their selection. Promote the RFQ through associate arts and community organizations. A panel composed of PARD staff, a CCPD representative, and at least one invited art professional may review and evaluate qualifications.

2. Focus on Local Artists Fort Worth has a growing, talented mural artist community and GAP can build lasting relationships with it by prioritizing the selection of local artists for GAP murals and offering ancillary capacity-building opportunities with partner organizations.

3. Artist Selection Artist finalists may be selected from the pre-qualified pool for projects in the following processes:

- Direct Selection
- Shortlist selection
- Proposals

A panel composed of community stakeholders, a CCPD representative, and at least one invited art professional will review and recommend artist finalists for specific projects.

4. Artist Fees Professional artists should be compensated for their labor. It is important to develop project budgets that will include artist fees, materials, supplies, general liability insurance, and equipment rentals. Artists should know what the full project budget is in addition to their compensation as the artist (and their assistants) for their labor. This level of transparency will help the project manager build trust with the artist and a more collaborative working relationship when they work to stay within the designated budget together.

- Compensation structures are often the most complex fees to estimate. Each project will have different variables to consider. Artists will have different experience levels, abilities, and styles and sites may require equipment rentals and specific labor requirements. Since a mural site will be defined and community engagement will start before artist selection, it will be easier to determine fair artist fees accordingly.
- MAP recommends paying the lead artist a flat fee based on experience and proven ability, scale and complexity of the mural site, planned community engagement, and project management when working with communities. National averages based on square footage can be applied as a base formula.
- Payments should be divided in alignment with key mural project milestones including an initial payment upon signing an agreement that allows for the early planning and engagement activities or workshops.
 - A second payment should be made following the review and approval of a preliminary design including community stakeholders.
 - A third payment can be made once the final design is approved, and production begins. This payment should adequately cover at least 60% of costs for materials, equipment rentals, insurance, subcontractors, and any expenses related to producing the mural.
 - A fourth payment can be made at 75% completion as approved by the staff project manager.
 - Final payment is made at the completion of the mural production and final debrief with GAP and any required deliverables. Make sure to include the artist and all participants in the final celebration.

- GAP may consider contracting program assistant artists on an as-needed basis separately. Hourly rates are recommended in this case and invoiced for services rendered. If the lead artist would prefer to supervise their own assistant artists directly and can legally hire assistants, including workers' compensation, include this line item in the lead artist fee, ensuring it is outlined in their agreement. Assistant artist rates may vary but MAA recommends an hourly rate of not less than \$15-25/hour. Be careful to ensure that the lead artist is not compensated less than their assistants during this period unless they are not leading most of the production and it is a clear expectation that the assistants are doing so.
- Consider proposals for projects as necessary including a modest honorarium.

5. Artist Support Host focused office hours for artist support. When an artist is selected for a project host an open house where artists can connect with community stakeholders. Artists could share a presentation of the types of projects they have completed. Early community meetings set the stage for meaningful conversation and expectations.

6. Artist Training Concurrently, the program could offer training to artists that would build the capacity and confidence of more artists in the community to apply for future opportunities. This will also contribute to the relationship with the artist community in leveraging your resources for the better of the project and their professional development.



Outreach Vs Engagement

In order to bring the community together for meaningful engagement, it is important to have a successful outreach strategy. While the GAP team already has much experience connecting with different communities across the city, **we recommend asking community leaders (both formal and informal) of the different communities connected to the project the following questions:**

- How does this community traditionally share important information about local events or programs?
- Where do they look for up-to-date community news or opportunities?
- How does this community make decisions or celebrate together?

Digging into conversations around these areas will help the team identify the best way to bring people to the project and all the opportunities for engagement, decision-making, and celebration. (See Appendix III)



Materials & Application

A materials list is highly recommended. All materials should be durable in an exterior environment, and sacrificial sealants and coatings should be required as necessary. Make sure to consider the following:

1. Temperature

- Parachute cloth must not be installed when the outside temperature is below 50°; the gel may not adhere properly and the cloth may eventually detach from the wall.
- Paint should not be applied directly to a wall or stored outside when the temperature is below 47°.
- Glues and sealers must only be applied when the outside temperature remains above 32° for 24 hours after application.

2. Paint

- Artists who tend to build up layers naturally need more paint per square foot, while artists who are working more graphically with solid shapes of color need less.
- Artists can break down the mural design into percentages of color areas and figure out how much to order for each color based on the total square footage.
- It is helpful to order an extra gallon or two of white paint because it can at times be surprising how much white is needed to create different shades of colors
- The cost of paint for a smaller mural can be higher than expected because the artist will still require an assortment of colors, even though not every gallon of paint may end up being used in its entirety.

3. Primers

- Note that the mural will last only as long as the quality of the wall. The wall must be smooth from any flaking or damage before priming. The primer will not fix any problems, and the wall may need to be scraped and power washed first.
- 150 to 200 square feet can be covered by 1 gallon of primer depending on the type of wall surface.
- 200 square feet per gallon for smooth wall/brick; 150 square feet per gallon for rough stucco.

4. Sealers

- 250 to 300 square feet can be covered by 1 gallon of sealer depending on the type of wall surface.
- 300 square feet per gallon for smooth wall/brick; 250 square feet per gallon for rough stucco).

Embrace New Partnerships

Mural Arts Philadelphia's ability to partner with a diversity of organizations, city agencies, businesses, and foundations has contributed to its impact on the community and its ability to sustain programs and maintain the mural collection.

Through the mural program, GAP is in a unique position to create new connections between city agencies and private partners, whether to strengthen its programs, support ongoing mural projects, or facilitate deeper community investment. It is also important to recognize other city departments or organizations which have support expertise, and who could contribute to GAP mural work through meaningful partnerships. Possible partnerships include:

1. Arts Fort Worth/ Fort Worth Public Art could be a partner in hosting community-wide artist development workshops focused on community-based mural making or public art.

2. Fort Worth's Department of Neighborhood Services could partner around outreach opportunities or goals in specific neighborhood impact areas.

3. Fort Worth's Department of Public Events may collaborate on public programs offered at a site.

4. Local non-profit organizations offering community programs could contribute to engagement strategies and community-building opportunities.

5. Arts Fort Worth or other arts organizations could be valuable in reintroducing the mural program as an important cultural asset in the community.

6. Local foundations investing in diverse social impact strategies could be interested in sustaining the program



Evaluate Mural Inventory

GAP has initiated an assessment of murals created over the last 20 years including images and documentation that records locations, dimensions, artist information (if available), date of creation, surface type, condition, maintenance history, signage and information, public perception, and future plans. To continue that assessment the following is suggested:

1. Assess Before the production of future murals, GAP should assess the restoration and maintenance costs for the current inventory of murals and develop a plan to decommission murals that are no longer viable or relevant to the community. In order to honor the integrity of the GAP program and the relationships it seeks to retain with the communities and hosts of current and future mural projects, it is important to assess the physical conditions of the current collection, but also the social conditions of each work.

Based on the condition of the mural, a decision could be made to either:

- to restore a mural to its original integrity
- to re-engage with the community for a new project to replace the current one (if the site is in ideal condition) “paint-out” the mural and send it to “mural heaven”

2. Investigate Community Connectedness Investigating the social conditions of the mural will be more complex and require engaging with community leaders and neighbors while having a deep understanding of any socio-political dynamics.

3. Consider Cost Effectiveness If a mural is in such disrepair that it would require an entire re-painting, it may be worth investigating if it is a good time for a new mural. In some cases, the poor condition of the mural is due to factors with its site/location that cannot be changed and would need regular maintenance beyond GAP’s capacities. In this case, it is often best to “paint out” the mural instead of leaving a constant blighted artwork in the community.

4. Continued Assessment The assessment process should be coupled with documentation tools before, during, and after a project is completed and include the diverse methods of production used and the different types or locations of sites where murals are most often located and in better or worse condition. A clear and transparent deaccessioning process must be established and included in communicating about the program and in community agreements.

Reflection

Depending on the overall program goals but also potential specific project goals, try to list specific outcomes for the project that can be reflected throughout the process and also at the end. Some guiding questions to help with this are:

1. Public Opinion Assess attitudes towards graffiti art, public spaces, and the overall sense of community pride and identity to determine the growth of the program.

2. Effectiveness Evaluate the program's effectiveness in reducing graffiti vandalism in the community. Track the number of reported instances of graffiti vandalism before and after the program's implementation to determine if there is a decrease in illegal graffiti or if different removal methods need to be reviewed.

3. Assessment Assess the quantity and quality of art produced through the program. This can be measured by the number of murals created, the diversity of artistic styles represented, or the recognition received by participating artists.

See Resources: [Measuring the Civic Commons](#), [Reimagining the Civic Commons](#)

V. ASSESSMENT CONTRIBUTORS

The completion of this assessment owes its success to the valuable information and feedback provided by the following individuals, who served as consultants or authors in contributing to its finalization.

OMOTAYO AJAYI

District Superintendent, Park Operations, City of Fort Worth Park & Recreation Department

ELLISSA COLLIER

Mural Arts Institute Senior Program Manager, Mural Arts Philadelphia

JENNIFER CONN

Public Art Collection Manager, Arts Fort Worth

MORGAN CONSIGNY

Former Director of Operations, Mural Arts Philadelphia

MICHELLE GONZALES

Public Art Project Manager, Arts Fort Worth

JANE GOLDEN

Executive Director, Mural Arts Philadelphia

MARGO GORDON

Program Coordinator, Graffiti Abatement Program, City of Fort Worth Park & Recreation Department

CATHY HARRIS

Senior Project Manager and Former Director of Community Murals, Mural Arts Philadelphia

KATHERINE OTT LOVELL

Former City of Philadelphia Commissioner of Parks and Recreation

NATHANIEL LEE

Staff Resident Artist, Mural Arts Philadelphia

DAVID MCSHANE

Lead Staff Resident Artist, Mural Arts Philadelphia

MARTHA PETERS

Director of Public Art, Arts Fort Worth

NETANEL PORTIER

Senior Director of Learning and Practice and Mural Arts Institute Director, Mural Arts Philadelphia

SHIRA WALINSKY

Artist and Porch Light Coordinator, Mural Arts Philadelphia

DEWONNA WAGONER

Administrative Technician, Graffiti Abatement Program, City of Fort Worth Park & Recreation Department

SANDRA YOUNGBLOOD

Assistant Director, Park Operations, City of Fort Worth Park & Recreation Department

VI. APPENDIX

Appendix I: About Mural Arts Institute

**Appendix II: Fort Worth Master Plan Update,
Appendix 4g: Murals Policy and Guidelines**

**Appendix III: Sample Community
Flyer/Announcement**

APPENDIX I

About Mural Arts Advocates

Mural Arts was first established in 1984 as part of the Philadelphia Anti-Graffiti Network and incorporated as a non-profit organization in 1997. We continue to work in close partnership with the City of Philadelphia as a hybrid public-private arts organization. Our mission is to use participatory public art to inspire change in people, place, and practice, creating opportunities for a more just and equitable Philadelphia.

Our commitment to generating social change through artistic processes is deep in our organizational DNA. Mural Arts produces 50 to 100 public art projects annually and, with 4,000 murals total and counting, has grown to be the largest public art initiative of its kind. Our primary geographic focus is the City of Philadelphia. One of our program areas, the Mural Arts Institute, is dedicated to advancing socially engaged public art practices nationally and internationally. Our major program areas are: Art Education, Restorative Justice, and Porch Light, described below.

The Yale School of Medicine's 2015 final evaluation of our Porch Light department, a mural-based public health initiative, revealed through qualitative content analysis of resident responses, four primary overlapping themes. Residents indicated that murals:

- Enhance the neighborhood aesthetically
- Lessen neighborhood decay
- Are inspiring and emotionally uplifting, and
- Build community

In 2022, 85% of participants were employed following participation in the Guild Program, a restorative justice program working with returned citizens, with only a 10% recidivism rate.

The Art Education program expresses our relentless belief that every young person needs and deserves access to art. These Art Education offerings are characterized by deep partnerships with schools and other youth-serving agencies like recreation centers. We work with experienced teaching artists who collaborate with young people to create innovative art for public spaces across Philadelphia. Over 1800 children and youth participated last year.

For almost two decades, we have offered high-quality, year-round afterschool programming at schools and community organizations, sometimes providing the only opportunity for local youth to participate in mural-making arts. Many students move into leadership roles as assistant artists and lead teaching artists and 100% of high school seniors in our core programs graduate from high school every year, and the majority go on to college. Those who earn scholarships to art schools attribute their success to opportunities for portfolio development and experience on Mural Arts projects. Young people often reflect how the program supported them during a vulnerable period of life, helped them understand and express themselves better, and instilled values of pride in their work.

Since 2007, the Restorative Justice program has disrupted the cycle of incarceration by providing stability, supportive relationships, and non-judgmental spaces where justice-impacted people can reimagine themselves as valuable and capable. We offer a multi-week program called The Guild that provides about 150 people a year with employment, job skills development through daily workshops and exposure to career/education pathways, individualized support from a Social Worker and Job Developers, trauma counseling, peer support, mentorship, and referrals. Eighty percent of graduates are employed or enrolled in educational or vocational programs one year later.

Building on the success of The Guild, Mural Arts launched the Women's Reentry Program in 2021 as a space devoted to justice-impacted women and their families. In 2022, we added a third program called the Rec Crew, composed of Guild and WRP alumni who earn livable wages by revitalizing rec centers. In under a year, the Rec Crew completed twelve revitalization projects at rec centers, representing major enhancements to the physical environment in city neighborhoods most affected by gun violence. This promising program was recently awarded a \$1.5 million grant from the Pennsylvania Commission on Crime and Delinquency. These funds will also support the expansion of longstanding partnerships with SCI Phoenix and the Philadelphia Juvenile Justice Services Center to offer regular art workshops that foster a sense of accomplishment and creative opportunities for reflection and expression. It's little known that over fifty murals in the city were created by incarcerated people, using the mural cloth (polytab) method that allows large-scale murals to be painted in smaller segments.

Some of these formerly incarcerated artists have continued toward professional pathways through the Guild program. Indeed, Restorative Justice has gained national recognition for projects that amplify the creative voices of people who have been impacted by the criminal justice system, such as our Reimagining Reentry Fellowship for artists and the nation's first artist-in-residency program at a district attorney's office.

The Porch Light program is rooted in a partnership with the Philadelphia Department of Behavioral Health and Intellectual disAbility Services. It works closely with communities to uplift public art as an expression of community resilience and a vehicle for personal and community healing. The program catalyzes positive change by improving the physical environment, creating social connectedness, enhancing skills for resilience and recovery, increasing access to services, and reducing stigma against people with behavioral and mental health challenges.

The program forms extended partnerships with residential facilities like Morris Home and operates out of locations in South Philadelphia, Northeast Philadelphia, and Kensington. Embedded as a consistent presence in these communities, we work in partnership with local residents to define opportunities. For instance, at Southeast by Southeast we work with refugee and immigrant communities, mostly from southeast Asian countries, and Spanish-speaking migrant communities. Northeast Passage, our newest and smallest storefront, opened in response to refugees settling there who were not being welcomed by the community as a whole. Our Kensington locations provide consistent programming and mount large-scale public artworks like Heart of Kensington: Lots of Lots of Love, a mural dedicated last June 3 that conveys the joy of Kensington children, who contributed to the creative process through a series of programs held in the neighborhood. Our nationally recognized Color Me Back program was featured last year on the Kelly Clarkson show. It is the nation's first same-day pay program for public art.

In addition to these core program areas, Mural Arts executes murals and other public art projects through its Community Murals and Special Projects departments. Our Community Murals department completes close to 40 projects each year. Major past projects include murals The Past Supporting the Future, Flight, Declaration, Points of Triangulation, Black Paradise Project, Our Market, We Are Universal, The Colored Conventions: A Buried History, Cecil B. Moore Philadelphia Freedom Fighters, and more. Not all public art projects resulted in murals. Examples of projects using other artistic media included Love of the Game (digital), We Will Write the World (billboards), and Afrotation Avenue (placemaking signage).

We work with an expansive network of artists, community-based organizations, city agencies, transportation and housing authorities, schools, nonprofits, and philanthropic and business partners. These relationships span sectors—arts, education, health, jobs and economic development, criminal justice, environmental justice, and more. Each program area is grounded in the fundamental idea that people's contributions should shape our public art priorities, processes, and outputs. We structure our projects and programs to be led by the people who will be most impacted by them.

Our mission expresses our belief that public art must grow from community needs, preferences, and visions. Over nearly 40 years, this has transformed Philadelphia's landscape into an autobiography of the city, one that reflects and honors an array of identities and cultural traditions. In the process, we have provided countless opportunities for creative engagement to those disconnected from traditional arts venues.

The Mural Arts Institute is our most recent program area, focusing on the exchange of practices with a network of partners and clients around the nation and world. We do this through grant-funded learning initiatives, national symposia, and public programs, international exchanges, training programs and annual incubators, and fee for service consulting and mentorship.

APPENDIX II

Appendix 4g: Murals Policy and Guidelines

PURPOSE

Murals play an important role in public art, with the ability to transform blank walls into vibrant works of art. Utilizing these large scale ‘canvases’ artists can make a statement, tell the story of a neighborhood, celebrate local heroes, or simply inject color and beauty into an otherwise drab urban environment. Fort Worth has a long tradition of placing murals on public property and on private property facing the public right of way.

The purpose of this policy is to establish a framework for the development of murals on public or private property under the auspices of the Fort Worth Public Art Program (FWPA). Any mural commissioned by the FWPA whether located on public or private property facing a public right of way, shall follow the same review process as other works of public art, and meet the requirements set forth in this policy.

DEFINITIONS

Alterations: Shall include any change to a mural, including, but not limited to, any change to the image(s), materials, colors or size of the mural. “Alteration” does not include naturally occurring changes to the mural caused by exposure to the elements or the passage of time. Minor changes to the mural that result from the maintenance or repair of the mural shall not constitute an “alteration.”

Mural: A one-of-a-kind, hand-painted, hand-tiled, or digitally printed image on the exterior wall of a building that does not contain any commercial message. For definition purposes, a commercial message is any message that advertises a business conducted, services rendered, or goods produced or sold.

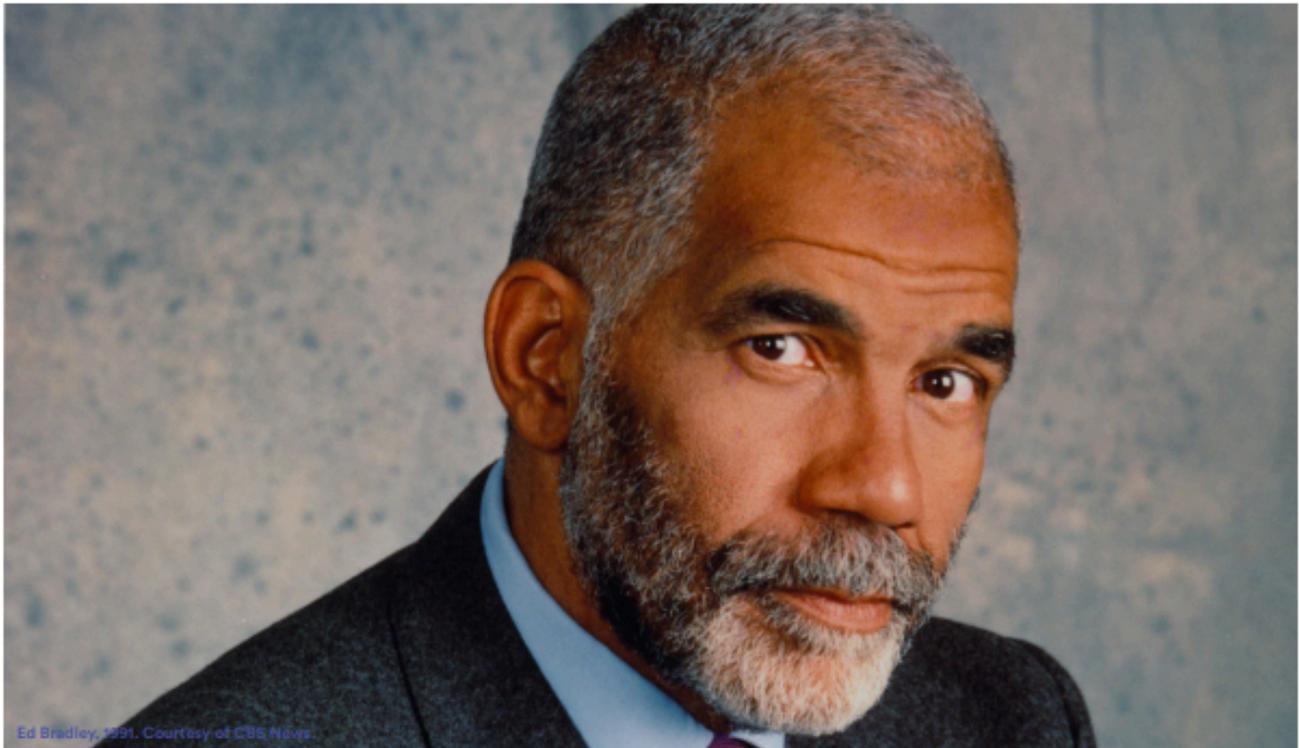
Temporary: Murals on both public and private property are considered temporary artworks with lifespans of no fewer than two years and no more than five years, unless the City and the property owner (public or private) approve in writing the extended life of the mural.

MURAL REQUIREMENTS

In addition to following the regular FWPA review process and criteria for works of public art, murals should meet the following requirements:

- a. The mural shall remain in place, without alteration, for a minimum period of two years.
- b. A mural may be removed within the first two years of the date of completion under the following circumstances:
 - The property on which the mural is located is sold; or
 - The structure or property is substantially remodeled or altered in a way that precludes continuance of the mural; or the property undergoes a change of use authorized by the City.
- c. No part of a mural shall exceed the height of the structure to which it is tiled, painted, or affixed.
- d. No part of a mural shall extend more than six (6) inches from the plane of the wall upon which it is tiled, painted, or affixed.
- e. Artist and sponsor (if applicable) names may be incorporated but should be discreet and not exceed 5% of the design.
- f. If a mural is on private property a contract will be executed between City, the artist, and the property owner indicating that the mural has been authorized by the property owner. The contract will also indicate that the artist agrees that the mural is a temporary artwork that may be removed after two years or under the circumstances described in the sections above.
- g. Upon a change of ownership of the property to which a mural is affixed, the new owner may contact the City through FWPA and terminate the mural agreement. The owner shall inform the artist and the Public Art Program Director at least 30 days in advance so that the artist and/or the Public Art Program can properly document the mural and the artist will have the opportunity to remove the mural if it is possible and the artist wishes to claim it.

APPENDIX III



Ed Bradley, 1991. Courtesy of CBS News.

COMMUNITY MEETING / **Ed Bradley**

Join us for a community meeting on a new mural to honor Ed Bradley, a leading African-American journalist best known as one of anchors of the award-winning news program *60 Minutes*. He grew up in Belmont and attended St. Thomas More High School, and worked as 6th grade teacher at the Mann School (now Mastery Charter School - Mann Campus) in the 1960s after earning a degree in education from Cheyney State College. Bradley began his career in media on WDAS as a disc jockey and news reporter in Philadelphia.

The mural, by artist Ernel Martinez, will be located at 949 Belmont Avenue.

FUNDERS:

CBS Corporation
The Bradley Family Foundation

 **Mural Arts
Philadelphia**
A PROGRAM OF THE CITY OF PHILADELPHIA

WHEN

Thursday
May 4, 2017
6 p.m.

WHERE

New Africa Center
4243 Lancaster Avenue,
Philadelphia, PA

CONTACT:

Cathy Harris
Director of Community Murals
cathy.harris@muralarts.org
267-975-6283

f muralartsphiladelphia
@muralarts
#muralarts
muralarts.org

City of Philadelphia
MuralArtsProgram



For more information contact Cathy Harris
Director of Community Murals
267-975-6283
cathy.harris@muralarts.org

MURAL HONORING
RICHARD ALLEN
By Willis Humphrey

JOIN US FOR A PAINT DAY

**The African Methodist
Episcopal Church:**

was founded by the Right Reverend Richard Allen in Philadelphia, Pennsylvania. The A.M.E. Church is the oldest independent Protestant denomination founded by blacks in the world. It is considered the first peaceful protest, where black Methodist leaders walked out of St. George's Methodist Church to form their own independent congregation due to racial segregation during worship service. The A.M.E. Church continues to be involved in social justice issues with a footprint in five continents and 39 nations.

We extend this invitation to you to join us as we celebrate Founder's Day and to lend your hand to a new mural honoring the 200th Anniversary of the incorporation of the A.M.E. Church.

DATE: Saturday, February 13th, 2016

First District Plaza
3801 Market Street
Philadelphia, PA 19104

TIME: 2p.m. - 7p.m.



MURAL DEDICATION /

Sgt. Robert F. Wilson III

Please join us to dedicate a new mural, honoring fallen officer Sergeant Robert F. Wilson III. Artist David McShane has designed a large-scale tribute to Sgt. Wilson, an eight-year veteran of the 22nd District who passed away two years ago in an attempted robbery. Last year, Sgt. Wilson was posthumously awarded the National Medal of Valor for sacrificing his life to protect innocent civilians.

Light refreshments will be served.

FUNDERS:

The City of Philadelphia
Philadelphia Fraternal Order of
Police

PARTNERS:

The Family of Sergeant Robert
Wilson III
Philadelphia Police – 22nd District
West Philadelphia High School
Alumni Association

WHEN

Saturday
July 15, 2017
noon–2 p.m.

WHERE

6033 Baltimore Avenue
Philadelphia, PA

CONTACT:

Cathy Harris
Director of Community Murals
cathy.harris@muralarts.org
267-975-6283



f muralartsphiladelphia
@muralarts
#muralarts
muralarts.org