

our  
arts & culture



MORNINGTON  
PENINSULA  
Shire



# Mural Toolkit

A PRACTICAL GUIDE



Julian CLAVIJO, *Painting the Future 2022*, Hastings

## Acknowledgement of Country

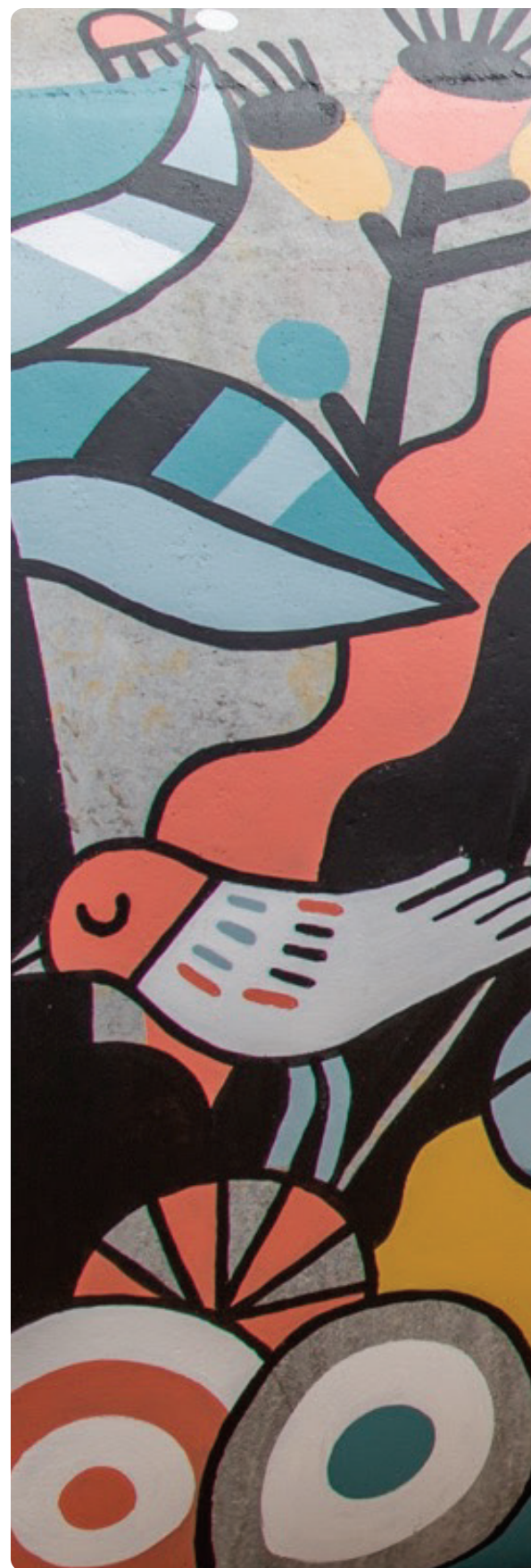
Mornington Peninsula Shire acknowledges the Bunurong people, who have been the custodians of this land for many thousands of years; and pays respect to their elders past and present. We acknowledge that the land on which we meet is the place of age-old ceremonies, celebrations, initiation and renewal; and that the Bunurong peoples' living culture continues to have a unique role in the life of this region.



Cover image: Hayden DEWAR, *Magic 2022*, Rosebud

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# The Introduction

## Are you looking at creating a mural in your community?

These guidelines are designed to help you through the process of creating a mural in your neighbourhood. They provide step by step advice on planning, preparation, implementation, and the maintenance of the mural. Primarily aimed at community members, the guidelines have useful tools, tips, and sources of information. If you are a mural artist, you may find that some aspects of these guidelines don't apply to you, but they may still be useful, particularly if you are working with a community group or you have not previously undertaken a mural project.

## What is a mural?

Technically a mural is an artwork applied to, and made integral with, the surface of a wall or ceiling. The term may include painting on fired tiles but ordinarily does not refer to mosaic decoration unless the mosaic forms part of the overall scheme of the painting. Mural painting is inherently different from all other forms of pictorial art in that it is organically connected with architecture. The use of colour, design, and thematic treatment can radically alter the sensation of spatial proportions of the building. In this sense, mural is the only form of painting that is truly three-dimensional, since it changes a given space. As a form of street art, murals can be distinguished from graffiti-vandalism, tagging or guerrilla advertising. Murals are typically temporary in nature and can be produced in a variety of ways – for example, painted, digitally printed on adhesive vinyl, utilising ceramics, airbrushed, or sprayed using a aerosol can or spray gun.

## Why create murals?

Community murals are a mode of expression for artists in so many different styles: abstract, photorealistic, surrealist, expressionist, and street art, to name just a few. Most recently, murals have become community centrepieces that bring people together to celebrate the culture and history of their region. A well-chosen location and a well-produced mural can tap into community talent and expand the cultural offerings of the community to create a place where residents and visitors are eager to live and visit.

For all these reasons, it is crucial to plan carefully before starting a mural project. If a mural is the right project for you, then hopefully this toolkit will help your mural achieve its goals.

It is worthwhile considering the following points when deciding if a mural is the most appropriate response to a problem or opportunity.

## What are the benefits of creating a mural?

- Murals are an accessible and relatively low-cost way to improve a space
- One of the most important aspects of a mural is its connection to community history and values
- It is a very democratic process, almost anyone can be involved in mural making
- Carefully planned street art can discourage graffiti

## What makes a memorable mural?

Murals can serve many purposes. Traditionally, murals were intended primarily to beautify public or private spaces. However, murals have also become a medium for political or social commentary over time. They can also be a method of memorialising or recording an historic event. Murals can transform a public space by adding colour and beauty to otherwise plain building walls and streets, transforming spaces that were once unloved.

Successful murals:

- encourage genuine community participation and offer a chance for people to develop new skills
- have a high quality and memorable, unique design with a clear message
- are well-prepared and maintained
- are relevant to the community, highlighting the environment, history of a place, a community event or member
- are respectful of the site and local features
- help make the neighbourhood feel stronger and safer

## The challenges

Some of the challenges that you may face are:

- achieving a quality outcome
- securing the right location and quality of surface
- finding the right artist
- securing funding
- maintaining and decommissioning the mural

## A few things to check before you begin

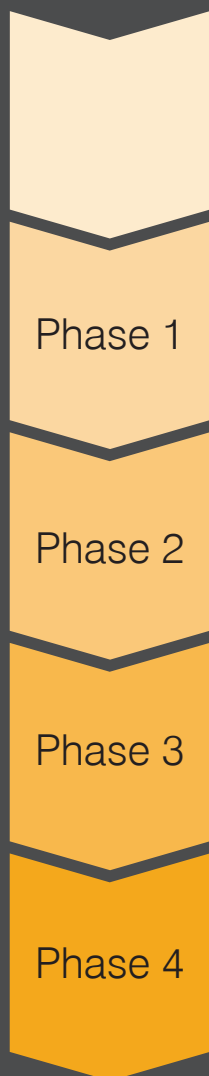
These five simple checks can help you feel confident about proceeding with a mural project.

1. **Opportunity and response:** Why create a mural? Is there a problem you are trying to solve? What opportunity are you responding to? Are the reasons and aims for creating a mural clear? Will a mural achieve these aims and genuinely make a difference?
2. **Community generated:** How can the community be involved, and will the mural project benefit them?
3. **Personnel and experience:** Do you have access to the necessary skills and expertise for the complete project? Will you include a professional artist in the team? Will the artist work with the community to deliver the project?
4. **Location:** Do you have an appropriate site with a suitable surface? Who owns the site? What activity happens, or will happen, in that location that might be affected by the mural?
5. **Final check:** Are you confident that a mural will achieve your desired outcomes and benefits, or is a different project such as planting a garden or a general clean up more appropriate and affordable?

Though the process for creating a mural can take close to a year, the actual time needed to paint the mural is only one week to one month. Considering the high cost of other development projects, depending on the size and complexity, murals may cost between \$5,000 and \$100,000 for the artist, scaffolding, paints, signage, traffic management and other supplies. This makes them financially accessible to many communities

# Visual Guide

A visual guide to the mural toolkit



## Is a mural the correct response?

refer to 'A few things to Check' page 5

## Planning for your project

1. Why & where? 2. Practicalities 3. Who and how?

## Be prepared

4. Commissioning an artist 5. Mural design  
6. Approvals and next stage planning

## Producing the mural

7. Getting ready 8. Creating the mural

## Launch & maintenance of the mural

9. Media launch and event 10. Maintenance manual

# How to use this **toolkit**

## What makes a memorable mural?

How to use this toolkit

Now that you have decided that a mural is the right project you are ready to create or commission your own mural. Be aware that it can be a complicated process so if you are going to commit to making a mural, there are four key stages that you will need to work through.

Follow the advice and checklists to keep your project on track.

## Four phases



## Documents to create

We suggest you prepare the following documents as part of this process

1. project brief
2. project plan
3. artist brief and commission contract (if a professional artist is commissioned)
4. site owner agreement
5. maintenance plan

You will require the approval of the building owner unless you own the property – see sample template in Appendix B. There is also advice about what to include in your project brief, project plan, artist brief and artist commission contract.

## Look for advice and seek inspiration

Here are a few suggestions to inspire you that vary in ambition, cost, and scale.

City of Sydney, Public Art:  
[cityartsydney.com.au](https://cityartsydney.com.au)

City of Philadelphia Mural Art Programme:  
[muralarts.org](https://muralarts.org)

Chicago Public Art Group's Community Public Art Guide:  
[cpag.net/guide](https://cpag.net/guide)

SCAPE Public Art, Christchurch:  
[scapebiennial.org.nz](https://scapebiennial.org.nz)

Public Art Information:  
[publicartonline.org.uk](https://publicartonline.org.uk)

## Phase 1

# Planning your project

1

- Define the aims
- Community consultation
- Select the location

2

- Gain signed consent
- Agree on the lifespan
- Plan for maintenance

3

- Build your team and appoint a project manager
- Draft the project brief

### By the end of Phase 1, you should have the following:

- An agreed location and permission to use the site
- A team in place including the project manager
- A project brief

### STEP 1: WHAT ARE THE AIMS OF YOUR MURAL PROJECT?

Be ambitious but also be realistic. These aims should be the starting point of your project brief.

Describe why you want to create a mural, what you hope to achieve and why it is important to your community group. Do you have a clear purpose and a topic?

### Involving the local community

Community support is the key to a successful, well-loved mural so it is valuable to consult with and involve people in the area. This could include neighbours, local associations, community groups, and businesses who may be keen to help or participate in the creation of the mural or provide ideas on the topic and style. For a truly community-based mural, selection of the right artist will mean that person will listen to and involve the public, as well as champion the process.

### How to choose a suitable location

#### Make sure it:

- is safe and easy to access both for the creative team and those viewing it – good visibility is vital – you want people to see it!
- has a surface that is in good condition, suitable for painting and can be thoroughly cleaned
- is an environment that will genuinely be improved by the mural
- will not add 'visual noise' to a location and is not in direct proximity to an existing artwork.

**Please note:** Mornington Peninsula Shire Council does not maintain a register of walls available for mural making.



## Undertake due diligence

It is important that:

- You are aware of the site's heritage value and any significance to local Traditional Custodians. You may need to seek further advice from the local Registered Aboriginal Party on this.
- You check if either redevelopment or another artwork is planned for the site.
- If the site has an existing artwork, you liaise with the original artist and site owner to obtain consent to paint over or next to it.

## STEP 2: FUNDAMENTALS

### Obtaining permission

It is vital to establish who owns the surface you want to use and to get written permission from the legal owner or controlling institution before you begin. Make sure that you discuss with the owner what might happen to the mural if your chosen site is sold.

For ownership, there are two scenarios:

- privately owned, or
- publicly owned.

In both cases, the same rules apply. You will need to contact the owner and get written agreement for the mural, including the proposed theme or topic for the mural, the planned lifespan, who will be responsible for maintenance, and an outline of the decommissioning process.

To obtain permission for the surface:

- if it is publicly owned, contact the Mornington Peninsula Shire to begin with.
- if it is privately owned, contact the owner directly.

If the planned site is the exterior of a tenanted building, you may need to obtain agreement from the tenants/occupiers and/or the body corporate if applicable and at the very least inform them of what you are planning to do.

### Raising money to fund the mural

## Top Tips

- If you aren't able to find a suitable site, consider painting on weatherproof panels or canvas. This can be useful for displaying a mural in different locations, including indoors.
- Ensure that you establish a good relationship with the site owner from the outset. If it is part of a building, try not to disrupt the business being conducted by the owner or tenants.
- Take photos along the way and create a social media page/s detailing the end-to-end process as a record.

Businesses, business associations and community groups can sometimes assist with products, funding, publicity, or volunteers for your project. Be sure to approach them well in advance with your requests and let them know how their assistance will be recognised (such as promotion on the mural or via any publicity you receive).

More ideas for funding include:

- Mornington Peninsula Shire Council grants funding to support community-oriented projects
- Community Placemaking Grants – Mornington Peninsula Shire ([mornpen.vic.gov.au](http://mornpen.vic.gov.au))
- Business Victoria has Living Local grants that may be applicable to your project. Our Suburbs: Living Local Fund ([suburbdevelopment.vic.gov.au](http://suburbdevelopment.vic.gov.au))

### **Lifespan**

Murals typically last three to five years. After this time, the condition of the mural may decline, the topic or theme may become less relevant, or the owner may want to renovate or demolish the site. For these reasons, it is important to agree on the lifespan of your mural before starting work and document it in any contracts or plans. Towards the end of the agreed period, review the condition and relevance of the mural, talk with the site owner, and decide whether to keep it for a further period or remove it (decommission).

### **Maintenance**

It is essential to plan for the care and maintenance of your mural after completion. Its longevity can depend on exposure to weather, and the paint and surfaces used. Think about who will check it, repair it and, if necessary, remove it. You should make a provision for ongoing maintenance in your budget

## **STEP 3: WHO AND HOW?**

### **Create a team**

This is the moment to bring together a core group of people who are committed to the project. There are two ways you can form your team:

- community led, or
- artist led

Even if the mural will be community led, consider whether you want to involve a professional artist in your team and if so, in what role. Involving a professional artist has many advantages. Their experience and skills could help you achieve a great outcome, and they are likely to be knowledgeable about budgets and timeframes. Be sure to select an artist who has the right skills and experience for the project. You will also need a Project Coordinator – someone who has the time and energy to see the mural project through from planning to completion, and who is a good organiser and communicator.

### **Create a project brief**

Developing a project brief will help you clarify what you want your mural to achieve and how you will create the mural. A list of topics to include in your project brief is provided in Appendix B: Briefs, Plans and Useful Forms, and you will also find a budget checklist in Appendix A: Checklists at the end of this toolkit. Although some of the detail will emerge during Phase 2, we recommend that you complete as much as you can of the project brief now.

If the mural is to be painted on a building situated on a public road you may need a traffic management plan. Check with your local council.

## Phase 2

# Preparation

4

- Create an artist's brief
- Put out an Expression of Interest
- Select an artist

5

- Plan the mural design
- Determine the surface and method of application

6

- Have the design approved
- Complete the project delivery plan

### By the end of Phase 2, you should have the following:

- Selected your artist
- Confirmed the budget
- Designed the mural
- Completed the project delivery plan

Now is the time to decide on how you will produce your mural and to develop a plan for the project.

#### STEP 4: COMMISSIONING AN ARTIST

##### Creating an artist brief

If you decide to commission an artist, here are a few pointers to help you find and contract an artist:

- Start by agreeing what skills or style you are looking for, and what you will want the artist to do. e.g.: do you want them to liaise with the community on topics and themes, or just paint the mural?
- Then, write a brief for the artist using the project brief as a foundation.
- Artist fees depend on the size and complexity of the project, and responsibilities and professional standing of the artist.

##### Finding an artist

You may know an artist already. If not, here is a tried and tested approach:

- Advertise for Expressions of Interest (EOI) on arts and culture websites and social media such as through your local and neighbouring Shires. You can also promote it through your local community arts centre and networks.
- Share the brief with interested artists and ask them to submit proposals that demonstrate their work and their ideas by a certain date.
- Get your team together to assess the proposals and select an artist.
- Once you have selected an artist, finalise an agreement with them. We have provided some advice on what to include in a simple artist commission contract in Appendix B: Briefs, Plans and Useful Forms at the end of this toolkit.

## **STEP 5: DESIGNING YOUR MURAL**

### **Workshops**

Bring people together to establish a concept and brainstorm the mural design, then work it up into a detailed design. Consider any opinions and ideas from the community and stakeholders, as well as the original reasons you undertook this project. Think about 'What makes a great mural?' (Page X). If you are working with an artist, they may be able to lead this process.

### **Determining surface and method**

When selecting your site, think carefully about the surface it offers and the mural-making methods that will suit. There is a checklist for 'preparing the surface' in Appendix A: Checklists at the end of this toolkit that may be useful. Decide which method of application will best suit your design and the surface. If you are not sure, seek advice from an expert.

## **STEP 6: SECURING APPROVAL AND PLANNING THE NEXT STAGE**

### **Having the design approved**

Once your mural is designed, present the design concept to the owner of the location / surface for their approval, and to key stakeholders such as community groups, local associations, or funding bodies.

### **Completing the project plan**

By this point you should have all the information necessary to complete your project plan. This will prepare you for the next stage of producing the mural. We have provided some advice on what to include in your project plan in Appendix B: Briefs, Plans and Useful Forms at the end of this toolkit.

## **Top Tips**

- Keep in mind that weather conditions can affect drying time and the artist/s ability to work on the project
- Give your mural a title early in the process so that you can use it for publicity and allow your community to become familiar with the project

## Phase 3

# Creating your mural

7

- Gather equipment together
- Prepare the surface

8

- Create the mural
- Have anti-graffiti coating applied
- Ensure that the surrounding area is thoroughly cleaned of any debris or paint

**By the end of Phase 3, you should have the following:**

- A completed mural

### **STEP 7: GETTING READY**

We have included a checklist for assessing and preparing the mural surface in Appendix A: Checklists at the end of this toolkit.

#### **Getting your equipment together**

Here is a list of some of the equipment you might need:

- cleaning materials
- water blaster
- paint
- undercoat
- anti-graffiti coating
- ladders/cherry picker / scissor lift / scaffold
- a selection of brush and roller sizes
- masking tape if you need to mask off areas
- witches' hats/ bollards/ tape to cordon off the area
- goggles and protective equipment (PPE)
- individual small containers for paint
- rubbish bins
- sun protection
- high visibility clothing
- drop cloths to protect the area around the mural
- WET PAINT signs

## Preparing your site and surface

Here are a few pointers:

- Clear the site of any hazards and provide shelter for participants if needed
- Thoroughly clean the wall/surface with appropriate products
- Fill any cracks or grooves in the surface
- For a sealed surface, a penetrating oil undercoat gives good adhesion for your mural paint
- A coat of white, low sheen paint works well to supply a neutral base, or if the mural is mostly one colour consider painting that colour as the undercoat
- Acrylics are some of the most durable and accessible paints for exterior murals

## STEP 8: CREATING THE MURAL

### Health and Safety

A proactive approach to Health and Safety is vital throughout your project, but particularly when you get to the mural-making stage. If community members are involved, this invokes a wider range of health and safety considerations and requires a higher level of supervision. It is important that everyone involved, including volunteers, understands their responsibilities and looks to reduce health and safety risks. For the lead organiser, this includes undertaking a risk assessment at an early stage and creating a health and safety plan.

The Occupational Health and Safety Act 2004 (OHS Act) is the main workplace health and safety law in Victoria. (HSWA). For a useful source of information, visit [Title \(delwp.vic.gov.au\)](http://delwp.vic.gov.au)

There is a list of general considerations to help you form your health and safety plan in Appendix A: Checklists at the end of this toolkit.

### Mural painting

There are three common methods of transferring the design onto the surface:

- measured grid: the most simple and effective, it ensures proportions and layout will be correct
- projection: use a data, slide or overhead projector to outline the projected design onto the prepared surface
- drawing freehand: if your mural involves large areas of colour, or if you are improvising, let your team use their imagination and see what happens.

If you are working with an artist, they will lead this process.

### Cleaning up

We have included a checklist for keeping the site clean and tidy at the end of each day in Appendix A: Checklists at the end of this toolkit.

### Applying an anti-graffiti coating

When you have completed the mural, protect it with an anti-graffiti coating. This minimises sun damage and means that any graffiti applied over the top can be more easily removed. This can also be done by a contractor specialised in this area which may be a more resistant and long-lasting coating.

## Phase 4

# Launch and care for mural

9

- Photograph and document your mural
- If your local historical society so wishes register the mural with them
- have a celebration to launch the mural and thank everyone involved

10

- Create a maintenance plan
- Understand the process of decommissioning

**By the end of Phase 4, you should have the following:**

- documented and registered your mural
- made a date to check on your mural's condition

### **STEP 9: CELEBRATION AND REGISTRATION**

Once your mural is complete, it is time to celebrate! This is also a suitable time to look back at what you have achieved, review the project, and acknowledge everyone who has contributed. Mornington Peninsula Shire does not keep a register of murals, but your local historical society may be interested in doing so. Please note, you are still responsible for the care and ultimate removal of the mural.

### **STEP 10: THINK MAINTENANCE AND DECOMMISSIONING**

Your plan should include regular checks on the condition of your mural and a budget for repairs. If there is any damage and an artist was commissioned, they should be given the first choice to undertake the repairs. Undertake a review of the condition and continued relevance of the mural three years after the mural is installed. At that time, you can decide whether to keep the mural for another one or two years or remove (decommission) it. It is important to plan from the outset to decommission the mural at a future date and to document this in all plans and agreements.

# Appendix A:

## Checklists

These checklists are provided as a guide and are by no means comprehensive. Please seek advice and undertake your own research to ensure that you have covered everything.

### Assessing and preparing the mural surface checklist

Here is a checklist for assessing and preparing your surface. There may be other things to consider, we recommend getting advice from an experienced painter, artist or in some cases an engineer.

- If plywood is to be fixed to a structure, make sure it will withstand the elements. Consider the thickness of plywood and how the plywood sheets are joined.
- Fill and coat all edges with several layers of paint including an alkyd primer and any protective top coating.
- Finish top edges with plastic moulding to prevent water from penetrating.
- Apply a line of caulking between the plywood and the surface to which it is attached.

### Budget checklist

To help you to create a realistic budget for your mural project, here are some potential costs to consider:

- fees for the project coordinator and artist
- consultation and workshop costs (e.g.: venue hire, materials, catering, transport)
- research and development fees
- site preparation including cost of ladders or work platforms and traffic management
- materials and resources
- launch celebration
- promotion or publicity
- photography
- contingency (allowance for unexpected costs)
- maintenance and repairs
- specialist advice – such as an engineer to assess structure

### Health and safety checklist

- Consider the possibility of injury, paint spillage, inclement weather. What will you do if this happens and what can you do to avoid it happening?
- Protect the mural site by putting out witches' hats or bollards and provide people with high visibility vests.
- Cover the ground with sheets and supply rubbish bins
- Think about access to drinking water, storage, and bathroom facilities
- If you are working at heights, you may need equipment such as scaffold/scissor lift and someone to be on the ground in support. You may also need someone who has an Elevating Work Platform (EWP) certificate
- You may need a Traffic Management Plan to guide people away from the mural making site and to ensure everyone is safe from traffic – this needs to be budgeted for
- You will need a suitable amount of public liability insurance to cover any unintended personal injury or damage to property. If you are working with an artist, check that they have such insurance.
- Make sure there is someone on-site with a first aid certificate and a fully charged phone to call for emergency services in case of incident or severe injury
- Make sure the street address of your location is known and any instructions for getting to your site are written down and easily accessible
- Think about hazardous substances (such as paint thinners), and how you will store them on-site and away from public access
- Will you need shade from the sun or rain? If you are going to use a tent or gazebo, use sandbags or pegs to prevent it from blowing away



## Eco-friendly site cleaning

- If paint is spilled, quickly clean up as much as possible and while paint is wet, treat with a solvent cleaner, then rinse with water. A hose and stiff-bristled brush are effective for water-based paint
- Wipe or squeeze excess paint onto an absorbent material such as old rags or newspaper and allow this material to dry and dispose of it with household waste
- Wash brushes, rollers, and other equipment with water in a 20-litre or similar sized container
- Transfer the washed equipment to a second container filled with clean water to rinse – by the next morning, the paint solids in the first container will have settled down to the bottom of the container
- Tip off the clear water from this container onto a garden, grass, or open area away from streams, wastewater drains or the coastline
- Dispose of the paint solids at the bottom of the first container by scraping them out onto absorbent material and dispose of them with household waste. The second container now can be used as the first wash
- Use this rotation system until the job is completed

### Important:

Never allow wastewater or chemical solvents from washed paint equipment to enter household or storm water drains or sewers.

Any leftover paint in tins can be taken to the Shire's Resource Recovery Centres at Mornington, Rye, and Tyabb at no cost (up to 100 litres per visit).



David CRAGG, *Untitled 2022*  
Mornington

## Appendix B:

# Briefs, plans and useful forms

### Project brief

Having a project brief as a foundation helps you clarify what you want your mural to achieve and how you will go about creating the mural. A simple word document is fine, and topics usually include:

- a brief introduction including reasons for undertaking the project and any specific aims for the project
- the proposed title and topic of mural
- how, or if, the community can participate
- who else is interested in the project (stakeholders) and how you will work with them on your project.
- whether you plan to engage a professional artist
- a description of location and address
- site measurements and photos
- surface and proposed mural-making method
- desired lifespan and maintenance plan
- estimated budget
- a target completion date
- the name of and contact details for the Project Coordinator

### Project plan

There are a range of project planning templates online (the term 'project management plan' may be useful in your search). Pick a template that suits you and keep it simple. There is no need to replicate the information in the project brief. Contents of a project plan typically include:

- actions (including who is responsible and dates for completion)
- team roles and responsibilities (including an artist)
- budget and a plan for managing costs
- a risk assessment and health and safety plan.

Update this document as things change; it will be a useful tool if someone else needs to take over the project for you. Use the plan to regularly review progress, especially the 'action' section.

### Artist brief

Like the project plan, there is a lot of advice online for creating an artist brief. You may find 'design brief' a useful term for searching. In addition to the information in the project brief, we recommend including:

- a history of the project and information about the individual/organisation leading it ("the commissioner")
- a description of the site
- the proposed role and scope of artist
- aesthetic considerations: style, materials, your topic, and inspiration
- constraints and practicalities
- documentation requirements
- copyright and ownership of the designs and the final artwork
- budget, including artist fee and payment schedule
- timeframe
- main point of contact
- a copy of the Expression of Interest, submission date, CV or artist's biography, confirmation of personal liability insurance.

### Simple artist commission contract

The project brief, artist brief and agreed budget form the basis for a contract for service between you – the commissioner – and the artist. Complete the contract before work begins, and include:

- names, definitions and contact details of commissioner and artist
- scope of work and work schedules to be carried out by other parties
- budget, including artist's fee and payment schedule
- ownership of preparatory designs and other material
- responsibilities of the artist and of the commissioner

- guarantee that the artwork will be original
- site details
- timeline for creation of artwork
- ownership and maintenance of the mural
- insurances and indemnities - of artist, artwork, other parties
- review period and decommissioning policy after the agreed lifespan of the mural is met
- how a dispute will be negotiated

- an agreement to photographic documentation of the mural making process and finished product and use of photographs
- Copyright agreement
- a copy of the artist brief.

### Site owner approval

You are recommended to use the form on page X (or your own version of it) to secure the approval of the site owner



James Gilliver HANCOCK, *Untitled* 2021  
Barber Reserve, Somerville

# Agreement between site owner and the mural team/organisation

Agreement between site owner and the mural team      DATE:      /      /

I, \_\_\_\_\_ (name) declare I am the registered legal owner or am authorised by the legal owner to sign this document, of the proposed mural site at \_\_\_\_\_ (address)

I have agreed to allow a mural, its theme and lifespan I have also agreed on, to be painted on the building / structure found at \_\_\_\_\_, 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. (circle one)

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 needed 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 Mural Team:

Name and title:

\_\_\_\_\_

Email:

\_\_\_\_\_

Telephone:

\_\_\_\_\_

Address:

\_\_\_\_\_

## For the Owner:

Name and title:

\_\_\_\_\_

Email:

\_\_\_\_\_

Telephone:

\_\_\_\_\_

Address:

\_\_\_\_\_



Tyson SAVANNAH (Father Maker), *There are some strange characters on the bus* 2021  
Rosebud

Tyson SAVANNAH  
(Father Maker),  
*Deep Blue Devils* 2021  
Mornington



Contacting Mornington Peninsula Shire  
📞 1300 850 600 (24 hours) or 5950 1000  
🌐 [mornpen.vic.gov.au](http://mornpen.vic.gov.au)

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