



A Regular Meeting of the Albany Arts Committee Minutes

Monday, April 13, 2009

Albany Community Center

Edith Stone Room, 1249 Marin Ave.

7:00 p.m.

1. **Call to Order:** 7:02p.m. Committee Members present: Chair Goodman, Adame, Bingham-Goess, Black, Maris, McQuaid, and Norman. Excused Members Abel and St. George.
Staff present: Supervisor Isabelle Leduc and Robin Mariona.
2. **Approval of Minutes: March 16, 2009**
Motion:
Motion to approve minutes made by Member Adamé and seconded by Member Black.
Motion carried all in favor
3. **Public Comment:** None
4. **Comments/Announcements From Committee Members:** Member Black stated that the new exhibit had been installed in the Community Center and announcements for the opening on May 3rd had gone out to the papers. Member McQuaid stated that the Historical Quilt was on display at the Community Center, and there would be a reception on April 20th from 6:30-7:30pm.
5. **Comments/Announcements From Staff:** Supervisor Leduc stated that she would be in attendance when the request for the Master Plan consultant went before the City Council on April 20th. It was possible that Chair Goodman would also be present. New Committee member Ann Bingham-Goess was introduced. She stated that she hoped to form a connection between the Committee and the City's musicians.
6. **Discussion and possible action on matters related to the following items, which could include reports and/or proposed resolutions if any:**

6-1. Economic Development Working Group – Beth Pollard, City Administrator, and Allen Cain, Executive Director of the Solano Avenue Association will discuss the Arts Committee involvement in some art related activities that the Economic Development Working Group will be recommending to the City Council. Administrator Pollard stated that the Working Group had spent 3 months exchanging information to assess opportunities for businesses, creating short, medium and long-range goals and find a branding concept for Albany to make the City's business district more attractive. She stated that the Arts Committee needed to be part of the process and passed on a list of recommendations that would dovetail the Committee's role. Some of those recommendations were ideas for public art, murals, signs, banners and locations for art in the City. She asked the Committee for suggestions and ideas to help move forward the recommendations to Council.

Solano Avenue Association Executive Director, Allen Kain, asked the Committee for clear guidelines and structure in their recommendations for attractive cohesive banners for Solano Avenue.

The Committee discussed the idea of banner designs that were simple, original and uniquely Albany, like the Centennial banners. The priority was for simple, colorful, unique design, possibly with text that would repeat a theme and enhance the City environment. It was decided that Committee Members McQuaid and Adamé would work with Mr. Kain and graphic designer Kathy Lee to discuss seasonal banner ideas and report back to the Committee in May. Chair Goodman stated that it would be helpful if the Committee were involved in projects, such as this one, at an earlier point in the process.

Mr. Kain stated that a banner ordinance was in the works, to make it easier for groups to approach the City to use banners.

Member Bingham-Goess proposed the idea of a spring banner design contest for students, which had been done in the past in Albany. Member McQuaid stated that San Pablo Avenue and the Chamber should be included in the process too.

6-2. Poet Laureate – Christina Hutchins will present an update on her activities and plans for the Spring Art and Music Festival. Chair Goodman gave a brief presentation on how the Poet Laureate program had begun in Albany. Poet Laureate Christina Hutchins stated that April was National Poetry Month and she would be reading a poem at the Spring Art and Music Festival and writing an Arbor Day poem as well. She stated that she hoped to help people realize that poetry raises cultural quality and possibly facilitate bringing a California Poet Laureate exhibit to Albany.

6-3. Spring Art and Music Festival – Update on the planning process of the 2009 event. Supervisor Leduc stated that advertisement for the event had gone up around the City and the event layout for artists and booths was complete. Entertainment included the youth choir, poem, marionettes, Chinese dance and music. She stated that there was a sign up sheet for members to man the Arts Committee booth.

6-4. Art Gallery – The Committee will discuss a timeline for soliciting new proposals for gallery shows. Member Black stated that it was time to begin advertising for submissions for the art gallery. Art News, Craigslist, the Journal, Albany Today, and ProArts were suggested as advertising sources, as well as local art galleries, cafes and the City website. Member Black would take care of the advertising.

The timeline for future advertising was discussed. It was decided that advertising would begin in January and submission would be closed off in May. Artist selection would take place in June for four shows in the following year. It was further decided that the Committee would provide artists with hardware and instructions for installation, but the artists themselves were responsible for hanging their shows.

6-5. December Art Sale – The Committee will discuss the annual event. The Committee decided that the Art Sale had deteriorated over the past few years. As a result, the Committee agreed not to hold the show in 2009 and revisit the idea again at a future date.

6-6. “Art Is Education! 2009” - Information will be shared on the program provided by the Alameda County Office of Education’s Alliance for the Arts Learning Leadership. Supervisor Leduc stated that the Committee had received information about a county program promoting art in schools, for the Committees information.

7. Future Agenda Items: Spring Art and Music wrap up, banner update, Public Art Master Plan, the mural program, Heron sculpture artist, poet laureate letter, Art is Education.

8. Adjournment: 9pm

Please note that if you provide your name and address when speaking before the Commission/Committee/Board it will become part of the official public record, which will be posted on the Internet.

NOTE: Any writings or documents provided to a majority of the City Council/Commission regarding any item on this agenda will be made available for public inspection at the Community Center counter located at 1249 Marin Ave during normal business hours, 8:30am-5:00pm, Monday through Friday.

City of Philadelphia Mural Arts Program

Who We Are

The City of Philadelphia Mural Arts Program is one of the nation's largest public arts initiatives of its kind. Our mission is to engage in art education and community public art collaborations, and to increase public access to art. Since the Mural Arts Program began, we have produced over 2,800 murals and educated over 20,000 underserved youth in neighborhoods throughout Philadelphia.

The Mural Arts Program began in 1984 as a component of the Philadelphia Anti-Graffiti Network, an effort to eradicate the graffiti crisis plaguing the city. The Anti-Graffiti Network hired muralist Jane Golden to reach out to graffiti writers to redirect their energies from destructive graffiti writing to constructive mural painting. Mural-making provided a support structure for these young men and women to develop their artistic skills, empowering them to take an active role in beautifying their communities. In 1996, the City of Philadelphia announced that the Anti-Graffiti Network would be reorganized into the Mural Arts Program with Golden as the director. At the same time, Golden established a nonprofit organization, the Philadelphia Mural Arts Advocates, to raise funds and provide other support to the nationally-recognized program. Today's Mural Arts Program is an innovative and successful public/private partnership that encompasses both the city agency and the nonprofit.



Passing Through, © 2004 City of Philadelphia Mural Arts Program / Meg Saligman, Photo by Jack Ramsdale

The Mural Arts Program works with more than 100 communities each year to [create murals](#) that reflect the culture of Philadelphia's neighborhoods. Mural projects often include stabilization of abandoned lots and revitalization of open spaces. Our community partners include block captains, neighborhood associations, public schools, community development corporations, local nonprofits, and city agencies. We strive to coordinate mural projects with existing strategies for community development, thereby leveraging grassroots social capital to build positive momentum and stronger results.

The Mural Arts Program's free, award-winning [art education programs](#) annually serve nearly 3,000 at-risk youth at neighborhood sites throughout the city. Our programs use an intensive curriculum that involves mural-making as a dynamic means to engage youth and to teach transferable life and job skills such as taking personal responsibility, teamwork, and creative problem-solving.

There is no program anywhere that better realizes the potential and value of art to our culture. As much as these murals have contributed to the beautification and revitalization of the City, the Mural Arts Program must be congratulated even more for engaging the youth of Philadelphia.

—Edward G. Rendell, Governor of the Commonwealth of Pennsylvania

Employing over 300 [artists](#) each year, we are one of the largest employers in Philadelphia's arts community. We provide opportunities for artists with a variety of skills to work together to create murals. We also strive to employ an ethnically diverse group of artists. Drawing on the styles of artists from different cultures, our murals reflect Philadelphia's wonderfully diverse neighborhoods.

Our murals have become a cherished part of the civic landscape and a great source of pride and motivation to the millions of residents and visitors who encounter them each year. In fact, our unique efforts have earned Philadelphia international praise as the "City of Murals." Every year more than 10,000 tourists and residents enjoy [mural tours](#). In October, Philadelphia's annual [Mural Arts Month](#), over 5,000 people attend city-wide events such as mural dedications, lectures and gallery exhibitions.

Mission Statement

As a public art program serving the City of Philadelphia, the Mural Arts Program works in partnership with communities, grassroots organizations, city agencies, schools, and philanthropies to achieve the following goals:

- **Develop** sustainable partnerships with community organizations in order to create murals that reflect the community's culture, history, and vision
- **Catalyze** community development, neighborhood activism, and civic pride
- **Foster** youth development through experiential art education and mentorship with professional artists
- **Support** artists and artisans in sharing their talents and experiences with youth and communities in Philadelphia, and
- **Use** the power of art and the mural design process as tools for community engagement, blight remediation, beautification, demonstration of civic pride, and prevention and rehabilitation of crime.

Community Murals



Holding Grandmother's Quilt, © 2004 City of Philadelphia Mural Arts Program / Donald Gensler, 3912 and 3932 Aspen Street, Photo by Jack Ramsdale

The Mural Arts Program works with more than 100 communities each year to create murals that reflect the culture of Philadelphia's neighborhoods. Mural projects often include stabilization of abandoned lots and revitalization of open spaces. Our community partners include block captains, neighborhood associations, public schools, community development corporations, local nonprofits, and city agencies. We strive to coordinate mural projects with existing strategies for community development, thereby leveraging grassroots social capital to build positive momentum and stronger results.

How We Create Murals

When you see a finished mural on a wall, you are looking at the result of a very long process. There are many steps between the moment a mural is conceived and the day it is dedicated. These steps can vary somewhat, depending on how a mural is funded and where it is located. Most murals are created through the same general sequence, which usually takes from three-to-six months.

I've seen murals bring people together. They don't solve all of a neighborhood's problems, but they can bring new life and energy to the people who live there. They can be a catalyst for change.

—Donald Gensler, Muralist

Ideas for murals come from a number of sources. Usually mural ideas come from a community, but sometimes the Mural Arts Program will notice a good wall in a neighborhood and will create a mural there in partnership with local residents. Other times a City Council member or other public representative will request a mural in a particular location.

There are other important considerations that go into creating a mural, such as ensuring that new murals are distributed equally among Philadelphia's communities. Often, the community meetings we facilitate to discuss mural themes also serve as a safe and constructive outlet for community members to express concerns, tensions or aesthetics related to subjects that go beyond mural-making. When opportunities arise, our staff works with community organizations to create programming like workshops, symposia and other special events pertinent to community concerns related to the mural theme.



Bridging the Diaspora, © 2008 City of Philadelphia Mural Arts Program / Willis Humphrey, 5741 Woodland Avenue, Sponsored by the City of Philadelphia Department of Behavioral Health, Photo by Jack Ramsdale

The Mural Arts Program includes the community in every step of the mural-making process, from selecting a theme to selecting a muralist, and from collaborating on a design to celebrating the mural's creation. This way the mural fulfills its intention by becoming a living part of the community long after the project is completed.

We strive to have our mural projects represent collaboration. The mural-making process builds lasting community relationships, bringing together people whose paths might otherwise never have crossed. When diverse community members have joined together to promote the community, the finished mural celebrates their collective creative force.



Independence Starts Here, © 2008 City of Philadelphia Mural Arts Program / Donald Gensler, Hahnemann University Hospital, 216 N. Broad Street, Sponsored by the City of Philadelphia Department of Human Services, the Mayor's Commission on People with Disabilities and the City of Philadelphia Mural Arts Program, Photo by Jack Ramsdale

Apply for a Mural

Because demand for murals far exceeds availability of resources, the Mural Arts Program has a community mural application process to help facilitate decision-making. [Download application \[224K PDF\]*](#). The Mural Arts Program reviews applications on a rolling basis. All selections are contingent on available funding.



Transformation, © 2008 City of Philadelphia Mural Arts Program / Eric Okdeh, Elwyn, Inc., 4040 Market Street, Sponsored by the City of Philadelphia Department of Behavioral Health/Mental Retardation Services, and the City of Philadelphia, Mural Arts Program, Photo by Jack Ramsdale

The Muralist's Role

Muralists are selected based on their skill with the desired subject matter and their ability to work in concert with residents and other stakeholders to develop a mural that best reflects the interests of the community. Interested artists can apply to work with us by downloading the artist's application and submitting examples of their work. All mediums are accepted. The Mural Arts Program is an equal opportunity employer. [Download application \[190K PDF\]*](#).

The Community Advisory Board

The Mural Arts Program has an advisory board of 12 community leaders who live in various parts of the city and have had experience in the mural process. With their help, we are engaged in an ongoing discussion about how we can better our outreach and community process. The Community Advisory Board meets quarterly and advocates for the Mural Arts Program in a variety of forums when needed.

For more information about the Community Advisory Board please contact Cheryl Durgans, Community Murals Project Manager, at (215) 685-0739 or cheryl.durgans@muralarts.org.

Current Projects

For a list of current and planned community mural projects, please see [our list of upcoming projects](#) [50K PDF]*. If you are interested in participating in the community process for any of the murals listed, please email Cathy Harris at cathy.harris@muralarts.org or call 215-685-0755.

* In order to read PDFs, you need Adobe Reader. Download it [here](#).

Frequently Asked Questions

1. **How big is an average mural?**

An average mural is about the size of a Philadelphia row house—three stories high (35 feet) by 30 feet across. Our murals, however, range in size from small one-story projects to the eight-story high mural, *Common Threads*, at Broad and Spring Garden Streets.

2. **How long does a mural take to paint?**

The amount of time it takes to paint a mural is determined by the size of the wall and the complexity of the design. On average, a standard, row-house sized mural takes about two or three months to complete.

3. **What kind of techniques do muralists use?**

One challenge every muralist faces is how to transfer a design from paper onto a wall, while preserving its scale, perspective, composition, and overall integrity. Muralists rely on four basic transfer methods: the Grid System, the Michelangelo Method, the Parachute Cloth Method, and the Projection Method.

4. **What kind of paint does MAP use?**

MAP uses a special acrylic mural paint called NovaColor, which is produced by a small company in Los Angeles called Artex Manufacturing. A mural painted with NovaColor and properly sealed with weather resistant gel can last 20 to 25 years.

5. **How much does a mural cost?**

The cost of a mural averages between \$15,000 and \$25,000. This includes paint, the muralist's commission, scaffolding, and all brushes and other painting supplies.

6. **How many murals has The Mural Arts Program painted?**

We have painted over 2,800 murals throughout Philadelphia. Murals are located on exterior walls and inside buildings, such as schools and recreation centers.

7. **Are there tours of the murals?**

We offer a series of [public tours](#) and arrange tours for private groups. Tours are on historic trolleys, which can accommodate approximately 35 people, and are lead by knowledgeable docents. To receive notification of public tours, please [sign up for our mailing list](#).

8. **I'm an artist who would like to paint a mural or teach a workshop. How do I get involved?**

We are committed to providing professional development and employment opportunities to artists in the Philadelphia area and are always on the lookout for new talent. If you are interested in working with the program, please send the [application](#), a letter, resume, and work samples to our office. Please highlight any applicable experience. Creating a mural involves special technical skills. Before we commission new artists to paint murals, we often ask them to assist experienced muralists as volunteers or, if funds permit, as paid helpers.

9. **Are there volunteer opportunities?**

We are looking for volunteers to [serve as docents](#) for mural tours. If you are interested, please call (215) 685-

0750. Currently Mural Arts does not have a regular volunteer program. It does, however, schedule periodic volunteer days throughout the year. To receive information on volunteer days, please [sign up for our mailing list](#).

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City of Philadelphia Mural Arts Program

Lincoln Financial Mural Arts Center at the Thomas Eakins House

1727-29 Mt. Vernon Street | Philadelphia, PA 19130

info@muralarts.org | 215.685.0750

Website developed by [Zero Defect Design LLC](#).

Website: www.muralarts.org



CITY OF PHILADELPHIA
MURALARTSPROGRAM

Thomas Eakins House
1729 Mount Vernon Street
Philadelphia, PA 19130

Phone: (215) 685-0750
Fax: (215) 685-0757
www.muralarts.org

Jane Golden
Director

Open Letter to the Philadelphia Community:

The Mural Arts Program (MAP) started in 1984 as a component of the Anti-Graffiti Network. As part of this city-wide initiative to eradicate graffiti and address neighborhood blight, the Anti-Graffiti Network hired mural artist Jane Golden to reach out to graffiti writers, redirecting their energies from destructive graffiti to constructive mural painting. In 1996, the City of Philadelphia recognized MAP as a separate program, distinct from the Anti-Graffiti Network. At the same time, the Mural Arts Program established a non-profit, the Philadelphia Mural Arts Advocates, with a broad mission of youth development and neighborhood revitalization through the arts. In recent years, MAP has evolved into a nationally recognized public/private initiative engaging diverse groups of youth, artists and neighborhoods in the creation of art.

The Mural Arts Program is a public art program serving the city of Philadelphia that works in partnership with communities, grassroots organizations, city agencies, schools, and philanthropies to achieve the following goals:

- **Develop** sustainable partnerships with community organizations in order to create murals that reflect the community's culture, history, and vision
- **Catalyze** community empowerment, neighborhood beautification, and civic pride
- **Foster** youth development through experiential art education and mentorship with professional artists
- **Support** artists in sharing their talents and experiences with youth and communities in Philadelphia
- **Use** the power of art to bring hope to marginalized communities such as the homeless, incarcerated individuals, and adjudicated youth

Given the large number of murals we paint each year, budgetary realities and our commitment to making murals a meaningful part of youth and community development, we are now requiring that ALL murals go through a competitive selection process.

The purpose of this letter is to let you know how you and/or your community group can request a mural and the process we will be using to decide what murals we paint each year.

(cont.)

Important Application Information

- The established annual deadlines for mural applications are March 15 and November 15. Selected mural projects will be announced by May 15 for the March deadline and January 15 for the November deadline.
- Mural requests are accepted throughout the year; however, all applications will be reviewed at the established deadlines indicated above.
- THERE IS NO WAITING LIST! Unless you have heard from the Mural Arts Program *in writing* that you are receiving a mural based on a past application, you must submit a new application in order for your mural request to be reconsidered.

A panel comprised of Mural Arts Program staff, muralists and community art experts will review all mural applications. The following criteria will be used:

1. Submission of a complete application by the deadline
2. Community and/or organizational support for and involvement in the mural
3. Commitment of mural sponsors to organizing at least two (2) community meetings with Mural Arts Program staff and artist, including nearest neighbors to the wall
4. Availability of a suitable wall
5. Significance of project: artistically, for the community or institution, for youth and/or for Philadelphia as a cultural tourism destination, and/or for the Mural Arts Program
6. Capacity and commitment to maintain the property at the base of the wall
7. Innovation – we are looking for creative, important and innovative projects. Make your pitch and convince us that your mural should be at the top of the list!

For your mural project to be considered for the next deadline, you must complete the attached application packet and submit it to the Mural Arts Program by close of business on the day of the deadline (either March 15 or November 15).

Submissions can be delivered by mail or in person (faxed applications will not be accepted) to:

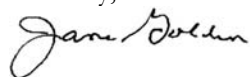
Mural Arts Program
Attn: Mural Application
Thomas Eakins House
1729 Mt. Vernon Street
Philadelphia, PA 19130

Requests for applications and all questions or concerns should be addressed to:

Cathy Harris, Director of Community Murals
Telephone: 215-685-0755
Email: cathy.harris@muralarts.org

Thank you for your interest in the Mural Arts Program! We look forward to working with you.

Sincerely,



Jane Golden
Director



CITY OF PHILADELPHIA
MURALARTSPROGRAM

Thomas Eakins House
1729 Mount Vernon Street
Philadelphia, PA 19130

Phone: (215) 685-0750
Fax: (215) 685-0757
www.muralarts.org

Jane Golden
Director

MURAL APPLICATION – Cover Page

Please complete and mail or hand-deliver to:

Mural Arts Program
Attn: Mural Application
Thomas Eakins House
1729 Mt. Vernon Street
Philadelphia, PA 19130
Phone: 215-685-0755

Deadline (Please check one):

- March 15 for murals to be painted Summer/Fall
- November 15 for murals to be painted Spring/Summer

For office use only: Submitted on time? Yes _____ No _____ Staff Initials: _____

Name of Applicant(s): _____

Name of Organization (*if applicable*): _____

Mailing Address: _____

Primary Phone: _____ Secondary Phone: _____

Fax Number (*if applicable*): _____ Email (*if applicable*): _____

The following criteria will be used to assess and select mural projects:

1. Submission of a complete application by the deadline
2. Community and/or organizational support for and involvement in the mural
3. Commitment of mural sponsors to organizing at least two (2) community meetings with Mural Arts Program staff and artist, including nearest neighbors to the wall
4. Availability of a suitable wall
5. Significance of project: artistically, for the community or institution, for youth and/or for Philadelphia as a cultural tourism destination, and/or for the Mural Arts Program
6. Capacity and commitment to maintain the property at the base of the wall
7. Innovation – we are looking for creative, important and innovative projects. Make your pitch and convince us that your mural should be at the top of the list!

MURAL APPLICATION CHECKLIST

The following is a checklist of tasks applicants should try to complete prior to applying for a mural with the Mural Arts Program. If you can answer YES to most of these questions, you are in a good position to proceed with the application!

- Have I talked to my neighbors and/or community groups about a mural?
- Have I identified a wall that faces traffic and does not peel, crack or have leaks?
- Have I tried to speak with the wall owner and/or obtain permission for a mural on that wall?
- Do I have a fabulous idea for the mural that will be meaningful for the whole community?
- Am I able to work with Mural Arts Staff to have at least two (2) meetings about the mural?
- Have I made a firm commitment to maintain the area around the mural with my neighbors?

Thank you for your application and good luck!!

MURAL APPLICATION – Page 1 of 5

Please answer the following questions. Please be brief and concise.

Questions? Call Cathy Harris at 215-685-0755 or email her at cathy.harris@muralarts.org

Section 1: Community and/or organizational support for the project

The Mural Arts Program is interested in working with non-traditional or new organizations, as well as more established groups. These include but are not limited to organizations that have no staff but a strong community volunteer base, a membership that is not English speaking, organizations lacking access to a computer or professional staff, schools, recreation centers, communities of faith, businesses, block clubs, and scout troops.

Please describe your organization briefly. State mission, number of members or people served, founding date, proudest accomplishments and role in the community.

Who in the organization will be responsible for working with the Mural Arts Program on the mural project? What is their role in the organization? Please give their contact information if different from applicant listed on cover.

Why is your organization requesting this mural?

Have you talked with any residents or businesses in immediate view of the wall? Are they supportive of the mural? Are they willing to attend a community meeting to discuss the mural?

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Section 2: Applicant’s commitment to help organize and participate in at least two community meetings with Mural Arts Program staff, mural artist, and neighbors to the wall

Are you committed to organizing at least two (2) community meetings prior to the start of the mural?

- Yes
- No

Where and when will the meetings take place?

How will you publicize the meetings?

How will you ensure that all relevant stakeholders will participate?

Section 3: Availability of a suitable wall

A wall must already be selected for your project to be considered. Should your application be selected, the Mural Arts Program will work with you to ensure the quality and suitability of your pre-selected wall. Please do the best you can to identify the wall owner. Inability to get owner permission or to assess if the wall is structurally suitable will not be used against your application if your project is otherwise sound.

Address of proposed mural (include street address & zip code): _____

What are the cross streets? _____

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This wall is located (please circle one): Indoors Outdoors

If outdoors, which direction does the wall face (North, South, East or West)? _____

If outdoors, is the wall visible to oncoming traffic (please circle one)? Yes No

This wall is on/in a (please circle one): Private Home Business Other

Please indicate the size and height of the wall (provide measurements if known at this time and a diagram of the wall. Attach a photograph, if possible):

The wall is (please circle one): Brick Cinderblock Stucco Other

Does the wall or roof have any cracks, leaks, or other problems (please circle one)? Yes No

If there are structural problems with the wall or the roof, please describe as specifically as possible.

Please describe the ground in front of the wall. (For example: Is the ground in front of the wall level? Is there heavy debris including, but not limited to, abandoned cars and refrigerators? Are there weeds or trash in the lot?)

Please state the name, address and phone number of the wall owner.

Name: _____

Street Address: _____

Zip Code: _____ Phone Number: _____

Has the wall owner given permission for the mural to be painted on the proposed wall?

- Yes
- No

MURAL APPLICATION – Page 4 of 5

Section 4: Significance of project

Significance can pertain to, but is not limited to, artistic expression, community or institutional need, youth development, cultural tourism for Philadelphia, and/or furthering the mission of the Mural Arts Program

Please describe briefly the theme/image you envision for this mural, if known at this time:

Why do you want a mural at this location? How will it benefit the community, youth and/or the city? (Please feel free to attach extra pages, if necessary)

What is the special significance of this mural to you? (Please feel free to attach extra pages, if necessary)

Section 5: Capacity and commitment to maintain the property at the base of the wall

Please indicate community organizations and individuals who will assist with the mural project and maintain the mural in the future. Please give names and contact information.

Section 6: Innovation

We are looking for creative, important and innovative projects – make your pitch and convince us that your mural should be on the top of the list! (Please feel free to attach extra pages, if necessary)

Section 7: Project Funding

Please list any funding you have for this project. Lack of funding for a project will not be used against you. You still will be considered. If you have funds available, please let us know because additional funding allows us to complete more murals.

.....
Thank you for your time and your application!

Please sign below indicating that all the answers in this application are true and complete to the best of your knowledge. You will be **notified in writing** of our decision by May 15 for the March deadline and January 15 for the November deadline. **There is no waiting list.** If you are not selected you will have to apply again for your project to be reconsidered.

Signature

Date

VANCOUVER PARK BOARD ART & CULTURE

PARK BOARD MURAL GUIDELINES

These guidelines outline the process for approvals for mural projects on Park Board property. For the purposes of this document murals consist of painting, mosaic or relief artwork applied to exterior walls, facilities or structures.

The Park Board acknowledges that murals can add to the community by:

- creating landmarks;
- demonstrating community identity and pride;
- claiming space for public uses;
- declaring a building's purpose;
- enlivening the area;
- deterring graffiti and involving youth; and
- providing pleasure.

KEY CONSIDERATIONS

Many factors affect the successful outcome of a mural project. Please consider the following:

1. Murals may affect the architect's original design for the buildings. Please consider carefully the architect's design for the building. Remember to integrate the windows and doors into the composition. Consultation with the architect of the facility may be required. Some buildings or structures may not be suitable for a mural.
2. The facilities or structures serve many different people and groups in the community and a community consultation process is required.
3. The City also has mural guidelines addressing signs in conjunction with murals, proximity of two murals and suitability of location. A development permit may be required if the mural faces residential or commercial property. (See below for details.)
4. Where there is community participation, the proposal must give evidence of the artist's ability to assemble the elements into a unified composition.
5. Painting directly on natural brick and bare concrete present problems as painting the wall once necessitates it being repainted regularly.
6. Consideration should be given to types of paint and the application of an anti-graffiti coat. At present, the Park Board recommends a non-toxic anti-graffiti coating, such as Broda 501, available from [CRB Products](#) in North Vancouver.
7. Murals painted on plywood cannot usually be attached to solid concrete or stucco as this interferes with impermeability of the wall.
8. If plywood can be affixed, the recommended plywood is 'Crezon' to withstand the elements. All edges need to be filled and coated with several layers of paint including an alkyd primer and any protective top coating. Top edges should be finished with plastic moulding to prevent water from penetrating. A line of caulking should be applied between the plywood and the surface to which it is affixed.
9. The Park Board will install plywood provided conditions are met and costs are covered by the sponsoring organization. In order to supply a cost estimate, Park Board will need a detailed plan of the site and exact location of the mural, dimensions of the mural, finish of wall onto which it is being applied, thickness of plywood, linkages between plywood sheets and desired dates for installation.

PROPOSAL PROCESS

1. To start the process call the Park Board's Coordinator of Arts and Culture at 604-257-8495.
2. You will be asked to submit the following:
 - o contact information for the sponsoring person or group proposing the mural
 - o the specific location
 - o objectives of the mural (what you would like to achieve)
 - o concept sketch or description
 - o a schedule for the project
3. The Park Board will assist you in developing a plan for community consultation. The following are some of the processes that may be required:
 - o The board of directors of the community centre nearest the site will be asked to comment on the proposal. (Please note that most boards meet on a monthly basis and often not in the summer.)
 - o The sponsoring group will distribute leaflets to neighbours within a two block radius of the proposed site. The leaflets will provide Park Board contact numbers and addresses for comment. (A standard leaflet format is available.) A minimum two week period must be allowed for community comment. Staff will collect the response and decide on the need for further process.
 - o The sponsoring group will place a display in the community centre showing the nature, place and intent of the mural.
 - o A City of Vancouver Development Permit will be required if the mural will face onto residential or commercial property. There is usually a fee requirement and the timeline for receiving a permit is approximately eight weeks. Information is available on the City's website: [Land Use Regulations](#) or call Zoning Inquiries at 604-873-7613 or 604-873-7461.
 - o In the case of a waterfront or major park or one with a unique destination character, a more extensive process is needed including: a sign on the proposed site, a notice posted in nearby public facilities and possibly a public meeting or notice in the media.
4. A Technical Review Team from the Park Board will be established to consist of representatives from the District, Planning & Operations and the Arts. At this stage, a conditional approval to proceed may be given or reasons for not approving will be provided. Staff will try to identify alternate sites if siting is the issue.
5. If conditional approval is given, the applicant will proceed to implement the community consultation.
6. Following this process you will be asked to submit:
 - o detailed working drawings showing dimensions and placement on the building or site, (Park Board may be able to supply an elevation plan of the building or structure)
 - o materials or methods of installation
 - o results of the community consultation process
 - o the name of the artist and the anticipated process and timeline
 - o maintenance plan

REVIEW CRITERIA AND APPROVAL

1. The Park Board values community comment. If there is dissent the response will be communicated to the sponsor. At this point the artist can conceptualize and design modifications or select an alternative site and the same community consultation process will be followed.
2. The Park Board may refuse a mural proposal based on technical issues with the site. The site may then be changed and the same process for review will be followed.
3. Where there is concern voiced about the aesthetics, the project will be referred to the Public Art Committee of the City. A panel of artists, design professionals and community members will review the proposal and make recommendations. (The cost for this process will be borne by the sponsors and may amount to \$500.)
4. Approval for the mural will be made by the staff technical team unless the project is referred to the Public Art Committee or a development permit process.

Mural proponents may appeal a decision to the Park Board.

MAINTENANCE AND LIFE EXPECTANCY OF THE MURAL

1. Where approval is given it will be with the condition that two years after installation a review of the condition and continued relevance of the mural may require its removal.
2. The Park Board will not maintain a mural. When a mural has either faded or been damaged by graffiti and the sponsor is unable to continue to maintain it, the Park Board may remove it. The Park Board may also remove any mural if the wall on which it is painted is taken down. The Park Board cannot commit to contacting the artist or sponsor in the event that a mural needs to be removed.
3. The length of time that a mural will last depends in part on the exposure and the paint used. If a mural receives graffiti and needs to be cleaned, this is the responsibility of the sponsor. If the graffiti is racist, sexist or hate-biased it must be removed immediately. Call 604-873-7161.
4. A maintenance plan and budget for the mural is needed. This plan will allocate responsibility for monitoring the condition of the mural on a regular basis, for decision-making related to repair and removal and for management of a repair fund held in trust by an associated non-profit association.

SUGGESTIONS FOR COMMUNITY GROUPS CONSIDERING MURALS

When community members select an artist, they should ask for a resume and look for specific experience with mural work and collaborative work with non-artists.

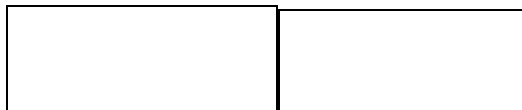
Some ideas...

- How does the artist ensure a successful aesthetic outcome while respecting the participation of community members?
- The artist develops an overall concept for the mural composition and provides the form or the elements in which participants have autonomy.
- The artist develops a scale drawing of the concept incorporating the elements contributed by participants.
- The palette is limited. A selected range of colours can provide unity to a larger composition.
- The artist assists in translation onto the wall surface and guides participants.
- The artist retains artistic and technical responsibility and finishes work to achieve 'artistic standards'.
- Many paint stores/companies offer paint, sometimes off-tints, for community murals at reduced cost or for free. Off-tints may have limited life-spans.

Discussions with artists who have had success in community process and aesthetics can be of assistance. Call the Park Board at 604-257-8495 or email [Arts and Culture](#) for referrals to artists willing to be consulted.

THE GRAFFITI MANAGEMENT PROGRAM OF THE CITY OF VANCOUVER

The City makes resources available to [reduce graffiti](#) on private walls. They organize murals on properties which have frequently been the target of graffiti. For more information call 604-871-6300.



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2099 Beach Avenue, Vancouver, British Columbia, Canada V6G 1Z4

website: <http://vancouver.ca/parks/arts/mural.html>

**CITY OF ALBANY
CITY COUNCIL AGENDA
STAFF REPORT**

Agenda Date: April 20, 2009

Reviewed by: BP

SUBJECT: Economic Development Working Group Final Report

REPORT BY: Beth Pollard, City Administrator

WORKING GROUP RECOMMENDATION

That Council approve the attached recommendations to encourage an economically healthy business community.

BACKGROUND

In December, 2008, the City Council established an Economic Development Working Group consisting of Mayor Atkinson, Vice Mayor Wile, representatives of the Solano Avenue Association (Allen Cain, Executive Director) and Chamber of Commerce (Tod Abbott, President), City economic development consultants (Neil Mayer and Darlene Rios-Drapkin), and City staff members. The purpose of the working group was to engage in review and discussion about current conditions, activities and strategies, and report back to Council within six months with recommendations.

The working group has met twice a month since January at meetings posted and open to the public. Subgroups have additionally met to work on specific tasks to report back to the working group on topics such as recruitment and retention, the redevelopment zone, and branding/identity.

DISCUSSION

The members of the working group exchanged information and ideas about challenges to and opportunities for enhancing the vitality of existing businesses and to lay the foundation for attracting new businesses to Albany. From these hands-on discussions emerged a variety of ideas, ranging from specific items to general goals. Attached is the range of recommendations developed by the group, designed to support a healthy business environment for existing and potential businesses. As shown in the attachment, the recommendations are categorized by: Recruitment, Retention & Physical Improvements, Identity/Branding, Entryway and Gateway Signage and Treatment, and Banners.

Recruitment, Retention & Physical Improvements

The proposed strategies in this category cover areas such as maintenance, public art, communication with existing and potential businesses and property owners, landscaping, holiday lights, and street furniture and infrastructure. The physical improvements are identified by short-range, medium-range, and long-range projects.

Several of these items are already underway and can continue to be implemented by staff, some areas request advice from City commissions, while others involve business associations, businesses/property owners, and volunteers. One area in which Councilmembers can be helpful is in communicating with existing, new, and potential businesses and property owners. Albany is small enough that one-on-one conversations are useful in identifying obstacles and opportunities for the business district, and alerting staff and the business associations about follow up. A particular effort is recommended for the Redevelopment District, located on Cleveland and Eastshore Avenues, especially with the potential for green business development as part of or to complement the East Bay's Green Business Corridor.

Identity/Branding

There have been various recognitions of the advantages to the City to create a current-day and forward-looking identity for Albany, which can be used to market the city as an attractive place to do business as both a customer and a merchant. The working group had the advantage of advice from an Albany resident/volunteer, Brian Phipps, whose profession is helping organizations create an identity or brand.

The recommendation is to take advantage of the Fern Tiger "Voices to Vision" process, which will identify some common themes and values to use in developing an Albany identity/brand. This identity/branding would then be applied to develop signage, art, outreach, and other business attraction mechanisms.

Entryway and Gateway Signage and Treatment

Placement of welcoming and directional signage and gateways would help route visitors to the business community. The recommendation is that the Traffic & Safety Commission be asked to advise on location of the signs and directions contained within those signs. Once the identity/branding process is complete, those results can then be incorporated into the design of the signage and gateway treatments, although there may be some signs that are simply directional and can proceed nonetheless. Other entryway ideas to be referred to the Traffic & Safety Commission for advice is renaming Buchanan to Marin and Cleveland to Jacuzzi to simplify access and directions. Attached is a memo that describes the various signage and gateway issues for referral.

Banners

The working group recommends that banners are a means of providing a beautifying and cohesive feel to commercial districts. There are various overlapping interests concerning

banners that hang on light poles on Solano and San Pablo Avenues and Buchanan Street. The working group is recommending that the City set the stage for encouraging banners to be hung, while recognizing that banners may need sponsors to provide financial support, and that the longer the banners are displayed, the greater the community interest. Staff is encouraging efforts between business organizations and the Arts Committee to develop guidelines, protocols, and ideas to advance a banner program that is attractive, timely, and cost effective.

ANALYSIS

Much of the proposed efforts focus on communication with businesses and property owners in an effort to keep the commercial district active with successful businesses, providing a clean and attractive environment for customers, identifying what makes Albany a desirable place to do business, and helping visitors to navigate their way to the commercial districts. There are no land use or other policy changes identified at this time, but those may emerge as efforts continue.

While the Economic Development Working Group will sunset, with approval of the City Council, efforts will continue on the recommended work plan from the group. Various commissions and committees, Councilmembers, business organizations, community organizations, volunteers and the general public will be engaged on subject matters as staff moves forward with implementation.

SUSTAINABILITY IMPACT

Successful local businesses often support community organizations and also provide opportunities for residents to shop locally.

FINANCIAL IMPACT

Overall, the recommendations are designed to support the local economy.

In December, Council authorized the expenditure of \$7,000 from its discretionary funds on efforts to promote local business during the holiday season. Because of the shortness of time, those funds were not needed for the 2008 season, but instead a portion are recommended to prepare for the 2009 holiday season as well as to support costs associated with implementation of the recommendations. For example, approximately \$1,200 would help augment donations being raised to install holiday lights on street poles in the business district.

Attachments

1. Economic Development Working Group recommendations
2. Request to Traffic and Safety Commission Review and Advise on Directional Signage and Street Name Changes
3. Physical Improvements Matrix

Physical Improvements

Short Term	Responsibility	comments	next steps	costs
Signage -- directional only	city	map with locations is ready; standards exist for directional signage	T&S/Kimley Horn--get pricing/order/install--	about \$500/sign
Signage to Solano	city	Need to determine if sign directs people up Solano or around Buchanan	T&S/Kimley Horn--get pricing/order/install--	about \$500/sign
Street name signs, consistency on solano	city	use lower Solano as model	Rich to find sample	
Fill any empty tree wells with new trees	city/volunteers	already have street tree types for Solano and SPA	identify locations	
Enhance existing planter boxes	city/volunteers	use Bay Friendly planting (SPA/Solano example)		
Replace/repair/paint benches	city/volunteers		need to identify need	
Repair/replace/clean trash Receptacles	city/volunteers			
Reduce # Newsracks	SAA, CofC, city			
Repair Newsracks	SAA, CofC, city			
Develop plaza Key Route at Solano	city/possible organizations to sponsor?	enhance with benches to create gathering place; place to sit and have lunch, etc.	without any major changes, can place a few benches/picnic tables	under \$5,000
LED light strings on light poles	CofC, city	Install before holiday season	Purchase	\$1,200
Banners on San Pablo, Buchanan	City/Chamber/SAA	need to purchase brackets	Long-term need Arts Com.	
Banners on Solano	SAA, with City approval	brackets in place	Long-term need Arts Com.	

Medium Term

Signage, welcome to Albany	city, Arts/T&S/PW	Establish location	Design awaits branding	
Signage, Gateway Treatment on SPA	city, Arts/T&S/PW	review SPA streetscape master plan	Branding	
Signage, Gateway Treatment on Solano	city, Arts/T&S/PW		Branding	
Signage, Gateway Treatment on Key Route	city, Arts/T&S/PW		Branding	
Signage, Gateway Treatment on Buchanan	city, Arts/T&S/PW	Resurrect MvB sculptures?	Branding	
Service Signs at corner of SPA/Marin	City/service orgs	Relocate/refurbishing needed	Service orgs need to be contacted	
Banner/gateway @ Solano at SPA	Determine whose responsibility			
Enhance Trash Receptacles	Arts Comm		Branding	
Mural Program on Solano/SPA	Arts Comm/Schools/Merchants?		Arts Comm needs to find out what is involved.	
BART signage or mural	Arts Comm		Branding	
Street Tree Replacement	city	for trees that are failing/end of life	P&R needs to approve	

Long Term

Paving from BART to Berkeley border	city, PW	are plans underway? Is there \$\$?		1/2 mill
Solano Avenue Streetscape Renovations	city--needs funding to complete drawings, bid, etc.			millions
Public Art installations	Arts Comm			

Private Streetscape Improvements

Façade Improvement
Building Improvements

**CITY OF ALBANY
MEMORANDUM**

DATE: March 30, 2009

TO: Economic Development Working Group

FROM: Judy Lieberman, Assistant City Administrator

SUBJECT: Request Traffic and Safety to Review and Advise on Directional Signage and Street Name Changes

The Ad Hoc Economic Development Working Group, including the City's Economic Development consultants, would like to make the following recommendations for referral to Council and ultimately to the Traffic and Safety Commission for analysis and recommendation.

1) Cleveland Avenue:

- a. Problem: There is no signage indicating how to get to Cleveland Avenue in Albany, yet this is one of the City's redevelopment zones. As the City wishes to encourage new business in this location, it would improve desirability if directional signage existed. It is very difficult to find Cleveland Avenue, both from the west bound direction on Buchanan, and also from Central Avenue where the street name is Jacuzzi. This is problematic for businesses wishing to locate on Cleveland Avenue, or for those wishing to patronize those businesses.
- b. Requests: The following requests are suggestions, but the T&S Commission and traffic engineers analyzing the traffic flows, may have other ideas as well.
 - o Add directional signage on Buchanan heading eastbound before the entry to the Buchanan overpass
 - o Clearly stripe the Buchanan to indicate that the right hand lane turns into Cleveland Avenue.
 - o Add some type of signage at Central and Jacuzzi, (in the City of Richmond) indicating that Jacuzzi Street turns into Cleveland Avenue, and leads into Albany
 - o Alternatively, consider changing the street name from Cleveland Avenue to Jacuzzi to lessen the confusion. (There are only a handful of businesses on Cleveland now, so the impacts on businesses would be minimal.)
 - o Add directional signage at the freeway exit onto Cleveland Avenue that indicates the businesses to the right (or at least the address numbers); and that indicates how to get to Solano and San Pablo Avenues by turning to the left.

- 2) Eastshore Highway
 - Add directional signage on Buchanan heading westbound indicating “keep left” for Eastshore Highway
 - Add directional signage at Buchanan Street ramp into Albany; indicating that eastbound drivers should turn right for Eastshore Highway.

- 3) Freeway Signage on I80/I580: Request that CalTrans change signs from “Buchanan Street” to “Albany.” Request that a sign be placed at the exit ramps that says: “To Solano and San Pablo Avenues”. Consider changing name of Buchanan Street to Marin Avenue, except section between San Pablo Avenue and the Buchanan merge @Madison.

- 4) Solano Avenue: Welcome to Albany signage: Replace and make consistent
 - South side Solano, at Tulare (no existing sign)
 - North side Solano, at Neilson (existing,)

- 5) Gateway Locations: These gateways should be considered for more extensive treatment.
 - San Pablo/Marin corner
 - Dartmouth/SPA
 - Brighton/SPA

Economic Development Ad Hoc Working Group Recommendations

1. Recruitment, Retention and Physical Improvements: Staff in conjunction with consultants, business & service organizations, other volunteers, etc, (a Council member may also choose to attend meeting discussions on one of these subject areas) to continue work, as follows:
 - a. Short term physical improvements via volunteer and cooperative ventures
 - b. Work with the Arts Committee to identify on areas to be explored for Art in the Commercial Zones, including murals on public and private property
 - c. Keep an active eye on City maintenance/housekeeping issues along Solano/SPA/and Redevelopment area
 - d. Maintain and expand contacts with businesses/property owners/realtors
 - e. Recruit new businesses for SPA/Solano/Redevelopment area
 - f. Continue cooperative ongoing education and outreach to the current business community
 - g. Work with Community Development Dept on planning process improvements
 - h. Focus on business greening issues citywide, both in terms of attracting new green businesses and for greening our existing business community.
 - i. Assess feasible planning for long term physical improvements for SPA/Solano/and in the Redevelopment Zone
2. Identity/Branding Issue:
 - a. Council to appoint a short term working group, to begin after Fern Tiger community process in the spring/summer; and to include prior work done on motto by SEJC, and other past efforts, such as SPA streetscape.
 - b. Identity Working Group to resolve issue of motto; come up with a statement to help guide development of visual improvements such as signage, gateway treatments; and to define what the "Albany experience" should be in downtown areas (Solano Ave. and SPA) with a special focus on economic development/streetscape.

- c. In addition, need to clarify responsibilities for managing Albany's identity. Right now --"identity" seems to fall between different departments and/or committees.

3. Entryway and Gateway Signage and Treatment

- a. Identify locations for directional signage and transmit to Traffic and Safety Commission for process and implementation
- b. Incorporate identity working group results, when completed, to guide design development.

4. Banners to promote the business district:

- a. Authorize the Solano Avenue Association, the Albany Chamber of Commerce, as well as the City, to place temporary banners on designated poles on Solano and San Pablo Avenues; allow the banners to include the names of sponsoring Albany businesses and community organizations; subject to review by Community Development staff.
- b. Banners that are to be placed on Solano and San Pablo Avenues for more than twelve consecutive months are to be reviewed by the Arts Committee for recommendation to the City Council.