

# Murals toolkit

A practical guide for Aucklanders



► Find out more: phone 09 301 0101  
or visit [aucklandcouncil.govt.nz](http://aucklandcouncil.govt.nz)



## Why murals?

Murals are an artwork applied directly to a large, permanent surface. They are an accessible, relatively low cost way to create art in public spaces. While wall drawing and murals have a long cultural history, we now consider them a form of street art. The term street art distinguishes contemporary public-space artwork from graffiti-vandalism, tagging or guerrilla advertising. Street art communicates socially relevant themes in ways that are creative, inclusive and relevant to contemporary artistic practice.

Murals are temporary in nature and can be created by almost anyone: children, teams, communities or professional artists. Although painted murals are the most common, other great methods are digital collage, screen-printing on to vinyl, or tile. Even painted murals have diverse production methods, and can be applied by brush, roller, airbrush or aerosol can.

Murals are an outlet for people to affect their city, to colour their physical environment and communicate. Murals bring people together for a common purpose and are an effective tool to establish dialogue within communities about important issues. They can promote belonging and demonstrate community identity and pride, opening up communication between socially and racially divided groups. By claiming space and creating a sense of place, planned street art can discourage anti-social behaviour, and graffiti-vandalism. Murals often end up as neighbourhood legends and have a dramatic impact on communities and passers-by.

## Creating a mural: the toolkit

Ready to commission and create your own mural? Many factors influence the creation of a mural: practical considerations, the current social and political climate, the intentions and hopes of those in your group and their willingness to work. This toolkit will take you through the four main stages of producing a mural: Scoping, Preparation, Production and Review. We've outlined the most important steps in order, and followed them up with checklists to keep you on track at every stage.

### Inspiration

The Mural Society of Philadelphia has a wonderful blog: [muralarts.org/interact/blog](http://muralarts.org/interact/blog) or one from closer to home: [tauriko.school.nz/1803/blogs/44-our-mural-blog/](http://tauriko.school.nz/1803/blogs/44-our-mural-blog/)

### More inspirational projects online:

- Sydney: [cityartsydney.com.au](http://cityartsydney.com.au)
- Christchurch: [scapebiennial.org.nz](http://scapebiennial.org.nz)
- UK: [publicartonline.org.uk](http://publicartonline.org.uk)

Left: Milan Mrkusich 'Untitled', c. 1959, mosaic mural for B.J.Ball Building, 35 Graham Street, photo: Patrick Reynolds

Cover: Raise up n Represent crew 'Auckland: a city for peace', 2012, paint on wall, Onehunga.

# Scoping phase

## Step one: appoint a project co-ordinator

This person should have the time and energy to see the mural project through from planning to completion and be a good organiser and communicator. Before any work starts, it's essential to get groundwork in place for a successful project.

## Step two: get focused

Define your objectives – why do you want to create a mural? Be clear about what you want to achieve and why this is important to your group. Get together to write down your goals and how you think creating a mural will meet these. Be ambitious, but also be realistic.

Objectives may include building stronger and safer communities, recalling the history of a site, reflecting the social and cultural mix of the neighbourhood or developing project management skills for a creative group of people. Crime prevention through environmental design (CPTED) is another often used rationale.

These concepts will form your Project Brief, along with practical information about budget, timeline and location. A sample Project Brief is included in the Useful Tools section.

## Step three: agree a lifespan

It is important that the lifespan of your mural is clearly defined and agreed before work starts. Most last five to seven years. Plan to undertake a review of the condition and continued relevance of the murals five years after installation. At that time, you can decide whether to keep or remove the mural.

## Step four: agree a location

The best locations provide safe, easy access for both your mural team and the mural's audience. Good sites are visible to the community and have a surface in good condition, suitable for painting. In some cases, your Local Board can help identify a suitable space.

Future proofing is useful – it is wise to check on future plans for the site or surrounds in case sale or redevelopment is planned within the lifespan of your proposed mural.

Be aware of the site's heritage value and also any significance to local iwi.

## Step five: get permission

Establish ownership of the surface you wish to use before any work begins. Contact and get written permission from the legal owner or controlling institution.

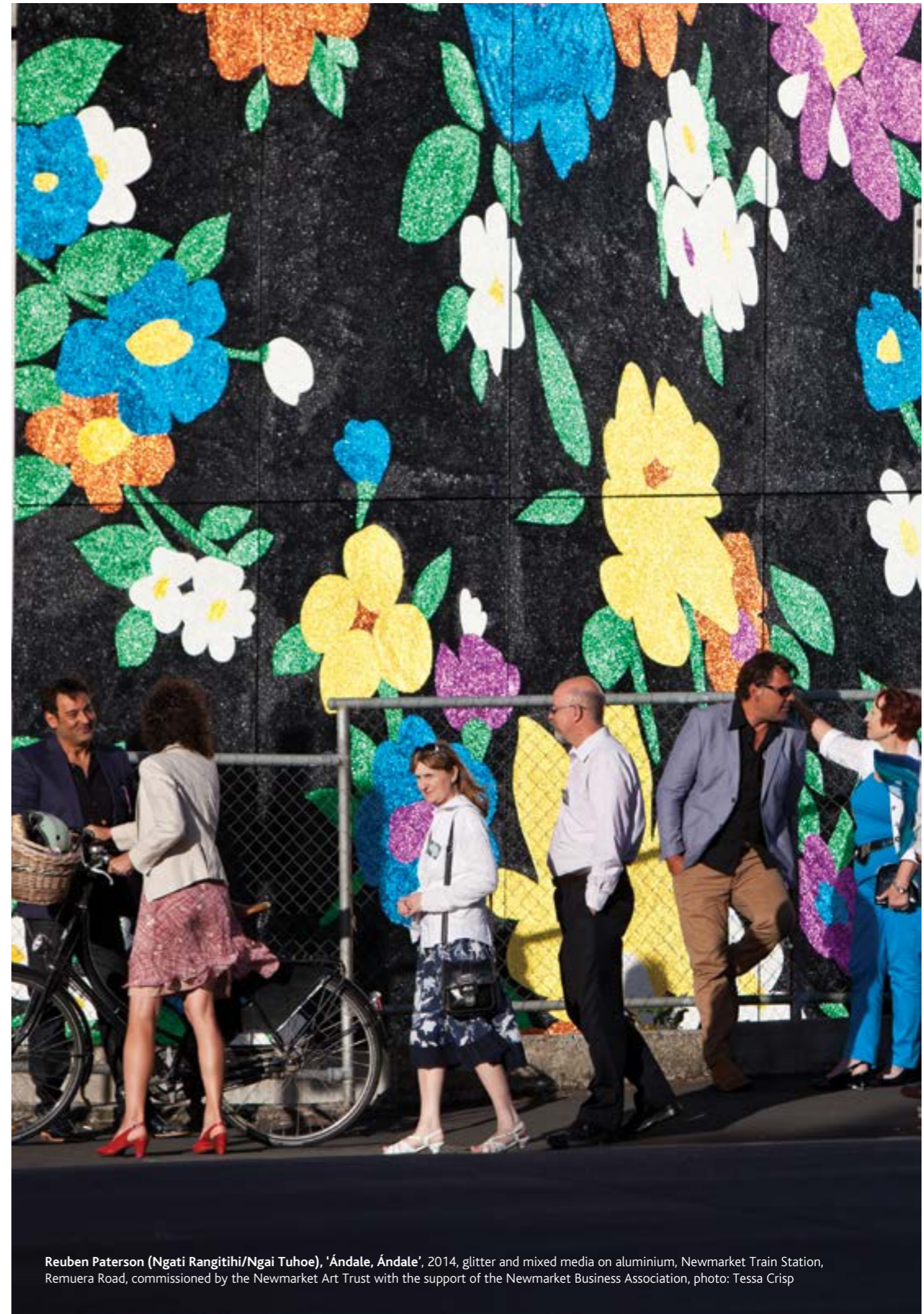
It is crucial not to interfere with the business being conducted by the building's owner or tenants/occupiers of the building. Being on good terms and being respectful of the building occupants and its neighbours will benefit the project, particularly when it comes to gaining access to the site. The relationships formed will govern how enjoyable the process is.

Also establish what might happen to the mural in the event that your chosen site is sold. Although the present owner of the site may support the mural, any new owners have the legal right to paint over or destroy the mural. With the help of a building's present owner, a goodwill agreement concerning the mural may be reached with any new owner, but any such agreement is not legally binding.

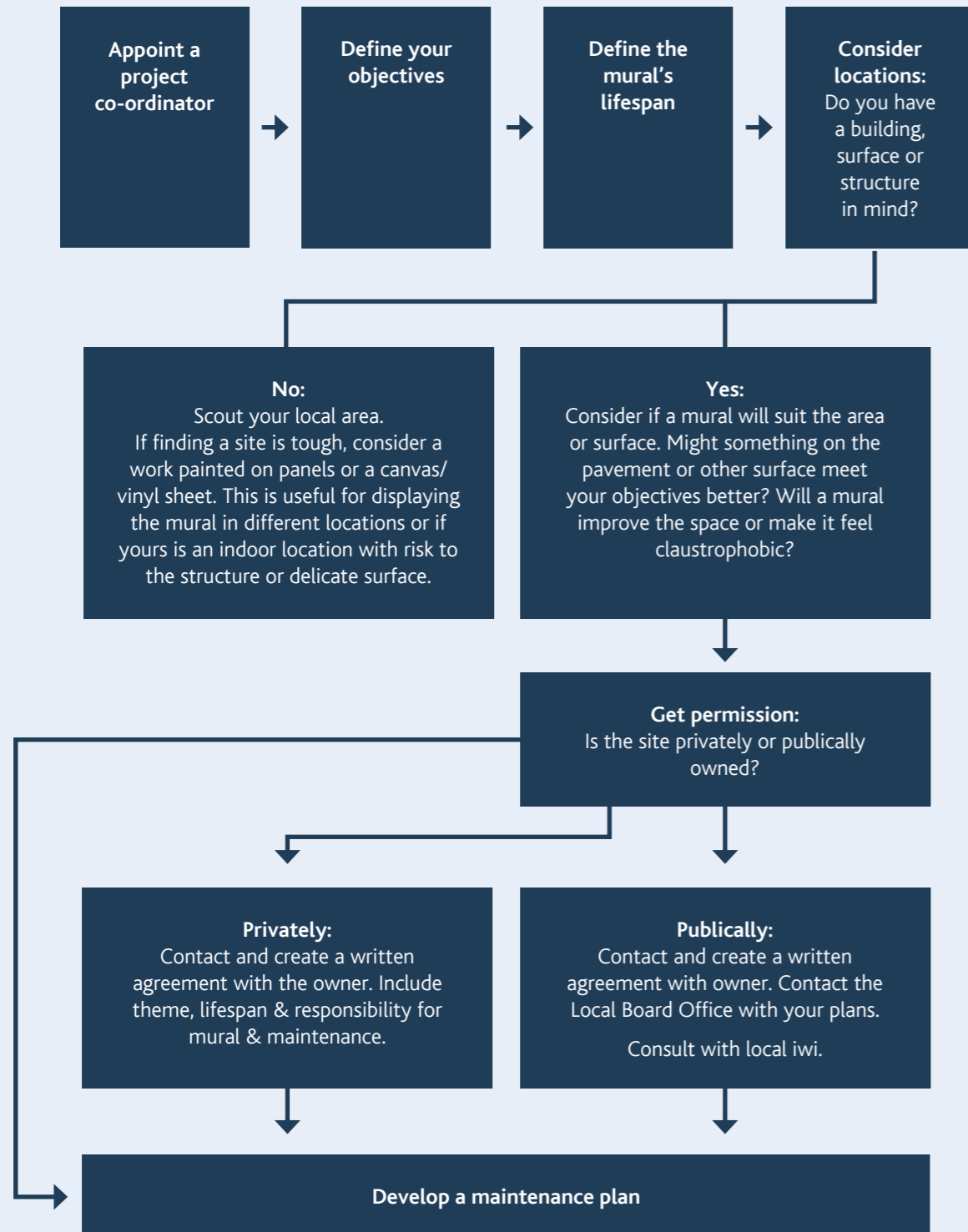
Make use of the sample landowner approval template in the Useful Tools section.

## Step six: plan for maintenance

The longevity of a mural depends on its exposure to weather and the paint and surfaces used. A plan and budget for maintenance is essential before the mural is started. This will allocate responsibility for regularly checking the mural for fading, damage or vandalism. The plan should give the Project co-ordinator decision-making authority to repair or remove the work and management of a fund to pay for remedial work.



Reuben Paterson (Ngati Rangitihī/Ngai Tuhoe), 'Ándale, Ándale', 2014, glitter and mixed media on aluminium, Newmarket Train Station, Remuera Road, commissioned by the Newmarket Art Trust with the support of the Newmarket Business Association, photo: Tessa Crisp



**Scoping phase – checklist**

At the end of this phase your project should have:

- a project co-ordinator
- clearly defined objectives and lifespan for the mural
- a location and site permission (see the template in the Useful Tools section of the toolkit)
- a maintenance plan.

Right: Christine Trout, 'General Store mural', 1997, paint on wall, Old Papatoetoe town centre, photo: Patrick Reynolds



# Preparation phase

This is the time to get going and bring people together. Now is the time to decide on how you'll create your mural and put in place a strategic plan for the following stage.

## Step one: get your team together

Many murals are successfully created by schools, communities, groups or teams that use or care for a space. Some projects commission a professional artist to paint the mural, and others use a combination approach and ask an artist to provide the leadership for a community group. Whatever your approach, bring together a core group of people committed to the project.

## Step two: set up budget

Create a realistic budget based on projected costs and allocate spending. Consider fundraising – see the funding section in the Useful Tools section later in the toolkit for tips. If you work with a professional artist you'll need to allow for an artist's fee. Make use of the checklist later in the toolkit for common costs to consider. The project co-ordinator is responsible for approving budget spending.

## Step three: commission an artist

Commissioning an artist brings many advantages. Drawing on their experience can guide you towards the best possible outcome, teaching your team to express their skills and realise your mural's objectives through imagination, colour and design. Professional artists are knowledgeable about realistic budgets and timeframes. Be sure to select an artist who has experience working with communities to develop projects.

If you decide to commission an artist, prepare by developing an artist's brief. Approach artists you know or call for public expressions of interest by putting an announcement on an arts and culture website such as The Big Idea: [www.thebigidea.co.nz](http://www.thebigidea.co.nz). Include information about your mural project, the artist's brief and ask for artists to submit proposals that demonstrate their work and their ideas for the mural by a certain date. We've provided guidelines in the Useful Tools section as a starting point for the artist's brief and a simple commission contract. Make sure your brief includes all information relevant to your project or site.

## Step four: involve your community

A successful, well-loved mural relies on community buy-in. A positive and productive consultation process means creating a safe place for talking, thinking and listening. This gives your community a chance to be heard and to have an impact. The project co-ordinator could ask neighbours, local business associations, community groups and businesses, and if on public land, the relevant Local Board office, to participate. If you have commissioned an artist, this process will be led by him/her.

## Step five: hold a design workshop

Bring your team together to brainstorm the mural's design. The task is to work together to establish a concept and create a shared vision. Murals often communicate a message, so talk through your objectives and what you want to achieve as this will help guide your design, imagery and colour choices. Think back to your consultation process and any issues or strongly held community beliefs. Give the mural a title. If you're working with an artist, he/she will lead this process, work with your team to draw out ideas and plan how they'll be realised in the mural.

## Step six: determine your surface and method

The site you choose will help determine the parameters of your project. In some circumstances painting onto another surface first, such as plywood, might be necessary, but this brings other challenges. Make use of the Phase Two Checklist to ensure that you've chosen the best surface. Now is also the time to decide what method will best suit your design – paint and brush, spray can or alternative means.

## Step seven: get design approval

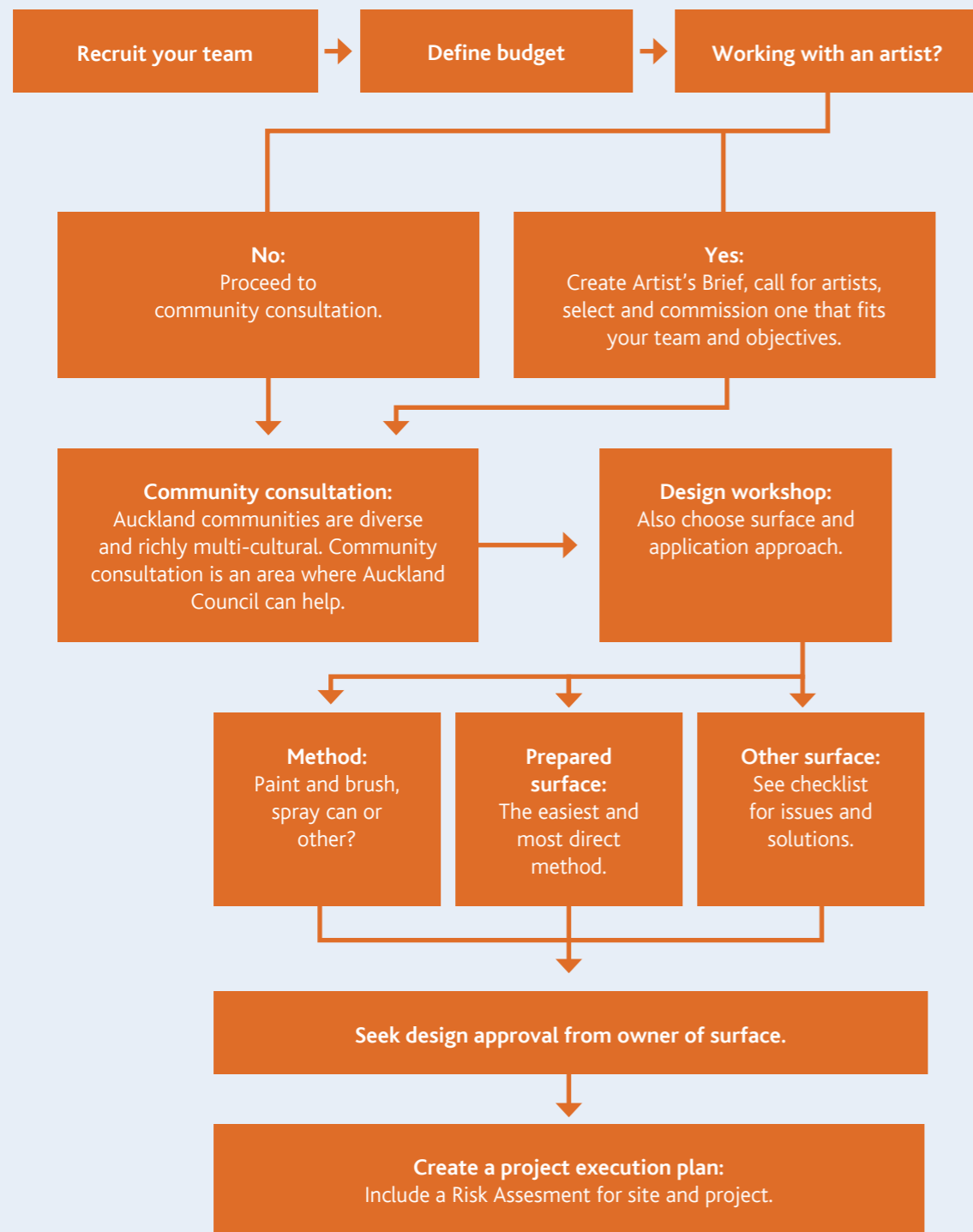
Return to the controlling institution or owner of the chosen surface to present your final design. Also consult iwi and any key stakeholders from your community consultation process for approval.

## Step eight: project execution plan

A project execution plan will prepare you for the next step of creating the mural. As a team, develop a plan that details tasks, who is responsible, and a timeline for their completion. Use the plan to regularly review progress and make updates as necessary. The Project co-ordinator should lead the team in developing a risk management system as part of this. This will identify potential risks and a plan for managing them during the creation of your mural. A simple template is included as an attachment in the Useful Tools section. Also make use of the checklist later in the toolkit.



Right: Cut Collective 'Public Access 4' (detail), 2010, paint on wall, Auckland Art Gallery Art Lounge, Lorne Street, photo: Sparrow Phillips



Right: Miriam Van Wezel 'The Colours of Our History', 2011, acrylic paint on concrete, Victoria Park, photo: Patrick Reynolds.



## Preparation phase – checklist

At the end of this phase your project should have:

### A budget that includes:

- fees – Project coordinator fee and Artist fee (if appropriate). This will depend on the scope of the project and responsibilities of the artist
- community consultation, hui and workshop costs – venue hire, materials, catering, etc
- site preparation – shelter if needed, cleaning materials/water blaster, paint, undercoat and graffiti guard
- materials – brushes, drop sheets, masks (if using aerosol paint and graffiti guard), masking tape
- opening celebration – venue, music, catering etc – promotion and signage for the mural
- photography – any costs associated with printing images taken of the work in progress and of the completed mural
- an allowance for unexpected costs
- maintenance and or repairs.

### An assessment of your mural surface. Considerations include:

- being aware that murals first painted onto wood or plywood can not usually be attached to solid concrete or stucco as this interferes with water tightness of the wall
- if plywood can be affixed, ensuring that the plywood used will withstand the elements. Consider also the thickness of plywood and linkages between plywood sheets
- ensuring all edges are filled and coated with several layers of paint including an alkyd primer and any protective top coating
- ensuring top edges are finished with plastic moulding to prevent water from penetrating
- ensuring a line of caulking is applied between the plywood and the surface to which it is affixed.

### A project execution plan that:

- identifies the tasks that need to be completed or resources gathered, who is responsible and when this needs to be completed
- regularly reviews progress and makes updates as necessary
- allocates adults to work with and supervise children in the team
- contacts the Local Board or the Events team at Auckland Council well in advance to see if they are able to assist with any consents needed or able to help in any way on your allocated painting days
- factors in climate (weather conditions, shelter, drying times etc..) and alternative work days for bad weather
- ensures resources are prepared. This includes: enough paint and undercoat carefully chosen for the surface and design, strong and stable ladders and hiring scaffolding if your mural will be 3 metres or higher. A range of decent quality brush and roller sizes—large brushes or rollers for big expanses and smaller brushes for detail or near the edges of the design. Masking tape if you need to mask off areas. Plastic drop cloths to protect the area around the mural. WET PAINT signs to put next to the mural to avoid accidental damage to the surface and cones/ tape to cordon off the area. Goggles and protective equipment for cleaning or spray paint application. Individual small containers with a handle to decant paint into. Rubbish bins, and sun protection as required
- leave time and a plan for daily site clean up
- remembers to look after the team – arrange toilet facilities with local businesses or community organisations if necessary
- makes sure someone is in charge of photographing the production process and finished mural.

### A Risk Assessment and Health and Safety Plan in mind that addresses all relevant concerns for your site and team including:

- **Injury:** Ensuring that there is someone on site with a first aid certificate and a fully charged cell phone to call for an ambulance in case of serious injury. Make sure the street address of your mural location is known and any instructions for getting to your site are written down and easily accessible
- **Paint Spillage:** Speed is the key – quickly clean up as much as possible with a cloth, newspaper or other absorbent material. Most concrete surfaces are not sealed and paint will soak in if you don't work fast. While paint is wet, treat with a solvent cleaner, then rinse with water. Alternatively, once most of the spilt paint has been removed, a hose and stiff bristled brush is effective for water-based paint. The same tools can also be cleaned with a commercial paint stripper and wire brush to help scrub the paint residue away once dry. It may take more than one application to remove all the paint
- **Weather:** Auckland's conditions need to be incorporated into your planning if you're working outside. September–March is ideal, offering the best chance of good weather and getting completion in the shortest amount of time. Bad weather delays can sap momentum and increase the chance of your surface being damaged by rain or vandalism
- **Rain and dampness** affects how quickly your paint dries. Rain means preparation will take longer and you may need to allow a few days for each coat of paint to set. Summer is great for quick drying, which helps avoid dust and dirt sticking to wet paint. However, plan a way to keep the sun off those working on the mural and a decent break during the hottest part of the day. Providing hats and sunscreen is also a good idea.

### A mural design that:

- clearly conveys the main message you want to communicate – if people walk away from the mural and remember only one thing, what would this be? The main message is the biggest consideration when designing the artwork or using text in the mural
- knows its audience and community – who is the mural talking to?

Below: **Christine Trout, 'Bottle-O', 1996**, paint on wall, Old Papatōetoe town centre, photo: Patrick Reynolds.



# Production phase

## Step one: prepare your resources for starting work

Make sure everyone is aware of the assigned tasks in your Project Execution Plan and gather your team and materials at the mural site. **Use the checklist on page 14** to ensure you have the correct materials ready to go. Be sure to make the most of the advice and expertise of paint suppliers when you're buying materials.

## Step two: prepare the surface

Thoroughly clean and prepare your chosen surface, as well as applying an undercoat before you begin. The undercoat is especially important if the wall has already been painted or there are colour variations on the wall.

## Step three: transfer your design to the surface

Depending on your design, there are three popular ways of transferring the design to your prepared surface: projection, grid or freehand. Select a couple of people who are confident with using a brush and paint to be in charge of transferring the design outline, this will make for a more consistent look. Remember to step back to get some perspective on what you've transferred, then correct any small problems.

### Tip:

Allow enough time for surface preparation plus sufficient drying time for your undercoat.

## Step four: get painting

Plan to involve as many people as possible in painting the mural. Children can help fill in areas with colour or help create simple designs. When you're ready to work on a section or colour, decant paint into small containers with a handle that can be easily held. Give one to each team member, to make the paint accessible and minimize spillage if a container is knocked over.

## Step five: daily site cleaning

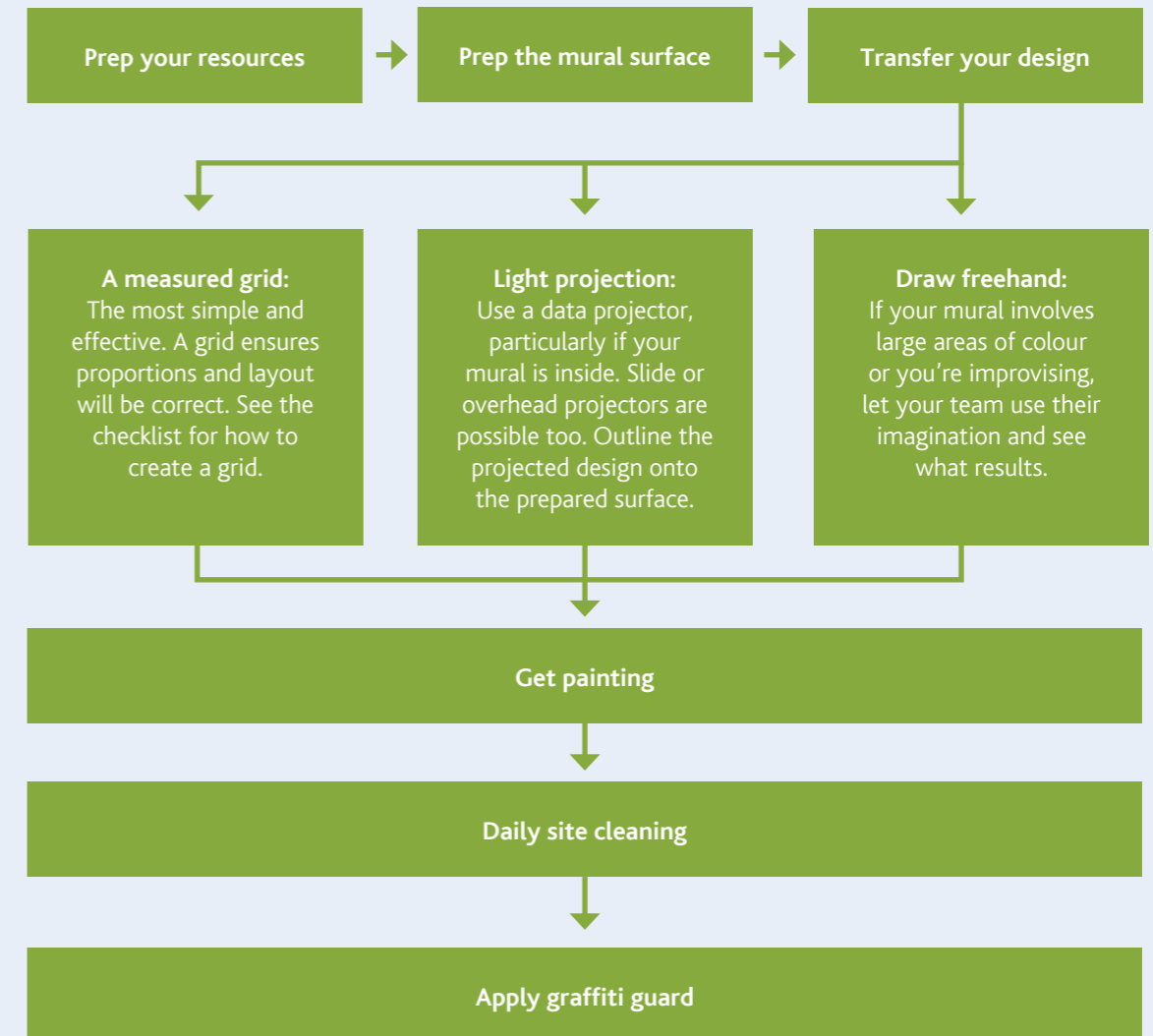
Take the time to schedule a clean-up as part of your day. Make sure paint is stored with lids on tightly so it doesn't harden. Keep materials together and safely stored near your mural site. If they can't be kept on site, assign one person to look after the materials and equipment and bring them along for the next painting day. Tips on brush cleaning can be found in the checklist.

## Step six: apply graffiti guard

A graffiti guard ensures you can clean off any unwanted graffiti.

### Tip:

Never allow waste water or chemical solvents from washed paint equipment to enter household or storm water drains or sewers. The waste may find its way into natural waterways where it can reduce oxygen levels and threaten fish and other sea life.





### Production phase checklist

At the end of this phase you should have:

A prepared surface:

- a thoroughly cleaned wall/surface, with any dust or grease removed using a paint preparation or house wash product. If moss or mould is present, use a commercial product that kills the spores or remove by scrubbing with a mixture of one part household bleach to three parts water. After a good scrub, allow the solution to sit on the surface for 10 minutes before rinsing off thoroughly with clean water
- any cracks or grooves in the surface are filled. The best method will depend on the nature of the surface – consult a paint shop for recommendations
- a sealed surface, a penetrating oil undercoat gives good adhesion for your mural paint. A coat of white, low sheen paint works well to provide a neutral base, or if the mural is mostly one colour consider painting that colour as the undercoat. Remember it is easy to add darker colours over the top but difficult to lighten areas if you choose an undercoat that is too dark. Acrylics are some of the most durable and accessible paints for exterior murals, and are used widely for their fade and weather resistant properties. Acrylic paints form an excellent bond to masonry or concrete surfaces and are the best choice for these surfaces.

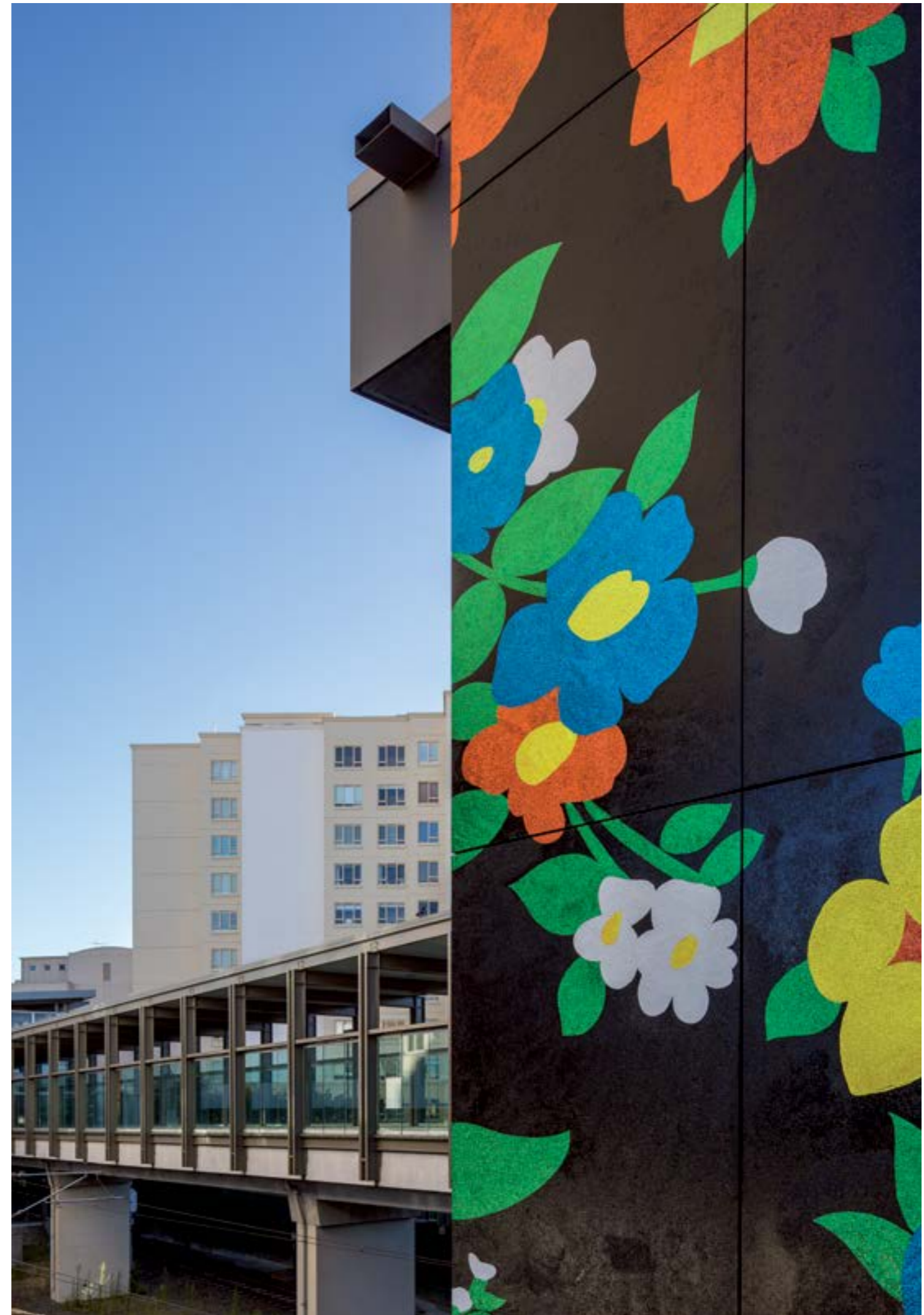
A method to transfer your design

- for the popular grid method make sure your design is large and clear. If using a computer, superimpose a grid over your design with a photo, graphics or paint program before printing. If you only have the original design and no access to a scanner, place a sheet of clear plastic over the design and draw a grid on that instead of your original. Use the grid on the design to create a scaled-up grid with the same number of squares on your surface. Then use the squares to guide you as you redraw the design on the wall.

An eco friendly site clean up procedure

- wipe or squeeze excess paint onto an absorbent material such as old rags or newspaper. 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, waste water drains or the coastline
- dispose of the paint solids at the bottom of the first container by scraping them out onto absorbent material such as old rags, shredded newspapers or cardboard boxes. Allow the solids and absorbent material to dry, then dispose of it in household waste. The second container now can be used as the first wash
- use this rotation system until the job is completed.

Reuben Paterson (Ngati Rangitihī/Ngai Tuhoe), 'Ándale, Ándale', 2014, glitter and mixed media on aluminium, Newmarket Train Station, Remuera Road, commissioned by the Newmarket Art Trust with the support of the Newmarket Business Association, photo: Patrick Reynolds.



# Review phase

## Step one: celebrate your achievement

Celebrate success by creating an opportunity to focus the community's attention on the mural and its message. Planning an opening party for the mural works well, especially if you ask a high profile person to 'launch' it. Invite local media along and let your team and community celebrate the mural's completion. Consider organising entertainment – music, dancing, a sausage sizzle or fun day.

## Step two: take photos

Document the finished mural and your celebration event. Along with photos from earlier phases of your project, the images will show the mural coming to life and how the team worked together. Images are also important for the Murals Register at Auckland Council, (see page 21).

## Step three: register your mural

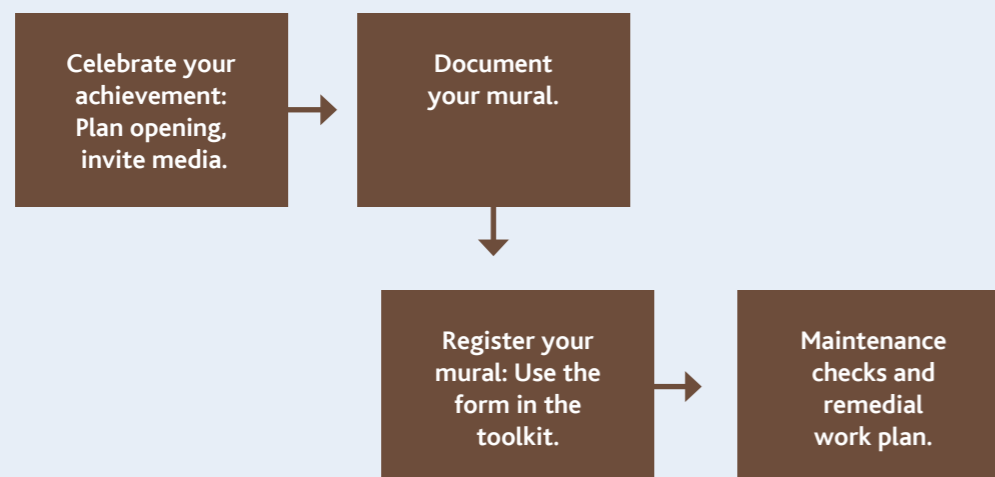
When a mural is produced with the permission of the structure's owner it is eligible to be included in the Auckland Council Murals Register. Registering your mural is important as it provides a reference for communities, the Safety team and external contractors. The Murals Register provides clear guidelines for protection, meaning no registered mural will be removed without first checking the register and contacting the Public Art team. We have provided a form on page 21 of the toolkit to register your mural.

### Tip:

Consider creating a website or scrapbook documenting your mural's process.

## Step four: maintenance checks and remedial work plan

Make regular checks on the condition of your mural. Look for any damage, graffiti, and lifting of the surface. If an artist was commissioned, he/she should be given first option to make good any damage. Refer back to Phase One, Step Six of the process when you created a maintenance plan and fund to pay for repairs and revise if necessary. Five years after installation is the time to undertake a review of the condition and continued relevance of the mural – at that time, you can decide whether to keep or remove the mural, or to embark on a fresh mural project.



# Useful tools

## Project Brief

Developing a project brief will help keep you on track and provide a plan to go back to if problems strike. Include:

- the objectives for your project
- title of mural
- a description of the location, its address, owner, site measurements and photos
- the surface and method you've chosen to create the mural
- whether you have decided to work with a professional artist and, if so, who
- budget
- timeline
- your completed risk and expected lifespan assessment
- name of and contact details for the project co-ordinator.

## Artist Brief and Call for Proposals

Developing a clear artist's brief is essential. The brief should not be too restrictive but should describe the project and its objectives. Key elements are:

- aims and objectives of the commission
- anticipated lifespan of the mural
- context – history of project, information about your group/organisation
- description of the site(s): environmental, geographical, social and cultural history; conditions; usage; physical or technical constraints
- artistic scope and anticipated role of artist
- expectations of the project: style and theme of the mural
- anticipated level of local consultation or community engagement
- project management structure – team roles and responsibilities
- maintenance arrangements
- documentation requirements
- copyright and ownership – both of the designs and the final artwork
- budget - what is and isn't covered (e.g. fees, travel, expenses, professional advice, research and development costs, production)
- indication of overall budget
- artist fee and payment schedule
- timeframe and phases (e.g. launch dates)
- contact list - naming main point of contact
- submission date and requirements: images of previous work/demonstrated experience working with communities/CV or artist's biography, personal liability insurance.

### Simple commission contract

Once you have the project brief, artist's brief and agreed budget this will form the basis for a contract for service between you (the commissioner) and the artist. It is important for a contract to be agreed and signed by artist and client or commissioner before any work takes place. Include:

- names, definitions and contact details of commissioner and artist
- scope of work and work schedules to be carried out by other parties ie: will your artist be able to expect a perfectly prepared site or be expected to help with the wall preparation process?
- budget, exclusive of 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 – including community consultation and other meetings
- ownership and maintenance of the mural
- insurances and indemnities - of artist, artwork, other parties
- review period and decommissioning process after the agreed lifespan of the mural is met
- how a dispute will be negotiated
- an agreement to photographic documentation of the production process and finished mural
- a copy of the artist's brief attached.

### Funding

Local Boards, local businesses and business associations or community groups can sometimes provide or help with additional funding, publicity or volunteers. Be sure to approach them well in advance with your requests. Also approach individuals, businesses or organisations with a special interest in the topic your mural addresses. Let them know how any assistance they give will be recognised – promotion on the mural or via any publicity you receive useful resources include:

- fundview: information about funding across New Zealand – [fis.org.nz](http://fis.org.nz)
- paint company sponsorship-in-kind – donating or discounting paint and supplies to help your project Ask about 'mis-tints', paint that has been wrongly tinted and is often for sale at a very reasonable price
- Resene Paints runs a Mural Masterpieces competition with prize money – [resene.co.nz/murals.htm](http://resene.co.nz/murals.htm)
- Auckland Council grant funding to support community oriented projects: [aucklandcouncil.govt.nz](http://aucklandcouncil.govt.nz) then search for funding.

## Project Execution Plan template

Task or Role	Responsibility	Due Date	Resources
Example: Establish owner's permission	Kiri	1 May	Contact information for owner, written approval for mural to be painted on roadside wall.
Determine what is needed and gather materials – ask friends, family and neighbours to loan items. Make sure they're labeled accordingly.	Thomas	15 July	Undercoat and paint, drop cloths, brushes, rollers, ladders, sun shelter...

# Land owner approval template

## 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 building/structure at \_\_\_\_\_ Auckland.

I have agreed to permit a mural, its theme and lifespan I have also agreed, to be painted on the building/structure located at \_\_\_\_\_ Auckland, being the \_\_\_\_\_ (describe the location). The lifespan of the mural is agreed to be \_\_\_\_\_

After the agreed lifespan it is agreed the site will be  painted over,  mural refreshed as a separate project,  the location for a new mural (select one).

I have agreed to allow access to the site at all reasonable times agreed in advance in order to complete the mural and have been assured that the Mural Team will use all reasonable efforts not to interfere with the business conducted by the owner and other tenants/occupiers of the building.

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

Signed: \_\_\_\_\_

### The owner:

Name and title: \_\_\_\_\_

Email: \_\_\_\_\_ Phone: \_\_\_\_\_

Address: \_\_\_\_\_

### For the Mural team:

Name and title: \_\_\_\_\_

Email: \_\_\_\_\_

Phone: \_\_\_\_\_

Address: \_\_\_\_\_

## Mural registration form



Title of mural: \_\_\_\_\_

Name of Artist (if professional artist involved): \_\_\_\_\_

Subject matter and meaning of mural: \_\_\_\_\_

Installation date (month/year): \_\_\_\_\_ Dimensions (HxWxD): \_\_\_\_\_

Graffiti guard protected? **Yes / No** \_\_\_\_\_ Type/brand: \_\_\_\_\_

Significance to community/other stakeholders: \_\_\_\_\_

Intended life span of mural: \_\_\_\_\_ Decision upon end of lifespan: \_\_\_\_\_

Maintenance plan: \_\_\_\_\_

Details of organisation mural commissioned by: \_\_\_\_\_

Mural funders: \_\_\_\_\_ Name of owner of the building/surface: \_\_\_\_\_

Letter of agreement from owner

Location of mural: \_\_\_\_\_

Street address: \_\_\_\_\_ Suburb: \_\_\_\_\_

Local Board area: \_\_\_\_\_ Location notes: \_\_\_\_\_

Attach images of mural and its creation process:

Contact details of mural representative: \_\_\_\_\_

Name: \_\_\_\_\_ Email: \_\_\_\_\_

Telephone: \_\_\_\_\_ Postal address: \_\_\_\_\_

### Internal Use:

Accession number: \_\_\_\_\_ Type of mural: \_\_\_\_\_ Responsibility for renewal: \_\_\_\_\_

Renewal plan: \_\_\_\_\_

Maintenance/renewal schedule: \_\_\_\_\_

Value: \_\_\_\_\_ Valuation date: \_\_\_\_\_

Condition: \_\_\_\_\_

Notes: \_\_\_\_\_

Legacy council: \_\_\_\_\_ Legacy council manager: \_\_\_\_\_

Legacy data source: \_\_\_\_\_ Legacy asset number: \_\_\_\_\_ Legacy other numbers: \_\_\_\_\_

Please send completed form to: [publicart@aucklandcouncil.govt.nz](mailto:publicart@aucklandcouncil.govt.nz).

Attention: Collection Services Leader or contact the public art team on 021 818723.

**If your mural is graffitied:**

Auckland Council offers a graffiti registration and removal service via their website: [aucklandcouncil.govt.nz/EN/licencesregulations/GraffitiManagement/Pages/Home.aspx](http://aucklandcouncil.govt.nz/EN/licencesregulations/GraffitiManagement/Pages/Home.aspx)

Plans for the removal of graffiti on residential and small business properties that have tagging on a wall, fence, structure or garage door adjacent to the road are detailed on this website. If the graffiti is offensive or contains racist or foul language phone the Auckland Council call centre immediately on 09 301 0101 (24 hours, 7 days).

If an artist has been commissioned for the mural he/she should always be informed of any change or damage to the mural and be offered the opportunity to assess and make good any damage if necessary.