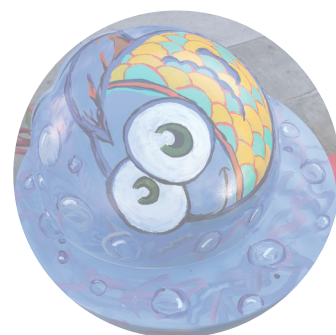




**ZERO
STARTS WITH
ONE**

CITY OF PHILADELPHIA
ZERO WASTE AND LITTER CABINET

ONE PERSON. ONE COMMUNITY.
ONE BUSINESS. ONE CITY.



CITY OF PHILADELPHIA

Community Cans Artmaking Guide

Contents

3	Introduction
5	Getting Started
6	What will this cost? What will you need?
8	Artists
10	Instructions and Supplies for Priming and Painting
12	Paint Day
16	Case Studies
19	Step-by-Step Timeline
20	Appendix
31	Acknowledgments



Introduction

The Community Cans Program was founded in 2018 as a collaboration between the City of Philadelphia Zero Waste and Litter Cabinet (the Cabinet), Philadelphia Streets Department, and Philadelphia Commerce Department. The goal of this program is to partner with community groups, commercial corridor managers, and prepared and packaged food businesses (that by law must provide public trash cans) to get more cans on the streets; these Community Cans support the thousands of trash cans the City already provides and maintains in parks and along commercial corridors. The project is the direct result of a 2017 behavioral science experiment—conducted by the Cabinet and GovLabPHL—focusing on what happens when trash cans on commercial corridors and in parks are dramatically increased and decreased.

As one would guess, when cans were decreased the amount of litter increased, as did the amount of staff time spent picking up litter. But when cans were increased, it didn't mean that litter decreased. We found that we need more trash cans on the streets of Philadelphia, but also that cans need to be strategically placed and better designed in ways such as:

- Each trash can should have a lid to prevent illegal dumping of household trash.
- Each trash can should have some type of artistic design on the lid and/or can that is vibrant, beautiful, and connects users back to the community business or group that is taking care of the trash can.
 - *The Cabinet's behavioral science and further research has shown that when a trash can has a designed lid and it is apparent that the trash can was placed by the community, people are less likely to dump household trash around and/or vandalize the trash can.*

In 2018, the Partnership for the Delaware Estuary (PDE) received grant funding from the United States Environmental Protection Agency to do a project that would reduce litter flowing into storm drains in the city of Philadelphia. PDE, in turn, collaborated with the Philadelphia Water Department and the Cabinet to expand the City's existing Community Cans Program. The Cabinet began working with community development corporations and other community groups that wanted to bring the program to their commercial corridors. In this process, we identified Southwest Community Development Corporation (SWCDC) and the African Cultural Alliance of North

America (ACANA) in Southwest Philadelphia, and the Tookany/Tacony-Frankford Watershed Partnership in Juniata as partners. Along with recognizing that community organizations need assistance with funding the program in their neighborhoods, the Cabinet also recognizes that many groups need assistance getting an artist to create the designs on the lids of the cans. So, a portion of the grant was used to engage Philadelphia's Mural Arts Institute, which assisted community partners with lid design, and with the creation of this guide helping future groups understand the process of hiring an artist and designing and painting the lids.

Mural Arts Philadelphia is the nation's largest public art program of its kind, dedicated to the belief that art ignites change. For over 35 years, Mural Arts has united artists and communities through a collaborative and equitable process, creating 4,000 artworks that have transformed public spaces and individual lives. Mural Arts aims to empower people, stimulate dialogue, and build bridges to understanding with projects that attract artists from Philadelphia and around the world, and with programs that focus on youth education, restorative justice, mental health and wellness, and public art and its preservation.

Mural Arts Philadelphia's recently launched Mural Arts Institute is dedicated to knowledge sharing, field building, and expanding innovation within socially engaged art, in order to enhance the collective ability to ignite change through art. The Mural Arts Institute includes workshops and symposia hosted in Philadelphia and other cities, consultancies, a summer intensive, internships and residencies, publications, an archive, and public programs for artists and practitioners.

For more information visit muralarts.org/institute.

The Zero Waste and Litter Cabinet will continue to work with as many groups as possible to strategize funding opportunities and bring Community Cans to more neighborhoods. We are excited that this guide will serve as a powerful tool to enhance the design of the Community Cans lids and lead to more beautiful and better-maintained trash cans. If you'd like to learn more about how to bring Community Cans to your neighborhood, **please visit www.cleanphl.org/communitycans.**

This guide is meant to help community groups, commercial corridor managers, and local prepared and packaged food businesses navigate the Community Cans Program and learn best practices for working with artists and community members to design Community Cans. Drawing on the experiences of other Philadelphia neighborhoods in the program, the guide provides helpful tips and a step-by-step manual for other groups to utilize.

Review this guide and schedule a consultation with Zero Waste and Litter Cabinet staff to determine if this program is the right fit for your organization and community.

Getting started



As you get started with planning for the Community Cans Program in your neighborhood, we recommend that you take the following steps:

Appoint a project manager

It is helpful to have someone in your organization facilitate the project and serve as project manager. They will be a liaison between your organization, the community, the artist, the City, and any partners. They will organize the Call for Artists, work to develop an appropriate design, purchase supplies, organize the paint day, etc. One of their first jobs will be creating a Community Cans Advisory Committee.

Ask community members to be part of a Community Cans Advisory Committee

It is essential to engage community members by inviting a diverse group to be project stakeholders and join your Community Cans Advisory Committee. These stakeholders will help:

- publicize the Call for Artists
- spread the word about the project and the paint day
- select the artist
- connect the artist with the community
- give input on (and perhaps approve) the artist's design



What will this cost? What will you need?

It is very important to begin the project with a budget that is both realistic for your organization's fundraising abilities and able to fully cover all the costs discussed below. While the Zero Waste and Litter Cabinet does not have funding to provide to participating Community Cans groups, Cabinet staff can work with different groups to discuss fundraising options based off of prior project experience.

Cans, lids, cables, locks

It's important to shop around to get the most reasonable price for the larger supplies — including cans, lids, and the cables and locks you'll need to secure them. Online vendors typically sell the cans and lids separately. 48-gallon galvanized steel mesh trash cans can range in price from \$150 - \$180 per unit and the corresponding galvanized steel dome lids can range from \$85 - \$105, depending on the vendor. Coordination with the supplier can sometimes bring the costs down slightly, especially when ordering in bulk, but don't forget to factor in the cost of shipping and tax.

There are a few other critical supplies beyond the trash cans themselves, including cables, locks, wire rope, and crimping pliers. Cables and locks can be purchased from online vendors for \$6-12 per unit and \$8-16 per unit, respectively. 6' x 3/8 diameter looped end cables and 3/4" padlocks are recommended for securing the cans to local infrastructure (like utility poles). 1/16" wire rope and metal crimping clamps can be used to connect the can lids to that same padlock, and can be purchased online or in local hardware stores for around \$15 per 100 feet. Crimping pliers are a helpful tool for securing the clamps to the rope.

Artist fees

Artists deserve to be paid for their work! The artist(s) selected for the project should be connected to your community and eager to improve the neighborhood, but they should be treated as professionals. Budget between \$40-\$100 per lid. The two case studies referenced in this handbook budgeted a \$1,000 artist fee for 20 lids (Juniata Park) and a \$1,250 artist fee for 30 lids (Southwest Philadelphia). Assistants subsequently hired to help the artist in Southwest Philadelphia were paid \$200 each.

Painting supplies

Most supplies can be bought online or in person from art supply stores, craft stores, and home improvement stores. The two case studies referenced in this handbook each budgeted \$500 for supplies.

Paint day and dedication

Remember to include a small event budget for refreshments at the paint day and the final dedication!

Space

You will need to provide space for:

- storing the lids and cans
- prepping and priming the lids
- the paint day
- post-paint day painting and sealing
- storing the lids and cans until they are installed

Any space where painting will happen should be large enough to lay all the lids out at once. The room must have proper ventilation and preferably have access to water. Some artists will have a studio where they will prefer to work, but others will not. The artist should be able to easily access any space you provide.

Budget Summary

Costs per Can

Cans: \$150 - \$180

Lids: \$85 - \$105

Cables: \$6 - \$12

Locks: \$8 - \$16

Artist fees: \$40 - \$100

Supplies: \$25

Total: \$314 - \$438



Artists

One of the goals of Community Cans is to provide opportunities for artists who live in or have strong connections to your neighborhood. These may be professional artists (such as fine artists, tattoo artists, and street artists), people who work in arts-connected occupations like teaching and graphic design, and experienced amateur artists. Prior experience with mural-making and graffiti are also attributes to look out for. Talent and skill are important qualities, but the ability to work with the community and run the paint day is equally important. This guide provides detailed technical instructions for artists who do not have prior experience with projects such as this.

Call for artists

It's important to advertise that you are hiring an artist by putting out a "Call for Artists." Keep the call simple in order to encourage applicants. Artists should be asked to submit work samples, a resume or brief bio, and a short statement explaining their connection to the neighborhood. For more details, see the sample "Call for Artists" flyer on page 21 in the Appendix.

Putting effort into finding the right artist is critical! Get the word out in the neighborhood about the Call for Artists by:

- posting flyers at local businesses, libraries, rec centers, houses of worship, and other local gathering spaces
- reaching out to local art teachers, graphic designers, tattoo studios, etc.
- sharing on Facebook and Instagram – both on your page and neighborhood pages
- sending a press release to the local paper
- presenting flyers and information at neighborhood meetings

Selecting an artist

Your Community Cans Advisory Committee will be involved in the artist selection process. This can be done through an in-person meeting or completely online.

The project manager will gather all the artist submissions in an online folder. The online folder can then be shared with the Committee, along with the "Guidelines for Artist Selection" and the "Artist Selection Scoresheet" (see Appendix pages 22 and 23). The group can then meet in person to discuss submissions and come to a decision, or send their scoresheets to the project manager and come to a decision over email.

The project manager will then notify the selected artist. After they have accepted the job, the project manager can then notify other applicants that they were not selected.

If there is a large number of lids, assistant artists may be needed. Assistants could be chosen from applicants who were promising, but not selected as lead artist.

Design development and approval

The complexity of the design development and review process depends on your timeline, your relationships in the community, the final placements of the trash cans, and the intricacy of the anticipated design. The design development and approval structure explained below can be followed, or a simplified version can be developed by your organization. Just remember that the more the community is engaged in the process, the more enthusiasm there will be for the Community Cans!

Dates and meetings

The project manager should meet with the artist shortly after selection to explain the project more fully. At this meeting, the artist agreement will be signed (see the "Artist Agreement" in the Appendix on page 24), and you can discuss ways that the artist can solicit community feedback to help inform their design. This first meeting is a good time to set a deadline for design submission and approval. At this time you can also review the trash can lid and paint specifications, as well as the community paint day procedures. Don't forget to share the "Lid Template" (see in the Appendix on page 26) with the artist. If you have already purchased the lids, it will also be helpful to give the artist one to use during the design process. Make sure to give the artist enough time to create a thoughtful design, get it approved, and prepare for the paint day.

At least a month should be allotted for this process — priming and prepping the lids is labor-intensive!

Community input process

After the artist is selected, the project manager should introduce the artist to the Committee and other stakeholders via email, encouraging the artist to reach out to them and vice-versa. These interactions can happen in a group, via email, or through individual meetings. The artist can also solicit input and ideas from the community in other ways, such as on a Facebook page, by speaking and/or facilitating an activity at community meetings, by surveying community members in a public setting such as a park or a festival, etc.

Design process

At the agreed-upon deadline, the artist will submit sketches and design ideas for approval to the project manager; these should be detailed enough to allow the Committee to make a decision about whether or not they approve of the design concept and to give constructive feedback. Feedback and approval should be communicated to the artist by the agreed upon deadline. If the Committee feels there is a significant problem with the design sketch, a design review meeting will be held with the artist.

Following approval, the artist will submit finished designs to the project manager. At this point, the project manager may share the designs with the Committee or your organization for approval.

After the design is approved, the artist will provide a list of required paints and the supplies that can be purchased. (See next section for details.)

Approved sketches and designs can now be shared on social media and in email blasts to drum up excitement for the paint day!



Instructions and Supplies for Priming and Painting

These supplies can be bought online or at home improvement stores, paint stores, and arts and crafts supply stores. The lids are approximately one square foot in size. One quart of paint covers about 100 square feet.

Prepping

Supplies needed:

- Acetone, rags and gloves OR
- Grease-cutting dish detergent and steel wool

Clean the lids with either acetone (wear rubber gloves) or dish detergent and steel wool. Make sure the lid is well-rinsed after cleaning because soap residue will prevent the paint from bonding to the metal.

Priming

Supplies needed:

- Water-based primer
- Utility brushes

Use a water-based primer designed for galvanized metal to ensure that paint will bond properly to the lid. The primer can be applied with angled or flat standard utility brushes.

Painting

Supplies needed:

- Acrylic paint
- Brushes

Once the lids are primed, any acrylic paint can be used: house paint, artist paint, spray paint, etc.

House paint will get more “muddy” when mixed from a palette and will shift in tone from lighter to darker as it dries. House paint dries faster than other types of paint, which is better for clean, sharp graphic edges, and not effective for blends or gradients. If using house paint, exterior grade paint is recommended. While interior grade house paint is less expensive, its bind is weaker and it fades more quickly and unevenly. House paint is by far the least expensive option, but most artists will prefer to use artist paint.

Artist paint with a high colorfast rating can also be used and bought in small quantities from an art or craft supply store.

If the artist wants to incorporate **spray paint**, it should be acrylic spray paint. Oil-based spray paint can only be used if it is the only type of paint being used on the lid; you can paint with oils on the acrylic primer, but you cannot use acrylic paint on top of the oil spray paint.

Brushes are an important part of creating the work. The shape of the brush and springiness of the bristles directly influence the “mark-making.” So the size, shape, and material of the brushes should be chosen by the artist according to their style. For larger color fields, basic utility brushes (such as those used for priming the lids) can be used. For detail painting, artist brushes are recommended. These can be bought in bulk canisters for use at the paint day.

Sealing

Supplies needed:

- Clear acrylic sealer
- Brushes

After painting, the lids should be sealed with a clear acrylic sealer. This will provide protection against acid rain and against graffiti. Before sealing, smooth out any paint bubbles to ensure a textureless application. Do not apply sealer in direct sunlight because it may cause bubbles to form during drying.

Sundries

The artist should provide a list of sundries needed for their work. Some of these may overlap with sundries bought for the paint day. This can include, but is not limited to, rags, drop cloths, tape, cleaning supplies, etc.



Paint day

Paint day is, first and foremost, a fun and meaningful event for the participants! It is not necessarily an ultra-productive factory assembly line to pump out the lids. The goal is to have the participants create the artwork as easily as possible. A paint-by-number/letter method is the most popular way to achieve this. The artist will prep the lids with outlines of the design and the code of the colors to be painted in each area.

The color code can be the first letter of the color or a combination of letters and numbers. For example, if there is only one shade of yellow, "Y" can be the code. If there are multiple shades of yellow, then the code can be "Y1," "Y2," etc. The codes can be painted on the lids in their corresponding colors for added clarity if desired.

Supplies

- economy "classroom pack" of assorted smaller sized brushes, in a number appropriate for the number of participants
- bucket of water for used paint brushes (5 gallon suggested; lid is suggested if not cleaning on site)
- clear quart containers (with lids if transporting) filled with the pre-mixed acrylic paint colors (if needed)
- 3-4 ounce cups such as plastic soufflé cups or paper bathroom cups. Make sure you can write on them with a marker
- permanent markers for labeling
- non-slip drop cloths to cover under and around the painting stations, paint buffet, and drying area
- blue painter's tape or no residue duct tape to hold down drop cloths to eliminate tripping hazards
- tables
- folding chairs
- covering for the tables that is easy to write on, such as butcher or craft paper
- disposable plastic aprons and nitrile gloves



- tub of painter's wet wipes for hand cleaning or other paint cleanups
- paper towels
- trash bags
- scissors
- small metal can of acetone and cotton rags to clean up paint drips

Set-up

Give the artist and event assistants sufficient lead time to set up before the event. Begin set-up at least an hour before the event is scheduled to begin.

- 1. Deliver supplies:** Unload supplies, lids, tables and chairs into the venue. Clear storage bins are great for hauling supplies.
- 2. Lay down drop cloths:** Tape drop cloths down in three zones: where the painting stations will be, where the paint will be located, and a drying area for completed lids.
- 3. Place all the tables:** Place tables in the painting station and "paint buffet" zones.

Make sure that the painting station tables can be accessed on all sides. The number of painting tables will depend on the number of lids and the number of participating painters anticipated.

The "paint buffet" station is where participants will pick up and return their paint colors. Use as many tables (set up end-to-end) as needed to lay out all the paint colors.

Set up two other tables on either side of the ("paint buffet.") One will be used as a brush table. The other will be used for protective gear such as disposable aprons, nitrile gloves, and painter's wet wipes. It is important to supply these because while the paint can be washed from skin and hair, it will permanently stain all fabrics. You can also suggest participants wear old or work clothes that they do not mind getting dirty. Be careful to avoid getting paint on or underneath shoes, which can lead to paint tracking off the drop cloths and make cleaning up more difficult.

You can also set up two additional tables: one by the entrance with sign-in sheets and promotional materials, and another with snacks and drinks.

- 4. Cover the tables:** Tape down covering on all of the tables to protect them.
- 5. Set up (paint buffet):** If available, hang pictures of the lid design(s) behind the "paint buffet" in a prominent spot.

Lay out all the paint colors in alphabetical or numerical order on the covered table.

Label the colors by writing the color code directly on the table covering using a marker, just in front of each paint container. This will allow participants to easily find the correct color.

Fill three small cups from each of the larger paint containers. Make sure the cups are labeled. There should be an assistant staffing the "paint buffet" who can hand out the correct small cups and refill any empty cups. Participants can then simply pick up a



small cup of the needed color for their paint-by-number from the assistant. When someone is done with using a color, they can return the cup to the "paint buffet" and pick up a new color and a fresh brush.

If and when all three of the small paint cups have been taken, the "paint buffet" assistant can pour and label a fourth, and so on.

It is better for little cups to get re-filled multiple times than to hand a participant a large container of paint. This prevents disastrous paint spills or the temptation to apply the paint too thick.

6. **Set up brush table:** Have a wide selection of cheap "classroom pack" brushes displayed in empty paint buckets. It is better to have small brushes because they will make it easier for participants to paint within the lines. This table should also have a bucket of water for used brushes.
7. **Set up the paint stations:** Lay out lids on the table, and have additional lids on standby to replace finished lids. It can be helpful to have small printouts of the lid designs so participants can see what they are working toward.
8. **Set up snacks area and information/sign-in table:** Remember to have not only sign-in sheets, but extra pens and a sign letting people know if there

will be a photographer present to document the event. This also is a good location for information about the organization, artist, and other local events.

9. **Set up chairs:** Have a few chairs set up for seniors or people with sore backs so they can sit to paint. Most people will prefer to stand and move around.



Staffing the event

Have a group meeting with the assistants before the doors are opened.

Make sure they all have assigned jobs and that they understand them. Make sure they understand that they are not there to do any painting themselves. They are there to help others paint. They are facilitators paying attention and ready to jump in when needed to help the volunteer painters.

In addition to the artist and the project manager, it is good to have some assistants helping out. At least one will need to manage the paint buffet. Another can be in charge of signing in participants and orienting them, others can help participants at the paint tables, and so on.

Kicking off the event

The organizers should give an opening speech explaining explaining the Community Cans Program.

Next, the artist can explain the lid designs and the painting procedures.

The participant painters may then suit up and choose the lid they want to work on from the available paint stations. Once they have picked a lid, participants can pick up their first paint color and brush according to the code on their lid and begin painting!

During the event

The artist should make sure to float around to each station and jump in to help wherever necessary.

Finished lids should be moved carefully to the drying area. Replace the finished lid with a blank one.

It can be fun to have music playing. Bring a Bluetooth™ speaker!

End of event

As the event winds down, the project manager and the artist should give a thank you speech and explain the next steps in the project.

Clean up

Pour paint back into the proper containers and pack everything up. Make sure to clean the bucket of used brushes promptly; they will become unusable after about four days of soaking.

Adapt the system

Artists and organizers should feel free to adapt this system to best suit their needs.

At the Juniata Park paint day, all 20 lids were laid out on 10 tables. Instead of a "paint buffet" and brush table, four coded cups of paint were placed with each lid. Each cup had one brush that stayed with that paint cup. Participants were free to fill in the design with any one of the four paint choices, using a small painted canvas placed next to each lid as a guide.

However, one mistake that was made at this paint day was that only the lids of the paint cups were labeled with a code. Make sure to write the codes on the cups themselves – not on their lids!





Case studies

CASE STUDY: Juniata Park

The Tookany/Tacony-Frankford Watershed Partnership (TTF), a non-profit that works in the neighborhoods that are part of the Tookany Creek and Tacony-Frankford Creek Watershed, decided to place 20 Community Cans in the Juniata Park neighborhood, focusing on the area around Ferko Playground.

STEP #1

TTF developed a budget for the project and purchased the cans and lids.

STEP #2

TTF reached out to local organizations such as the Juniata Park Civic Association to gain community support. Representatives also met with local stakeholders and attended community meetings.

STEP #3

TTF invited a diverse group of Community stakeholders to form an Advisory Committee. This Committee would help choose an artist and then work with the artist to connect them to the Community.

STEP #4

A Call for Artists was created. The call was publicized on social media and sent out in email blasts. TTF

reached out to local tattoo shops and created a flyer to post on billboards around the neighborhood.

STEP #5

TTF received nine artist submissions, which the TTF project manager gathered in an online folder. The folder was shared with the Community Cans Advisory Committee, along with the "Artist Selection Guidelines" and the "Artist Selection Scoresheet." (See Appendix pages 22 and 23.) Over email, the Committee came to a decision. They selected Jay Coreano, a resident of the area who has a background in painting, mural-making, and leading art workshops.

STEP #6

The TTF project manager publicized the artist selection on TTF's social media and sent out a press release. She also sent out an email introducing the Advisory Committee to Jay.

Juniata Park

Community Cans Paint Day

Saturday, Oct. 19
3:00-6:00pm @
Ferko Playground
(1101 E Caguga St, Philadelphia, PA 19124)

Join local artist Jay Coreano to decorate trash cans that will be installed around the neighborhood!

FREE!
All materials provided, no experience necessary!

To RSVP, email
nagiarry@ttfwatershed.org
or call 215-744-1853

Tookany/Tacony-Frankford Watershed Partnership, Inc.



STEP #7

The TTF project manager met with Jay to explain the project and to set dates and deadlines. They signed the "Artist Agreement." They chose a Saturday to set up a table near the playground to publicize the project and ask community members what they love about their neighborhood.

At this time, TTF also shared the lid template, supplies list, and paint day instructions with Jay. They also supplied Jay with one trash can lid so that he would have a sample to work with.

STEP #8

After community outreach, Jay took about two weeks to create a lid design. He shared his drafts with TTF and the Advisory Committee, and the designs were approved!

STEP #9

Jay gave the TTF project manager a list of paint colors he would need. TTF placed an order for primer, paint, and other supplies. Because Jay did not have a large

enough space to work in, TTF was able to set up a room in their offices where Jay could prime the lids. Prepping and priming the lids was an intensive job that took almost ten whole days to complete.

STEP #10

TTF publicized the paint day with email blasts, social media, and flyers.

STEP #11

TTF held the paint day outside in the park. (See "Paint Day Instructions" on page 12.) It was a beautiful day, and over 50 community members participated. Jay created a design that was polished and cohesive, but simple enough to allow participants of all ages and skill levels to volunteer. He modified the paint day instructions slightly to create a paint distribution system that worked best for his design. All the lids were painted, and everyone had a great time!





Super Simple Community Cans

Designs for Community Cans can range from elaborate patterns to simple color blocks. If your budget is tight, and hiring and managing an artist seems like more than your organization can handle, consider painting your can lids solid colors. You can enlist community members to help with all stages of the process – from choosing colors to lid preparation to painting – and use house paints if acrylic artist paint is outside of your budget. If you want to have more decorative lids, you can make a simple stencil to use when painting the cans. As long as the lids are prepped properly, they will still last and add color to your business corridor!

STEP #12

The lids went back to the TTF office where Jay put the finishing touches to the lids and sealed them. He also added the words and phrases contributed by the community onto the lids. This part of the process took Jay about two weeks.

STEP #13

Once the lids were ready, a press release was sent out. The Community Cans were installed at their locations, and a dedication was held!



CASE STUDY: Southwest Philadelphia

In Southwest Philadelphia, the Southwest Philadelphia Community Development Corporation (SWCDC) and the African Cultural Alliance of North America (ACANA) joined together and worked with Tilden Middle School to produce 30 Community Cans. SWCDC and ACANA issued a Call for Artists, and the directors of SWCDC and ACANA selected artist Rhonda Johnson. She met with classes at Tilden to ask what they'd like to see on the can lids and created designs from their input. Working with the school was very rewarding, but came with some time constraints. Students painted about half of the lids at a lunchtime paint day. SWCDC and ACANA then hired two assistant artists to help Rhonda complete the lids. A classroom at Tilden was used for the priming, prepping, and painting process. The Community Cans were installed along business corridors in Southwest Philadelphia.

Step-by-Step Timeline

Getting Started

1. Appoint a project manager within your organization
2. Develop project budget
3. Identify can locations and community partners
4. Create an advisory group of community stakeholders

Select an Artist

TIMEFRAME:

Allow 1-2 months between the first meeting and the paint day

1. Develop a Call for Artists
2. Share the Call for Artists in the community

TIMEFRAME:

Allow at least 1 month between the release of the call and the application deadline

3. Share applications with the advisory group

TIMEFRAME:

Allow at least 1 week for the application review process

4. Notify artist and introduce them to the advisory group
5. Meet with the artist and:
 - Sign artist agreement
 - Plan community outreach
 - Develop deadlines for the design
 - Schedule paint day
 - Schedule deadline for finished lids

Design Process

TIMEFRAME:

Allow 2-4 weeks for this process

1. Artist engages with the community to get input for the design
2. Artist submits sketches and design ideas to the project manager and the Committee
3. Sketches and design ideas are reviewed
4. Sketches and design ideas are approved

Preparing for the Paint Day

TIMEFRAME:

Allow 1-3 weeks for priming and prepping the lids

1. Artist shares list of needed paint colors with the project manager
2. All supplies are purchased and delivered to the prepping location
3. Publicize the paint day

Paint Day and Post-Paint Day

TIMEFRAME:

Allow 1-3 weeks for this process

1. Hold the paint day
2. Return the lids to the prepping location so that the artist can finish painting and sealing
3. Schedule a dedication day
4. Send out a press release and invitations
5. Celebrate the dedication of your Community Cans!

Appendix

- 21 Call for Artists Flyer
- 22 Guidelines for Artist Selection
- 23 Artist Scoresheet
- 24 Artist Agreement
- 26 Lid Templates

Artists Wanted!

All levels of experience
welcome!

The artist will be
paid \$[fee].

For questions and more
information:

email [name] at [email address] or
call [phone number].

Deadline for submission: [date]

Artist selected by: [date/week]

Project Timeline: [date/month - date/month]

[Insert Organization Logo Here]

The [name of organization/s] is looking for an artist with connections to [neighborhood] to work with the community to design and paint [number of lids] decorative trash can lids. The artist selected will be responsible for:

- designing the lids with input from the community
- priming and prepping the lids
- leading a community paint day
- finishing work required post-paint day

Technical support in terms of types of paint and primer will be provided. All materials will be provided.

If you would like to apply for this opportunity, please email:

- 3-5 images of your work OR a link to your work online (website/Facebook/Instagram)
- A resume or brief bio
- A short statement explaining your connection to [neighborhood]
- Your name, email address, and phone number

To: [email address]

by [deadline – include time of day]

Finalists will be asked to come in for an interview.

Guidelines for Artist Selection

Overview

[ORGANIZATION NAME] is looking for an artist to design and paint [# OF LIDS] trash can lids as part of a project to provide more trash cans to the neighborhood. The artist will work with the community to develop the designs, and lead a community paint day where the majority of the painting will be done. The artist should have a connection to the neighborhood and preferably be a current resident. The artist should have some experience with painting (though technical support in terms of what materials to use on the lids will be provided). The artist fee is [AMOUNT]. The project will begin in [MONTH] and aim to be completed by [MONTH].

Artist Submissions

Artists were asked to submit:

- 3-5 images of their work or a link to their work online
- A resume or brief bio
- A short statement describing their connection to the neighborhood

The submissions can be seen here: [GOOGLE DRIVE OR DROPBOX LINK]

Guidelines for Review

Please review and grade the applications according to the following criteria. Then, complete the attached rubric with your grades and comments.

The grading scale is 1-5.

1. Very weak
2. Weak
3. Moderate
4. Strong
5. Very strong

Feel free to include comments on the spreadsheet.

After reviewing and scoring, please highlight the 2 artists who you feel are the best candidates – and email the spreadsheet back to [INSERT EMAIL ADDRESS].

Criteria

Technical Skills – How experienced is the artist? Have they ever worked on a public art project before? Do they have painting skills that will translate well to this project?

Artistic Merit – Is the artist's work of high caliber? Does it seem in sync with the aesthetic of the neighborhood?

Community engagement and rapport – Does the artist have any experience with community engagement? Do they seem open to community input? Do they have the skills necessary to lead the paint day?

Relationship with the neighborhood – Does the artist have a strong connection to and/or commitment to the neighborhood?

Artist Scorecard

Artist Name	Skill	Artist Merit	Community	Neighborhood	Comments

The grading scale is 1-5.

- 1=Very weak
- 2=Weak
- 3=Moderate
- 4=Strong
- 5=Very strong

Artist Agreement

This Agreement is entered into on the last date signed below between [ORGANIZATION NAME] [ORGANIZATION] and [ARTIST NAME] [ARTIST].

1. The term of this Agreement is from [DATE to DATE].
2. [ARTIST] will provide services to [ORGANIZATION], as described in Attachment A – Scope of Work.
3. [ORGANIZATION] will pay [ARTIST] an amount not to exceed [AMOUNT] for the services as described in Attachment A – Scope of Work and in accordance with Attachment B – Budget.
4. [ARTIST] will submit invoices to [ORGANIZATION], as indicated in Attachment B – Budget, relating each amount invoiced to a task in Attachment A – Scope of Work and will report the progress made on the project during the invoice period. The invoice will indicate the Agreement #.
5. [ORGANIZATION] will remit payment for invoices to [ARTIST] within 30 days of invoice date, indicating the Agreement # on the payment.
6. The person listed here will be responsible for the administration of this Agreement for [ORGANIZATION].

NAME
ADDRESS
PHONE NUMBER
EMAIL ADDRESS
7. The person listed here will be responsible for the administration of this Agreement for [ARTIST].

NAME
ADDRESS
PHONE NUMBER
EMAIL ADDRESS
8. [ARTIST] is responsible for providing a W9 to [ORGANIZATION] for tax identification purposes.
9. [ARTIST] will indemnify, defend, and hold [ORGANIZATION] harmless from liability, including counsel fees and costs, arising from [ARTIST's] breach or negligence related to this Agreement. [ORGANIZATION] will indemnify, defend, and hold [ARTIST] harmless from liability, including counsel fees and costs, arising from [ORGANIZATION's] breach or negligence related to this Agreement.
10. This Agreement is not intended to be one of hiring under the provisions of the Worker's Compensation Law, or of any other law, and will not be so construed. [ARTIST] is responsible for the payment of social security, income, or any other taxes on the payments made under this Agreement.
11. [ARTIST] retains all rights under the copyright Act of 1976, 17 U.S.C. Section 101 et seq., and all other rights in and to all work created under the auspices of the Project, including but not limited to the Artwork and Design Materials. [ARTIST] hereby grants [ORGANIZATION] and its partners an irrevocable, royalty-free, exclusive, perpetual worldwide license to use, display and reproduce the copyrightable works and materials contained or included in the Artwork.
12. The records and data of [ORGANIZATION] are confidential to [ORGANIZATION]. [ARTIST] will treat these records and data in confidence. Upon [ORGANIZATION's] request, [ARTIST] will return any records or data to [ORGANIZATION] upon termination of this Agreement.
13. [ARTIST] is responsible for making any required logistical arrangements needed to complete the services as described in Attachment A – Scope of Work in accordance with [ORGANIZATION] input and availability.
14. Either [ORGANIZATION] or [ARTIST] may terminate this Agreement without cause on thirty (30) days' written notice. [ORGANIZATION] may terminate this Agreement for cause effective upon giving notice. Any changes to this Agreement must be agreed to by both [ORGANIZATION] and [ARTIST] in writing.

Agreed to by:
ORGANIZATION NAME

ARTIST NAME

NAME _____ Date _____
SIGNATURE

NAME _____ Date _____
SIGNATURE

Attachment A – Scope of Work

[ARTIST] has been hired to lead the design and painting of [NUMBER OF LIDS] trash can lids, to be installed in the [NEIGHBORHOOD NAME] neighborhood of Philadelphia.

[ARTIST] will create a template design to be painted on trash can lids. This design will incorporate elements and ideas from project partners and local community members. Once a design has been finalized and approved, [ARTIST] will lead a community paint day with local volunteers to facilitate the painting of all can lids. Prior to the paint day, [ARTIST] will be responsible for prepping and priming the lids. Following the paint day, [ARTIST] will be responsible for completing the painting and the sealing of the lids. All prepping, priming and painting should be done according to the guidelines set out in the Community Cans Artmaking Guide.

[ORGANIZATION] will be responsible for securing all paint supplies and materials, and locations for prepping, painting, and storage. [ORGANIZATION] will take the lead on organizing the community paint day and recruiting volunteers, but it is expected that [ARTIST] will also participate in promoting the event.

Attachment B – Budget

Total Project Budget Breakdown:

[AMOUNT] stipend will be provided to compensate the artist for design work, the facilitation of a community paint day, and the completion of the painted and sealed lids.

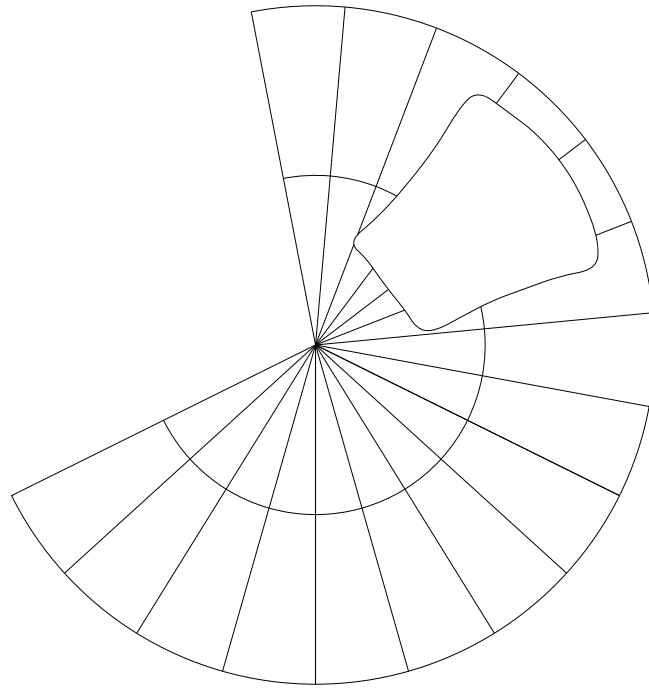
Invoice Schedule:

- a. 25% upon the full execution of this Agreement
- b. 25% upon delivery of completed and approved design materials
- c. 50% upon completion of project

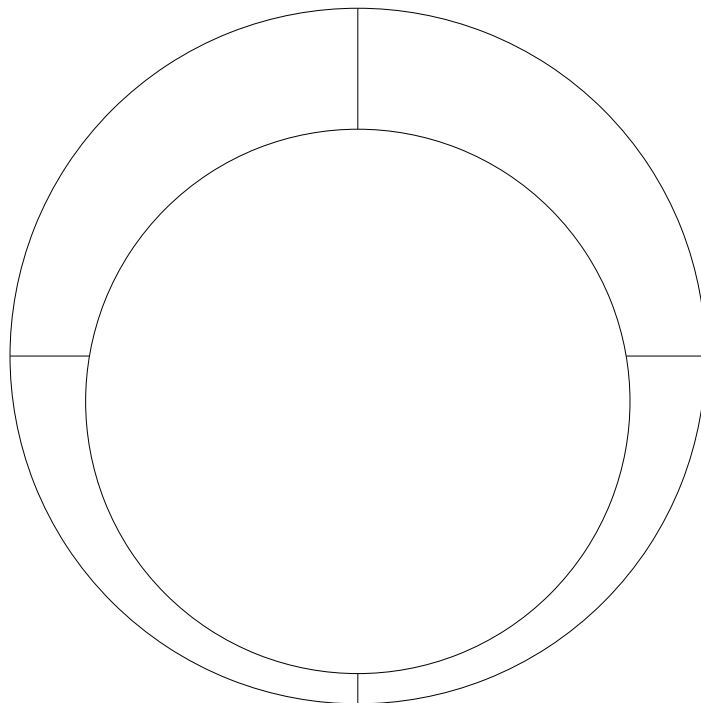
Lid Templates

Note: the following pages are not to scale. Go to cleanphl.org/communitycans to download full scale pdfs.

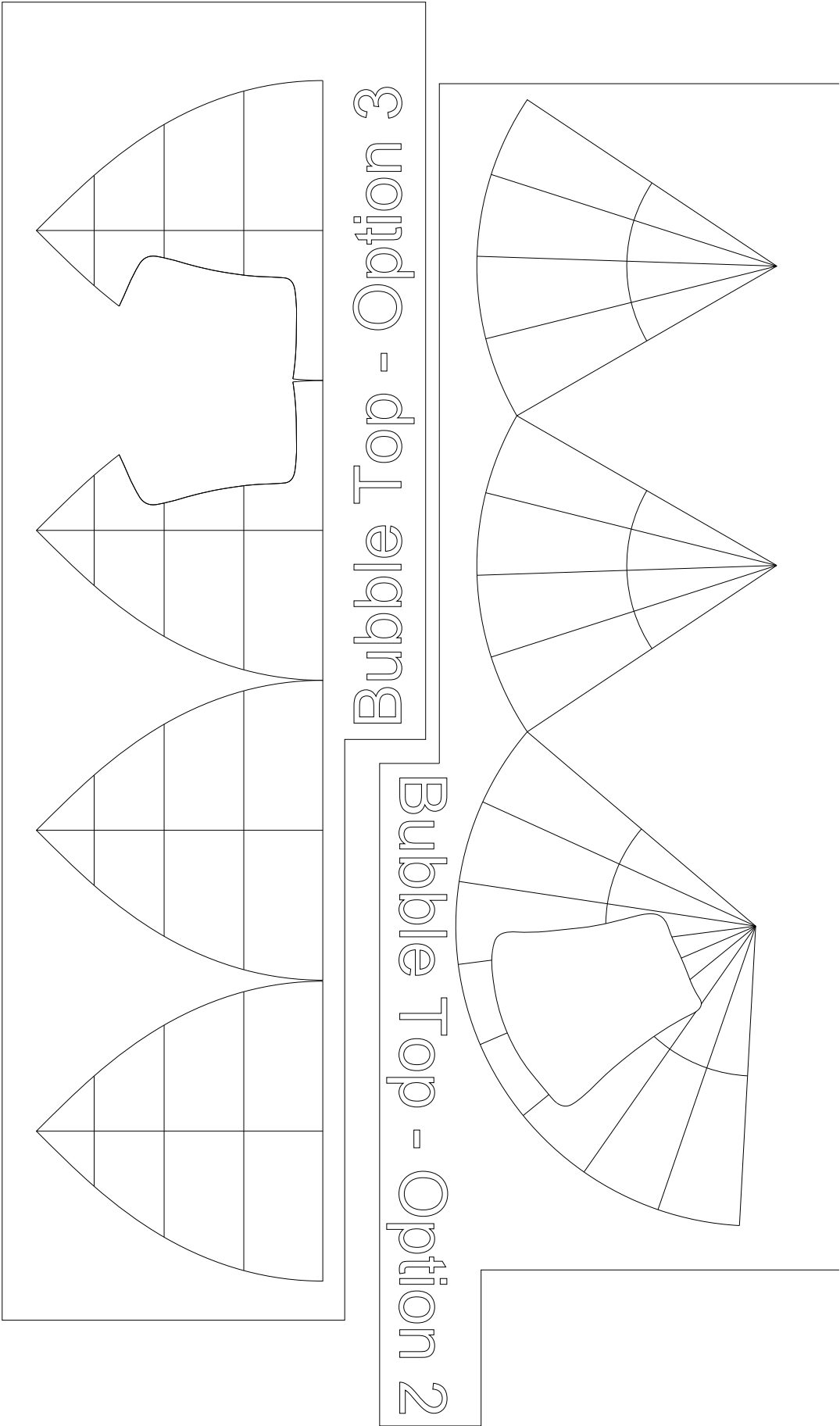


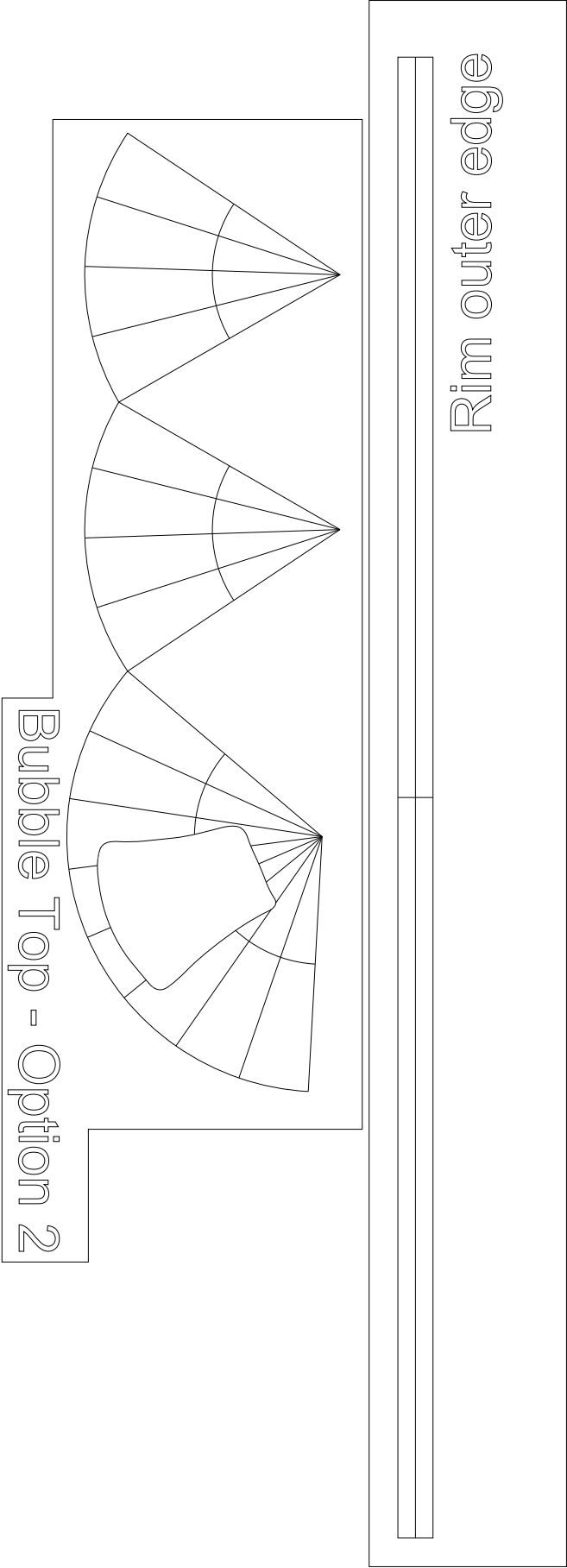


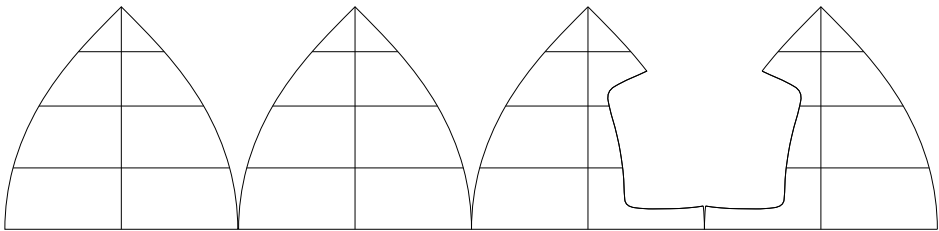
Bubble Top - Option 1



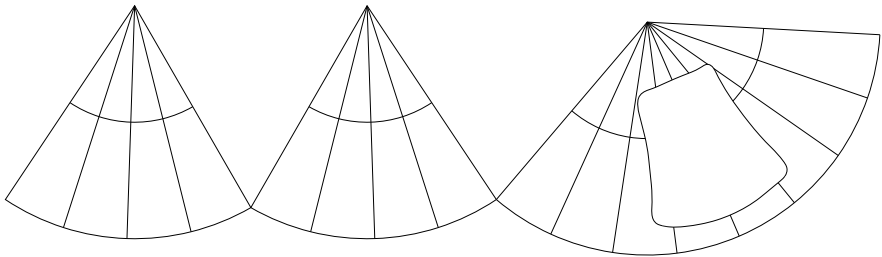
Rim top



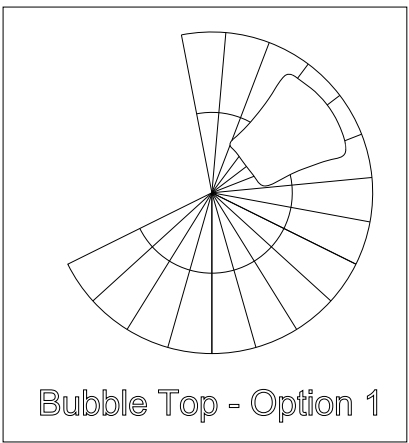




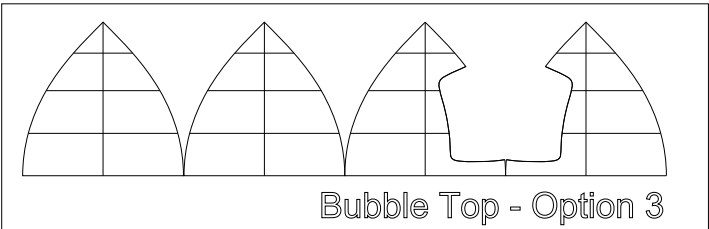
Bubble Top - Option 3



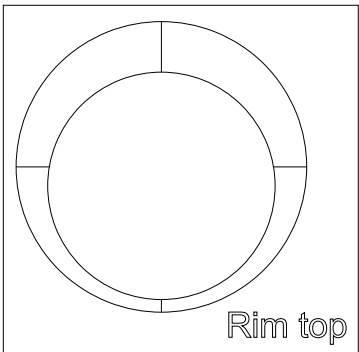
Bubble Top - Option 2



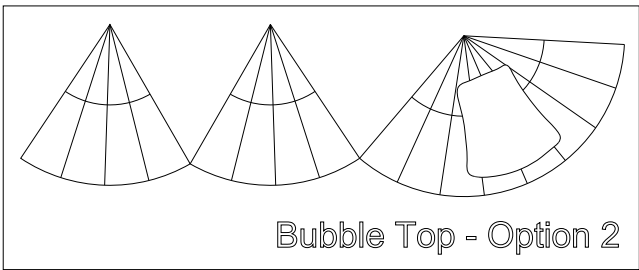
Bubble Top - Option 1



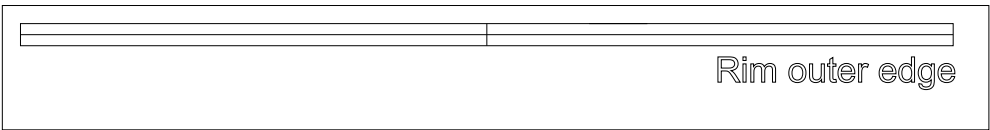
Bubble Top - Option 3



Rim top



Bubble Top - Option 2



Rim outer edge

Acknowledgments

The Community Cans Artmaking Guide was created through a partnership between the City of Philadelphia Zero Waste and Litter Cabinet, the Partnership for the Delaware Estuary, Mural Arts Philadelphia, and the Mural Arts Institute.



Writer/Mural Arts Institute Advisor: Maria Möller
Photos: Maria Möller

Special thanks to the communities of Juniata Park and Southwest Philadelphia, artists Jay Coreano and Rhonda Johnson, and the Southwest Community Development Corporation, the African Cultural Alliance of North America (ACANA), the Tookany/Tacony-Frankford Watershed Partnership, and the Partnership for the Delaware Estuary.

About the U.S. Environmental Protection Agency Trash Free Waters Program

Common trash from consumer goods makes up the majority of what eventually becomes marine debris, polluting our waterways and oceans. Plastics in the aquatic environment are of increasing concern because of their persistence and effect on the environment, wildlife, and human health. Through grants to projects like Philadelphia's Community Cans Program, the EPA's Trash Free Waters Program is reducing the volume of trash entering U.S. waterways.

This project has been funded wholly or in part by the United States Environmental Protection Agency under assistance agreement #99398514 to the Partnership for the Delaware Estuary, Inc. The contents of this document do not necessarily reflect the views and policies of the Environmental Protection Agency, nor does the EPA endorse trade names or recommend the use of commercial products mentioned in this document.



cleanphl.org/communitycans