



Graffiti in Downtown Eugene:

*Findings and
Recommendations*



UNIVERSITY OF
OREGON

**School of Planning, Public
Policy and Management**

Study by Delaney Thompson,
George Terry, Ryley McDowell

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UO PPPM Professor
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Downtown Ambassadors Lead
- Sherry Schaefers
*Eugene Downtown Merchants
Co-Chair*



Land Acknowledgement

Kalapuya Ilihi

The Kalapuya people were stewards of this land for thousands of years. When the white settlers arrived in this fertile valley in the 19th century, they forcibly removed the Kalapuya, as well as other tribes in Oregon. The displacement and loss of ancestral land was compounded by a loss of truth in history and of recognition of the role of Native Peoples in the origins and strength of our city today.

I offer to the Indigenous First Nations people of our community, both past, and present, acknowledgment of your resiliency and contributions to our community while also humbly acknowledging what was taken from you. Today, Kalapuya descendants are citizens of the Confederated Tribes of Grand Ronde Community of Oregon and the Confederated Tribes of the Siletz Indians of Oregon. They continue to make contributions in their communities here and across the land we now refer to as Oregon. We express our respect to all displaced indigenous people who call Eugene home.

(Mayor Lucy Vinis, 2020 State of the City Address)

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The background of the slide is a photograph of a grey door set in a brick wall. The door has a silver mesh vent at the top and is covered in dark graffiti. To the right of the door, a red house number '198' is visible on the brick wall. The overall image is faded and serves as a backdrop for the text.

Introduction

*Research Questions, Goals, Why Does it Matter,
Local Impact, and Initial Findings*

Research Questions

- What patterns are occurring in the content and location of graffiti in Eugene's downtown core?
- What policy recommendations based on data and community members opinions can be made regarding mitigation and integration?



Goals

This report aims to present local government officials and community members with data and information to help inform long-term decision-making regarding the topic of graffiti.

The contents include curated expert opinions on the topic, as well as findings of the location and contents of graffiti within the downtown core.

Our team views our final deliverable as the first step in a longer process of policy creation and implementation.

Why Does it Matter?

Graffiti has existed since the dawn of organized human civilization; people have always tried to leave their individual mark. However, as intensified privatization of property has reached a head, alongside heightened exposure for social justice issues, at least in the United States, the issue of vandalism has increasingly become a topic of discussion for local governments.





Why Does it Matter?

As different social issues heighten or become more mainstream, the content of graffiti shifts to signify those changes. It is important to notice these patterns, as increased hate speech towards certain population groups or endorsements of other negative social issues, such as violence, drug use, or hyper-sexualization may become more apparent. Aside from hateful or negative content, graffiti can also highlight the voices that may not be heard in society or may not be involved in important conversations regarding the decisions being made in our communities. Our research provides the first stepping stone in a much larger area of study on these voices.



Local Impact

Eugene's local government's current objective regarding graffiti mitigation is to identify current trends in locations and content of said graffiti. The results gained from cataloging, background research, and informational interviews can be used to understand where mitigation or integration efforts would be the most impactful, whether in infrastructure, policy, or community centered options.

Initial Findings

The initial findings of this research show a geographic trend of graffiti 'hotspots' in two one-block sections north and northwest of the LTD bus station. A majority of graffiti was not found offensive or inappropriate. Graffiti was associated with being in a majority of visible locations which increases their desirability for removal. A longer research timeline will need to be established to gain a better, more complete insight into Eugene's graffiti scene. These results serve as preliminary findings for trends of graffiti in the downtown core sector.



Graffiti Defined

Street Art Versus Graffiti, What is Graffiti?, Our Definitions

Graffiti Versus Street Art

Lois Stavsky, long time curator of StreetArtNYC, a popular blog that tracks and archives both graffiti and street art in the five boroughs, defines the fundamental differences between graffiti and street art in an interview with Seres Lu from Columbia University

Graffiti is...

- ...word-based and its 'writers' are mostly self-taught.
- ...egoistic because its "tags" are acts of personal branding by the writers.
- ...illegal, but it is precisely this illegal risk that gives it its counter-cultural edge.

Street art is...

- ...elaborate, image based, and more figurative.
- ...most often done by artists who have received formal training.
- ...usually painted with permission or commissioned.

What is Graffiti?

Our Data



The image above depicting a ladybug has been categorized under “artistic merit” and was cataloged in 10th Alley.

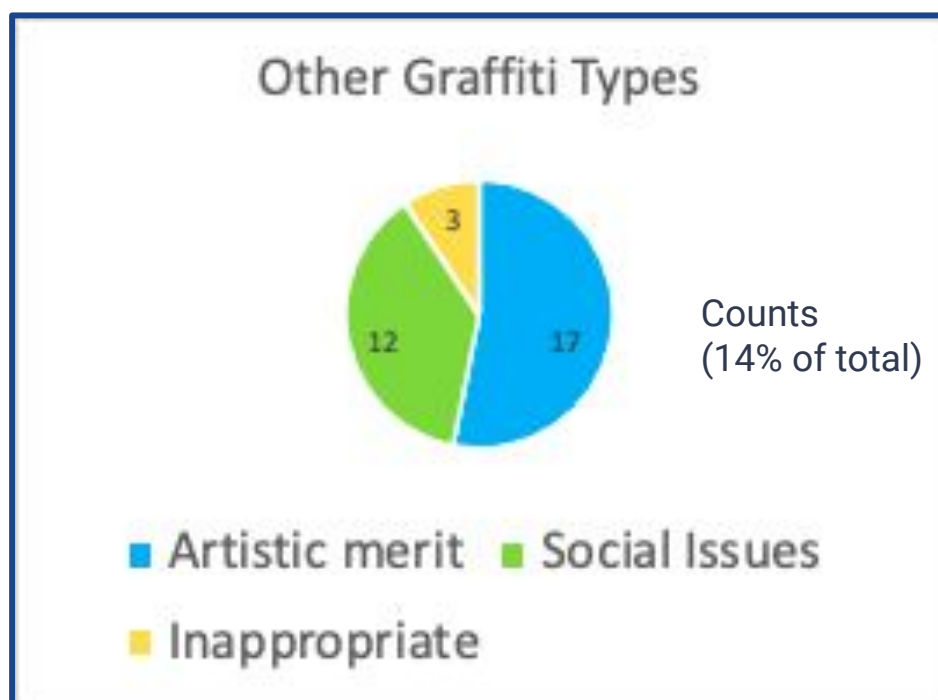
When first starting to address this topic, the concepts of “*what is art*” and “*what is graffiti*” came to the forefront as important questions to tackle. It was important for our team to be able to pinpoint and separate types of graffiti, to see what sort of discourse or intent was occurring with these graffiti artists works. By separating the types of graffiti through our own personal interpretations, we were able to begin important work understanding the voices that came to the forefront- why certain people or groups may feel that they cannot or will not be heard in other formats, so they take to the streets, spray paint or markers in hand.

What is Graffiti?

Our Data

After three cataloging sessions in Eugene's Downtown Core, three themes began to appear: *art for arts sake, graffiti addressing current social issues or topics, and pieces with more mature content.*

Using our best judgement as a team, each cataloged piece of graffiti was defined and categorized into one of these three types. The pages that follow address the logic behind these categories and the distinctions made between pieces.



What is Graffiti?

Artistic Merit

*“Anthropologist Ellen Hockney has written on the question “What is art?” and answered it in a very succinct way – **“It is how the ordinary is made extraordinary.”** That is a very broad-based definition and it recognizes that not everyone has a common understanding about art.”*

-Professor Doug Blandy

Artistic: “showing imaginative skill in arrangement or execution”

Merit: “the quality of being good, important, or useful: value or worth”

- Merriam-Webster Dictionary Entries

The graffiti is made with clear intent to express a message or idea in an artistic way. It can depict an image, or an elaborate tag, which shows either a high level of skill, or an attention to detail beyond a simple handwriting pattern.

Shown in the left hand image is an example of artistic merit, as it depicts a level of detail, and deliberate thought process behind its creation, shaping, and balance. This piece was found on the Chinese restaurant “Spice N Steam” on W 11th Ave., and Charnelton St.



What is Graffiti?

Social Issues

“So, I think of the images that appear on walls as reflective of both expressive culture and civic engagement. Now, civic engagement, as we know, can appear in a variety of ways. Some of which is sanctioned and some which is unsanctioned. For example, there are certain kinds of protests that may not have approval but we know that living in a democratic society that protest is important to who we are. So, I would see some unsanctioned graffiti as a form of protest and civic engagement.”

-Professor Doug Blandy

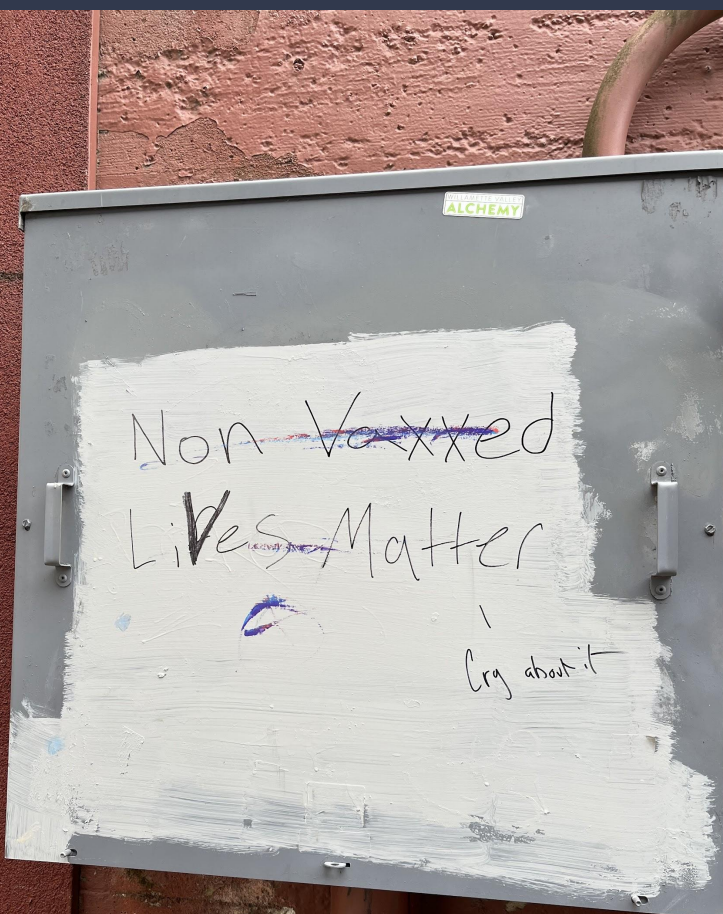
Social: “Of or relating to human society, the interaction of the individual and the group, or the welfare of human beings as members of society”

Issue: “Something that people are talking about, thinking about, etc.: an important subject or topic”

- Merriam-Webster Dictionary Entries

Social Issue graffiti is graffiti that is topical and often political in content.

An example of “social issue” graffiti is shown in the left hand image, where a statement is being made that is incendiary and political in tone. It is then countered by another individual who disagrees with the first statement. This conversation occurring shows that the topic being addressed can be classified as a social issue. This piece was found at 8th Alley and Olive St.



What is Graffiti?

Inappropriate

“...Deviant behavior is constantly being renegotiated and adjusted. Some social theorists argue that deviance is central to our society to progress and change over time.”

- *Professor Claire Herbert*

Inappropriate: “not appropriate: UNSUITABLE”

- Merriam-Webster Dictionary

Inappropriate graffiti has been defined in our data as a piece containing content that can be seen purely as crude, or “adult” in nature. These pieces can be drug-related or related to sexual activity, for example.

The piece on the left is a graffiti piece done in sharpie, and was found at W Broadway St. and Charnelton St.



Cataloging and Data

*Methodology, Findings, Locations,
Mediums, Mapping*

Life
is
not

Methodology

Cataloging Process

The research for this study included two parts, cataloging, and mapping. The cataloging was conducted over a two-week period on three separate observation walks of the Downtown core sector of Eugene. Photographs were taken, and coordinates were noted for each piece, then multiple categories were established to help identify trends. Graphs were created in Excel to visualize each of the categories in the box to the right.

The data was then translated into ArcGIS Story Maps to display the location of each individual piece and associated data.

Categories of Data:

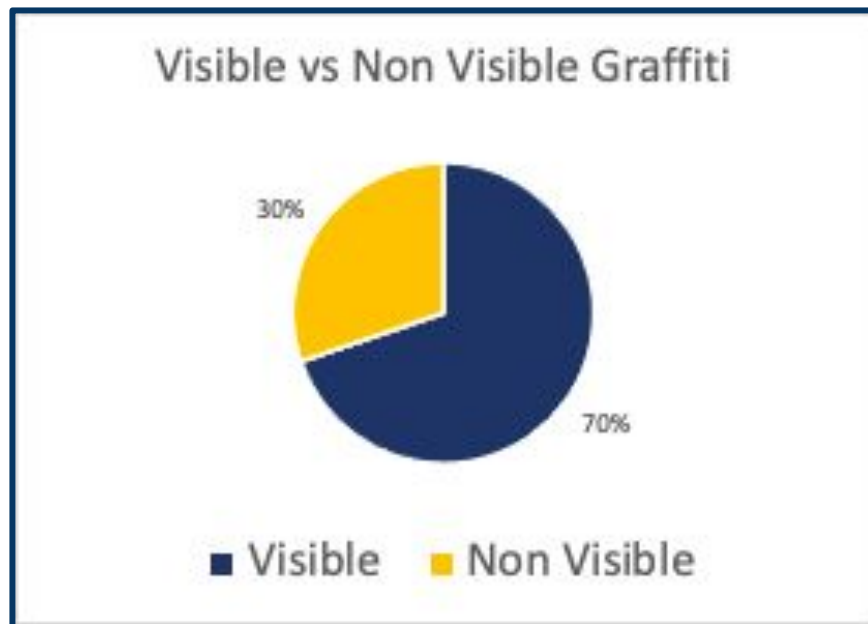
- Type of Graffiti
 - *Visible vs Non-Visible*
 - *Artistic Merit, Social Issue, and Inappropriate*
- Graffiti Locations
 - *Storefront vs alley*
 - *Amenity Property*
- Graffiti Mediums
 - *Paint, chalk, Marker, Spray Paint*



Downtown Core Map (KEZI News)

Our Findings

Visible Versus Non-Visible



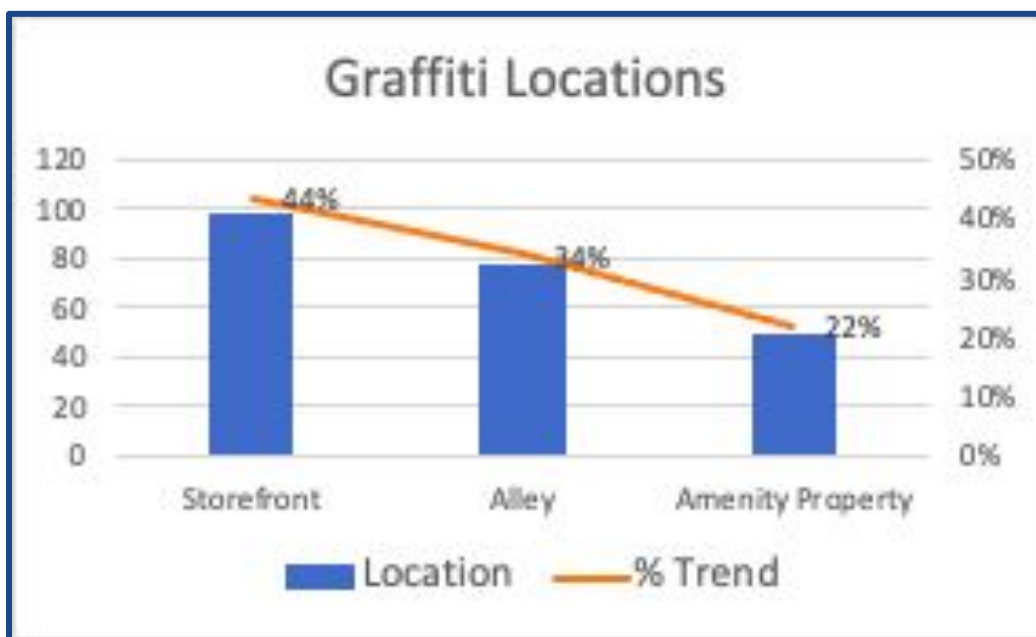
Visible and Non-Visible graffiti accounted for 86% of all recorded pieces in the downtown core. **Visible** graffiti was anything easily seen, eye grabbing, not discrete, mostly larger pieces. **Non-Visible** on the other hand was usually the smaller pieces that were tucked away, made with the intent of not being readily seen.

Our Findings

Graffiti Locations

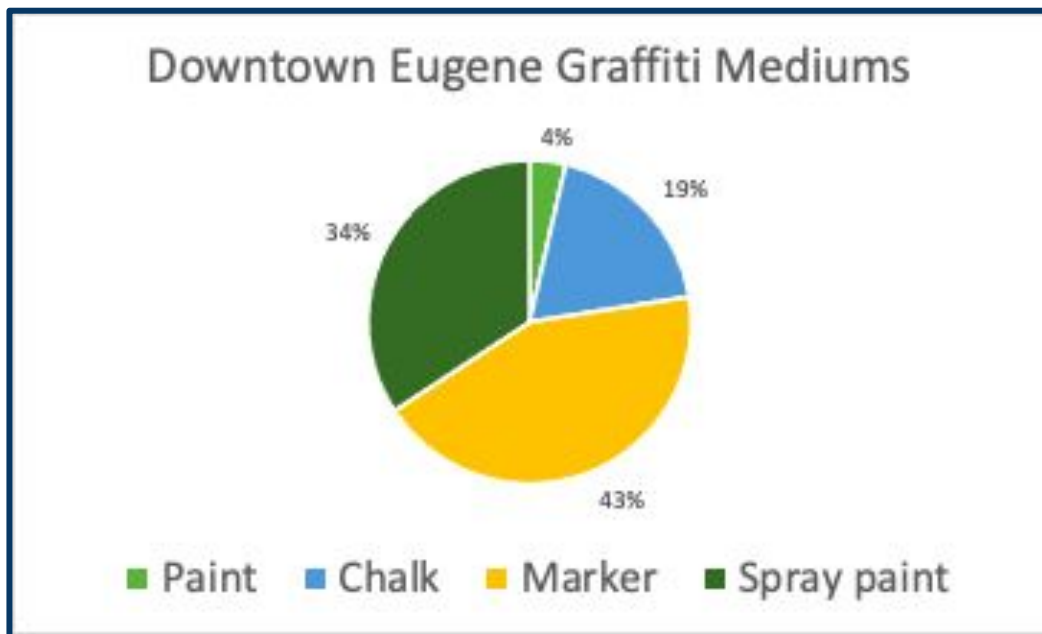
This graph explores the locations of graffiti in relation to the associated building. **Storefront** is any graffiti associated with the front of the building. Pieces classified as **alley** are any pieces on the side or back of buildings. Finally, **amenity property** was any detached property like newspaper stands, signs, and sidewalks.

The data shows a strong trend towards vertical flat surfaces, like storefront and alleyways, accounting for 78% of graffiti cataloged.



Our Findings

Graffiti Mediums



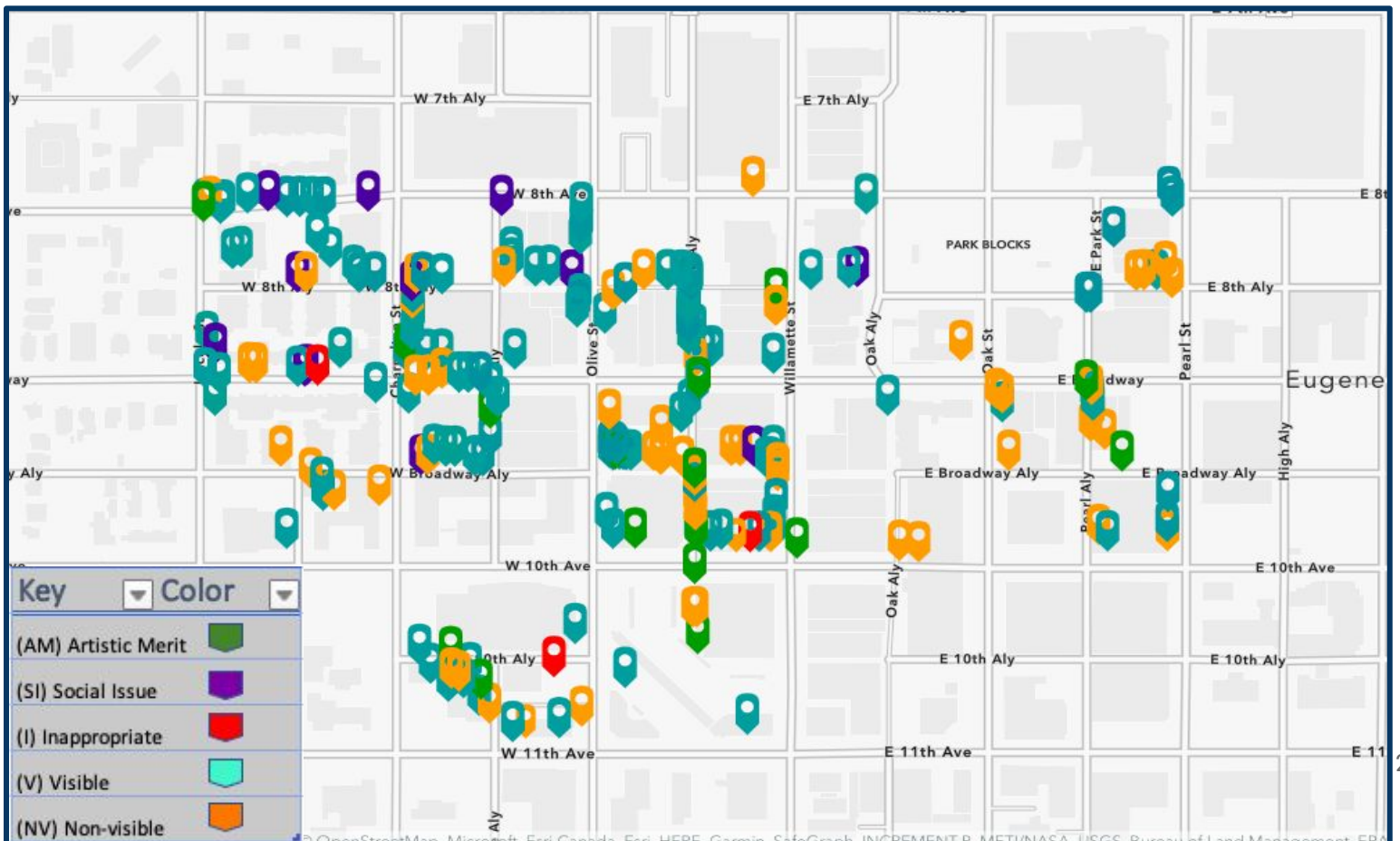
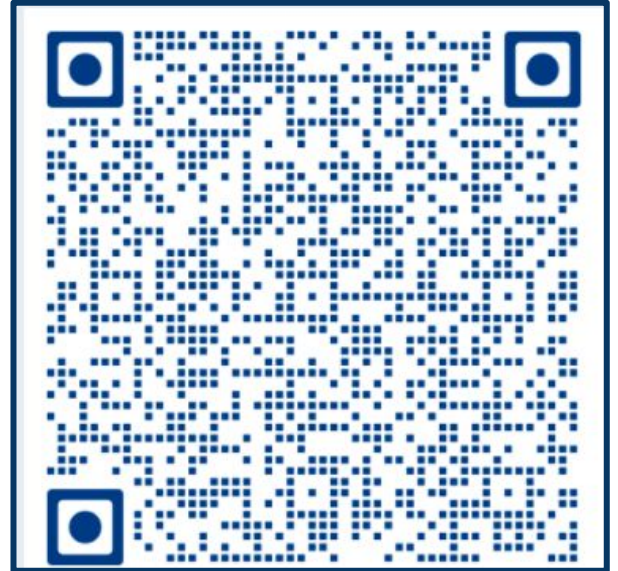
This chart shows the different types of application methods used to apply the tag. **Paint, spray paint, marker, and chalk** were the four identified choices for applying graffiti. The most common two forms were found to be *marker and spray paint*, the two more permanent forms of application.


The goal of this data is to help eventually identify removal methods for desired tags given their application.

Our Findings

Cataloging Map

The Map below shows Downtown Eugene's core with cataloged graffiti. Each point represents an individual piece. Using the QR code, you may access the interactive map which allows you to see category data as well as a picture of each piece.



The background of the slide is a photograph of a building's exterior wall covered in vibrant graffiti. The graffiti features various colors including red, blue, yellow, and green, with some abstract shapes and what appears to be a stylized figure. The image is slightly faded to allow the text to be the primary focus.

Opinions on Graffiti

What policy recommendations based on data and community members opinions can be made regarding mitigation and integration?

Methodology

Informational Interviews

We conducted seven informational interviews where we spoke to experts in the fields of sociology, urban planning, and public policy, in addition to Downtown Eugene business representatives and the Downtown Ambassadors.

Each interview last approximately 45 minutes, and these informational interview transcripts were then coded to identify three primary thematic buckets.

The main themes that emerged from these interviews were:

- *Graffiti as a problem*
- *Safety and perception*
- *Code of conduct and social factors*

These interviews worked to establish our three categories of recommendations.

The following slides are a collection of quotes taken directly from these interviews.

Informational Interviews

Selected Participants

- Dr. Doug Blandy
 - *Professor of Planning, Public Policy, and Nonprofit Management, University of Oregon*
- Dr. John Arroyo
 - *Professor of Planning, Public Policy, and Nonprofit Management, University of Oregon*
- Dr. Claire Herbert
 - *Assistant Professor of Sociology, University of Oregon*
- Sarah Stich
 - *Director of the Downtown Ambassadors*
- Sherry Schaefers
 - *Downtown Business Owner and Co-Chair of the Eugene Downtown Merchants*



Graffiti as a Problem

Responding to the question: "Do you think Downtown Eugene has a graffiti problem?"

"I have never had someone come up to me and say, "Oh my gosh, this graffiti or street art just looks awful."

- Stich

"In some communities graffiti could be viewed as tolerable and even as art and others can view it as a sign that our neighborhood is going downhill."

- Dr. Claire Herbert

"I guess it depends on how you define problem. Is it prevalent, yes. I feel like I see graffiti in other parts of town too, not just downtown. It is there, yes."

- Sherry Schaefers

"If we do, I am not aware of it."

- Dr. Doug Blandy

Safety and Perception

Responding to the question: "What do you think the number one problem Downtown Eugene is facing today?"

Responding to the question: "Do you believe graffiti contributes to social or urban decay, and the associated themes of negativity?"

"They (Eugene residents) think of it as unsafe with folks hanging out they deem as unsafe, mainly unhoused folks or travelers, that is what still deters people from coming downtown. I don't think graffiti is a huge deterrent."

- Stitch

"It is perception really, that downtown isn't safe. The perception is that it is more unsafe than it really is just because there has been this reputation. So, it is safer than people really realize but it is not as safe as downtown merchants would like it to be.

- Sherry Schaefers

"I don't think of a space with a lot of graffiti as threatening or someplace I need to avoid."

- Dr. Claire Herbert

Code of Conduct and Social Factors

Responding to the question: "What do you think are the primary drivers of graffiti activity in the Eugene community?"

Responding to the question: "How is graffiti connected to feelings of possession, belonging, and identity?"

"There is a code of conduct within that community if you are a tagger, they have their own set of unspoken rules. Most street artists will respect each other's work. You will see gang related graffiti not respecting that code and then the artist responding and you can almost follow the narrative between the two opposing voices. Following those narratives is how I begin to delineate who is this artist and who is that artist. Again, the unspoken code says you do not go over someone else's work."

- Stitch

"It is common to desire recognition amongst one's peers, in a graffiti artist community the act of performing graffiti garners that recognition."

- Dr. Claire Herbert

Code of Conduct and Social Factors

Responding to the question: "What are your thoughts on the graffiti subculture, their unwritten code, and the idea that art can effectively repel graffiti?"

"So, two thoughts on that. I know that within the cultures of graffiti artists there are codes of conduct that may be formal or informal. One of those is about how you can or cannot add to or subtract from or obscure the work of others. With that said, there are times where I will see mural art that has been tagged. I think there are cases where that art that is on a wall is not necessarily respected according to an unwritten code."

- Dr. Doug Blandy

"Again, the unspoken code says you do not go over someone else's work, and because of that unspoken tagging code, our murals tend to not get tagged over."

- Stich



Recommendations

*Introduction, Physical, Policy Focused, and
Community Centered*

Do You Love
ME?

Recommendations

*Physical Space, Policy Focused,
Community Centered*

Recommendations for either mitigation or integration of graffiti in Downtown Eugene have been split into three categories: physical space, policy focused and community centered. Each recommendation will have overlap into other sections, but have been divided among their general topics and cover a wide range of ideas, and philosophies.

- **Physical:**
 - Increased Lighting
 - Green Walls & Dedicated Wall Space
 - Dumpster Adoption Program
 - Quick Removal and Wall Coating Options
- **Policy:**
 - Cataloging Graffiti Hotspots
 - Art Education Policy
 - Government Subsidized Murals for Local Businesses
 - Increase Commissioned Murals
- **Community:**
 - Public Art Opportunities and Civic Engagement
 - Public Education and Outreach
 - Community Policing Efforts

Physical Recommendations

Physical property creates prime opportunities for graffiti artists and taggers to leave their mark.

Some examples of locations that have been regularly targeted are walls, signs, lampposts, newspaper stands, and grating. (78% building associated and 22% external property)

The following suggestions tackle the idea of making physical changes to the Downtown Core to either integrate or mitigate graffiti's occurrence.

A street lamp is positioned in the foreground, partially obscuring a wall covered in graffiti. The graffiti includes a large orange handprint with blue dots, a leopard print pattern, and the word 'CREW' in white. The scene is dimly lit, suggesting dusk or dawn.

Increased Lighting

Physical

Increased lighting helps improve visibility, which decreases desirability of a potential graffiti hotspot. This is because artists do not want to be seen when they are tagging or making art.


A case study would need to be done to find areas in need of lighting installation, either from a lack of light, or in a graffiti hotspot that might benefit from brighter lighting.

Some studies, such as the one conducted by the U.S Department of Justice suggest that there may be potential drawbacks to increased lighting as well. Some examples include:

- 1. Increased social activity outside the home in the evenings can increase the number of unoccupied homes available for burglary.*
- 2. Increased visibility of potential victims allows better assessment of their vulnerability and the value of what they carry. Offenders might more easily be able to see if parked cars contain valuable items.*
- 3. Increased visibility allows better judgment of the proximity of “capable guardians” who might intervene in crime.*
- 4. Better lighting might facilitate activities like drug dealing and prostitution.*

(Improving Street Lighting to Reduce Crime in Residential Areas)

(Image via Stuart Litoff, Pixels.com)



Green Walls *Physical*

Green walls are a prime option to cover walls that may be prime targets for graffiti - an example of this at work would be at the LTD bus station. This can involve biophilic wall design incorporating local flora, rain catchment systems, or even artistic elements such as sculpture. An example of a plant that could be used would be the native Oregon noninvasive plant, the Chocolate vine. Walls that meet the structural requirements laid out by engineers as safe for green wall structures would be considered for this project.



Dedicated Wall Space

Physical

Previous projects that have given graffiti artists and taggers specific free space for their work have been met with limited success. This is because telling artists and taggers that these spaces have been predetermined spots for them takes away a sense of agency- a huge part of why many people are taking to leaving their mark. Therefore, the best way to potentially funnel artists and taggers to certain areas or walls would be through a slow and deliberate removal of viable options. This would be done through the use of a combination of our recommendations, such as increasing murals, green walls, or applying anti-graffiti coating to blank surfaces. By not making the artists or taggers aware of the process, they will likely migrate without feeling their agency has been taken from them.

A blue dumpster is positioned on a concrete sidewalk next to a dark grey building. The dumpster has several pieces of graffiti, including the word 'MORE' in large white letters. A logo for 'Sanipac' is visible on the side of the dumpster. The background shows a building with windows and a dark sky.

Dumpster Adoption Program *Physical*

A large amount of the graffiti our team cataloged was on dumpsters (20%). Because these do not belong to the city but are rather commissioned out to SaniPac, the local government has less ability to address these graffiti magnets. An option to address the rampant use of dumpsters as tagging spots would be to create a dumpster adoption program alongside SaniPac and institutions like the University of Oregon. This could be a 1.00-2.00 credit course in the Art Department of the University of Oregon. Each artist or collection of artists could receive a clean, empty dumpster and create a work with sanctioned content within city government requirements.



Quick Removal and Wall Coating Options *Physical*

By applying an anti-graffiti protective coating to walls in graffiti hotspots, mitigation efforts for quick cleanup can be greatly expedited. An option for wall coating is the “Si-COAT 529”, which is a “single application pigmented coating” (cslsilicones). It is easy to apply, and can be used on nearly any surface. Quick cleanup efforts have shown to greatly reduce graffiti overtime, due to the turnover rate and lack of visibility. For taggers and artists, visibility is important, it elevates their art or their own personal brand. When an area is constantly under surveillance, it makes it harder to go in and put up a piece, and the spot feels less valuable, due to the high risk to reward ratio that is created.

See Website and Case Study:

cslsilicones.com

*Ventura Weighs Anti-Graffiti Ordinance -
Los Angeles Times*

Policy

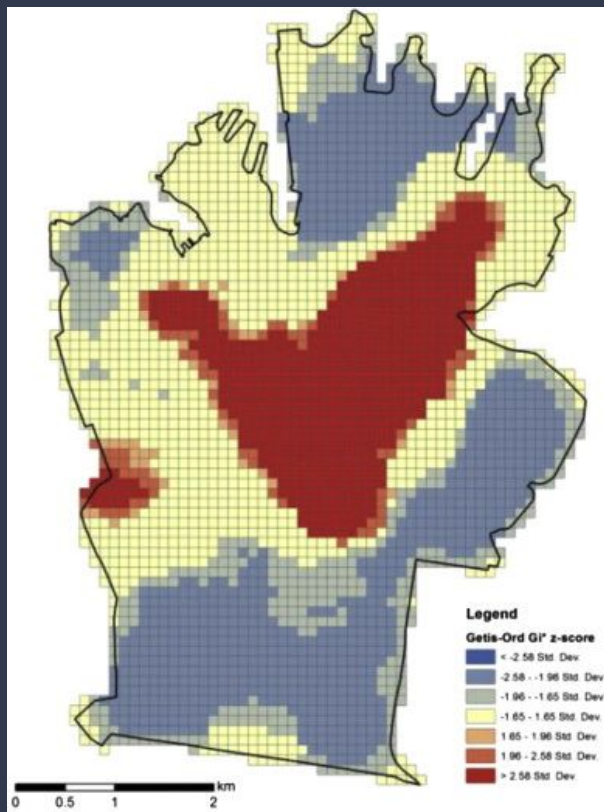
Government policies provide a structure for communities to grow from and create their own standards and expectations of citizens.

These policy recommendations are both within the physical and social realms of our local community and would create significant change regarding how graffiti is perceived, or where it may be located.



Cataloging Graffiti Hotspots

Policy



Haworth, B., Bruce, E., & Iveson, K. (2012, December 23). *Spatio-temporal analysis of graffiti occurrence in an inner-city urban environment*. Applied Geography.

Mapping graffiti trends can serve to identify large quantities of traffic within the boundaries of the study. Looking at graffiti trends over 6-12 month long time periods to get more accurate understanding of which locations serve as 'hotspots'. The inspiration to map geo-locations for individual graffiti pieces comes largely from a study done in 2012 by Billy Haworth and the City of Sydney Council of Local Government (Haworth). They conducted a 6-month study which collected point data for each tag. They used surface density to calculate the total number of graffiti incidents within a specified range as a proportion of the total area. Each cell was given a value to represent which areas were more heavily trafficked than others. Using GIS to further the study by layering other data such as transportation, crime rates, grocery stores, and other amenities. Collectively, these layers can be used to investigate spatio-temporal trends for graffiti in the context of potential cause and effects.

Art Education *Policy*



Create and uphold policies regarding bolstered arts education programming in K-12 schools in Eugene. We recommend having a wide variety of arts classes, as well as other opportunities in the form of honor societies and awards, that help students find appropriate creative outlets that can be used outside of the classroom and into their future lives.

Some examples of classes could be drawing and painting, ceramics, dance, sculpture, photography, or theater. While these classes are likely already offered in most public schools in Eugene, funding is usually quite low. We suggest bolstering funding for the arts within education. Further, we believe there is a responsibility to inspire the next generation of arts leaders. Programs that could support this responsibility are:

- Opportunities to work with local and national artists, through networking events hosted by schools.
- Contribute to major public art projects, such as being involved in the designing and creation of a mural downtown or elsewhere in Eugene.
- Develop creative portfolios and showcase artwork in group showings in local galleries, or other venues with high traffic for visibility.
- Advertising the Scholastic Key Awards, which provide scholarships and recognition to students for their art and writing skills
- Providing school memberships to the National Arts Honor Society, which “provides national recognition and opportunities for students who exhibit outstanding scholarship in the visual arts” (arteducators.org)

Arts education programming can help students across Eugene unlock their creative capacities, inviting them to take risks, share their experiences, and illustrate the world as they see it. Art becomes a platform for discovery, launching the types of personal and communal experiences that can shape a student’s path for years to come.



Government Subsidized Murals for Local Businesses *Policy*

The idea here is that local government partially pays for murals on local businesses as an incentive to have murals done on their buildings.

Local businesses generally run at a tight margin of income, and commissioning a mural on their building is likely low on their priority list. More murals mean less graffiti and having the city government and other associations help make this art possible contributes to lessening unwanted costs associated with graffiti mitigation.

Eugene's Urban Canvas program strives to create a vibrant and dynamic public art community in Eugene by providing opportunities for local artists to create murals with local business. Urban Canvas accepts artist portfolios and wall proposals from businesses on an ongoing basis (*Urban Canvas*). We recommend additional support and funding for this existing program as it can work to deter unwanted tagging and graffiti.

Murals are unique works of art that can create a dramatic impact in any space. They are customisable and are created so that the mural is specific to the business and architecture of the building. Since the wall essentially becomes the 'canvas' of the work, murals are visually commanding and spatially more assertive in comparison to other forms of art. They are excellent additions for both the outdoors and indoors, and unlike paintings and sculptures, they don't take up any space at all.

The benefits of murals are plentiful, they can bring a sense of cohesion to an outdoor space through vibrant color and design, spread a specific message, and really highlight ideas directly related to a business, community, or enterprise. While other forms of artworks can be great additions, what makes a mural different is how it is able to interact with the urban landscape or environment – the architectural elements of the given space are harmoniously incorporated into the final picture.



Commissioned Murals Policy

The process for commissioning murals:

Step 1: Discovery Stage

This initial conversation allows involved parties to gain a better understanding of the likes and dislikes, and the kind of design, style, or aesthetic the client is looking for. These factors are all taken into consideration when sourcing artists and designers for the project.

Step 2: Sourcing Artists

This step begins the process of sourcing for artists based on the client's design preferences and locality of the project and then reach out to a selection of mural artists, informing them about the project. This is also an opportunity to liaise with the artists and find out their costs and lead time.

Step 3: Proposal of Artists

Propose and recommend the selected mural artists to the client, showcasing their past projects and reference images of their works.

Step 4: Mural Sketches and Design

Once the artist has been appointed, the selected artist's draft sketches of the intended mural design are sent over to the client. Upon reviewing these, the client will send back their comments and indicate the revisions (if any) of design elements, content, or color scheme that they would like modified by the artist.

Step 5: Final Design Approval and Execution

After making the appropriate changes, the artist's final design is sent over to the client. Once it is approved, the artist will commence work on site. The duration of the mural execution depends on its size, and the number of walls the client has commissioned work for.

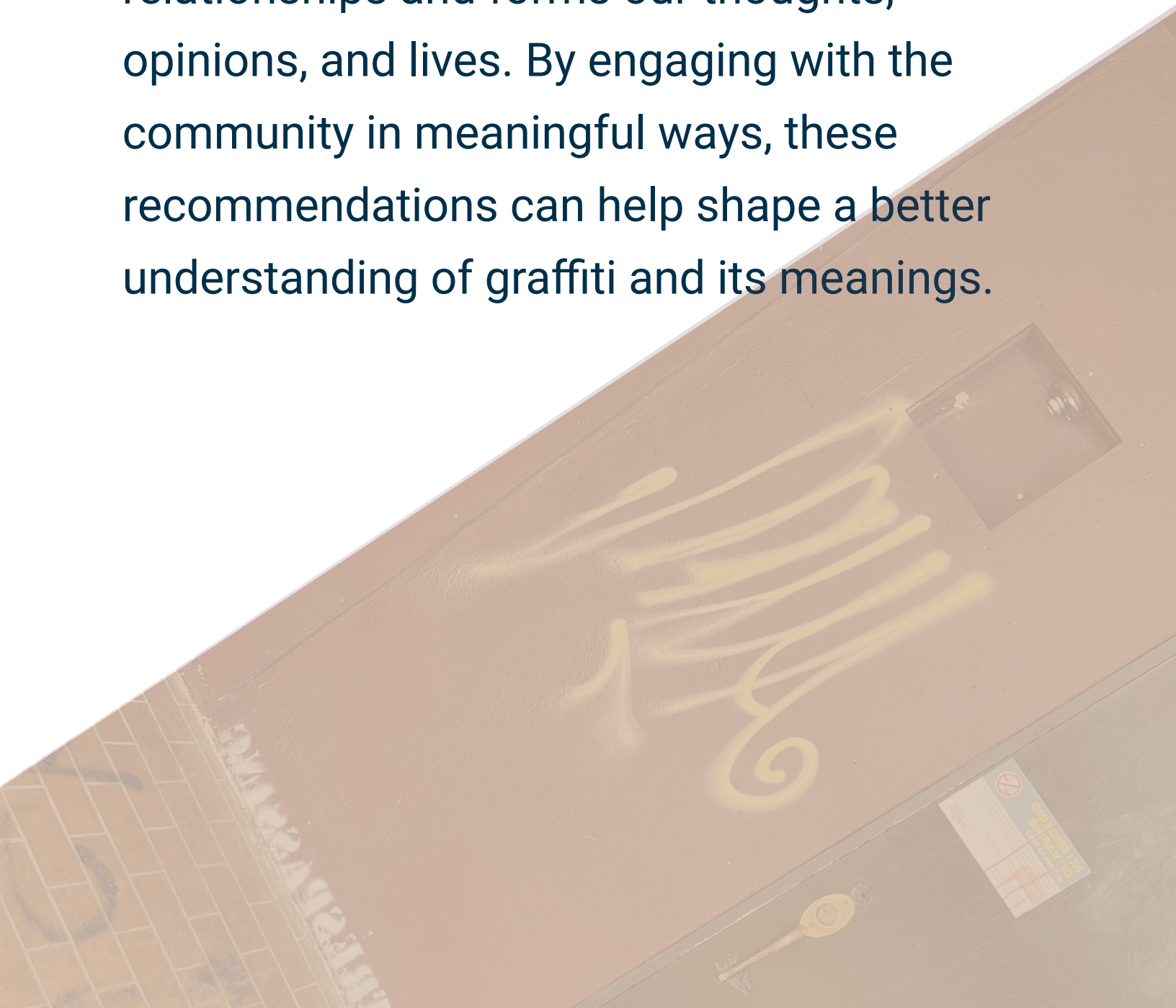
Step 6: Completion and Handover

Once the mural is completed by the artist, a final walk through with the client is carried out for any necessary touch-ups or changes that may be required. Once content with the final outcome, a sign-off form is completed, marking an official handover to the client.

Soo, Nathalie. "How to Commission a Mural: A Step-by-Step Guide."

Community Centered

Community is the basic foundation of human relationships and forms our thoughts, opinions, and lives. By engaging with the community in meaningful ways, these recommendations can help shape a better understanding of graffiti and its meanings.






Public Art Opportunities and Civic Engagement *Community*

Developing public art and civic engagement projects through creativity, innovation, and the inclusion of many partners across the community can help create a community more open to seeing the artistic side of graffiti.

Community involvement helps bolster pride in the community, as well as improve local communication. These projects may also help certain businesses or organizations gain awareness for their own purposes via advertising. The arts are a powerful and important part of what unites us. The arts celebrate our differences while connecting us through shared experiences.

Public art can also elevate artists as integral and essential to a healthy and vibrant society, celebrate the city's creativity and/or cultural heritage, and enrich our humanity by broadening our understanding of ourselves as individuals and as a society.

Some examples of this in Eugene have been the 20x21 Mural Project, which is an initiative of the City of Eugene Cultural Service's Public Art Program to create 20 or more world-class outdoor murals in Eugene before the 2022 IAAF World Championships. This program aims to bring color and life to Eugene's urban landscape to foster pride and contribute to a sense of identity. We recommend the continuation of this program beyond the IAAF World Championships.



Public Education and Outreach *Community*

Community involvement and education tend to help change public opinion and outlooks on certain topics. By educating the public about graffiti in line with our target outcomes, community members may be more willing to support increased funding for the Huckleberry Patrol, and the Downtown Ambassadors, and their mitigation efforts. Education efforts could also be beneficial when seeking increased funding of art policies as well.

Some examples of educational outreach could be posters, popup stands to address questions and concerns, town hall meetings, lecture series, and outreach efforts during HOA meetings.



Community Policing *Community*

For mitigation, community policing should be increased in areas of high graffiti traffic. We recommend a less siloed approach to community policing downtown. To remedy this, we suggest increasing communication and collaboration between the Downtown Ambassadors, The Red Hats, and other private security personnel. Increasing visibility of these organizations, as well as improved communication efforts will strengthen existing policing efforts.

Conclusion

Closing thoughts, Works Cited





Closing Thoughts

When we first began this project, it became quickly apparent that studying graffiti in Eugene is a large, vibrant, and interesting area of research. With that in mind, we consider ourselves only the first exploratory step in approaching a “solution” or answer to what can be done regarding graffiti in downtown.

Whether approaching this subject with an initially negative lens or otherwise, it is important to always remember the biggest question regarding this area of study: “why?”. Why do people decide to participate in the graffiti scene? Is it because something is lacking in our own community or society at large, making it so that people feel they are lacking creative outlets? Do they feel they are not being heard when they do participate meaningfully in other avenues of society? We believe this central question is incredibly important to keep in mind while studying this topic.

By approaching the field of graffiti with an open mind, researchers can begin to break down their own assumptions about what it means to participate in graffiti culture. About who may be participating, and why. Although we spent only ten weeks dedicated to this field of study, it became clear that the stereotypes regarding who participates in this subculture are incorrect, harmful and only hinder progress in coming to a meaningful response or “answer”.

Coming to this area of study willing and open to listening to a dialogue that may be uncomfortable at first to translate is necessary to being able to facilitate change for the betterment of all parties. Remembering to keep a “human first” approach helps us all to remember the importance of listening, even when just viewing a simple tag.

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