

GRITTY TO PRETTY
PLACEMAKING PROGRAM

- the team and the roles and responsibilities of various team members (if applicable).
3. **Past Work** – Applicants must submit a maximum of 10 samples of past work that best illustrate their qualifications for this project. Submit each image on a separate page, portrait format, and include title of work, artist(s), location, commissioning agency, date, and budget. If submitting as a team, the team submits no more than 10 images.
 4. **Visual Representation** – Include a coloured rendering of proposed mural with dimensions.
 5. **Budget** – Submit a budget for the project, including costs for prepping the wall, permits, paint, etc.
 6. **Schedule** – Include a schedule for proposed work; provide a start and end date and detail all key stages, including development, implementation, and delivery.
 7. **Property Owner Agreement Form** – Complete and sign the property owner agreement form attached to this document.
 8. **Site Photos** – Include photos of proposed project site and physical surroundings.
 9. **Insurance** – Provide proof of \$2 million (\$2,000,000) general liability insurance (options include but are not limited to <http://programs.aon.ca/content/event-insure/home-en.html> and www.palcanada.com).
 10. Please create, if possible, a single file including all attachments and images.

IMPORTANT DATES AND DEADLINES

- June 15: Completed application proposal and supporting materials submission to DHBC by email: jonathan@downtownhalifax.ca or by mail: Jonathan Goldson, Placemaking Manager, Downtown Halifax Business Commission, 1546 Barrington Street, Suite 104, Halifax, Nova Scotia B3J 3X7.
- June 23: DHBC notification to applicant of acceptance or decline.
- July 14: Project implementation including final design, permissions, and implementation/ installation timeline.
- August 11: Mid-project status report to DHBC.
- September 15: Completion of placemaking project and notification to DHBC. Completion may happen before this date.
- October 20: Submission of final report and receipts to DHBC.

ELIGIBILITY

This opportunity is open to anyone that identifies as BIPOC. We welcome and encourage applications from all artists including but not limited to: Black artists; Indigenous artists; artists of Colour; BIPOC muralists; BIPOC newcomer and refugee artists; young and emerging BIPOC artists; BIPOC artists outside our geographic boundary; BIPOC-led, BIPOC-focused and BIPOC-serving organizations, BIPOC art professionals, BIPOC community groups, BIPOC art collectives, BIPOC art galleries, BIPOC artist-led community groups, BIPOC curators; and BIPOC designers.

For the purpose of this program:

- ‘Black’ refers to African descendant people across the diaspora including but not limited to African Canadian, Afro-Caribbean, Afro-Latinx, East African, West African, Southern and Central African, Afro-Arab, Afro-Indigenous, etc.
- Considering the diversity of indigenous peoples, rather than defining ‘Indigenous’, we acknowledge and understand the term to refer to individuals that:

- Self- identify as indigenous peoples at the individual level and are accepted by the community as their member.
 - Possess historical continuity with pre-colonial and/or pre-settler societies, as well as a strong link to territories and surrounding natural resources.
 - Have distinct social, economic or governing systems
 - Have distinct language, culture and beliefs.
 - Belong to non-dominant groups of society.
 - Maintain and reproduce their ancestral environments and systems as distinctive peoples and communities.
- ‘Person of Colour’ refers to a person whose skin pigmentation is other than and especially darker than what is considered characteristic of people typically defined as white.
 - ‘BIPOC-led’ refers to organizations where the majority of leadership at all levels identify as BIPOC.
 - ‘BIPOC-focused’ refers to organizations whose primary objective is to meaningfully support and engage BIPOC communities.
 - ‘BIPOC-serving’ refers to a substantial portion of projects, programs and initiatives geared towards serving BIPOC communities.
 - A ‘collective’ refers to two or more artists working together under a group name, either on a single project (ad hoc) or on an ongoing basis. For collectives of two artists, at least one must be BIPOC. For collectives of more than two artists, the majority of members must be BIPOC.

We encourage applicants with little to no experience installing murals to apply for this grant. If your proposal is accepted, we can connect you with professional muralists that can work with you to install your design.

THE SUBMISSION MUST ALSO MEET THE FOLLOWING REQUIREMENTS:

Originality: Unique expression – the commission is for an original artwork or design.

Accessibility: Mural is located in a place that is viewable by the public and meets city accessibility codes.

Feasibility: Reasonable budget, timeline, and qualifications of participants.

BIPOC Relatability: mural depicts imagery that members of BIPOC communities can appreciate, celebrate and gravitate towards.

Permanence: Uses high-quality materials that will last a minimum of one (1) year and are resistant to vandalism, weather, and ultraviolet deterioration.

Structure: Proposed wall should be structural sound and not have a moisture problem.

ADDITIONALLY, THE PROPOSED MURAL WILL BE REVIEWED FOR THE FOLLOWING DESIGN CRITERIA:

- Artistic quality/excellence: strength of the artist’s concept and demonstrated technical skills and experience.
- Artistic integrity:
 - Ideas that are compelling and clearly articulated
 - Ideas that aim to activate the city in interesting, engaging, and interactive ways
 - Ideas that contain a consideration of the intended site, community, and the public realm
 - Ideas that enhance the pedestrian experience and consider the experience during both the day and night.
- Must be durable and easily maintained.

- Does not advertise for a business, advocacy movement, religion, or political party. Cannot include text that advertises a specific business or product, advocacy, religious, or political message. Additionally, trademark symbols, text, and business or artist names are not permitted in any mural. One exception is the 10% up to one-square metre at the bottom of a mural where artist names as well as sponsors may be listed, including, “DHBC Gritty to Pretty Mural Grant Program.”
- No tags or acronyms are permitted in the artwork, only wording meaningful to the public at large.
- Must not include any inappropriate or controversial wording or images in the artwork.
- Must be suitable for public of all ages.
- Artists are encouraged to consider mixed media proposals.

RESPONSIBILITIES

- Art professionals are responsible for all materials and equipment on site.
- Art professionals must have \$2 million (\$2,000,000) general liability insurance for the project. If you require insurance, we recommend <https://www.aon.com/canada/linx/event> or www.palcanada.com.
- Art professionals are required to maintain a clean and safe working environment at all times.
- Art professionals are responsible for all required permits.
- Mural must be completed with a high-quality primer (e.g. zinger bull eye 1-2-3 or Durex Brush Coat or approved equivalent).
- Mural must be sealed with an anti-graffiti coating to prevent future tags from permanently defacing the mural.
- If the proposed location is on a Registered Heritage Building, HRM Heritage Staff must be contacted prior to submission of proposal.

SELECTION CRITERIA AND PROCESS

1. Should demonstrate the ability to address the vision of the program.
2. Representation and inclusion of BIPOC artists and community members in your project and/or BIPOC involvement in the decision-making process.
3. All submissions will be evaluated based on: art professional’s experience and qualifications; the creativity of their previous work; as well as, evidence of ability to meet design criteria.
4. The clarity of purpose behind the submission and reasons for applying.
5. The quality of the material/images supplied.
6. Ability for the project to be completed.

COPYRIGHT AND MORAL RIGHTS

Copyright including any and all designs, drawings, maquette, and final works of art shall remain the property of the artist. Moral rights remain with the artist. DHBC has permission to reproduce the images for non-profit publicity purposes. DHBC does not own any project or project assets made possible through the BIPOC Mural Grant program. The applicant will retain ownership, unless arrangements are made with the other partners, i.e., the developer/property owner, HRM (if on public land), or other funders.

The final image must be the same as the image submitted in the application and not changed without prior written consent and agreement from DHBC.

ACTIVITIES NOT FUNDED

- Travel and accommodation;
- Murals located outside the DHBC boundary;

- Murals that include political messages or parties or sectarian or religious facility or activity;
- Capital works, facility maintenance, and improvements;
- Parking or other infringement fines;
- Illegal graffiti;
- Projects which do not have prior written permission from the landowner/developer;
- Ongoing running costs;
- Items of equipment or clothing of a personal nature;
- Purchase and/or maintenance of vehicles such as cars, vans, minibuses, etc.;
- Provision of meals and snacks;
- Social events and parties;
- Retrospective proposals, for example, installations that have already begun or where equipment has been bought or ordered.

FUNDING

Successful applications can receive up to 100% of the grant request. The exact amount depends on the project and is at the sole discretion of the selection committee. General grants awarded are usually between a few hundred dollars and up to \$10,000. Funding for larger grant requests may be considered. Grant funding is limited, and each grant is subject to a cap. Funding, of up to \$10,000, requested through this program can be used to cover costs such as artist fee, infrastructure and equipment, collaborator or consultant fees, and support for securing permits. Other funding partners are allowed and encouraged to increase the quality and feasibility level of the project. All other funding partners and contributing dollar amounts should be included in the budget submitted to DHBC.

WHO MAKES THE DECISIONS

Your application will be considered by a sub-committee of the DHBC's Placemaking Action Team. This team is composed of the project management team (DHBC staff) and members of the larger Placemaking Action Team. This action team is a diverse collection of individuals from different professional and community art backgrounds that possess expertise in managing and producing murals within Downtown Halifax.

PAYMENT

DHBC will issue grant money by cheque in installments. Vendor/supplier invoices will be required before grant cheques are issued. Receipts and an expense report with HST breakdown will be required within 30 days of completion of the project.

WHAT KIND OF PERMISSIONS WOULD I NEED – OTHER THAN FROM THE DEVELOPER/PROPERTY OWNER?

If the project is located on public property, permissions will be required by either Halifax Regional Municipality and/or the provincial government, or other organizations. Please be aware that this can be a lengthy process. It is suggested that you start the permission process as soon as possible, ideally prior to beginning the grant application process. The grant approval process takes into consideration the feasibility of a proposed project; permission discussions already being undertaken would be considered an asset. It is not DHBC's responsibility to acquire or coordinate permissions.

WHAT IF MY PROJECT GOES OVER BUDGET?

The grant amount awarded at the time of acceptance is fixed. No additional funds will be granted to the applicant by DHBC through the Gritty to Pretty BIPOC Mural Grant Program for that particular project.

Expenses above and beyond the amount awarded by DHBC are the sole responsibility of the applicant or other partners, if applicable.

WHO NEEDS TO BE RECOGNIZED ONCE THE PROJECT IS COMPLETE?

A Gritty to Pretty plaque, provided by DHBC, must be visibly placed below the mural. “Downtown Halifax Business Commission” must be recognized as a “Funding Partner through the Gritty to Pretty BIPOC Mural Grant Program” of the project when the project is referred to in print, online, or in media releases. Other funding partners, if any, will be recognized at the discretion of the project organizer/owner.

SIDEWALK ACCESS

Work zones on sidewalks generally fall into one of two categories: a walkway at least 3ft wide is maintained around the work area or the sidewalk is closed, and pedestrians are detoured to the other side of the street. If the sidewalk can stay open then the permit will cost \$125, but if it needs to be closed then it would be \$200. A request for a Streets & Services permit can be submitted to HRM via their online permitting process. For more information on this process visit the following link: <https://www.halifax.ca/home-property/building-development-permits/streets-services-permits>. If the sidewalk needs to be fully closed, you will require a Safety Plan to be provided by a third party. Absolute Traffic and Sign Solutions can provide a Safety Plan for approximately \$300.

MOVEABLE ART

You may want to consider creating your mural on plywood or other removable materials so that the mural may be moved in pieces or intact to a new location if the agreement with the building owner to host the mural has expired.

PAINTING ON VINYL

You may want to consider painting your mural on vinyl material. Vinyl can be applied to surfaces and painted on. The vinyl is durable but also removable. This is useful for buildings and locations that are interested in semi- permanent or removable murals. Vinyl can be purchased from The Printing House in Halifax. Please keep in mind that there would be separate costs associated with using vinyl material and installation

APPLICANT FORM

Name of Applicant:

Phone:

Email:

Brief description of mural project proposed (max. 2000 characters):

SUMMARY BUDGET

Please show a balanced budget for the proposal, indicating how much you are requesting from this grant, and provide an itemized breakdown of how funding would be spent. Total Expenditure must equal Total Income.

Amount Requested:

Itemized Breakdown:

Total Expenditure:

PROPOSAL

In addition to the items listed on Page 1 and 2, this section must be completed, giving a full answer to each of the questions to indicate how the proposal meets the purpose of this mural program.

1. Please give a concise overview of the proposed mural; including title, theme and/or concept, along with a short statement about your current work and artistic practise. Briefly describe the proposed mural's relation to the building, the surrounding neighbourhoods and the community served by the business or agency where the mural will be painted. Furthermore, please expound on how BIPOC artists and community members are involved in your project and/or decision-making process (max. 3000 characters).

2. What site/location have you chosen for the mural? Describe the wall and site where the mural will be located, including the size of the mural in relation to the actual wall size, street intersection, direction the mural will face, and public accessibility. Include photos. (max. 2000 characters)

3. What is the current condition of the chosen site? Will renovation or repairs be required before you begin the project, e.g., cracks, leaks, concrete, wood, porous walls, etc.? (max. 2000 characters)

7. What type of work platform will be you be using (e.g. cherry picker, scaffold, boom lift, basket crane, hydra ladder, etc.)? What experience do you have in using this equipment? Please describe the procedures used to ensure the safety of the artist and the public while painting the mural. (max. 2000 characters)

8. Specify type of paint or other materials to be used and include technical information about the materials durability, longevity, and toxicity. (max. 2000 characters)

9. **MURAL LIGHTING** - Murals are significantly enhanced when they have a lighting component and are visible at night. In this section, you may apply for funding for up to but not exceeding the amount of \$1,500, towards lighting infrastructure for the mural. The exact amount granted depends on the project and is at the sole discretion of the selection committee. The nature of the lighting is meant to focus on enhancing the mural rather than highlighting the businesses and tenants. Permission for installation and ongoing maintenance for all aspects of the lighting component must be received from the building owner.

Additional consideration will be given to a mural application if a lighting component is included in the application. Applying for a mural lighting component is supplementary and may or may not be awarded with a successful mural application.

Total dollar amount requested for lighting (including HST breakdown):

Lighting budget breakdown (including confirmed funding partners, professional services, hardware, installation and indicate placement of lighting on building/mural).

I hereby confirm that the information in this application is true and correct and I acknowledge that it is my responsibility to inform the Downtown Halifax Business Commission immediately of any changes that could affect the interpretation or context of the application.

Signature:

PrintName:

Date:

PROPERTY OWNER APPROVAL FORM

Name of Artist Applicant:

Address of Proposed Mural Site:

Name of Property Owner:

Property Owner Phone:

Property Owner Email:

I, (name) acknowledge that I am the owner, or owner's authorized representative of the property located at (address) .

I authorize (artist's name) to erect a Mural on my property. I acknowledge that I have viewed the mural design and approve all aspects of the proposed project.

I authorize the installment of lighting hardware if funding for a lighting component is awarded by the selection committee.

I understand that, if necessary, I am responsible for ongoing maintenance or repairs for all aspects of the mural installation for one year after its completion.

Signature of owner or authorized representative of the property

Date