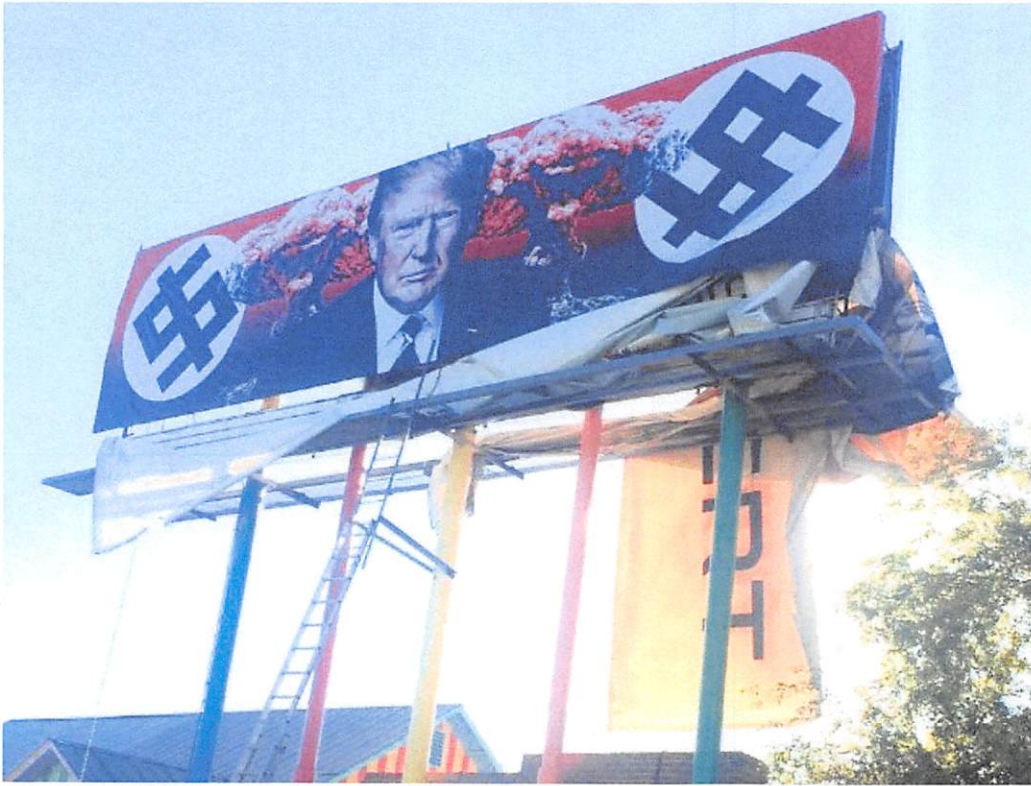


# Trump Flanked by Nazi Symbols, Nuclear Mushroom Clouds on Phoenix Billboard



Twitter/@buddhaatpress

by [JEROME HUDSON](#)  
18 Mar 2017

9-474

Thanks to California artist Karen Fiorito, motorists driving on Phoenix's Grand Avenue can see a massive billboard with nuclear mushroom cloud clown faces and dollar sign swastikas hovering over President Donald Trump.

"I think a lot of people are feeling this way and I'm just trying to express what I think is on a lot of people's minds these days," Fiorito [told](#) 12 News. "Something that really concerned us was this idea of a dictatorship where things were going in a certain direction."



**BrahmResnik** brahmresnik

Follow

This [@realDonaldTrump](#) billboard in downtown [#PHX](#) should turn heads at tonight's annual [#ArtDetour#12News](#)

2:22 PM - 17 Mar 2017

216 265

The controversial billboard went up Friday as part of the annual three-day [Art Detour](#) event in downtown Phoenix.

The billboard's owner, [Beatrice Moore](#), who also commissioned the display, said the banner imagery would remain up as long as Trump is in office.

"Some of these issues are so important you can't not speak out," Moore told 12 News.

Fiorito has a history of creating artwork critical of Republican presidents.

In 2004, she created a billboard with President George W. Bush and senior government officials.

"Dear America," the billboard said, "we lied to you for your own good. Now trust us."

Moore and Fiorito said they anticipate harsh criticism for the Trump billboard.

"I just hope that everyone involved in helping bring this message out is safe and that we all get through this unharmed," Fiorito said.

Follow Jerome Hudson on Twitter: [@JeromeEHudson](#).

Read More Stories About:

[Big Government](#), [Pre-Viral](#), [Art Detour](#), [Beatrice Moore](#), [Billboard](#), [Donald Trump](#), [Karen Fiorito](#), [Nazi](#), [Swastikas](#)

# Art Detour

# ARTDETOUR 29

MARCH 16-19/2017

**NEW:** Find the event details, updates and MAP on ARTDETOUR.COM (<http://artdetour.com/>)

The event that helped launch the First Fridays Art Walk phenomenon is expanding from two to four days in 2017. Art Detour 29 on March 16-19 will feature a diverse slate of activities created by local artists and art venues to celebrate the growing, vibrant Phoenix arts scene.

The 29th year of this signature arts and culture event includes the 5th annual Art d'Core Gala, a special Third Friday Gallery Night, and an Art Detour weekend schedule of demonstrations, installations and more. The event is produced by Artlink Inc., a 501(c)(3) nonprofit, in partnership with the City of Phoenix and Downtown Phoenix Inc.

Named as "one of the most important events in Phoenix's calendar" by City of Phoenix Mayor Greg Stanton, Art Detour encourages conversation and inquiry, and directly connects the public with the artists in our community. The event is a result of a collaboration between artists, galleries, cultural venues and businesses offering their spaces for one-time exhibitions. Visitors are invited to witness the vital Phoenix arts community in many varied forms.

"We consider Art Detour 29 the penultimate event of a significant 30-year history of Artlink and for the Phoenix arts scene as a whole," said Catrina Kahler, Artlink board president. "Artists have created much more than their own work in this time. They have contributed to our environment, built businesses, developed districts, and created a textured downtown for the sixth largest city in the nation. Art Detour tells this story and invites Phoenicians and springtime visitors to buy art for their home or tickets to a performance, all in support and celebration of our city's creative economy and culture." ([https://artlinkphoenix.com/wp-content/uploads/2013/01/2016DCoreGala\\_5x7.jpg](https://artlinkphoenix.com/wp-content/uploads/2013/01/2016DCoreGala_5x7.jpg))

## A Party to Kick off the Weekend

The annual celebration begins Thursday evening, March 16, at the 5th annual Art d'Core Gala. Held at Warehouse215 @ Bentley Projects in the heart of the emerging and dynamic Warehouse District. This fun spin on a traditional "gala" annually spotlights the significant contribution of the arts in creating a dynamic city.

The Art d'Core Gala is hosted in partnership with the Office of the Mayor, City of Phoenix Office of Arts & Culture, and Downtown Phoenix Inc. This is a ticketed event and proceeds benefit Artlink Inc. Buy your tickets here. (<https://www.eventbrite.com/e/art-dcore-gala-2017-tickets-31232371865?ref=ebtnebtckt>)

## Take a Detour Beyond Phoenix's First Fridays

Did you know artists don't open their studios to the public on the popular First Fridays? Or that galleries don't always schedule their exhibition openings on these nights? First Friday only skims the surface of what makes Phoenix's arts community special.

Art Detour 29 is an invitation to take a deeper dive, by meeting with established and emerging artists, some as special engagements in their own studios; experiencing demonstrations and discussions; and finding original works from a talented pool of Phoenix artists who are exporting their work to cities around the world.

## Expanded Hours

In addition to these daytime activities, Art Detour 29 will feature an expanded and varied schedule, with some events taking place outdoors, capitalizing on Phoenix's pleasant March weather. This includes a morning walk and nighttime events and openings, coinciding with March Third Friday "Gallery Night."

## Art Detour 29 Schedule of Events, 2017

**March 16, 6 to 9 p.m.**

Art D'Core Gala. The arts party of the year! Buy your tickets here. (<https://www.eventbrite.com/e/art-dcore-gala-2017-tickets-31232371865?ref=ebtnebtckt>)

**March 17, 6 to 10 p.m.**

Pre-Detour Third Friday. A special gallery night of exhibition openings and receptions.



**March 18-19**

The Art Detour! Phoenix's original art walk includes studio visits, art space tours and one-time exhibits and installations. A map and shuttles will guide visitors throughout the weekend.

**Getting Around**

Artlink will once again provide shuttle service enabling the public to park the car or bike and hop on or off at galleries throughout downtown. Knowledgeable docents staff the trolleys helping to guide new and returning visitors. Scheduled times for the trolley are 11 a.m. to 5 p.m. Saturday and Sunday, March 18-19.

**About Artlink Inc.**

Artlink keeps the arts integral to the development of our city by connecting artists, business and community. Artlink supports a variety of community-based art events, including complimentary Trolley Tours during the monthly First Friday Art Walk, one of the nation's largest self-guided art walks; a pop-up gallery program; the Infusion arts initiative; and the annual Juried Exhibition, Art Detour, and Art d'Core Gala. Artlink is a 501(c)(3) nonprofit organization and is supported by City of Phoenix Office of Arts and Culture, Downtown Phoenix Inc., Arizona Commission on the Arts, Phoenix Art Museum, The Arizona Republic, Dunn Transportation, Roosevelt Row CDC, Warehouse District, Central Arts District and Historic Grand Avenue. Visit [artlinkphx.org](http://artlinkphx.org) to sign up for the Artlink newsletter or connect socially on Facebook, Twitter and Instagram.

**Volunteer**

Fill out the volunteer form here. (<http://artlinkphoenix.com/volunteer/>)

**Thanks to our 2017 Sponsors**



**City of Phoenix**

PHOENIX OFFICE OF ARTS AND CULTURE



**THE ARIZONA REPUBLIC**



Arizona  
Commission  
on the Arts

(<http://www.cityscapephoenix.com/>)



CITYSCAPE  
PHOENIX

(<http://artlinkphoenix.com/wp-content/uploads/2012/01/VM-Logo-FINAL.jpg>)



(<http://arizonacenter.com/>)



ARIZONA  
CENTER



**City of Phoenix**

PHOENIX OFFICE OF ARTS AND CULTURE

**REQUEST FOR PAYMENT**

Grantee:

**Artlink, Inc.**

P.O. Box 3426

Phoenix, AZ 85030-3426

**Project Title: Art Detour 29**

Contact: Jill Bernstein

Contact Phone: [REDACTED]

**Grant Award Amount: \$1,800**

- ◆ **Read, sign and date** the Grant Conditions on the reverse side of this form,
- ◆ **Return** the original copy of **this form** and **W-9 Form** (*if included in your packet*) to the Phoenix Office of Arts and Culture (POAC).
- ◆ All printed material and publicity for the project **must include the POAC Logo and statement acknowledging grant support from the Phoenix Office of Arts and Culture** (*please see the enclosed media packet*)
- ◆ With this form, **attach a memo stating the date, time, and place of the event(s) supported by this grant.** POAC staff may conduct a site visit of the project to monitor compliance with the grant conditions (*see Evaluation on reverse side*).
- ◆ This form must be received no later than **May 30, 2017.**

Correct/Change Your Mailing Address Here

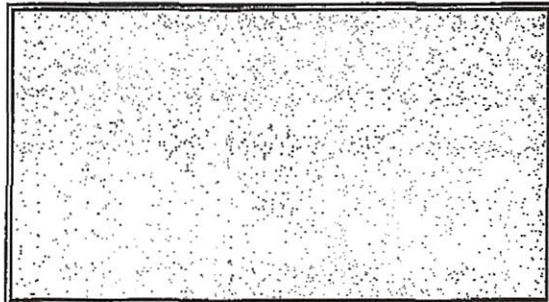
Federal ID Number: 86-0638390

Account Code: 450000001

General Ledger #: 511025

Vendor Number: 3013466

RF # 9540-40  
Ordinance #: S-41920



OVER

1904999255



1 01244 08911 7

## PHOENIX OFFICE OF ARTS AND CULTURE GRANT CONDITIONS

**Matching Funds** - The Grantee hereby agrees to match the grant award at least dollar-for-dollar.

**Project Modifications** - Grant funds must be used for the specific project outlined in the application. The Grantee must notify the POAC office in writing of any delays in completion of the project. If major revisions are anticipated in project format, expenditures and/or personnel, POAC approval must be requested in writing prior to expenditure of grant funds. All unused grant funds must be returned to the POAC.

**Revised Plan and Budget** - When a project is partially funded, the Grantee must either raise the balance of the project costs or reduce the project scope to accommodate the reduced funding level. A Revised Project Plan and Budget must be submitted and approved by POAC before grant funds will be released.

**Phoenix Office of Arts and Culture Acknowledgment** - All printed material and publicity for the project should include acknowledgment of grant support. Suggested wording: *Partial funding provided by the Phoenix Office of Arts and Culture through appropriations from the Phoenix City Council.*

**Final Report / Financial Records** - A final report is due 30 days after the funded project has been completed. Grant funds will not be released until all final reports from previous POAC grants have been received. The City of Phoenix, or any duly authorized representatives, shall have access to any books, documents, papers, and records maintained to account for funds expended under the terms and conditions of this grant for the purpose of making audit, examination, excerpts and transcripts. All financial records must be maintained for three years following completion of the grant period.

**Financial Management** - Grantee financial management systems shall provide for: a) accurate, current and complete disclosure of the financial results of each grant project in accordance with POAC reporting requirements; b) records which identify adequately the source and application of funds for grant-supported activities. These records shall contain information pertaining to grant awards and authorizations, obligations, unobligated balances, assets, liabilities, outlays, and income; c) effective control over and accountability for all funds, property, and other assets. Grantees shall adequately safeguard all such assets and shall assure that they are used solely for authorized purposes; d) audits to be made by the Grantee or at its direction to determine, as a minimum, the fiscal integrity of financial transactions and reports, and the compliance with laws, regulations, and administrative requirements.

**Non-discrimination** - Any Grantee in performing under this contract shall not discriminate against any worker, employee or applicant, or any member of the public, because of race, color, religion, gender, national origin, age or disability nor otherwise commit an unfair employment practice. The supplier and/or lessee will take affirmative action to ensure that applicants are employed, and employees are dealt with during employment without regard to their race, color, religion, gender or national origin, age or disability. Such action shall include but not be limited to the following: Employment, promotion, demotion or transfer; recruitment or recruitment advertising; layoff or termination; rates of pay or other forms of compensation; and selection for training; including apprenticeship. The supplier further agrees that this clause will be incorporated in all subcontracts with all labor organizations furnishing skilled, unskilled and union labor, or who may perform any such labor or services in connection with this contract. Supplier/lessee further agrees that this clause will be incorporated in all subcontracts, job-consultant agreements or subleases of this agreement entered into by supplier/lessee.

**Immigration Law** - The City of Phoenix is prohibited by A.R.S. § 41-4401 from awarding a contract to any Grantee who fails, or whose subcontractors fail, to comply with A.R.S. § 23-214(A). Therefore, Grantee agrees that:

- A. Grantee and each subcontractor it uses warrants their compliance with all federal immigration laws and regulations that relate to their employees and their compliance with § 23-214, subsection A.
- B. A breach of a warranty under subparagraph A. shall be deemed a material breach of the contract that is subject to penalties up to and including termination of the contract.
- C. The City of Phoenix retains the legal right to inspect the papers of any Grantee or subcontractor employee who works on the contract to ensure that the contractor or subcontractor is complying with the warranty under subparagraph A.

**Sudan and Iran** - Pursuant to A.R.S. § 35-397, Grantee certifies that it does not have a scrutinized business operation, as defined in A.R.S. § 35-391(15), in either Sudan or Iran.

**Indemnity** - The Grantee hereby expressly releases and discharges the POAC from any and all liabilities for any injuries to the Grantee, its agents, employees, contractors, subcontractors, committees, exhibitors, members, patrons, or spectators for any action of any nature of the POAC, its members, employees or agents. The Grantee covenants and agrees to indemnify and hold harmless the POAC, the City of Phoenix, the individual members of the POAC and the POAC agents and employees from and against any and all claims for damages or injuries to persons or property arising out of or incident to the performance of any of the events set forth in this agreement. Nothing in this agreement shall be construed as a consent to any suit or a waiver of any defense in a suit brought against the City of Phoenix in any Federal or State court.

**Evaluation** - The Grantee shall provide to the POAC, or its duly authorized representative, access to any and all events supported by this grant, without admission or any other charge, for the purpose of monitoring compliance with the conditions set forth in this agreement.

**Cancellation** - This grant may be cancelled under ARS 38-511 if a person employed by the City of Phoenix directly or indirectly financially benefits from the grant project.

**ACCEPTED:** I have read the Grant Conditions, and I agree that this grant shall be administered in compliance with the terms of the Grant Conditions.

Signed:

*Jill Bernstein*

Date:

8/20/16

# About Us

Artlink keeps the arts integral to the development of our city by connecting artists, business and community. Artlink supports a variety of community-based art events, including complimentary Trolley Tours during the monthly First Friday Art Walk, one of the nation's largest self-guided art walks; a pop-up gallery program; the Infusion arts initiative; and the annual Juried Exhibition, Art Detour, and Art d'Core Gala.

Artlink is a 501(c)(3) nonprofit organization and is supported by City of Phoenix Office of Arts and Culture, Downtown Phoenix Inc., Arizona Commission on the Arts, Phoenix Art Museum, The Arizona Republic, Dunn Transportation, Roosevelt Row CDC, Warehouse District, Central Arts District and Historic Grand Avenue. Visit [artlinkphx.org](http://artlinkphx.org) to sign up for the Artlink newsletter or connect socially on Facebook (<https://www.facebook.com/artlinkphoenix>), Twitter ([https://twitter.com/artlink\\_phoenix](https://twitter.com/artlink_phoenix)) and Instagram ([https://www.instagram.com/artlink\\_phoenix/](https://www.instagram.com/artlink_phoenix/)).

## History

Artlink Inc. was officially formed in 1989. Since then, Artlink has organized Phoenix's popular annual art walk, Art Detour, a two-day, self-guided tour of galleries, studios and businesses in various neighborhoods in and around downtown Phoenix, giving Valley residents and visitors an opportunity to see an array of local, national, and international talent.

In 1994, Artlink began promoting the monthly **First Fridays** (<http://artlinkphoenix.com/first-fridays/>) art walk, which has grown to become one of the largest monthly art walks in the United States. With many venues open free to the public each month, First Fridays has succeeded in bringing people back to downtown Phoenix. The event sees anywhere from 14-20,000 visitors monthly and grows each year.

**Third Fridays** (<http://artlinkphoenix.com/third-friday/>) came years later, and is sometimes referred to as "Gallery Night," due to the number of exhibition openings that take place.

## Artlink Board of Directors

**Catrina Kahler**

President

Urban Affair, President & Founder

[president@artlinkphx.org](mailto:president@artlinkphx.org) (<mailto:president@artlinkphx.org>)

**Sarah "Sally" Russell**

Vice President

Curator/Staff, Frank Lloyd Wright Foundation

**Dan Clevenger, AIA, LEED AP BD+C**

Secretary

Westlake Reed Leskosky, Project Designer/Architect

**Hillary Foose**

Valley Metro, Communication and Marketing Director

**Jerry Harper**

Phoenix Convention Center, Deputy Director

**Brittany Butler**

Artist/Oasis on Grand, Marketing Director

**Constance McBride**

Visual Artist

**Bentley Calverley**

Bentley Gallery, Owner

**Nicole Underwood**

Javelina, Senior Associate

**Mark Scarp**

ASU Cronkite School, Adjunct Professor of Journalism

**Margaree Bigler**

Phoenix Art Museum, Communications Manager

CONT ON NEXT PAGE  




## Artlink Board of Directors 2016-2017

**Catrina Kahler**  
**President**

Urban Affair, President & Founder  
president@artlinkphx.org; 602-579-2988

**Sarah "Sally" Russell**  
**Vice President**

Licensing Associate Product Manager, Frank Lloyd Wright Foundation  
[REDACTED]; [REDACTED]

**Dan Clevenger, AIA, LEED AP BD+C**  
**Secretary**

Westlake Reed Leskosky, Project Designer/Architect  
[REDACTED]; [REDACTED]

**Hillary Foose**

Valley Metro, Communication and Marketing Director  
[REDACTED]; 602-322-4468

**Jerry Harper**

Phoenix Convention Center, Deputy Director  
Jerry.harper@phoenix.gov; 602-262-6795

**Brittany Butler**

**Tours Committee Chair**

Artist/Director of Creative Development – Dunlap & Magee Property Management  
[REDACTED]; [REDACTED]

**Constance McBride**

**Arts Committee Chair**

Visual Artist  
[REDACTED]; [REDACTED]

**Bentley Calverley**

Bentley Gallery, Owner  
[REDACTED]; 480-946-6060

**Nicole Underwood**

Javelina, Senior Associate  
[REDACTED]; [REDACTED]

**Mark Scarp**

**PR Committee Chair**

ASU Cronkite School, Adjunct Professor of Journalism  
[REDACTED]; [REDACTED]

**Margaree Bigler**

Phoenix Art Museum, Communications Manager  
[REDACTED]; [REDACTED]

**Rick Naimark**

ASU, Associate Vice President for Program Development Planning  
[REDACTED]; [REDACTED]

**Rembrandt Quiballo**

Visual Artist  
[REDACTED]; [REDACTED]

Artlink keeps the arts integral to the development of our city by connecting artists, business and community.  
Artlink Inc. • P.O. Box 3426 • Phoenix, AZ 85030 • www.artlinkphx.org

FORMER  
DEP. CITY  
MGR. IN  
PHX  
RET. 2015





**City of Phoenix**

PHOENIX OFFICE OF ARTS AND CULTURE

July 1, 2016

Beatrice Moore  
Grand Avenue Arts & Preservation  
1025 Grand Avenue  
Phoenix, AZ 85007

Dear Beatrice:

It is a pleasure to inform you that a grant has been awarded by the Phoenix Office of Arts and Culture (POAC) for:

Project Title: Grand Avenue Festival 2016  
Grant Award: \$3,500  
Grant Period: 7/1/2016 to 6/30/2017  
Grant Contact: Beatrice Moore Phone: 602-391-4016

To receive your grant award, please:

- ◆ Review the information on the enclosed **Request for Payment** form
- ◆ Read and sign the **Grant Conditions** on the reverse side of the Request for Payment form
- ◆ Complete the **W-9 Form**
- ◆ Include **Event Memo**
- ◆ Return the original **Request for Payment Form, W-9 Form, and Event Memo** to POAC

After receiving the required forms, POAC will send a check for the **total grant award amount** addressed to your grant contact. *It could take up to 30 days to get this check from POAC. If your organization has an outstanding Final Report for a grant from a prior year, your award will not be processed until the report is submitted.*

Please feel free to contact us if there is anything the Phoenix Office of Arts and Culture can do to help assure the successful completion of your project. We encourage you to notify Office of Arts and Culture staff of upcoming grant-funded activities, by contacting Ashley Hare, 602.262.6164 or email [Ashley.Hare@phoenix.gov](mailto:Ashley.Hare@phoenix.gov)

Sincerely,

Gail Browne, Executive Director  
Phoenix Office of Arts and Culture

Enc: Copy of Request for Payment and Grant Conditions

Media Pack

W-9 Form

**Phoenix Office of Arts and Culture  
2016-2017 Arts Festivals Grant Summary**

**Grand Avenue Arts & Preservation**

Grant Contact: **Beatrice Moore**  
1025 Grand Avenue  
Phoenix, AZ 85007

Phone: 602-391-4016  
Authorizing Official: Beatrice Moore

**Project Title: Grand Avenue Festival 2016**

Council District(s) for Event(s): 7

Amount Requested: \$ **3,500**

Amount Recommended: \$ **3,500**

Panel Ranking: **8.3** (Panelists' Average Score: 7.0, 8.0, 8.4, 8.4 8.4)  
(Range: 1 - 10)

<i>Rankings of Each Criterion:</i>	<i>Criterion</i>	<i>Median Ranking</i>
	Artistic Merit	8
	Festival Merit	9
	Arts/Cultural Learning	7
	Assessment and Evaluation	9
	Budget/Administrative Ability	8

**Proposed Project :** A celebration of the vernacular, of the DIY spirit, and informal community driven place-making in real-time, the Festival theme highlights adaptive reuse and recycling as an art form, a concept that evolved from efforts to preserve the small-scale commercial architecture vital to the area's stability.

**Panel Comments:** STRENGTHS  
-Good details on how arts can be used for recycling, upcycling, etc.  
-Seems like a fun festival  
-Strong details in the marketing plan  
-Strong assessment and evaluation; detailed information on what they will do differently from last year

**IMPROVEMENTS NEEDED**

-Artists and staff are not reflective of the entire community they serve  
-What are the other languages in that 20%?



## Award Applications

[Go Back](#)2016 Festival Grants  
Application of Beatrice  
Moore

- Applicant 1. **Name of Grant Contact (First Last): \***  
Beatrice Moore
- Applicant 2. **Grant Contact's Phone Number: \***  
Work:602-391-4016|Cell:602-391-4016|Other: [REDACTED]
- Applicant 3. **Grant Contact's Email Address: \***  
[REDACTED]
- Applicant 4. **Name of Authorizing Official (Executive Director, CEO, Board President, or Equivalent): \***  
Beatrice Moore, Director
- Applicant 5. **Authorizing Official's Phone Number: \***  
Work:602-391-4016|Cell:602-391-4016|Other: [REDACTED]
- Applicant 6. **Authorizing Official's Email Address: \***  
[REDACTED]
- Applicant 7. **Applicant Organization's Street Address: \***  
1025 Grand Avenue Phoenix Arizona 85007
- Applicant 8. **Organization's Mailing Address (if different from Street Address)**
- Applicant 9. **Name of Fiscal Agent (if applicable)**  
Artlink, Inc.
- Applicant 10. **Organization's Federal ID Number (Yours or your Fiscal Agent's) \***  
86-0638390
- Applicant 11. **IRS Letter of Determination (Yours or your Fiscal Agent's) \***  
<http://www.awardalley.com/m/2914/files/1459290551283-poac-artlink-letter-of-tax-exempt.pdf>
- Applicant 12. **Fiscal Agent MOU (If applicable)**  
<http://www.awardalley.com/m/2914/files/1459383616972-poac-grant-mou-signed-final.pdf>  
Signed MOU between Artlink and GAP about fiscal agent arrangement.
- Applicant 13. **Festival Operator Agreement Form**  
No file
- Applicant 14. **Name of Applicant Organization \***  
Grand Avenue Arts & Preservation
- Applicant 15. **Festival Title \***

**Grand Avenue Festival**

- Applicant 16. **Festival Dates \***  
November 12, 2016
- Applicant 17. **Grant Request Amount \***  
**3,500**
- Applicant 18. **Council District the festival is located**  
District 7
- Applicant 19. **Applicant Organization's Website and/or Social Media Handles: \***  
**grandavenueartsandpreservation.org**
- Applicant 20. **SUPPORT MATERIAL (IMAGES/DOCUMENTS)**  
[http://www.awardalley.com/m/2914/files/1459383534231-poac grant photos.pdf](http://www.awardalley.com/m/2914/files/1459383534231-poac%20grant%20photos.pdf)  
8 pages of photos of past Grand Avenue Festivals.
- Applicant 21. **SUPPORT MATERIAL (VIDEO):**  
<http://player.vimeo.com/video/111396801>  
2014 Grand Avenue Festival by Downtown Devil
- Application 1. **State the Mission of the organization. \***  
**Grand Avenue Arts & Preservation (G.A.P.)**, an Arizona non-profit corporation, "advocates for the arts and preservation of Phoenix' Historic Grand Avenue and connects like-minded individuals and organizations". Historic Grand Avenue is the area from McDowell to Van Buren, and the neighborhoods flanking that strip. **GAP collaborates with other arts organizations as well as artists**, schools, small businesses, social service agencies, associations for the disabled, and residents - to promote free, quality art programming for the community and for visitors. GAP strives to educate about, and promote, sustainability and preservation in the immediate area. Partners include organizations and businesses in the neighborhood, as well as those working outside the neighborhood on complimentary goals.
- Application 2. **Describe the artistic quality of your organization (be sure to mention any recognition locally and/or nationally for excellence) \***  
The Grand Avenue Festival is the only non-traditional "walking" and "discovery" arts Festival of its kind in the area. **GAP Director Beatrice Moore, Art Detour and Artlink founder**, and a respected artist in her own right, has been the primary **Festival coordinator for 5 years**. The arts, and preservation, component has grown substantially under her leadership. Voted Best Arts Festival in 2015 by Phoenix New Times, as well as Downtown Phoenix Inc.'s "Top 12 Fall Events", artists participate by invitation and an open call. Artists create one-of-a-kind outdoor art projects: Untrashed Recycled Fashion Show and Trashy Hat Promenade; Rubbish Crew dumpster painting project; Hanging Gardens and Woven Fences; Fantasy Flowers; Phoenix Annual Parade of the Arts (a Festival partner); and a new "art car" component. Locally and nationally recognized artists, as well as community members and young artists (elementary, middle, high school, college students) create art from recycled materials, which are installed on tree trunks, branches, light posts, woven along fences, and placed in the right-of-way - transforming the public space and the community for the day. This year, Arizona "art car" creators will be invited to display their work, with an outstanding core collection of decorated cars presented by Harrod Blank, the well respected Director of the Art Car World Museum in Douglas, Arizona. Artists will be available to answer questions, explain how their cars were created, and display other artwork. Mr.

Blank will present his film Automorphosis, distribute his book "Art Cars", and lecture on the creative process behind his projects. Marshall Shore, Arizona's "Hip Historian", curates a fashion show of vintage and handmade designs each year, and Jim McPherson, Director of Arizona Preservation Foundation (APF), organizes architectural tours, which tie into the Festival theme of reusing valuable neighborhood resources while educating the public on authentic, real-time placemaking.

Application 3. **Briefly describe the general demographics of participants served by organization. \***

Children, adults, artists, non-artists, seniors, the disabled, all with varying backgrounds and ethnicities participate as creators and viewers. Flyers, online newsletters at ASU branches, Phoenix College, and other community colleges, solicit the college and university population each year. Teachers have classes participate for school credit. Various high school and grade school-aged children and young adults participate (Metro Arts, New School for the Arts, I.G. Homes Boys & Girls Club, Villa Montessori School). The youth at the local La Luz del Mundo Church have been key participants in the Untrashed Recycled Fashion Show several years. The Civitan Foundation, who work with developmentally disabled adults, Summit High, and Create Academy have been invited to create outdoor projects for 2016. Many families in the immediate area are low income; the free Festival and projects provide a creative outlet and inspiration for local youth, imparting an inclusive sense of community.

Application 4. **A list of the organization's staff members with job titles, brief bio, and race/ethnicity \***

[http://www.awardalley.com/m/2914/files/1459386174727-poac grant bios for nancy and beatrice final.pdf](http://www.awardalley.com/m/2914/files/1459386174727-poac%20grant%20bios%20for%20nancy%20and%20beatrice%20final.pdf)

Bio for Beatrice Moore, Director, GAF and Nancy Hill, Assistant Director, GAF

Application 5. **(If Applicable) A list of the organization's board members with their job titles and race/ethnicity**

No file

Application 6. **A list of artists, arts groups, or cultural contributor(s) participating in the festival with titles, brief bio, and race/ethnicity \***

[http://www.awardalley.com/m/2914/files/1459386188423-poac grant artist info final.pdf](http://www.awardalley.com/m/2914/files/1459386188423-poac%20grant%20artist%20info%20final.pdf)

GAF 2016; Projected Coordinators and Participants

Application 7. **Describe the overall marketing plan for festival promotion as well as the marketing strategies to reach new audiences and other groups not usually served by your organization/festival? \***

20% of the population in our zip code speak a language other than English; a majority of them Spanish speakers. We will use bi-lingual door hangers this year. More schools in the neighborhood will be targeted for outdoor art projects, and signs in windows along Grand Avenue will seek new participants from the area. An increased search for artists interested in working in the public realm will be done through Facebook, recommendations from other artists, and local arts commissions. New teacher, artist and student participants promote through their networks and families.

We will work closely with the marketing staff at Unexpected Gallery, a new, very

active art space just off Grand Avenue. They garnered numerous TV spots last year, as did GAP through longstanding television affiliates. 2,500+ copies of an 8-page Festival Guide with map is printed each year (and available for online self-printing); an artist-designed color poster; flyers; 10+ large banners placed along Grand and elsewhere downtown; large "sticker" ads; header and print ads for print publications and blogs. GAP just had 6 "feather flags" printed that will be used to promote the historic nature of the Avenue leading up to the event.

Phoenix Revitalization Corp. has been instrumental in reaching South Phoenix through their online newsletter. We have a new business along Grand that is a Spanish-English bookstore and plan to work with them on designing bi-lingual flyers, and reach out to several Spanish language radio and television networks for interviews (which we did last year).

Sponsorship relationships with New Times, Downtown Phoenix Journal, Downtown Phoenix Inc., and Jackalope Ranch (New Time's online blog) result in free print ads and online banner ads each year. The Downtown Phoenix "Ambassadors" distribute Festival info in advance to visitors and tourists downtown. And each year Arizona Pedal Cab Company, who circulate all over the Valley, run free ads on pedal cabs in advance of the event.

Application 8. **Briefly describe a recent project that your organization completed. Be sure to include the activities, number of artist, collaborators, participants, and partners, etc. Describe the success of the project. Include mention of any challenges that were overcome or opportunities that were leveraged. \***

The Grand Avenue Festival 2015, our most recent significant project, brought together hundreds of children from various youth groups, churches and schools, for the many participatory projects we've designed for hands-on community involvement (fantasy flowers, recycled fashions, hanging gardens). Dozens of community and business partners help us bring the Festival to fruition and scores of artists perform at the PAPA stage as well as entertain along Grand Avenue (dancers, stilt walkers, poets, balloon twisters, musicians). Artists, and the public, are solicited through an open call and by invitation to participate in all Festival projects, with over 100 young community participants who make fantasy flowers. Securing insurance was challenging last year, but by working with a personal agent, we ultimately found a policy that worked. Through a newly founded partnership with Walter Studios, we were able to leverage several unique art cars, Pug Bug and Big Red, for visitors to enjoy.

Application 9. **Who will administer the proposed festival and what is their role in your organization or partnering organization? \***

GAP Director: Beatrice Moore is an artist, community organizer, and arts advocate, and has organized the Grand Avenue Festival (GAF) for the Grand Avenue Merchant's Association from 2011 - 2014 (and for GAP in 2015), and was involved with the initial concept and planning. She is the overall volunteer Festival Director, does most of the fundraising, and works closely with the Festival Assistant Director, Nancy Hill, and all other Committee heads and volunteers. She also works closely with Grand Avenue businesses and artists.

GAP Assistant Director: Nancy Hill co-founded Grand Avenue Arts & Preservation with Beatrice Moore and is the volunteer Festival Assistant Director. She oversees several key Festival committees, and assists those assigned to those committees.

She is also Director of Chartreuse Art Gallery, and Hazel & Violet Letterpress in the historic Bragg's Pie Factory building, and served as an Artlink Board member from 2009 - 2014 and served as Co-President from 2012 - 2014.

Application  10. **Describe how the festival relates to one of the following criteria in ENTRY HELP below \***

A celebration of the vernacular, of the DIY spirit, and informal community driven place-making in real-time, the Festival theme highlights adaptive reuse and recycling as an art form, a concept that evolved from efforts to preserve the small-scale commercial architecture vital to the area's stability. Tweaking its past as a transportation corridor (the "other Mother Road", US Route 60, entered downtown Phoenix via lower Grand Avenue) mid-century motels are now artist live/work space, mechanics' shops house hybrid chopper and hot rod fabricators, a bakery is home to galleries, a cafe, puppet-making, letterpress and tattoo shops, a tire warehouse is a guitar making school. Semi-trucks share the road with bicyclists, artistic planters and on-street parking. As the neighborhood ecosystem transitions, the event provides a diverse forum of idea sharing and community learning, embodied by threading together high and low art. Vigorous outreach enlists community in adorning trees and fences along the street, with costuming, promenading, and accessible art forms (art-cars, guerilla art, fashion), transforming onlookers into active participants.

Application  11. **Describe specific arts/cultural activities that will take place, including dates, locations, and personnel involved. (Be sure to state the duration of the festival.) \***

The Festival, coordinated by the Director and Assistant, takes place Saturday November 12, 11am - 10pm, with artists creating outdoor projects on tree trunks, fences, posts, and other public spaces the week leading up to the event, with finished projects viewable the day of the Festival. Teachers work with youth to create fantasy flowers out of recyclables for the artist-decorated planters along Grand Avenue. Babs A'Delic uses the wide sidewalk along Grand Saturday afternoon (where art cars will also be displayed) as a runway for the Recycled Fashion Show. The Phoenix Annual Parade of the Arts (a Festival partner) caps off the event with an arts procession down the middle of Grand starting at dusk. Historic architecture tours are organized by APF; artist-designed planter tours led by local artists; and businesses, galleries, and studios open to the public with music and special exhibits installed for the day. Volunteers are utilized for set up, clean up, info tables and info guides.

Application  12. **Briefly describe the general demographics of participants served by this festival. Consider ethnicity, income, age, etc. How many people do you expect to serve? \***

Drugs, prostitution and crime have left their mark on the area, even though the extent of negative influences have diminished substantially in recent years. The Festival exerts a positive influence on the area and neighborhood youth, imparting a sense of pride, while encouraging participation by locals alongside visitors. Attendees hail from around the Valley, state, and other downtown residential districts. The event is free, including the pedi-cab transportation (GAP pays the drivers), with bicycling encouraged. We anticipate 4,000 attendees this year with increased marketing, word-of-mouth, the attraction of the outdoor art projects, and art cars. The all free, all-ages multi-cultural entertainment attracts a diverse audience at the PAPA stage, art exhibits, fashion shows, outdoor art installations.

Even the vintage building tours are free, underwritten by Phoenix Revitalization Corporation. Sign-in sheets are publicly placed to solicit participants for next year's projects.

Application 13. **Clearly define the relationship between this festival and its attendees. Describe how the festival will broaden, deepen, and diversify Phoenix culturally. \***

The Grand Avenue Festival invites, and indeed counts on, the participation of people of all skill levels, abilities and backgrounds for its success. The value of skilled artist-mentors, working alongside young artists and community-members-at-large, cannot be overemphasized as an important tool in 1) educating the public about the value of the arts in bettering their community and daily lives 2) encouraging the development of a positive sense of self through individual artistic expression and hands-on creation 3) arts appreciation as an everyday lens to view the world through 4) developing a sense of empowerment by directly contributing to making the world a better place "in ones own backyard".

At times, art is seen as an activity available to a select few, either due to the cost of entry or the setting. The populist nature of this event, and the creation and placement of art in the public realm for all to enjoy, aims to diminish barriers. Although the Festival promotes the exchange and learning imparted by the skilled creator to the novice, it also does the reverse by acknowledging the importance of a fresh point of view. In a sense, the Festival is a mobile "maker" event, with multiple people bringing their skills, ideas and perspectives together for a day-long exchange of ideas, creativity, making, and celebration of place. The various skill levels, ages, ethnicities, economic levels, and backgrounds, joined together, are what create a rich, multi-layered community.

Application 14. **How is your festival location accessible to those with a disability? If not, what is your plan for making it accessible? \***

A conscious decision has been made to create a Festival full of discovery where, instead of congregating around one or two blocks, the public is given a reason to explore a 6 block area, pulled along by interesting outdoor projects, vintage architecture, artist-decorated planters, and other visual and tactile treats. Smells (food cooking), sounds (music playing), and tactile experiences (touchable outdoor art) abound. This Festival is somewhat like a scavenger hunt, with the neighborhood itself being the prize. It's important to us that people of all abilities partake, whether as an arts participant or as a visitor. Otherly-abled individuals and groups are actively solicited to participate in art projects each year, as well as attend the event.

The wide sidewalks along Grand Avenue are handicap accessible with wheelchair friendly grading. The Festival is a non-traditional "walking" Festival, and many of the art projects and music take place outside, easily heard or viewable from the sidewalk. Free on-street parking along Grand Avenue (as well as several surface parking lots) makes access to the various venues, and the sidewalk, fairly easy. A bike lane runs along both sides of the street, wide enough for wheelchair access if needed.

Pedi-cabs are made available for free each year for those who have health or mobility issues, as we realize 6 blocks may be a long way for some people to travel. Temporary bike racks are also provided. Most venues are handicap



accessible.

Application 15. **Describe educational or interactive activities involving artist(s)/cultural contributors and the participants. \***

Last year visitors were able to take a selfie amongst an oil polluted stream and dying fish, perhaps not knowing at first glance that the colorful, artist-designed background was about pollution. Almost all of the outdoor Festival projects are about recycling, whether art installations made from regularly discarded items (beer bottles, plastic toys, newspapers, branches, stuffed animals) or things considered expendable in our neighborhoods that once lost, lessen the rich sense of place built up over time (buildings, quirky architectural elements, landscaping details, patina, people). Historic building tours acquaint visitors with the subtle value in buildings, architecture and layered time periods. By traveling along a neighborhood street, festival-goers see the little things they miss when zooming past in a car; discovery of the unexpected brings a sense of involvement and interaction, with not only the environment, but surprise encounters and enlightening, delightful conversations.

Application 16. **Assessment is analyzing the self-reflection and experience of each participant. The analysis will look into a participant's feelings and/or abilities before and after their experience. What will participants learn/experience (learning objectives) and how will you know (assessment)? \***

The 2015 Festival survey was geared toward the general public and attendees. In 2016 we will develop a similar survey that targets art project participants, performers, musicians, entertainers, and other creators. The Marketing Director at Unexpected Gallery, who assisted us in devising last year's survey, will help to create a survey to gauge if art participants felt their experience was a success, and if not, how we can do better. GAP's goal of advocating for the arts and preservation of Phoenix' historic Grand Avenue will be also be addressed specifically in additional survey questions, to see if, and in what ways, the Festival is having an impact on our arts and preservation advocacy. Educating the public about the importance of preserving our older neighborhoods, and strengthening bonds with like-minded organizations, could futuristically lead to a cadre of advocates who will help protect the area in the face of inevitable development pressure.

Application 17. **Evaluation tools examine, through collective evidence, whether a project has been efficient and effective in the desired outcomes/objectives. Additional, evaluations will examine the degree to which a project has had an impact on the participants. What evaluation methods will be used to show festival success and future? \***

We initiated a post-Festival Survey in 2015, but concluded the link needed wider promotion on all key materials, in particular the Festival Guide (available online for self-printing and at the event). Through our results, we learned the public enjoyed touring non-traditional spaces not normally open to the public; the PAPA procession was too long geographically for some; a native Phoenician felt a sense of community for the first time. The majority of visitors heard about the event through FB and friends; we will be FBing, and twittering more this year. 70% felt they had all, or most, of the info they needed; we will be reaching the other 30% with additional press releases, flyers, and early posters. 25% had a hard time finding info booths; tables will be rebranded and wandering info guides will traverse the street this year. We were pleased that 57% were first time

attendees. 5 additional questions will be added to the 10 question Survey to gauge efficiency and impact in key areas.

Application 18. **Project Budget \***

[http://www.awardalley.com/m/2914/files/1459374878706-poac grant project budget final pdf.pdf](http://www.awardalley.com/m/2914/files/1459374878706-poac%20grant%20project%20budget%20final%20pdf.pdf)

Grand Avenue Festival Projected Income and Expenses

Application 19. **FUNDS USE: Describe exactly how the grant funds will be used. (Be sure to review the list of restricted uses of grant funds). \***

Grant funds will assist with Mr. Blank's artistic fees as sub-producer of the art cars, a stipend for this year's poster artist, Marshall Shore's fashion show, marketing, dumpsters, artist fees for stage and wandering performers, and "selfie" stands. GAP acts as an umbrella organization in promoting the Festival as a whole, and organizes and facilitates art in public places: two fashion shows (the Recycled Fashion Show and Mr. Shore's event), Fantasy Flowers, Rubbish Crew painted dumpster project, artist-designed "selfie" stands for portraits along the street, a "Mural Love Map", performers at the PAPA lot, an art car display. Each year GAP helps to support expenses for PAPA (Phoenix Annual Parade of the Arts); in 2015 GAP covered \$ 2,300 for the PAPA staging, lighting, sound, fire twirlers, jugglers, flamenco dancers, musicians, stilt walkers and other stage entertainment. Each year a local artist is hired to design a poster, and a return artist "riffs" on his existing logo design.

Application 20. **MATCHING DOLLARS: What other funding sources and amounts do you anticipate for the festival? Be sure to mention if sources are secured or pending. \***

In general, the Festival Director does not begin fundraising until late Spring, since the Festival is in November. The Grand Avenue Festival has had many cash and in-kind business sponsors over the years (most of them returning each year), and to-date, has been privately funded. We will be approaching many of the same sponsors this year, as well as new businesses that have moved to the area, or that have complimentary goals and objectives. Last year \$ 8,700 was raised from business donations (not including over \$ 12,000 of in-kind donations for advertising, design fees, discounts on printing, dumpster paint, water, info tables, bike racks, space rental, signage) with \$ 625 in participant fees from businesses, art spaces and studios open the day of the event. Government grant monies will help expand programming this year. Bragg's Pie Factory LLC has pledged \$ 2,500 this year as an early donor. A \$ 2,000 grant request to the Arizona Commission on the Arts is also under consideration.

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April 24, 2017

CERTIFIED MAIL

Julie Watters, Communications Director  
City of Phoenix  
200 W. Washington St.  
Phoenix, AZ 85003

Re: **Records under Public Records Law**  
**A.R.S. § 39-101 through 39-221**

Ms. Watters:

Pursuant to the provisions of the Arizona Public Records Law (APRL), A.R.S. §39-101 through §39-221, please provide copies of:

1. Any and all records, receipts and/or communications documenting grants, subsidies, awards and/or payments from the City of Phoenix which were received by **Beatrice Moore, Betty Ann Moore, Grand Avenue Festival, Grand Avenue Arts & Preservation, Art Detour and/or the Downtown Coalition Inc.** from January 1, 2007 to April 24, 2017.

These records are considered public under A.R.S. §39-101 through §39-221. For purpose of this request the term "record" shall mean: (1) any written, printed, or typed material of any kind, including without limitation all correspondence, memoranda, notes, messages, letters, cards, telegrams, teletypes, facsimiles, papers, forms, records, telephone messages, diaries, schedules, calendars, chronological data, minutes, books, reports, charts, lists, ledgers, invoices, worksheets, receipts, returns, computer printouts, printed matter, prospectuses, statements, check, statistics, surveys, affidavits, contracts, agreements, transcripts, magazine or newspaper articles, or press releases; (2) any electronically, magnetically, or mechanically stored material of any kind, including without limitation all electronic mail or e-mail, meaning any electronically transmitted text or graphic communication created upon and transmitted or received by any computer or other electronic device, and all materials stored on compact disk, computer disk, diskette, hard drive, server, or tape; (3) any audio, aural, visual, or video records, recordings, or representations of any kind, including without limitation all cassette tapes, compact disks, digital video disks, microfiche, microfilm, motion pictures, pictures, photographs, or videotapes; (4) any graphic materials and data compilations from which information can be obtained; (5) any materials using other means of preserving thought or expression; and (6) any tangible things from which data or information can be obtained, processed recorded, or transcribed. The term "record" also shall mean any drafts, alterations, amendments, changes, or modifications of or to any of the foregoing.

Pursuant to A.R.S. §39-121.01.D.1, records must be furnished promptly. We look

forward to your prompt written response and records.

If any responsive record or portion thereof is claimed to be exempt from production, please provide sufficient identifying information with respect to each allegedly exempt record or portion thereof to allow us to assess the propriety of the claimed exemption (*A.R.S. §39-121.01.D.2.*) Additionally, any reasonably segregable portion of a record otherwise exempt from disclosure is required to be made available after deletion of the portions that are exempted by law.

Finally, the information sought is for non-commercial purposes. Please be advised that if the records are not provided to our office or if we do not hear from the City we will assume that the City is refusing to comply with our Public Records Request. If you do not understand this request or any portion thereof, or if you feel you require clarification of this request or any portion thereof, please contact us immediately at 602.510.7875 or [m Spencer@judicialwatch.org](mailto:m Spencer@judicialwatch.org).

Sincerely,

A handwritten signature in black ink, appearing to read 'M Spencer', with a long horizontal flourish extending to the right.

MARK SPENCER  
Southwest Projects Coordinator  
Judicial Watch, Inc.