

**Pima Cultural Plan – Prompting the Future**  
**Community Forums**  
**El Pueblo Neighborhood Center**  
January 20<sup>th</sup> 2007, 2:00p.m.-4:00 p.m.

Welcome and Introductions

*Lead consultant Bill Bulick welcomed participants and thanked them for their interest and willingness to help shape the Pima Cultural Plan. Mr. Bulick described cultural planning as defining and taking stock of creative resources, determining how and why they benefit the community and developing concrete strategies to preserve and enhance them.*

*Mr. Bulick introduced staff from the Tucson Pima Arts Council, there to assist, and described the purpose of the forum – to gather community input on the Pima Cultural Plan.*

Outputs from small group discussion:

*Mr. Bulick facilitated an hour long discussion on the topics listed below. The following are summary notes from the discussion. As much as possible, the original language of the presenter and distinctions among responses are preserved.*

**How can we gain more community involvement in the planning process?**

- **Marketing: “A day without Art”. “Art is not separate to living”**
- **Neighborhood associations:** allow the neighborhood associations to spearhead the cultural planning process. Neighborhood leaders need to be informed at each step of the way. People need to be challenged. We’ve destroyed art heritage in Tucson, how do we continue?
- **Arts Education:** Community Arts outreach- TPAC has a stronger focus on individual artists more than on community outreach. It is important to be inclusive and recognize the leaders, directors and organizations within communities in Tucson as opposed to individual artists.

**What is needed for Latino/Hispanic organizations to become more engaged with the broader cultural community?**

- An umbrella organization to facilitate and advocate the Art Community together, this would include the following missions, services and access:
  - to include Mariachi, Theater, Film, Visual Art and Public Art
  - to provide a neighborhood liaison between arts organizations and the community.

- to assist in neighborhood preservation.
- to insure that the arts are integrated in public development and growth.
- to make developments in art education creating models of integration between arts disciplines and state standards. Example: poetry + math= music

### **What are the Pima County Historical Assets?**

- **History:** Where is our place? Historical recognition is lacking in gentrified Hispanic neighborhoods. Tucson was once Native Americans/ Farms/ Ranches/ Animals/ Mexico and now is a culturally diverse rapidly growing metropolitan city.
- **Heritage preservation:** Traditions and Culture comes from our elders in our communities they need to be recognized, respected and preserved
- **Cultural:** Hispanic, Chinese, and Native American
- **Mining, Cooper, Cattle, Climate ( Midvale-Ajo)**

### **How do we get children/youth and the community involved in arts education?**

- **Training:** Teaming teachers with neighborhoods.
- **Communities must start promoting the concept of Barrio vitality as opposed to Barrio politics,** encouraging cultural vitality in new neighborhoods looking to identify themselves. This is a unique opportunity to craft arts education based on heritage. Culture is the engine for community arts.
- **Cultural Validation:** Children are expert folklorists-if they are provided the opportunity to share their experiences, traditions and sense of place. We need to stop feeding our communities with the concept of culture being defined by an experiences at a performance venue. Systems that encourage validation of cultural knowledge need to be part of art education development. Example: Folkloric Bingo- Maribel Alvarez.

### **What are the needs of this community to flourish in Pima County?**

- **Venues:** We are in need of places for expression that support a sense of cultural identity. However, with the strength of the neighborhoods and associations we have created empowering performance in civic spaces, for example: Neighborhood Associations will take projects to schools because there are known policies for use of the facilities. This type of collaboration due to space restraints

actually promotes stimulation of thinking and education with a purpose. An example: S.N.A.P.- community based town hall. Current projects include collaborations with organizations like Neighborhood Reinvestment & Tucson Clean and Beautiful.

- **Perceptions need to change:** Where is the cultural competence in local leadership?
- **Leadership/politics:** We realize how important it is to reinforce the importance of art and culture with our leaders.
- **Youth-** How do we get more youth involved in community. Cultural identification of La Raza is changing with generations- Chicanismo. Most youth will study elsewhere and come back to Tucson to raise their families. The influx of Spanish speaking new immigrants is also greatly affecting the demographics of the Southern neighborhoods in Tucson.
- **Humanities:** Most issues amongst a community reflect the quality of life. It is time to contextualize civic life and humanities.
- **Architecture-Design Review-** to incorporate rich historical identity of Tucson and implement progressive, sustainable building techniques. Developers need to become culturally comprehensive. The first question on a developers mind should be: What is the existing identity of Tucson?
- **Public Art-** Roadway projects fracture the City. TPAC public art needs a design review assessment.

### **What are the impacts of Rio Nuevo on South and South West Communities?**

- **Higher taxes-** elders loosing their homes.
- **Communities are being ignored and set aside.**
- **How do we make ourselves heard on issues** such as Barrio Cardeline- W I10-22<sup>nd</sup> star pass-Simpson St.
- **Accessibility-** progressive methods of transportation should be implemented in effect to promote the use of cultural centers outside of our neighborhoods. For example:
  - Light rail- above ground subway system.
  - Bike lanes
  - Express busses
  - Extended bus schedules to 24 hrs.

- **Environmental integration:** Native Seed Search reintroduces the native vegetation and plant life in the environment. This type of organization should not be inclusive they should be a part of **Cultural Green Policy**. Gardens in neighborhoods and native plant economic development projects should be funded and or encouraged by the city and county.
- **Cultural Corridors-** Artistic work to reflect everyday life as a form of cultural preservation. Example: Dia de Los Muertos. Currently the Sunnyside community holds art projects every Saturday in the community garden as well as Graffiti Busters neighborhood beautification programs.