

**Pima Cultural Plan – Prompting the Future
Community Forums
Ward 2 / Community Conference Room
January 19th 2007**

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 Pima County’s most important cultural and creative resources and hoped for outcomes of the planning process.

Outputs from small group discussion:

Mr. Bulick facilitated an hour long discussion on the two 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.

Topic 1: What are the most important creative assets and/or cultural resources of Pima County?

- **Neighborhoods:** Active Neighborhood Associations, examples: Sam Hughes and Barrio Anita.
- **Existing cultural venues/galleries/festivals:** the examples given where- Solar Culture, Hotel congress, 16th St. Studios, Toole Studios, Puppet works, All Souls Procession.
- **Culinary:** Don Lure (Café Terracotta) has published national publications, which make national recognition for Tucson.
- **Tolerance:** among individuals - We are a relatively tolerant and diverse and progressive community.
- **Ranches:** East Tucson is the home of many ranching communities, some of which have history dating back generations. Tanqué Verde / Reddington pass. The X- 9 Ranch for example has national historical reference – 4000 homes – McCarthy era property.
- **Local Publications/Radio:** Downtown Tucsonan, Northwest Explorer, Tucson Weekly, K.X.C.I. radio.
- **Economic Assets:** The International Gem Show creates a boost to the local economy. How do we capitalize on the Gem Show? Would it be possible to leverage that money, to filter into the Arts and Culture? Is the Gem Show a Cultural Event?
- **Local Artisans, Artists and Craftsmen**

- **Cultural Identity:** The growth of Tucson /Pima County has increased development projects creating more cultural amenities.
- **Creative Economic Engine:** % of development for Public Art

Topic 2: Describe a future in which creativity flourishes in Pima County as a result of this cultural plan. What would be the outcomes or results?

- **Collaborations:** Unlikely collaborations, culturally diverse creative synergy.
- **Sense of Place:** Place transitions should recognizing new and old. For example The Cotton industry in Marana. New Mexico- Rio Grand Valley has a strong sense of cultural identity – the music, smell of chili; you would know you were there with your eyes closed. How can we recreate that sense of place hear in Tucson? Cultural branding in Santa Fe works due to the Mayor and City support.
- **Tourism/ Marketing:** Make a stronger effort to market cultural amenities - The Sonoran Glass Institute held an International Glass Blowing Festival, the event had really inclusive distribution by placing glass sculptures all over town, in Museums, Restaurants, Hotels; you felt a sense of the art form in unusual locations.
- **U. of A.:** monies in the sciences departments can be connected to the Arts.
- **Effective distribution:** create a central location for entire community calendar.
- **Sports and Arts are not opposed.** Arts supporters are often times in both camps however the media covers sports and supporters of the sports industry more than the arts.
- **Geographic:** Artists identities are thought of as downtown, however actually many reside outside the city limits; let's begin to recognize artistic communities individually. Example of an under marketed non downtown artist colony- Rancho Linda Vista- Paul Strand, Georgia O' Keffe. Los Angeles. Tapping into cultural Diversity. Pluralistic.
- **Policy:** Southern Arizona could levy two percent tax bed for the Arts. We should ask the question of what government can do well and what does government not need to do, however the arts needs its support. Market is changing, It's now or never in terms of Demographics and Economics.

General Observations and Lessons Learned

Consultant, Bill Bulick, asked participants for general observations about what had been said and learned. The following obstacles for cultural development were noted

- **Architecture:** Nothing is as reprehensive. Maybe we need more design review. Existing City codes support non progressive growth.
- **Lack of performance Centers**
- **Neighborhood:** Centers and Associations have no cultural coordination
- **Leadership-** Action needs to happen at the leadership level. What is the buy in to making arts and culture a high priority? Leadership at the top is what filters down to neighborhood associations. Examples of thriving art communities were Portland, Chicago and Austin. Whether political or economic, all elected officials are aware and active participants of in Art and Culture. Collaborations between

organizations, artists and the city are both contemporary and traditional generating a sense of place.

The following were offered as advice for the cultural planning process in Pima County:

- Pick obtainable objectives.
- Have a broad level of distribution.
- How do we motivate artists to participate? Accessible individual grants?
- Think of Libraries as a cultural resource. They are centers for information and networking, via web access.