

**Pima Cultural Plan: Prompting the Future
Artists & Creative Professionals' Roundtable
The Congress Hotel**

January 18th, 2007. 7:30 p.m.-9:30 p.m.

Notes from Discussions

Welcome and Introductions

The cultural plan work sessions were preceded by an informal gathering of artists from 5:30 – 7:30 pm. TPAC and the Congress Hotel had invited local artists to showcase visual art works and music performances.

Tucson Pima County Arts Council Executive Director, Roberto Bedoya welcomed participants to the more formal part of the meeting at 7:15 pm by introducing performance artist, Denise Uyehara. Following the performance, lead consultant, Bill Bulick described the meeting purpose and process – to review the cultural planning process briefly and provide an opportunity for cultural professionals to provide their input about their needs and hopes. Bill thanked participants for the outpouring of cultural expression, hoping that we can balance “planning about art,” with “art about planning.” He offered a definition of cultural planning as defining and taking stock of creative resources, determining their value to the community and developing strategies to preserve and enhance them.

Small Group Discussion and Table Reports

*The consultant led the group into dialogue about the “**Conditions for Creative Output**” in Pima County by posing two questions for small group discussions. Participants had almost an hour to discuss these questions, prioritize their response and prepare a report for the large group.*

- **What do creative people need to reach their full potential and maximize their impact?**
- **What are some achievable outcomes of this plan?**

Reports from the nine small group discussion tables are compiled into lists of Needs and hoped for Plan Outcomes. Duplicative mentions are grouped with different versions listed to express nuances. The number of asterisks denotes the number of tables that included the topic.

Needs

- **Technical Assistance and support:** Personnel managers, professional development both in the arts and business. Access to mentors/models, art coaches, agents and brokers
- **Professional Development:** to improve practices as well as life issues. For example emerging artists need professional advice. Where is the information available for those local artists who are ready to take the next step?
- **Professional development services;** Database of promoters, agents, labels, appropriate grants. How do we go about grant writing?

- **Progress:** University Student- Fine Art Department is getting smaller. How does the circulation of thought and ideas progress.
- **Centro:** We need a center for latinos/hispanios with studios and exhibition space for art, performance, rehearsal, classrooms, and lecture rooms. A core center that serves as an umbrella organization to contact outlining communities of color. Latino satellite Hispano, Chicano artists space.
- **Mechanisms for collaboration:** Ways to enhance collaboration and knowledge of who is doing what, when and where. **Forums:** for inter-artist collaboration/artist salons
- **A local web-site for virtual networking** with professional development posts and or blogs. Seattle- Vere project all ages- active 6 nights a week for Music performance.
- **Program development:** We need to discover ways to make identification with young musicians.
- **Internship Mechanism:** Administrative support for mentorship programs.
- **Emerging Artist:** More entry level projects to enter the competitive market for public projects.
- **TPAC - Tucson Web site and network**

- **Marketplace:** Bring back coalition of artists and business people. Create a viable marketplace and viable market for local artists. Access to information to get onto a list of gallery associations. Maybe we need to develop a better information distribution center. No centralized calendar of art events . Info distributed too late. Chamber of Commerce should advertise so galleries can survive - add sustainability to the marketing vocabulary.
- **Local P.R.:** (Public Relations- Publicity) as national resource.
- **Visibility:** Opportunities to showcase emerging talent.
- **Forums:** Press- releases for Arts Writers (bi-lingual)
- **Perception:** Artists as Assets = Local voices in cultural work.
- **Value:** Emphasis on the value artists bring to a city, artists thrive and survive when people value what you do. Foster freedom of expression. Preservation and validation of indigenous people here in Tucson/Pima County. Determine if there is a value to the arts and then shore it up. Recognize alternative art forms for instance: Graffiti Art. Implement Los Callejones.
- **Value:** Professional identification as artists and multi-disciplinarians.
- **Recognition:** Recording studios in Tucson are internationally known (Wavelab) bringing artists from all over the world to record music here. If the Tucson music scene is recognized by its own community it can directly contribute to strengthening the creative economy. We want to be recognized internationally for what we contribute to our own City and feel appropriately supported at home. Example: Summer 2007 an International tour of Tucson Musicians played a month long tour through France, the "We Got Cactus Tour". The Tour was both promoted and paid in part for by the French governmental art agency and

promoted in music publications, radio stations and commercial business through-out Europe. We have the talent and international recognition similar to places like Austin and Seattle; we just need to be recognized as part of the arts community.

- **Civic dialogue:** The value is less about culture and more about economies of daily life.
- **Studio Tours:** by artists for artists
- **Commerce:** People don't embrace culture/art- commerce is more important.

- **Venues/Space:** Theater, Studios, Galleries, example Mesa Arts Center. Neighborhood parks and open spaces with public accessibility. Mega Art Center- studios, galleries, performance venue, community gallery, educational programs and Micro Art Centers- smaller versions of the mega art center throughout Pima County.
- **Space/Venues:** a concentration of galleries in Tucson; stability in workspace- Annual leases. Live work space- available and affordable. Warehouses – turn them into artist-owned spaces.
- **Space Venue:** Lose of space, an example, Muse an artist studio space facilitating 4,000 per month attendance for all arts programs or studios. Muse housed educational programs and offered rental space for smaller arts organizations to study, practice and perform. The space has not yet been replaced. Artists who worked and taught from Muse are still displaced. Art Parks- for exhibitions.
- **Find Space to create.** Equity = Opportunity. Be Authentic. Network
- **Space- Venue issues,** Tucson Pima County does not have enough of them. Informal spaces for artists to gather and share information, art, music & poetry. Why don't we call it Art in Motion (A.I.M.) a discussion tool for artists to address local issues and politics?
- **Community rehearsal space** both for emerging musicians as well as established professionals.
- We need to find ways to connecting **downtown** communities physically. Suggestion: create policy to have the artists in the empty spaces, lots, shops, and warehouses.
- **Interdisciplinary Arts Center:** Arts district example/Grand Rapids, supported by City Arts Council.
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- **Funding:** money Downtown to arts, excessive philanthropy.
- **Patrons:** How do we find them?
- **Funding Mechanisms:** solicitation of sciences (business)
- **Resources:** are priorities! Networking and resource identification
- **Bed Tax accountability**
- **3% \$\$\$ developers funds to local arts**
 - **Donation incentive,** how do we create successful ways to contribute to our community?

- **Grants- Artist Patronage**-Who are our patrons? Can grants be more accessible to the local arts community (Individual grants). How do I learn more about grants and grant writing?
- **Funding:** What is available to musicians in Tucson/Pima Council? Musicians are not awarded resources through the Arts Council.
 - **Fellowships:** Implementation of artist's fellowship programs.
 - **Artist Grants Fellowship:** Accessible funding sources
 - **Restore individual artist grants, artist equity.**
- **Public Art:** installations in new spaces, new Art on U of A campus and periphery of town.
- **Insurance/ Centralized Administrative Systems**
- **Healthcare for artists,** Arts Council – create umbrella for health insurance. Artists have to change professions to find insurance. There are enough people in the room to seek an insurance policy. The state has one. Barter system – system or a place for referrals.
- **Basic Needs:** Health Insurance
- **Health Care:** How do we apply for it as independent informal part of the economy
- **Political support:** City liaison for neighborhood associations
- **Political mechanism:** to express issues in group dialogue
- **Honest Buy-** in from the City.
- **Political Policy:** City leaders should follow through with established plans. It's about time we receive recognition for creating an identity through the Arts. We need a stronger commitment to the arts particularly with business and government leaders. Create a system so that artists are exempt from taxes (use Ireland as model). Bigger culture emphasizes making money; artists just need to be able to make a living. Community support –can it be matched by participation from the city? Restore or bring back Lawyers for the Arts. Stop selling the Arts District concept without local involvement, (Rio Nuevo project included in this discussion). Who will follow through- Political representation as community servants
- **Education:** Increase programs that nurture young Hispanic artists and families. How do people step out of there own genres- places of community to meet and congregate outside of our natural cultural constraints?
- **Education:** Art education program enhancement, developed to implement more art appreciation. More after school arts centers, international art programs and visiting artists.
- **Affordability:** and public access for all of the above

- **Higher expectations:** Fair pay for work as opposed to working for free.
- **Day jobs:** Due to the fact that most musicians play by night and work day jobs to supplement their incomes it becomes difficult for us to develop professionally due to time restraints.
- **Community:** More community based contact / outreach, more collaboration.
- **Models for community activity:** the All Souls Procession. An annual Dia De Los Muertos inspired festival produced by Many Mouths One Stomach (M.M.O.S.).
- **Art in Non Art Communities:** Raytheon
- **Mexican Economy:** to tap into or simply be aware of
- **Fronteras:** Recognize that there are cultural barriers in Tucson.
- **Subsidize cultural heritage** or community roots programs.
- **Authenticity:** Tucson has a strong sense of history- culture; we don't want development to look like Phoenix.
- **Bike lanes**
- **Transportation:** A fleet of Vehicles for community rental.
- **Craig's List - Free Cycle**

Plan Outcomes

- **Central Mega Downtown Arts Center & Micro-Art Centers throughout Pima County.** Satellite Centers with Community Art Programs
- **Keep Tucson authentic:** Concentration of investment in downtown should keep Tucson authentic.
- **Performance Space**
- **TPAC: Create resources center for art studio rentals.** Provide leverage for cheaper studio rentals.
- **Live/Work Space:** based on merit of artists work- juried into live/work space.
- **Networking:** form more opportunities, i.e., **studio space**
- **Perception:** Artists seen as an asset to the City of Tucson.
- **Art writers with real truthful opinions-** creating dynamic discussion- our art media coverage is lacking a real intellectual discussion, not just "promoting".
- **Real Publicity and Marketing:** Funding sources made available to artists for marketing. Marketing tactics: 'it's not about what you get monetarily it's about the quality of the expense & excitement.
- **Increased value of Music as an Art form.**
- **We as a community become aware of our resources.**
- **Help organizations understand what artists really need.**

- **Political Support:** If City/County serious about supporting the Arts District, fund the existing plans. The City could help by marketing Tucson as an arts destination and bring back the Arts District.
- **Ambassador:** Arts ambassador or ombudsman to go beyond established arts organization to create more opportunity for the local community. The arts community finds someone to help actualize ideas. Travel opportunities increase.
- **Cultural Planning attracts quality artists** who will stay involved in the planning process and will follow through.
- **Networking,** to develop an on-going dialogue regarding the music community and our relationship to cultural planning.
- **Instant results due to Civic Dialogue**
- **Forums for artists-** (art-activists) that both attract artists with a sense of social responsibility and encourage artists to be political in their community.

- **Provide Artists with the resources** necessary to build creative culture that will draw people to Downtown Tucson.
- **Local Work increase:** Professional services commissioned to local agencies and individuals instead of working with out of town firms.
- **Touring grants-** to subsidize the time we take off our day jobs to promote our music nationally and internationally

- **State legislation to put arts back in the schools**
- **Opportunities to participate in educational programs**

- **More, equal opportunity for all artists.**
- **Equity:** Safeguards to preserve established organizations.

- **Health Care issue-** for more information on your accessibility to a statewide insurance program that includes Artists and Creative Professionals visit the Healthcare Group of Arizona web site: www.hcgaz.com or contact your local State Representative : Tom Preselski.