

**Pima Cultural Plan: Prompting the Future**  
**Questions and Issues for Task Forces**  
**March 1, 2007**

Seven Task Force topics were derived from the Preliminary Findings document, key interviews/focus groups, and the discussions of the Cultural Plan Leadership Coalition. The topics are inter-related and all address an overriding theme of this effort – to strengthen the contribution of the creative sector to the distinct, authentic identity, vitality and prosperity of Tucson and Pima County. Each topic provides sufficient ground for focus and development of action strategies to address that goal. The Task Force Chairs and consultants will be responsible for ensuring good communication among the task forces as their work unfolds.

Under each TF topic are listed issues, questions and strategies that have emerged during four months of planning. They are not meant to be exhaustive, nor didactic, but to stimulate thinking and further exploration as a basis for strategy development. They are numbered only for easy reference during discussions, not to indicate priorities.

The following documents should be consulted as references for the whole TF process:

- Summary of Findings from Qualitative Research, Pre-Planning – January, 07: by Bill Bulick, lead consultant
- Planning Vision and Values statements, at the end of the Findings document
- Pima County Cultural Ecosystem: an inventory of major characteristics of each sector: compiled by Dr. Maribel Alvarez, consultant team
- Pima County Cultural Ecosystem Chart: created by Dr. Maribel Alvarez, consultant team
- Highlights from January Focus Groups on the Creative Economy: by Michael Kane, Mt. Auburn Associates, consultant team
- PowerPoint presentation defining the Creative Economy and suggesting some inquiry directions: by Michael Kane, Mt. Auburn Associates, consultant team

There is a pair of questions that each TF should ask itself at the start of its process (see TF Workplan and Inquiry Outline):

- What do we know about the background on this topic?
- What don't we know and would like to know for our work?

### **Cultural Spaces**

1. What spaces exist and what are needed for artists and creative professionals to create, produce, perform, exhibit and manage their work?
2. What is missing within the landscape of cultural spaces?
3. Are there segments of the cultural sector and creative economy that are helped or hindered by the relative availability of cultural space?
4. How do these spaces function in animating districts, neighborhoods, downtown and our whole community?
5. How can cultural activity, spaces, public art, etc. contribute to enhancing the identity and experience of downtown Tucson and Pima County?
6. What are the aspirations and needs for cultural space and activities outside Tucson and how shall they be addressed?

7. What are effective management and funding models (operating and capital) that should be considered for various cultural facilities and spaces?

#### Issues

8. Critical to link this planning effort productively with Rio Nuevo and the Warehouse District projects as they unfold.
9. Public art: planning County wide; integrating public art into private development; temporary artworks; maintenance; providing opportunities for emerging artists.
10. Formation of cultural districts. State guidelines, authorization and/or support? What other models can we explore?

### **Creative Economy**

1. What is our understanding of the creative economy?
2. What is the make up and scale of the creative economy in Pima County that presents a full picture of non-profit and commercial, formal and informal activities that are part of it.
3. What strategies have been employed to sustain and grow jobs and wealth and integrate the creative economy more fully into regional economic development efforts?
4. Building upon that analysis, what strategies could be employed, in the future, to sustain and grow jobs and wealth and integrate the creative economy more fully into regional economic development efforts?
5. Who are the major players in regional economic development, what are their roles and what is their capacity/interest in integrating creative economy strategies?
6. How should the nature component of our planning be integrated with regional economic development?

#### Issues:

7. Understanding of the workings and significance of commercial segments such as the live music and film scenes.
8. Understanding of the workings and significance of informal cultural expression, such as folk and traditional arts.
9. Integrate the findings from the Americans for the Arts Economic Prosperity study. Review past economic impact studies. Previous studies by Mt. Auburn and Associates are also available.
10. Linkage and integration with TREO's efforts is critical. Their draft findings will be released soon.
11. Stay in touch with the Phoenix based planning and research effort culminating in the formation of the Maricopa Partnership for Arts and Culture and the publication of "Creative Connections: Arts, Ideas and Economic Progress in Greater Phoenix." There may be some productive synergy.

### **Government Infrastructure and Policy**

1. What are the specific tools, resources, policies and roles that governments, including the Indian Nations and the University, can employ to create a more

supportive climate for Pima's creative sector. Examples: cultural funding; development and management of public facilities and space; regulations that impact public events; land use, zoning, development and design review policies, incentives and practices; historic, heritage and environmental preservation policies; cultural district locations and development: policies, incentives and support; roles in attracting and retaining individual creatives, such as health care and insurance, housing, tax incentives; etc.

2. What other tools may be available?
3. What are the informal arrangements among governments and community entities that impact Pima's creative climate and how could they be improved?
4. What is our understanding of how governments' can help to integrate the Pima Cultural Plan with other efforts such as Rio Nuevo, TREO, the community visioning process of the Southern Arizona Leadership Council and others.
5. How does cultural planning and development connect with neighborhood organizations and their strategies and activities? Can there be better, more productive connections?
6. How can public sector leadership become more engaged, supportive and effective?

Issues:

7. Tucson Pima Arts Council relationships and roles with respect to the City of Tucson, Pima County and other governments in the region.

### **Cultural Learning**

1. Is their sufficient access to cultural learning in schools and community based settings? How will we know; who do we need to talk with?
2. How could programs and access be enhanced and better integrated into school curriculum and County wide youth development efforts?
3. How do we know it's working? How can we improve best practices and evaluation of cultural learning programs?
4. How could Pima County be a more "youth friendly" community? What roles would cultural programs play?

Issues:

5. Explore the history of youth focus cultural programs in Pima County and what lessons can be learned from it?

### **Resources and Support**

1. Is there adequate private and public funding and support to sustain the creative resources of Pima County and fully realize their potential to enhance the vitality, prosperity and quality of life of the region?
2. What strategies and mechanisms could sustain and increase support from both the private and public sectors?
3. How can the cultural and business sectors forge stronger connections?
4. What are the relative needs and opportunities of organizations, individual creators, umbrella organizations, cultural businesses, etc. that make up Pima's cultural ecology, and how shall they be evaluated? What are the most important

and effective components of public and private investment needed to sustain and enhance Pima's cultural sector?

5. How can we assure that resource allocation reflects the diversity of artistic and cultural expression in Pima County?
6. What types of support in addition to funding are needed to sustain Pima's creative professionals, e.g. affordable housing, studio space, health care and insurance, etc.?
7. Are there too many non-profits in Pima County, relative to available resources?
8. Are the public funding opportunities requiring State authorization that should be explored – in collaboration with the Maricopa Partnership for Arts & Culture?

Issues:

6. Use of a portion of the lodging tax for cultural support.

**Community Identity/Distinctiveness**

1. Do the arts, culture and creativity contribute sufficiently to Tucson and Pima County's distinct identity, vitality and success? What are the specific characteristics and functions of cultural activity, with respect to community identity?
2. Are there new and viable cultural activities that would reflect and contribute to Pima's identity and vitality?
3. What are the ways and mechanisms by which the Tucson region currently "brands" itself to various audiences (visitors, relocating talent and businesses, etc.). How could these be improved and cultural identity better integrated?
4. What are the linkages among cultural, heritage and nature and how can they be strengthened?
5. What will this Plan recommend with respect to the Rio Nuevo and Warehouse District projects as prime examples of integrating cultural development with downtown revitalization efforts? Can these be models for smaller scale projects in other parts of the region?
6. What is the current status of design review policies and practices and how could they be improved?
7. What are the extrinsic and intrinsic values and benefits of cultural development and how could they be better understood and enhanced?

Issues:

8. Festivals, existing and/or new
9. Public art roles and issues
10. Relationship with the Metropolitan Tucson Convention and Visitors Bureau and cultural tourism.

### **Coordination, Capacity Building**

1. How do existing structures and leadership currently function with respect to coordination and collaborations among cultural stakeholders and groups and with the broader region? What are strengths and weaknesses? How could they be improved?
2. What communications vehicles (web site(s), newsletters, convenings) are needed to promote more awareness and collaboration among cultural entities of all types?
3. What steps could be taken to increase the visibility of and participation in cultural activity and to enhance the perception of its contribution to Pima's identity and vitality?
4. What are the appropriate structures and roles for umbrella organizations such as TPAC, the NCHA and other existing and/or needed entities?
5. How can the capacities of these entities be enhanced?
6. What is the ideal role of the U of A within the cultural ecology of Pima County? What specific steps could be taken to enhance that role?
7. Should TPAC be a government agency? Should there be City and or County staff to work with cultural development issues?
8. What organizations are currently delivering professional development and training for cultural non-profits, businesses and individuals and how could those services be enhanced?
9. Can Pima non-profits operate more entrepreneurially? How?
10. Can this process identify and promote new and stronger leadership from the cultural sector?

### Issues

11. Enhanced visibility for arts and culture; improved, coordinated marketing.
12. Central cultural web site.