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THE PLANNING CONTEXT

Why a Cultural Plan? Why Now?

*Cultural Connection* is a community cultural plan for San José, a ten-year plan for cultural development. It follows two prior cultural plans, *Arts 20/20* adopted in 1988 and *20/21* adopted in 1998. These plans guided a remarkable two decades of growth and development of the community’s arts and cultural community. In 2009, with a changed cultural and economic landscape and new leadership of the City’s Office of Cultural Affairs, the time was right to re-chart a future direction.

At the same time, the City is updating its general plan through an intensive community planning process called *Envision San José 2040*. *Envision San José 2040* is described in more detail, below, but it provides an excellent opportunity to place arts and culture in the larger context of the City’s overall plan. *Cultural Connection* is intended to become a part of *Envision San José 2040*, and to be incorporated into the City’s overall policy.

In recent years, San José has also conducted several related plans for aspects of arts and culture. These plans provide a well-articulated body of research, background and strategies that inform this plan.

- *Public Art NEXT!*: an update of the City’s public art master plan
- *Creative Entrepreneur Project*: a plan to support individual artists as entrepreneurs
- *Strategic Plan for Arts and Cultural Learning*: a plan for arts education, broadly defined, throughout the community

These and others are summarized in Relevant Plans and Studies, beginning on page 65.

Demographics

San José is located approximately 50 miles south of San Francisco, in the eastern portion of the Bay Area. San José is the largest city in the Silicon Valley and Bay Area; regions known for having the greatest concentration of electronics, technology and computer firms in the nation. The city is also California’s third largest and the 10th largest in the United States, with an estimated population of 1,006,892 in 2009. Founded in 1777 as Pueblo de San José, California’s first civilian settlement, it was incorporated in 1850 as the City of San José.

San José is surrounded by mountains on three sides. With an average of 300 days of sunshine each year, San José residents enjoy the miles of bike riding and hiking trails, city and regional parks and other nature-related recreational activities. San José prides itself on its environmental consciousness and its recognition as one of the “safest big cities in America.” San José is home to approximately 125 arts and culture organizations and 450 arts and cultural events each year.

Sixty-seven percent (67%) of San José’s total population is greater than 25 years of age, and 10% is greater than 65 years of age. Currently the largest age group is 25 to 44 at 32% of the population. A study prepared for *Envision San José 2040*, indicates that one major demographic trend in the next 20 years will be increased population growth in the 20 to 34 and 65+ age groups. The latter is due to aging of the baby boom generation and the former is, in part, the result of the echo boom—the children of
baby boomers. In addition, in a recent article in the Wall Street Journal titled “The Next Youth Magnet Cities” San José was sixth out of ten cities identified as a hot city for young people to choose to live upon graduation from college. It noted, in part, the region’s cultural and recreational amenities as attractors of a “large stock of smart, driven young people who want to make a difference in the world.”

These changes in demographics will affect changes in housing, job growth and the employment outlook, as well as the demand for City services. Interestingly there is close to zero growth predicted in the 35 to 54 age groups, in contrast to the last two decades in which this age group provided a large share of the city’s new residents.

Ethnic and racial diversity are a key identifying feature of the San José area. With no majority ethnic population, 32.7% self-identify as Hispanic, 31.3% as White, 29.8% as Asian, 2.9% as African-American, and 3.3% as Other. A significant trend identified for San José’s cultural diversity is the continued increase in Hispanic and Asian residents and residents who identify as multi-racial. They will be new immigrants as well as second- or third-generation new Americans, in addition to long time U.S. residents, and their children. Similarly, there is no majority language spoken at home. Data from the San José Unified School District indicates that there are more than 56 languages spoken by residents. The U.S. Census Bureau shows that English is spoken in 44% of San José’s homes, with Spanish spoken in 25% and Asian-Pacific Islander languages spoken in 24% of the homes.

San José has a relatively high level of educated residents. Approximately 89% hold a high school diploma and over 40% of the population indicates that their highest degree is an associate, bachelors or graduate degrees. This exceeds the statewide average high school diploma rate of 77%. The higher than average educational levels in San José equate with the relatively high household income that many residents of San José enjoy. The median household income according to the 2007 U.S. Census Bureau data was $76,963 compared to a median income of $49,864 for California as a whole. Almost one-third of the population earns between $75,000 and $149,999. San José households have the highest median disposable income in the nation. Household income rates have implications for homeownership as well with approximately 62% of the city’s housing units being owner-occupied. This compares to 57.5% owner-occupied homes statewide in 2008.

The top three employers according to data from San José’s Office of Economic Development are: Santa Clara County; Cisco Systems; and IBM. A recent study by the Milken Institute reports that the “Silicon Valley (the San José, California, metro area) remains the world’s preeminent high-tech cluster. Its unique ecosystem of collaborating agents is unparalleled, resulting in a high-tech employment concentration that is four-and-a-half times the average for all North American metros.” It further describes the importance of innovation, research and development to the core missions of many of San José’s key industries and the role this plays in furthering economic growth. This commitment to innovation is evidenced by San José boasting one of the highest rates of patent generation in the nation; it is home to more patent holders than San Diego and Los Angeles combined.

San José’s Cultural Landscape

San José’s arts and culture community is seated in the Silicon Valley region which is part of the larger Bay Area. Within this setting its identity is as diverse as those who live or participate in it. Its range of activity has been simultaneously seen as “small and limited” as well as “many and diverse.” 1stACT Silicon Valley has conducted extensive research on the region’s arts and culture organizations and their demographics. While their data covers the Silicon Valley area as a whole, by virtue of San José’s size and
concentration, the data can be used to provide a significant context for discussion of its arts and culture landscape.

Approximately 659 nonprofit arts and culture organizations have been identified in the Silicon Valley area. Within this ecosystem, it is saturated (67%) with small budget (less than $50,000 annually) arts and culture organizations. Thirty percent (30%) identify themselves as “folklife/humanities” focused. These culturally-specific, community-based groups are representative of the deeply diverse nature of the San José community and the importance of non-traditional arts organizations and informal cultural activities to its context. Budgets below $50,000 are indicative of predominately volunteer run organizations, more likely with less structure to their day to day operations than larger staff-run entities and few full time staff. By contrast, less than 10%, or 60 organizations, operate with budgets greater than $500,000 and only one organization has a budget over $10 million. As a point of comparison, San Diego has ten organizations with budgets over $10 million and Seattle has eleven. Cultural planning in this environment requires sensitivity to the needs of less established groups that may not have permanent homes, performance or exhibition venues, experienced board members or marketing budgets.

San José often finds itself being compared or comparing itself to San Francisco. It is important to recognize that while it is easy to do because of their proximity to one another, the cultural landscape for each is very different. This is seen, in part, in the differences between organizations of the same discipline. For example, the San Francisco Opera has a budget of $72.5 million while San José’s is $3.6 million and the San Francisco Museum of Modern Art has a budget of $38 million compared to San José Museum of Art’s $5 million budget. The cities also differ dramatically in their overall economic impact. According to the most recent American’s for the Arts Economic Impact Study, San Francisco’s impact is $1,032,652,270 and Silicon Valley’s is $166,000,000. In addition, 70% of all Silicon Valley cultural organizations are less than 20 years old and more than 30% of them are ethnically specific. This has implications for the institutionalization of local philanthropy and overall organizational stability. Unlike more established cities such as Los Angeles and San Francisco, and others nationwide, Silicon Valley arts groups receive a smaller portion of their budgets (40%) through individual donations, corporate giving, foundations and government grants than the average (50%). More remarkable is the percentage of Silicon Valley arts budgets that are supported through individuals (14%) compared to the national average (31%). A telling anecdote involves a major arts institution in San Francisco at which a single family has held a seat on the board of directors for four generations.

While San José ranks in the middle of cities nationally for per capita spending on arts and culture, recent studies show that only 5% of local giving through the Community Foundation Silicon Valley in 2006 was invested in arts and culture compared to a 16% nationwide average for community foundation giving. Furthermore, just 10% of the total giving by 25 of the region’s largest foundations is invested in the region. This compares to just less than 40% for Austin, 60% for Pittsburgh and about 75% for San Diego. Nine percent (9%) of the 10% of local giving goes towards arts and culture, one of the lowest national averages.

Finally, corporate giving for the arts in Silicon Valley faces a similar environment, as only 26% of Silicon Valley Fortune 500 Companies include the arts in their philanthropic portfolios and 41% exclude the arts from their giving policies. In other words, fewer corporate and foundation dollars are given to the arts in Silicon Valley when compared to other giving by these same entities, making it difficult for arts and culture organizations to count on local support for their programs, performances and operating budgets. The implication of this is the clear and fundamental challenge for organizational growth and stability for
San José arts and culture nonprofit organizations, while underscoring the difficulty of comparing San José’s cultural landscape and its offerings with those of San Francisco.

City of San José Financial History and Current Fiscal Situation

*Cultural Connection* is shaped in no small measure by the City’s fiscal issues. The City has a structural budget deficit and has experienced shortfalls in each of the past seven years. This is partially, but not entirely, due to the impact of the Great Recession. Gaining control of the budget and restoring fiscal health is understandably a primary goal and the City is refocusing its efforts on its “core functions.” The City’s fiscal circumstances reinforce the probability that City resources for arts and culture are not likely to grow in the near future. Sharing in the City’s fiscal cuts in recent years, the OCA’s budget shrank by 46% between FY2008 and FY2010 from approximately $8.3 million to $4.5 million.
WHITE PAPERS

Please also see the summaries of these white papers in the Guiding Principles chapter of the plan.

All five white papers by Cultural Connection’s issue experts are presented here:

- “Cultural Participation,” Alan Brown, WolfBrown (page 7)
- “Innovation and the Arts,” Ben Cameron, Program Director for the Arts, Doris Duke Charitable Foundation (page 12)
- “Cultural Pluralism: Toward Diversity That Works,” Maria Rosario Jackson, The Urban Institute (page 16)
- “The Arts and Economic Prosperity: Measuring the Whole Community Impact of the Arts,” Robert L. Lynch, President and CEO, Americans for the Arts (page 19)
- “Revealing the Public Value of the Arts in San José,” Jerry Yoshitomi, Chief Knowledge Officer, Meaning Matters, Inc. (page 24)
CULTURAL PARTICIPATION
By Alan Brown, Principal, WolfBrown

Overview
In crafting a cultural vision plan, the Office of Cultural Affairs must reach for a broad and inclusive definition of culture:

- One that acknowledges and values myriad forms of cultural expression not just across the fine arts, but also encompassing crafts, design, architecture and the many heritage-based forms of expression that are meaningful to San José residents
- One that values engagement in different modes (inventive, interpretive, curatorial, observational, ambient)\(^1\)
- One that recognizes artistry at different levels of skill
- One that embraces the varied settings in which meaningful cultural engagement occurs, including the home, places of worship, schools and community centers, as well as purpose-built cultural facilities and the internet.

Bill Sharpe, a researcher in the U.K., argues that culture is composed of ‘systems of significance’ which are sustained by everyone’s engagement with them.\(^2\) Culture is not unitary, especially in San José. Rather, it is an interwoven ‘system of systems.’ What are San José’s systems of cultural significance? The health and vitality of San José’s culture rests on the richness and liveliness of the processes that create, sustain and evolve these webs of significance. What processes can be put in place to assure that San José residents are regularly engaged in acts of cultural expression?

The Office of Cultural Affairs can play a major role in building a robust cultural ecology, and thereby awaken the creative voice of the city at a scale never seen. In this work, we are limited only by our ability to think creatively.

Background
The landscape of cultural participation has changed drastically in the past 10 to 15 years. The James Irvine Foundation’s recent working paper, “Critical Issues Facing the Arts in California,” points out that the nonprofit arts and cultural sector is facing major structural changes brought on by technological advances, demographic changes, funding fluctuations and shifting consumer behaviors.\(^3\) WolfBrown’s own research in many U.S. cities suggests a number of profound changes in the ways that Americans experience culture, including:

- Fragmentation and diversification of cultural tastes,
- More rapid diffusion of culture, driven by demographic shifts and technology
- Rising levels of active participation (especially among youth and young adults),

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\(^1\) See endnote.
The emergence of curatorial participation (e.g., downloading and organizing music, selecting and editing images),

- Diversification of the settings where a cultural experiences take place,
- The critical role the social context plays in driving cultural participation (i.e., demand for more socially fulfilling experiences),
- Demand for shorter and more intense experiences,
- An increased emphasis on convenience, including later and later decision-making patterns, and
- The expectation that all types of leisure experiences can be customized.

### A Holistic Framework

A critical first step in any community cultural assessment is the adoption of a conceptual framework that establishes a shared understanding of the cultural ecology. I recommend the three-tiered framework developed by John Kreidler and Philip Trounstine, as illustrated below. In their framework, cultural literacy is the foundation of a healthy cultural ecology and the currency that supports higher levels of engagement such as participatory cultural practice and consumption of professional cultural goods and services. Kreidler defines cultural literacy as “fluency in traditions, aesthetics, customs, manners, language and the arts, and the ability to apply critical thinking to these elements.”

In assessing the cultural ecology of a community or region one must look not only at the supply of professional-quality programs, but also at participatory activities such as singing in a choir or writing poetry. For example, our 2007 study of cultural engagement in California’s inland regions found that 33% of adults would like to take dance lessons. Participatory engagement or ‘arts practice’ is widespread, but generally ‘off the radar’ of cultural policy, partly because it lacks an organized power structure and lacks a champion at the policy table. In the past, arguments have been made against supporting participatory culture because “it can support itself” and because the level of artistry is not professional. However, I challenge policymakers in San José to think hard about how to weigh the public value of arts practice versus arts consumption.

At the foundation of San José’s cultural ecology are cultural literacy activities such as reading books or magazines, studying languages, preparing traditional foods and otherwise learning about your own culture or other cultures outside of your own experience. For example, one could argue that photography has become a form of cultural literacy, given the pervasive ownership of cell phones with cameras. A similar case might be made for selecting and organizing digital music files, given the near universal use of digital music players, especially amongst youth. If these are now pervasive forms of cultural expression, then who is developing programs to help adults and children take photographs to a

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higher aesthetic standard, or to make digital scrapbooks of their photographs? Who is teaching children and adults how to organize music to a higher aesthetic standard, or helping them expand the musical palette on their iPods so that they might acquire an interest in, say, jazz?

Notably, Kreidler’s framework suggests that professional-quality arts programs cannot be sustained without a constituency that actively engages in other forms of cultural practice. In other words, you cannot harvest without also sowing seeds. The indigenous cultural literacy of San José’s adults and children is the foundational asset upon which the rest of the cultural system depends. How can this foundation be strengthened? Whose job is it?

I believe that cultural life in San José cannot flourish without all three levels of activity in Kreidler’s pyramid, and that the cultural vision plan will not be complete without a vision and strategy for supporting activity at all three levels.

The Need for a Better Outcome Rubric

Carole Rosenstein wrote in 2005 that old ways of measuring arts participation focus too much on passive forms of engagement (i.e., attendance) within the classical western art forms and fail to incorporate participatory forms of engagement which are more prevalent among immigrants and communities of color. When broader definitions of culture are used, Rosenstein asserts, significantly higher levels of participation are seen among populations of color.

So, at the very core of San José’s cultural vision plan is a definition of ‘culture.’ What forms of cultural expression do we value as a community? This definitional question is somehow sidestepped in most cultural planning efforts, but I think it is central. How can you decide what programs and activities deserve public funding if you do not first agree on what is important?

Once a common definition of ‘culture’ is embraced, then the discussion can turn to outcomes, evidence and indicators of success. This is the other place where I’ve seen cultural plans go awry. How will you know that San José has a healthy and vital cultural system? Should this be measured in financial terms or other terms? In our work with creative learning organizations and their funders, we are trying to develop a more holistic outcome rubric for the ‘creative health’ of a community that might include:

- Local support for artists and other cultural role models
- Creative workforce opportunities
- Support for cultural organizations & their responsiveness to community needs
- Positive social norms around creativity among adults, and their self-perceptions as creative beings
- Public policies that attract creative people and businesses
- Strong creative learning systems for children and adults
- Visible signs of creativity in the community

Whatever outcome rubric you choose, it will make a powerful statement to the community about what is valued. The challenge for everyone in the community is to come out of their corners and embrace a holistic vision of ‘cultural health’ in which everyone can play a role, but which no one owns exclusively.

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The last challenge, then, is setting forth a plan to monitor progress. Developing better measurement systems for cultural vitality is a major challenge facing the field today. Fortunately, a great deal of progress is being made in cities like Seattle, Dallas and Philadelphia, where efforts to assess cultural vitality are in various stages of implementation.

In their 2007 paper for 1stACT Silicon Valley, Tom Borrup and Heidi Wagner argue for specific changes in future measurement systems.7 They hold that research on cultural engagement should: (paraphrased for brevity)

- Measure acts of art-making, creative activity and content creation
- Measure cross-cultural activity in which individuals are exposed to cultures outside of their own life experience
- Measure various forms of participatory and social forms of engagement (to include, for example, “amateur” involvement in music or dance, community theatre, etc.)
- Measure forms of cultural engagement involving technology

Better measurement systems for cultural vitality will be developed over the coming years, and will help local officials in cities like San José gain a clearer understanding of what creative and cultural activities people value, and how culture may be supported most effectively.

Summary

Let’s not forget what this is all about. Every human being has a unique creative voice of intrinsic worth, and every community has a responsibility to awaken, nurture, and sustain its cultural capital. We have found irrefutable evidence in our research that investments in culture are investments in civic engagement and quality of life. Cultural engagement is civic engagement and a pathway to a more cohesive community. Building a shared definition of ‘culture’ and agreeing on what constitutes evidence of ‘cultural vitality’ will help everyone in the community understand the interdependence that we all have with each other, and will allow policymakers and funders to become architects of impact, not just supporters of delivery mechanisms.

Endnote: Five Modes of Cultural Participation

The Five Modes of Arts Participation framework was developed by Alan Brown as part of The Values Study: Rediscovering the Meaning and Value of Arts Participation, 2004, commissioned by the Connecticut Commission on Culture and Tourism, illustrated below.

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Briefly, the five modes of engagement are defined as follows:

1. **Inventive Participation** refers to activities that involve creating new, original work (e.g., composing music, writing original poetry, painting).
2. **Interpretive Participation** refers to learning and interpreting art (e.g., playing in a band, learning to dance, taking acting lessons).
3. **Curatorial Participation** refers to activities that involve selecting, organizing or collecting art (e.g., downloading music and burning CDs, making playlists, collecting art).
4. **Observational Participation** occurs when you hear or view art that was curated or performed by someone else. We define two sub-types of observational participation: 1) participation in live events, and 2) media-based participation.
5. **Ambient Participation** refers to art experiences that occur without forethought (e.g. hearing music in a hotel lobby, seeing architecture).
INNOVATION AND THE ARTS

Ben Cameron, Program Director for the Arts
Doris Duke Charitable Foundation

Old assumptions and patterns of behavior simply do not work in difficult times. And yet, even in the face of their failure, letting go of them feels risky. As the losses continue to mount, however, there is often no choice but to jettison the old wisdoms and begin restructuring and redefining what is and what needs to be. Discovering the patterns and paths in the absence of certainty defines the creative domain.....The path of least resistance is not the path of least risk.

-Jerry Hirshberg, The Creative Priority

While the arts today are suffering in the global financial crisis, it can be easy to forget that a different, more fundamental crisis has been brewing for years. Demographic changes in the population, the explosion of technologies (especially in media and communications) and its attendant impact on consumer culture, economics and social congregation, and an impending generational turnover of leadership in nonprofits have been increasingly powerful issues facing the arts. Now, these issues are arguably no longer distant metaphoric storm clouds on the horizon (as some discussions in recent years have seemed to indicate): they are here now and having impact - impact manifested in the eroding audiences, disintegrating funding streams and increased organizational anxiety and confusion that all pre-dated the economic collapse. Indeed, the ultimate crisis facing us in the arts is not really financial: the ultimate crisis is a crisis of urgency and relevance. The financial crisis merely redefines the resources we can bring to bear.

In a time when economists talk about a financial system that has hit the reset button, the mantra in economic circles today is less about “economic recovery” than it is about “economic reinvention.” For those of us in the arts, today’s world invites us too to reinvent - a reinvention which requires us to be absolutely clear about what we do that serves us well and to measure our work in terms of future - not merely present - viability. It invites us to jettison behaviors that do not or (in many cases) have not served us for quite some time, or even that show beginning signs of fatigue and ineffectiveness. And it invites us to be brave enough to strike out in new directions.

And this is where innovation comes in. PopTech curator Andrew Zolli notes that “innovation is about creating new forms of value in anticipation of future demand.”

This future orientation is critical. Many arts organizations are scrambling to position themselves for an increasingly technological age, for example, by expanding websites, moving into Facebook, Twitter, et al, precisely because of this sense of change and a desire for future value. In their work, groups often act as a response to particular events or new developments: they are deeply attuned to changes in technology and apps, and they often lead the way as “early adapters” in technology (which can occasionally also means they are also “early victims.”)

As important as such work is, it can often be haphazard, adaptive without getting to the heart of true innovation. True innovators are those who, while aware of new developments and changes, are deeply attuned to impulses, patterns and trend. In planning, they work to address consumer expectations of personalization, customization and interactivity, for example, asking not merely how to connect to
Facebook or Twitter, but how to reorient the organization to an increasingly participatory external culture and the consequences of such an orientation—questions that make technologies the means, not the ends. They understand that focusing on the event or the device is to be trapped in a game of ‘catch up’; focusing on trends positions them to (as Wayne Gretzky said in his description of his own success) “skate to where the puck will be.”

At the Doris Duke Charitable Foundation Arts Program, we have found EmcArts CEO Richard Evans’ description of innovation especially apt: “Organizational innovations are instances of organizational change that provide new pathways to fulfilling the mission, are discontinuous from previous practice, and that result from or cause a shift in underlying managerial assumptions.” Notice what, according to this definition, innovation is not. The definition does not talk about scale, “big,” “flashy,” “undisciplined,” “unprecedented,” etc. It does not ignore or marginalize mission nor does it imply a wholesale behavior that discards those practices that lie at the center of our successes (whatever that word may mean to an organization), or jettisoning everything a group has done to date.

It does on the other hand require us to be absolutely clear about mission and to keep that mission central. It does involve new directions. It does require looking at deeper assumptions and being willing to engage in fundamental change. And implicitly it does invite new perspectives, curiosity and (at times) irreverence.

Diversity of perspectives is essential to this work. Organizations, out of deep commitment to past work, can simply be too close to see the possibilities the future holds or to even recognize the depth of their own assumptions. Creating diverse innovation teams—teams that (depending on the task at hand) involve, not only different perspectives/departments from within an organization, but that involve those outside the organizations, e.g. community members, field experts, even audience members in the dimension to be discussed—is essential. We were all taken recently with the richness of ideas generated by an innovation team from a theatre for young audiences—a team that included the leaders of the organization, several department representatives, and board members, yes—but that also included local school teachers, technology experts and others whose prior relationship with the theatre had been occasional—enough to have a basic understanding of the work but not so deep as to be blinded to alternatives.

Teams arm themselves with a variety of information. We have seen groups pore over demographic analyses and trends. We have seen them wrestle with Clay Shirkey’s Here Comes Everyone, or Chris Anderson’s The Long Tail, for example; we have seen groups brainstorm around the simply questions, “In 10 years, the world will be more...” and its companion “In 10 years, the world will be less...” In all of these cases, organizations begin with considering the environment in which they will be asked to function, and measure themselves against that changing world, rather than focusing solely on internal data or box office trends.

We have seen groups challenge themselves with deep probing of four basic questions:

1. What is the value of our discipline (e.g. dance) in this world we foresee?

2. What is the value our discipline alone brings or brings offers better than anything else? (Second rate or duplicated value will be sorely challenged to survive.)

3. How would our community be damaged if deprived of our discipline in the future?
4. And how can our organization (or our department—whether marketing, education, etc.) adapt, behave and be structured to by my community’s optimal conduit to my discipline?—the ultimate question that moves the group towards essentializing, prioritizing, discarding old behaviors and embarking in new directions.

The answers found here begin a path of planning and of creating goals, short-term projects, and clear indicators for success that are strategic. Depending on how well aligned to the future and how responsive to changing conditions the organization finds itself to be, this work can be as broad as addressing the organization as a whole or as narrow as focusing on a program or a department; we have seen one group challenge itself to shift from a producing perspective to an inquiry-based one, where the audience will play a far more pronounced role in setting the artistic agenda, and another focus entirely on restructuring its programming schedule. It often includes brainstorming, humor, the unconventional and the audacious. As Robert Sutton cites in *Weird Ideas that Work*, innovation often involves “a good imagination and a pile of junk” (Thomas Edison). But ultimately it produces an approach that is precise, clear, and deep, with resulting insights that promote new approaches even while it poses new questions: witness Sutton’s second citation of Jeff Hawkins’ key insight in developing the Palm Pilot, “I realized that my competition was paper, not computers.”

The work that grows out of these innovation teams is likely to be iterative: Andrew Zolli has noted that successful innovative organizations “focus more on base hits than on home runs,” and Richard Evans extols the power of “beta testing” potential strategies in a quest to refine strategies, answer questions, and provoke new insights (and questions). The teams constantly measures its work against considerations of both present and future capacity and impact, helping the organization become clearer in what it can do, what it needs to do, and what must be built to make that future work possible.

Many experts in innovation note the importance of patience and long-term commitment, recognizing innovation as an ongoing value, not as a project or as an organizational band-aid: many experts talk about “cultures of innovation” rather than innovative projects, and Jim Collins in *Good to Great* has noted that significant organizational change takes an average of four years to achieve. Clearly, none of this can happen without the championing of this work by the organizational leaders and the dedication of resources to make the work possible. And indeed, innovation—if it is truly embraced—reverberates in at least three dimensions: programmatic change, financial/capitalization change, and organizational culture change.

In Genesis (or alternately in Andrew Lloyd Weber for those so inclined), Pharaoh dreams of seven fat cattle, grazing by the Nile, who are devoured by seven lean, skeletal cattle who suddenly appear without warning. Joseph is summoned to interpret the dream and describes the seven fat cattle as seven years of plenty, and the seven lean as seven years of famine. Recognizing the dream as an omen, Joseph helps institute a new policy of storing grain in anticipation of that famine—a strategy that helps the nation survive.

For those of us in the arts—including many who may believe they never really saw the seven years of plenty—the seven years (or longer) of famine are here. We find ourselves going to those silos where the grain has presumably been stored to find the first silo has been invaded with worms, perhaps, and the grain unusable; the second, we realize, has had a leaky roof, and the grain is rotted with mildew; the third, managed by Bernie Madoff, is altogether empty, and so forth until we come to a final silo, finding it at best half full. “Feed us,” we cry, “We are so hungry.” Yet if we yield to our current hunger and fail to exercise the discipline to put aside grain to replant for future harvests, we will starve next year.
This is the challenge that arts groups face: managing the quest for short-term survival, while having the discipline, the focus and the dedication to free up resources to promote the quest for long-term transformation. We - on both sides of the funding table - must together look beyond the financial and address the crises of urgency and relevance. We must be absolutely clear about our values and our missions. We must protect and bolster those parts of our work which form the heart of our successes, even while we must be ruthless in discarding those things which do not - and will not - serve us well. We must identify and dedicate resources to our reinvention. We must embrace the paths of innovation together.
CULTURAL PLURALISM

Toward Diversity That Works
Maria Rosario Jackson, PhD
The Urban Institute

Spaces and places where people can preserve, invent and even transcend their cultural identities are precious to all who promote diversity. I join many others in congratulating the City of San José on the plan they are launching to foster the achievement of true cultural pluralism and interchange. My mission here is to share my insights into the very real challenges that must be squarely faced in achieving a real and lasting community environment in which cultural pluralism is made possible and celebrated.

Within urban planning and related fields, efforts to foster multicultural environments typically focus on eliminating housing segregation and redistributing wealth and economic opportunity. While this is certainly important, in my judgment, too little attention has been given to the actual processes by which people express and/or work to change the racial ethnic and other dynamics within and among groups. Without such change, real diversity – defined as not only the tolerance but also the celebration of difference – is likely to remain elusive. Much of this type of change is being achieved around the country through arts and cultural participation, which is my focus here.

My observations are drawn from fourteen years of research on the presence and roles of arts and cultural participation in communities. In our work we have visited a variety of communities including moderate- and low-income neighborhoods, communities of color, and immigrant communities. Our research – which focuses always on the kinds of cultural activity that people value in their communities and the reasons why these are valued – has included participant observation in cultural events, hundreds of interviews, and scores of focus group discussions with neighborhood residents, community leaders, artists, people who run cultural organizations, and others involved in a wide range of community activities.

The fundamental lesson pertaining to diversity that we have learned through our research is that efforts to bring diverse groups together are often guided by oversimplified planning and an agenda that is too incomplete and too rushed to succeed. Bridge building among distinct groups with complicated relationships requires not only a great deal of effort but also time. Our extensive observation of what works has led us to formulate three distinct though interrelated steps - processes really - that are necessary for real and lasting diversity to be achieved.

**The First Step--Affirmation.** There needs to be time and opportunity to explicitly affirm and preserve a group’s own and unique cultural identity. For groups with a history of colonization and subjugation, the ability to assert and preserve their racial ethnic identity is a crucial signal of their perseverance and survival despite hostile forces. For groups more generally, affirmation and preservation of identity can lead to youth and leadership development, community organization and mobilization, and the transmission of cultural identity from one generation to the next.

The Search to Involve Pilipino Americans (SIPA), for example, a social service organization in Los Angeles, views the expression and celebration of Pilipino and Pilipino American identities as crucial to enable the retention of language, history, aesthetics, and other cultural values. In New Orleans, the Ashe Cultural Arts Center brings professional and non-professional artists together to commemorate African American contributions to New Orleans, and also to create new performing and visual art expressing the present
conditions and aspirations of African Americans and other New Orleanians. Greek and Ukrainian schools in Chicago, Chinese schools in Northern California, Hebrew schools in New York, and also the Children’s Defense Fund’s Freedom Schools (throughout the country) that have some focus on African American heritage are all examples of programming that transfers cultural identity from generation to generation.

The Second Step—Critical Assessment. Step One must be followed, or accompanied by, a critical assessment of a group’s identity—whether it is a self-proclaimed and/or imposed identity. Critical assessment, while often uncomfortable, helps people understand who they are as a group within the context of the broader society. They need opportunity and space to debate and challenge assumptions about what their group identity really is in the current wider environment.

The Puerto Rican Day parade in New York City is a prime example of such efforts. It is an event that showcases the many facets of the Puerto Rican community, with entries representing the traditional culture of the island as well as the culture of Nuyoricans (people of Puerto Rican ancestry born or living in New York). There are always debates about what is really Puerto Rican and what is not. Because the parade is not only an opportunity to showcase Puerto Rican culture internally but also to the rest of the world, debates always rage about, among other things, the content and order of the procession (since TV coverage usually focuses on the first couple of hours those with an early slot get wider visibility). In Boston, another example, a newly forming Haitian cultural center comprising professional and amateur artists debates questions about what type of group identity Haitians in Boston want to assert within their community and to greater Boston. Should the main language be French? Creole? English? Should the center be called Haitian or Haitian American? How, if at all, should the organization connect to artists and publics in Haiti? As another example, the Asian Arts Initiative in Philadelphia engages in social activism through the arts and provides a space where professional and amateur artists can express the diverse experiences of Asian Americans, as they examine socioeconomic and political conditions in historical and present-day perspectives.

The Third Step—The Cultural Commons and Building Bridges. The combination of affirming and then critically assessing a group’s identity enables its members to understand their social standing and history within the context of the broader U.S., and also globally. In this way, it becomes possible for people to step into a diverse cultural commons with a point of view and something to contribute. Now, they are ready for the third stage, to begin bridge building among distinct groups with complicated relationships. The following two examples embody the long and complex set of processes required to achieve more meaningful diversity.

In Chicago, the National Museum of Mexican Art challenged conventional assumptions about the racial composition of Mexico with a landmark exhibit, The African Presence in Mexico: from Yanga to the Present. The exhibition had two companion exhibits: Who Are We Now? Roots, Resistance, Recognition, focused on relationships between Mexicans and African Americans in the United States over the past 200 years, and The Chicago Galley Exhibition: Common Goals, Common Struggles, Common Ground, focusing on historical and contemporary issues common to both African Americans and Mexicans in Chicago. In conjunction with the exhibits, the Museum also designed and executed a series of public programs, including lectures, public discussions and participatory cultural events. The Museum’s exhibition, exhibits, and public programs were controversial but extremely well received. It is important to note that the initiative was several years in the making, including trips to regions of Mexico where Mexicans of African descent had lived for centuries with many African cultural retentions intact; and a steering committee comprising local community leaders and Museum staff, who carefully worked
through language choices on sensitive issues in exhibit didactics and exhibit literature text, as well as the presentation of controversial imagery in the exhibits themselves.

In the Central Valley region of California, my second example, the Tamejavi Festival celebrates the region’s diversity, where different cultures – Hmong, Cambodian, South Asian, Latino Mixteco (indigenous people from the Oaxaca region of Mexico), Pakistani, African immigrants, Native Americans, and Anglos meet. The groups intentionally come together through art and cultural activity to share their individual cultures with others in the Valley. Occurring about every two years, the festivals are the result of ongoing grassroots community organizing efforts. Over the years, Tamejavi has grown from a three-day event to a year-round learning community comprising people of all ages. Year-long activities include cultural exchanges in which the different ethnic groups in the valley make explicit overtures to one another for fellowship and exchange.

While a diverse society that celebrates difference and promotes compassion is certainly worth striving for, the quest for diversity and the state of being in a diverse society are not always comfortable and it is imperative to recognize that true racial ethnic diversity takes time, will, focused intention, and resources. These examples are obviously not exhaustive. Rather, they provide planners and policymakers concerned with fostering and sustaining diversity and cultural pluralism with potentially new ways of thinking about how to do their work. So what are the implications of this kind of activity for planners and policymakers? They can be usefully grouped into five major points:

- Arts and cultural activity as described here are an essential component of a healthy diverse community.
- For groups that are not of the dominant culture, ethnic-specific activities and spaces are essential to nurturing diversity.
- While ethnic-specific spaces and activities, which can be exclusive and private, are necessary for diversity to thrive, activities and spaces that are public and permeable by outsiders are also necessary. There is a need for common spaces where diverse groups can come together on an equal footing. There is also need for communal space that is periodically made available by invitation of the ethnically-specific group hosting others. Sometimes, it is only in such a context that deeper exchange can take place—like exchange that happens when people meet at the host’s home as opposed to some generic restaurant.
- The ways in which arts and cultural activity reveal differences in world-view based on race, ethnicity, class, nativity, citizenship status, and other factors highlight the inadequacy of the binary black/white model, which is still prevalent in many socioeconomic analyses of community.
- While a diverse society that celebrates difference and promotes compassion is certainly worth striving for, the quest for diversity and the state of being in a diverse society are not always comfortable and it is imperative to recognize that true racial ethnic diversity takes time, will, focused intention, and resources.

ARTS AND ECONOMIC PROSPERITY

Measuring the Whole Community Impact of the Arts
Robert L. Lynch, President and CEO
Americans for the Arts

Cultural Planning and the Local Arts Agency
It is a necessary as well as opportune time for cities throughout the United States to be undertaking a cultural plan. The cultural plan is necessary because the economic challenges, business model shifts, and resulting social transformations in our country make this a time of change for many industries, including the arts sector. It is opportune though because these many shifts, if understood, create new opportunities for our industry.

Today in America local governments are focusing inward and evaluating the needs of their citizens; city and state leaders conduct this evaluation in a very practical cost-benefit analysis. Many times, the arts are considered nonessential and experience significant cuts and eliminations. Unfortunately, too often the true broad spectrum of facts about the arts in those communities are not fully explored or understood. This results in decisions that are neither beneficial for the arts nor for the community itself.

Traditionally local arts agencies (LAAs) have served as a stimulus and support function for the arts in a community. LAAs, including San José’s Office of Cultural Affairs, share the mission of serving the community’s overall arts and cultural needs, as opposed to furthering an art form or discipline, such as a dance company or museum. Each local arts agency evolves differently based on needs specific to that community, but their functions have generally included some if not all of the following priorities:

- Service to other arts organizations: from marketing to the building and management of facilities;
- Gap programming: filling in community arts gaps not served by other arts organizations such as festivals, public art, and programs targeting art forms and audience sectors not already well served;
- Grantmaking: usually from local public resources but often including aggregated private dollars in United Arts Fund formats; and
- Communitywide cultural planning: looking at the health and advancement of all the arts as part of the community and the advancement of the community through the arts.

In addition, in recent years there has been an increased emphasis on leadership cultivation at the highest public and private levels in the community, as well as a focus on marketing the value and broad multiple value propositions of the arts. These value propositions range from economic impact to social service benefits such as a being a change agent for youth at risk. The role of the LAA has become increasingly more complex as it welcomes additional partnerships to ensure the overall health and advancement of community life. In many communities a cabinet level position in city government is established as an outcome of this work from the LAA. All of the functions I have listed here are valid but most LAA boards and staff emphasize some over others and approach the list in a prioritized and targeted manner based on the specific needs of his or her community. Cultural planning is one powerful method of identifying community cultural needs and setting those priorities for both the LAA and the community as a whole.
Shifts in the Arts Industries
The health and direction of the arts depends on multiple factors that are unique to each community. Americans for the Arts will soon release our National Arts Index, a study that views and compares trend data on the health and vitality of the arts industries in the United States from 1998 to 2008. In addition, in 2007 Americans for the Arts conducted an environmental scan that evaluated the needs of LAA managers and received over 6,000 responses nationwide. Data collected from these two sources as well as information from the various public and private sector strategic alliances we work with offer some key trend areas to examine:

- **Demand for the arts lags capacity.** In every year between 1998 and 2008 there was growth in capacity of the arts industries - a steady increase in the number of artists, arts businesses and nonprofit arts organizations, and arts related employment. Nonprofit arts organizations alone grew in number from 73,000 to 104,000 during this span of time. However, one out of three failed to achieve a balanced budget even during the strongest economic years of this decade. This suggests that sustaining this capacity is a growing challenge.

- **Some leaders such as former NEA chair Bill Ivey and current NEA Chair Rocco Landesman have suggested publicly that our nonprofit arts industry may be overbuilt and that a winnowing might be necessary.** However, no one has suggested how such cuts would be done or who should do it. Traditionally the marketplace in the United States has self-regulated and made those tough decisions. Given that this is not the case, I view this as an opportunity for a LAA to capitalize on its traditional service role to help arts organizations have a better chance in today’s market. This can be done by investing in enhanced training on various business models and business skills, particularly in light of changing consumer interests and how consumers engage their leisure activities.

- **How the public participates in and consumes the arts is changing.** The arts participation measure in our index is on the increase. Personal arts creation by the public is growing rapidly (making art, playing music). However, attendance at mainstream nonprofit arts organizations is in decline. Technology has also inevitably had an impact: 50% of music and CD stores have disappeared in the past five years, while the number of online downloads grew four-fold in just the past three years. These facts suggest the need for training and new gap programming, and they also offer audience development opportunities. Often the nonprofit arts have fought these kinds of amateur efforts because they believe these efforts are of poor quality and design. But as I had the recent opportunity to say in *Newsweek*, that misses the point. The root of the word “amateur” is from the Latin “to love.” We need to build on that natural love of the arts both as a pathway to new vehicles for arts delivery and to help renew interest in our professional arts offerings as well.

- **The subsidy model is struggling.** Arts and culture continue to lose their market share of philanthropy to other charitable areas - a decline that began well before the current recession.

Making the Case for the Arts
The National League of Cities, a strategic partner in our work, has accumulated data that reminds me of how often the arts are overlooked in communities across the country. In their periodic survey of city leaders to identify issues of importance, the League consistently finds that the following issues are critical: local economy, jobs, national economy, crime, health, children and education, youth at risk, race, and infrastructure. While the arts are not specifically mentioned in this list, it is worth noting that the arts community is greatly impacted by the results of the study. For example, in communities where
the arts have made the case that they are part of the solution to these very issue areas, the arts have often seen a resource increase.

At the same time groups like the Rand Corporation have noted that not enough case making has been done about the arts for their inherent value, beauty, ideas, creativity, and new ways of seeing.

My observation is that we have work to do on multiple fronts including re-educating the American public on the inherent values of the arts. This is probably most efficiently done through a renewed emphasis on arts education across socioeconomic boundaries, as access to arts education has lagged particularly for lower income Americans. In addition, I suggest that we ensure that Americans are able to understand and utilize the power of the arts as a change agent for all aspects of community transformation and development.

**The Needs of Arts Organizations**

As I revisit the results of our own environmental scan, I am reminded that arts organizations indicate the following needs and concerns as most pressing: economic uncertainty, grappling with changing demographics, needs in recruiting leadership, needs in adapting to new technology, advancing arts education, advancing an arts values message, the new role of the individual as self-curator and expert, changes in the mix of support, how to connect the arts to the interest in creativity and the creative economy, helping individual artists, the changing nonprofit organization model, and the local arts in the global economy.

Many of these (fundraising, understanding demographics and technology, the nonprofit model) are a call out from arts organizations for more effective and targeted assistance through professional development. Others (advancing arts education and arts value messaging, connecting to the creative class and the global economy), I see as a call for help in marketing and advocacy on behalf of a local arts industry. Some, like the recruiting of new leadership communitywide, are opportunities for the creation of new necessary marketable services in a changing business landscape.

In looking at arts support, our National Arts Index clearly demonstrates that support for the arts follows the nation’s business cycle. This is not surprising as the arts are composed of 100,000 nonprofit arts businesses (e.g. the local museum) and 600,000 more for-profit businesses (e.g. the local music store). Federal government data alone finds that there are 2.24 million artists in the workforce. All of these entities count on billions of dollars in consumer spending. The nonprofit model is generally some 50% of revenue from earned revenue and consumer spending-based resources, 40% from private contributions (individuals, corporate, foundation) and 10% from government investment (local, state, federal). Based on past patterns and recession cycles we estimate support for the arts to begin a rebound in 2011.

I had the opportunity this year to testify before two Congressional subcommittees: House Education and Labor and House Appropriations Subcommittee Interior. In both cases I told a good news/tough news story. The good news is that over the last fifty years the arts have had explosive growth, reaching every part of our country. This is a significant accomplishment given that there was one LAA in 1949 and a few hundred in 1960 when they lobbied to create the National Endowment for the Arts (accomplished in 1965 as the nation’s arts council) or as they lobbied to create fifty state arts agencies when there had been only four in 1964. The tough news is that all three sectors of income for the arts - earned, private support, and public support - were hurt in this economy. However, over time, the arts have proven to be a very resilient sector. The data shows that a little bit of stimulus investment goes a long way in creating
a very self sufficient, creative, and tenacious industry. Federal government investment of NEA funds is less than one third of one percent of the total budgets of all arts organizations yet it sends an important message and has a proven track record of success. This is even more evident when examining the investment of local government dollars in the arts. The national percentage for local government investment is higher, more like 4% of the total budgets, but the leverage effect for attracting additional government and private support and laying the foundation for a serious arts business presence in any community is enormous. When we look at nonprofit and for-profit arts centric businesses combined in America they comprise 4.2% of all businesses in our country.

The Arts as a Solution in Troubled Times
Like all industries in the United States today the arts sector has been hit hard by the recession. The stock market decline slashed corporate, foundation, and individual charitable gifts. The loss of tax revenue to states and cities has triggered severe cuts in public support for the arts; the worst of which in many cities is yet to be seen because of the lag time in tax collectables. The lack of consumer disposable income is having an impact on ticket sales to cultural events; symphonies, museums, and opera companies from California to Florida report employee layoffs and budget shortfalls. However in my opinion, during these troubled times, the arts are actually part of the solution not part of the problem. The case for that fact must be creatively made to decision makers in every sector and at every level. With a little help the challenged arts organization can bounce back fast and strong, generating more local jobs and economic action than most other industries.

The Arts=Jobs
At the national level Americans for the Arts has made this very case to the United States Congress. Early in 2009 we mounted a major advocacy and advertising campaign entitled “The Arts=Jobs” to urge the White House and Congress to include funding for the arts, and arts job retention and creation, in the American Recovery and Reinvestment Act. Our grassroots network of 100,000 arts advocates and local, state, and national arts partners successfully rallied together to generate $50 million in recovery funds in the bill.

The economic stimulus bill passed by the US Congress reflects a fuller understanding of the importance of the arts to our economic recovery and future. However there were a number of challenges that arose along the way. During Congressional debate, political conservatives and pundits attacked the US House of Representatives' proposed $50 million job recovery investment for the nonprofit arts sector as having nothing to do with the economy, ignoring the large body of data that clearly demonstrates otherwise. The only way this was overcome was through relentless messaging from the arts: messages from citizen arts activists (some 85,000), in the form of advertisements and articles, direct messages from high profile business and arts leaders to key members of Congress. This same dynamic is necessary at every level of our society in order to make the case for the arts.

It is critical to remember that musicians, dancers, painters, actors and arts administrators pay taxes, rent, and doctor's bills like any other workers. The arts are not a special interest; they are an essential component of the economy and an especially crucial one as our nation's future depends increasingly on its creative economy.

Nonprofit arts organizations and their audiences generate annually $166.2 billion in US economic activity, support 5.7 million jobs, and provide nearly $30 billion in government revenue at the local, state and federal levels. The US Bureau of Labor Statistics estimates that there are 2.2 million working artists in America. More importantly, the arts are about growth, economic growth. In today's economy,
arts centric jobs are core to building a new kind of workforce to compete in the 21st century global economy, one that is skilled in innovation, design, and communications.

Spending by nonprofit arts and culture organizations provides employment not only for artists, curators, designers, musicians, and the like, but for builders, plumbers, accountants, printers, and an array of occupations that make the arts a viable industry. In fact, data from the Arts and Economic Prosperity study conducted by Americans for the Arts indicates that the total combined effect of every $1 billion in spending by nonprofit arts and culture organizations and their audiences is creation of almost 70,000 full time equivalent jobs.

While the arts have been historically resilient in tough times, now is not the time for complacency. Government offices and the private sector should continue to recognize and firmly support the essential contribution of the arts to the growth of our economy. Arts organizations need to continue to make the case that arts are not a frill. Instead, they provide both cultural and economic benefits along with real jobs for real people. The arts are fundamental to putting people back to work. And along the way if we do this correctly we also help ensure that the true value of the arts, helping us to see differently, and to experience more broadly, gets passed along to our fellow community members. The result we can hope for is a better child, a better town, a better country, and perhaps a better world.
REVEALING THE PUBLIC VALUE OF THE ARTS

Jerry Yoshitomi, Chief Knowledge Officer
Meaning Matters, Inc.

Introduction
The purpose of this paper is two-fold. First, we briefly examine the old, ineffective transactional framework that has been used in the arts for 35-plus years. Second, we provide an overview of two relatively new frameworks that are more dynamic and show great promise for the future of the sector. The new frameworks provide guidance for developing strategies for building participation, enhancing experiences, while gathering and communicating the effect on San José residents, their lives and their communities. We share these frameworks for examining ways to better understand and reveal the public value of the arts and provide tools to apply these ideas. San José organizations and artists provide significant, personally meaningful and transformative arts experiences. This research and tools will enable the San José Office of Cultural Affairs to more successfully reveal the personal benefit & public value of those experiences and communicate the effects on people, their lives and their communities.

A Transactional Framework
The conceptual framework for the role of and support for the arts in the United States is based on a construct established more than three decades ago with the advent of the National Endowment for the Arts (NEA) and public arts agencies in each of the states. In the ensuing 35-plus years, there have been significant changes in consumer behavior, learning in the behavioral sciences, and dramatic improvements to a number of public policy frameworks in other fields. Although we have seen some evolution in methods and practices over the years, the basic structure of the conceptual framework for the arts has not changed.

The current framework is transactional in shaping the ways in which we motivate, advocate and operate the arts. Individuals buy tickets and make donations. Private foundations (with specific funding priorities), and public agencies (with fair, equitable distribution methods), provide funding, and that support, until recently, had grown dramatically in the past thirty-five years. With these private and public funds, arts organizations produce and present arts events, projects and seasons. In exchange, they are asked (at ever increasing levels of detail) to report, for both documentation and advocacy purposes, on activities, the art itself, the artists involved, the numbers of people who participated and financial operations. In addition to receiving this documentation, donors/grantors receive public recognition, tax deductions for their donations and access to exclusive benefits. We describe this as a

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8 The terms transactional and transformational are inspired by Key Sprinkel Grace and Alan L. Wendroff. In High Impact Philanthropy, they describe a transactional model of philanthropy vs. a transformational model.
**Transactional Framework for the Arts.** While it is necessary to operate transactionally, this framework is not dynamic enough to describe the effects of arts participation.

It is commonly accepted in the nonprofit arts sector that arts organizations and artists are under-resourced and, in most cases, not reaching their goals and capacity in attracting viewers/audiences. Though value is being created through arts experiences, it is not fully recognized or articulated by the participant, the artist/arts organization, or the public/private funder.

**The First Key Framework: The Behavioral Model of Participation**
Recognizing the importance of developing new frameworks, the Wallace Foundation initiated significant research on participation. Further recognizing the extensive funding and public policy role of public arts agencies; in 2001 the Wallace Foundation began the START (State Arts Partnership for Cultural Participation) Initiative, encouraging research and learning, innovation and change through a *community of practice* of leaders from thirteen state arts agencies. The cumulative effect introduces new frameworks for building participation in the arts and increasing the public value and support for the arts. Presently, the Wallace Foundation and other thought-leaders, continue to study and use these frameworks, resulting in innovation and increases in participation and support.

**Definitions:**
- Participation in the arts includes:
  - Doing (singing, acting, dancing, painting, writing);
  - Spectating (seeing, reading, listening); and
  - Stewardship (personal donations, volunteering, allocation of public funds), etc.
- Building/increasing participation can be to broaden, deepen or diversify.
  - Broaden: More of the same kinds of people who are now attending
  - Deepen: More engaged participation by those who presently participate
  - Diversify: Participation by those who don’t currently participate

**The McCarthy/Jinnett Behavioral Model of Participation (BMP)** draws directly from well-tested psychological and sociological research. Previously, arts practitioners knew about participants’ attributes, but not how those attributes impact the inclination to participate. Though strategies for each person must be individually considered, the BMP increases our understanding of how to increase motivation, decrease barriers and create transformative experiences that encourage participants to return and bring their peers and families. Putting new methods into practice enable us to effectively build participation. Building participation helps us to both understand and increase value.

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**For Each Individual Participant**

- **Attributes:** Who am I?
  - Socio-demographic characteristics
  - Personality traits
  - Past experiences
  - Social school identity

- **Perception of benefits to be received from participating**

- **Practical Matters:** Effort vs. Benefits

- **The Total Participation Experience**

- **What happened to me, my relationships with others & my community?**

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● People must first **perceive that there are benefits** from participating for themselves, their relationships with others or something else they value.
  ➢ Will I understand and enjoy it? Do my peers attend and enjoy it? Will my understanding of myself or others increase? Will I be closer to my family?

● Once someone has this positive inclination toward participation, then **practical barriers** become important. To make the decision to participate, one’s perception of benefits must outweigh one’s financial, time and opportunity costs.
  ➢ Practical barriers include time of day, amount of time required, travel time, opportunity cost of missing another event or staying home. Barriers can be lowered by placing events in locations closer to participants, flexible event schedules, shorter events, etc.

● When people do participate, if the **full range of their experience** provides sufficient **benefits that meet or exceed their expectation (previous perceptions)** they’re more likely to return and encourage others to participate.

● **Reaction to the Experience** includes how one remembers an experience. It’s the place of lasting value. In an increasingly complex world, methods to enhance participants’ **Reaction to the Experience** become even more important reinforcing the perception of benefits by participants and their peers. Some of these include:
  ➢ Sharing opinions after the event, memory elicitation devices, forwarding digital photos, postcards to tell others, etc.

In order to increase participation – attendance, contributions, membership, etc. – artists and arts organizations must develop perceptual, practical and experiential strategies. And we must begin with specific initiatives targeted for specific groups. Participation practices will not be changed overnight.

**Personally Meaningful Experiences – Transformations, Not Transactions**
In participation surveys, people describe personally meaningful and memorable experiences. We hear about times of joy and relaxation, about affirmation and euphoria. These experiences were transformations, not transactions, but in many standard reporting formats, only participation **numbers** come through and not participation **experiences**. The transactional framework does not describe what we hear. With that realization, we turn to other research about how participation can be instrumental in changing people’s lives.

**Participation Strategies and Research** help us to understand that during and following the participation experience, a series of different, but inter-related impacts can also occur:

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10 For more in depth presentations on participation, see Yoshitomi, Gerald, *Engage Now!* (2002) sponsored by the Heinz Endowments and work in behavioral and social sciences by Martin Fishbein; Robert Cialdini; Wayne Baker; Peter Senge, Etienne Wenger, and Ronald Heifetz

Revealing personal value might begin with the participants themselves. Artists and arts organizations might begin to ask participants questions to elicit and help them remember the breadth of value they received from recent arts experiences, to see if participants will provide a sense of how they, their relationships with others, and their communities have changed. Responses may encourage increased word-of-mouth endorsements as well as potential increases in attendance and contributions.

Knowing arts participation experiences transform people, their relationships with others and their communities’ economic and social lives, it’s time to move from just a Transactional Framework to the Transformational Framework.

The Second Key Framework – Moore’s Public Value Strategic Triangle

Harvard Professor Mark Moore\(^1\) introduced, to the Wallace START Initiative participants, the Public Value Strategic Triangle. This is a transformational framework. The public value strategic triangle has three elements:

- The **Authorizing Environment** comprises those (formal and informal) who provide legitimacy and support, including not only elected officials, foundations and arts participants, but also the media, arts council members, special interest groups, unions, business groups and industries, and even arts advocacy groups.

- The **Operating Environment** for artists and arts organizations comprises resources, partners and capacities that produce arts events, present exhibitions, publish literature, etc.

- The **Benefits Environment** reflects the effect (personal benefits and public value – including transformation, as we’ve learned above) artists and arts organizations have on people, their

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\(^1\) Moore, Mark H., Daniel and Florence Guggenheim Professor at the Kennedy School of Government, Harvard University, *Creating Public Value*, Harvard University Press, 1995; Writings and work by 13 State Arts Agencies in the Wallace START (State Arts Agency) Initiative coordinated by Arts Midwest, 2001 to 2005.
relationships with others and their communities. The missions of artists and arts/organizations’ are located in the Benefits Environment.

Moore suggests that the authorizing environment should be asked to provide not only resources, but also information on what they value for themselves, their families, their communities, the state, etc. Listening to what the authorizing environment values will indicate ways in which the arts can address the expressed public value desired by the authorizing environment. Balancing what is heard with the organization’s operating capacities and public value aspirations can guide strategic decision-making, and also help clearly connect our existing value with the aspirations of others.

It is vital that artists and arts organizations gather evidence of their value, asking participants how they have changed, whether they are different as a result of engagement with the art and the organization, and what will keep them participating in programs and services.

How can we now move from the value provided by a single arts organization or artists and look to the value provided by arts sector in a community or across the entire city? If we could aggregate the collective value of each of the transformative arts experiences in San José, the framework for revealing the public value of the arts in San José would be:

It is important to ask the authorizing environment about its aspirations for the city as a whole. Moore cautions, however, that each aspect of public value may vary in importance to different parts of the authorizing environment/groups. Also, each group of authorizers may change the relative priority of various impacts depending on other public events, public attention, and circumstances specific to the moment or the context in which decisions are being made.

It is crucial not to assume that specific values are by definition important to specific groups; asking and listening are valuable capacities for ascertaining the aspirations of the authorizing environment. Furthermore, just as we know that all participation cannot be addressed simultaneously, we must be judicious in our use of resources in addressing the aspirations of our authorizing environment.

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13 In Kentucky see “Visions for the State” or in North Carolina the North Carolina Governors Policy Council.
This “value mapping” matrix asks us to consider what value aspirations might be held by others and to align them with the value created by our organization. By identifying and assigning “value aspirations” through observing, asking and listening, rather than assuming or generalizing, you can ensure a more authentic dialogue and relationship. It is much easier to communicate what we do that aligns with someone’s existing values vs. trying to change their values to align with ours.

**How might you ascertain the aspirations of your authorizing environment?**

*Determining what these are, you can use the matrix above to consider which elements of your work are important to which authorizers and how to focus your dialogue with them. Use check marks at the intersection of the value you create and the various authorizers. Vary the matrix depending on your environment.*

**What could San José do to assist this work?**

Help individual organizations and artists begin to use these frameworks and collect evidence to:

- Increase our understanding of Public Value in arts and other sectors;
- Develop prototypes for surveys, questionnaires and other methods (online, paper and interview format) to collect data directly as well as to assist organizations and artists to easily collect public value information; and/or
- Effectively communicate results to the Mayor, City Council, Legislature, Governor, media, other elected officials, and the field.
To Summarize: The Future We Imagine

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C. August 2009   meaningmatters@gmail.com
IMPLEMENTATION

*Cultural Connection* is a ten-year plan for the City and its community partners. It has ten strategic goals and recommended actions to support them. The plan balances the practical with the visionary by identifying short-term recommendations that can be accomplished or initiated in the coming two years, often using currently available resources. There are also more ambitious, long-term recommendations that will require substantial preparation, new resources, and other changes before implementation begins.

Implementation of *Cultural Connection* will require coordination of efforts among the City and its partner agencies over a multi-year period. An effective way of accomplishing this is to convene a *Cultural Connection* implementation team, including representatives of partner agencies and other interested leaders. One possibility is to engage members of the Plan Advancement Team that assisted with development of the plan (see list of participants, page 43). The implementation team can monitor progress towards achievement of the goals and recommendations, trouble-shoot difficulties that arise, adapt to changed circumstances and opportunities, and organize assistance where needed. The team can convene annual public meetings to report on progress in implementing the plan, and maintain awareness of and commitment to fulfilling the goals.

The following pages present an implementation framework with three tables:

- **Table 1.** Short-term recommendations (initiated in the first two years): identifies a lead agency for each recommendation, plus partners, resources needed and initial steps.
- **Table 2.** Long-term recommendations: OCA will take the lead in developing implementation plans for long-term recommendations.
- **Table 3.** All recommendations: a summary list of all recommendations.

Legend of Agencies

<table>
<thead>
<tr>
<th>Agency</th>
<th>Full Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1stACT</td>
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</tr>
<tr>
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<td>Arts Council Silicon Valley</td>
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<td>Bay Area Cultural Asset Map</td>
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<td>City of San José Office of Cultural Affairs</td>
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<tr>
<td>OED</td>
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<td>City of San José Strong Neighborhoods Initiative</td>
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<tr>
<td>Goal 1. Support Residents’ Active, Personal Participation in Arts and Culture.</td>
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<tr>
<td>1. Nurture the success of small-scale, live performing arts venues, and encourage neighborhood-based cultural activities.</td>
<td>OCA</td>
</tr>
<tr>
<td>2. Develop a communitywide cultural participation directory/portal of classes, informal events, spaces, venues, etc., building on existing resources, such as Artsopolis, MeetUp.com, Facebook, and others.</td>
<td>1stACT, Arts Council SV (Artsopolis)</td>
</tr>
<tr>
<td>3. Demonstrate how personal participation in arts and culture builds community.</td>
<td>OCA</td>
</tr>
<tr>
<td>Goal 2. Support the Availability of Diverse Cultural Spaces and Places Throughout the Community.</td>
<td></td>
</tr>
<tr>
<td>5. Update the inventory of facilities, venues and spaces, including City-owned, nonprofit, commercial and school-based spaces that can be used for cultural activities.</td>
<td>1stACT, Arts Council SV (Artsopolis)</td>
</tr>
<tr>
<td>6. Enhance consideration of cultural uses in development and operation of parks, libraries, and community and recreation centers.</td>
<td>OCA</td>
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<td>7</td>
<td>Steward the sustainability of city-owned cultural facilities.</td>
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<td>10</td>
<td>Support and promote downtown San José as the creative urban center of Silicon Valley with sub-areas or districts having a specific focus, such as SoFA and the Historic District.</td>
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<tr>
<td>13</td>
<td>Prioritize projects in key areas of city development: Downtown, North San José and the Airport.</td>
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<td>14</td>
<td>Incorporate public art in high-traffic transportation corridors and pedestrian areas.</td>
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<td>15</td>
<td>Support public art projects in community gathering places.</td>
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<tr>
<td>16</td>
<td>Integrate public art into the City's long-term planning initiatives.</td>
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<td>17</td>
<td>Encourage greater public art into the City's long-term plans.</td>
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<td>18</td>
<td>Continue Working Group for Arts and Cultural Learning.</td>
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<tr>
<td>19</td>
<td>Explore sustainable ways to support K-12 arts education.</td>
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<td>20</td>
<td>Utilize partnerships among City departments and programs.</td>
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<td>21</td>
<td>Continue arts education programs.</td>
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<td>22</td>
<td>Continue arts education programs.</td>
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<td>25</td>
<td><strong>Goal 7. Strengthen Communitywide Marketing and Audience Engagement.</strong></td>
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<td></td>
<td>Develop a communitywide marketing/audience engagement collaborative, including arts and cultural organizations and creative businesses, to identify and pursue cooperative initiatives.</td>
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<td>26</td>
<td>Support technology projects that engage and connect people around cultural interests.</td>
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<td>27</td>
<td>Expand access to training in arts marketing for arts and cultural organizations, including National Arts Marketing Project workshops.</td>
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<td>29</td>
<td><strong>Goal 8. Enhance Support for Creative Entrepreneurs and the Commercial Creative Sector.</strong></td>
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<td>30</td>
<td>Convene a Creative Economic Forum, including a resource fair for creative businesses.</td>
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<td>31</td>
<td>Initiate a Creative Business Committee at the San José Silicon Valley Chamber of Commerce.</td>
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<td></td>
<td>Create a web-based resource for San José artists and creative entrepreneurs.</td>
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<td>Recommendation</td>
<td>Initial Steps</td>
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<tr>
<td>#39</td>
<td>Continue to foster a vibrant, sustainable ecosystem of healthy nonprofit arts and cultural organizations.</td>
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<td>#40</td>
<td>Provide training for boards of directors of nonprofit organizations.</td>
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<td>#41</td>
<td>Support enhanced leadership development, including multicultural, emerging and business leaders.</td>
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<td>#42</td>
<td>Streamline the OCA grants process to create efficiencies for both applicants and City staff.</td>
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<tr>
<td>Table 1: SHORT-TERM RECOMMENDATIONS (Beginning in Years 1 and 2) continued</td>
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<td>45</td>
<td>Explore a fiscal structure to facilitate development (fundraising and sponsorships) that supports communitywide cultural development, including implementation of this plan.</td>
</tr>
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<td>46</td>
<td>Explore new revenue sources dedicated to San José's arts and culture.</td>
</tr>
<tr>
<td>47</td>
<td>Preserve the level of and, as funding becomes available, increase grant support for nonprofit arts and cultural organizations.</td>
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<tr>
<td>48</td>
<td>Encourage private funding for communitywide initiatives, such as marketing and audience engagement, cultural participation, and advocacy.</td>
</tr>
</tbody>
</table>

*Table 1: SHORT-TERM RECOMMENDATIONS (Beginning in Years 1 and 2) continued*
### Table 2: LONG-TERM RECOMMENDATIONS

Ten Strategic Goals and Recommended Actions to Support Them

<table>
<thead>
<tr>
<th>#</th>
<th>Recommendation</th>
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</table>
| 5  | **Goal 1. Support Residents’ Active, Personal Participation in Arts and Culture.**
|    | Develop a comprehensive neighborhood-based initiative to identify, connect and enhance local cultural resources on the grassroots level. |
| 8  | **Goal 2. Support the Availability of Diverse Cultural Spaces and Places Throughout the Community.**
|    | Encourage multipurpose space in private development and public projects that is appropriate for events, programs, rehearsals and performances serving a variety of organizations. |
| 11 | **Goal 3. Strengthen Downtown San José as the Creative and Cultural Center of the Silicon Valley.**
|    | Create a facility use fund to increase access by small- and mid-sized organizations to existing cultural facilities, such as the Montgomery Theatre. |
| 21 | **Goal 5. Expand Residents’ Access to Arts and Cultural Learning Opportunities.**
|    | Continue to leverage relationships with local colleges and universities in support of the goals of this plan, including the SJSU-City Collaboration, and seek opportunities to attract to San José new institutions of higher learning that include arts and creativity as part of their educational mission. |
| 23 | **Goal 6. Foster Destination Quality Events in San José.**
|    | Establish a Cultural Destination Task Force, including representatives of key stakeholder groups, to develop a tourism strategy that reinforces San José as a cultural destination, and to develop projects that serve interests of both tourism and cultural sectors. |
| 28 | **Goal 7. Strengthen Communitywide Marketing and Audience Engagement.**
|    | Develop an electronic, communitywide cultural audience list, building on the Big List and other existing lists, and conduct a market analysis of the list. |
| 34 | **Goal 8. Enhance Support for Creative Entrepreneurs and the Commercial Creative Sector.**
|    | Provide access to small business services tailored to creative businesses. |
| 36 | Facilitate access to group services, such as health, liability and other insurance. |
| 37 | Encourage opportunities for exchange between business executives, government and nonprofit leaders, and experienced entrepreneurs to help catalyze creativity and innovation in San José. |
| 43 | **Goal 9: Strengthen the Cultural Community’s Infrastructure.**
|    | Develop an innovation in arts management initiative. |
| 44 | Provide support to arts and cultural organizations to increase artistic capacity through experimentation and other professional development. |
| 49 | **Goal 10. Increase Funding for Cultural Development.**
|    | Enact a private development contribution requirement to provide on or off-site arts and cultural funding. |
### Table 3: ALL RECOMMENDATIONS

<table>
<thead>
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<td><strong>Goal 1. Support Residents’ Active, Personal Participation in Arts and Culture.</strong></td>
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<td><strong>Goal 3. Strengthen Downtown San José as the Creative and Cultural Center of the Silicon Valley.</strong></td>
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<td><strong>Goal 4. Integrate High Impact Public Art and Urban Design throughout the Community.</strong></td>
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PLANNING PROCESS

PROCESS OVERVIEW

_Cultural Connection_ was developed through an extensive, communitywide process involving more than 3,000 people (see list of planning participants, page 43), several related studies, two online surveys and participation from issue experts. The planning process to date has taken place in three phases beginning in March 2009 and continuing through summer 2010 with vetting of this draft plan and preparation and approval of a final draft.

Development of the entire plan was overseen by a Project Team of key OCA and City staff members and reviewed by the Arts Commission and Local Plan Advancement Team. For rosters of these groups, please refer to the main planning document.

Phase I: Project Initiation
March – June 2009

Project initiation included the development of a detailed work plan and a review of extensive relevant background information including City and community plans, and existing OCA planning documents. Initial meetings with OCA and City staff included the identification and engagement of and meeting with the Local Plan Advancement Team and Issue Experts, as well as interviews with key stakeholders, and preparation of a plan to support community outreach.

Phase II: Community Outreach and Research
June – November 2009

The community outreach and research phase engaged a broad cross-section of the community to identify the community’s vision, assesses needs, and identify potential strategies. Elements of this phase included:

Communitywide input:

- A Town Hall Meeting was attended by over 60 members of the public, as well as Arts Commissioners, City staff and an elected official, at which roundtable discussions were facilitated on key topics;
- Three survey instruments collected community opinion on the cultural vision plan and to illuminate key issues that emerged from the planning process:
  - _San José Envision 2040_ Wikiplanning Survey, with more than 2750 respondents, which included a section with five arts and culture specific questions as well as arts and culture related answers as options for other questions;
  - An online community survey, with more than 710 respondents, developed by the Consultants; and
  - An online survey of the Local Plan Advancement Team and Arts Commission members
- Individual key person interviews with cultural stakeholders, public officials, funders, community leaders and others; and
• Focus group discussions with stakeholders representing arts education, arts and culture organizations and next generation interests and ideas.

Ongoing support for project oversight, input and direction was provided through:

• Periodic meetings of the City Planning Team and the Arts Commission.
• Periodic updates with the Envision San José 2040 Task Force.

Data gathered through this phase assisted the Project Team and Consultants with identifying those priorities which best reflect the community’s goals.

**Phase III: Strategy and Plan Development**

In Phase III, the Consultants and the Project Team participated in discussions of key issues and identified priorities and strategies, resulting in the development of a draft plan with recommendations.

The draft plan will be presented to the Arts Commissioners, City Planning Team, and the Local Plan Advancement Team for vetting in spring 2010. This phase may include additional follow-up interviews with key planning participants and community decision-makers for further input.

The Arts Commission will review the plan and make a recommendation to the City Council for approval in early summer. The plan will be presented to City Council for approval and adoption in late summer 2010.
**PLANNING PARTICIPANTS**

More than 3,000 people participated in the development of *Cultural Connection*.

**Survey Respondents**

There were more than 2,750 respondents to the Envision San José 2040 Wikiplanning (online) survey and 711 respondents to the Cultural Vision Plan Online Community Survey.

**Plan Advancement Team**

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<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Organization</th>
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<tbody>
<tr>
<td>Hector Armienta</td>
<td>Artistic Director</td>
<td>Opera Cultura</td>
</tr>
<tr>
<td>Andrew Bales</td>
<td>Executive Director</td>
<td>Symphony Silicon Valley</td>
</tr>
<tr>
<td>Emmett D. Carson</td>
<td>CEO and President</td>
<td>Silicon Valley Community Foundation</td>
</tr>
<tr>
<td>Carmen Castellano</td>
<td>President</td>
<td>The Castellano Family Foundation</td>
</tr>
<tr>
<td>Bruce Davis</td>
<td>Executive Director</td>
<td>Arts Council Silicon Valley</td>
</tr>
<tr>
<td>Dan Fenton</td>
<td>President and CEO</td>
<td>Team San José</td>
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<tr>
<td>Lisa Gonzales</td>
<td>Commissioner</td>
<td>San José Arts Commission</td>
</tr>
<tr>
<td>Anjee Helstrup-Alvarez</td>
<td>Executive Director</td>
<td>Movimiento Arte y Cultura Latino Americano</td>
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<td>Roy Hirabayashi</td>
<td>Managing Director</td>
<td>San José Taiko</td>
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<tr>
<td>Michelle Mann</td>
<td>Executive Director</td>
<td>Adobe Systems Incorporated</td>
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<td>Connie Martinez</td>
<td>Executive Director</td>
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<tr>
<td>John McGuirk</td>
<td>Director, Performing Arts Program</td>
<td>William and Flora Hewlett Foundation</td>
</tr>
<tr>
<td>Dave Mills</td>
<td>Program Director</td>
<td>The John S. and James L. Knight Foundation</td>
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<tr>
<td>Michael Mulcahy</td>
<td>Managing Partner</td>
<td>SDS NexGen Partners Development Co.</td>
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<td>Mike Nichols</td>
<td>Congressional Aide</td>
<td>Office of Congressman Mike Honda</td>
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<td>Walter Soellner</td>
<td>Managing Director</td>
<td>San José Repertory Theatre</td>
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<td>Kim Walesh</td>
<td>Commissioner</td>
<td>San José Arts Commission</td>
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<tr>
<td>Jessica Zenk</td>
<td>Commissioner</td>
<td>City of San Jose</td>
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**Individual Interviewees**

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<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Dr. Terry Christiansen</td>
<td>Professor</td>
<td>San José State University Dept. of Political Science</td>
</tr>
<tr>
<td>Pat Dando</td>
<td>President and CEO</td>
<td>San José Chamber of Commerce</td>
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<tr>
<td>Bruce Davis</td>
<td>Executive Director</td>
<td>Arts Council Silicon Valley</td>
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<tr>
<td>Chris Esparza</td>
<td>Co-Founder</td>
<td>Left Coast Live</td>
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<tr>
<td>Ron Evans</td>
<td>Founder, Technology Consultant</td>
<td>Group of Minds</td>
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<tr>
<td>Susan Hammer</td>
<td>Former Mayor</td>
<td>City of San José</td>
</tr>
<tr>
<td>Ann Hurst</td>
<td>Executive Director</td>
<td>San José Children’s Musical Theatre</td>
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<tr>
<td>Diem Jones</td>
<td>Director of Programs</td>
<td>Arts Council Silicon Valley</td>
</tr>
<tr>
<td>Scott Knies</td>
<td>Executive Director</td>
<td>San José Downtown Association</td>
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<tr>
<td>Bruce Labadee</td>
<td>Festival Director</td>
<td>San José Jazz</td>
</tr>
<tr>
<td>Shirley Lewis</td>
<td>Co-Chair</td>
<td>Envision 2040 General Plan Update Task Force</td>
</tr>
<tr>
<td>Connie Martinez</td>
<td>Executive Director</td>
<td>1st Act Silicon Valley</td>
</tr>
<tr>
<td>Michael Martin</td>
<td>Former Arts Commission Chair</td>
<td>City of San José Arts Commission</td>
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<tr>
<td>Ben Miyaji</td>
<td>Former Commissioner</td>
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<tr>
<td>Dennis Martin</td>
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<td>Brendan Rawson</td>
<td>Director of Cultural Participation</td>
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Focus Group Participants

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<tr>
<td>Lilia Aguero</td>
<td>Visual and Performing Arts Coordinator</td>
<td>Santa Clara Office of Education</td>
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<tr>
<td>Hector Armienta</td>
<td>Independent Artist</td>
<td>Opera Cultura</td>
</tr>
<tr>
<td>Andrew Bales</td>
<td>Executive Director</td>
<td>Symphony Silicon Valley</td>
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<tr>
<td>Lidia Tlahuixaya Doniz</td>
<td>Managing Director</td>
<td>Movimiento Cosmic Indigenous Dance and Culture</td>
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<tr>
<td>Elisa Echeverria</td>
<td>Mexican Heritage Plaza Transition Manager</td>
<td>City of San Jose</td>
</tr>
<tr>
<td>Lisa Ellsworth</td>
<td>Art Educator</td>
<td>Children’s Discovery Museum</td>
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<td>Ron Evans</td>
<td>Founder</td>
<td>Group of Minds</td>
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<tr>
<td>Larry Hancock</td>
<td>General Manager</td>
<td>Opera San José</td>
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<tr>
<td>Anjee Helstrup-Alvarez</td>
<td>Executive Director</td>
<td>MACLA</td>
</tr>
<tr>
<td>Amy Himes</td>
<td>Development Associate</td>
<td>History San José</td>
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<td>Roy Hirabayashi</td>
<td>Managing Director</td>
<td>San José Taiko</td>
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<td>Ann Hurst</td>
<td>Executive Director</td>
<td>San José Children’s Musical Theatre</td>
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<tr>
<td>Amy Ipson-Pflederer</td>
<td>Visual and Performing Arts Coordinator</td>
<td>Santa Clara Office of Education</td>
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<td>Erika Justis</td>
<td>Director of Creative Place</td>
<td>1st Act Silicon Valley</td>
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<tr>
<td>Cathleen King</td>
<td>Executive Director</td>
<td>San José Stage Company</td>
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<td>Susan Krane</td>
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<td>San José Repertory Theatre Company</td>
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<tr>
<td>Benjamin Roeschke</td>
<td>Associate Director of Marketing</td>
<td>Team San José</td>
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<tr>
<td>Joshua Russell</td>
<td>Dir. of Communications &amp; Emerging Initiatives</td>
<td>1st Act Silicon Valley</td>
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<tr>
<td>Audrey Wong</td>
<td>Grants Program Manager</td>
<td>Arts Council Silicon Valley</td>
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<tr>
<td>Allen Vu</td>
<td>Community Member</td>
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San José City Council

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<td>Rose Herrera</td>
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<td>Ash Kalra</td>
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<td>Sam Liccardo</td>
<td>Councilmember District 3</td>
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<td>Nancy Pyle</td>
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City of San José Staff

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<tr>
<td>Albert Balagso</td>
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<td>PRNS</td>
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<tr>
<td>Michael Brilliot</td>
<td>Senior Planner</td>
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<td>Matt Cano</td>
<td>Division Manager</td>
<td>PRNS Community Facilities Development</td>
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<td>Roma Dawson</td>
<td>Policy Director</td>
<td>Office of Councilmember Sam Liccardo</td>
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<td>Mignon J. Gibson</td>
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<tr>
<td>Rafael Gomez</td>
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<tr>
<td>Ernest Guzman</td>
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<td>Marybeth Harasz</td>
<td>Senior Landscape Architect</td>
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<tr>
<td>Paul Krutko</td>
<td>Chief Development Officer</td>
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Harry Mavrogenes  
Director  
San José Redevelopment Agency

Dave Mitchell  
Park Manager/Landscape Architect  
Interim Chief of Staff  
Deputy Director  
Chief Strategist  
Sr. Policy Advisor Economic Development & Land Use

Donald Rocha  
Interim Chief of Staff  
Office of Councilmember Rose Herrera

Jeff Ruster  
Deputy Director  
Office of Economic Development

Kim Walesh  
Ru Weerakoon

Dave Mitchell  
Park Manager/Landscape Architect  
Interim Chief of Staff  
Deputy Director  
Chief Strategist  
Sr. Policy Advisor Economic Development & Land Use

Donald Rocha  
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Jeff Ruster  
Deputy Director  
Office of Economic Development

Kim Walesh  
Ru Weerakoon

Office of Cultural Affairs Staff

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<td>Kerry Adams Hapner</td>
<td>Director of Cultural Affairs</td>
<td>Office of Cultural Affairs</td>
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<tr>
<td>Arlene Biala</td>
<td>Sr. Arts Program Coordinator</td>
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<td>Michael Capri</td>
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<td>Vielka Quintanilla</td>
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<td>Patricia Walsh</td>
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| **Arts Commission Members**                   |
| Charles                                       |
| Dennis                                        |
| Nathaniel                                     |
| Walter                                        |
| Bobby                                         |
| Jessica                                       |

| **City Staff**                                |
| Kerry                                         |
| Arlene                                        |
| Michael                                       |
| Barbara                                       |
| Anna                                          |
| Lynn                                          |
| Kim                                           |

| **City Interns**                              |
| Tina                                          |
| Vielka                                        |
| Evelyn                                        |

| **City Council Member**                       |
| Sam                                           |

| **Keynote Speaker**                           |
| Moy                                           |

| **Consultants**                               |
| David                                         |
| Victoria J.                                   |

| **Small Group Facilitators**                  |
| Tamara                                        |
| Michael                                       |
| Barbara                                       |
| Dennis                                        |
| Steve                                         |
| Jess                                          |
| Karen                                         |
| Walter                                        |
| Kim                                           |
| Bobby                                         |
| Jessica                                       |

| **Others**                                    |
| Audrey                                        |
| Jorge                                         |
| Hong                                          |
**Creative Arts Collaboration Workshop Attendees (April 24, 2009)**

**City of San Jose**
- Kerry Adams Hapner: Director of Cultural Affairs  
  Office of Cultural Affairs
- Roma Dawson: Policy Director  
  Office of Council Member Sam Liccardo
- Barbara Goldstein: Director of Public Art Program  
  Office of Cultural Affairs
- Lynn Rogers: Sr. Public Art Program Officer  
  Office of Cultural Affairs
- Kim Walesh: Chief Strategist  
  Office of Economic Development

**San Jose State University**
- Theta Belcher: Assistant Gallery Director  
  School of Art & Design
- Paul Douglass: Professor of English and American Literature  
  Department of English and Comparative Literature
- Monica Garcia: Confidential Administrative Support  
  Office of the Provost
- Ed Harris: School Director  
  School of Music and Dance
- John A. Loomis: Director  
  School of Art & Design
- Shannon Rose Riley: Assistant Professor, Humanities  
  Department of Humanities
- Carmen Sigler: Provost  
  Office of the Provost
- Nick Taylor: Faculty Advisor, Reed Magazine  
  Department of English and Comparative Literature
- Karl Toepfer: Dean  
  College of Humanities & the Arts
- Ethel Walker: Professor, TV, Radio, Film & Theatre  
  TV, Radio Film & Theatre Department

**Downtown Business and Arts Communities**
- Tamara Alvarado: Director of Multicultural Leadership  
  1stACT Silicon Valley
- Andrew Bales: Executive Director  
  Symphony Silicon Valley
- Richard Berg: Director  
  Giant Creative Services
- Chris Esparza: CEO  
  MACLA/Movimiento de Arte y Cultura Latino Americana
- Anjee Helstrup-Alvarez: Executive Director  
  Children's Musical Theater
- Ann Hurst: Executive Director  
  San Jose Taiko
- Roy Hirabayashi: Managing Director  
  1stACT Silicon Valley
- Erika Justis: Director of Creative Place  
  Ballet San Jose
- Lee Kopp: Director of Marketing & Publicity  
  San Jose Museum of Art
- Susan Krane: Executive Director  
  San Jose Repertory Theatre
- Rick Lombardi: Artistic Director  
  1stACT Silicon Valley
- Connie Martinez: Executive Director  
  M² Consulting
- Michael Miller: Managing Director  
  San Jose Repertory Theatre
- Nick Nichols: Director  
  Museum of Quilts and Textiles
- Jane Przybysz: Director  
  1stACT Silicon Valley
- Brendan Rawson: Director of Cultural Participation  
  DJM Capital Partners
- Eric Sahn: Senior Vice President - Chief Financial Officer  
  South First Street Billiards
- Ben Soriano: Owner  
  The Tech
- Elizabeth Williams: Senior Director, Marketing and Membership  
  Arts Council Silicon Valley
- Audrey Wong: Grants Program Manager  
  Arts Council Silicon Valley

**City of San Jose Interns**
- Fahima Khan: Intern  
  Office of Cultural Affairs
- Evelyn Thorne: Intern  
  Office of Cultural Affairs

**Facilitators**
- David Plettner: Principal  
  The Cultural+Planning Group
- Victoria J. Saunders: Consultant  
  The Cultural+Planning Group
CULTURAL VISION PLAN ONLINE COMMUNITY SURVEY SUMMARY

OVERVIEW

Purpose:
Purpose: to provide community input on the cultural vision plan and illuminate key issues emerging from the planning process, including those identified through Envision San José 2040 and its Wikiplanning survey, a survey of Arts Commissioners and Plan Advancement Team members, the Creative Community Index report, and other community input.

Methodology:
Online survey offered to community at large, including residents and workers, “live” for eight weeks from mid-October to mid-December 2009. The survey was distributed electronically to diverse city and arts lists, with “viral” distribution encouraged. In addition, newspaper ads promoted participation in the survey.

Respondents:
Total: 711
Completed: 543
Partial: 168
Live in San José: 55%
Work in San José: 39%
Neither: 6%

Reading the Results:
As a voluntary survey, the results represent the opinions of the respondents and do not constitute a random sample of community opinion. Therefore, results can best be interpreted as the opinions of those most likely to take an active interest in arts and cultural issues in the community, and should not be generalized to a larger population.
KEY FINDINGS

Respondents:
Respondents tended to mirror the demographics associated with arts attendance. They were primarily White, well-educated and with above-average income.

San José’s cultural strengths:
Respondents believe that San Jose’ greatest cultural strengths are its diverse populations, outdoors and the natural environment, arts and cultural events and festivals, and arts and cultural organizations.

Cultural amenities in downtown San José:
Respondents have a strong desire for more of a broad range of cultural amenities in downtown San José. They agree or strongly agree that they would like to see more of all choices offered, including restaurants and cafes near cultural facilities, places for people to exhibit and perform their work, and a cultural and entertainment district.

Cultural amenities in neighborhoods:
Similar to downtown, respondents have a strong desire for more of a broad range of cultural amenities in neighborhoods. They agree or strongly agree that they would like to see more of all choices offered, including places to take a class, such as music, art or dance; “cool places” to hang out that reflect the unique qualities of my neighborhood; and arts and cultural activities for children and youth.

Cultural amenities throughout the city:
Respondents would like to see more attractive architecture and urban design, support from the City to start and develop creative businesses, and cultural events and festivals celebrating the city’s diverse population.

Relationship of arts and culture to cultural diversity:
Respondents express strong agreement with the belief that a vibrant arts and cultural environment is a way to build bridges among diverse people and to learn about other cultures.

Why arts and culture is important in San José:
Respondents believe that arts and culture is important in San José because it makes it an interesting place to live, is good for business and the economy, helps attract creative people to live and work here, is educational, and is fun and entertaining.

Finding out about arts and entertainment events of interest:
Only half of respondents believe they have easy access to ways to find about arts and entertainment events that interest them. They identify many information sources, relying most on word of mouth and internet searches, and least on television and radio.
For the following four questions, please rank each on a scale of 1 to 5 with 1 being that you strongly disagree and 5 that you strongly agree.

1. I think San Jose' greatest cultural strengths are it's....

![Bar chart showing rankings for cultural strengths in San Jose.]

- Arts and cultural events and festivals: 3.65
- Diverse populations: 4.26
- Arts and cultural organizations: 3.62
- Desirable urban places to go or live: 3.40
- Outdoors and the natural environment: 3.67
- Positive, forward-looking attitude: 3.50
2. I would like to see more of the following in downtown San Jose...

- Major arts and cultural festivals
- A cultural & entertainment district
- Arts activity on the streets such as live performances
- Restaurants and cafes near cultural facilities, such as theatres and museums
- Clubs and cafes that offer live arts events
- Arts and cultural activities for children and youth
- Arts-oriented stores and galleries with unique arts products
- Places where people can perform or exhibit their work
3. I would like to see more of the following in my neighborhood...

- 1. Places to attend live arts events
- 2. Places to take a class, such as music, art, or dance
- 3. "Cool places" to hang out that reflect the unique qualities of my neighborhood
- 4. Neighborhood festivals and celebrations
- 5. Clubs and cafes that offer live arts events
- 6. Arts and cultural activities for children and youth
- 7. Places where people can perform or exhibit their work
4. I would like to see more of the following throughout San Jose...

- Cultural events & festivals celebrating the City's diverse population: 3.91
- Support from the city to start and develop creative businesses: 3.96
- Attractive architecture and urban design: 4.46
5. I believe that a vibrant arts and cultural environment in my community is...
(Please check all that apply).
6. I believe that arts and culture is important in San Jose because it...

(Please check all that apply).

<table>
<thead>
<tr>
<th>Base</th>
<th>1. is fun and entertaining.</th>
<th>2. helps me approach my own work in creative, innovative ways.</th>
<th>3. is educational.</th>
<th>4. provides activities for my family to do together.</th>
<th>5. is good for business and the economy.</th>
<th>6. makes San Jose an interesting place to live.</th>
<th>7. helps attract creative people to live and work here.</th>
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<tr>
<td>500</td>
<td>14.87%</td>
<td>15.32%</td>
<td>12.66%</td>
<td>15.46%</td>
<td>17.73%</td>
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7. I can easily find out about arts and entertainment events that interest me.
8. I find out about local arts & entertainment events and happenings mostly by...
(Please choose up to only three options).
Almost done! Just a few questions about you... How old are you?
Are you?
Are you presently...?
Which of the following best describes your ethnic background or race?
Which of the following best describes the highest level of education you have completed?
Which of the following best describes your job?
Which of the following best describes your total household income?
RELEVANT PLANS AND STUDIES

There have been a significant number of studies and reports published which have helped define and contextualize the San José arts and culture landscape. These studies have informed the development of Cultural Connection in addition to the key stakeholder interviews and focus groups. Several of the most relevant plans are summarized here.

ENVISION SAN JOSÉ 2040 (IN PROGRESS)

Envision San José 2040 is currently in the process of development and is the update to the City’s General Plan. The General Plan is the adopted statement of policy for the physical development of a community, and therefore its future character and quality of development. The General Plan describes the amount, type and phasing of development needed to achieve the City’s social, economic, and environmental goals. It is the policy framework for decision making on both private development projects and City capital expenditures.

What is different about Envision San José 2040 than previous General Plans is that it is intended to be a plan for all City departments, not only those directly involved in land use. It will include a “Key Vision Element for Vibrant Arts and Culture” in addition to six others: Innovative Economy; Environmental Leadership; Interconnected City; Quality Education and Services; Healthy Neighborhoods; and Diversity and Social Equity.

It is anticipated that Envision San José 2040 will be completed and adopted by City Council in 2010.


CREATIVE COMMUNITY INDEX (2005)

Published by Cultural Initiatives Silicon Valley, Creative Community Index: Measuring Progress Toward a Vibrant Silicon Valley, describes the landscape of the Silicon Valley, with an emphasis on the arts, correlating the Valley's cultural vitality and its capacity to generate creative ideas that are significant to the region’s economic and social well-being. Its key findings center on the role of arts and culture in people’s daily lives, the perceived importance of arts education in the schools and the connection between creative professionals and their participation in cultural activities. Another important finding provides further evidence that arts and cultural participation correlates positively to increased civic engagement. While there is strong evidence that San José enjoys an active creative community, the report notes concern that there are significant problems with provision of arts education at the K-12 level and that more support is needed for nonprofit cultural institutions and professional artists.

Key findings:

1. “Creativity is widely valued in Silicon Valley where many residents exercise creatively on the job and in their daily lives.” It also found that although the region’s “creative commons” appears to be strong, regional leaders feel that it seems to slipping in its ability to attract new creative talent. The data suggests that improvements in the arts, leisure opportunities and vibrant urban neighborhoods would make the area more attractive to creative, talented people.

2. Nine out of ten adults said arts education should be required in the schools and the median response was that they should be taught art three to four hours each school week.

3. Significant correlations were found between adults employed in creative occupations and their participation in the arts. Forty-one percent (41%) of those surveyed who were in creative professions indicated that the arts played a major role in their lives compared with 34% in noncreative jobs. The creative workers also indicated that they attended cultural events more often than the others as well. Furthermore, 92% of those in creative jobs favored mandatory arts education also favoring more hours per week of instruction than people in noncreative jobs.

4. Fifty-five percent (55%) of those surveyed are amateur artists averaging four to five hours per week in their artistic practice.

5. There was also significant data to show a correlation between arts and culture and enhanced civic engagement. Of the 52% of the respondents who participate in some form of civic activity and the 39% who volunteer regularly were more likely to say arts play a major role in their lives than those who do neither.
DEMAND ANALYSIS FOR NEW SMALL-SCALE CULTURAL FACILITIES (2008)

In April 2008, Webb Management Services (WMS) completed a report to the San José Redevelopment Agency which evaluated the potential for the development of new small-scale facilities in San José. They were further asked to provide a plan for sustainable and ongoing operations, if the data revealed a positive demand for new small-scale performance facilities. They examined those facilities proposed as part of future mixed-use development projects, specifically considering the potential for a Japantown facility as well as new space for M.A.C.L.A. and San José Stage Company, two organizations centered in downtown San José’s SoFA District.

Key Findings:
On the whole, WMS found that small organizations within San José’s arts community are currently challenged and that while the Silicon Valley is home to many vibrant corporations, few support the arts, and those that do, don’t support smaller organizations. Smaller arts organizations feel that the larger and more established groups receive precedence and attention when renting facilities, particularly those operated by Team San José. WMS also found that some of these groups are not currently centered in San José, but would be if affordable facilities and resources were more plentiful.

This is not to say that the City of San José has not supported the arts with cultural facilities. In fact, the City has actively supported organizations and facility initiatives over the years and itself owns a number of arts facilities. Further it has developed innovative operating arrangements and offered significant space to arts organizations at minimal or no rent in recognition of valuable programming and activity, and their ability and openness to act as a positive community partner. And while the City has certainly taken an admirable role, WMS found that the results have not been without challenges. A few organizations, including some central to their study, struggle to operate, maintain or develop these spaces. They further found that the “gift of space has actually affected the growth and natural transition of these groups, as they sustain themselves exclusive of facility expenses, which are not included in their operating budgets.” As a result, when they have need for larger or improved space, they do not have the ability to afford it.

Through their research in San José as well as nationally, WMS concluded that “on the whole, performing arts spaces will become smaller, more flexible, less permanent and less formal. Equally important is the idea of designing facilities that support amateur community programs and attract younger audiences with the possibility of an enriching social experience.” These findings were used to consider the potential to develop small-scale facilities San José. WMS presented four primary conclusions and several more policy and facility recommendations. Key conclusions and recommendations are as follows:

Conclusions:

1. There is positive demand for the development of a number of new small-scale arts facilities in downtown San José based on: a) the vibrant, diverse and dense population that is likely to respond to the kinds of programming smaller venues can create; b) significant demand by a variety of arts groups for smaller more multi-use spaces; c) a lack of affordable, available and well-equipped small to mid-sized performance and program space; and d) the creation of new facilities aligns with City goals for downtown and economic development.
2. A large portion of the population is likely to seek programming relevant to their cultural backgrounds and as they mature there is an additional opportunity to attract them to programming outside of their own heritage. San José can respond by: a) Offering culturally specific programs in the midst of cultural pockets; and b) Spaces should accommodate and invite informal and participatory arts experiences.

3. The quality and level of programming by San José’s small arts groups is diminished by a lack of quality and accessible facilities and that these groups also desire more technical assistance with management and operations.

4. The current and expected economic and downtown development has the potential to drive arts groups away from the City and some including Children’s Musical Theatre San José were in search of new space due to real estate development at the time the report was written.

Recommendations:

1. Consider how to support small arts groups in terms of skills and resources. The City’s “gift” of facilities to single organizations at low or no cost can de detrimental to groups with no experience in facilities management.

2. Create a matching grant program for smaller organizations and programs that can help empower them to build their own skills and resources in facilities operations and management; as well as establishing centralized services such as ticketing.

3. Do not focus on the question of small-scale facilities within mixed use development projects, but rather look at the larger need for space and how that demand can be most effectively accommodated in sustainable ways.

4. Consider additional projects or parcels that can accommodate flexible, multi-purpose space appropriate for events, programs, rehearsals and performances that serve a variety of organizations. These new spaces should meet three criteria:
   a. Each should support community gatherings, programming (hands-on and informal arts experiences) and rehearsal/performance (traditional arts activity);
   b. New facilities should be relatively small, flexible and simple; and
   c. Each should support a number of cultural organizations.

5. Developing space both downtown and within other neighborhoods allowing communities and ethnic populations to define their own cultural space.

6. Specific recommendations were made for key organizations that were part of their study:
   a. A producing theatre co-operative for San José Stage and others;
   b. A bigger and better multi-cultural facility for MACLA; and Program space for San José Taiko; and
   c. Additional program and rehearsal space throughout the city in mixed-use developments or recreation and community centers.

7. They recommend six new program spaces being developed in the coming years.
CREATIVE ENTREPRENEUR PROJECT (2009)

Understanding the correlation between business innovation and creative entrepreneurs and the artistic, civic and quality of life dividends that result from support of a creative community, the City of San José Office of Cultural Affairs and the Center for Cultural Innovation (CCI) began the Creative Entrepreneur Project in 2008. Together with the local artists’ community, they embarked on a year-long exploration to better understand the career ambitions and needs of artists and the hurdles they faced as individual players in the Silicon Valley economy.

In 2009, a report of their activities, findings and recommendations was released that provided short and long-term suggestions for helping San José become more supportive towards artists, helping them to “build and sustain significant part of their careers.” It found that while the City of San José has been supportive of the arts since the 1970’s, its primary focus has been on the development of arts organizations, rather than on opportunities for individual artists. The study sought to better understand the landscape for individual artists and how they too might be supported. The CCI provided the following six recommendations:

- Create new or expanded web-based resources for San José artists;
- Continue to convene artists at a Town Hall or in conjunction with larger arts community events;
- Continue to offer training to artists through CCI’s Business of Art, or other knowledge-building programs offered through arts service organizations or the City’s Public Art or Workforce Development programs;
- Investigate the creation of, or contribution to, a “Creative Capacity Fund” to support artist fellowships, provide professional development scholarships, and/or technical assistance programs for artists in San José;
- Investigate a wide range of public/private artists’ space initiatives that would identify and promote many types of available space for live, work, presentation and commercial activity; and
- Explore the creation of an “Innovation Institute” as an arts education initiative that is geared towards business executives to help catalyze creative and innovation in San José.
PUBLIC ART NEXT!: SAN JOSÉ’S NEW PUBLIC ART MASTER PLAN (2007)

Adopted in 2007, Public Art NEXT! updated the Office of Cultural Affairs 2001 Public Art Master Plan with new, five-year recommendations. Regarded within its field as a national leader in municipal public art programs, the City of San José has developed one of the largest and most diverse public art collections in the country in its 25-year history. Today, the program faces challenges both within its current design as well as with the external funding environment. Public Art NEXT! attempts to resolve these issues and work towards building a stronger future for itself and its role in making San José an attractive place to live, work, learn, play, and visit by “aligning public art with the next generation of design and development in San José.” The new plan has a series of key findings and recommendations for redesigning the program so that it may take a more active role in shaping San José’s visual environment, enable better stakeholder involvement, and utilize more efficient planning and funding strategies.

Key Findings
There is a desire for public art in San José that is bold, innovative and risk-taking and for destination-quality artworks in strategic locations. In addition, eight key issues came to the fore:

1. San José’s Public Art Program has limited impact on the City’s residents or image, although it nationally known – it is “locally unknown”.

2. The traditional “Percent for Art” strategy links public arts expenditures to capital projects, which forces it to rely on City Capital Improvement Projects or local private developers for financing. This limits the program from taking a more strategic and proactive approach to siting and planning for artworks throughout the city.

3. City departments are inconsistent in their interpretation of public art funding requirements and do not always include public art staff in capital projects in a way that ensures public art projects with impact.

4. An increase in public-private partnerships and fewer bond programs changes the available funding for public art projects which will lead to less money in the future. The 2001 Master Plan did not envision a future in which funding for public art would come more from development fees, financing districts and turnkey arrangements than publicly funded capital budgets.

5. The Public Art Program is not fully engaged in helping to shape or and implement the City’s urban design visions in Downtown, North San José or the Strong Neighborhood Initiatives Program.

6. The commissioning and review process is time-consuming, does not provide clearly defined roles and responsibilities for public art stakeholders and thus does not always produce the desired aesthetic outcomes.

7. There is a pressing need for conservation and maintenance of existing works in the City’s public art collection.

8. The Public Art Program has developed constructive relationships with a range of City and local government agencies, community advocates and artists who are highly supportive of the program, as well as a recent track record of accomplishments on bond projects. These are significant assets.
Recommendations:

1. Prioritize innovative public art in three regional destination areas: Downtown, North San José and the Airport.

2. Incorporate public art in high-traffic transportation corridors and pedestrian areas, including the integration of art projects in the trail network to connect neighborhoods and to bring people closer to nature.

3. Continue to create projects in community gathering places – cultivating community based art project that support neighborhood revitalization goals.

4. Integrate public art in long-term planning initiatives.

5. Establish ongoing, collaborative planning relationships with other City departments and the Redevelopment Agency to insure that the Public Art Program aligns with their plans.

6. Beginning with Downtown and North San José, encourage private financial participation in public art such as creating developer incentives to contribute to the public art pool, including One-Percent for Art on all San José Redevelopment-assisted private developments, and exploring the expansion of public art into private partnership projects outside Redevelopment areas.

7. Clarify the ground rules for funding public art projects and apply them equally across the board, building in more flexibility for how funds can be allocated and exploring the expansion of public art to private development in major growth areas.

8. Establish a project oversight process that involves a broader range of stakeholders and clarifies each stakeholder’s role in the decision-making process. This includes a stronger community engagement process, a core stakeholder team in the planning process, involving the Arts Commission in high level discussions about public art policy and authorizing the Public Art Committee rather than the Arts Commission to provide recommendations regarding design and contracting issues.

9. Create new operating funds to support a higher level of public art maintenance, public outreach and education.
ARTS AND ECONOMIC PROSPERITY III (2005)

The most recent study on the economic impact of nonprofit arts and culture organizational and their audiences in San José was conducted by Americans for the Arts for their 2005 nationwide study Arts and Economic Prosperity III. It shows the multiplier effect of revenues that are generated through resident and visitor attendance at nonprofit arts and culture events.

The total expenditures of $103,241,185 by arts and culture organizations and their audiences created the following impact to San José’s economy:

- 2,348 Full Time Equivalent jobs were supported which resulted in $47,453,000 in household income for San José residents; and
- $3,335,000 in revenue was generated for the local government.

Event-related spending by arts and culture audiences (excluding admissions) totaled $39.7 million with over 1.85 million people attending arts and culture events in fiscal year 2005.

Attendees of nonprofit arts and culture events spend an average of $21.03 per person when participating in an arts and culture event. While this does not include the cost of admission, it does include dining out or purchasing refreshments, overnight lodging, taking taxi cabs or other ground transportation and purchasing event related souvenirs or gifts.
There’s Nothing Informal About It (2005)

Maribel Alvarez, Ph.D., engaged in ethnographic field research to author a study for Cultural Initiative Silicon Valley in 2005 which detailed the role of cultural participation in the cultural ecology of Silicon Valley residents. The study examined the informal artistic practices of individuals and shared what was learned about arts systems and organizations, and power and status among people. It also examined the decisions and social performances taking place in order for creative individuals to call themselves “artists”.

The study revealed a “robust world of artistic production in Silicon Valley parallel to – and sometimes submerged under – the established nonprofit arts field...” It illuminated an arena of art production and cultural activity that is often dismissed because it does not fall into generally accepted definitions of arts and culture. Instead it explored the definitions of “artist” and “culture” that connects them to the “aesthetics of everyday life.” The kinds of activities it considered were things such as Aztec dance circles, a coffee shop as a folk music venue, web designers who connect through Craigslist and other diverse forms of amateur, participatory activity in arts forms that may or may not have a connection to the established nonprofit arts community.

The study’s findings drew a picture of an “expansive, existing informal arts field in Silicon Valley that is adaptive, resilient, idiosyncratic, dispersed and ephemeral.” Many of those who engage in this informal arts world deal with the same questions about leadership, vision, funding and venues as most nonprofit arts organizations, but many also choose not to develop the more formalized structure because of the rigidity it can imply. Others choose to create the formal nonprofit institution as a means of furthering their reach and goals. They perceive that there is greater stability and access to funding with the 501c3 status that is otherwise outside their reach.

Alvarez poses the following recommendations as a result of her research:

1. Convene a participatory arts “learning community” to discuss the implications of the informal arts as a changing paradigm of cultural production and participation locally and nationally;

2. Codify participatory arts practices and sites through information collected by Grantmakers to gain greater knowledge of the myriad of art-making opportunities that incubate inside companies, through affinity groups, and at libraries, community colleges and recreation centers; and

3. Capitalize select participatory projects that broaden participation and reverse the high/low distinction across a variety of social registers, constituencies, and locations.
**Strategic Plan for Arts and Cultural Learning (Draft 2009)**

The Strategic Plan for Arts and Cultural Learning was developed as a result of a recommendation in an assessment of the OCA’s arts education program completed in 2007 by Victoria J Saunders Consulting. The plan (in draft form at the time of this writing) addresses the question of the OCA’s role in the delivery of arts education programs and services for San José children, youth, families and adults. It sought to develop a mission driven arts education program within the OCA that was sensitive to existing programs, address the role of the OCA in K-12 education; and build more sustainable “revenue neutral” programs to support life long learning for all San José residents. Developed in two stages: 1) plan research and development, and 2) test of concepts; the plan is currently in the test of concept stage.

Two important themes in the plan centered on definitions of the City’s role in arts education and the term “arts education” itself. In the former theme, a central challenge of the plan was defining an appropriate and effective role for the City in the light of changes in the arts education landscape as a whole and the OCA’s structure and budget in particular. Regarding the latter, the plan uses the term “arts and cultural learning,” rather than “arts education” to demonstrate an inclusive definition of arts and culture, and an expansive concept of learning that included formal instruction as well as more varied forms of participation and educational experience.

A consensus emerged from the planning process that the City has a distinct role in providing access to arts and cultural learning throughout the community, with a special focus on children and young people. City efforts must reflect the context and purpose of city government, aligning with City priorities in serving the needs of the community. Current budget restrictions necessitate a greater focus on partnership and collaborations than on programs that require raising new money for their implementation. To this end a series of five strategies for programming were provided:

1. **Providing City Leadership:** To better assure efficient and high quality services, the Office of Cultural Affairs will assume a role as the leadership and coordinating body for arts and cultural learning programs across all City programs. Leadership in this context means to participate in decision-making about arts and cultural learning, actively promote its value, and identify and pursue new opportunities to develop programs or partnerships.

2. **Providing Arts and Cultural Learning in Community Settings:** To enhance public accessibility and participation, the City will facilitate arts and cultural learning opportunities for all ages and cultures in community settings. This will include providing or supporting instruction and participation in diverse community venues and use a range of delivery mechanisms such as gang prevention, workforce development and artist residencies in the community.

3. **Supporting K-12 Arts Education:** To enhance effective school-based learning, the City will support K-12 arts education and efforts to implement California’s Visual and Performing Arts Curriculum Standards, consistent with its supporting role for education. The City will coordinate its efforts with the implementation of the countywide Arts Education Master Plan and its partner agencies (the Santa Clara County Office of Education, 1st Act and the Silicon Valley Education Foundation). This includes enhancing existing City programs supporting K-12 instruction, such as Arts Express, exploring the development of new programs supporting K-12 instruction, such as artists’ residencies; and identifying ways to support implementation of the countywide Arts Education Master Plan, as it is finalized.
4. Communicating the Value of Arts and Cultural Learning: To increase public understanding and support of arts and cultural learning, the Office of Cultural Affairs will lead efforts to promote understanding of related issues inside City government and with the community. This will include communicating its value in public schools, workforce and youth development, and for the general public. It will utilize the inter-departmental Work Group for Arts and Cultural Learning as a platform for advocating the value of such programs, both inside and outside City government while exploring ways to support community-based advocacy for arts and cultural learning.

5. Partnering among City Departments and Programs: To ensure better coordination, quality and efficiency of City arts and cultural learning programs, City departments and programs will seek ways to partner in fulfilling the City’s mission for this area. They will engage in ongoing communication and identify ways to enhance existing, or develop new, programs in areas such as gang prevention, PRNS classes, Library programs, and workforce development. In addition, they will engage in periodic evaluation of the effectiveness of their programs and utilize this knowledge to identify improvements and other changes to adapt to changed circumstances.
RESOURCES AND REFERENCES

The following resources and references informed development of Cultural Connection.


1st Act Silicon Valley (various dates). Unpublished draft documents: *Healthy Silicon Valley Arts and Culture Ecosystem* (undated); *Silicon Valley Arts and Culture Funding Climate* (undated); *Silicon Valley Cultural Ecosystem Research Overview: Nonprofit Arts Organizations and Current Funding Climate* (2009); *Research Platform* (2009). San José, CA: 1st Act Silicon Valley.


TOWN HALL DISCUSSION GROUPS SUMMARY

A daylong town hall was conducted at City Hall on Saturday, November 14, 2009. A key portion of the agenda was discussion groups to promote community dialogue and generate ideas for the plan. Eleven topics were identified and two successive sessions were held, allowing each participant the opportunity to attend two discussion groups. Members of the Arts Commission, staff and one of the consultants facilitated the groups.

The following summary presents the key points and selected comments from each discussion group.

**Topic: San Jose’s Innovation**  
*Facilitator: Barbara Goldstein*

**Key Points:**
- *San Jose has the potential to better utilize innovation but is not currently emphasizing this quality.*
- *Innovation means more than technology, and includes new ways of thinking about cultural engagement.*
- *Strong desire to use innovation for greater community connection and self-definition.*
- *Use technology to bring people together, e.g., smart phones, social networking, virtual cultural mapping. Also, how to use people power, e.g., activities and events that engage people in simultaneous action, such as bike parades, urban gaming, treasure hunts, and ‘improv-everywhere competition between the neighborhoods’.*
- *Innovation requires experimentation, multiple approaches and an ongoing mindset for ‘trying new things until something works’.*
- *One implication of generational diversity is the need to involve Next Gen in visioning and planning innovative themes, approaches.*

**Selected Comments:**
- *Silicon Valley is known for innovation but the arts and culture in San Jose does not mirror that.*
- *It’s a marketing slogan to think of San Jose as a center of innovation.*
- *We need to nurture participation, DIY, networks, interactivity—embrace a culture of invention, entrepreneurship, provocative, challenging, figure out the problem.*
- *We do this for the environment.*
- *Use social networking to bring people behind the scenes.*
- *Engage seniors in the arts.*
- *Create opportunities for people to engage.*
- *The City could create platforms for innovation. First-ever social platform, cultural exchange system for everyone.*
- *PR campaign, social networking hub.*
- *San Jose should lead the world in arts infrastructures, doing things differently.*
- *Create opportunities for ideas interchange, using new tools.*
- *Encourage arts to ask questions.*
- *Take it out to people. Create equivalent social networks naturally in parks, dog parks, satellite communities where people meet.*
- *Bring things out to the community. Create opportunities for networked live experiences in community centers, at home or in communities.*
- *Encourage artists and organizations that have the capacity [for live networking].*
- Encourage energy conservation.
- New businesses—let art find you.
- You don’t know how people will use the innovation platform but if it’s in place, it’s an open platform city that people can build on.
- People could make widgets and apps on the arts, find out what’s going on in arts in different neighborhoods.
- Work with the technologies that are here to create an artistic distributed network. The arts can help solve problems that tech companies are interested in investing in.
- Use all the centers to advertise what’s there.
- Put real artists in the classrooms in community centers.
- Use, unleash infrastructures already in place to create and distribute art.
- Meeting the creator means so much more to people if they want to support or purchase art.
- Don’t make the centers for seniors or youth only—rename them as public sandbox, social center, or creativity center.
- San Jose is an adjunct city in this area but its growing fast and needs to take on innovation in culture.
- Foster innovation in media, places to go and gather over social spaces.
- Use urban gaming to come out into a space, use places differently. Give people a means to interact, e.g., treasure hunt, open-ended, get people to re-imagine the space.
- Transform the city experience to encourage people to use it.
- Figure out how to bring festivals and events out into the communities. Develop programs in different places.
- Use tech/games to bring communities... Play for Peace is an example, getting people to do the same thing, and then play together.
- Figure out ways to foster more activities in community gathering places. Fill in the blank, in-between spaces.
- San Jose has a huge transportation problem—make San Jose the Amsterdam of America with use of bicycles.
- Bike festival and art and culture. Build on bike party. Use light technology around Guadalupe River. Use technology to make the spread-out-invisible more visible.
- Augmented reality—use smart phones to bring info about the environment you’re in to you directly. It’s user-generated, a virtual cultural mapping. Phone tells you what’s up.
- Innovation is mindset, not necessarily technology. The way we learn about cultural events is changing. San Jose can help find new ways to learn about cultural events and help people be part of the arts.
- How do you make information more accessible? Making community centers more transparent.
- Throw spaghetti at the wall. Keep trying different things until something sticks. Whatever works, works.
- Let San Jose truly explore what it is by exploring its own identity and letting it happen.
- Create opportunities to have fun wherever you are. Identify and support what’s happening in different places, including the underground.
- Neighborhood parades, or do something green, planting things that connect people with nature.
- Cultural tourism within San Jose as well as to San Jose.
- There’s not enough infrastructure to support experiences. Think of way to stimulate cross-pollination.
- There’s a desire for more community. Figure out how to bring people together, ways people can be stimulated to grow.
- Bike party in multiple venues and distribute them in various places. A bike parade.
- Ongoing environment games like in San Francisco, but capitalizing on what we already have.
- An improv-everywhere competition between the neighborhoods.
**Topic: Art, Architecture and Urban Design**  
*Facilitator: Bobby Yount*

**Key Points:**

- Architecture, urban design and historic preservation are seen as essential issues in cultural planning.
- There is a strong desire for better architecture and design, following positive examples such as the new airport terminals, both downtown and in the neighborhoods.
- Architecture and design are focal points of each community, and of cultural identity. Need ways to recognize and enhance these factors.
- Create an Architectural/Urban Design Review Committee to foster better buildings, better urban design and enhance San Jose's image.
- Explore ways to recreate the Cultural Heritage Garden program, cut because of Prop 13.
- Create an inventory of public venues.

**Selected Comments:**

- Replace versus refurbish or reallocate.
- Historical architecture should be maintained. It’s part of San Jose’s culture.
- Have historic inventory but doesn’t work.
- Architecture of airport is a good model. How can we integrate young architects?
- Centralized cultural center not a good idea. Becomes an art ghetto without restaurants or shops.
- Can San Fernando become the art center between Diridon Station and the University?
- People are not aware of all the venues available. How can we create a central repository for public venues?
- How does green space integrate with art and architecture? Need mechanism for reviewing the process for public arts and public space design.
- How can we approach the planning department to include more public art into current facilities?
- Architecture is a component of public art. The image of San Jose is important.
- How can we maintain a meaningful community given the density of this city increasing by 50% within the next 20 years?
- Architecture and design are focal points of each community.
- How can we preserve cultural identities through art and design? What about an architectural design committee?
- Cultural Heritage Garden program—cut because of Prop 13. How can this program be revived? Should be a part of the 2040 Plan.

**Topic: Art and Culture in San Jose’s Neighborhoods**  
*Facilitator: Michael Brilliot*

**Key Points:**

- Increasing arts and cultural activities and places in neighborhoods is desirable and valuable.
- Can use existing arts organizations/resources, both in neighborhoods and elsewhere.
- Can use community centers, schools, libraries, parks, cafes and bars as venues.
- City’s role is to facilitate and make spaces accessible and affordable, even if it cannot pay for programs.
- Involve neighborhood residents, including children, in designing and providing programs.
- Equity requires addressing barriers to accessibility, such as cost.
Selected Comments:

- Reach out to schools, create an arts school or arts programs within schools
- Opportunities for SISU students at Mexican Heritage Plaza
- More collaboration among arts groups, less territorial fighting
- Celebrate neighborhood history
- Need venues for arts in neighborhoods; target schools for this
- Evergreen College can be a venue for theatre
- Arts spaces can be informal, including using parks
- Red tape is an issue for events; waive fees for informal events
- Encourage more informal arts in neighborhoods, open mike nights, events in coffee shops and bars
- How to create a blend of formal and alternative arts groups?
- Place local art in vacant storefronts
- Need more homegrown arts events; neighborhood associations could facilitate
- City should support and facilitate arts and culture in neighborhoods
- Neighborhoods need help in learning how to publicize, and publicizing, arts events
- Need a focal point or place in neighborhoods for arts, and the arts will grow there
- Community center classes are expensive for people with limited income
- Mexican Heritage is too expensive
- Mexican Heritage needs to change its name to show it is open to everyone
- The Black community has given up on the City; would like a facility to get the Black community back involved
- Locate arts and culture in community centers; not doing this now
- Neighborhoods need places to attract people to stop and interact socially
- Library in town center would help
- Arts should go into active areas within neighborhoods
- Engage neighbors in developing arts programs, e.g., bus stops painted by local school kids
- Low income kids have never been to arts facilities downtown or anywhere, have never seen live performances
- Find local arts resources and connect them with low income kids in neighborhood kids that are interested in expressing themselves through arts.
- City can help nudge or facilitate all the above; it may not be able to provide money but it can provide space and facilities at a discount or for free.

**Topic: San Jose’s Cultural Identity**

*Facilitator: Kim Walesh*

**Key Points:**

- *Arts and culture can serve as a connector but there are many challenges to accomplishing this.*
- *Cultural differences include ethnic as well as generational.*
- *Strong desire for culture to be a connector, bridge-builder, and recognition that this will take sustained effort.*
Overall, Silicon Valley culture is creative and productive but is less about arts and more about business and innovation. This relationship remains problematic.

City’s role is to facilitate cultural interaction.

Selected Comments:

- Young people raised here don’t want to move back.
- Downtown doesn’t reflect young Asians—they go to the mall.
- Diversity here opened a new door for me. My Pilipino teen peers rejected me but Vietnamese welcomed me.
- Introduction and promotion are important to get more diverse people to attend.
- We are like the whole world in one place.
- It’s a continuing education process to find our commonalities.
- Arts and culture helps us find relevance and commonality in differences.
- In the future, fabulous architecture should be part of our cultural identity.
- San Jose is future-oriented.
- Need more arts and cultural activities in parks and libraries.
- Have a day with different cultures performing.
- Technology is THE way to reach young professionals.
- We are divided by social class. Need ways to overcome this and make all welcome.
- We go deep in certain areas, ethnic and geographic, other areas are absent.
- We are innovative and conservative at the same time, and innovation doesn’t extend to arts and culture.
- We are a smorgasbord, not a melting pot. Arts and culture can help create the melting pot.
- Cultural, ethnic diversity reflected in retail shops.
- We are socio-economically divided.
- Present social and cultural activities at city youth and meeting centers.
- Youth culture is a potential strength.
- Arts and culture is disassociated from Silicon Valley techno environment.
- Cultural identity here is about business, tech and the economy.
- San Jose should better reflect the values we are trumpeting. More innovation in art forms!
- We need tastes of cultures in neighborhoods and parks.
- Everyone should be exposed to diversity of cultures and art.
- San Jose should be seen as a city.
- There should be more bridging.
- There should be easy bridging and less compartmentalization.
- City should be a facilitator of cultural interaction.

**Topic: San Jose’s Diversity**

*Facilitator: Tamara Alvarado*

**Key Points:**

- *Diversity is more than race - it includes factors such as ethnicity, generation, and class, and issues of access and power.*
Increasing diversity in leadership is important, including on boards of directors, young multicultural leaders, and an incubator.

Addressing diversity is a process, requiring changing efforts to address equity as the nature of a diverse society evolves.

Involving youth and neighborhoods are essential to addressing diversity.

Having more arts and cultural activities throughout the community is important.

There are cost barriers at making spaces and programs accessible.

Cross-cultural collaborative activities are a great tool.

Selected Comments:

- Social equity is incumbent on arts and culture.
- Different ethnic communities get insular within themselves.
- High school kids self-segregate. Exposure to other cultures is important.
- Getting parental support to encourage other cultural experiences is important.
- Cross-cultural is important.
- Would like to see more cross-cultural collaborations.
- Venues are too expensive, e.g., Mexican Heritage Plaza.
- Need better reflection of self-identity. Are we being as diverse as we think we can?
- If cost were not a barrier, provide free performances, better utilize our beautiful public spaces (Chavez Park and areas in front of Camera 12).
- Why can’t we do music downtown like in Santana Row?
- Two-hour parking limits downtown are a challenge.
- Diversity is a strength and a challenge.
- Need better job of communication and advertising. Artsopolis and Metro are strengths.
- Need better job of marketing.
- A strength is very diverse youth, all ages. Venues are needed.
- Lack of venues for live activities in restaurants.
- Free performances at City Hall!
- Expansion of live music events in restaurants.
- Developing multicultural leadership is vital.
- More diversity on boards is needed.
- Must develop more youth programs.
- Recommendations:
  - Move cultural plan meetings to more diverse locations.
  - We need empowerment and the tools to be empowered, to develop the leadership.
  - Outreach/education/advocacy needs to happen.
  - Advocacy is very important.
  - Need to get new immigrants involved, an ever-replenishing pool.
  - San Jose’s diversity is not about history and culture; it’s about access and issues of power.
City holds diversity as a value—a strength.

Challenge is to focus more on neighborhoods. Building neighborhood arts is important.

Challenge is that diversity tends to focus on race. Need to pay attention to other factors: socio-economic, age, etc. Collaboration here needs to happen. Segregation is a challenge.

Need to engage in cross-cultural activities, such as festivals.

Media is a powerful tool and should be better utilized.

Exposure programs are important to use.

Downtown arts series was a great example of cross-cultural exposure.

Investing in multicultural leadership is important.

Somos Mayfair project, participatory arts program, collaboration with Asian American Recovery Services.

Provide cultural workshops, such as Latinos 101 for Vietnamese people.

Focus on creating theatre work. Bridge-building is vital.

How can participatory arts programs be used to connect diverse cultures?

Starting with youth is important.

Arts incubator project is very important. Gone now. Seems like its going backwards.

City community centers, use for classes, etc. Often too expensive.

Need to balance a facility’s revenue from fees with community’s ability to pay and providing accessibility.

First Fridays provides a great venue for bringing together groups together, such as across generational gaps.

Police are a real concern. The core of San Jose is seen as downtown. But young people of color are concerned about what they wear and drive, and about police profiling. It’s a deterrent.

Would love to see City do more to promote people going out to Mexican Heritage Plaza.

City’s website could do better at including all venues, i.e., promoting the facilities.

Diversity through neighborhood arts is important.

Incubation and small business support would help.

Put surcharge on the Arena [tickets]?

**Topic: Sustaining San Jose’s Arts and Culture**

*Facilitator: Karen Parks*

**Key Points:**

- City can improve its facilitative role by addressing “red tape” concerns.
- Weaknesses in public transportation are seen as a barrier.
- Generational issue: how to engage younger audiences, including children and first-generation immigrants?
- There is a real need for more funding and other resources, such as live/work space and insurance.
- Marketing remains an issue, including Artsopolis.
- Assuring arts education remains important.
- Addressing downtown barriers, such as parking, public transportation, more street-level activity, safety, is necessary to improve it as an arts district.

**Selected Comments:**

- Getting people downtown is a challenge. No pedestrian traffic.
• First Friday—big event but no parking.
• Getting audiences to participate in San Jose events is a challenge. Even when it’s free, people don’t come.
• How can we have young people engage in traditional arts? How can we engage them generally?
• Why is Santana Row over there and not downtown?
• How do we inform people about events, and how can we market Artsopolis like Craig’s List?
• Representative between youth and elder crowd to invite everyone to come together.
• Young people group, SJSU students, drop-in group. A place to combine both groups and to exchange ideas.
• Offer group health insurance plan, for individuals and organizations.
• San Francisco has exhibit or performance every Saturday in two main locations.
• Creative Entrepreneur Project is just beginning.
• Can we use existing ideas to improve/impact art?
• Redevelopment, workshop, exhibits, an idea to get people together.
• Address what causes people to avoid downtown: safety, traffic, no parking, no shopping, public transportation.
• Red tape, no flexibility at City level.
• Same vendors at every event.
• Prop 13 has effectively destroyed California—revisit tax codes.
• Stop eliminating arts education.
• How do we get first-generation immigrants to participate?
• In the end, we need more funding.
• Arts are one way to develop creative thinking and creativity.
• Organizations would benefit from feedback from audiences.
• Community should help, instead of City opposing. Ex: permit and copyright issues prevented movie projection on garage door.
• Light rail and VTA are not available in hills.
• Heavy police patrols downtown on weekends gives impression that city is not safe.
• Need artists work space, open studios, more advertising.
• Street performances during Christmas in the park.
• San Francisco’s public transportation is better; makes it easier to get to things.
• City could increase its revenues by selling permits, and facilitating events more.

**Topic: Arts Education in San Jose**

*Facilitator: Victoria J Saunders*

**Key Points:**

• *City can play a role in advocating for K-12 arts education, including through its participation in the new SJ 2020 Initiative (to close the student achievement gap).*

• *City can also help by making theatres and other spaces more available, more cheaply for arts education services, and removing other use restrictions.*

• *K-12 arts education is critically important—and is now viewed as an essential element of a child’s education, not just audience development for the future.*

• *Arts Express should address specific program challenges that are reducing participation.*
Selected Comments:

- Access to arts education depends on where you live—it’s not equitable.
- We get the same teachers each year to the Symphony’s programs.
- The arts are core curriculum.
- Exposure [to arts education] may not be enough but at least it’s something.
- It’s easier to take the arts to the schools than bring the schools to the theatre.
- Arts education needs to be institutionalized.
- Jettison the phrase that “arts education is where future audiences come from.” It’s about educating the child.
- Arts education may not be the City’s role but it can be the role of arts organizations.
- The City can be an advocate for arts education.
- We need to renegotiate the Team San Jose agreement to remove use restrictions.
- The City owns lots of space; it could provide free access for arts organizations to encourage more arts education. This is for theatres, parks and community centers.
- The City can increase access to space—it’s too expensive. Every day there should be free space available somewhere in the city.
- Find solutions to insurance requirements.
- Children should be recognized as citizens, too.
- Arts Express—online marketing has reduced use. Teachers are used to getting the printed brochure. Teachers don’t open their email. It’s mostly home-schooled kids now.
- Early exposure is essential for kids.
- Market Arts Express to non-arts groups, such as social service programs. It can serve more than K-12, school-based students.
- Organizations are frustrated that they cannot enough students to attend Arts Express.
- City should become a partner in advocacy for K-12 arts education in alignment with the new SJ 2020 Initiative (collaborative commitment to eliminating the achievement gap).

**Topic: Arts and Culture Downtown San Jose**

*Facilitator: Steve McCray*

Key Points:

- **Downtown has many cultural strengths, including a walk-able downtown with many arts organizations, venues, activities and public art. There is a lot to work with.**

- **Downtown needs to address specific and inter-related issues to foster a more vibrant art scene, one that contributes more effectively to the community. Issues include perception of not being safe or inviting, empty stores, lighting, signage, cross-town public transportation, a more inviting street scene, need for more residents and businesses, activity at City Hall, easier access to facilities for smaller arts organizations, more accommodating requirements for events (permitting, security, etc.).**

Selected Comments:

- The number and quality of venues are a strength, including plaza at SJSU.
- Proximity is a strength—all downtown arts venues are generally within walking distance of one another.
- Venues are accessible to public transit.
- SOFA is becoming a vibrant location, especially with recent improvements like expanding the sidewalks.
- First Fridays is also a strength.
- Great place for outside activities, festivals, summer cinema, etc.
- Good restaurant scene with fair diversity.
- Major facilities—California Theatre, CPA—are the right size for San Jose audiences.
- Presence of college students enlivens the scene.
- Good scale for large festival such as ZeroOne. Activities can be accessed by walking from one to another.
- Public art projects are a strength.
- Restricted hours are a weakness, hotel hours cannot access galleries after five p.m.
- Perception is that downtown is not safe—closed stores, poor street lighting. But consensus that downtown is actually safe.
- No continuity of experience—Santana Row offers a continuity of experience. SOFA does too but is only three blocks.
- No area-wide synergistic interaction, like there is in SOFA on First Friday.
- Too few downtown residents. More people would make a huge difference.
- Signage is poor. For example, historical markers are difficult to spot and read.
- Too many dark stretches for downtown residents at night.
- Club rowdiness—but some think a funky club scene is a good thing.
- Why try to put new businesses in San Pedro Square when there are so many retail vacancies in other locations?
- Paseo epitomizes the need for new businesses. It looks like it is dying.
- Streets are too wide. It’s difficult to walk around. Downtown is built for cars, not pedestrians.
- City Hall is dead space. We were promised it would be lively.
- The recession has delayed the sale of downtown housing units and the needed boost they would have given to the area.
- SJSU is not used as much as it should be to complement downtown.
- Closing San Carlos benefitted campus but separated it from downtown.
- Smaller emerging groups do not have access to downtown facilities. Too expensive.
- City policies for facility use are out of date. Higher and lower level staff have different attitudes on this.
- Permit process for park use is cumbersome and outdated.
- City permit fees are too numerous and too high. Police security requirements are greater than they need to be for safe, family-friendly events.
- Downtown retail stinks!
- Better cross-pollination among downtown arts groups. Perception is that the groups don’t cooperate.
- Build the baseball stadium. Majority opinion is that stadium would bring people downtown but some worry about ruining downtown as an arts destination.
- Improve signage and banner use to provide information and create area-wide coherence. Need a “yellow brick road” to link venues.
- Encourage development of cost-effective downtown space for artists like live/work space. Brooklyn example, city encouragement of landlords and appropriate zoning changes.
- Improve program diversity to draw more diverse audiences to downtown venues.
- Encourage the Mom-and-Pop shops. RDA driving these out in favor of chain restaurants was inexcusable. We could use these now.
- Improve bus transportation to get from one side of downtown to the other. Seniors take the bus and light rail, and this population will increase.
- Groups and venues should include transportation info on their websites and marketing materials.
- Improve night lighting.
- Incentivize downtown landlords to donate space for arts activities until the retail leasing market improves.
- Increase the number of “comfort zones,” where people can sit, talk, socialize in what they perceive as a safe inviting environment. This is what makes Santana Row so popular.
- Promote a consistent identity for downtown as an arts venue.
- The skyline improvement plan sounds terrific. Go for it! Create “destination quality” public art downtown while you’re at it.
- Create an art corridor of attractions to link various arts venues, including linking MLK to downtown.
- Improve signage directing people downtown from the airport.
- Provide regular programming at City Hall in the plaza during the summer and in the Rotunda throughout the year.
- Since downtown retail is so bad, hotel guests would appreciate easy bus transportation to the Market Place on Coleman Avenue.
- San Jose’s arts ecosystem is weak. In other cities with mature art scenes, there are two or three large, mature arts institutions that power the sector and provide excellence and virtuosity. Then there is a group of mid-sized organizations that provide innovation, vibrancy and excitement. Finally, there are many smaller organizations that focus on the young and culturally specific audiences, and provide opportunities to emerging artists. In San Jose, there are no large arts organizations, only mid-sized arts organizations and these are by far the most vulnerable economically.

**Topic: Cultural Participation Throughout the Community**

*Facilitator: Jessica Zenk*

**Key Points:**

- Emphasize arts in daily life, small experiences.
- Specific suggestions include focusing on social networking (Twitter), participatory theatre, game culture, enlivening downtown as an arts scene, ways to engage college students, smaller venues, and collaboration among arts organizations.

**Selected Comments:**

- How do we make people aware of creative experiences?
- Interaction and freedom to do things—more interest in doing something with things that are given to us. TV is a great example; people can Twitter with their friends during a program.
- How do we integrate our many industries with the interests of the community, and vice versa?
- Evolving identity—are organizations keeping up with the changes?
- Ways theatre can be more participatory. Exercise, techniques, dialogue-based, shift human service agencies too participation theatre as part of health education.
- Theatre companies post rehearsal experiences online; participate in costume design.
- Younger people are interested in history as it relates to their family. How we are part of something bigger.
- Arts as service.
- Collective intelligence. Take ten experts and have them answer questions; then 1000 people with no expertise. People will outperform the experts; need a way to identify people who do have ideas.
- Sojourner Theatre performed a piece about public education in Oregon. It became a model for “legislative theatre.”
- Young people are immersed in the game culture.
- Arts organizations need access to arts service centers, i.e., I’m willing to come teach in exchange for access to your copy machine.
- Embrace connective technologies like Twitter.
- Emphasize arts in daily life, small experiences. Piano lessons, singular concert. Each live experience means something. The problem is getting the audience there.
- Different ways you see participation in the arts in your lives—First Fridays, SOFA, participatory arts creation.
- Need to break the divide between artist and viewer. Events where audience sits next to artist.
- College participation—need discounts, free events, in parks.
- Development of venues—smaller venues, lower cost, breaks barrier between building and audience. E.g., San Jose Rep doing performances in schools.
- Diversity—including income and age diversity. Smaller venues will help with these issues. Work on developing art culture on smaller, local level.
- Communication of arts and culture in San Jose—how do we better communicate?
- Need to keep the streets of San Jose vibrant with arts and culture on a consistent basis.
- Collaboration: combine audiences, events, advertise other events and venues.
- Should baseball stadium be the draw for San Jose? Should build a sports recreation facility.

**Topic: San Jose’s Creative Businesses**

*Facilitator: Walter Soellner*

**Key Points:**

- *Desire to see support for small creative businesses, such as restaurants, galleries and clubs.*
- *Provide apprenticeship programs in creative small businesses.*

**Selected Comments:**

- Leadership needs to support small business, i.e., restaurants, galleries and clubs.
- Use businesses to provide apprenticeship programs. Share tools/knowledge.
- Business and art are connected. Artists are not the best entrepreneurs. Nurture the apprentice idea.
- Florence as part of art education environment.
- Adobe as a promoter of digital art.

**Topic: Making the Case for San Jose’s Arts and Culture**

*Facilitator: Dennis Martin*

**Key Points:**

- *Make the case for economic impact of the arts.*
- *Need to articulate the positive impact of arts, a “return on investment,” e.g., success stories.*
- *Individual participation in arts can lead to greater public support.*
Need platform for making the case—advocacy.

Selected Comments:

- Newspapers rarely report on arts and culture.
- Business Journal called about including arts and culture—why it is not considered a business?
- Arts are a generator of business revenue.
- We need to change to message and emphasize the economic contribution of arts.
- What is the value of investing money in arts and culture? What is the return on investment?
- A negative view of arts contribution is common.
- Need to emphasize the positives of supporting arts.
- Far less governmental funding available for arts, on local, state and federal levels.
- Emphasize individual participation in arts [to foster public support].
- San Jose arts support is typical pyramid. Needs support of public/arts organizations in city. This base is being separated from the pyramid.
- Importance of individual giving. Small donations or purchase can go a long way. San Jose Stage Company practices fundraising based on this idea.
- What is the arts and culture economic sector part of?
- Showcase success stories based on arts and culture. Example, Boy Scouts, we were successful because of participating in Boy Scouts. Executives could talk about the value of arts in their lives, such as taking piano lessons or acting classes to raise self esteem.
- Example of working with 50 students in theatre. Most were not interested in theatre aspects; they were interested in team building, self-esteem, etc.
- Business uses art for marketing, i.e., websites, graphic design, etc. We need to point this out.
- Campaign idea, a day without art. What does a day without art look like? Points out role of art in everyday lives.
- Arts and science/technology, need to emphasize the connection. Attempts such as ZeroOne are especially important in San Jose.
- Importance of geophysical space—do we actually need a physical theatre? Technology helps us downsize space. Go for smaller rather than bigger.
- Make the case as a vibrant economic contributor. Need a new study.
- Where do we make our case? Need to speak not in art-lingo.
- Phone book for the arts.
- Redesign City of San Jose website.
SURVEY OF PLAN ADVANCEMENT TEAM AND ARTS COMMISSION

Overview
An online survey of members of the City of San José’s Arts Commission and the Plan Advancement Team was conducted in September 2009. The purpose of the survey was to learn members’ opinions about key issues, such as their vision for cultural development, the community’s cultural needs, and desired outcomes for the plan. An additional purpose was to identify planning and test themes, some of which had been identified through the Envision San José 2040 process and by staff.

Respondents: 18 total
Including 9 Arts Commissioners and 9 Plan Advancement Team Members (some respondents are both)
2 did not specify

This summary presents the key themes of respondents, not in priority order. The themes provide a framework for understanding respondents’ opinions but they are not necessarily cohesive. In some cases, the themes and responses are inter-related or even contradictory. For a more complete understanding of the responses, please see the summary of actual responses beginning on page 3.

I. Vision, Needs and Outcomes

1. What are the greatest strengths of San Jose’s culture (or way of life), such as qualities, places or events?
   - Festivals
   - Cultural Diversity
   - Existing arts and cultural organizations, events and venues
   - Places (downtown, neighborhoods, outdoors)
   - Weather
   - Spirit of aspiration

2. What are the critical issues facing artists, and arts and cultural organizations, in San Jose?
   - Funding
   - Venues, facilities and downtown
   - Public understanding and valuing of arts and culture
   - Audience engagement
   - High cost
   - City issues
   - Arts management

3. How can arts and culture be used to help make San Jose a more vibrant city?
   - By developing local cultural resources
   - By becoming a destination
   - By enhancing urban places
   - By focusing on quality, innovation and risk

4. What would you like to see happen as a result of the cultural vision plan?
   - Greater financial and public support for arts and culture
   - Arts and culture throughout everyday life
   - Unified and workable commitment to cultural development

5. How can existing facilities and places best be used to support cultural activities of all kinds in San Jose (e.g., theatres, galleries, community centers, libraries, parks, public spaces, clubs, informal places, classrooms)? What types of new ones might be needed, if any?
   - Make existing facilities and places more readily accessible
   - Use existing facilities and places for arts education and informal participation
   - Don’t create new facilities
   - Support commercial spaces and other new uses of spaces

II. Themes of the Plan

Listed below are four themes that represent important trends in the arts and culture field. In addition, the Envision San José 2040 Task Force has identified some of them as important to the community’s overall vision. What do you consider to be the relevance of each to cultural vision planning for San Jose?

6. Innovation: the individual or organizational capacity to create something new or adapt existing ideas
   - Inherent connection with arts and Silicon Valley identity
   - Inherent to arts but not necessarily important to the cultural vision plan

7. Arts and Economic Prosperity: the economic value of arts and cultural businesses, organizations and people
   - A very important factor
   - Intrinsic value of arts is more important
   - Don’t let this replace mandate for public funding
8. Diversity: the value of diverse cultures in celebrating and creating identity, fostering improved understanding, and enhancing civic participation

Supporting cultural diversity is very important, especially in fostering cross-cultural understanding through arts and culture

Cultural diversity is relevant and one challenge is getting audiences to cross-over

9. Cultural Participation: the full spectrum of cultural activity in the community, encompassing informal/amateur, student and professional, and occurring in diverse facilities and spaces

Fostering cultural participation is important intrinsically and to ensure public support

III. About You

10. What would you like your role, if any, to be in implementing San Jose’s cultural vision plan?

Help shape the plan, and then advocate and assist with implementation
It’s premature to say—the plan’s not finished yet

11. If you like, please share how you express yourself creatively. [The following are actual responses, not themes]

I read. I attend music shows and concerts, I go to film festivals. And sadly, I do a lot of this in San Francisco.
I’m an actor and director, but it’s been a while since I’ve actually produced anything. I sing in the shower, rather well. I’m an avid gardener.
BFA in painting, SJSU. Interior Designer.
I work in theatre education.
I dance (mostly jazz/musical theater-oriented performance and choreography).
I help people develop and put on plays.
Making a golf ball move from one point to another.
Retired Professor of art. Sculpture and jewelry designer. Arts lecturer. Writing.
Mostly through written word.

12. Please provide any other comments here. [The following are actual responses, not themes]

I am hopeful that we see true vision with clear objectives come out of this plan.
The Arts Commission should be the hub of this plan both now and during implementation.
I am very pleased that this is going forward.
Although this is a long range vision, I hope that it can be concise, specific, actionable, and prioritized.
Thank you for requesting this feedback - please feel free to ask any follow up questions!
I’m really glad this is happening.
SUMMARY RESPONSES ORGANIZED BY THEME

I. Vision, Needs and Outcomes

1. What are the greatest strengths of San Jose’s culture (or way of life), such as qualities, places or events?

   Festivals
   Festivals
   Outdoor festivals (good weather)
   ZeroOne Festival
   Signature events in SJ - the Jazz Festival, Tapestry Arts, Mariachi Festival, Cinequest, and Christmas in the Park
   Events: Jazz festival, Zero1 and First Fridays, Music in the Park, outdoor cinemas

   Cultural Diversity
   Multicultural population; ethnic diversity
   Cultural diversity
   Our demographics
   Diversity of culture
   Diversity (ethnic, language, geographic, socio-economic)
   Inclusive
   Diversity
   Diverse population that is globally aware and proud of its multi-cultural roots
   Extraordinary cultural richness embodied in the variety of faces, ages, families, languages, foods, music, clothing, markets, homes, religious venues, ethnic festivals, etc.
   Diversity
   City’s Strong Neighborhoods Initiative
   A variety of cultures blend well here

   Existing arts and cultural organizations, events and venues
   Variety of events, etc.
   SJSU
   Both existing and new venues (Rep, MACLA,
   Year round activities
   Highly visible signature companies and many more mid-sized and smaller groups of a very high quality
   Accessible events

   Places (downtown, neighborhoods, outdoors)
   Concentration of diverse downtown arts organizations in easy accessible, walkable, vibrant urban landscape brings disparate community elements together
   Many opportunities in close proximity (i.e. downtown) but also spread in other areas of the city
   Downtown, Willow Glen, the Alameda & other areas with character (i.e. not monotonous suburban)
   Safe easy downtown
   Outdoor places are a strength: Los Gatos Creek trail, Guadalupe River trail, Plaza de Cesar Chavez, SJ Museum, SOFA. Montalvo, Mtn. Winery,
   all offer strong possibilities for world class events
   City Hall itself is an attraction
   Good centralized downtown with cultural and entertainment close by
   Good entertainment venues in and close to downtown

   Weather
   Good weather
   Year round good weather a plus for outdoor events
   Amazing weather and beauty and variety of natural settings
   Great weather
   Excellent weather is a definite asset that can incubate a vibrant, inexpensive, expansive and safe outdoor street culture
   Ability to enjoy the outdoor environment due to good and temperate weather a majority of the calendar year

   Aspiration
   Desire to be better
   Entrepreneurial expectations
   Growth of the art culture
   Qualities of intelligence, creativity
   Population that embraces technology as an equalizer and unifier
   Meritocracy, entrepreneurial spirit, risk taking, pragmatism
A growing city with good industries and a growing arts community
Focus on, and atmosphere of innovation and creativity

Other
OCA Staff
Technology
Family-orientation

2. What are the critical issues facing artists, and arts and cultural organizations, in San Jose?

Funding
Funding is the most critical issue facing artists and arts organizations. As an ecosystem we are notoriously under capitalized.
Money....both in support of arts groups and in the buying public's lack of funds.
Primarily money: unstable funding sources at all levels; diminished discretionary income; history of weak individual support
Funding, looking for funding outside of government
Long term impacts of economic recession
Lack of individual giving
Lack of funding
Lack of sustained, systemic support and funding
City arts grants and TOT funding has not increased
Less institutionalized giving to / patronage of the arts
Disproportionate share of self funding compared to other non-profits in the nation
Lack of support by "big buck" individuals
Ongoing sustainable and sufficient revenue sources, both earned and donated.

Venues, facilities and downtown
Venues
Space
Spaces for the arts (esp. given cost)
Facilities continue to be a challenge
There is still not a "vibrant" downtown area although it has gotten better over the past two decades.
Walkable arts district is not large enough. Critical mass of nearby cultural experiences needed to created a neighborhood feeling of "buzz"

Public understanding and valuing of arts and culture
Top of mind awareness of public
A suburban and commercial culture in the south bay
Public saying there is support but not always felt by those in the profession/organizations
Lack of unified focus on arts education which is important from a cultural perspective but also to stimulate the economy and allow audiences of the future to be nurtured
The community's inclination for supporting cultural organizations is abysmal and far below other cities of this size.
Artists have very little local following. For example, Ano Domini, known by a small minority of locals, shows art and launches artists with more worldwide acclaim than here at home. Focus should be on cultivating art appreciation and growing the number of art lovers.

Audience engagement
Need for more audiences
Marketing events
Rapidly changing demographics, consumer behaviors and technology
Access to quality arts experiences
Affordability, location
Relevance
Time among many citizens to participate in/patronize the arts
Driving distance between residences and arts and cultural venues discourages patronage.
A large enough market of customers and audiences to make cultural experiences financially sustainable
So few real art galleries and real patrons who buy art frequently and attend performances often

High cost
Cost of living and working
Cost of living / doing business / space for making art

City issues
Onerous City O&M contracts unfavorable to major arts organization partners (i.e. San Jose Rep, Museum of Art, History San Jose)
Streamline and improve collaboration between the organizations and city with respect to city-owned land, redevelopment dollars, the TOT, ...
City bureaucracy and service costs are a big hindrance to many groups

Arts management
How to run and manage an art business
Lack of cohesion and coordination (why were two of the larger companies in SJ doing the same show - Tommy - at the same time?) and collaboration to build an Arts identity for SJ
Many of the performance based organizations are not effectively managed and could benefit substantially from centralized back office operations, regional marketing (e.g. increased Artsopolis investment) and strategic development services.

**Other ideas**
Brain drain of best artists to more prominent cities SF, LA, NY

3. How can arts and culture be used to help make San Jose a more vibrant city?

**By developing local cultural resources**
City should embrace its own arts and culture community, those with a strong track record
By the variety of events!
Fostering a growth, and nurturing and showcasing, of LOCAL artists

**By become a destination**
Large scale commercial music and film activities are very well embraced in the area. Grow Cinequest, Jazz Fest and Left Coast Live festivals into regional identity as a vibrant and creative culture place...such as a Austin, Portland and Seattle.
The Arts will play a major role in making SJ a destination city as well as contribute to a higher quality of life for the residents.
ZERO ONE is a good example. If San Jose can effectively attract a global audience our brand builds organically as those returning home take us back with them.

**By enhancing urban places**
Arts and culture should not be used to make San Jose a more vibrant city (rather, the opposite). Still, a vibrant arts and cultural life that is highly concentrated in certain geographical areas, like downtown, can be an attractive force for visitors to the City.
Foster more interesting places
Arts and culture draw people to downtown and made downtown exciting.
Celebrate and encourage development of neighborhoods that evoke different parts of the world with different architectural styles, public spaces, community centers, performance spaces, restaurants, housing, markets, etc.
Enable visitors and residents to feel that they do not have to get on a plane to experience Indian or Mexican or Vietnamese or Japanese culture but that they can go to a certain neighborhood and get immersed in that culture. Multiply the effect by having these cultural immersions be close to each other linked by pedestrian walkways or transit so that the mixing and blending and feeling of togetherness and shared values is enhanced and develops organically.
Big Bold Sculptures and big bold outdoor performances. More parkland with more art in it.
It can help to create an ongoing critical mass downtown by offering a happening, walkable, interactive, creative, energetic urban atmosphere where people want to live, work and play long-term.

**By focusing on quality, innovation and risk**
With outstanding quality, and risk taking, San Jose can be a destination place for all cultural events. Thinking big with modest resources is where creativity really shines.
Exciting new styles and approaches to arts and culture
More technology based art that is interactive and participatory

**Other**
Arts open minds. Art opens cultures to each other.
More organizations working together (City, Chamber, Santa Clara County Office of Education, 1stACT, Arts Council)
Like technology, art can be an economic engine
Encourage bright, creative people to live and invest themselves in San Jose; help articulate San Jose's identity; and bring people together
It must be used to change the pattern of how residents in San Jose currently live. Residents have to be attending concerts, visiting museums and galleries, exploring the downtown, etc.

4. What would you like to see happen as a result of the cultural vision plan?

**Greater financial and public support for arts and culture**
More support for the local arts community, from employment opportunities for artists to the city leveraging additional funding to support operating grants for arts organizations.
What about a "quality of life" tax/fee/assessment that supports the things that make San Jose a great place to live -- including arts & culture, libraries & parks.
Affirm existing arts and cultural organizations and events as a top priority of OCA and the City; identify and develop new funding sources to support existing and spawn new arts and culture activities
Support the artistic areas/venues that are working, like SoFA and its organizations.
Create interest in the arts for residents and have them change their typical habits and use their dollars and time more along the lines of art and culture.
Ways are identified to change the mind-set of people and businesses in this area in regard to supporting arts and cultural institutions.
Convey the import of art to the community and decision-makers
A greater endorsement of the arts by city leadership.
Increased private and corporate support.

Arts and culture throughout everyday life
I would like to see our expectations at a higher level. Art is part of every component of our lives.
Make Arts experiences more available to the residents.
Integrate art and artistic uses into the physical landscape

Unified and workable commitment to cultural development
Clear direction and prioritization for City's investment in arts and culture
Unified focused approach with stakeholders that make a commitment and the City doing the same
Create a sustainable, systemic system of funding, planning, growth, and identity for the Arts in SJ.
A more defined and streamlined operating plan, specific strategy and tactics for how the arts will be financed, cultivated and integrated in our city government.
I'd like to see it carried out...and ahead of schedule.
Concrete results. A prioritization of arts at local, state and national level in San Jose. Integration of the arts with other governmental priorities and planning, including capital and other development.

Other ideas
More live music (indoors and outdoors), visible demonstration of change
A city commitment towards growing our live music scene on all levels
We get several monumental pieces that make San Jose an art designation
A feeling that San Jose and Silicon Valley is the best example in the world of peaceful multicultural coexistence and the personal, commercial and social enrichment and innovation that it stimulates.
Outlets for self-expression and validation of cultural exploration by young and old alike.
More free experiences that are inclusive and don’t require a high income to be enjoyed and appreciated by all.
identify downtown as the main arts and cultural area with Mexican Heritage Plaza and Japantown as minor but important "nodes" worthy of planning for supporting business and residential development.

5. How can existing facilities and places best be used to support cultural activities of all kinds in San Jose (e.g., theatres, galleries, community centers, libraries, parks, public spaces, clubs, informal places, classrooms)? What types of new ones might be needed, if any?

Make existing facilities and places more readily accessible
Lots more communication and promotion of what is here.
Consistent messaging about the importance of a creative, diverse and multicultural forms of expression.
The word that these kinds of places are available needs to be better disseminated; their interest in having groups use the space needs to be better understood also.
Use them more. The city needs to make the existing facilities available (and financially feasible and attractive) to groups.
Make it easy and cheap (or free) for groups (informal and formal alike) to reserve and use community facilities and unused private spaces (vacant industrial buildings & retail spaces, in particular)

Use existing facilities and places for arts education and informal participation
As for the outlying community centers and libraries, our recent program of new library and community center construction has produced many new spaces that can be excellent tiny venues for dramatic readings, storytelling, family type activities, and instructional activities.
All of these venues are great to start the education process of arts appreciation.
revolving displays by students

Don't create new facilities
I believe we don’t need any new venues. All these venues are perfect for creating activity.
San Jose does not need any more albatross facilities
I am not sure any new theatres might be needed - just the better utilization/sharing of existing spaces if the city removes some of its barricades.
We cannot/do not adequately support the facilities we now have.

Support commercial spaces and other new uses of spaces
One of the areas our city has never done much with is support to growing small commercial venues
Encourage new “third spaces” where artists and other people can congregate and share ideas

Other ideas
Top priority - serious effort should be directed towards the development of a new Center for the Performing Arts.
An urban redevelopment plan that creates zones for cultural explorations in a safe and authentic environment
More parks and open space in downtown area, like Golden Gate Park or Central Park or Millennium Park.
For existing facilities, San Jose needs more infrastructural support such as parking and diversion of traffic to encourage an increase in pedestrian areas in order to create open spaces and paseos.
Increase the level of cross-disciplinary, cross-cultural, cross-over interactive events (e.g. ~ a poetry slam at a visual arts institution), and the partnerships and joint events amongst the existing arts and cultural organizations.
A new, large outdoor sport and event facility is likely to generate attention to and support of local businesses and existing arts and cultural
II. Themes of the Plan

Listed below are four themes that represent important trends in the arts and culture field. In addition, the Envision San Jose 2040 Task Force has identified some of them as important to the community’s overall vision. What do you consider to be the relevance of each to cultural vision planning for San Jose?

6. Innovation: the individual or organizational capacity to create something new or adapt existing ideas

Inherent connection with arts and Silicon Valley identity
This is Silicon Valley, a place and frame of mind that was built on innovation -- highly relevant.
Without innovation, there is no creation of art. Fostering this theme is important.
Very important - parallel to Silicon Valley's self-identity; essential for survival, vibrancy and relevance of arts and culture
Artists are constantly innovating, as are other creative people who drive our local economy in Silicon Valley. The ability to innovate relies on the type of "training" that the arts provide -- discipline and the ability to make connections.
Audience: the technology industry is comprised of innovators who are drawn to cutting edge, innovative ideas and the expression of them.

Inherent to arts but not necessarily important to the cultural vision plan
I would argue this is what all cultural and arts organizations do every time out of the gate.
This is important, but we've got groups with plenty of good ideas, and innovative ideas. We need to be able to support them so they can put the ideas into practice.
Not quite sure what is meant. If it means that technological innovation should be a theme, then it's peripheral. But if you're saying that art needs to have innovation then I say how redundant!
Yes, new ideas and variations on old ideas.
If a supportive environment exists, innovation will take place naturally.
Artists: local artists are inspired by and have access to the innovative technology here, and their work reflects and speaks to it.

Other ideas
VERY CRITICAL: Digital mediums, evolving consumption habits among the audience, difficult financial sustainability, artistic evolution all require a spirit of innovation.
Very important. Unfortunately, since the city is one of the largest stakeholders for arts organizations, innovation can stall and stagnate because they can't move fast enough to embrace it.
Innovation is what this valley is known for, but that word is recognized as applied to technology mostly here.
Donor Base: the technology industry is the most significant source of funding in the area and still mostly untapped. This is our most promising and valuable donor base.

7. Arts and Economic Prosperity: the economic value of arts and cultural businesses, organizations and people

A very important factor
Highly relevant, but should not be the only driving indicator of arts and culture relevance in the local economy.
Finding a way to make money of art is important, however it should not be the main factor for art.
Arts are the soul of a community, but also economic component. Very important. Look at the 21st Century workforce data.
Artistic industries can in and of themselves be economic drivers. Moreover, the backbone of our local economy relies on bright, creative people who have near complete choice in where they want to live, work and create new businesses and products. Having a vibrant, culturally-rich place is critical to attracting and retaining the talent that drives our economy.
This is the big one. The fact that no one stepped forward to save AMT from going out of business is criminal and shows the lack of understanding our community has in regard to the positive economic impact that the arts bring to the City.
This is key. If there is no support for the groups we have, we've got big problems. I don't think most people who are not connected to arts groups have any idea about the economic value that they bring to the table.
The Arts has a crucial economic role in the City
We need to let those in the decision making seats, as well as the community at large, know just how much those involved arts & culture contribute to the economy of the region.
In part, the relevance of the economic value of arts and cultural businesses, organizations and people is that they feed the local economy via direct and indirect spending, the creation of jobs, the payment of taxes, the attraction of non-cultural employees and businesses to the area through the creation of a livable, vibrant, growing urban lifestyle which sustains a loyal, committed workforce and economy.

Don't let this replace mandate for public funding
Yes, of course, but put public start up money in to support new activities, businesses.
Art should be like any other government service that is provided to enhance quality of life.

Intrinsic value of arts in more important
Blah blah blah - yes, this is important concept for local policymakers to understand, but I've never gone to an arts event because it has an
economic impact. What about the spiritual and emotional value of art? Everything artistic is not necessarily a good "economic" return.

Other ideas
NEUTRAL: I think this an outcome that stems from artistic excellence and audience development. I'd prefer the vision planning exercise focus on how organizations can meet these challenges instead of focusing on "how we explain the impact".

8. Diversity: the value of diverse cultures in celebrating and creating identity, fostering improved understanding, and enhancing civic participation

Supporting cultural diversity is very important, especially in fostering cross-cultural understanding through arts and culture
Highly relevant and should be further supported and encouraged.
This is very important. It is a great strength because it allows for so many types of art forms.
The City is clearly diverse in population demographics. We’ve done a good job encouraging a diverse arts community, but surely we can accommodate more growth. Our largest arts organizations produce a predominantly Western European artistic repertory. This is not an indictment to change, just an observed fact of life. However, efforts such as Ballet San Jose's outreach and cultural exchange with China, and the esthetic diversity growing in SOFA point us in directions we need to explore. Empowering the Mexican Heritage Plaza to find success and stability as well as breathing life into the Japantown neighborhood cultural scene would help the City in realizing the dream of celebrating cultural diversity.
We are so lucky to have the diversity that we have. I would like to see the blending of cultures in art works more so that the people will mix more.
Somewhat important given the very diverse demographics of the region - how to more substantially support organizations working outside of Western Classical aesthetic??
Yes, but let's not diversify to the point of fragmentation and exclusion. Events and performances shouldn't just be to showcase, the should foster education, appreciation, and acceptance and understanding.
This is one of the most vital components of our artistic milieu. However, we have a highly segregated community as well, particularly in terms of the geography of various ethnic/racial communities in San Jose. Artistic endeavors can be exceptional ways to build community and understanding across ethnic/racial lines.
People on the stages and paintings on the wall must look like the people viewing them.
CRITICAL: In San Jose there will be a strong demand to preserve native arts and cultural practices as long as we continue to attract a global population. Plan goals in this regard should emphasize the need for ethnicity based organizations to attract a more diverse audience as this is one path to sustainability.
San Jose's culture is varied, rich and steeped in pride and tradition. This is the audience to which the arts and cultural community speaks and helps to enhance dialogue and intercommunication.

Cultural diversity is relevant and one challenge is getting audiences to cross-over
We have a lot of diversity, but I'm not sure that the members of some of the diverse cultures have any interest in participating in the art scene in any meaningful way.
Yes, but also generic Arts events and activities as a way of unifying the community. Many times ethnic events are attended primarily by that ethnic group.
There will never be diversity where cultures spend all of their time and energy protecting their "territory."

9. Cultural Participation: the full spectrum of cultural activity in the community, encompassing informal/amateur, student and professional, and occurring in diverse facilities and spaces

Fostering cultural participation is important intrinsically and to ensure public support
This is what connects people to the arts; all children in San Jose should grow up exposed and given the opportunity to participate, even as they become adults.
Without cultural participation what is the point of creating art? Everyone needs to be involved in one way or another.
Most important - participation AND engagement, particularly beyond observational mode
Very important again, especially for the long term growth and survival of the arts as a viable force in the city and area. At earliest possible age. This is important.
CRITICAL. I would also explore how to align participatory and free services with broader initiatives in the community (e.g. Campaign to end poverty).
Interactive, cultural activities - people want to engage, create, be a part of arts and culture on every level. Arts and cultural life must be ubiquitous in our city and in our city planning. It can't just be "at the museum", but a daily part of our work and our life's activities on the street, in the park, in the schools, at the gym, in the community centers. For every age and every level of expertise.

Other ideas
It's always good to have community wide cultural participation, but of all the themes this is the least important and most problematic of the proposed themes as far as I am concerned.
10. What other theme(s) should be considered in the cultural vision plan?

Funding for the arts.
I'm also hopeful the funding models can move beyond the TOT
Preservation of existing and development of new cultural resources including but not limited to funding, facilities, organizations, and programs.
Cultivation of the existing natural partnership with San Jose State University, San Jose City/Evergreen College, and other local higher education institutions to expand and deepen the arts and cultural experience. Emphasis on geographic nodes of Arts and Culture development - Downtown, Mexican Heritage Plaza, Japantown.
Access
As downtown density increases, walk-ability becomes more critical. We need to ensure our arts and cultural plan is not completely focused indoors.
Major emphasis on the Strong Neighborhoods Imitative and other public organizations like the neighborhood organizations (example: South University Neighborhood Association). This would bring the arts into neighborhoods where people actually live.
How to address and consider environmental issues in our arts and cultural vision planning. Artworks, events and a cultural life that speaks to environmental issues, sustainability and enhancing green living on every level.

III. About You

11. What would you like your role, if any, to be in implementing San Jose’s cultural vision plan?

Help shape the plan, and then advocate and assist with implementation
I am here, ready to be a strategist, sounding board and leader.
I would like to help implement the cultural vision so that it ensures young people have an opportunity to get involved.
I see my role and that of all the arts leaders, to be champions for the plan.
I would like to be involved with the discussion and continue to help create and promulgate the plan.
As a Commissioner - form and refine the plan, debate and advocate. As a community member - join a nonprofit board and participate in the implementation through a member of the cultural community.
As an Arts Commissioner I would like the commission to advocate the plan to the entire city at all levels.
Helping locate/design/finance cultural spaces.
I would like to be able to endorse the finds as valid and meaningful.
To be an advocate for its mission in our arts and cultural community, as well as the greater community. To help turn the policy into action. To help create ownership of the cultural vision plan by our local government, corporate and civic community.

It’s premature to say—the plan’s not finished yet
Have to wait and see the whole final plan first.
I’d have to see the plan first……it’s not written yet.

Other ideas
I would like this plan to be a touchstone that would allow me to identify and support non-profit organizations directly through financial grants Participating in any "young professional" focus groups you might want.

12. If you like, please share how you express yourself creatively.

I read. I attend music shows and concerts. I go to film festivals. And sadly, I do a lot of this in San Francisco.
I’m an actor and director, but it’s been a while since I’ve actually produced anything. I sing in the shower, rather well. I’m an avid gardener.
BFA in painting, SJSU. Interior Designer.
I work in theatre education.
I dance (mostly jazz/musical theater-oriented performance and choreography).
I help people develop and put on plays.
Making a golf ball move from one point to another.
Retired Professor of art. Sculpture and jewelry designer. Arts lecturer. Writing.
Mostly through written word.

13. Please provide any other comments here:

I am hopeful that we see true vision with clear objectives come out of this plan.
The Arts Commission should be the hub of this plan both now and during implementation.
I am very pleased that this is going forward.
Although this is a long range vision, I hope that it can be concise, specific, actionable, and prioritized.
Thank you for requesting this feedback - please feel free to ask any follow up questions!
I'm really glad this is happening.
Keep everyone informed of in process developments.
ENVISION SAN JOSÉ 2040 WIKIPLANNING SURVEY

As part of Envision San José 2040, the Task Force commissioned an online community survey which was administered from July to November 2009. The Wikiplanning Survey, with more than 2750 respondents, included a section with five arts and culture specific questions as well as arts and culture related answers as options for other questions.

For the complete report, please refer to:


Brief Description of Envision San José 2040

Envision San José 2040 is currently in the process of development and is the update to the City’s General Plan. The General Plan is the adopted statement of policy for the physical development of a community, and therefore its future character and quality of development. The General Plan describes the amount, type and phasing of development needed to achieve the City’s social, economic, and environmental goals. It is the policy framework for decision making on both private development projects and City capital expenditures.

What is different about Envision San José 2040 than previous General Plans is that it is intended to be a plan for all City departments, not only those directly involved in land use. It will include a “Key Vision Element for Vibrant Arts and Culture” in addition to six others: Innovative Economy; Environmental Leadership; Interconnected City; Quality Education and Services; Healthy Neighborhoods; and Diversity and Social Equity.

It is anticipated that Envision San José 2040 will be completed and adopted by City Council in 2010.

For additional on Envision San José 2040, please visit:

http://www.sanjoseca.gov/planning/gp_update/
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