

San José
Creative Entrepreneur Project

January 2008 — February 2009

Final Report and Recommendations

Submitted by

Cora Mirikitani
President and CEO
Center for Cultural Innovation

Ann Markusen
Director, Project on Regional and Industrial Economics
Humphrey Institute of Public Affairs
University of Minnesota

Emily Sevier
Director, Bay Area Initiatives
Center for Cultural Innovation

March 2009

Table of Contents

Project Background and Context	3
Scope of Work	4
CEP Steering Committee	5
San José Artists' Resource and Space Study	6
San José Artists' Town Hall	8
<i>Business of Art</i> – Training Workshops and Encouragement Grants	10
ARTIST PROFILE: Howard Partridge - Digital Artist	11
ARTIST PROFILE: Tess Crescini - Writer	12
ARTIST PROFILE: Tricia Creason-Valencia - Filmmaker	13
ARTIST PROFILE: Lidia Doniz – Dancer	14
Future Directions and Next Steps for the CEP	15
I. Professional Development and Training for Artists	15
II. Financial and Work Support Mechanisms	16
III. Artist Access to Art-Making Equipment and Workspace	17
IV. San José Housing and Live/Work Space	17
V. Artist Convening, Networking and Presentation Spaces	18
VI. Reaching New Audience, Markets, Customers	19
VII. Artists' Access to Marketing Tools and Information on Opportunities	20
Taking Action: Next Steps	21
Acknowledgements	24
Appendices	26
Attachment: San José Creative Entrepreneur Project: Artists' Resource and Space Study	27

“Part of my mission as Mayor is to ensure that we remain the capital of Silicon Valley and that Silicon Valley remains the innovation center of the world. If we are going to remain the innovation center of the world, we have to continue to have the people. People from around the world come here because of the environment, the opportunities, and if we have a place that is nurturing of creative and talented people, great things will happen.”

Mayor Chuck Reed, City of San José
San José Artists’ Town Hall Meeting
September 13, 2008

Project Background and Context

Visionary civic and business leaders in the Silicon Valley have long championed the need to attract and sustain a diverse talent pool of artists - “creative entrepreneurs” who work in both the commercial and nonprofit sectors and represent a wide range of talents as musicians, architects, dancers, animators, painters, writers, web and graphic designers, filmmakers, photographers, DJs, craft artists and more. These leaders understand that there is a direct connection between business innovation and creative entrepreneurs, and that other artistic dividends will result to enhance the built environment, civic engagement, and appeal of a city and region as a place to live, work and play.

While the City of San José has actively provided support for the arts since the 1970s, its principal focus has been on the development of arts organizations rather than on opportunities for individual artists. Is there a role the Office of Cultural Affairs (OCA) could play to make San José a more artist-friendly city to both enrich its cultural vitality and advance its creative economy? This became the central question behind the creation of the San José Creative Entrepreneur Project.

As a first step, OCA convened a meeting with the Center for Cultural Innovation (CCI), a unique nonprofit training and financial services incubator for working artists in California, to explore the issue. City staff, including the OCA’s arts program director and public art program director, the City’s assistant director for economic and cultural development, the Office of Economic Development’s deputy director in charge of Work2Future, and Work2Future’s business services manager, engaged in discussions with CCI’s president about a potential role in San José’s search for a strategy for artist support.

As a result, OCA and CCI drafted a joint proposal to explore the challenge of improving opportunities for individual artists in San José through a series of complementary activities: a needs assessment within the artist community, pilot training programs, a small test program of encouragement grants, and convening opportunities. These activities would be carried out over a period of one year, beginning as early in 2008 as possible.

Scope of Work

On January 15, 2008, the City of San José OCA formally engaged the Center for Cultural Innovation to work in partnership on a 14-month initiative called the *Creative Entrepreneur Project* (CEP).



The goal of the *Creative Entrepreneur Project* was to explore improving the opportunity landscape for individual artists in San José by conducting a baseline needs assessment, providing pilot training programs, financial resources and convening opportunities, and creating a Steering Committee to support immediate and long-term outcomes.

The objectives of the CEP were stated as follows:

- To identify and establish effective communication and a positive relationship between the Office of Cultural Affairs and the full range of artists (across all disciplines in both the non-commercial and commercial arenas) living or working in San José;
- To clarify and understand the career-development challenges and opportunities that San José presents to artists living and working there;
- To test preliminary technical assistance and funding programs, and to identify other strategic pathways – short-term and long-term – that could help San José become a much more ‘artist-friendly’ city, where artists could build and sustain significant parts of their careers; and
- To improve both City and external resource bases for the implementation of those pathways.

During the first-year of the CEP initiative in 2008, five key elements were proposed for implementation:

- 1) Forming a CEP Steering Committee;
- 2) Conducting a San José Artist Survey and Needs Assessment;
- 3) Organizing an Artists’ Town Hall Convening;
- 4) Presenting a pilot entrepreneurial Training Workshop for Artists; and
- 5) Developing a pilot Encouragement Grants Program for Artists.

CEP Steering Committee

From the outset, the formation of a community advisory group comprising key individuals from government, high tech enterprises, education, philanthropy and the arts was envisioned as a critical element to both guide and strengthen the CEP initiative. A cross-sector approach identified thirteen individuals who agreed to serve on the CEP Steering Committee during the pilot year, initially chaired by Kim Walesh, Chief Strategist for the City of San José, Office of Economic Development and later chaired by Kerry Adams Hapner, incoming Director of the San José Office of Cultural Affairs.

The Steering Committee met a total of four times in 2008, providing valuable feedback on work-in-progress and, in many cases, working proactively as donors and volunteers to support specific programmatic elements of the CEP initiative. Minutes from meetings held on February 28, June 23 and September 15, 2008 were recorded and distributed to members (see Appendices A, B and C). A fourth Steering Committee meeting was held on December 8, 2008 as a facilitated working group to discuss potential future directions for the CEP initiative. This final meeting contributed to the Menu of Program and Policy Options described later in this report, providing future ideas and suggestions for consideration by OCA and the City, going forward.

The real value added by an energetic and diverse group of community leaders to an ambitious undertaking like CEP cannot be overstated. Committee members actively participated in overseeing the CEP initiative and strengthened it at every turn by improving the quality of the artist assessment survey tool, broadening our outreach to artists and the arts community, listening to, and helping to interpret, the needs expressed by many individuals attending the Artists' Town Hall and by serving as a sounding board to tease out future program and policy solutions. The continuation of some type of CEP advisory group might be beneficial in the future, both to ensure program continuity and to help the City identify strategic opportunities and new programs and policies that will make San José a premier live/work destination for artists everywhere.

We deeply appreciate the time and effort given by members of the CEP Steering Committee, and key OCA staff members, whose names are listed at the end of this report.

San José Artists' Resource and Space Study

The first program component of the CEP pilot initiative involved the commissioning of a formal study to determine *who* San José's artists and creative entrepreneurs are, *how* they are making their work and livelihoods as artists, and *what* gaps exist as unmet needs.

To lead this effort, CCI commissioned noted research economist Ann Markusen, Professor and Director of the Project on Regional and Industrial Economics, Hubert H. Humphrey Institute of Public Affairs, University of Minnesota, to develop and conduct a survey of San José artists' needs. Professor Markusen is considered one of the nation's leading researchers on artists and "creative economies" with many seminal studies and reports published relating to understanding the contributions of creative artists to a regional economy,¹ the role that artists' centers play in supporting artists and community development,² and how artists build their careers across employment sectors,³ among others.

Ann Markusen, with associates Anne Gadwa and Pat Shifferd, conducted the survey of San José artists for CCI and the City of San José in a collaborative process that began in January 2008 and concluded in September 2008 with publication of the *San José Creative Entrepreneur Project: Artists' Resource and Space Study*.

The complete study, which includes an Executive Summary and details on study methodology and findings, is attached to this report and is also available online at www.sanjoseculture.org.

Highlights of the study process and findings are summarized here as follows:

- In the design phase of the study, the researchers met and worked closely with OCA staff and the CEP Steering Committee to create and test a web-based survey questionnaire that would fit with conditions for artists in San José and yield the most valuable results. In addition, the study team held a Community Advisory Group Meeting on February 29, 2008 to introduce the CEP initiative and elicit support and outreach assistance from key arts organizations in San José.
- The study was intended to capture the broadest possible definition of artists, encompassing a wide range of creative individuals working in all disciplines and career stages across the visual, performing, film, media, and literary arts, including artists who were working commercially as animators, web designers, architects and rock musicians, as well as avocationally as participants in the so-called "informal arts" sector.

¹ Markusen, Ann and David King. 2003. *The Artistic Dividend: The Arts' Hidden Contribution to Regional Economic Development*. Minneapolis MN: Project on Regional and Industrial Economics, University of Minnesota.

² Markusen, Ann and Amanda Johnson. 2006. *Artists' Centers: Evolution and Impact on Careers, Neighborhoods and Economies*. Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota.

³ Markusen, Ann, Sam Gilmore, Amanda Johnston, Titus Levi, and Andrea Martinez, 2006. *Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work*. Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota.

- The survey was conducted online between April 21 – June 17, 2008 in English, Spanish and Vietnamese. Outreach included eblasts to the combined email lists from San José arts organizations, OCA, CEP Steering Committee members and CCI, newspaper advertising in the San José Metro, and printed postcards distributed at local arts venues and cultural events around San José (see Appendices D and E).



- Data were analyzed from 642 artists responding with completed surveys, out of a total of 740 responses from: 46% visual artists, 15% musicians, 13% performing artists (actors/directors, dancers, performance artists), 10% media artists, 6% designers and architects, 3% writers, and 7% “other.” The researchers reported that the survey sample size of responding artists was adequate and that the demographics of the survey respondents matched fairly closely with 2000 San José metro Census estimates, although younger, Latino and male artists were somewhat underrepresented.

- Among some the key findings:

- > San José artists are currently quite dispersed across the region by residence and workplace, with a relatively prominent downtown cultural core complemented by a decentralized mosaic of cultural spaces serving diverse residential communities that bring artist face-to-face with their audiences, patrons, and future artists.
- > 47% of responding artists state that their San José area housing is not affordable – a startling two-thirds are paying more than 30% of their income in total mortgage or rental costs.
- > San José area artists report heavily subsidizing their own artwork – 63% are not able to cover their creative work costs (materials, studio space, etc.) from their artwork income, and 85% do not make a living from their artwork.
- > 42% of responding artists confirm inadequate access to specialized tools and workspace needed to create, refine and produce their work.
- > Strong majorities of San José area artists want to be entrepreneurs. They seek training, resources and space that will enable them to improve their art and make a living from it.
- > San José artists would prefer to rely on market income rather than grants, but do express frustration with their access to and knowledge of grant-getting opportunities.
- > Many artists would like further training in their current art form and in using new technologies for making and marketing art. Oft-cited barriers to training include cost, lack of information, scheduling problems, and lack of time, in that order.

San José Artists' Town Hall

On Saturday, September 13, 2008, CEP hosted the *San José Artists' Town Hall: A Convening of Silicon Valley Creative Entrepreneurs* at San José City Hall. Over 200 people, the vast majority of whom were individual artists, attended this event (see Appendix F). Printed materials distributed at the meeting included an agenda, speaker and facilitator biographies and list of resource room participants (see Appendices G, H and I).

The day was scheduled from 10:00 a.m. to 3:00 p.m., starting with welcome remarks by Kim Walesh, Chief Strategist for the City of San José, who introduced Kerry Adams Hapner as the new Director of the Office of Cultural Affairs. Richard Chuang, co-founder of PDI/Dreamworks and current CEO of PIC2, followed with an inspirational keynote address that talked about his career trajectory and how his arts background enabled him to become successful in the technology field (transcript provided as Appendix J). His presentation was followed by remarks by Mayor Chuck Reed, who acknowledged the important role artists and creative entrepreneurs play in shaping the City's reputation as a nexus of innovation (transcript provided as Appendix K). The last half of the plenary was dedicated to the presentation of key findings from the *San José Artists' Resource and Space Study* by Ann Markusen. Following Markusen's presentation the floor was opened to questions and comments from the audience with Cora Mirikitani serving as moderator.

After breaking for lunch, the artist attendees reconvened for a series of facilitated roundtable discussions in the City Hall Rotunda focusing on each of the core issues identified by the survey. There were nine tables, one for each survey topic plus an additional table for discussion about the survey itself. Two 45 minute roundtable discussions were held, with participants switching between topics. Roundtable topics and facilitators included:

- *Community and Culturally Specific Arts*, Roundtable Session I, facilitated by Tamara Alvarado, Director of Multicultural Leadership, 1stAct Silicon Valley, with Melina Iglesias recording notes.
- *Cultural Spaces Developed by and for Artists*, Roundtable Sessions I and II, facilitated by Chris Esparza, CEO, Giant Creative Services, with Michael Brilliot recording notes.
- * *Entrepreneurial Training for Artists*, Roundtable Sessions I and II, facilitated by Morrie Warshawski, Management Consultant, with Karen Park (I) and Anne Sconberg (II) recording notes.
- *Grants and Financial Resources for Artists*, Roundtable Sessions I and II, facilitated by Nicole Lungerhausen, Quinn Associates, with Joe Saxe (I) and Karen Park (II) recording notes.
- * *Housing, Studio, and Live/Work Space*, Roundtable Sessions I and II, facilitated by Janet Geracie, The Core Companies, with Anne Sconberg (I) and Patricia Walsh (II) recording notes.

- *Information Resources for Artists*, Roundtable Sessions I and II, facilitated by Bruce W. Davis, Executive Director, Arts Council Silicon Valley, with Patricia Walsh (I) and Joe Saxe (II) recording notes.
- *Marketing for Artists*, Roundtable Sessions I and II, facilitated by Brechin Flournoy, Quinn Associates, with Eleanor San San Wong (I) and Melina Iglesias (II) recording notes.
- *San José Artists' Resource and Space Study*, Roundtable Sessions I and II, facilitated by Ann Markusen, Professor and Director, Project on Regional and Industrial Economics, University of Minnesota, with Kerry Adams Hapner recording notes.
- *Youth and Next Generation Artists*, Roundtable Sessions I and II, facilitated by Anjee Helstrup-Alvarez, Executive Director, MACLA, with Arlene Biala (I) and Eleanor San San Wong (II) recording notes.

The notes taken at each of these sessions served as additional source material for the “Menu of Program and Policy Options” that is referenced later in this report, proposing possible activities to improve the opportunity landscape for artists in San José.

The final program component of the *Artists' Town Hall* was a resource room of organizations currently serving artists in the Silicon Valley Area. Tables were set up at the perimeter of the Rotunda, enabling the artist participants to meet staff from service organizations and learn more about resources already available to them. Participating organizations included: Arts Council Silicon Valley, California Lawyers for the Arts, Center for Cultural Innovation, The City of San José, Compass Point, The Core Companies/Art Ark, Dancers' Group, San José Office of Cultural Affairs, Pacific Art Collective, and the San José Institute of Contemporary Art.

Response to the San José Artists Town Hall was very positive overall. Artists were able to meet OCA staff and CEP team members, become familiarized with key issues identified in the *Artists' Resources and Space Study*, connect with regional arts service organizations and resource providers, and see themselves as part of a larger, dynamic community of San José artists.

Business of Art – Training Workshops and Encouragement Grants

In October and November 2008, CCI presented its seven-week *Business of Art* entrepreneurial training program for artists in San José as part of the CEP initiative. The need for artists' training was supported in the findings of the CEP's San José Artists' Resource and Space Study, and tracks with other national research as one of the major capacity-building needs of artists.



To advertise the CEP workshop series, a printed program flyer was produced and widely distributed, and an electronic version of that flyer was emailed to a combined list of survey respondents and attendees of the San José Artists' Town Hall (see Appendix L). In response, a total of 42 artists registered for the *Business of Art* pilot program in San José (see Appendix M). Of these, 83% were visual artists. The normal registration fee of \$210 per person for this training was fully subsidized for 34 eligible artists who lived or worked in San José; an additional eight artists who lived or worked in other locations in the region received a 50% scholarship.

All training programs were held at the Work2Future Building, Executive Board Room, at 1290 Parkmoor Avenue in San José. The training curriculum included the following sessions:

Session 1: Saturday, October 11, 2008, 9 am – 2 pm—Work Like an Artist, Think Like an Entrepreneur –Setting Your Personal Goals taught by Fortune 500 Executive Coaches, Nancy Walch and Richard Walch.

Session 2: Wednesday, October 15, 2008, 6:30 – 9:30 pm—Planning, Plain and Simple taught by strategic planner Hope Schneider.

Session 3: Wednesday, October 22, 2008, 6:30 – 9:30 pm—Marketing and Self-Promotion taught by Nancy Hytone Leb, Director of Training at the Center for Cultural Innovation.

Session 4: Wednesday, October 29, 2008, 6:30 – 9:30 pm—Budgeting and Money Management taught by Debra Esparza, Chief Operating Officer at Girl Scouts of San Diego County and small business coach.

Session 5: Wednesday, November 5, 2008, 6:30 – 9:30 pm—Legal Issues for Artists taught by Greg Victoroff, Partner at Rohde & Victoroff.

Session 6: Wednesday, November 12, 2008, 6:30 – 9:30 pm—Financing Your Project taught by Nancy Quinn, Principal of Quinn Associates and Margaret Southerland, Principal of Strategic Philanthropy Advisors.

Session 7: Wednesday, November 19, 2008, 6:00 – 9:30 pm—Cluster Counseling.

For this last class, artists broke into small groups to explore areas of key interest in greater detail

with field experts, including: *Coaching / Planning* with Amy Kweskin, non-profit management consultant, and Dewey Schott, Associate Certified Coach; *PR and Marketing* with Belinda Taylor, arts marketing and management consultant; *Art Career Coaching* with Michele Pred, artist and Professional Practices Instructor at California College of the Arts; *Legal Issues* with Linda Joy Kattwinkel, artist and attorney; and *Grants and Funding* with Diem Jones, Director of Programs for the Arts Council Silicon Valley.

Upon completion of the San José *Business of Art* workshop series, each graduate was eligible to apply for a CEP Encouragement Grant of up to \$1,000 to take the next concrete steps in their professional development. Program Guidelines were issued on November 5, 2008 in advance of the application deadline on December 5, 2008 (see Appendix N). A total of 35 applications were received, and based on a review of the applications by CCI and OCA staff, 32 grants were awarded. Grants were made for a range of activities, including website design, documenting work, travel to conferences, and meetings with career coaches (see Appendix O). Final written reports from CEP Encouragement grantees are due to CCI on April 1, 2009.

Empowered by the course teachings, a number of artists from the CEP *Business of Art* continued to meet and have formed an ongoing coalition of Silicon Valley artists. The group developed a website, www.svartists.org, which features each of their work and posts upcoming events developed by the group. One of the first events developed by this new Silicon Valley artist coalition was a group show titled "Momentum" at Art Object Gallery in San José, which ran from February 4-28, 2009.

We believe that the outcomes of the CEP *Business of Art* training and Encouragement Grant pilot program have had added real value to the artist participants. In addition to written workshop evaluations collected at the end of each session, four artists were selected to be interviewed by independent writer and journalist George Wolfe in January 2009. We are including these artist profiles as additional documentation of the impact of the training and grants components of the CEP initiative.

ARTIST PROFILE: Howard Partridge - Digital Artist

"Without a doubt, my biggest takeaway [from the *Business of Art* workshops] was the fellowship of other local artists that the classes fostered," says digital artist Howard Partridge.

"I met and connected with other local artists outside my usual network [of architects and engineers] which was very rewarding. As a result, many of us in the workshop have become active in establishing a kind of post-class artist support group of our own creation. I'm not sure whether our group's post-class efforts — a group showing — will be successful or not, but I am certainly getting quite a 'biz-art' education in the process."

Partridge believes that experienced artists (not just emerging ones) would also find the class useful, enlightening and inspirational.

"All the classes were great, but I thought the class with the legal expert was especially wonderful. And the last class session, when we met with outside experts, was also very informative."

The post-class showing, called "Momentum," is at the Art Object Gallery in San José, CA. It runs 2/4-2/28, with an artists' reception on 2/7.

With his Encouragement Grant, Howard purchased a new Hewlett Packard B9180 PhotoSmart color inkjet printer that accepts the thicker fine art papers he has been coveting; it's capable of printing large-format paper sizes. He also found room to purchase a set of ink replacement cartridges and 100 sheets of special art papers (canvas, watercolor, fine art paper, and photo).

"I put the printer to immediate use in preparing hardcopy images of digital creations for the group show. It also lets me manage the printing of my works in my own studio, offering me much better quality control over the final product than an outside printing service would permit."

"I expect it will provide many avenues of artistic expression for me. I plan to explore its print and media capabilities much further in the coming months and years."

ARTIST PROFILE: Tess Crescini - Writer

Writer Tess Crescini gleaned the value of an elevator pitch among other tools now at her disposal that came from the Business of Art workshop experience.

"It never occurred to me to have a sales pitch for my writing — as if being creative and using my left brain precluded using the other side of my brain!"

The Encouragement Grant funding for Crescini took the form of a scholarship to go to the San Francisco Writers' Conference on February 13-15 to pitch her work to literary agents and learn more about the business and craft of writing.

"I found out about the conference during the workshop. I think Diem Jones [Director of Programs, Arts Council Silicon Valley] told me about it and encouraged me to apply for the grant. This is my first time to receive a grant for my writing — it was like being in the right place at the right time with the right skill."

"My workshop experience was truly enlightening on many levels. The classes by themselves were informative, presented with a level of profound understanding of the artists' need to function in the community it serves. Then there were the artists themselves, who contributed to the class and their variety of abilities that kept flowering – the Silicon Valley Artists Collaborative was formed from it."

Crescini got the most out of learning about copyright laws. "As a writer, it was like going to a place I didn't know existed. This workshop could have lasted all day for me. Just to unlearn false assumptions I had picked up along the way before the class was invaluable. I received some very useful information that will help me along in the 'business' of being a writer, which I really didn't think was possible as a way to make a living before."

"I would highly recommend the workshop to my artist and writer friends. I feel very blessed that a friend of mine told me about this program."

ARTIST PROFILE: Tricia Creason-Valencia - Filmmaker

Tricia graduated from film school, but was dismayed that her schooling left her with sparse training on the business side of filmmaking. “How could they just gloss over such fundamental things that she’d surely need, like financial management, fundraising and marketing?” she remembers thinking.

When she finally began her career, she faced the daunting challenge of educating herself about all these things. Unfortunately, most classes she took weren’t geared to the specific challenges of being a self-employed artist. “I often felt like I was trying to fit a square peg into a round hole, as I read sample business plans for carpet cleaning companies and restaurants while struggling to articulate my future arts business plans.”

She was quite excited when she learned about the workshop and fervently hoped it would address her specific issues. Fortunately, she got what she was looking for. “The book we read used examples and case studies that were directly relevant to the questions and challenges I’d faced in starting my video production company.”

“The trainers were super artist-friendly, either artists or people who thrived from helping creative types ‘get it together’ with regard to business plans. They were clear in their lesson plans, able to predict our anxious responses to the material and nudge us in the right direction — all while exhibiting a deep understanding of the challenges of being an artist.”

“And the circle of colleagues and friends I gained out of the experience was amazing, too. After living in the South Bay for five years and feeling pretty isolated, I was absolutely delighted to meet so many creative and interesting artists who live in my community! The people from our workshop still meet regularly. We plan to continue our professional development through ongoing workshops, hosting speakers on relevant topics, and supporting each other’s art endeavors.”

“I would unequivocally recommend the class to other artists, and I have! I wish every artist could take this class at the beginning of his/her career to build a firm business foundation.”

Tricia plans to work with CCI trainer Debra Esparza on financial planning and budget management for her video production company, FlacaFilms. “During her portion of the workshop, I was struck by Debra’s intelligence and business savvy. Her easygoing and clear teaching style opened me up to learning about financial management, a topic that causes me great anxiety.”

“My goal for the grant is to work with Debra to strengthen the business framework for my company. In particular, I plan to set up solid accounting systems and to develop a financial management plan.”

“I’m hopeful that my work with Debra will allow me to grow from being a freelance filmmaker who muddles through financial and budget issues as best I can to transitioning into the Director of a full-fledged, professional video production company. I believe that the financial management systems we create together will allow me to spend more time pursuing my passion: filmmaking!”

ARTIST PROFILE: Lidia Doniz – Dancer

“My expectations coming into the class were unrealistic,” admits dancer Lidia Doniz. “I expected to learn everything I would need to know in eight weeks. After each session, however, I realized that each subject we covered (i.e., marketing, business plan, strategic planning, etc.) could be an 8-week course.”

“At first I felt isolated because the group was mostly fine artists, many formally trained. I’m a first-generation immigrant. As a traditional dancer, my ‘art form’ is the learning that I grew up with and is viewed within our community not so much as a choice but as an obligation to preserve ancestral teachings. Living in the US has opened avenues for me to view and present dance outside of a traditional setting.”

“Meeting and interacting with artists outside of dance actually helped broaden my perspective of being part of a larger artist community. Essentially, one of the most important things that I got was a ‘point of reference.’”

Unlike some of her colleagues, Doniz didn’t go on to participate in the group collaborative, mainly because she’s trying to be cautious of her time, and also because this particular group had a visual art bent. She is, however, collaborating with individual artist Gladys White, a photographer, on White’s “I dance...” project.

Other lessons Doniz learned in the workshops include setting realistic and concrete timelines for what she wants to accomplish. “My planning shifted from ‘I want my revenue to come from my art form, rather than from my 9-5 job’ to ‘I’ll dedicate ten hours of my work week to my art form by the fall of 2009.’ I work a day job and have a family, so I have to accept that if I’m going to be a successful dancer/choreographer, it’s going to take time.”

Doniz also learned to establish a weekly time slot for the business side of her art. “I now dedicate Wednesday nights to business logistics. It’s been hard — it would help to have monthly follow-ups to keep motivated.”

Realizing the value of arts advice, she hooked up with arts management firm Quinn Associates, with whom she is currently creating an organizational business plan. The firm presented during the ‘cluster counseling’ portion of the workshop. “I felt at ease with them and liked the step-by-step method they used to help me define my next steps.”

Doniz also applied for and was accepted to the Multicultural Artist Leadership Institute, offered by 1stAct Silicon Valley.

Future Directions and Next Steps for the CEP

One of the outcomes of the CEP pilot initiative was to produce a set of recommendations on strategic pathways, both short-term and long-term, that could help San José become a more “artist-friendly” city where artists could build and sustain significant parts of their careers.

It is important to note that ultimate improvements in the opportunity landscape for San José artists were never seen as the sole responsibility of the City of San José alone. Rather, the CEP initiative would serve as a call to action bringing together multiple partners from business, philanthropy and the nonprofit sector, and government working in partnership to advance the needs of artists, and the creative economy, in San José.

Extensive information on needs and potential program and policy strategies were collected throughout the pilot phase of CEP from multiple sources, including from the findings of the San José Artists’ Resource and Space Study, input from the field obtained at the Artists’ Town Hall convening, and the experience of providing Business of Art training and Encouragement Grants to a pilot group of San José area artists. As one would imagine, many ideas flowed from these sources, which were initially captured in a preliminary “Menu of Program and Policy Options” issued to the CEP Steering Committee in November 2008. A final meeting of the Committee followed on December 8, 2008 at the Work2Future Building, Board Room, to discuss and further refine these program ideas. Consultants Marcelle Hinand Cady, principal of Helicon Collaborative, and associate Nicole McGovern served as meeting facilitators for this working group.

The preliminary “Menu of Program and Policy Options” organized potential actions under seven issue areas that were identified to make San José a more “artist-friendly” place. The issue areas included ways to improve the following:

- Professional development and training opportunities for artists;
- Financial and work support mechanisms;
- Artists access to art-making equipment and workspace;
- Housing and live/work space in San José;
- Artist convening, networking and presentation spaces;
- New audiences, markets and customers; and
- Artists’ access to marketing tools and resource information.

Specific program suggestions were sorted under each issue area as follows:

I. Professional Development and Training for Artists

Many San José artists desire more training, both in their current disciplines and techniques, and in the business of art. These findings echo the 2003 benchmark Urban Institute study titled *Investing in Creativity: A Study of the Support Structure for U.S. Artists*. But offerings are spotty, hard to identify, and may be too costly.

Suggestions to address these needs included:

- Create a Scholarship Fund to subsidize part or all of the tuition for artists to attend approved classes, convenings or workshops.
- Establish a Professional Development Working Group comprising San José artists, arts educators and program staff from service organizations, arts councils, education programs of arts institutions and art schools to meet regularly to share information and promote new organizational partnerships, program collaborations and funding resources to support professional development activities for artists.
- Continue “Business of Art” entrepreneurial training program or identify similar capacity building programs to strengthen the self sufficiency of San José artists.
- Develop an online “San José Culture Net,” a centralized calendar of professional and career development opportunities for artists. LA Culture Net in Los Angeles County circulates information via a listserv on grant, employment and workshop opportunities for nonprofit arts administrators, administered by the LA County Arts Commission.
- Fashion collaborations among high tech industry leaders, the City and arts organizations to augment firm-based training and job opportunities for artists.

II. Financial and Work Support Mechanisms

Many San José artists are struggling to make ends meet financially. They would like to increase the sales of their work, secure grants, and find arts-related jobs to support themselves. To make artists’ careers viable and sustainable, new San José initiatives can increase artists’ financial competency and access to diversified income streams, including grants, loans and earned income.

Suggestions to address these needs included:

- Support training and technical assistance for artists to use NYFA Source, the national funding data base for artists, and direct them to other Bay Area organizations (San Francisco Foundation Center, Compass-Point) that offer grant counseling.
- Develop a clearinghouse of financial and small business support services available to San José artists that includes grants, small business loans, and government programs, serving as a “one-stop” resource for working artists.
- Create a new, privately funded grants program specifically for San José artists based in a Community Foundation.
- Develop artist fellowship programs.
- Work with workforce development and economic development agencies to design job listings and training courses that help match artists to high tech business needs in the region and that permit artists to advertise part-time or short-term jobs for other artists.

III. Artist Access to Art-Making Equipment and Workspace

Artists often use equipment that is too expensive for them to own: printing presses, dying labs, darkrooms, kilns, metalworking or foundry equipment. Others need ample and specialized space to create, rehearse (e.g. sprung floors for dancers, sound-proofed space for musicians), and store work. While some community and commercial organizations offer space and equipment, 42% of responding artists reported lack of access.

Suggestions to address these needs included:

- Explore the use of tax incentives to encourage development of studio space buildings for artists.
- Adapt existing incubator strategies to offer specialized space and associated services for artists to start and expand businesses.
- Create a clearing-house to connect property owners and managers of vacant space with art groups and artists who need affordable space, even if temporary.
- Fund a grants program for San José artists to acquire artistic equipment and tools.
- Set up a South Bay Artists' Craigslist for swapping and subleasing housing, workspace and equipment.

IV. San José Housing and Live/Work Space

Many San José artists work at home, earn modest incomes, and have special space needs for their work. With San José's housing market among the most expensive in the U.S., affordable housing is a major concern. Many express interest in live/work housing, including space for families. Such buildings provide networking and encouragement for artists, become sites for studio crawls and sales opportunities, enliven neighborhoods and stimulate local businesses. They can be mixed-use, with commercial space on ground floors that helps subsidize artists' housing above.

Suggestions to address these needs included:

- Encourage developers, with existing housing market tools, to supply low and moderate income rental housing that meets artists' special space requirements.
- Work with non-profit developers who are committed to ongoing management of live/work buildings and explore community trust arrangements to ensure that artists' housing remains affordable.
- Monitor opportunities coming out of the current mortgage and credit bailouts and restructuring that will benefit artists and enable them to keep their homes.
- Review and revise, if necessary, City zoning practices to facilitate live/work and mixed use developments.

V. Artist Convening, Networking and Presentation Spaces

Many individual artists struggle to find ways to connect with other artists, in physical spaces and using the Internet, which has hampered the creation of a robust community. Artists also face many barriers in presenting their work to the public, whether it is sponsored by others or self-produced. This is especially true for drama, dance and visual artists, because few own or operate their own presentation spaces, making them highly dependent on presenting organizations, galleries, for-profit theatres, and clubs. Finally, there are few if any nonprofit organizations dedicated to supporting artists' needs in San José, to advocate and support the development of convening space and opportunities – places to hang out, network with others, give and take classes, and share equipment and resources – and other needs.

Suggestions to address these needs included:

- Plan a follow up arts convening to the San José Artists' Town Hall to give artists a specific voice to be incorporated in the City's master planning efforts.
- Found a new nonprofit service organization to serve and advocate for the needs of artists in San José, including presentation, convening and live/work space, and to raise funds for and coordinate information, training, space, marketing and presentation programs.
- Establish funding program and/or regional collaborations to present and "tour" San José's artists locally, regionally and nationally.
- Encourage the development of one or more affordable, open-to-all, membership-based artist centers that offer convening space for artists including space to work, access to specialized equipment and libraries, opportunities to exhibit/present work, mentorships, and opportunities to teach and take courses.
- Create and publish an inventory of existing space and contact info to include public (e.g. recreation centers, parks, libraries, the Rotunda, school auditoriums), non-profit (e.g. theatres, MACLA, Art Object Gallery, bookstores for readings, college presentation spaces), and for-profit (e.g. café's and bars for spoken word and music presentation, Anno Domini) spaces.
- Hold twice annual mixers for artists, perhaps around common issues or with short presentations by guests such as art savvy attorneys, SV companies that hire artists.
- Develop a city insurance program that enables more unused and under-used existing spaces to be opened up for performance, festivals, and exhibits.
- Offer more public and private wall space for commissioned (including temporary) murals.
- Offer technical assistance to arts businesses, e.g. music venues, to improve their quality and financial viability.
- Add artist markets to San José farmers markets.
- Address youth art issues, including offering younger people space to explore and present art in their neighborhoods and encouraging late night, constructive options for people under 21.

- Work with the public safety department around issues of noise and rowdiness for music venues.
- Develop commercial and nonprofit visual art gallery sector in SOFA, downtown, Santana Row or other destination areas.

VI. Reaching New Audience, Markets, Customers

San José artists emphatically want to expand their audiences/customers/markets. This, too, echoes the Urban Institute study and reflects concerns about public perception and validation as well as absence of direct access to markets and market demand. Artists would like the City to raise their visibility, affirm their contributions, and be entrepreneurial in fashioning new connections.

Suggestions to address these needs included:

- Nourish a multi-centric vision of arts and cultural activities in the City by publishing a colorful map of commercial, non-profit and community venues (music, literature, visual art, theatre), color-coded with suggested for walking tours and websites.
- Mount a San José cultural campaign promoting arts institutions and artists, possibly undertaken by 1st ACT Silicon Valley or another organization.
- Create an “Artist of the Week” series profiling an artist and his/her (or group) work every week on City websites, radio, TV, and newspapers.
- Solicit artists and community groups to propose and take ownership of smaller scale festivals through the city, linked to neighborhoods and cultural traditions, offering small sums and technical assistance and encouraging especially multi-cultural events that give ethnic artists access to a broader public.
- Encourage the Convention Center, the San José Airport and other City spaces with high traffic to exhibit artwork, host performances of local artists, and mount interactive large-screen multi-media displays that showcase current arts and cultural events.
- Urge downtown and neighborhood community papers to carry an art section/calendar.
- Promote a City “buy local artwork” program for wall and lobby art for public buildings by showcasing art that is for sale and explaining to facilities managers why it matters.
- Target Silicon Valley high tech firms, hospitals and other large-budget organizations by encouraging them to buy local art, showcasing a few artists every quarter or so, and directing them to a website of area artists.
- Expand public art to include performance as well as visual art.
- Expand 1st Fridays to include more exhibition opportunities for local artists.

VII. Artists' Access to Marketing Tools and Information on Opportunities

San José artist survey respondents rely most on electronic (web-based) and interpersonal modes of finding out about opportunities and reaching markets but are overwhelming dissatisfied with these at present. Lack of access to information is a major theme emerging from the survey. Artists look to the City and its partners to improve their capacity to acquire and use knowledge and personal marketing tools.

Suggestions to address these needs included:

- Develop a City information and resource center for artists to coordinate city government services geared to artists' needs.
- Create a web-based interactive clearinghouse of resources for and information on artists (or work in partnership with an existing site) that permits artists and arts organizations to mount profiles and photos of their work and provide links to external websites.
- Invest in a next phase study that specifically links the needs of individual artists to the City's existing services and local and regional arts organizations.
- Create an online destination for audiences to access artists, and for artists to promote their work, on existing online event marketing calendars, such as Artsopolis.
- Offer training and technical assistance for artists on marketing tools and strategies.
- Conduct additional arts market and audience research in San José.

Between the time that the CEP initiative launched, until today, much has changed in the economic environment. Cities and states are suffering massive budget deficits, philanthropic budget are on hold or shrinking, and many nonprofit organizations are threatened with extinction.

Yet, even in dire times, real opportunities exist for taking action on ideas generated through the CEP. Six recommendations emerged from the final Steering Committee meeting and conversations with the City as next steps that are both promising and possible – activities that could be pursued immediately through the leadership of the City of San José and OCA, working with available partners and resources, to address some of the most pressing needs of area artists and creative entrepreneurs.

- **Recommendation #1: Create new or expanded web-based resources for San José artists.**

Discussion: Time and time again, the need for more web-based information, networking exchange and resources for artists was raised. One high-end example of a website specifically designed to gather and promote artists' resources was the Chicago Artists Resource/CAR website (www.chicagoartistsresource.org), a project of the Chicago Department of Cultural Affairs. Whether initiated modestly as links or postings on the OCA website, or developed as a completely new website, a similar resource for San José artists might include: a) artist-to-artist information sharing and social networking (see "Facebook" example at www.facebook.com); b) listings of activities/events to connect artists to audiences (see Artsopolis example at www.artsopolis.com); c) a structure that allows San José artists to lead/link (see examples of artist-run blogs, event listings and advocacy postings at www.phantomgalleries.com, and www.artshiftsanJosé.com); d) information on artist space available (see ArtistLink project based in Boston at www.artistlink.org); and e) links to national database information on subjects such as grant funding (see www.nyfasource.org created by New York Foundation for the Arts) and health insurance for artists (see www.ahirc.org created by The Actors Fund).

- **Recommendation #2: Continue to convene artists at a Town Hall or in conjunction with larger arts community events.**

Discussion: While using web-based technology provides extensive reach and makes economic sense, many participants in the San José Artists' Town Hall urged the continuation of convenings for artists as a way to promote community-building, connection to resources and information exchange, the potential for group advocacy, and general excitement and enthusiasm for creative entrepreneurs in San José. These convenings would not have to be expensive or exclusive, and could be programmed as part of larger arts community events.

- **Recommendation #3: 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.**

Discussion: Based on research findings, community feedback and the results of the pilot Business of Art training program, it seems clear that continued training and professional development is needed by San José artists to ensure their economic viability and sustainability. Such programming could be provided through a number of existing organizations and/or City agency efforts aimed at artists through the Public Art program or as workforce development training sponsored by Work2Future.

- **Recommendation #4: Investigate the creation of, or contributions to, a “Creative Capacity Fund” to support artist fellowships, provide professional development scholarships, and/or technical assistance programs for artists in San José.**

Discussion: The cost of training and professional development activities is often the biggest barrier to artists’ participating in such programs. In San Francisco, the Arts Commission’s Cultural Equity Grants program and Grants for the Arts, in partnership with CCI, have joined together to create a new Creative Capacity Fund to support scholarship reimbursements for artists and arts administrators who are grantees, and develop special resource publications and technical assistance programs that will target key arts constituencies and needs. We believe this model serves as an example of a new, but modest, funding program that could be launched by OCA in partnership with other funders and donors in the South Bay.

- **Recommendation #5: 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.**

Discussion: Space was identified many times as a need for San José artists, in the Artists’ Resource and Space Study, and other discussions. During the current economic downturn, creating mechanisms to link artists to a wide range of spaces that accommodate their housing and work studio needs, and support the presentation and/or sale of their work to the public, would be especially helpful. The usable inventory of artists’ spaces would include commercial space (underutilized buildings, storefronts, commercial galleries, studio/design spaces, music clubs, theaters, display space in existing businesses, etc.), nonprofit space (existing arts organizations, churches/synagogues/mosques), and public spaces (plazas, parks, libraries, schools, the airport, sidewalks, etc.).

The City, working with business owners, managers and potential developers, could jointly solve problems, and reduce barriers to artists, caused by zoning, insurance, the process of project approval, and funding. OCA could also work with other groups in the Office of Economic Development, Housing Department and the Redevelopment Agency to identify artist housing and workspace building projects and propose bridge financing for these from existing sources, including stimulus funds.

- **Recommendation #6: Explore the creation of an “Innovation Institute” as an arts education initiative that is geared towards business executives to help catalyze creativity and innovation in San José.**

Discussion: CEP has emphasized the relationship between Silicon Valley innovation, businesses, workforce development, and artists’ creative and employment needs, and one way that this nexus might be strengthened is through the creation of a formalized “Innovation Institute” in San José. A promising model exists at the McColl Center for Visual Art in Charlotte, North Carolina, whose Innovation Institute provides 12-weeks of hands-on, experiential training taught by renowned professional artists/innovators, supported by a professional development coach and organizational development consultant. The participants in the McColl program include a mix of corporate executives, government and nonprofit leaders and entrepreneurs with 10+ years of experience, and testimonials have been offered giving high praise to the program, and results. While this example may reflect a longer-term idea, finding ways to link artistic talent and approaches to business success and innovation is a “win-win” strategy for both artists and the economy that truly positions San José as the capital of Silicon Valley.

Acknowledgements

On behalf of the Center for Cultural Innovation, it has been our pleasure to serve as a partner and facilitator for the San José Creative Entrepreneur Project. We believe that the need for more artists' support and encouragement has been well documented in this year-one report, and that concrete plans and activities to advance the potential of artists and creative entrepreneurs in San José – even during challenging economic times – are within reach and should be undertaken.

Our thanks again to the staff of the San José Office of Cultural Affairs, members of the CEP Steering Committee, Professor Ann Markusen and associates Anne Gadwa and Pat Shifferd, the many arts organizations across San José that assisted us with promoting the Artists' Resource and Space Study and the Artists' Town Hall, CCI staff members Nancy Hytone Leb, Director of Training, and Lauren Bailey, Director of Operations and Member Services, who supported the CEP training and convening components, consultants Marcy Hinand Cady and Nicole McGovern of Helicon Collaborative, web and graphics designers Peter Walberg and Koji Takei, and Emily Sevier, CCI's Director of Bay Area Initiatives who served in the important role as CEP's program coordinator. And last but not least, our thanks to all of the artists, creative entrepreneurs and arts organizations who so enthusiastically participated in all aspects of the program. The Creative Entrepreneur Project truly has been the work of many.



City of San José Arts Commissioners

July 2008-June 2009

Michael Martin, *Chair*

Chris Esparza, *Outreach Ad Hoc Committee Chair*

Lisa Gonzales, EdD, *Member*

Rick Holden, *Member*

Charles Lauer, *Member*

Dennis Martin, *Member*

Patricia McDonald, *Public Art Committee Chair*

Nathaniel Montgomery, *Member*

Timothy Shannon, *Member*

Walter Soellner, *Member*

Ruth Tunstall-Grant, *Member*

Bobby Yount, *Programs Committee Chair*



Creative Entrepreneur Project Steering Committee

Tamara Alvarado, Director of Multicultural Leadership, 1st ACT Silicon Valley
Hector Armienta, Founder/Artistic Director, Opera Cultura
Joe Boeddeker, CEO, FLAGG; Board Chair, Cogswell Polytechnical College
Michael Brilliot, Senior Planner, City of San José - Planning Department
Richard Chuang, Co-Founder, PDI Dreamworks; CEO, Pic 2
Chris Esparza, CEO, Giant Creative Enterprises; Arts Commissioner, City of San José
Kerry Adams Hapner, Director, City of San José - Office of Cultural Affairs, Co-Chair
Brent Heisinger, Professor Emeritus of Music, San José State University
Elizabeth Lewis, Orchard Commercial
Ken Matsumoto, Founder, ArtObject Gallery
Jacky Morales-Ferrand, Deputy Director, City of San José - Housing Department
Gail Price, Executive Director, Silicon Valley Chapter, AIA
Anne Sconberg, Founder, Backwater Arts Gallery/Studios
Kim Walesh, Chief Strategist, City of San José - Office of Economic Development, Co-Chair
Bobby Yount, Managing Partner, Retirement Capital Strategies; Arts Commissioner, City of San José



Creative Entrepreneur Project Team

Cora Mirikitani, President and CEO, Center for Cultural Innovation
Ann Markusen, Professor & Director, Project on Regional & Industrial Economics,
Humphrey Institute of Public Affairs, University of Minnesota
Emily Sevier, Director, Bay Area Initiatives, Center for Cultural Innovation
Kerry Adams Hapner, Director, City of San José - Office of Cultural Affairs
Lawrence Thoo, Arts Program Director, City of San José – Office of Cultural Affairs
Arlene Biala, Arts Program Manager, City of San José – Office of Cultural Affairs
Patricia Walsh, Public Art Program Coordinator, City of San José – Office of Cultural Affairs

Appendices

A copy of these appendices may be obtained upon request from the San José Office of Cultural Affairs.

- A. CEP Steering Committee, Minutes of the Meeting, February 28, 2008
- B. CEP Steering Committee, Minutes of the Meeting, June 23, 2008
- C. CEP Steering Committee, Minutes of the Meeting, September 15, 2008
- D. San José METRO advertisement, "Who Cares About Artists, Anyway?"
- E. CEP Artists' Survey postcard, "Take the Survey Now!"
- F. San José Artists' Town Hall, September 13, 2008, Registration List
- G. San José Artists' Town Hall, September 13, 2008, Agenda
- H. San José Artists' Town Hall, September 13, 2008, Speaker Biographies
- I. San José Artists' Town Hall, September 13, 2008, Resource Room Participants
- J. San José Artists' Town Hall, September 13, 2008, Transcript of Keynote Speech by Richard Chuang, Co-Founder of PDI/Dreamworks and CEO, PIC2
- K. San José Artists' Town Hall, September 13, 2008, Transcript of Remarks by Mayor Chuck Reed, City of San José
- L. San José CEP, 2008 Business of Art workshop flyer
- M. San José CEP, 2008 Business of Art workshop Registration List
- N. San José CEP, 2008 Encouragement Grants (Pilot), Program Guidelines
- O. San José CEP, 2008 Encouragement Grants (Pilot), List of Grantees and Projects

San José
Creative Entrepreneur Project:

Artists' Resource and
Space Study

September, 2008

Conducted for the City of San José, California,
in partnership with the Center for Cultural Innovation

Ann Markusen
Director, Project on Regional and Industrial Economics
Humphrey Institute of Public Affairs
University of Minnesota
markusen@umn.edu
218-644-3615

Anne Gadwa
Project on Regional and Industrial Economics
gadwa002@umn.edu
612-709-0232

Pat Shifferd
Associate, Center for the Study of Art & Community
shifferd@centurytel.net

Table of Contents

Forward	V
Preface	VII
Executive Summary.....	IX
Knowing and reaching audience/markets/customers	X
Space to live, work, and convene	XI
Financial issues	XI
Training	XI
Access to art-making equipment and workspace.....	XI
Information about opportunities in the field	XII
San José as place to live/work	XII
I. Introduction	1
II. Study Methodology	3
III. Survey Respondents	5
A. Artists by discipline and character of work and career.....	5
B. Comparing survey respondents with 2000 Census estimates	7
C. San José artists by age, gender, race, ethnicity, immigrant status, class.....	8
IV. Survey Findings	12
A. Professional development and training.....	12
B. Financial issues	13
C. Access to art-making equipment and workspace	15
D. San José as a place to live and work.....	16
E. Live-work, work-only, and convening space.....	21
F. Knowing and reaching audience/markets/customers.....	23
G. Information about opportunities in the field	26
V. Artists' Ideas for City Support and Initiatives.....	28
Individual artists' training and support	28
Live/work space.....	30
Work and rehearsal space	30
Artist convening space, activities	31
Presentation and marketing space	32
Improving visual/music/literature venues	33

City cultural districts	34
Public art	34
Arts employment	35
Arts events	35
Support for young artists	36
Artist networking and information	36
Artists' visibility	37
Transportation, parking, public works, public safety, business licensing	38
VI. Conclusion	39
VII. References	41

Table and Figures

Table 1. San José Area Artist Respondents by Discipline	5
Table 2. Work in Teaching, Arts Administration	6
Table 3. Artists by Discipline, San José Metro, 2000 Census, 2008 Survey	7
Table 4. Artists by Age, San José Metro, 2000 Census, 2008 Survey	8
Table 5. Artists by Gender, San José Metro, 2000 Census, 2008 Survey	9
Table 6. Artists by Race/Ethnicity, San José Metro, 2000 Census, 2008 Survey	9
Table 7. Artists by Citizenship Status, San José Metro, 2000 Census, 2008 Survey	10
Table 8. Artists' Artwork, Total Income, San José Metro, 2000 Census, 2008 Survey	10
Table 9. Artists' Housing Status, San José Metro, 2000 Census, 2008 Survey	19
Table 10. Housing Costs/Income, San José Metro, 2000 Census, 2008 Survey	19
Table 11. Artists' Interest in Affordable Live/Work, Work-only Studio Buildings	22
Table 12 Artist Interest in Training, Resources, Space, Networking	39
Figure 1. Arts Education, Learning	12
Figure 2. Further Training Sought	13
Figure 3. Current Financing of Art Work	14
Figure 4. Preferred Forms of Financial Support	14
Figure 5. Transportation Modes to Chief Artistic Workspace	16
Figure 6. Years Lived in Santa Clara County	16
Figure 7. Artists Living, Working, City of San José	17
Figure 8. Reasons for Not Living in the City of San José	18
Figure 9. Reasons for Not Working in the City of San José	18
Figure 10. Expected Visits to a City of San José Artists' Center	23
Figure 11. Reaching Audiences, Markets, Customers	24
Figure 12. Challenges to Reaching Market	25
Figure 13. Individuals, Networks for Successful Marketing	26
Figure 14. Information Sources	27

Creative Entrepreneurs: Building Community and Prosperity in San José

Artists reveal the soul of a community. They make us laugh and cry, bringing to light our lessons and our heroics. They tell our stories, capture history, and challenge us to ask what kind of society we want to become. Through the arts and their creators, we deepen our understanding of the human experience, build community, and strengthen social capital.

Beyond this essential role in our society, artists also have a critical function as drivers of the creative economy and the economic prosperity of cities. Artistically creative entrepreneurs fuel creative industries, inspire innovative minds, educate our youth, and vitalize cities. In an increasingly global world where knowledge and production are sourced globally, creativity has climbed to the top of the list of competitive assets.

There is growing correlation between the arts, creative talent, economic competitiveness, and successful communities. As Robert Axtell of The Brookings Institution explains, “What matters to the growth of cities is the ability to attract and retain creative people. The clustering of creative agents in cities fosters the growth of the creative economy.”

At the leading edge of innovation, Silicon Valley exemplifies this growing relationship between the arts and the economy. The employment of creative sector work in the Silicon Valley region is approximately four times as many as the national average. In Silicon Valley, 55% of adults participate in a form of cultural expression. However, 2000 census data measured fewer artists relative to the rest of the United States.

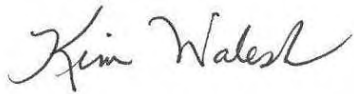
While the City of San José has a long track record of supporting cultural organizations and facilities, we recognize that the artists themselves are most essential. They are the backbone of the arts ecology.

Representing a wide spectrum of diverse disciplines, our artist community continues to build upon decades of success. Through the San José Creative Entrepreneur Project Artists’ Resource and Space Study, policies and partnerships can develop to bolster the opportunity landscape for artists in San José. The study will inform training programs and resources to attract and retain artists, furthering their success here.

Government alone cannot build a community supportive of artists. This requires many partners to be pulling in the same direction. It will take the collective efforts of our leaders in the artistic, business, nonprofit, education, and public sectors. Only by working together can we reach the next stage.

On behalf of the City of San José, we thank the many partners that have brought their expertise to this important endeavor: Cora Mirikitani of the Center for Cultural Innovation, Professor Ann Markusen of the Arts Economy Initiative at the University of Minnesota, and the Creative Entrepreneur Project Steering Committee.

The City of San José welcomes artists and envisions a place where they will thrive.



Kim Walesh
Chief Strategist



Kerry Adams Hapner
Director, Office of Cultural Affairs

The Creative Entrepreneur Project is an initiative of the City of San José Office of Cultural Affairs, a division of the Office of Economic Development.

Creative Entrepreneur Project Steering Committee

Tamara Alvarado, Director of Multicultural Leadership, 1st ACT Silicon Valley
Hector Armenta, Founder/Artistic Director, Opera Cultura
Joe Boeeddeker, CEO, FLAGG; Board Chair, Cogswell Polytechnical College
Michael Brilliot, Senior Planner, City of San José - Planning Department
Chris Esparza, CEO, Giant Creative Enterprises; City of San José Arts Commission
Brent Heisinger, Professor Emeritus of Music, San José State University
Elizabeth Lewis, Orchard Commercial
Ken Matsumoto, Founder, ArtObject Gallery
Jacky Morales-Ferrand, Assistant Director, San José Department of Housing
Gail Price, Executive Director, The American Institute of Architects
Anne Sconberg, Founder, Backwater Arts Gallery/Studios
Bobby Yount, CFP & Managing Partner, Retirement Capital Strategies; City of San José Arts Commission

Creative Entrepreneur Project Team

Cora Mirikitani, President & CEO, Center for Cultural Innovation
Ann Markusen, Professor & Director, Project on Regional & Industrial Economics,
Humphrey Institute of Public Affairs, University of Minnesota
Emily Sevier, Director of Bay Area Initiatives, Center for Cultural Innovation
Kim Walesh, Chief Strategist, City of San José
Kerry Adams Hapner, Director, City of San José, Office of Cultural Affairs
Lawrence Thoo, Arts Program Director, City of San José, Office of Cultural Affairs
Arlene Biala, Arts Program Manager, City of San José, Office of Cultural Affairs
Patricia Walsh, Public Art Program Coordinator, City of San José, Office of Cultural Affairs

Many might think that San José, the world's unmatched center of technological innovation, is also a hotbed of artistic ferment. Indeed, an increasing number of high tech firms that define Silicon Valley rely heavily upon artistic and design talent to create their products and services, and deliver them to customers. And some very talented artists in all disciplines and at all levels of achievement live and work here. But the last Census (2000) revealed a troubling under-representation of resident artists in San José. How, wondered community leaders, could this be? What role might a larger base of artistic talent play in the dynamic Silicon Valley economy? What kinds of resources and places could nurture artists, those already in the area as well as those who might be willing to move or work here?

In late 2007, the City launched the Creative Entrepreneur Project aimed at improving the San José community's collective ability to support, attract and develop artists. "Artists" in this project means creative entrepreneurs working in nonprofit, commercial and community domains, including dancers, singers, actors, musicians, poets, painters, artistic directors, graphic and industrial designers, architects, media artists, makers of traditional crafts and others – in short, the full range of people contributing to the cultural vitality of San José's community and economy. The City turned to the Center for Cultural Innovation (CCI), a California-based arts service organization delivering training and financial programs to individual artists, to explore San José area artists' needs, advise the City and its partners on strategies for the future, and pilot some initial services. As a first step, CCI decided to ask artists directly about their experiences. This study is a summary of their responses.

The findings are important because they will enhance San José's and CCI's ability to act in support of artists and to use available existing resources as effectively as possible. It helps to know that artists want badly to increase their income from artwork but that access to health insurance is not a problem for most. Or that more artists would prefer to make that income from the market than from grants, though grants are welcome. Or that younger artists, artists of color, and visual artists and designers are more interested in live/work space than are other artists. That electronic media play a very large role in artists' approach to markets and that word-of-mouth and networking are also so heavily relied upon will help tailor specific services and resources for artists in the region.

The survey results will be presented and discussed in San José at an Artists' Town Hall meeting on September 13, 2008. Those conversations will help shape an agenda for ongoing engagement with artists and potential delivery of services to artists. It will contribute to the Office of Cultural Affairs' strategic planning for the future, in conjunction with the City's workforce development, redevelopment, housing, planning, and other agencies. We invite feedback and input by email or phone on the findings from the survey and its implications, and we will convey these to the Creative Entrepreneur Project.

The survey team wishes to thank the San José Creative Entrepreneur Project’s Steering Committee, led by Kim Walesh and Kerry Adams Hapner, whose members provided input to the survey design and gave us a “first take” on the survey responses. A complete list of Steering Committee members and affiliations is included at the front of this report, and we look forward to their continued guidance in the future. This Project also benefitted from the work of a Community Advisory Group, comprising dozens of arts organizations from around San José and Santa Clara County, that helped us conceptualize the survey and encouraged artists to take the survey through extraordinary outreach efforts resulting in large numbers of responses. Special thanks to Lawrence Thoo, Arlene Biala, Patricia Walsh, and Vijay Chetty from the City of San José’s Office of Cultural Affairs for their excellent Project support; Tamara Alvarado for help in reaching the Spanish-speaking community; and Anne Sconberg for going the extra distance in outreach. Thanks also to Emily Sevier and Lauren Bailey from the Center for Cultural Innovation for their Project facilitation, and to Peter Walberg and Koji Takei for Project design services. Finally, special thanks to Anne Gadwa and Amanda Johnson for thoughts on survey design and mounting the survey, Antonio Rosell and Truc Nguyen for translation services, and Pat Shifferd for feedback on survey questions and statistical analysis.

Ann Markusen
Professor, University of Minnesota

Cora Mirikitani
President and CEO, Center for Cultural Innovation

Executive Summary

“San José area artists report heavily subsidizing their own artwork—63% are not able to cover their creative work costs (materials, studio space, etc) from their artwork income, and 85% do not make a living from their artwork.”

Arts and cultural activities animate cities, making them attractive places to live and work, drawing and retaining employers, and beckoning to visitors. Since the 1970s, many cities have invested in new and beautiful arts facilities, often one of a kind. Over the decades, cities have increasingly understood the role of creative people in this mix. Many artists and designers directly export their work outside of the region, bringing new incomes into the community. They work on contract to firms, helping them become more productive and to design and market their goods and services profitably. Artists have high rates of self-employment, about five times the workforce average, and some start their own companies that eventually employ others. As such, they have quite different resource and space needs compared with workers in most other occupations. In early 2008, the City of San José Office of Cultural Affairs and the Center for Cultural Innovation joined together for a Creative Entrepreneur Project, and commissioned this survey of San José area artists to help shape the City’s future efforts to nurture and retain artists.

We reached San José area artists via a web-based survey, posted during April/June, 2008, with versions available in English, Spanish, and Vietnamese. The survey was designed in close collaboration with the City, the Center for Cultural Innovation, and the Creative Entrepreneur Project’s Steering Committee. To generate a high response rate, we relied on the leaders and staff of artist-serving and arts organizations who forwarded the web links to their members and contacts several times over the duration of the survey. As we progressed, we identified deficits among certain disciplines, age groups, and ethnicities and subsequently put additional energies into approaching artists in these demographic groups.

“Strong majorities of responding San José area artists want to be entrepreneurs. They seek training, resources, and space that will enable them to improve their art and make a living from it.”

More than 700 San José artists, designers, and architects completed the survey: 46% visual artists, 15% musicians, 13% performing artists (actors/directors, dancers, performance artists), 10% media artists, 6% designers and architects, 3% writers, and 7% “other.” Some 58% have a second art occupation, most commonly as visual artists or designers. 53% live and 58% work in the City of San José; most of the remainder live and work elsewhere in Santa Clara County. Compared with 2000 San José metro Census estimates, responding artists closely reflect age, ethnicity/race, immigrant status, and income levels, though young, Latino, and male artists are somewhat under-represented.

San José area artists report heavily subsidizing their own artwork—63% are not able to cover their creative work costs (materials, studio space, etc) from

“47% [of responding artists] state that their San José area housing is not affordable—a startling two-thirds are paying more than 30% of their income in total mortgage or rental costs.”

their artwork income, and 85% do not make a living from their artwork. Many, however, earn income working at related occupations such as arts administrator or teacher. More than 90% want to make income from their artwork and currently share their creative work beyond family and close friends. Some 19% link their creative work to ethnic or cultural tradition and communities. Others anchor their work in California history, environment, and landscape.

Strong majorities of responding San José area artists want to be entrepreneurs. They seek training, resources, and space that will enable them to improve their art and make a living from it. In sheer numbers, they are most interested in improved bookings, sales and commissions, affordable work space, and grants (see Table Insert). Sizeable majorities also desire training, networking, marketing know-how, and affordable live/work space.

<u>San José Artist Interest in Training, Resources, Space, Networking</u>	
<u>Resource/Space</u>	<u># Artists</u>
Improved sales, bookings, commissions	527
Affordable work-only studio space	490
Grants in support of work	471
Improved approach to audience, markets	449
Improved networking to increase income	440
Access to multi-faceted artists' center	432
Affordable live/work housing	404
Additional training in current art form	380
Training in funding work and career	353
Adequate work space	310
Training in marketing and promotion	306
Access to equipment or specialized art-making space	301

“Artists would prefer to rely on market income rather than grants, but do express frustration with their access to and knowledge of grant-getting opportunities.”

Knowing and reaching audience/markets/customers

San José area artists overwhelmingly want to make income from their work and prefer to do so by making sales of their art or giving performances. Artists currently identify and reach their markets through the web, in person, from referrals, and via arts and artists' organizations, but 70% express dissatisfaction with these routes. Among the challenges, more artists cite lack of time, expense, ignorance about which audiences/customers to target, and lack of knowledge about target market, in that order, while entry barriers, distance to market and bias matter to sizeable numbers.

To distribute their work, more San José artists report making direct contact with buyers and customers and working through nonprofit and arts organizations than they do other channels. Customers are more often crucial for visual artists (69%) and designers (58%) than others, while organizations matter more for visual artists and musicians than others. Many artists rely on

connections with other artists, agents, and critics, and quite a few work with galleries, presenters, and publishers.

Space to live, work, and convene

Some 54% of responding artists own their own homes, 43% rent, and the rest (3%) are in dormitories or other group quarters. 47% state that their San José area housing is not affordable—a startling two-thirds are paying more than 30% of their income in total mortgage or rental costs. Some 60% express interest in San José live/work space, in most cases for housing families with more than two people. Younger artists, performing artists, designers, and artists of color report greater interest than other groups in artist live/work housing. An even larger share, 75%, express interest in work-only studio space in the City.

“Many artists would like further training in their current art form, and many express interest in learning new technologies and art forms and in figuring out how to fund careers and market their work.”

Some 59% of artists report lack of any space, virtual or physical, where they interact with other artists to give and get feedback and find out what is going on within their community of artists. Almost two-thirds would visit an artist center or convening space once a month or more, and nearly 50% more often than that.

Financial issues

While more than half of responding artists rely on other occupations for income, many rely on family members, inheritance, or savings to support their artwork. Few rely on equity investments or loans, although 100 artists report using short-term credit cards to finance their work, at very high interest rates. Artists would prefer to rely on market income rather than grants, but do express frustration with their access to and knowledge of grant-getting opportunities. Surprisingly few artists—15%—report lack of health care coverage.

Training

Many artists would like further training in their current art form, and many express interest in learning new technologies and art forms and in figuring out how to fund careers and market their work. Oft-cited barriers to training include cost, lack of information, scheduling problems, and lack of time, in that order. Younger artists are more interested than their older counterparts in business training, especially career strategy, accounting and business skills. Asian/Pacific Islander and multi-racial artists are more likely than Caucasians to want training in accounting, career strategies, marketing, and funding, while Latino artists are focused on marketing and funding.

“Some 42% of responding artists . . . confirm inadequate access to specialized tools and workspace [needed to create, refine and produce their work].”

Access to art-making equipment and workspace

To create, refine and produce their work, artists use special equipment such as kilns, printing presses, darkrooms, looms, dye rooms, and digitalization tools. They may also require tailored space for their work, such as sound-proofed rehearsal or practice space, sprung floors for dancing, special lighting, sound studios, or “a room of one’s own” to write. Some 42% of responding artists, especially artists living and working in the City of San José,

confirm inadequate access to specialized tools and workspace. Just over two-thirds of surveyed artists work at home.

Information about opportunities in the field

San José area artists count on word-of-mouth, other artists, and electronic media (websites, listservs and e-mail groups) as principle ways of finding out about opportunities in their art worlds. Word-of-mouth is heavily relied upon by actors (86%), musicians (79%), and visual artists (78%). Arts and artist organizations are also important for a majority, especially for actors and visual, older, and African-American artists. Professional associations as a place to network are more important to architects, musicians, writers, and designers, while schools and colleges are acknowledged by architects but few others.

“As a place to live and work, artists rate San José as promising but lacking some services and spaces.”

San José as place to live/work

As a place to live and work, artists rate San José as promising but lacking some services and spaces. Responding artists have relatively long histories in the area, suggesting that younger artists could be nurtured, attracted, and retained more successfully than at present. Those not living in the City stress cost of housing, family considerations, and absence of arts income earning opportunities as deterrents, while those not working there cite lack of arts income earning opportunities, distance from home, and cost of workspace. A third of surveyed artists are interested in moving, and of these, 25% favor downtown San José and 23% favor elsewhere in the City as a place to live. Artists as a group give the City high marks for amenities.

“Artists are currently quite dispersed across the region by residence and workplace, with a relatively prominent downtown cultural core complemented by a decentralized mosaic of cultural spaces serving diverse residential communities that bring artists face-to-face with their audiences, patrons, and future artists.”

In conclusion, answers to the artist survey paint a wonderfully diverse canvas of achievement and potential for the City, its neighbors, and its arts and economic development partners in the region. Some responses suggest services and networking infrastructure that can be put into place in the short term, while others suggest longer-term investments in various types of artist-centric spaces. Across the City and Valley, resources and spaces identified by artists vary by discipline, income levels, age, race/ethnicity, and immigrant status. Artists are currently quite dispersed across the region by residence and workplace. A prominent downtown cultural core is complemented by a decentralized mosaic of cultural spaces. The latter serve diverse residential communities and visitors, bringing artists face-to-face with their audiences, patrons, and future artists.

At the September 2008 Artists’ Town Hall meeting following publication of this study, San José area artists, art leaders, and interested citizens will have further opportunity to respond. Your feedback will help the City and the Center for Cultural Innovation design and deliver services, review existing policies and consider new possibilities related to artistic space. The fine-grained analysis of artists by discipline and socio-economic characteristics will help tailor these to specific groups and areas within the city. We welcome comments, elaborations and even dissenting views.

I. Introduction

San José stands at the center of a fifty-year hotbed of creative talent admired the world over. The economy of San José, Silicon Valley's central city, is hinged in the popular mind with high tech—electronics, computing, software, guided missiles—and the scientists, engineers, and entrepreneurs who have built its unique industries. The Valley's artistic labor force—the visual artists, musicians, performers, writers, and designers that crafts its digital interface for users—is an under-appreciated contributor to this dynamism. Indeed, in an era where music, voice, and graphics, rather than print, increasingly convey the message, artistic skill is more important than ever to innovation and economic performance. And artists animate the Valley's social life, offer amenities that attract other residents, and build bridges among the diverse cultures who live in the region.

Yet the density and stature of artists in the Silicon Valley workforce has been surprisingly low. In the 2000 Census, core artists were under-represented in the San José metro (Santa Clara County) workforce by 14%, while the neighboring San Francisco and Oakland metros hosted densities 86% higher than the national norm. San José's designers exceeded the national norm by 53%, although substantially lower than its northern neighbors at 77%. In 2007, the City of San José saw an opportunity to change this by celebrating its artists, raising their visibility as key members of the community, and providing services and spaces that support their work. In this report, we present the results of a detailed survey of artists' careers and resource needs in the region and present a number of options for the City and its arts community partners to pursue in the near and longer term.

Unlike the science and engineering professions, almost entirely shaped in institutions of higher education and associated research centers and with very low rates of self-employment, the artistic workforce is extraordinarily heterogeneous in its formation and practice. Many artists are self-taught, and though highly educated (often in non-arts fields), arts training can range from graduate Masters' of Fine Arts programs and specialized conservatories to private art colleges and apprenticeships. Very high percentages of artists are self-employed—36% of core artists in the 2000 San José metro, compared with just 9% of the overall workforce in both the San Jose metro and the nation. Artistic development is ongoing, and unlike continuing education for scientists and engineers, which takes place almost wholly in universities or on the job, many artists rely on extra-curricular learning such as projects, mentors, self-study, individual instruction, and attending/viewing/reading others' work. For the most part such opportunities are provided by nonprofit arts organizations and small commercial enterprises. Any region that wants to build its artistic prowess, and attract and hold its artists, must nurture this arts ecology and be inventive in designing and delivering services for artists. The City of San José has made strategic investments in cultural infrastructure and now wishes to animate its downtown and neighborhoods with the human capital that will yield cultural, social, and economic benefits.

In the summer of 2007, the City of San José approached the Center for Cultural Innovation (CCI) for help in conceptualizing an artist-centric strategy. Headquartered in Los Angeles with field offices in San Francisco, CCI's goal is to build the capacity and self-sufficiency of individual artists in California through a range of training, financial services and community-building programs. Since opening its doors in 2002, CCI has worked with more than 10,000 artists statewide in all disciplines, applying les-

sons learned in designing programs, events and curricula for artists in the huge, dispersed and arts-rich Los Angeles metro area to help artists in many other communities attain the business, technical and artistic resources they need to have successful careers.

CCI laid out a three-stage strategy for the City. In the first stage, a survey of artists' career status and resource needs would be conducted in conjunction with City staff, a Steering Committee of diverse arts and economic development leaders in the City, and a larger network of arts and cultural organizations in the Valley. In the second stage, an artists' town hall meeting would be convened to present the study, showcase the many types of services already existing in the Valley, solicit feedback from artists, and link them with each other through networking. In the third stage, CCI would follow up immediately with a range of events, classes, and services for San José artists, tailored to the particularities found in the study and town hall sessions. In this report, we present the outcomes of the first stage—the survey method and findings.

II. Study Methodology

The Creative Entrepreneur Project resource and space study works from the premise that artists and related cultural workers differ in their training, career paths, and resource and space needs from other small businesspeople. We know, from the work of the Center for Cultural Innovation in California and others elsewhere, that artists have distinct professional development and training needs, financial issues, equipment and workspace requirements, location preferences, and networking and information challenges. We built questions about these into a segmented survey aimed at creative workers in the San José region. We used a web-based survey, soliciting responses by working with the City of San José and dozens of arts and cultural organizations and paying particular attention to part-time, ethnic, and community-based artists who are often left out of surveys and undercounted in the Census. Because we did not sample from a known universe of artists, we use the 2000 Census data to benchmark our respondents and their socio-economic characteristics, speculating on groups that seem over or under-represented.

We chose a web-based survey for several reasons. Compared with mailed surveys, web-based surveys enable more answer options, permit more interaction, facilitate skip patterns with questions designed for particular groups, can be designed attractively, and offer tremendous savings in time and money costs (Dillman, 2000). Recent evaluative studies have found that web survey response rates are higher than for mail surveys and yield longer and more original answers to qualitative questions (Kiernan et al, 2005). Initial concerns that we would not reach as many minority and older (possibly web-phobic) artists than we would with a traditional survey turned out not to be the case.

In the first stage—our survey design—we met and worked closely with the San José Office of Cultural Affairs staff, the Creative Entrepreneur Project Steering Committee, and a large group of San José area arts organizations to test and tailor the questions to the particularities of the artistic milieu in the region. In 2000, San José’s artists enjoyed higher rates of private sector employment than most other large metro regions (including San Francisco/Oakland) but lower rates than national and Bay Area-wide averages of people reporting artwork as their major occupation. However, architects and designers, especially the latter, were present in higher than average shares of the workforce. From an earlier study of how California artists cross over between commercial, not-for-profit and community sectors, we knew that the degree of cross-sectoral experience was extensive in the region (Markusen et al, 2006).

We targeted artists, architects, and designers in our study. Our definition of artists closely follows the government’s occupational coding schema, which covers performing artists, musicians, visual artists, and writers. We further broke these down to elicit differences in responses across disciplines. We separated dancers and choreographers from actors, directors, and other performing arts occupations. We broke out filmmakers, photographers, video-makers, animators, media artists, and new media artists as a group separate from other visual artists, and added a distinct classification for multimedia or performance artists.

The survey permitted artists to self-define without using language like "professional" and without requiring that artwork be a major source of income. We asked them to identify both a primary and a secondary art occupation, if any. We also asked if they work as art teachers or art administrators, if they have a non-arts occupation, and whether their artistic work is associated with a specific ethnic or cultural tradition. We also asked how many hours a week they spent on their artistic activity, what percent of their individual income they earn from artwork, whether they wish to make income from their artwork, and whether they exhibit, perform, or present their work beyond family and close friends. We defined the San José area as Santa Clara County, the equivalent of the federal government's San José metropolitan statistical area. We added questions, unusual for artists' needs surveys, about the spatial location of artists' work and residence and their preferences regarding possible changes, and we did not discourage people living outside of the County from taking the survey.

In addition to the City of San José's extensive roster, dozens of arts organizations helped us reach artists via organizational email lists, listservs, websites, newsletters, ground mail lists, flyers, and announcements at meetings and events. We provided them sample text for websites, emails to artists and listserv postings. Artists could take the survey in English, Spanish, or Vietnamese.

III. Survey Respondents

Some 740 San José artists, designers, and architects (hereafter referred to as “artists” except where we break out the disciplines), responded, at least in part, to the Creative Entrepreneur Project survey. We consider this a credible total, given that the 2000 Census identified just under 5,000 artists in the San José metro. Other recent California metro surveys on much larger metro populations generated comparable or smaller numbers of respondents. Jeffri’s (2004) mail survey of Bay Area artists generated 246 responses, and Zucker’s (1994) study of the Los Angeles metro (with over 88,000 Census artists in 2000) generated 1,733. Zenk’s (2005) survey of San José area artists resulted in 172 responses. For many of the questions on our survey, the total number was more in the range of 660 to 710, because some artists did not fill out every question or complete the entire survey.

A. Artists by discipline and character of work and career

By artistic discipline, visual artists comprise the largest group of respondents, followed by musicians, media artists, and actors/directors (Table 1). “Other” primary disciplines include teacher, comedian, exhibitor, event planner, arts manager, and student. Some 58% responding have a second artistic occupation, with visual artist and designer topping the list. More artists report doing design work as a secondary than their primary occupation.

Table 1. San José Area Artist Respondents by Discipline

Primary Occupation	#	Secondary Occupation	#
Visual artist	338	None	293
Musician	112	Other	100
Media artist	74	Visual artist	73
Actor, director	57	Designer	56
Other	59	Media artist	41
Designer	38	Musician	40
Dancer	30	Writer	37
Writer	21	Actor	19
Performance artist	6	Performance artist	18
Architect	3	Dancer	14
		Architect	3
Total	738	Total	694

San José area artists are cobbling together various types of work to build their careers. Most wholeheartedly want to make income from their artwork (96%) and share their artwork beyond family and close friends (91%). The mean number of hours that responding artists put into their artwork per week is 30, highest for architects and lowest among writers. In other words, there are hardly any pure amateurs among the respondents. Many work in the arts-related occupations of teacher or arts administrator, with teaching outside the formal schooling system the most frequent response (Table 2).

More than half of those responding report no non-arts work, yet slightly more than 300 people work at non-arts jobs. Actors and media artists are more likely to hold non-arts jobs than other artists.

Table 2. Work in Teaching, Arts Administration

Work in Teaching	#	in Non-arts Jobs	#
K-12	91	No	383
Post-secondary	109	Yes	303
Extracurricular	121		
Arts administration	97		

The array of these non-arts jobs is dazzling. It includes medical records specialist, mass spectrometrists, parent, sales, museum facility management, civil engineer, court clerk, real estate investor, software engineer, concrete construction worker, voter registrar, occupational therapist, caterer, receptionist, librarian, high tech manager, data entry, community organizer, event coordinator, chef, career consultant, piano technician, nanny, gym manager, valet, professional poker player, gardener, corporate communications consultant, social service worker, wine director, language teacher, law enforcement, podiatric surgeon, parish manager, barista, insurance sales, and horse trainer, to name just a few. Large proportions of these jobs are linked to Silicon Valley high tech business and culture.

Tremendous diversity characterizes the respondents. Some 19% consider their artwork associated with an ethnic or cultural tradition or communities, terms liberally interpreted (Alvarez, 2005; Moriarity, 2004). More than 25% of this group ground their work in Mexican, Latino, Brazilian, Caribbean, or Portuguese traditions, and another 19% in Asian/Pacific Islander cultures (including Chinese, Japanese, Hawaiian, and Indian). Others develop their work in Middle Eastern, Native American, African-American and multicultural contexts. More than 5% credit religious affiliations and practices as central to their artwork—Catholic, Jewish, and other. Others associate their work with European traditions—Greco-Roman classicism, the Renaissance, Scottish, and Russian music, and at least half a dozen mentions of European classical music, including one who dubbed the latter “Dead White Males.” Artists who live and work in the City (69%) were much more apt than those who live elsewhere in the County (21%) to respond positively to this ethnic/traditional question.

A number of artists emphasize the anchoring of their work in the California history, environment, and landscape. One expression of this reads, “My art is based in the liberal, ethnically and religiously diverse, intellectual Californian tradition in which I grew up.” Another’s artwork is embedded in historic preservation, another’s in Silicon Valley’s business culture, and yet another’s in science and technology. Others identify as “new age” or related, including two using their art for the Burning Man event within “a strong surrounding cultural tradition of gifting and communal effort,” and another penned “new age healing arts, pagan, wicca community.” Others emphasize urban or community art forms, including folk music, quilting, graffiti, young music, hip-hop, punk, and “California funk art.” Some artists stress the political dimension of their artwork, addressing it to gender, GLBT (gay, lesbian, bi and transgender), race/diversity, or immigrant issues.

By location, 53% of responding artists live in the City of San José proper and 58% work in the City. Another 32% live in Santa Clara County outside of the City. Another 2% live outside of but very close to the County line, 9% elsewhere in the Bay Area, 3% live outside of the Bay Area but within an hour’s drive, and 2% live farther afield. By discipline, responding architects, dancers, designers, and visual artists, in that order, concentrate residentially in the City, and musicians are more spread out beyond the City and County. Writers, actors, and performing artists are more apt to live in the County outside

of the City of San José. Work-wise, 28% of responding artists work outside of the City of San José elsewhere in the County. Musicians, media artists, and visual artists are much more likely to work in the City than live there, while designers are more apt to live in the City but work elsewhere. Below, we show whether artists' responses to questions about desiring live/work, studio and hang-out space vary by where they currently live and currently work.

B. Comparing survey respondents with 2000 Census estimates

Since we do not know the full size of the underlying artistic population, and since our method of reaching artists was not a sampling exercise, we can't infer from this data that these artists are representative of the artistic population as a whole. But we can compare our respondents with artists' Census responses in 2000. Because the survey numbers were small for some sub-disciplines, we have combined musicians/composers, dancers/choreographers, and multi-media and performance artists together as "performing artists" and media artists with visual artists for this exercise (Table 3). Among the more strictly designated artist groups (the first four in the table), visual artists comprise a significantly higher share (73%) of survey respondents than in the 2000 San José Census, but since visual artists are more apt to do their artwork as a second job or avocational practice, this result is not necessarily problematic for us. The response rates for performing artists and musicians are fairly close to the 2000 Census distribution. The survey share of writers is far below the Census rate, so it is reasonable to conclude that we did not reach comparable shares of the underlying population of writers.

Table 3. Artists by discipline, San José Metro, 2000 Census, 2008 Survey

	San José in US Census		CCI San José Survey	
	Number	% artists	Number	% artists
Visual artists	2193	45	412	65
Musicians & composers	701	14	112	18
Performing artists	953	19	93	15
Writers & authors	1057	22	21	3
Designers	7328		30	
Architects	1344		3	
Other			39	
All artists	4904		638	
All artists, designers, architects	13576		710	

The two disciplines of architect and designer loom much larger in the 2000 Census than among our survey respondents (Table 3). Designers are an extraordinarily heterogeneous group, including fashion, graphic, commercial, industrial, game, interior, and floral designers, as well as window-dressers. Architects, too, vary from one-of-a-kind design-intensive professionals to employees of large firms drafting plans for shopping malls, industrial buildings, and tract housing. Designers, and architects, too, have much higher rates of formal employment, and lower rates of self-employment, and are less likely

to think of themselves as “artists.” In the 2000 Census in the region, designers outnumber all the other groups combined, including architects. Although we captured low numbers of designers and architects in the survey compared to their presence in the 2000 Census, we suspect that those who did respond are those who think of themselves more as artists than technicians.

These comparisons with the Census here and below must be viewed with some caution. First of all, our survey was administered more than eight years after the Census, a period that brackets the large dot.com and telecom implosion in the early 2000s, a period of deep layoffs in the Valley. However, a recent National Endowment for the Arts (2008) study finds that nationally the number of artists has just kept pace with growth of the overall workforce from 2000 to 2005. The ranks of designers increased by about 30,000, while fine artists declined in number by 15,000. Second, the Census, despite its amazing coverage, contains a number of drawbacks. It asks people only for their primary occupation, defined by the number of hours they work. Because performing artists are more likely to be employed for wages and salaries and make higher incomes than other artists, they are apt to be more accurately counted in the Census while other artists, especially musicians, will be undercounted. The higher shares of musicians and visual artists in our survey may reflect this undercounting. We also know that the Census has historically undercounted minority and lower income groups, and this may account for some of the variation between the two distributions as well.

C. San José artists by age, gender, race, ethnicity, immigrant status, class

The survey takers rather closely match San José’s Census estimates by age, gender, race/ethnicity, immigrant status, and income bracket, with a few exceptions. Here we focus on the four artist groups and not designers and architects, given the low response rates for the latter.

Artist survey takers are somewhat older on average than the Census estimates. Twice as many fall in the age group 55-64 and half as many are in the age bracket 16-24 (Table 4). For other age groups, response shares are quite close. The youngest group of artists is thus likely underrepresented in our survey, perhaps because we did not adequately reach them.

Table 4. Artists by Age, San José Metro, 2000 Census, 2008 Survey

Age	San José, Census 2000		San José Survey 2008	US Census 2000	
	Artists (%)	All employed (%)	Artists (%)	Artists (%)	All employed (%)
16-24	11	13	5	11	15
25-34	25	27	21	24	23
35-44	25	28	22	26	27
45-54	22	20	23	22	22
55-64	11	10	23	10	10
Over 65	5	3	6	7	3

The largest discrepancy in response rates comes in the gendered category (Table 5). While the 2000 Census estimates that 52% of artists (not including designers and architects) in the San José metro were men, only 38% of our survey respondents are male. Women comprise a majority of actors, dancers, designers, and visual artist respondents, while men account for the majority of musicians, writers, and media artists. The skewed gender distribution is not likely the function of our low response rates among writers (61% of writers in the Valley were women in 2000) or strong response rates among musicians (two-thirds of whom were male in 2000). It is most likely, as other surveys have

found as well, that women are more willing to take surveys than men (Markusen et al, 2006). Compared with Census estimates, men were particularly absent in our respondents among performing and visual artists. However, for important issues such as desire for live/work, workspace, or family live/work space, men’s responses in the survey do not vary from women’s.

Table 5. Artists by Gender, San José Metro, 2000 Census, 2008 Survey

Age	San José Census 2000		San José Survey 2008	US Census 2000	
	Artists (%)	All employed (%)	Artists (%)	Artists (%)	All employed (%)
Male	52	57	38	56	53
Female	48	43	62	44	47

Gender by discipline	Male (%)	Male (%)	Male (%)
Visual artists	54	35	56
Performing artists	51	29	56
Musicians, composers	66	52	65
Writers and authors	39	53	47

Our respondents fairly closely mirror the 2000 Census distribution of artists by race, ethnicity, and immigrant status (Table 6). In that year, the Census estimated that 69% of artists in the San José metro were White, non-Hispanic, compared with 83% nationally. Among our survey respondents, 72% belong in this group. The response rates among Blacks, Asians and Multi-racial groups were very close to the 2000 Census estimates. Despite the Spanish language version of the survey, the response rates for Hispanics falls short of the Census estimates, 8% compared with 13%. For selected questions below, we probe for differences in Latino/non-Latino responses. By discipline, Whites account for more actors (85%) and visual artists (75%) than other respondents, and fewer designers (54%), dancers (54%) and performance artists (60%).

Table 6. Artists by Race and Ethnicity, San José Metro, 2000 Census, 2008 Survey

Race/ethnicity	San José Census 2000		San José Survey 2008	US Census 2000	
	Artists (%)	All employed (%)	Artists (%)	Artists (%)	All employed (%)
White, non-Hispanic	69	48	72	83	74
Black or African-American, non-Hispanic	1	3	2	5	10
Hispanic, all races	13	20	8	6	10
Asian, non-Hispanic	9	25	8	3	4
Other races, including multiracial	8	4	9	3	2

The 2000 Census estimated that 7% of San José’s artists were naturalized citizens and 9% were non-citizens (Table 7). Among survey artists, 9% reported being naturalized citizens and 4% non-citizens, with slightly higher than estimated shares (88% to 85%) identifying as citizens born in the US or abroad to citizen parents. These rates do not vary by discipline. Other California surveys (e.g., Markusen et al, 2006) have found lower non-citizen response rates, most likely a function of fear of exposure associated with current immigration policy. In general, the efforts to target immigrant artists and artists of color yielded response rates quite close to what is known about the Valley’s residents.

Table 7. Artists by Citizenship Status, San José Metro, 2000 Census, 2008 Survey

Citizenship Status	San José Census		San José Survey 2008	US Census 2000	
	Artists (%)	All employed (%)	Artists (%)	Artists (%)	All employed (%)
Citizen, US-born or born abroad to US parents	85	61	88	91	88
Citizen, naturalized	7	18	9	4	5
Non-citizen	9	21	4	5	7

Income levels are a proxy for class status, and artists in the Valley report relatively low levels of income from their artwork. Survey takers reported a higher level of median personal income—\$50,000—than San José artists in 2000, higher than could be accounted for by inflation (Table 8). The results likely reflect the greater inclusion of non-professional artists in the survey than in the Census. A large share of this reported personal income is apparently from non-arts sources, as almost two-thirds make less than 40% of their incomes from artwork. There is no significant difference in reported incomes by discipline, which is surprising given the 2000 Census estimates, nor do total incomes vary significantly across locations. But artists making between 21% and 80% of their incomes from artwork were significantly less likely to live or work in San José than artists making less than 20% or more than 80%.

Table 8. Artists' Artwork, Total Income, San José Metro, 2000 Census, 2008 Survey

Personal income, all artists and by arts discipline	San José Census		San José Survey 2008	US Census 2000	
	Artists (%)	All employed (%)	Artists (%)	Artists (%)	All employed (%)
Median personal income (\$)	40000	39000	50000	28000	26800
Visual artists	36500			25000	
Performing artists	54000			35000	
Musicians & composers	17800			20000	
Writers & authors	42960			33000	

Respondent income, 2008 Survey		Income share from artwork	
Income range	#	% income	#
\$5,000 or less	56		
\$5,001 – 10,000	35	None	137
\$10,001 – 20,000	72	1 to 20	300
\$20,001 – 40,000	138	21 to 40	44
\$40,001 – 60,000	132	41 to 60	36
\$60,001 – 80,000	63	61 to 80	26
\$80,001 – 100,000	51	81 to 100	182
\$100,001 – 150,000	47		
\$150,001 – 200,000	17		
Above \$200,001	10		

The extent of personal subsidy of artwork is striking. Some 63% of surveyed artists report not being able to cover their creative work costs (materials, studio space, etc.) from their artwork income. Musicians are the only arts discipline where a majority covers costs. Overall, 85% do not make a living from their artwork. Designers, musicians, and dancers are more likely than other artists to make a living from their art but in no discipline does a majority do so. In their low levels of reported arts income, these findings are comparable to other California artist surveys (Markusen et al, 2006; Jeffri, 2004).

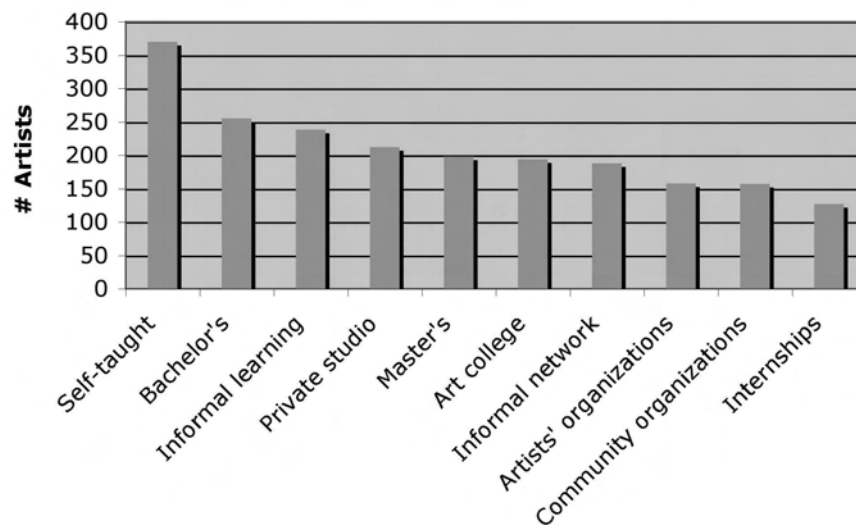
IV. Survey Findings

In what follows, we report the responses of artists to the survey questions about resources, space, and other aspects of their careers. Many questions asked artists to “check all,” and so we show the total number of responding artists who did so. The total number of artists responding varied somewhat by question—not all the 740 survey takers answered all questions. Where useful, we state the percent of those responding. However, the raw numbers of artists expressing experience with or lack of career and work support indicate the potential size of the population that can be served by the City, keeping in mind that the actual numbers of artists in the region are probably five to ten times the number who took the survey, and compare the relative significance of different kinds of resources. Dozens of artists wrote in (specified) comments on certain questions, and we include summaries and examples from these detailed answers.

A. Professional development and training

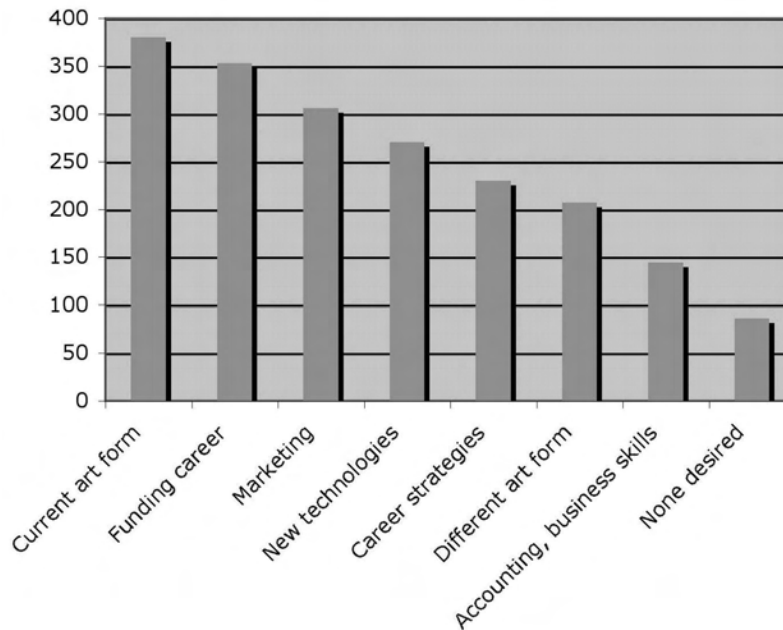
Survey artists rely on multiple venues for training (Figure 1). Of those responding to this question, more than half report being self-taught and many also credit informal learning and networks. High numbers report degree work at bachelors, masters, and art colleges, a finding consistent with Census educational attainment estimates. Internships and instruction at private studios, community and artists’ centers, and service organizations are important for many.

Figure 1. Arts Education, Learning



More artists would like further training in their current art form than other types of training (Figure 2). Sizeable minorities express interest in learning new technologies and art forms. Training that would help them figure out how to fund their careers and market their work also ranks highly. Among specific skills desired, artists mentioned learning how to incorporate green ideas, learning about copyrights, and mass production and industrial training.

Figure 2. Further Training Sought



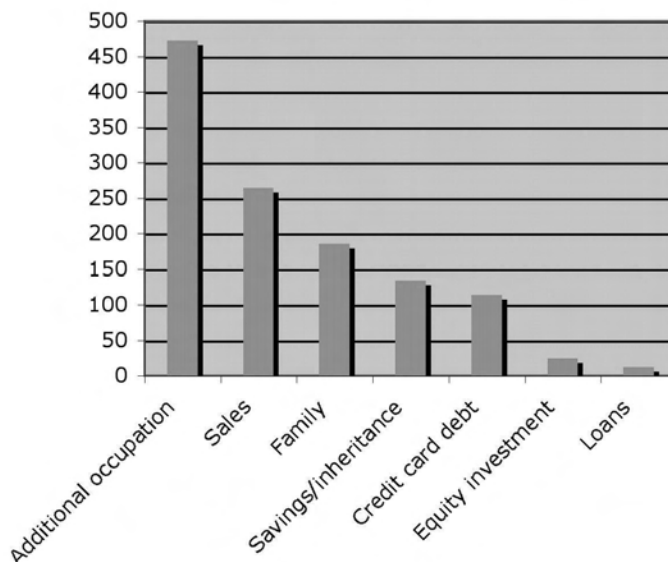
When asked what makes it difficult to pursue desired training, a majority of artists mention cost, followed by lack of information, scheduling problems, and lack of time. Individual responses noted the absence of appropriate training and problems with the quality of training offered. Some want to learn nonprofit arts administration skills. Others coupled their income inadequacy with high costs as a fetter on their ability to pursue training. Other training-related aspirations include entry level positions for learning and practice and daycare availability to permit time devoted to training. Two artists cite their disability as an obstacle to training and another cited the language barrier.

These responses vary by age, race/ethnicity, and discipline. While 63% of artists aged 18-34 desire further training in their current art form, only 42% of those over 55 do so, still a considerable number. In general, the younger the group, the more training they seek, and this is particularly the case with desire for career strategy and accounting and business skills training. By race/ethnicity, Asian/Pacific Islander and multi-racial artists were much more likely than Caucasians to want training in accounting, career strategies, marketing, and funding, with Latino artists more focused on marketing and funding. Designers and performing artists are most interested in more training in their current arts form, and designers also express the greatest interest in learning new technologies. Visual artists are more apt to desire training in career strategies, marketing, and funding than the other disciplines.

B. Financial issues

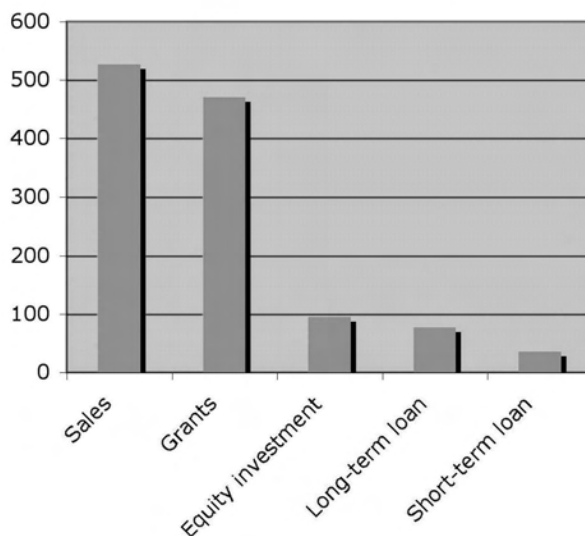
Artists responding to the survey overwhelmingly rely on other occupations, including art-related, to support their artwork (Figure 3). This finding suggests enormous potential for enabling artists to improve on their goal of making an income through their artwork. Less than half are able to rely on sales of artwork for income. Many are supported by family members or by drawing down savings or using an inheritance. More than 100 artists who responded to this question use credit card debt to fund their artwork. Very few rely on equity investments or loans, although credit card debt constitutes very high interest, short-term loans.

Figure 3. Current Financing of Art Work



As a group, San José area artists would most like to increase sales of their work and skills as a way of improving their financial viability (Figure 4). When asked which, if any, financial forms of support would best help support them in their current career stage, 527 favor sales and 471 favor grants. The preference for sales over grants is interesting, revealing a comfort level with commercial markets (although sales might also mean public or nonprofit commissions or performances). It may also reflect the longer-term promise of healthy sales over the volatility and discontinuity of grants. Equity investments and loans were of interest to a small minority of respondents, presumably because they imply sharing future returns and paybacks. People who specified in detail which type of financial support would best help them at their current career stage mentioned subsidized housing/gallery space/representation, commissions/grants, and residencies/scholarships/fellowships most frequently, in that order.

Figure 4. Preferred Forms of Financial Support



Asked about health insurance, a surprisingly high share of respondents—85%—report having coverage. By discipline, this does not vary much. At least a majority in all artistic disciplines have access to health care. It is, of course, possible that the survey missed other artists who are in greater need of health insurance.

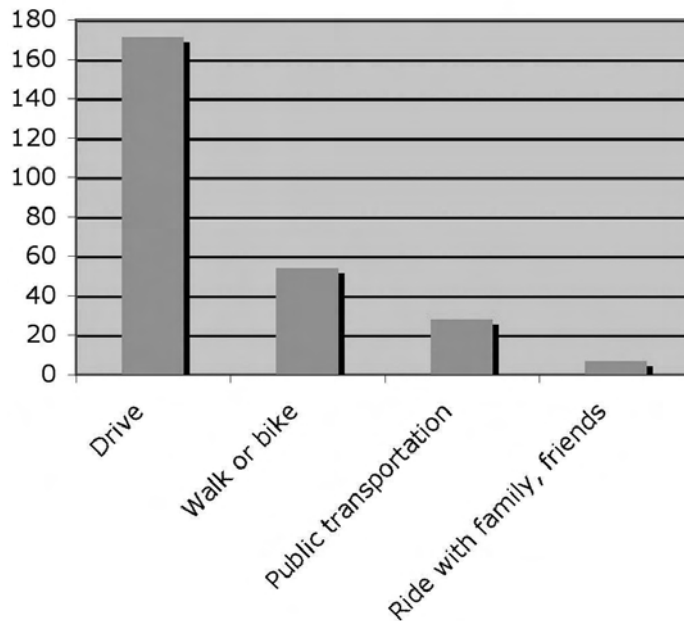
C. Access to art-making equipment and workspace

To create, refine, and produce their work, artists often need access to special equipment such as kilns, printing presses, darkrooms, looms, dye rooms, and digitalization tools. They may also require tailored space for their work such as sound-proofed rehearsal or practice space, sprung floors for dancing, special lighting, sound studios, or, as Virginia Woolf famously wrote, “a room of one’s own” to write. Asked about tools and spatially-embedded equipment, 42% confirm inadequate access. Artists working or living in the City of San José were more apt than others to experience this deficit. Visual artists and writers are more likely to enjoy adequate tools and equipment than performing artists (actors, dancers, performance artists), musicians, and designers. More than 300 artists wrote of specific equipment deficits such as computer-assisted quilting machine, flatbed letterpress, paper pulp beater, metal and wood fabrication equipment, foundry, digital video and editing equipment, utility sink, silk-screening, electronic piano for composing, band instruments, book conservation lab, welding equipment, laser cutter, 3D printer, chemical lab, microphones, mixers, dress forms, and drafting tables.

Artists differ from other self-employed groups in their need for space to work. Visual artists need space to store and work with paints, chemicals, and dyes, and for storing their finished work. Performing artists and musicians need space to rehearse, especially when they collaborate with others, and space to store and use their instruments, costumes and props. Writers need room for specialized libraries and manuscripts. In the survey, 44% of respondents report inadequate workspace. Majorities of musicians, writers, dancers, and visual artists express desire for better workspace, with designers being least in need. Space needs confirmed by many individual artists include rehearsal, practice, presentation, performance, recording, dressing room, sales, office (with internet) and storage space. Such spaces, many state, should be variously sound-proofed, well-ventilated, humidity-controlled, well-lit, and with clean surfaces and hazardous waste disposal. One artist wrote, “a garage of my own, so I’d have a place to keep larger tools and work on making panels.” And over and over, artists ask for more space, separate space, and larger spaces in which to work.

Just over two-thirds of surveyed artists report working at home. Dancers are the least likely to do their creative work at home compared with majorities of actors, designers, media artists, musicians, visual artists, and writers that do so. For those who travel to their chief artistic workspace, driving is the principal means of mobility, but quite a few use public transportation, walk, or bike (Figure 5).

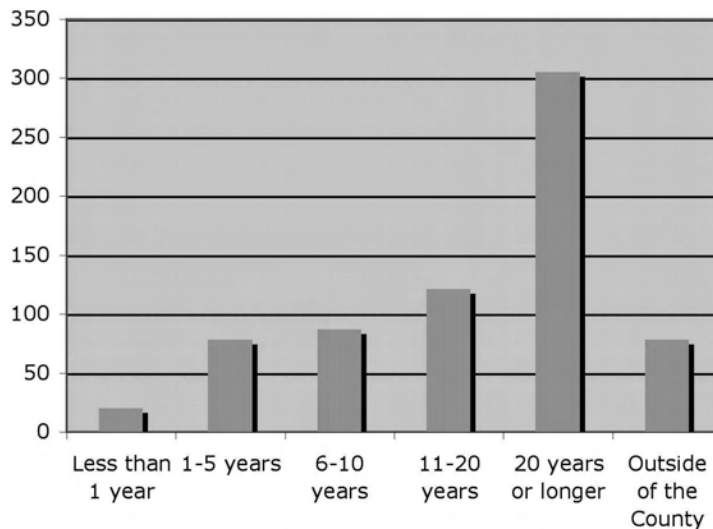
Figure 5. Transportation Mode to Chief Artistic Workplace



D. San José as a place to live and work

Because the Census reports that compared to the nation, artists are under-represented in the San José area workforce (surprising since the Bay Area as a whole is artist-rich), the survey asked a number of questions about the City of San José as an environment for living and working, with special emphasis on adequacy of housing and workspace. Some 44% have lived in Santa Clara County for more than 20 years and 62% for more than 11 years (Figure 6). Only about 14% have been there five years or less. A majority of actors, visual artists, and writers have lived in the Valley for more than 20 years, and a majority of designers, media artists, and musicians for more than 11. This suggests that the region hosts relatively committed artists but is not attracting large numbers who are young or are beginning their careers, though this may also result from low response rates from younger artists. Eleven percent of the responding artists currently live outside of the county.

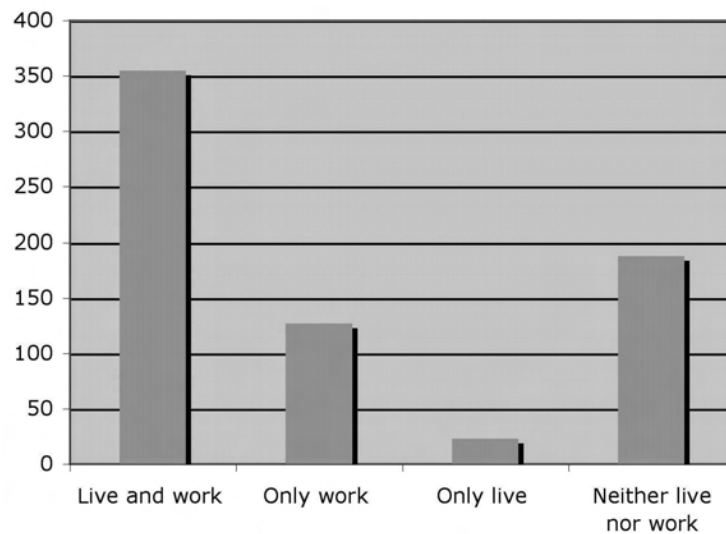
Figure 6. Years lived in Santa Clara County



The City of San José is both home and workplace to many of the responding artists (Figure 7). More than half of those responding both live and work in the City, and another 21% either work (18%) or live (3%) in the city. The ability to do artistic work in the City, either at home or at a workplace, appears to be an important correlate of residency there. About 110 survey respondents live in Santa Clara County outside of the City of San José.

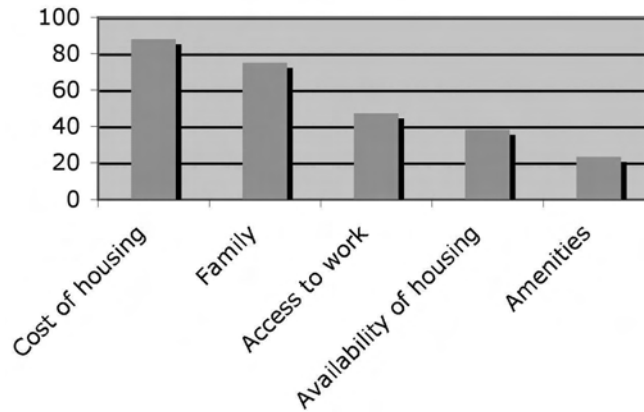
Among individual responses stating why San José is a good place to live and work, many love being downtown, close to the heart of action. Others prefer neighborhoods with more calm and serenity. Willow Glen was mentioned by several, and one favors the “area of Martin Luther King Jr. Street and University Avenue, which is less stifling than the San José grind.”

Figure 7. Artists Living, Working, City of San José



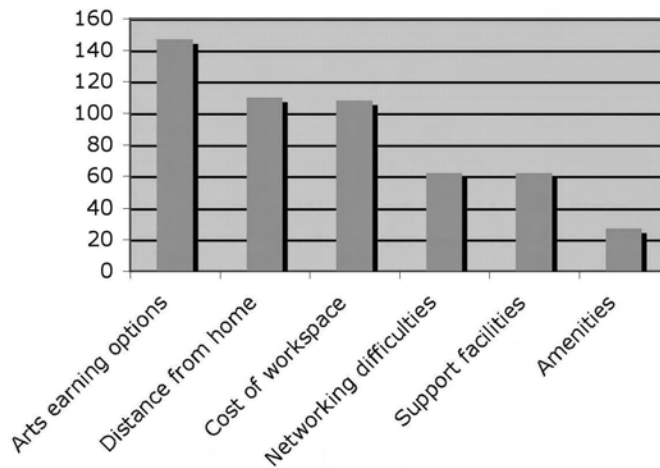
Cost of housing and family considerations are the major reasons that responding artists do not live in the City, although access to work and housing availability are also important to some (Figure 8). Among just those who do not live in the City, oft-cited reasons include absence of arts income-earning opportunities and cost of workspace, although networking difficulties and absence of support facilities are also important to many. For those not working in the City, the absence of arts income-earning opportunities, distance from home, and cost of workspace are the most important reasons (Figure 9), although networking difficulties and lack of support facilities are also important to many. Interestingly, lack of amenities does not seem to be an important deterrent for artists who are not living or working in the City. About one-third of the respondents overall express a desire to live elsewhere than their current location. Of this group, 36% would like to live outside of Santa Clara County, 28% elsewhere in the County, 25% in downtown San José, and 23% within the city outside of downtown. Almost half of the would-be movers, then, state an interest in moving into or within the City.

Figure 8. Reasons for Not Living in the City of San José



The City of San José has competitors as residential homes for artists. Those who specify where they would like to live outside of Santa Clara County identified the San Francisco area (29), Santa Cruz and Berkeley/Oakland (8 each), other in-state(17), and out-of-state locations (12). Features emphasized in individual responses include “someplace quiet, away from San José,” “somewhere where the cost of living is reasonable,” “another city that is more artist-friendly,” “East Bay further from homicides and theft,” “a place with better schools for my child,” and “somewhere visually and culturally rich.”

Figure 9. Reasons for Not Working in the City of San José



As it is for many Valley residents, housing is a crucial basic need for artists, even more so because of the high percentage that work at home. Some 54% of artists responding own their own homes, 43% rent, and the rest (3%) are in dormitories or other group quarters, including cooperatives and housing provided by employers or as part of a contract (Table 9). A majority of actors, dancers, and designers rent, while a majority of musicians, performance artists, visual artists, and writers are homeowners. Almost 10% fewer survey artists are homeowners than was true in 2000 in the Census count.

Table 9. Artists' housing status, San José Metro, 2000 Census, 2008 Survey

Housing Status	San José Census 2000		San José Survey 2008	US Census 2000	
	Artists (%)	All employed (%)	Artists (%)	Artists (%)	All employed (%)
Homeowner	62	61	54	63	70
Renter	38	39	43	35	29
Group quarters	1	1	3	1	1

Asked if they consider their current housing affordable, 47% responded negatively. A startling 62% are paying more than 30% of their incomes in total mortgage or rental costs (Table 10). In contrast, only 39% of San José metro artists in 2000 were estimated to be paying this high a share. The difference may be accounted for by the housing/rental bubble of the decade and by our success in reaching lower income and part-time artists with the survey.

Table 10. Housing Costs/Income, San José 2000 Census, 2008 Survey

Housing Cost/Income	San José Census 2000		San José Survey 2008	US Census 2000	
	Artist Owners (%)	Artist Renters (%)	Artists (%)	Artist Owners (%)	Artist Renters (%)
More than 50%	4	5	21	8	15
49-50%	4	5	19	4	6
30-39%	10	11	22	10	11
20-29%	19	20	20	25	24
10-19%	38	45	9	33	31
Less than 10%	25	13	10	21	14

Owners: total mortgage cost as % of household income

Renters: gross rent as % of household income

We also asked artists whether they have “hang out” space or places (virtual or physical) where they interact with other artists to give and get feedback and find out what is going on within their community of artists. Some 59% report that they do not, and this does not vary by where people live or work

More San José area artists responded to our request to identify specific hangouts, either physical or virtual, than almost any other question. Most are either non-arts specific or specialized small groupings of artists. A surprising number of both virtual and physical spaces are commercially-run. Others are nonprofit, public or informal community settings. Some are open to all comers, while others have gatekeepers that control access or require artists to pay for access. In general, the responses show tremendous will to network but very imperfectly-formed networks and reliance on haphazard or ephemeral spaces, reflected also in artists desire for more and better information, discussed below.

Cybernet hang-out spaces identified by artists include large commercial sites such as Facebook, my-space.com, tribe.net, Flickr.com, twitter.com, youtube.com, AIM/iChat, ryze.com, artsopolis, and secondlife.com. Many cite more specialized commercial sites such as JPGmag.com, livejournal.com, ETSY’s Ceramic and Pottery team, createdigitalmusic.com, wetcanvas.com, pbase.com, Voice123.com,

meetup.com, and myartspace.com. Others use nonprofit organizations' websites, such as Women Artists of the Week's website, knitting daily website, web forum for photographers, American Institute of Architects' website, OrchestraList, Share San José's website, Burning Man art lists online and Theatre Bay Area's website. Colleges sometimes offer listserv connections such as San José State University's grad listserve. Some rely on phone calls with peers and email from other artists who often forward opportunities or discussions, and some participate in artist group chat rooms.

Many physical spaces provide opportunities for artists to hang out, share equipment, present and practice, receive feedback, learn from each others' experiences and teach specialized classes. Especially for non-orchestral musicians, commercial spaces play this role, such as Cafecito's Open Mic, Voodoo Lounge (on 2nd and 4th Tuesdays), Rosie McCann's in Santana Row (1st Mondays), Cello Bazaar in San Francisco, and jam sessions at various locations. Many artists of all disciplines use cafes, coffee shops, bars and restaurants to meet and hang out, often after shows or gallery events. Places receiving explicit mention are Nan's, Hydration, Mexican restaurants (unnamed), and "good restaurants downtown." Discipline-specific commercial spaces such as Saw Dust Shop, Backwater Arts (rental studios space, a cooperative of sorts), Debug (photography), and BearImaging in Stanford also encourage artists' interactions. Nonprofit arts organizations also provide hangout space, coming closest to the definition of artists' centers (see below). Examples cited by respondents include Bay Area Glass Institute in San José and Public Glass in San Francisco.

Professional and affinity groupings credited with providing hangout space and interactions through classes and workshops include the Association of Clay and Glass Artists, Main Street Café, Bay Area Book Artists, Pacific Scribes, Quilt Guild, Fine Arts League of Cupertino, Santa Clara Valley Watercolor Society, Saratoga Art Association, Los Gatos Art Association, Palo Alto Art League, Los Altos Art Club, South Bay Polymer Clay Guild in San José, Equine Photographers Network, AIA monthly meetings, media societies, North American Nature Photographers Association, South Bay Burner Community, Black Rock Arts Foundation, Society of Children's Book Writers & Illustrators and Santa Clara Valley Watercolor Society member events, and South Bay Area Women's Caucus for Art's monthly meetings for art critique. Affinity groups include ArtCrochet Group, art teachers in the Bay Area getting together once a month, "a small group of women meeting at studios," and an Art Critic Group that brings visual artists together for frequent feedback.

Galleries, through receptions, artists' talks, workshops and sometimes work space, provide intermittent hangout space for visual artists. Many galleries and arts organizations received mention in this regard, including Heart of Chaos, COOP Gallery, Anno Domini Gallery, San José Museum of Art, the Pacific Art League in Palo Alto, Citadel, ArtArk, MACLA, Cubberley Center, Works San José, Galeria de La Raza, SOFA, Stone Griffin in Campbell, Silicon Valley De Bug Center, Gallery 2611 in Redwood City, Alameda ArtWorks, San José Santa Clara's Triton Museum of Art, Kaleid gallery, Institute of Contemporary Art (ICA), and a "new art gallery on 7th street near Japantown." Events mentioned include art fairs, Open Studio in Santa Cruz, Art Forum in the UK, First Friday Art Crawl, South First Friday, Second Fridays at Broken Door, and Poetry Center San José's Poetry First readings. Many honor Anne Sconberg and Mark Henderson's periodic Art Parties as a wonderful networking opportunity.

Informal and non-arts specific spaces are noted by some artists, including the City of Santa Clara's cafeteria, the neighborhood center in Los Gatos, the recreation center in Cupertino, and Los Altos, Sunnyvale and Campbell Public Libraries. Community centers, neighborhood gatherings and farmers' markets also provide space to hang out and compare notes.

Colleges and residency programs offer opportunities to hangout and network for many artists, but they generally involve some expense. Artists' note arts programs and activities at San José State, John F. Kennedy University, Santa Clara University, San José Institute of Contemporary Art, Foothill College, and Mission College, as well as community colleges. One artist praised an art class at West Valley College where the teacher brought in industry people to explain how they use artists.

Artists also credit their employers and workspaces as hangouts, especially collective or rental studio spaces with other artists. Orchestral musicians write of opera and symphony rehearsals as hangout opportunities, and dancers credit ballet classes and dance rehearsals.

Some use their own studios and homes for hanging out with other artists. One artist wrote: "(My hangout space is) my gallery/studio. Artists are able to visit me here, and I have sufficient space to deal with many people. I have openings, and art is constantly on display. I also have had music in conjunction with an opening. I hope to develop a small food service operation on site that will allow people to linger and read art magazines and books after seeing the gallery. I regularly host monthly soirees at my studio where I invite public attendance, host demonstrations by other artists, and provide networking opportunities to all."

Despite this long listing, only small numbers of artists are served by any one of these. In addition to the strong majorities expressing dissatisfaction overall, several wrote pointed complaints. "Unfortunately the organized hang-out is in Berkeley, informally, once a month at a bar. The East Bay and San Francisco are where actors tend to congregate. There is nothing in the South Bay," wrote one performing artist. A visual artist wrote, "I belong to two artist collaborative groups (HOC and PAC) which put on events where we are able to paint with other artists. I am involved in volunteering with HOC as well. A central arts community meeting place would be really cool, though!" And a musician wrote, "Barefoot Coffee and Broken Door Espresso are not dedicated art/music spaces, but they get enough traffic from local musicians for there to be some information exchange." And another visual artist wrote, "A broader artists gathering spot than ad hoc burner gatherings would be really great."

E. Live/work, work-only, and convening space

A number of researchers have stressed the significance of clustering and convening spaces in fostering artistic development and incomes (Brooks and Kushner, 2001; Markusen, 2006; Stern and Seifert, 2007). In many cities across the US, including San José, artist live/work buildings offer a solution to housing cost and space issues while creating a working community among artists and serving as an exhibition and sales space during periodic "art crawls." Work-only studio buildings to rent space to artists can play much the same role. Artists' centers, dedicated spaces open to all for modest annual membership fees and offering artists access to work space, equipment, mentoring, exhibition/performance space, information exchange, and classes at various levels to take and teach, can serve as significant venues for nurturing and showcasing artists' skills and work (Markusen and Johnson, 2006).

Many artists express interest in affordable live/work housing in the City of San José (Table 11). Some 60% express interest (yes or possibly) in live/work space, and such interest is not affected by where they currently live or work. A majority of artists are interested in buildings that would accommodate a family of more than two people. Performance artists, dancers, designers, and actors state greatest interest in live/work space, with writers and architects the only groups below 50%. Musicians, visual artists, and designers are less interested in family space than artists of other disciplines.

Younger artists (84%) express much greater interest in live/work buildings than mid-range artists (61%) and artists over 55 (45%), with the two younger age groups stating greater interest in family-sized space than the older group. Men and women artists do not differ in their responses, including desire for family units. However, artists of color are significantly more interested than White artists in both live/work space and family-sized live/work space.

Table 11. Artists' Interest in Affordable Live/Work, Work-only Studio Buildings

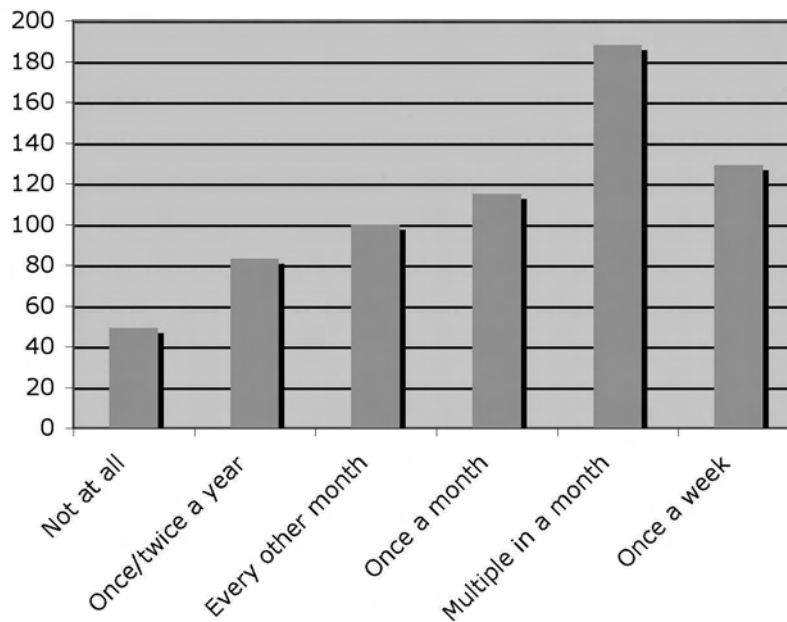
Interest in	Yes	Possibly	No
Living in an affordable artists' live/work building	140	264	268
Living in live/work space for a family of more than two people	177	225	225
Working in affordable artists' work-only studio building	222	268	166

An even larger share of respondents, 75%, express interest in work-only studio space in the City. Writers, visual artists, actors, and musicians express particularly strong interest in work-only space compared with their responses to the live/work option. Artists who currently live or work in the City of San José are significantly more interested in work-only space than those living elsewhere. Women and men do not differ in their interest, nor do artists across race and ethnicity. By age, artists 18-34 (82%) express the greatest interest compared with artists 35-54 (70%) and artists over 55 (62%), though the difference is not as marked as for live/work space.

These findings reveal a very strong desire for space for both living and working among area artists. Since higher numbers of artists report interest in affordable live/work (404) and work-only space (490) than those who state that their current workplace was inadequate (310) or their housing unaffordable (314), some must view the quantity and quality of current housing or work space as inadequate or value other attributes of artists' live/work and studio space, such as the networking and marketing advantages of living more closely to other artists.

The survey asked artists how often they might take advantage of a multi-disciplinary artists' center in the City of San José, offering opportunities for a modest annual membership fee to teach, learn, and interact with other artists at various levels of expertise and access to equipment, arts publications, performance, work, and presentation space. Almost two-thirds would visit such a venue once a month or more, and nearly 50% anticipate using it multiple times a month or even once a week (Figure 10). In their levels of enthusiasm, artists do not differ by gender or race/ethnicity, but those living in the City of San José express greater interest in frequent use. In comparison with a life-cycle decline in desire for live/work and work-only space, there is no significant difference in projected artist center use by age. This finding underscores what Markusen and Johnson (2006) found in their Minnesota study, that artist centers are unique in their ability to bring artists together by age and degree of artistic maturity.

Figure 10. Expected Visits to a City of San José Artists' Center

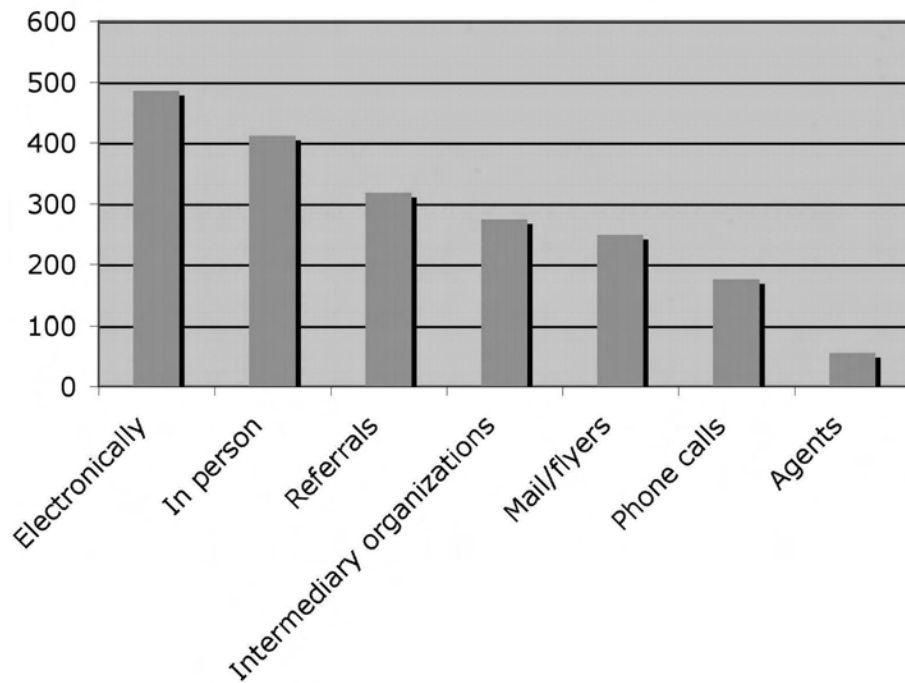


F. Knowing and reaching audience/markets/customers

San José area artists overwhelmingly want to make income from their work, and making sales (including performing) is their preferred way of doing so. We asked artists how they approach their audiences and markets, what the challenges are, and what relationships are most helpful to them in this regard.

To reach audiences, markets and customers, more artists rely on websites, professional or social networking sites and email than other means (Figure 11). Electronic intelligence and marketing is particularly for actors/directors and media artists and peaks among artists aged 34-44. Person-to-person approaches are second most common, especially among performing artists, actors/directors, and musicians, and prominently among the oldest group of artists. Other means heavily cited include referrals (especially architects and designers) and reliance on intermediaries such as galleries, art fairs, and nonprofit arts and artist service organizations (mentioned most often by older artists and visual artists). Less than 10% rely on agents. Multi-racial, Asian-American, and Latino artists are most apt to use electronic media routes to audiences and African-Americans least apt to use in-person, internet or referrals. White artists are most apt to use referrals, while Latinos rely on arts organizations more than other groups.

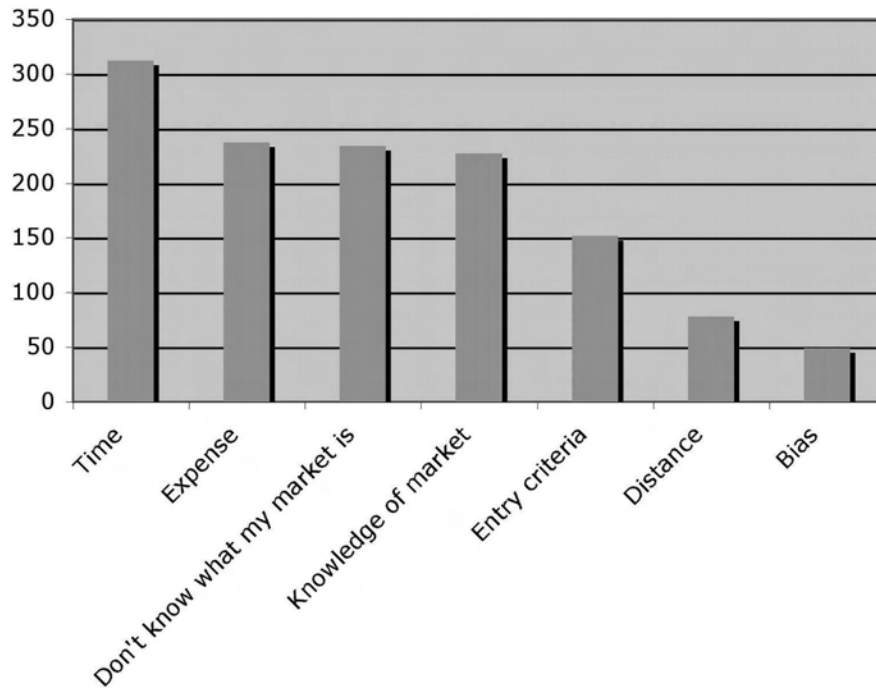
Figure 11. Reaching Audiences, Markets, Customers



Artists report widespread dissatisfaction (70%) with the way they currently approach their target markets, a majority in all artistic disciplines. Younger artists are, surprisingly, the most satisfied (64% among the 18-24 year-olds) and artists aged 66-74 the least satisfied (12%). Almost twice as many actors, dancers, and musicians are satisfied compared with visual and media artists and writers.

Among the greatest challenges in reaching their audiences and customers, more artists answered lack of time, expense, ignorance about which audiences/customers to target, and lack of knowledge about demand behavior in their chosen market, in that order (Figure 12). Entry barriers, distance to market, and bias are less important but still matter to sizeable numbers.

Figure 12. Challenges to Reaching Market

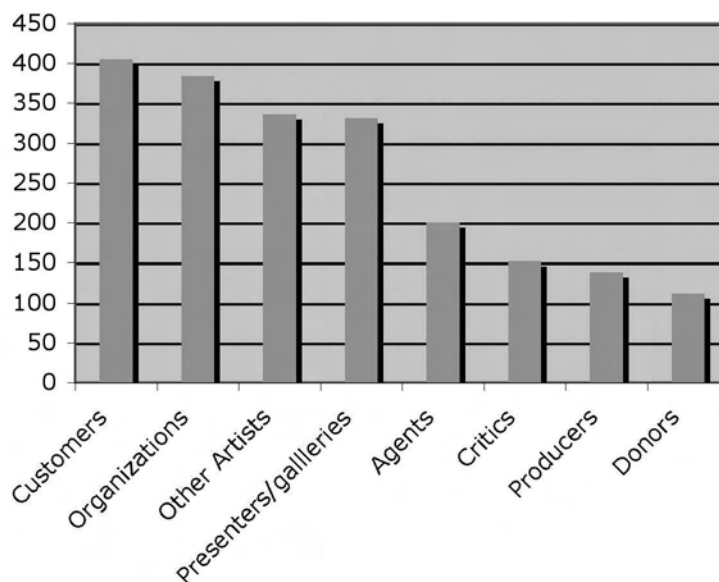


By discipline, time weighs most heavily on media artists, musicians, visual artists, and actors, in that order, while expense is an acute issue for dancers. Visual artists, designers, and architects are less apt to know who their target market is, and media and visual artists report the highest deficits in market knowledge. Visual artists (77%) experience significant entry barriers but fewer than 20% of artists in other disciplines cite such barriers. Visual artists are five times as likely (29%) to report bias as a problem than artists in other disciplines. By age group, a majority of artists 25-64 report serious time constraints, while those 18-24 and over 65 more often face expense barriers and lack of knowledge of markets. By race/ethnicity, Asian-American artists report greater confusion than others over who their market is and how to reach them. Latinos are most apt to find the cost of reaching markets binding, while more African-American and Asian-American artists report time constraints. Asian-Americans (31%) report the greatest challenge from entry criteria, while Latinos (19%) are most apt to have experienced bias. Clearly, race/ethnicity complicates the relationship with audiences for many artists of color.

Regarding which individuals and networks are most important in successfully getting work out, artists respond that direct contact with buyers and customers and working through nonprofit and arts organizations are the best means of making income from sales of work or talent (Figure 13). Customers are more often crucial for visual artists (69%) and designers (58%) than others, while organizations matter most often for visual artists and musicians. Other artists and presenters/galleries are credited by about half of all artists as important routes to success. Performance artists, actors, and dancers stress most their connections with other artists, while visual and media artists are most reliant on galleries and museums. Agents are important for 30% or more of visual and media artists, musicians and actors. Critics' reviews matter for 25% or more of actors, musicians and writers. A majority of performance artists and writers report that producers and publishers are key to their success.

By age, older artists rely more on customer networks, arts organizations, and galleries, while younger artists prefer to network more heavily with other artists, producers/publishers, and donors. Mid-career artists are more apt to view agents and critics as important connections than are younger and older artists. White and multi-racial artists are much better connected directly to customers than are other groups, while Latinos and Asian-Americans rely more heavily on arts organizations for networking that leads to success. Multi-racial and Latino artists rely more heavily on other artists than do other artists, and more Whites report that connections with galleries are significant. African-American (40%) and Asian-American (37%) artists are more apt to use agents as connectors, while multi-racial artists are more likely than other groups to rely on producers/publishers (33%), critics (27%), or donors (33%).

Figure 13. Individuals, Networks for Successful Marketing

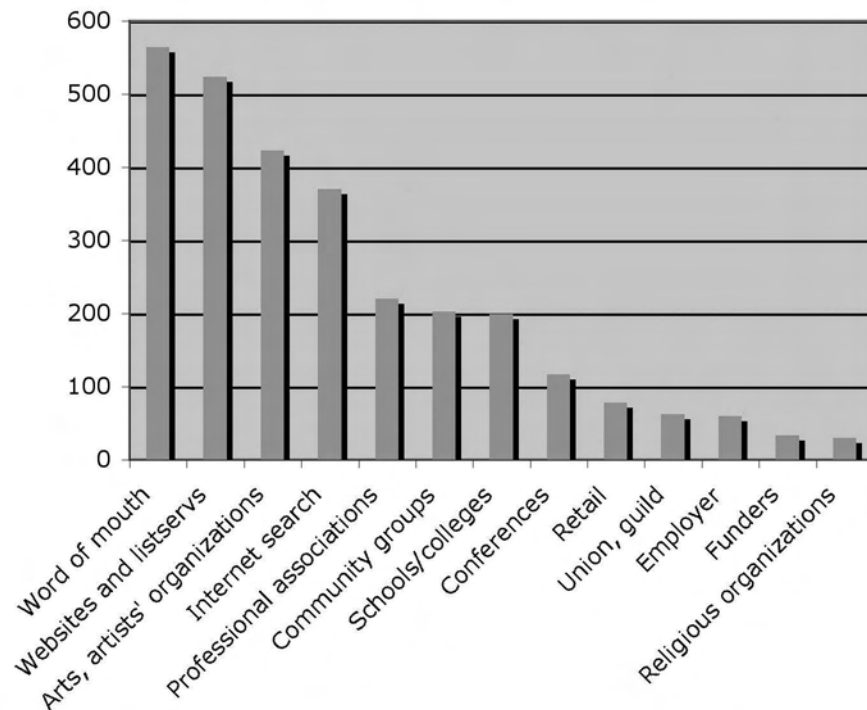


Two-thirds of surveyed artists are dissatisfied with their current networking relationships. Visual artists were much more likely to be dissatisfied than actors, dancers, and musicians. Satisfaction did not vary significantly by age. But interestingly, White artists are much more likely to be dissatisfied than Asian-American and Latino artists. This suggests that artists of color receive relatively strong support from ethnic-specific arts and cultural organizations and from their communities as audiences/customers than White artists, especially visual artists, who tend to work alone and feel isolated.

G. Information about opportunities in the field

San José area artists count on word of mouth, other artists, and electronic media (websites and listservs) as principle ways of finding out about opportunities in their art worlds (Figure 14). Arts and artist organizations are also important for more than half the respondents. More than 200 rely on professional associations, community groups, and conferences for information. Retail outlets (e.g., for art supplies, musical instruments, books), unions and guilds, employers, funders, and religious organizations are important for smaller numbers. Of those who wrote in particular sources, artists listed publications and periodicals (21), networks/contacts/referrals (14), and Craigslist (3). Public art programs, galleries, auctions, individual research, luck, and agents all received mentions.

Figure 14. Information Sources



Word-of-mouth is more heavily stressed by actors (86%), musicians (79%), and visual artists (78%) than other disciplines and does not vary significantly by age. Latino and White artists are more apt to rely on word-of-mouth than other artists, with African-Americans reporting the lowest reliance on this route. By discipline, websites are most important to actors (89%) than other artists and surprisingly even across ages, with slightly higher usage rates among those 18-24 and slightly lower among those 65 and older. African-Americans (93%) rely on websites more than other artists by race and ethnicity, and multi-racial artists are also heavy website users. Actors also search the internet more often than artists of other disciplines, with writers close behind, again with only slight age variation. Artist service and nonprofit arts organizations are more important for visual artists and actors and African-Americans, and they are more heavily used by artists in age groups over 45.

Professional associations are more important to architects, musicians, writers, and designers, in that order, than other artists. While less than 20% of artists under 35 belong to such associations, more than 38% of artists over 45 do, and the shares increase consistently with age, reaching as high as 50%. White artists have the highest rates of professional association (one in three) while Asian-Americans report the lowest (19%). Schools and colleges are important sources of information for architects but much less so for other artists, especially writers. Not surprisingly, younger artists are much more apt to rely on educational channels: 56% for those 18-24, declining as artists age, to a low of 21% for artists over 65. Multi-racial, Asian-American, and Latino artists count on colleges at modestly higher rates than Whites, with African-Americans least likely to do so.

V. Artists' Ideas for City Support and Initiatives

At the end of our survey, we asked artists two questions. "What resources would most advance your work or career as an artist," and "Do you have ideas about what the City of San José could do to make this a more artist-friendly place?" Some suggestions support City programs and efforts already in place, while others are novel ideas. Many cite with admiration what cities elsewhere in California, the United States, and Europe are doing. Of course, not all artists agree. Consider the following diverse artist evaluations of the City's record to date:

"San José has made several strides toward art-friendliness in recent years. Anno Domini is a great source for info, the First Friday openings are wonderful, and the 10% for public art rule is tremendous. There is a growing undercurrent of art in San José, but it's not yet sustaining. We need to get more average people involved and improve both the relevance to people's lives and the public perception of art as valuable."

"I like what the Phantom Galleries is currently doing and the First Friday art walk. It would be nice to see the city get more involved in the arts and provide space and services for artists."

"The musical creative life in San José is getting to be very exciting, so you're doing something right."

"To make San José a more artist friendly place, I do not think the focus should be on teaching, educating, or the facilities/equipment side of art. It needs to be directed toward keeping the artist running, creating, existing, paying bills, reducing operating costs, anything to make it a little easier to live and create art here."

"This city is NOT artist friendly. If Economic Development or Parks and Recreation actually read and followed the city's five year strategic plan for art posted on the ED web site, it would go a long way. There is interest among us in bringing another major interactive public art installation to SJ in the future, but the city would need to be much more welcoming....Define and design a program to support and promote industrial and high-tech arts culture in SJ. Start by talking to 01SJ, Anno Domini, Burning Man LLC, Black Rock Arts Foundation, and others who are DOING it and invite lots of public discussion before funding the plan from the city budget."

In what follows, we directly reprint many, often passionate, responses to both questions in artists' own words, organized by topic. Many are opinionated. These are only a fraction of the total, many of which emphasized similar points but in more generic form.

Individual Artists' Training and Support

"Career development skills: website design, catalogue and announcement design."

"I know where I can go to learn new techniques, but the business of art is what I need help with the most."

"Training on how to market my work, how to approach art organizations that exhibit art."

"Help in marketing, penetrating certain channels that seem impenetrable (interior designers, art consultants)."

"Mentoring: I would thrive with the direction and focus that a mentor brings."

"I would like to create original music revues from favorite song collections but don't know how to go about securing the performance rights."

"I want to make this my full time job one day soon, and having a program to help someone like me find and obtain affordable retail space would be helpful."

"I need someone who knows how to talk to galleries and make my art seem worth considering."

"Support local artists by hiring them to do their art in their own neighborhood."

"I would like to see more business-like workshops on how to search for art related grants. I would like to work with investment groups and upcoming other projects and be part of their creative side."

"Award grants and other support to people outside the art scene cliques. Increased grant funding targeted towards American Indian artists."

"Often grants and loans are need-based, meaning I have to exhaust my savings before I qualify, which is not smart long-term financial planning."

"Develop programs to honor individuals in the arts, not unlike the way sports figures are honored. Elevate the artist in the public eye. No one expects sports figures to work for free, yet artists are constantly asked to donate artwork or do it for the exposure. I'd be happy to work with people to develop a plan for this - possibly with an annual award ceremony."

"At least once or twice a year have an art competition, including multi-media, at the San José Museum like the Triton Museum finally did (and had a great response)."

"The City of San José' small business effort should include an art dealer type staffer to help artists reach out to corporate and business collectors."

"More access to music bookers at restaurants and clubs and for public occasions."

"Corporate donors are very generous, and the link between the large businesses of Silicon Valley and individual artists needs to be clearer and stronger. The city can be the bridge."

“Fund projects and artists like they do technology, and make connections at the tech companies to get them to support the arts financially.”

“Get the big non-profits to connect with local talent for fund raising events.”

“Model City arts support on the City of Chicago program (this program is huge and impressive!!!!).”

Live/work Space

“More affordable housing - artist housing would be amazing. Especially with coffee shop/bar something also frequented by the occupants. This would create a great synergy among different artists.”

“Create a downtown loft live/work area.”

“Offer artist district housing, like Seattle. San José could learn a lot from the way Seattle sets up their artist city programs.”

“Develop live/work spaces that are designed by artists for artists, not designed for people who want to live the way they think artists live.”

“Create homesteading laws that allow artists to live/work in buildings that have been vacant and/or abandoned for a specified period of time.”

“Create financial incentives for property owners to give long-term leases (\$1/yr. for 30 years) or donate run down and/or vacant properties to the City for use as artist live/work spaces.”

“As City of Los Angeles did, create building codes specifically for Live/Work space that are not as strict and costly as standard building requirements. Do not allow all the marginal warehouse/industrial space to be knocked down and converted to high-density housing. These are the areas where art and creativity flourish.”

Work and Rehearsal Space

“Affordable working space. Small workshop/studio space of 200-500 sq. ft. is EXTREMELY difficult to find. Most commercial/industrial space starts at about 1,000 sq. ft. at a minimum rate of \$2/ square ft. Impossible to afford for artists who are trying to support themselves selling art or with day jobs.”

“I would like to see a multi media/performance incubator with technology training, equipment and performance space.”

“Affordable (or free!) rehearsal space, possibly attached to a community center.”

"Performance and recording resources and facilities."

"Handicapped artists need space."

"The city has sooo many vacant storefronts...why not loan them out as artist workspaces for minimal fees?"

"Perhaps an ARTPLEX that is a combination of galleries and workspaces."

"What about rental practice space for musicians by the hour? A circle of sound proof "containers" - what more do you need?"

"Low-cost rehearsal space with sound-proof practice rooms. Those of us involved in music need a place where we can comfortably develop our craft."

"Nearby facility (biking distance) with internet access and clean space for constructing / building objects."

"Access to a well-equipped jewelry lab and ventilated painting studio would help immensely."

"A metal sculpting center including sculpting room, welding center, investing lab, foundry and storage/transportation rooms would be fantastic."

"Affordable access to sculpture-making facilities, such as a foundry with fabrication and casting equipment, and a good woodshop."

"Provide or subsidize someplace like the San José State University foundry where artists could use shop facilities for low or no cost. There are places like this in other cities like the Crucible in Oakland and the Tech Shop in Mountain View."

"Subsidized rental time for access to advanced equipment in rental studios."

"More affordable studio space that has storage, some heat in the winter, cool enough in the summer and some privacy and safety and security."

Artist Convening Space, Activities

"A central community supported arts space, with studios and performances/classes would be great!"

"Interaction with other artists. Unless you were in an MFA-program here in the Bay Area it is very hard to establish a network and/or establish connections with other artists and other art professionals in the field. I sometimes feel quite isolated here in this "San Francisco suburb"."

"An artists' co-op gallery/ community art space where artists can collaborate, meet, and share resources would be a great help. A lot of artists get stuck in the "in between stage," ready to show work but unable to make the jump. Part of the problem is a lack of information and networking, and a lack of lower price range spaces to show work and build a reputation and client base before one may be accepted by larger galleries."

"A place to meet and interact with other professional artists locally. As a composer I would like to meet other composers and musical performers, dancers, choreographers, film makers, theater directors, architects, multimedia artists and visual artists to explore ways of cooperating and perhaps producing new works together."

"How about an "art bar" or something with attached gallery? A place where we can hang out for coffee or a beer and talk to other artists. Some kind of ground zero for San José artists but with a firm focus on cutting edge art... Leuven, Belgium (www.stuk.be) offers cutting-edge programming in an art gallery space, performance space (theater, dance, classical and other concerts), a film program (both inside and outside in summer)."

"I am very dismayed at the loss of the Art Supply store on 4th St. It was a major supplier for me as well as a place to exchange info with other artists. Having it back with an area for relaxing/socializing/networking/posting notices and equipment to use as a communal studio space would be nice."

"It would be nice if there were a place where all artists and art forms could meet."

"Call a meeting to learn how many of us artists lack an artistic infrastructure and to figure out what we want in order to publicize our work."

"Learning space something akin to the Palo Alto Cultural Center."

Presentation and Marketing Space

"That there would be something like the Plaza of Mexican Heritage that truly supports Latin American culture - what exists neither supports nor allows one to participate."

"More performance venues affordable for small-budget organizations."

"Nice venue that hosts a wide variety of small concerts in jazz/folk/classical that makes its money from ticket sales and food/wine and that promotes the concerts heavily."

"More exhibition space for non-profit organizations. Bay Area Book Artists would like to curate 1-2 shows per year, but good space can be hard to find."

"Make available small spaces at affordable rents where we may show and promote our work."

"Level the playing field in the public exhibit spaces."

"Create more non-profit or encourage for-profit galleries to show work from both established and emerging artists as well as embracing the talent that permeates from San José State."

"Financially support facilities (restaurants, non profits, community centers, cultural centers) that have food/drinks to stay open later in the night."

"Keep Works Gallery going - this is the only available venue for many local artists to exhibit their work."

"Bring back Works Gallery. Have more of those galleries that are all about the artists and the advancement of their careers. I want more respectable places to exhibit my artwork."

"How about outdoor galleries with images that can be sandwiched between two transparent glass frames standing 8 feet tall like they have in Prague?"

"Sidewalk chalk drawings."

"Legal graffiti walls."

"Private galleries would enhance the visual arts in the downtown area where there are convention centers and hotels."

"More non-profit galleries in San José."

Improving Visual/Music/Literature Venues

"Create more non-profit or encourage for-profit galleries to show work from both established and emerging artists as well as embracing the talent that permeates from San José State."

"The partnership with the Theater on San Pedro Square is a wonderful start. Do more things like that!"

"Set aside an en plein aire park where there is security for the artists and a good environment for people to wander through and watch artists at work."

"Easier access to venues - like art carts in the street on a weekly or monthly basis that is free of charge. How about an 'artist intervention' licensed card that allows artists to set up shop in certain populated areas."

"Support from the City for the "crafts"---ceramics, glass, textiles, wood. We have been made to feel like second-class citizens whose work is not good enough for the Ivory Towered institutions or even the galleries."

"Encourage the museum to hold more local artist centric events."

"The San José Museum could have more edgy or avant guard exhibits - take some risks!"

"I'd like it if the San José Museum of Modern Art stayed open late on First Fridays. Then I would visit the museum once a month, instead of just a few times per year."

"Don't let the city's galleries or museums become properties of certain individuals or ethnic groups."

City Cultural Districts

"The creation (building) of a Multi-Cultural "Art City". It can be a 5/10/20 block area that has everything from cultural centers, artists retail stores, practice studios, workshops, training and schooling venues, sharing talents, housing, performance venues. It would be the MECCA for all local and not so local artists. ebay, oracle, yahoo, cisco, have done it...if the City of San José REALLY wants to do it...it can be done."

"Cultivate a different music scene downtown--not just clubs but bars with live music."

"This isn't a homey place for an artist to thrive. The culture is so spread. Downtown doesn't have the drawn in feeling--it doesn't make people want to "hang out" and be inspired."

"The City of San José needs an artistic space outside of downtown. The downtown club scene deters many arts patrons from going to the California Theatre and other wonderful theatres or arts spaces there."

"Create more sites like the Common House Gallery (Art Ark) where there is a loose neighborhood-driven direction that allows for casual interaction among artists and is available for a variety of uses by the art community."

Public Art

"Offer local artists to bid or submit to have their art decorate public spaces and buildings instead of searching outside of San José for art (Santa Teresa Library for example)."

"Major city works should be sourced directly from local artists only, not major artists from other states. This gives the city a stronger sense of itself with local-centric community-driven pieces."

"Sponsor a program for Art at the Airport, similar to San Francisco program."

"I need public art opportunities in San José. I could be paid to make street benches, design the sides of buses, replace a broken fence with an art mural, or repair a broken sidewalk with a colored cement artistic walkway."

"Bring Works/San José back."

"Welcome industrialstreet art, not just art that comes with \$50M edifices and creative directors. We were told the city was doing "us" a favor by allowing us to install the monkeys in the park. Ask anyone from the press or 25,000 or so who loved it who did whom a favor! We got billed to deliver a gift to our city, and that needs to change within city government."

Arts Employment

"Employment for young artists in community and social welfare contexts teaching art after school or on weekends."

"Conscientiously use local visual artists for as many city publications and photo projects and ads as possible."

"Work offered to artists that are building a portfolio but do not necessarily have one yet."

"Grants to San José arts organizations for general operating support that will allow for more and higher paid employment opportunities for artists and arts administrators."

Arts Events

"Add a seasonal performance component to City Hall. The "amphitheater" stage area there is not being used. How about "Sundays in downtown?" Or "Downtown Sundays?" You can have vendors pay for space to market their work."

"I wish there could be more events like the summer Jazz Festival, which is very well done year after year."

"Hold city sponsored art events where artists of all mediums can show their work: mixed medium shows as well as narrower single-focus shows for specific styles."

"Get the art world to come together to create an event that is news worthy. ZeroOne has taken that step - why the galleries didn't initiate a biennial of sorts years ago stumps me. Allow more creative 'interventions' throughout downtown - sculptures, murals, performance art pieces, video projections. Start an experimental electronic music festival. Start a new chapter of the Fringe Festival."

"Promote First Fridays more. Have annual art/wine celebration. Have art in the park days."

"Make a bigger deal about South First Fridays!"

"Sacramento includes live music, street fair atmosphere for EVERY 2nd Saturday, and we can't do that?"

"Have more events downtown to bring the community together."

"Paint-outs, fairs; prizes, competitions."

Support for Young Artists

"Coffee Shops, galleries, more happening on the Paseo de San Antonio that is geared for artists in their 20s and 30s. Nothing big and extravagant, but maybe bringing in a band or performance on the Paseo, a huge space that goes unused. Putting in swanky coffee shops, integrating the arts at SJSU with what is happening culturally downtown."

"Create a more dynamic cultural economy - arts venues, cafes, book stores, that are open after 10pm."

"Make a movement to support emerging and young artists rather than the same old big companies."

"Resources for artists that are starting out from school."

"Offer more venues that are fit for the younger generations."

"Put people under 35 in charge of everything."

Artist Networking and Information

"Reach out to us and let us know about opportunities."

"Disseminate information on artists and arts events through radio or television in several languages."

"Have an organization in the South Bay that specifically deals with opportunities available to South Bay artists."

"Create ways for collectors and patrons to meet and support emerging artists."

"Local art publications (either on-line or print) that represent a wide variety of artists but focus on the local arts community."

"Have a web site that we could use to find upcoming events in which we could participate."

"Online resources and tools for new and emerging technology, including opportunities to use new software and tools to create art."

"Informational resources about ceramic artists guilds, ceramic workshops, suitable work-spaces."

"We are about to develop an Alameda Artworks website. Having it link to community events or other websites would be nice."

"Provide a registry of artists with contact and bio info."

"Coordination of information between arts organizations and artists."

"Mailing lists for colleges and young artist programs."

Artists' Visibility

"The art scene in general could be more heavily promoted by the Arts Commission and Office of Cultural Affairs."

"We need more support of South Bay arts from South Bay people. We are not going to attract a crowd from San Francisco to come down, so we need to support the "home team" more."

"(The City) seems artist friendly but not encouraging toward the public to want to buy here. They go to Los Gatos or Saratoga, etc. Promote great art. Make great artist's and collectors want to come here instead of San Francisco. Show the world what we can do. Make it extra friendly."

"Encourage the image of San José as a center for SOPHISTICATED ART, a "destination.""

"The vitality of an area's visual arts scene is often a function of the combination of commercial galleries and non-profits. This area has the non-profits going big time but not the commercial galleries. I believe this area suffers from its proximity to San Francisco. Many things are currently being done to assist and highlight the arts in the San José area. It may be that more attention could be paid to the visual arts in the mercury news and local news broadcasts?"

"Perhaps an advertising/education campaign encouraging visual arts appreciation and recognizing the importance of the local artists to the quality of life."

"Get people writing about art in the Merc--people who take it as their responsibility to venture into the cracks and crevices of the South Bay art world."

"Advertise San José arts' presence in the airports so travelers can see the diversity of art (not just the top ten people in the region)."

"Continually do PR profiles of local area artists --let us write about each other, and double the value by making every City of San José publication include at least one artist from each subject area in each publication."

"Visitors and residents want to see something unique to San José. Otherwise there will not be cultural innovation or cultivation. Who wants to visit another cookie-cutter art scene? Don't be afraid to be uncomfortable. Also, try to create a consumer buzz for art."

"More funding for the arts starting from K-12. This is the only way I see that we can keep the arts alive. We need to educate younger students to develop the understanding for the arts...by trained individuals who really work in the arts or who really have the passion for the arts."

Transportation, Parking, Public Works, Public Safety, Business Licensing

"Make the City more pedestrian friendly."

"Public transportation access to/from performance venues (it takes me over two hours on public transportation to get to downtown and is nearly impossible to return home late at night when work is over)."

"I've often seen opportunities on the net, but have avoided these because there's only Amtrak that goes from here to there, and then nothing to get you from Amtrak without taking more time and money than I'm willing to spend."

"The promoter ordinance, police actions, and related policies hurt San José artists."

"A less visual Police State image in the arts and entertainment neighborhood would be very helpful!"

"Less red tape regarding live music and music production. Less aggressive police at outdoor and downtown events. The police scare a lot of people away!!!"

"I don't think the City of San José takes artists seriously or understands that artists' events could benefit the city more than a racing event. I worked with Works to get support from the city, and they think artists are worthless and it showed. They were dismissive of us and rude. We only had one person that considered us worthwhile and that was our liaison. Just changing the city's opinion about artists in general would most likely benefit us. The attitude of the city in general has never been artist friendly."

"When an artist wants to offer the city an art piece (e.g. Peter Hudson's Houmourbours which is now on Woz Way) that the city be helpful instead of putting barriers up and charging outrageous permit fees."

"Get rid of the infuriating "Business License" fee for self-employed musicians."

"More exhibition space for local artists in good locations where the public can actually easily park, look, and buy without paying exorbitant parking fees or getting parking tickets."

"Make parking easier for patrons of downtown concerts."

"Provide free parking facility access for musicians working at the California Theater, Le Petit Trianon and the CPA."

VI. Conclusion

The artist feedback paints a wonderfully diverse canvass of achievement and potential for the City, its neighbors, and its arts and economic development partners in the region. Some responses suggest services and networking infrastructure that can be put into place in the short term, while others suggest longer-term investments in and nurturing of types of artist-centric spaces. The findings underscore artists' desire to find and secure financial assistance, business and artistic training, new markets for their work, opportunities to network, and more timely and user-friendly information. Artists also need more and specially tailored space to work, present, and network.

We did not ask artists to prioritize additional resources/spaces that would be most useful to them. But we can compare the number of artists who express interest in options listed under each section—training, finance, living/working/convening space, access to markets, and networking/information (Table 12). More artists are interested in higher sales, bookings, and commissions than in any other resource item in the survey. Affordable work-only space and grants in support of work also rank very highly in this enumeration. Two-thirds of those responding desire better approaches to their audiences and markets and improved networking to increase income. 65% would visit an artists' center more than once a month. At least half are interested in affordable live/work space, further training in the current art forms, and training in how to pursue funding for their work and career.

Table 12. Artist Interest in Training, Resources, Space, Networking

Resource	# Artists
Improved sales, bookings, commissions	527
Affordable work-only studio space	490
Grants in support of work	471
Improved approach to audience, markets	449
Improved networking to increase income	440
Access to multi-faceted artists' center	432
Affordable live/work housing	404
Additional training in current art form	380
Training in funding work and career	353
Adequate work space	310
Training in marketing and promotion	306
Access to equipment or specialized art-making space	301

The specific resources and spaces needed vary across the City and Valley and by discipline, income levels, age, race/ethnicity, and immigrant status. Artists are currently quite dispersed across the region by where they live and work, with a relatively prominent downtown cultural core complemented by a decentralized mosaic of cultural spaces that bring artists face-to-face with their audiences, patrons and future artists and serve diverse neighborhoods and communities. This mosaic encourages San José residents and visitors to move about the City for arts and entertainment and facilitates broad engagement by diverse residents.

These findings will help artists and arts organizations in San José understand the needs of creative entrepreneurs. They will be used by the City of San José in its Creative Entrepreneur Project to design services and spaces that will help Silicon Valley become a place known for its artists as well as its techies. We hope that they will also help raise the visibility of artists and arts activities in the region and quicken broad participation and appreciation for their offerings.

VII. References

- Alvarez, Maribel. 2005. *There's Nothing Informal About It: Participatory Arts within the Cultural Ecology of Silicon Valley*. San José, CA: Cultural Initiatives Silicon Valley. www.ci-sv.org/pdf/MAlvarez_PA_study.pdf accessed 5/26/06
- Brooks, Arthur and Ronald Kushner. 2001. "Cultural Districts and Urban Development." *International Journal of Arts Management*. Vol 3, No 2, Winter: 4-15.
- Dillman, Don. 2000. *Mail and Internet Surveys: The Tailored Design Method*. New York: John Wiley.
- Jeffri, Joan. 2004. *Information on Artists III: A Study of Artists' Work-related Human and Social Service Needs in the Bay Area*. New York: Research Center for Arts and Culture, Columbia University.
- Kiernan, Nancy Ellen, Michaela Kiernan, Mary Ann Oyler and Carolyn Gilles. 2005. "Is a Web Survey as Effective as a Mail Survey?" *American Journal of Evaluation*. Vol. 26, No. 2: 245-252.
- Markusen, Ann. 2006. "Urban Development and the Politics of a Creative Class: Evidence from the Study of Artists." *Environment and Planning A*, Vol. 38, No. 10: 1921-1940.
- Markusen, Ann and Amanda Johnson. 2006. *Artists' Centers: Evolution and Impact on Careers, Neighborhoods, and Economies*. Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota.
- Markusen, Ann, Sam Gilmore, Amanda Johnson, Titus Levi, and Andrea Martinez. 2006. *Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work*. Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota.
- Moriarity, Pia. 2004. *Immigrant Participatory Arts: An Insight into Community-Building in Silicon Valley*. San José, CA: Cultural Initiatives Silicon Valley.
- National Endowment for the Arts. 2008. *Artists in the Workforce, 1990-2005*. Research Report #48. Washington, DC: National Endowment for the Arts.
- Stern, Mark J. and Susan C. Seifert. 2007. *Cultivating "Natural" Cultural Districts*. Philadelphia: The Reinvestment Fund. www.sp2.upenn.edu/SIAP/
- Zenk, Jessica. 2005. *Support Systems: Art & Artists in Silicon Valley*. Master's Professional Report, University of California, Berkeley, Department of City and Regional Planning, Spring.
- Zucker, Laura. 1994. "The Artist in Los Angeles County." In California Arts Council, KPMG Peat Marwick LLP and Policy Economics Group (eds). *The Arts: A Competitive Advantage for California*. Sacramento: California Arts Council.