

CREATIVE COMMUNITY INDEX

Measuring Progress Toward
A Vibrant Silicon Valley



INQUIRIES INTO CULTURE SERIES

Published by

CULTURAL INITIATIVES SILICON VALLEY

Welcome

The purpose of the *Creative Community Index* is:

- To describe, based on quantitative research, the cultural landscape of Silicon Valley, with special emphasis on the arts.
- To illuminate correlations between Silicon Valley's cultural vitality and its capacity to generate creative ideas significant to the region's economic and social well-being.

Silicon Valley has a tradition of gathering objective data on a wide range of regional issues of public import. For many years, Joint Venture: Silicon Valley Network has produced an annual *Index of Silicon Valley*, which presents extensive data and analysis on the region's economy, environment, society and area stewardship. Joint Venture's steady research has been instrumental in several important regional initiatives related to transportation, education, housing and the economy.

In 2002, Cultural Initiatives Silicon Valley, with major support from the John S. and James L. Knight Foundation, published the first *Creative Community Index*. It presented data on cultural trends in Silicon Valley, the first since *20/21: A Regional Cultural Plan for the New Millennium* in 1997. Following up on the 2002 *Index*, Cultural Initiatives separately commissioned two anthropologists, Dr. Pia Moriarty and Dr. Maribel Alvarez, to conduct field research and write first-ever reports on the condition of this region's participatory (amateur) cultural activities. Dr. Moriarty's report was released in May 2004, and Dr. Alvarez's work will be published this fall.

I wish to extend my deep gratitude to the funding sources and partners who have made the 2005 *Creative Community Index* possible. The concept of including analysis on the cultural views and aspirations of local leaders originated with American Leadership Forum Silicon Valley, which also contributed generously to the project. The release of the 2005 *Index* coincides with a major conference on creativity in Silicon Valley for which the Forum was a key organizer. The James Irvine Foundation provided the initial grant support, and major funding was also provided by the John S. and James L. Knight Foundation, The David and Lucile Packard Foundation, The William and Flora Hewlett Foundation, and Adobe Systems Incorporated. Garnering support for research and analysis is usually difficult, but these funders all expressed a keen interest in the results of this effort.

A special thanks to Frederick Ferrer, Commission Chair of FIRST 5 Santa Clara County, for the inspiration to collect data on preschool children. Credit is also due to the Survey and Policy Research Institute at San José State University, whose staff conducted a remarkable random telephone survey of adult residents of the Valley, and to the San José Office of Cultural Affairs and Arts Council Silicon Valley for their assistance.



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Cover Photo: Girls perform classical Indian dances for packed crowds at the Hindu Temple and Community Center, South Bay, in Sunnyvale. Photographer: Raj Bhanot

We want leaders and residents to operate from an informed position in making Silicon Valley a more lively, satisfying, innovative place in which to live and work.

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KEY FINDINGS

Creativity is widely valued in Silicon Valley where many residents exercise creativity on the job and in their daily lives

Overall, the regional “creative commons,” the environment that promotes the generation of original ideas, appears to be strong.

- And yet, 58% of regional leaders surveyed for the *Index* said that Silicon Valley is slipping in its ability to attract new creative talent, even though creative workers want to live and work here and enjoy the region once they move here. The data further suggest that improvements in the arts, leisure opportunities, and vibrant urban neighborhoods would make Silicon Valley more attractive to creative, talented people.
- A dramatic finding is just how many residents of the region want to learn more about the arts, and want children to receive substantial arts training from preschool through high school. Nine of 10 adults said arts education should be required in the schools, and the median response was that they should be taught art three to four

hours each school week. A major effort to restore arts education in the Valley’s K-5 schools is now under way in three-fourths of Santa Clara County school districts as a result of Silicon Valley’s 1997 *20/21 Regional Cultural Plan*. An independent evaluation of this effort shows strong results, but it will take much more work to attain the three to four hours a week of instruction favored by the survey respondents.

- Significant correlations were found between adults employed in creative occupations and their participation in the arts. The *Index*’s 2005 telephone survey of 1,010 adults identified 406 employed in jobs requiring creative skills. A significantly higher proportion of people in creative occupations, 41%, indicated that the arts played a major role in their lives, compared with 34% for people in noncreative jobs. Creative workers consistently said they attended cultural outings more often than those whose jobs did not involve significant creativity. For example, 33% of creative workers attended musical concerts, compared with 27% not engaged in creative work. For movie attendance, the comparison was 63%/54%; for theater, 26%/21%; for museums, 21%/15%; and for dance, 23%/18%. Moreover, people in creative jobs favored mandatory arts education at an exceptionally high rate, 92%, and they favored more hours per week of arts education than people in noncreative jobs.

- Many Silicon Valley adults are amateur artists: 55% reported participating in some cultural genre. The leading form of expression was playing a musical instrument (30%), followed by creative writing (22%), dancing (19%), painting (18%) and drawing (13%). They average four to five hours per week on these activities.
- The 52% of respondents who participate in some form of civic activity and the 39% who volunteer regularly were significantly more likely to say arts play a major role in their lives than those who do neither (43% for both civic participants and volunteers, 31% of nonparticipants and 33% of nonvolunteers). These findings are the strongest evidence among the 2005 data to support the assertion that the arts and culture are correlated to enhanced civic engagement.

None of our data suggest that the cultural ecology of Silicon Valley is, as yet, in a state of crisis. Significant problems are apparent in K-12 arts education, nonprofit cultural organizations, and for professional artists. Significant opportunities are evident in reaping greater public benefits from a robust tier of amateur arts practice, and fulfilling the region’s aspiration to establish an authentic cultural identity. These problems and opportunities can be addressed through intelligent leadership, a Silicon Valley tradition.

WHAT'S NEW IN 2005

More and Better Data in the *Index*

As in 2002, the 2005 *Creative Community Index* has assembled data from original surveys and secondary sources to achieve a broad understanding of Silicon Valley's cultural ecology. Several new features have been incorporated into the 2005 edition.

- The 2002 study of adult residents was based on an intercept survey — “man-on-the-street” interviews — with 350 individuals. The 2005 research used a random telephone survey of 1,010 individuals to improve statistical reliability.
- Recognizing that leadership is pivotal in any initiative aimed at improving the regional cultural ecology, the 2005 *Index* includes data from a new survey of leaders in business, civic affairs, labor, education, religion and the nonprofit sectors.
- The 2005 *Index* examines cultural education and activities for K-12 youth, and includes data on services for preschool children.
- The 2005 *Index* incorporates recent research on the condition of local artists.

WHY ART AND CULTURE ARE IMPORTANT TO SILICON VALLEY

Art and culture are rightfully regarded as intrinsically valuable to a healthy community, but the *Creative Community Index* takes that view a step further and posits that culture also has vital practical relevance for the economy and civil society of Silicon Valley.

Silicon Valley is world-renowned as a leader in technological and business innovation, a reputation attributable to key individuals and institutions such as David Packard, William Hewlett, NASA Ames Research Center and Stanford University. It also draws strength from the broader “creative commons” that characterizes this region: a fertile environment that promotes the generation of original ideas, and is replenished, in turn, by the region's social, economic and cultural vitality.

Dr. Richard Florida, in his influential 2002 book, *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*, ranks the San Francisco Bay Area as the United States' leading center of economic creativity, scoring 1,057 on the “Creativity Index.”

Dr. Florida regards the Bay Area, with Silicon Valley as a subregion, as responsible for exceptional economic and technological innovation. San Francisco has the most substantial concentration of urban authenticity elements, while Silicon Valley and the East Bay contain many of the universities and corporations that serve as a focal point for business and technological innovation.

Dr. Florida's research supports the assertion that exceptional regional economies are the result of high concentrations of creative workers. The conditions that attract these workers include urban authenticity and tolerance, as well as pre-existing concentrations of creative people, often clustered around universities, corporations and cultural institutions.

Extrapolating Dr. Florida's findings, the perfect creative commons would be an economically vibrant landscape dotted with gritty coffee hous-

es and bars, converted studio lofts, eclectic restaurants, independent bookstores and basement jazz clubs, in which a mingling of eccentric artists, entrepreneurs, intellectuals and scientists of every nationality and race would be sketching out the next wave of philosophy, science, art and technology.

This vision is not far-fetched when it is remembered that Watson and Crick first drew a diagram of the DNA molecule in a pub in Cambridge, and Jobs and Wozniak developed some of their early concepts of the personal computer within the Homebrew Computer Club, which met at various venues in the suburbs surrounding Stanford University.

All of the top 10 regions in Dr. Florida's analysis excel as bastions of urban authenticity and tolerance, and contain major concentrations of creative workers. The other nine

Regional leaders said Silicon Valley is slipping in its ability to attract new creative talent.

New emphasis should be placed on creating and supporting spaces for artists to work, exhibit and sell their products

on his index, with their scores, are: Austin (1,028), San Diego (1,015), Boston (1,015), Seattle (1,008), Raleigh-Durham (996), Houston (980), Washington-Baltimore (964), New York (962), and Dallas and Minneapolis-St. Paul, tied at 960.

In contrast, regions that are rural and mono-cultural may be great places to live, but their creative commons are not robust. In last place in Dr. Florida's rankings of creative metropolitan places, with a score of 73 on the "Creativity Index," is Enid, Oklahoma. Although Enid may not be a renowned center of creativity, it has been proclaimed "... the most romantic destination in the world."

The essential point is that the arts and culture make a difference in the economic life of a region by helping to attract creative workers and supporting a yeasty environment for innovation in many realms of endeavor, including business and technology.

Beyond their significance to economic creativity, the arts and other forms of culture, such as cuisine and fashion, are important vehicles for shaping the identity and social cohesion of a region. Given that Silicon Valley's residents are highly mobile, the arts and culture can be instrumental in preserving identity for the region's many domestic and international immigrants, while providing bridges by which these diverse populations can learn about and form associations with one another.

Given that Joint Venture's annual *Index of Silicon Valley* already provides

a substantial body of data and analysis on the social and economic features of the region, the *Creative Community Index* dwells on the cultural sector, making frequent reference to social and economic connections, but not repeating the findings of Joint Venture's *Index*.

THE CULTURAL ECOLOGY OF SILICON VALLEY

3 Keys to a Creative Community

The analytic framework of the *CreativeCommunity Index* recognizes three interrelated elements of a healthy cultural ecology: cultural literacy, participatory cultural practice, and professional cultural goods and services.

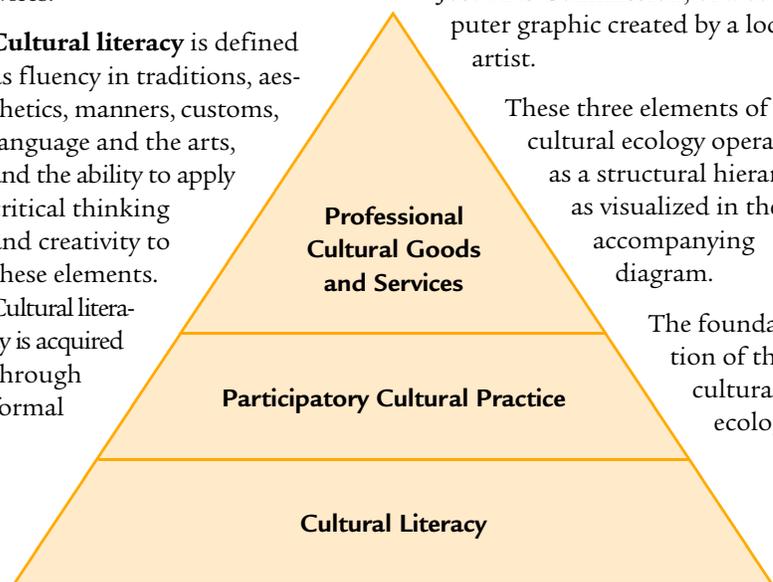
- **Cultural literacy** is defined as fluency in traditions, aesthetics, manners, customs, language and the arts, and the ability to apply critical thinking and creativity to these elements. Cultural literacy is acquired through formal

institutions such as schools, fraternal groups and religious congregations, and informal institutions such as the family.

- **Participatory cultural practice** is the engagement of individuals and groups in cultural activities in a nonprofessional setting. Drawing, writing poetry, cosmetic makeup, singing in a community chorus, social dance, and garage rock bands are examples of participatory cultural practice (the term "amateur" conveys a similar meaning).
- **Professional cultural goods and services** are the products of formally organized cultural producers and individual professional practitioners, whether working in the commercial or nonprofit sector. Examples of professional goods and services might include a production of *Tosca* by Opera San José, a new video game produced by Electronic Arts, a public sculpture commissioned by the San José Arts Commission, or a computer graphic created by a local artist.

These three elements of the cultural ecology operate as a structural hierarchy, as visualized in the accompanying diagram.

The foundation of the cultural ecology



CULTURAL ECOLOGY

is cultural literacy: understanding the basics of music, visual art, poetry, design, computer graphics, low-rider cars or fashionable clothes; appreciating the history of these cultural genres; developing a sense of quality; and having the capacity to apply critical judgments.

The pyramid's second level, participatory (amateur) practice, can be attained only by culturally literate individuals and communities. For example, the creation of a quilt requires mastery of sewing techniques and knowing the aesthetic traditions of quilt design.

The apex, the professional level of goods and services, depends on the underlying foundation of participatory practice in at least three ways:

1. Most professional cultural workers begin as amateurs;
2. Participatory practitioners are the most frequent customers for professional goods and services;
3. Innovation in professional goods and services often originates in the domain of participatory practice; new trends in music and fashion are good examples.

The operation of this structural hierarchy is nicely illustrated by one of culture's better-understood domains: sports. Literacy in sports is acquired in a variety of formal and informal settings, including schools, recreation leagues, private instruction, television, and families' backyards. The participatory practice of athletics also transpires in a broad range of informal and formal settings, including after-school games of pick-up basketball, Little League Baseball, Pop Warner Football, and NCAA sports.

At the level of professional athletics, a range of teams reflects the sports literacy and amateur practice found throughout any given nation or

Nine of 10 adults said arts education should be required in the schools.

region. For example, professional and semi-pro baseball are found in virtually every part of the United States. In comparison, professional soccer, introduced in the United States in the last 40 years, thrives only in places with a history of amateur soccer, or where a sizeable number of immigrants from soccer-imbued nations reside. The average fan at almost any professional sports event knows the rules, norms and traditions of that sport; and many play the sport as amateurs, or did so at an earlier age. In addition, almost all professional athletes graduated through the ranks of amateurs, and acquired literacy in their sport at an early age.

The pattern in sports is closely replicated in the arts. In the case of audiences for professional symphonies, approximately two-thirds of attendees can read music and about half regard themselves as "critical listeners," two aspects of musical literacy. Moreover, most symphony-goers currently play or previously played a musical instrument. Almost without exception, professional musicians once performed as amateurs, and many continue to do so throughout their careers.

This pattern had real implications for Silicon Valley's most venerable cultural institution, the 123-year-old San Jose Symphony, which declared bankruptcy in 2002. Over two decades, the Symphony gradually declined in its ability to cover expenses from ticket revenues, so it came to rely heavily on donations and grants. Over this same period of time, music education (literacy) was declining in the public schools, and a high rate of immigration was bringing people from parts of the

world where there was no tradition of symphonic music. The Symphony's demise is a complex story, but this erosion of the underlying regional base of musical literacy and participatory practice was surely a contributing factor.

As the San Jose Symphony was failing, in Milpitas the India Community Center was succeeding with remarkable cultural vigor. The India Center is in an attractive, well-equipped building and offers an energetic set of programs that provide youth and adults with literacy in South Asian culture (languages, cuisine, yoga, performing arts), opportunities for participatory engagement in cultural pastimes, and a schedule of professional exhibitions and performances. The center is in the midst of acquiring a larger facility, and already has full financing for the purchase and renovation of a nearby building. The India Community Center is connected to a culturally literate population, but it is noteworthy that the center intends to build upon this foundation within the South Asian community while including participants from other cultures.

When all of the tiers within this structural hierarchy — literacy, participatory practice and professional goods and services — are fully functional and reasonably in balance within a region, it can be said that the cultural ecology is healthy. Children are learning about the arts and culture in school, recreation centers and at home. Adults have ample opportunities to take classes, develop artistic skills, then experience the work of advanced professional artists. A vibrant assortment

Significant correlations were found between adults employed in creative occupations and their participation in the arts.

of amateur choral groups, ethnic dance ensembles, karaoke bars, reading circles and gardening clubs cater to a diverse and growing population.

At the professional level, repertory and experimental theater companies, commercial art galleries, jazz festivals and popular music venues are readily accessible, well-capitalized and well-attended. Most importantly, this assemblage of activities reflects the spectrum of the region's cultural communities, reinforcing their identities and spotlighting their individual members, while helping to foster understanding among disparate cultural communities.

Cultural vigor and balance in the arts is not an academic abstraction. Throughout the world, many regions manifest balanced cultural vitality; they are showcases for strong economies and civil societies. Examples include Stockholm, Hong Kong, London, Vancouver, Wellington, Emilia-Romagna and Siena. Some of the leading U.S. examples are Minneapolis-St. Paul,

Austin, Portland and the Bay Area. Not all of these regions have attained world-class status as centers of art and culture, but all have achieved exceptional standards of community living.

Data have limited ability to convey a complete understanding of any region's cultural ecology. Accepting this inherent limitation, the *Creative Community Index* measures a broad swath of indicators related to cultural literacy, participatory practice and professional goods and services, as viewed by consumers (adult residents), producers (artists and arts managers), and regional leaders (from business, religion, education, labor, government and nonprofit sectors). While no known methodology can precisely diagnose a region's cultural well-being, the *Creative Community Index* seeks to sharpen public understanding of the underlying dynamics.

We want leaders and residents to operate from an informed position in making Silicon Valley a more lively, satisfying, innovative place in which to live and work.

THE CULTURAL ECOLOGY OF SILICON VALLEY

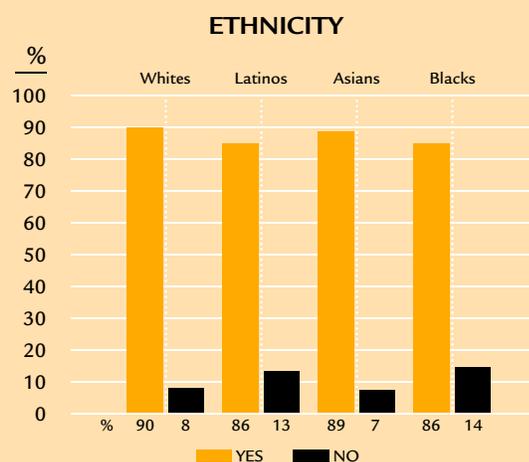
Cultural Literacy: Children and Youth

Children growing up in California in the 1950s and 1960s were accustomed to having a piano in every homeroom class from kindergarten through eighth grade. Not every K-8 teacher could play the piano, but many could. Until 1970, all teachers studying for generalist credentials in California were required to take undergraduate or graduate courses in one or more art disciplines. Arts education in California's public schools, if not typically outstanding, at least was respectable.

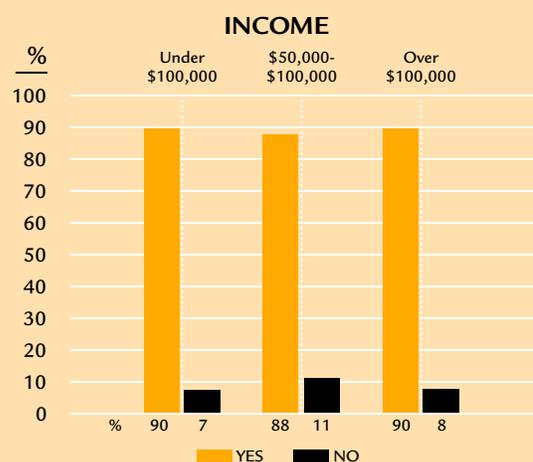
In 1970, California adopted the Ryan Act, which eliminated the requirement for generalist teachers to have course credits in the arts. The trend in California and nation-

CULTURAL LITERACY: ARTS EDUCATION IN THE SCHOOLS

Do you think that arts classes should be required for schoolchildren, along with English, math, science and other courses?



All ethnic groups agree that the arts should be taught in schools.



All income levels heavily favor arts education in schools.

wide was to place increasing emphasis on subjects that were deemed important for the ultimate economic success of students, and on subjects that could be evaluated through objective tests. In both of these regards, the arts progressively lost ground to the core subjects of reading and mathematics.

The passage of state Proposition 13 in 1978 compounded the de-emphasis of the arts that was already well under way in California. Among the most immediate budget reduction casualties were specialist arts teachers and programs, and the elementary schools suffered the most dramatic cuts.

The condition of arts education in California has been generally mirrored in Silicon Valley, except for a few affluent districts.

In 1997, Silicon Valley formulated a regional cultural plan under the leadership of the San José Office of Cultural Affairs, Community Foundation Silicon Valley and Arts

Council Silicon Valley. In the course of developing that plan, a poll of adult residents found that 9 out of 10 supported mandatory teaching of arts in the public schools. This poll was conducted again for the 2002 edition of the *Creative Community Index* with the same result. In the 2005 poll, the same question was asked: *Do you think that arts education classes should be required for schoolchildren, along with English, math, science and other courses?* And the same result ensued. In keeping with results from 1997 and 2002, this exceptionally high support for arts education is the single most decisive finding in the survey of adult residents, and this support was consistently high for all ethnicities, genders, educational levels and income groups.

According to the Survey and Policy Research Institute at San José State University, these lopsided results are extraordinary on a question of social and educational policy. They suggest an exceptional level of support for not just teaching the arts but for *requiring* arts education in the class-

Many Silicon Valley adults — 55% — are amateur artists.

room. Moreover, the average length of time people say should be devoted to the arts in school is three to four hours per week, with as many people suggesting five hours as those who suggest two hours. Less than 3% of the respondents said no time should be devoted to teaching the arts in school.

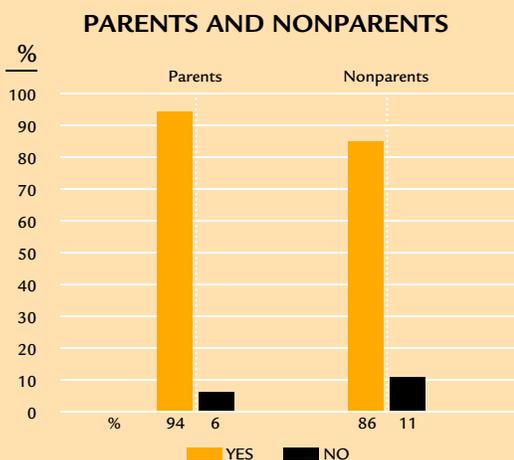
A separate set of questions was addressed to parents with children under the age of 18, and to grandparents whose grandchildren reside in the region. About 17% of the respondents said they have children living at home who are too young to attend kindergarten. More than 7 in 10 parents said their prekindergarten children receive instruction in crafts, music, movement, drawing, or other artistic or creative activities. Interestingly, residents of San José (76%) were more likely

CULTURAL LITERACY: ARTS EDUCATION IN THE SCHOOLS

Do you think that arts classes should be required for schoolchildren, along with English, math, science and other courses?



These results show great agreement, and the discrepancy between men and women is not unexpected.



Another indication that pretty much all adults believe arts in the classroom is essential.

Arts and culture are correlated to enhanced civic engagement.

to report that their young children are receiving early arts training than non-San José residents (65%). The substantial majority of respondents with young children (68%) said they have visited with their children at least one of the region's cultural institutions offering children's programs. Those least likely to have taken their young children to a cultural institution were Latinos and Asians, noncollege graduates, those earning less than \$50,000 per year, and those employed in the high-tech field.

Another 26% of the respondents said they have children living at home who are enrolled in school, kindergarten through the 12th grade. Three in four of these parents said their children receive instruction in the creative arts, at school or privately. On this question, non-San José residents (82%) were more likely to report that their children are receiving arts education than San José residents (69%).

- Asians, college graduates and those not employed in high-tech were among those with the highest incidence of K-12 children engaged in the arts.
- Instruction in playing a musical instrument (38%) is by far the most common form of arts participation for these children, followed by painting (22%) and drawing (20%).
- Of the 297 parents of school-age children, 52% said they have visited a museum or attended a cultural performance with their child or children in the past three months. Income is highly significant as a factor, with 72% of those in the highest income bracket taking their children to cultural performances or museums, compared with 40% of those in the lowest income bracket.

About 14% of respondents said they have a grandchild under the age of 18 living in the area, but only about a third of them visited a museum or attended a cultural performance with their grandchild(ren) in the past three months. However, 65% of the wealthiest grandparents took their grandchild(ren) to a museum or cultural performance.

When asked the question, *How do you rate the community where you live as a place for children to pursue cultural activities and receive arts education?*, 20% of parents rated it excellent, 47% good, 17% fair, 11% poor and 3% very poor. Grandparents' responses to this question were virtually the same.

Many of the 111 nonprofit cultural organizations surveyed for the *Index* offer regular educational programs for children and youth. In response to the question, *Does your organization conduct a regular program of arts education in cooperation with preschools?*, 13% responded affir-

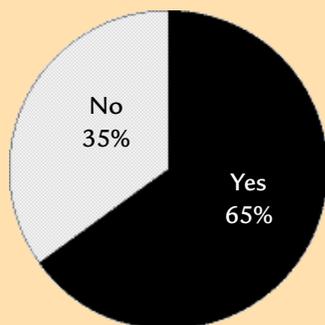
matively, whereas a much higher proportion, 65%, indicated that they offered programs in cooperation with K-12 schools. In addition, nearly half said they offered after-school arts training for children or youth.

Based on the high support for in-school arts education found at the time of the 1997 regional cultural plan, Cultural Initiatives Silicon Valley in 1999 launched a major program backed by the Packard Foundation to upgrade standards-based arts education in K-5 school districts throughout Santa Clara County. This program, which involves grants to school districts, on-site technical consultation and off-site teacher training, has been adopted by three-fourths of the county's 27 school districts, and most of the remaining districts say they want to participate in the future. A total of 66,000 students in 171 schools have benefited from this program. In early 2005, San José Unified, one of the county's largest districts, received a major multiyear grant from the Ford Foundation to upgrade its arts curriculum.

Significant gains in cultural education have been made by local elementary schools in recent years. Most districts have adopted standards the state of California promulgated in 2000, and have formulated plans for improving the curriculum. This positive trend was reinforced in 2001 by a state law reinstating the requirement for new generalist teachers to take courses in the arts; however, it will take many years to make up for the previous 31 years when teachers were exempt from this requirement. By far the most worrisome issue for cultural literacy in Silicon Valley is the state budget cuts, which could roll back the hard-won gains.

EDUCATIONAL PROGRAMMING

Does your organization conduct a regular program of arts education in cooperation with K-12 schools?

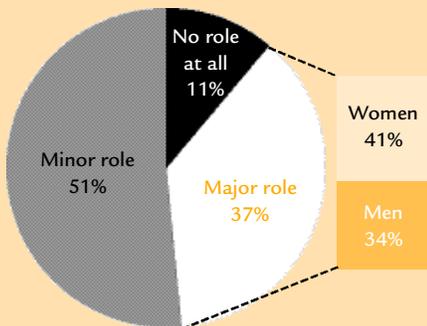


This 2:1 ratio is based on surveys from 111 arts organizations.

ROLE OF ARTS IN ADULTS' LIVES

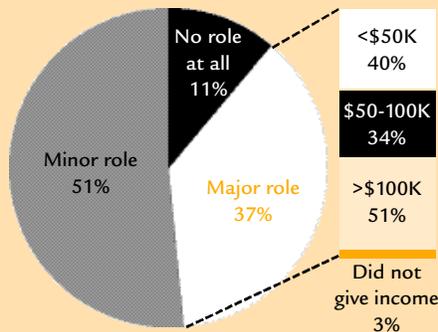
Would you say that arts activities play a major role, minor role or no role at all in your life?

GENDER



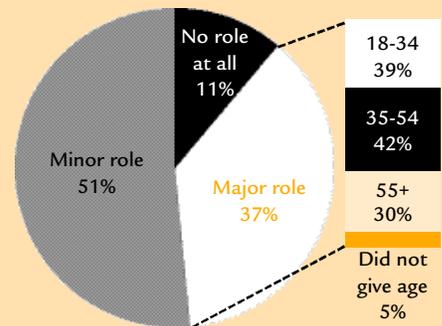
Women are more likely than men to place high value on arts. Among the 1,010 respondents, 41% of the women and 34% of the men said arts play a major role in their life.

INCOME



Art appears more significant in the lives of higher income-earners. Among the 1,010 respondents, 51% of those making more than \$100,000 annually said arts play a major role in their life; those making under \$100,000 were less likely to consider it a major factor.

AGE



Arts are most important to people in midlife. Significantly, of the 1,010 respondents, only 30% of those over 55 said arts played a major role.

THE CULTURAL ECOLOGY OF SILICON VALLEY

Cultural Literacy: Adults

The reasons for broad and deep support for arts education in Silicon Valley are complex. Many adults consider the arts important to a balanced education; others are themselves passionate about the arts, or believe the arts will help their children get admitted to prestigious colleges. The 2005 survey data make it abundantly clear that a substantial majority of adults is interested in the arts and culture and wants to learn more. So it's no surprise that they view the arts as an important component of the school curriculum.

Overall, 81% of adults are interested in the arts, 40% of them very to

extremely interested. Only 18% express little or no interest. Women are significantly more interested in the arts than men (46% compared with 34%, very to extremely interested), and whites, at 47%, are more interested than Latinos and Asians (35% each). Silicon Valley's African American population is small, so our survey sample was tiny. Even so, 43% of blacks said they were interested in arts education.¹

Interest in the arts is especially correlated with income: 51% of those with an annual income above \$100,000 expressed strong interest, compared to 34% of those who make \$50,000 to \$100,000, and 40% of those earning less than \$50,000. College graduates, people aged 35-54, and nontech industry workers are all more likely to be interested in the arts than others.

Overall, 37% of adults said arts activities play a major role in their lives; 51% said arts play a minor role. Women (41%) were considerably more likely than men (34%) to say arts play a major role in their lives,

as were Latinos (41%) and whites (40%) compared with Asians (30%). Blacks, at 48%, comprised a very small sample. Education appears to play only a small role in this response but income is significant, with those earning \$100,000 or more per year considerably more likely (51%) to say arts play a major role in their lives compared to others. Age is a mixed picture: Those 55 and older were the least likely to say arts play a major role in their lives (30%), compared with 18- to 34-year-olds (39%) and those aged 35-54 (42%).

The 52% of residents who participate in some form of civic activity and the 39% of those who volunteer on a regular basis were significantly more likely to say arts play a major role in their lives than those who do

¹ According to 2000 U.S. Census Bureau data, approximately 54% of Silicon Valley's population is white, 26% Asian, 24% Hispanic, 3% black, 0.3% Native Hawaiian or Pacific Islander, and 17% of some other race or mixed races.

neither (43% of civic participants and 43% of volunteers compared to 31% of nonparticipants, and 33% of nonvolunteers). Likewise, 61% of those who said arts play a major role in their lives participate in some form of civic activity compared to 52% of those who said the arts play a minor role in their lives. These findings are some of the strongest evidence found in the 2005 data to support the assertion that the arts and culture are correlated to enhanced participation in civic affairs. And while parents (40%) were somewhat more likely than non-parents (35%) to say arts play a major role in their lives, this was not true for grandparents, only 28% of whom said arts were a major factor in their lives.

Among the 623 respondents who are employed, 38% work in high-tech and 7 in 10 of the high-tech workers were men. Because men's rate of participation in the arts is lower than women's, it would not be surprising if high-tech workers were less involved in the arts than nontech employees. The survey found, however, that the arts play a major role in the lives of high-tech employees at about the same rate as non-high-tech employees, and both are about as likely to say they actively participate in some form of artistic expression such as acting, dance, painting, playing an instrument, woodworking, quilting or writing. Nearly two-thirds (65%) of employed respondents said a fair amount to a lot of creativity is required to do their work well, with high-tech workers saying their jobs require even more creativity than nonhigh-tech employees (69% compared to 62%). Moreover, 84% of high-tech employees say creativity is impor-

tant to the success of their business, compared with 77% of nontech employees.

The 406 respondents employed in tech and nontech jobs requiring creative skills showed a pronounced affinity for the arts. A significantly higher proportion of people in creative occupations, 41%, indicated that the arts played a major role in their lives, compared with 34% for people in noncreative jobs. Moreover, people in creative jobs favored mandatory arts education at an exceptionally high rate, 92%, and four or more hours per week of arts education was favored by 43% of creative workers, compared with 32% for workers in noncreative jobs.

Three-fourths (76%) of all respondents said Silicon Valley is a desirable place for creative people to live and work. And 83% of respondents with nontech jobs agreed with that assessment.

The data indicate that a large majority of respondents would like to be more culturally literate. When asked if they had the opportunity to learn a new artistic or creative activity, what would that be, nearly 80% of the respondents specified one or more. This high response rate to an open-ended question, not a multiple-choice question, is quite unusual for random phone surveys, and indicates a deep vein of public interest in learning more about the arts. The most popular answers were: painting and drawing (26%), learning to play a musical instrument (20%), dance (9%), photography/film/video (9%), and singing (6%). The response to this question highlighted significant variations related to ethnicity and gender. For example, women were twice as interested in learning to dance as men, and blacks expressed the most interest in learning to play a musical instrument (37%), followed by Asians (25%), Latinos (21%) and whites (17%).

THE CULTURAL ECOLOGY OF SILICON VALLEY

Participatory Cultural Practice

This tier of the cultural ecology has not been well-researched or appreciated. Government and philanthropy have largely focused on improving the production of professional goods and services.

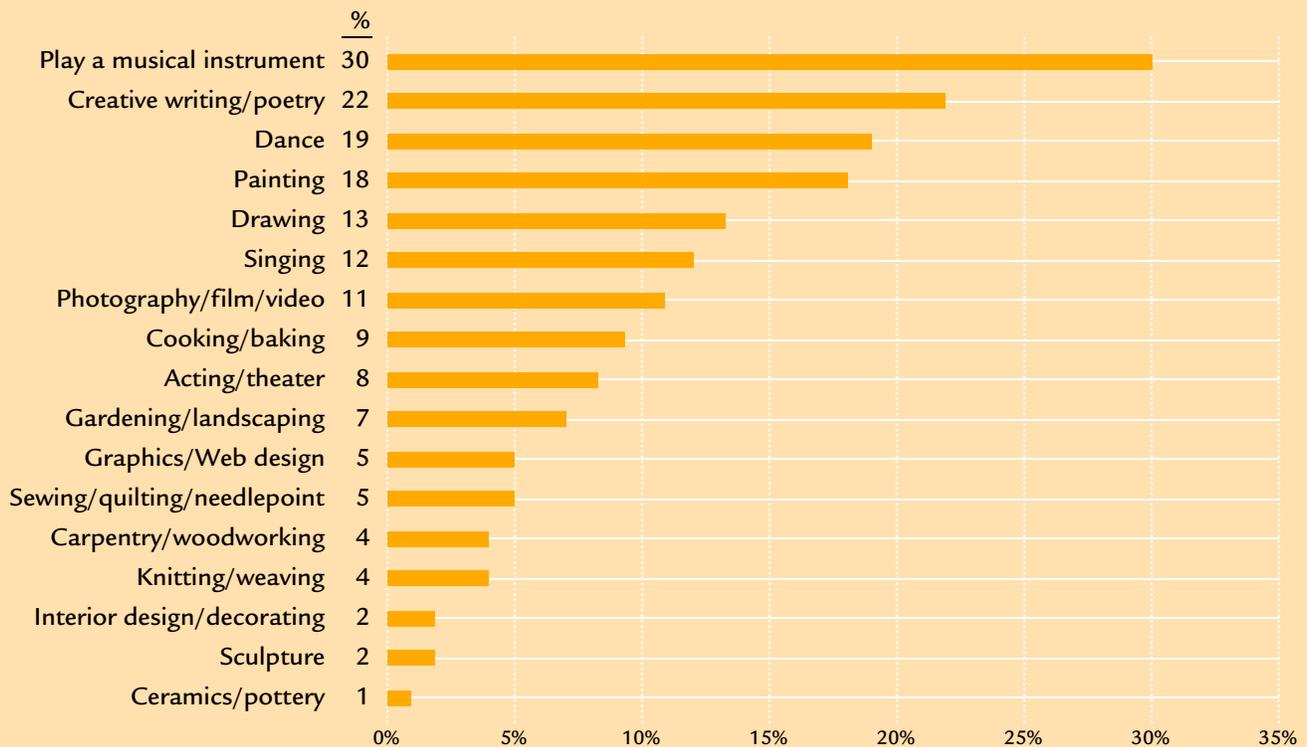
For four decades, beginning in the mid-1950s, the emphasis was on improving the quality of American "high culture," in part to make up for a perceived inferiority to European and Soviet cultural goods and services. The focus was on improving major cultural institutions: museums, performing arts organizations, and conservatories and universities that trained professional artists. Gradually, some attention was shifted to the matter of cultural literacy, notably by the Rockefeller and Getty foundations, the National Endowment for the Arts, and the U.S. Office of Education, but little attention was given to participatory cultural practice. Indeed, in many quarters of American culture, the term "amateur" has become a pejorative.

The recent surveys conducted for the 2005 *Creative Community Index* reveal a rich and complex universe of participatory practice in Silicon Valley. The survey of 1,010 adult residents found that 55% participate in some form of cultural expression, 30% play a musical instrument, 22% engage in creative writing, 19% dance, 18% paint and 13% draw. Men were significantly more likely to play music than women (36%/25%), and, among Asians, dance was nearly as popular a choice as music. For those with the highest

Most Silicon Valley cultural organizations make do with slim resources.

ARTS ACTIVITIES OF ADULTS

In which forms of artistic expression do you actively participate?



The percentages do not total 100% because some respondents engage in more than one art activity.

incomes, creative writing and dancing were more popular choices than playing a musical instrument.

The average time spent on arts and cultural activities was four to five hours per week, but among Latinos who participate in the arts, 42% spend eight hours or more per week – the most of any demographic group. In addition to artistic activities, more than two-thirds of all adults said they have a cultural hobby or work activity that allows them to be creative. Gardening (27%), cooking (23%) and photography (16%) were the most frequently cited examples.

Countywide, 59% of adults gave their home city good to excellent marks as places to practice their

cultural interests. However, there were stark differences among residents of various communities. All respondents from Saratoga, for example, gave high marks to their community, as did residents of Campbell, Palo Alto, Los Altos and Los Gatos. But people from Gilroy, the unincorporated area, Santa Clara and San José were considerably less satisfied with their communities as places to engage in the arts. This finding is likely a reflection of the relative wealth of the communities.

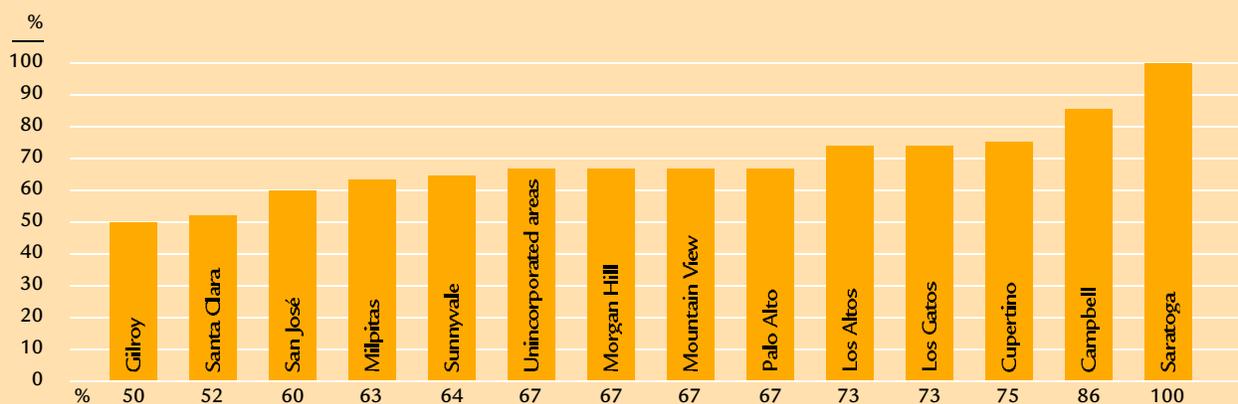
The survey of local cultural organizations also probed the amateur realm with surprising results. When asked, *Does your organization offer amateur artistic participation opportunities for children/youth?*, 73% answered “yes.” When the same question was

asked about adults, 70% responded “yes.” While it was known that many local cultural organizations were emphasizing education programs for youth and adults, the results on amateur involvement indicated that even more organizations offer opportunities for participatory involvement by youth and adults.

The vast majority of respondents to the organizational survey (89%) said that volunteer labor is significant to their organization. The implication is that many local cultural organizations greatly depend on nonprofessionals to help produce their exhibitions and performances, as well as for technical and administrative functions.

PLACES TO PURSUE ARTS INTERESTS

Do you rate the community where you live as a good/excellent place to pursue arts interests?



The range of ratings is significant, and reflects wealth, cultural literacy and identity of the communities rated.

THE CULTURAL ECOLOGY OF SILICON VALLEY

Professional Cultural Goods and Services: Nonprofit Cultural Organizations

Historically, the South Bay region, along with the rest of the suburban Bay Area, depended heavily on San Francisco for professional cultural goods and services: museums, commercial art galleries, jazz clubs, opera, ballet, modern dance, chamber music, fine art movie houses and other high-end culture. Although the assemblage of nonprofit arts organizations has grown substantially in Silicon Valley over the past quarter-century, they have also proliferated in San Francisco.

Even though the South Bay population triples San Francisco's, and San José long ago surpassed San Francisco in population, the nonprofit arts economy of San Francisco is approximately three

times larger than the \$107,300,317 total for the 111 groups that responded to the 2005 organizational survey. In fact, the combined operating budgets of the San Francisco Symphony and the Opera exceed the total expenditures of all 111 surveyed Silicon Valley cultural organizations.

Of course, the opposite is true of the corporate epicenter of the Bay Area. San Francisco has substantially waned as a corporate headquarters city; the *San Francisco Chronicle* recently reported that Silicon Valley now claims nearly two-thirds of the Bay Area's 200 largest corporations.

Silicon Valley has a set of relatively new cultural institutions, both nonprofit and commercial, that have contributed importantly to the cultural ecology of the South Bay, though they have not supplanted the older, larger, and often better-capitalized cultural organizations in San Francisco. The median organization in the 2005 survey was founded in 1982 and has an annual budget of \$130,000. Slightly more than one-third of all nonprofit cultural organizations in the survey were founded since 1990.

Of the 111 organizations surveyed, 6% reported sharply increased audiences, 45% a moderate growth, 36% stayed about the same, 10% a moderate decline, and 3% a sharp decline. Overall, 41% increased their output of artistic goods and services, which included performances, exhibitions and publications, 47% had level output, and 12% decreased output. Two-thirds also reported that they developed or premiered new works during the past year — a good indication of the continued creative vitality of these organizations.

Joint Venture's *2005 Index of Silicon Valley* contains an informative indicator on the financial health of the region's 15 largest nonprofit cultural organizations. This indicator tracked the number of organizations reporting net surpluses of current assets from 1998 to 2004, a measure of the liquidity and overall health of these organizations. As of 2004, 71% of these organizations reported overall surpluses of current assets, down from 85% in the peak years of 2000 and 2002. However, Joint Venture notes: "... arts and cultural organizations with enough current assets to meet their needs do so by a great margin."

Not surprisingly, given that most are relatively small, Silicon Valley cultural organizations make do with slim resources. Slightly less than two-thirds own or rent a year-round facility used for their performances, exhibitions or other programs, and they rate 75% of these facilities as good or excellent public venues. Just under two-thirds pay a senior manager, and two-thirds of those positions are full-time. With 89% reporting that volunteer labor was significant to their operations, the trend was positive: 34% reported an increase in volunteers, 56% no change and 10% a decline.

The big news in the 2002 *Creative Community Index* was that contributed income for Silicon Valley arts organizations, especially funds from governmental and foundation sources, had plummeted. In one respect, the situation today has become even bleaker with the recent near-demise of the California Arts Council. The Council's grants budget has been all but eliminated, a

blow that falls hardest on the state's small budget organizations. But 31% of recent survey respondents said the fundraising climate was more or much more positive; 41% indicated no change; and 28% considered it difficult. Even so, only 20 organizations reported that their operating deficits had grown.

Residents of Santa Clara County were asked about cultural activities they attended as social outings with friends or family. The most popular choice by far was "going to the movies" (58%), followed by attending musical concerts (29%), theater performances (23%), museums (20%), and all forms of dancing (19%). Movie attendance was particularly high among Asians (64%), and most forms of cultural outings were more frequently attended by college graduates and persons with annual incomes more than \$100,000.

A significant finding from this question is that respondents who worked in jobs requiring creative skills consistently attended more cultural outings than those in less

Exceptional regional economies are the result of high concentrations of creative workers.

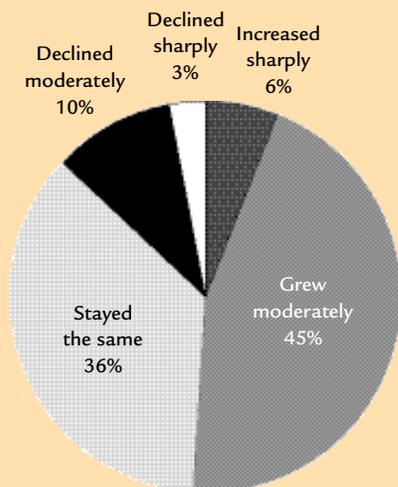
creative jobs. (The survey defined creativity as "the capacity to generate original ideas.") For example, 63% of creative-job people attended movies, compared with 54% of those not engaged in creative work. For attending musical concerts, the ratio was 33%/27%; for theater, 26%/21%; museums, 21%/15%; and dancing, 23%/18%.

Though college graduates tended to attend cultural outings more than nongraduates, the differences were less significant. Consistently, however, people who made more than \$100,000 attended more frequently than those with incomes less than \$50,000.

Asked to rate their community as a place for cultural outings, 21% responded "excellent," 43% "good,"

ARTS ORGANIZATIONS' AUDIENCE SUPPORT

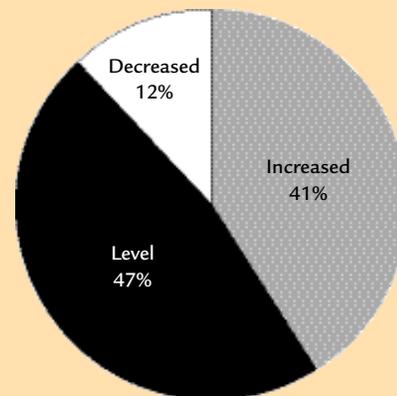
During the past year, has your audience support increased, stayed the same or declined?



Arts groups can take heart from this positive response: 87% said support was as good or better than the previous year.

OUTPUT OF ARTISTIC GOODS & SERVICES

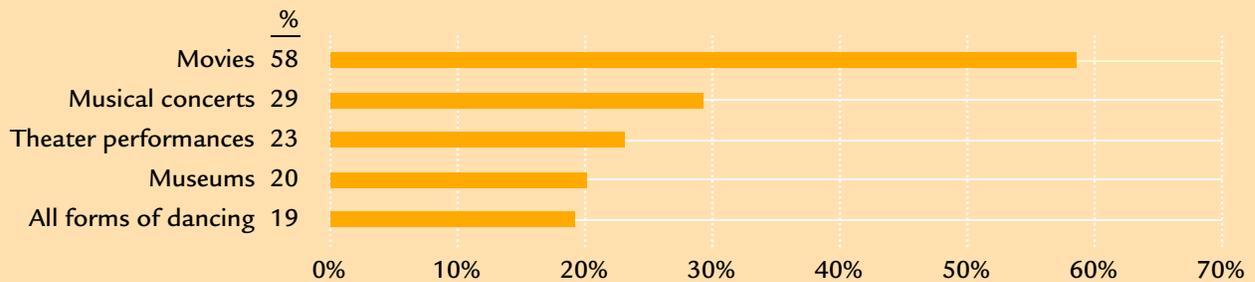
Last year, did the amount of your artistic programming (performances, exhibitions, publications, etc.) increase, level out or decrease?



The 12% decrease in artistic output correlates with the 13% of arts organizations whose audience support declined.

CULTURAL ACTIVITIES AS SOCIAL OUTINGS

Which activities do you enjoy attending or participating in with friends or family?



The favorite cultural activity to enjoy with others — movies — is more than twice as popular as the runnerup, musical concerts.

22% “fair,” 6% “poor,” and 3% “very poor.” San José residents gave slightly higher ratings to their community than residents of other parts of Santa Clara County. These responses contrast with answers to the question that asked residents to rank their communities as places to pursue their own forms of artistic and cultural expression. Overall, people outside San José rated their communities as better places to engage in their own pursuits than as places for attending cultural events. San José

residents ranked their city as a relatively weak place for participatory activities, but much better as a place for cultural attendance.

Given the concentration of cultural assets in San Francisco, Silicon Valley residents continue to commute north for many high-end cultural activities, though San Francisco is not a theater-rich city, so it is no accident that Silicon Valley has four of the Bay Area’s largest theatrical institutions: TheatreWorks, American Musical Theatre of San Jose, San Jose

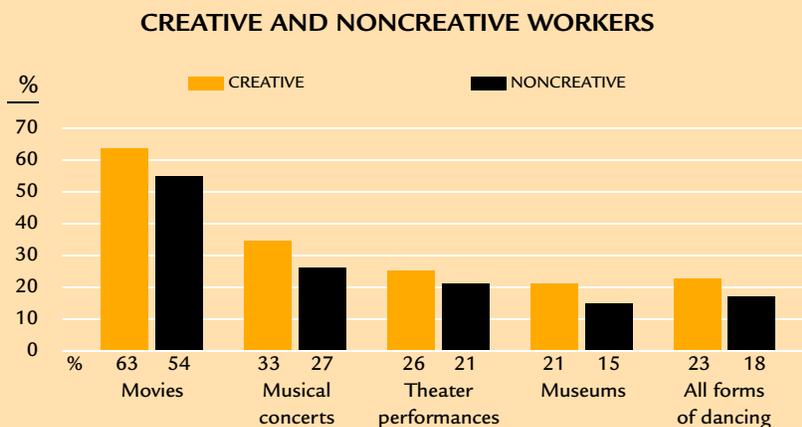
Repertory Theatre and Opera San José.

Silicon Valley also has four of the Bay Area’s largest nonprofit performing arts-presenting organizations: Stanford Lively Arts, Montalvo Arts Center (venues in Saratoga and Redwood City), De Anza College (Flint Center), and Foothill College. These programs present touring productions, mostly music, dance and lectures from local, national and international sources, and have the flexibility to book programs in response to changing local tastes.

One twist in the Bay Area’s cultural ecology is that San Francisco has no large-scale performing arts presenter (comparable to Lincoln Center in New York or the Kennedy Center in Washington), whereas the East Bay and Silicon Valley are relatively well-stocked with presenters that often attract audiences from San Francisco. The South Bay also contains two major commercial presenting operations specializing in popular music: Shoreline Amphitheatre and The Mountain Winery. A controversial plan for a third major facility at the county fairgrounds has been in the works for several years.

CULTURAL ACTIVITIES AS SOCIAL OUTINGS

Which activities do you enjoy attending or participating in with friends or family?



The 15 to 25% disparity between creative and noncreative workers’ preferences for social outings is a significant statement about the impact of creativity in our work lives.

THE CULTURAL ECOLOGY OF SILICON VALLEY

Professional Cultural Goods and Services: Artists

“Artist” is a notoriously difficult occupational category to study. One of the principal issues is, “Who is an artist?” Many individuals regard themselves as professional artists though only a small proportion of their income is from the sale of artistic goods and services. The typical pattern of economics for artists is that they:

- Hold multiple jobs; some are arts-related, others are not.
- Are highly educated, and often continue to study their art formally well into their careers.
- Are paid poorly compared with other categories of professionals, but as a class are not low-income.

In her recent master’s report for U.C. Berkeley’s Department of City and Regional Planning, graduate student Jessica Zenk notes: “Professional artists are by and large an urban phenomenon.” Given that Silicon Valley is, by and large, a suburban environment, with a small urban core in San José, it would be

surprising to find a major population of artists. Indeed, according to the 2000 U.S. Census, only 4,180 artists of all genres resided in Silicon Valley, a mere 0.5% of the regional labor force.² Of these, 42% worked in the visual arts, 36% in the performing arts, and 22% were writers. In comparison, the 8,640 artists in San Francisco comprise 1.9% of the city’s labor force, and Los Angeles’ 69,340 artists make up 1.6% of that county’s labor force.

Zenk’s research focuses on the career issues facing Silicon Valley artists, suggests ways that artists can secure a stronger base within the regional economy, and recommends policies that would assist artists and, through them, enhance the urban vitality of the City of San José.

Her research confirms the typical pattern for professional artists throughout the United States. Silicon Valley artists derive their income from a variety of sources: 11% cite the arts as a primary source of income, 20% cite arts-related work, 34% cite nonarts-related work, 5% cite other personal income, 20% cite spouse/family, and 7% cite past investments or work. Also true to form, 56% reported having two or more employers in the past year. While this pattern of diverse multiple-income sources and employers prevails in Silicon Valley, 76% said they would prefer to make their living entirely from their arts. The

ARTISTS IN THE REGIONAL LABOR FORCE



Working artists in Silicon Valley are a relatively small proportion of the labor force.

artists generally liked living in Silicon Valley, with 83% of respondents calling it a good place to live. Asked whether it is a good place to live as artists, they were somewhat less enthusiastic, yet more than half (56%) responded affirmatively.

The major problems Zenk’s research reveals are the same as those of artists who live in other high cost-of-living regions: low wages for artistic work, few work opportunities, high costs for studio and living space, and not enough space for producing and showing art.

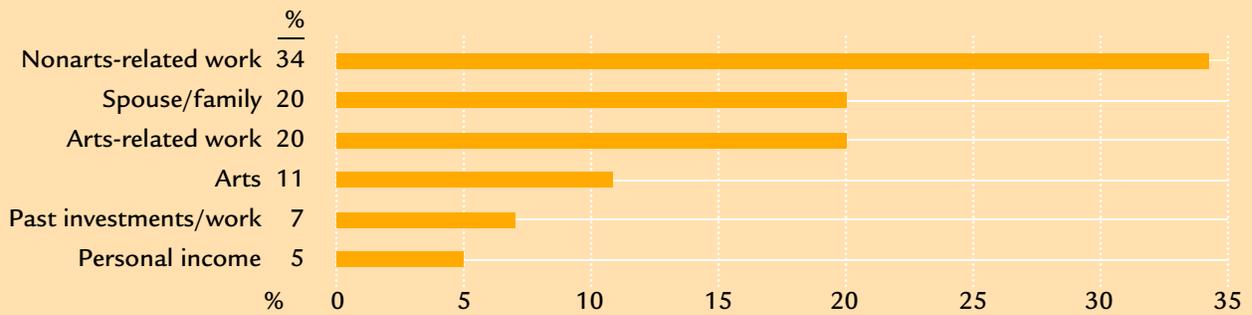
The survey of artists asked about factors important to them and how Silicon Valley ranks as a place for each factor.

Public interest in the arts	69%	3%
Local art consumers	68%	7%
Art community	54%	17%
Small-scale art organizations/institutions	45%	15%
Major art organizations/institutions	32%	10%
Inspiring natural environment	31%	27%
Inspiring built environment	16%	4%

Factors cited as very important to artists’ work	Ranking of Silicon Valley as a very good place for this factor
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² Silicon Valley is defined as the San Jose Primary Metropolitan Statistical Area (PMSA), an area equivalent to Santa Clara County. Artists include the following U.S. Census occupation categories: Artists and Related Workers (260) SOC 27-1010; Actors (270) SOC 27-2011; Dancers and Choreographers (274) SOC 27-2030; Musicians, Singers, and Related Workers, All Other (276) SOC 27-2099; Writers and Authors (285) SOC 27-3043; and Photographers (291) SOC 27-4021.

SOURCES OF INCOME REPORTED BY SILICON VALLEY ARTISTS



Only 31% of Silicon Valley artists report that arts or arts-related work are significant sources of income.

Of those for whom Silicon Valley is not a good place to live, half said the main reason was that the area is too expensive. Others cited lack of work and, therefore, income as the No. 1 problem. “Not enough career opportunities” also was cited by 50% of artists.

Local artists generally regard Silicon Valley as a satisfactory place to live and create, but certainly not one of the world’s leading centers of artistic production. This, however, does not prevent Silicon Valley artists from selling, performing, exhibiting or publishing their work in other parts of the globe, and some artists surveyed were pursuing outside opportunities.

Zenk concludes:

“San José and the surrounding Silicon Valley can rightfully claim a genuine art scene. Significantly ...

the conventional wisdom is false: the Silicon Valley is not devoid of the arts or artists; it actually possesses a vibrant group of artists, organizations, and art aficionados working diligently on their own projects and, in doing so, growing the art scene in the region. It is entirely true that the scene centered in San José is not as well-established as those that exist in cities most frequently identified with the arts; it thus does not function as well or completely for artists working within it.”

Zenk recommends several approaches for developing San José’s downtown arts scene:

- Utilize artist cooperatives and land use/zoning restrictions to preserve existing artist work and live spaces and create new ones.
- Create multifaceted art centers that promote public interaction with art and artists.
- Inform the public about the work of artists and arts organizations.

CULTURAL VIEWS AND ASPIRATIONS OF REGIONAL LEADERS

Eighty-four Silicon Valley leaders were separately surveyed to examine their cultural attitudes, aspirations and habits, and to ascertain how their views compare to the general adult population. These leaders were engaged in the following sectors: nonprofit (36%), business/corporate (26%), government/politics (14%), education (10%), religion (4%), labor (2%), arts (2%) and other sectors (6%).

As might be expected, these leaders tended to be high-income (the median exceeded \$150,000) and highly educated (the median respondent had a graduate degree); 95% had resided in Silicon Valley for eight or more years. Racially, 82% were white, 8% Asian, 7% black and 2% Latino. “Leadership” is subjective, and there is no basis for determining whether this sample represents leaders in Silicon Valley, though it clearly overemphasizes the nonprofit sector and probably underemphasizes business/corporate.

The arts and culture make a difference in a regional economy by helping to attract creative workers and supporting an environment for innovation.

This group's data suggest they are even more culturally literate and active than the Valley's general population, not surprising given their high educational attainment and incomes. Three in 4 said that they were extremely or very interested in arts activities, compared with 4 in 10 for the general adult population; and 58% said the arts play a major role in their lives, compared with 37% in the general adult population. Nearly two-thirds take part in some form of active cultural expression such as painting, singing, dancing, and many spend three to four hours weekly on these activities. Of these amateur artists, 79% said their community is a good to excellent place to pursue their interests, compared with 59% for the general population.

Of the 84 surveyed leaders, 15% were parents of preschoolers, 31% had children in K-12 grades, and 11% were grandparents. For the preschool parents, 12 of 13 reported that their children were receiving instruction in crafts, music, movement, drawing or other artistic or creative activities, and the same high

The arts and other forms of culture, such as cuisine and fashion, help shape the identity and social cohesion of a region.

numbers were frequent visitors to local cultural institutions such as libraries, Children's Discovery Museum and Happy Hollow Park. Parents of school-age children reported similarly high numbers in both categories.

Overall, two-thirds of the full sample of leaders in this survey rated their communities as above average, though not outstanding places for children to pursue cultural activities and receive arts education.

Silicon Valley leaders are highly active in the region's civic life. All survey respondents, with one exception, reported that they participate in educational, cultural, political, religious, civic or social organizations, or activities. All but three said they regularly serve as volunteers.

The leaders surveyed exercise substantial creativity on the job: 92% said they often or continuously are a source of creativity at work. Moreover, 71% said that half or more of the positions in their com-

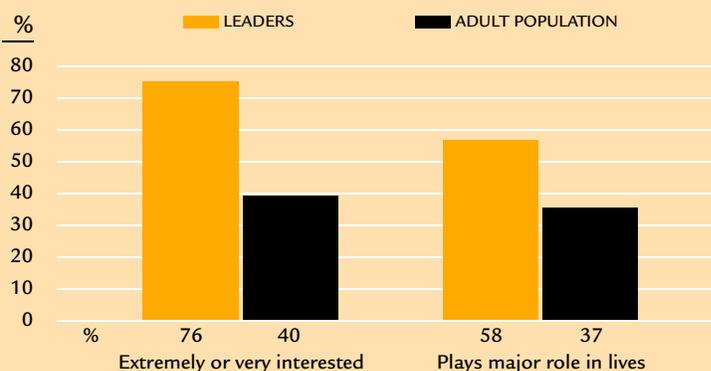
pany or organization require creative skills. All respondents agreed that "Silicon Valley's leadership in technology is highly dependent on the creative talents of its workforce." Nevertheless, they were ambivalent about the availability of new job candidates with the requisite creative skills. Only 32% of leaders indicated that qualified creative candidates were always or usually available, while 53% indicated sometimes, and 15%, infrequently or never.

Perhaps as a consequence of their high cultural literacy and creative work activities, leaders are nearly unanimous about the importance of arts education. In response to the question, *Do you think that arts education classes should be required for schoolchildren, along with English, math, science and other courses?* 83 out of 84 respondents (99%) said "yes"; 89% of the general adult population answered "yes." The median response of leaders as to whether schools should devote three to four hours per week to the arts was the same as in the general adult survey. Leaders also cited the primary sources of their own creative skills: 67% said family, community or other informal sources; 46% said formal education at the K-12 level; and 46% said formal higher education.

Leaders were asked to rate various elements of the cultural ecology of Silicon Valley, along with the natural environment and affordable housing. Further, they were asked whether all these elements were significant in recruiting creative-skilled workers.

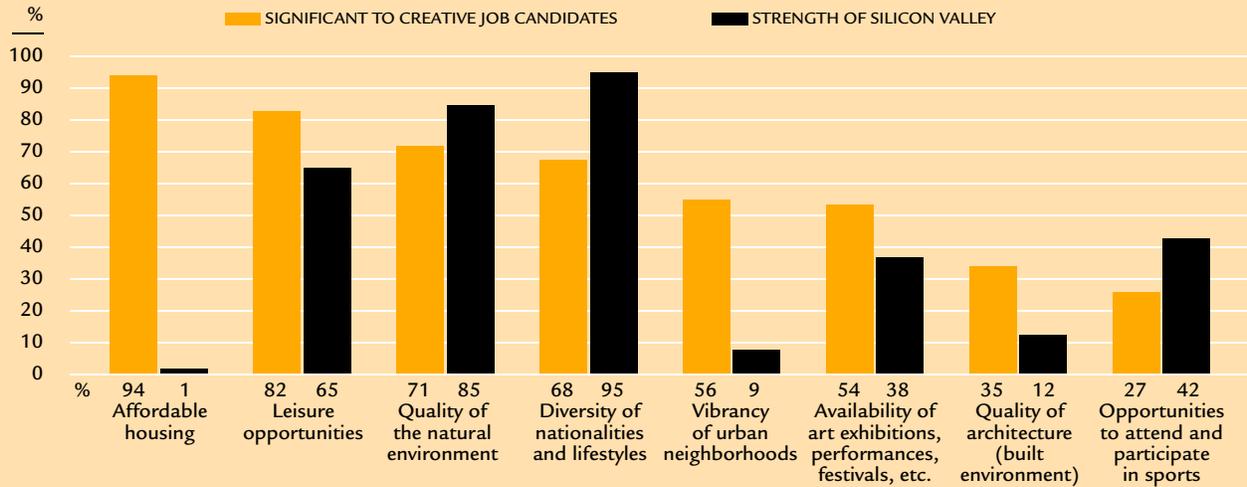
INTEREST IN THE ARTS

What is your level of interest in the arts?



Although adults in general have a significant personal stake in the arts, regional leaders feel the connection even more so.

RECRUITING FACTORS FOR CREATIVE JOB CANDIDATES



Recruitment of creative talent in Silicon Valley can be enhanced by improvement in the arts, leisure and urban neighborhoods.

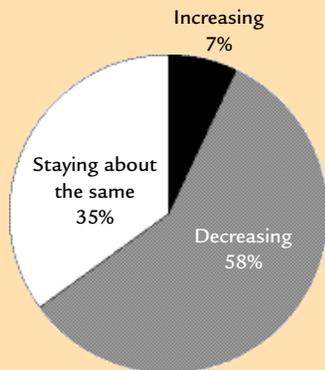
The most lopsided findings from this series of questions are that Silicon Valley leaders regard the region as especially strong for its natural environment and diverse population, and especially weak in affordable housing – and that all

three factors are significant in recruiting job candidates for creative positions. This is in keeping with Silicon Valley leaders who have been vocal in advocating for increasing the supply of affordable housing, maintaining flows of highly skilled immigrant workers, and advancing environmental quality.

The relevance of the findings on leisure opportunities, vibrant urban neighborhoods and the arts was amplified by another question in the leaders survey: “Compared to other global centers of technology, is Silicon Valley’s ability to attract and retain creative talent increasing, decreasing or staying about the same?” Only 7% of the surveyed leaders said the Valley is gaining capacity to attract creative talent, 58% said it is decreasing, and 35% said it is about the same.

ABILITY TO ATTRACT AND RETAIN CREATIVE TALENT

Compared to other global centers of technology, is Silicon Valley’s ability to attract and retain talent increasing, decreasing or staying the same?



The majority of surveyed leaders believe that Silicon Valley’s ability to recruit creative talent is declining.

The less predictable finding is that 82% to 51% of these Silicon Valley leaders regard three cultural factors – leisure opportunities, vibrant urban neighborhoods, and the arts – as significant for recruiting creative workers, but when asked to rank each of these three cultural elements as “strong,” ratings ranged from 9% to 65%. This implies that improvements in these elements might enhance Silicon Valley’s capacity to recruit and retain creative workers. Parenthetically, the leaders gave generally good ratings to the region’s sports opportunities, but only 27% regarded sports as significant for recruitment. The quality of architecture was rated as quite weak, but, like sports, that was not seen as essential to recruiting.

Silicon Valley leaders are highly active in the region’s civic life. All, with one exception, said they participate in educational, cultural, political, religious, civic or social organizations, or activities. All but three said they regularly serve as volunteers.

RECOMMENDATIONS

Creativity is an elusive commodity, and, since World War II, Silicon Valley has cultivated more than its share. During this era, creativity, in the form of technological and business innovation, has propelled four major booms: defense electronics, integrated circuits, computers and the Internet. Simultaneously, creativity has been applied in the social and environmental sectors to address regional problems related to education, housing, toxic waste and livable cities.

In the cultural domain, creativity is evident in novel patterns of informal work and leisure, development of a new generation of professional arts institutions and facilities, a thriving participatory cultural sector, two major 10-year cultural plans, and the rise of energetic immigrant cultural institutions. This creativity has implications not only for Silicon Valley, but for the world. In particular, local companies such as eBay, Hewlett-Packard, Google, Apple, Adobe and Electronic Arts are influencing economic, social and cultural trends globally.

While the evidence in the *Creative Community Index* does not suggest that Silicon Valley has lost its position as a center of creativity, the warning data should not be ignored. The Valley will continue to rate high if it sustains two flows: importing creative talent from around the globe, and cultivating creativity within the residential population. Both flows strongly affect the vitality of culture here and can be strengthened through the following initiatives in the cultural domain:

- Silicon Valley is entering the final year of its second 10-year cultural plan, the *20/21 Regional Cultural Plan*, with questions about whether there is merit in formulating another new regional strategy. Fortunately, there are at least eight highly competent, culturally astute and influential leadership institutions with the capacity to answer this question: San José Arts Commission, Arts Council Silicon Valley, the Packard and Hewlett Foundations, American Leadership Forum, First ACT, Community Foundation Silicon Valley and Joint Venture Silicon Valley. Individually and together, these organizations should consider whether a new plan is warranted.
- Though cultural literacy rates high among leaders and residents who are active amateurs and avail themselves of professional goods and services, Silicon Valley lacks a unique cultural identity. New York has Broadway; Las Vegas has the Strip; San Francisco has North Beach and the Haight-Ashbury; Los Angeles has Hollywood; and Edinburgh, Venice and Cannes have major arts festivals. Given the exceptional weather of the Valley and its informal lifestyle, festivals are an especially promising avenue for generating a cultural reputation in the Bay Area, and nationally as well as internationally. Some fine examples already exist, including Cinequest and the San Jose Jazz Festival. A new global festival, entitled ZeroOne, is being organized for August 2006 in San José. Focusing on the intersection of art and technology, this festival would be unique to North America. It builds on Silicon

While the evidence does not suggest that Silicon Valley has lost its position as a center of creativity, the warning data should not be ignored.

Valley's pre-eminence in technology, and is a recommended initiative of the 1997 *20/21 Regional Cultural Plan*. ZeroOne has the potential of establishing a global cultural identity for Silicon Valley and thereby deserves broad support.

- Given adults' strong interest in learning about the arts, arts should be viewed as a lifelong learning process that begins in preschool and continues through adulthood. Silicon Valley's cultural and educational institutions — including libraries, recreation centers, community colleges, universities, museums and nonprofit performing arts organizations — could be better mobilized to advance lifelong arts literacy. In some cases, these instructional programs could operate largely on earned revenues, as do several local summer arts camps for youth and adults.
- A substantial majority of the residents and leaders surveyed participate in some form of cultural practice, yet communities could do more to support and extract social value from this tier of the cultural ecology. In 2004, Cultural Initiatives released Dr. Pia Moriarty's *Immigrant Participatory Arts: An Insight into Community-building in Silicon Valley*, a major report on participatory

New emphasis should be placed on creating and supporting spaces for artists to work, and to exhibit and sell their products.

performing arts groups organized in immigrant communities, which serve as strong vehicles for maintaining native-country culture while developing links to the Valley's broader cultural landscape. This year, a second report, *There's Nothing Informal About It: Participatory Arts Within the Cultural Ecology of Silicon Valley* by Dr. Maribel Alvarez, will examine the alternative commercial, nonprofit and informal structures that participatory arts groups use to conduct their activities. Preliminary evidence suggests that greater benefit can be gained by connecting participatory arts groups to broader audiences, for example through festivals, by promoting their availability through the media, and by providing access to space for rehearsal, workshop and educational activities.

- Silicon Valley should do more to advance its own professional resident artists and arts institutions, while recognizing that the Valley exists in close proximity to San Francisco with its greater number of major cultural institutions. South Bay arts organizations never fully enjoyed the fruits of the pre-2001 economic boom, but nevertheless were hit hard by the bust. Earned revenues, private contributions, corporate gifts, foundation grants, and governmental support all withered in the aftermath of September 11, 2001. While our data suggest that the financial environment has stabilized, most nonprofit arts groups have been left in a poorly capitalized position. There is no simple palliative for this fiscally painful

situation, but there may be new revenue prospects considering this *Index's* finding of strong public interest in educational programming and participatory opportunities. Irrespective of any immediate revenue gains, it is in the best interests of professional cultural organizations to cultivate cultural literacy and participation as a means of building long-term demand for their goods and services.

- Professional artists face the same realities of high living costs as many other middle-income workers in Silicon Valley. The biggest challenge is to preserve housing and studio space for artists in the midst of a largely suburban high-cost housing market. The greatest opportunities for artists' facilities probably lie in Silicon Valley's biggest city, San José. Here and in other communities, new emphasis should be placed on creating and supporting spaces for artists to work, and to exhibit and sell their products. San José desires to establish an authentic and vibrant city center, and many artists wish they could live, play and work in more affordable, urban neighborhoods. The possibility of symbiosis exists.
- Globally, economic activity rooted in digital arts, design, culture and entertainment is growing. As Silicon Valley considers its future competitive advantage, it is time to explore with area employers the nature of current and future demand for employees with digital arts, design and fine arts skills, as well as the importance of creative skills and creative education more generally. Will the emerging

global convergence of art, design and cultural content with engineering, science and technology prove central to Silicon Valley's competitive edge, or will it remain the province of only a select number of companies operating here? This question deserves serious regional exploration and public-private conversation.

SOURCES OF DATA AND METHODOLOGY

Original data for the *Index* was gathered from four surveys conducted in early 2005:

1) **Random telephone survey of 1,010 adult residents of Santa Clara County**

The Survey and Policy Research Institute (SPRI) at San José State University was commissioned to conduct this survey of the cultural habits, attitudes and aspirations of local residents age 18 and over. The survey was conducted April 11-15, 2005, administered in English, Spanish and Vietnamese. The statistical margin of error for the county-wide results is plus or minus 3% at the 95% confidence level. At least six callbacks were made to any household where an answering machine, busy signal or no answer was encountered. Selection at the household level was managed by asking to speak first to the youngest male at home and, if none was available, then to the oldest female. This approach was used to assure an ade-

quate number of young males and older females, who are typically the most difficult populations to survey. Survey results were weighted by gender, race and population for each city and the unincorporated area of the county to reflect the 2000 U.S. Census Bureau count of persons 18 years of age and older. The resulting cases were within 1% of significant demographic and geographic characteristics of the county, including 509 men, 501 women, 465 whites, 208 Latinos, 263 Asians or Pacific Islanders, and 26 blacks. Respondents included 554 residents of San José. Verbatim responses to all open-ended questions were recoded whenever possible to match precoded categories. Philip J. Trounstein, director of SPRI, managed the survey.

2) Survey completed by 111 Silicon Valley nonprofit cultural organizations

The survey of nonprofit cultural organizations began with the assembly of a mailing list of 381 organizations compiled from lists maintained by Arts Council Silicon Valley, the San José Office of Cultural Affairs, and a list of participatory arts organizations compiled by Cultural Initiatives. Organizations were given the choice of completing a paper or an online version of the 23-question survey. Organizations that did not respond received two phone calls urging them to do so. The survey was conducted in March and April 2005. A special effort was made to obtain data from larger-budget institutions to assure that this survey captured the substantial majority of financial data for the nonprofit cultural sector. A conservative estimate is that

the financial data from this survey encompasses at least 80% of the total expenditures of the nonprofit cultural organizations in Silicon Valley. The participating organizations are listed below:

- Abhinaya Dance Company of San Jose
- Ableza
- Alliance of Visual Artists
- American Ice Theatre
- American Musical Theatre of San Jose
- Art Docents of Los Gatos, Inc.
- Arts Council Silicon Valley
- Association for Viet Arts
- Azahar Dance Foundation
- Ballet Folklorico Las Estrellas
- Ballet San José Silicon Valley
- Bay Area Glass Institute
- Broadway By the Bay
- California Youth Symphony
- Cambodian Culture Dance Troupe of San Jose
- Campus Community Association
- Cantonese Opera Association Silicon Valley
- Cascada de Flores
- Catholic Charities, Santa Clara Community & Education Services
- Catholic Charities, Washington United Youth Center
- Children’s Discovery Museum of San Jose
- Children’s Musical Theatre San José
- Chinese Cultural Garden Foundation, Overfelt Gardens
- Cinequest
- City of Campbell, Heritage Theatre
- City of Fremont, Fremont Cultural Arts Council
- Community School of Music and Arts
- Dance For His Glory
- Danzantes Unidos Festival
- De Anza College, Euphrat Museum of Art

Silicon Valley has four of the Bay Area’s largest theatrical institutions and four of the largest nonprofit performing arts-presenting organizations.

- El Camino Youth Symphony
- Firebird Youth Chinese Orchestra
- Flamenco Society of San José
- FLOW photography + design
- Fountain Blues Festival
- Gamelan Sekar Jaya
- Gilbert & Sullivan Society of San Jose, Lyric Theatre of San Jose
- History San José
- India Community Center
- Italian American Heritage Foundation
- Ives Quartet
- KTEH Silicon Valley Public Television
- Los Lupenos de San José
- Los Mestizos de San José
- Menlo School, Music @ Menlo
- Milpitas Alliance for the Arts
- Montalvo Arts Center
- Movimiento de Arte y Cultura Latino Americana, Inc. (MACLA)
- Museums of Los Gatos
- Northside Theatre Company
- Nova Vista Symphony
- Okasan and Me, Inc.
- Opera San José
- Oriki Theater
- Palo Alto Art Center
- Palo Alto Ballet, Inc., Mountain View Ballet Company and School/School of Western Ballet
- Palo Alto Chamber Orchestra
- Palo Alto Philharmonic
- Peninsula Clef Hangers
- Peninsula Symphony Orchestra
- Peninsula Women’s Chorus
- Peninsula Youth Theatre
- Poetry Center San José
- Portola Valley Theatre Conservatory
- Raices de México
- Rainbow Women’s Chorus
- San Carlos Children’s Theater
- San Jose Chamber Music Society
- San Jose Downtown Association

Respondents who worked in jobs requiring creative skills consistently attended more cultural outings than those in less creative jobs.

Festivals are an especially promising avenue for generating Silicon Valley's cultural reputation, nationally as well as internationally.

San Jose Institute of Contemporary Art
San Jose Jazz Society
San Jose Jewish Film Festival
San Jose Metropolitan Band
San Jose Multicultural Artists Guild
San Jose Museum of Art
San Jose Museum of Quilts & Textiles
San Jose Repertory Theatre
San José State University, ARTPATH
San José State University, Center for Literary Arts
San Jose Symphonic Choir
San Jose Taiko
San Jose Wind Symphony
Santa Clara University, de Saisset Museum
Santa Clara Valley Performing Arts Association
Schola Cantorum
School of Art and Design, San José State University
Shady Shakespeare Theatre Company
Shipp Dance Theatre
Silicon Valley Ai-Yue Chorus
Silicon Valley Children's Fund
South Bay Guitar Society
South Valley Symphony, Inc.
Stanford University, Stanford Institute for Diversity in the Arts
Tapestry Arts
Teatro Visión
The Lace Museum
The Mostly Irish Theatre Company
The Tech Museum of Innovation
Theatre Angels Art League
Theatre in the Mountains
TheatreWorks
Town of Los Gatos, Los Gatos Arts Commission

Triton Museum of Art
United Nations Associations
Midpeninsula Chapter, United Nations Association Film Festival
Vivace Youth Chorus of San José
West Valley/Misson Colleges Foundation, Olympiad of the Arts
Winchester Orchestra of San Jose Works/San José
Young Audiences of Northern California
Youth Science Institute
Zohar Dance Company

3) Survey of 84 Silicon Valley leaders

This survey was conducted with the active partnership of American Leadership Forum Silicon Valley. Most of the respondents were individuals carefully selected by the Forum over the past 16 years in recognition of their leadership in business, government, labor, religion, the arts, education, law, social service and philanthropy. The leadership survey, consisting of 63 questions, was made available to members of all 16 previous classes of American Leadership Forum Silicon Valley in both paper and online formats. The Forum compiles a large database of local leaders from Silicon Valley's economic, civic and cultural sectors, from which it selects a representative group of about 20 to participate in a yearlong developmental program. Although "leader" is not a precisely defined occupational or census category, the Forum has a distinguished history of identifying and advancing local

leaders. In addition to members of the Forum, a special effort was made to obtain completed surveys from local mayors and city council members. The survey was conducted in March and April 2005.

4) Survey of 172 local artists

Jessica Zenk, a graduate student at U.C. Berkeley's Department of City and Regional Planning, completed a master's report entitled "Support Systems: Art & Artists in Silicon Valley" in April 2005. In significant measure, this report was based on her survey of 172 artists, and direct interviews with 17 artists and representatives from arts organizations. The data were gathered through a 30-question survey that was administered online from January 25 to February 6, 2005, and was open to all Silicon Valley residents who considered themselves artists. Many of the artists participating in this survey were associated with local arts organizations, including Silicon Valley Open Studios, Phantom Galleries, and Works/San José, which helped to make artists aware of the survey.

All of the summary data for 2002 and 2005 editions of the *Creative Community Index* are accessible online at the Cultural Policy and the Arts National Data Archive (CPANDA) at Princeton University (<http://www.cpanda.org/>).

Arts should be viewed as a lifelong learning process that begins in preschool and continues through adulthood.



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