

Bay Area Council Conversations

Cauldron of Creativity: Technology and the Arts in San Francisco



March 2026

This conversation took place at a forum organized by the Bay Area Council Economic Institute in the Winter of 2025 on how the arts and technology meet in the San Francisco Bay Area, and how their interaction enables growth and creativity



David Howse
President,
California College
of the Arts



Tamara Rojo
Artistic Director,
San Francisco Ballet



Noa Kaplan
Principal Research
and Design Engineer,
Autodesk



Moderated by:

Sean Randolph
Senior Director,
Bay Area Council
Economic Institute




Bay Area Council Economic Institute

The Historic Klamath, Pier 9, San Francisco, CA

www.bayareaeconomy.org

bacei@bayareacouncil.org

 [@bayareaeconomy](https://twitter.com/bayareaeconomy)

Arts and the Economy: Setting the Table



Sean Randolph: Welcome to the Bay Area Council. Our topic today is highly relevant as San Francisco and the Bay Area continue to look for ways to bring new economic vitality to the region, which is also the world's leading center for technology and innovation, and at the same time one of the major artistic and cultural centers in the United States.

We've known for a long time that the arts just aren't a nice addendum to the economy but are integrated with and fundamental to the identity of this region and how it works. A few years ago, just as we were entering the pandemic, the Economic Institute produced a study for Grants for the Arts, the Arts Commission, the War Memorial, and SF Travel on the economic impact of the arts in San Francisco. One thing that clearly came across from that exercise was not just the incredible diversity and depth of the arts here, but also the quality of the arts organizations that we're privileged to have here. It was also clear how important they are to this community and its future.

This region is also, I think everyone will agree, the number one place in the United States and the world for entrepreneurship and technology innovation. Through that role it consistently draws on its creativity to transform the world, often in ways we don't expect. We're in one of those transcendental leaps now, so this is a timely conversation to be having: about the relationship between the arts and technology. There's a symbiosis that it's important to understand, because each element benefits and supports the other. I think that's part of the magic sauce we have here.

The Bay Area Council is undertaking an effort, with great support from David Dower at Club Fugazi, to craft a framework to more meaningfully integrate the arts community into the economic conversation in the region, so that the arts aren't an afterthought, and are seen as a vital part of our community and how it functions. That requires a conversation with everybody at the table.

We couldn't have a more amazing group of people to talk about this. We have David House, the 10th president of the California College for the Arts, which is one of the great California institutions, with roots going back to the Arts and Crafts movement more than 100 years ago and continues to be an important center for creativity and design.

We also have Tamara Rojo, the Artistic Director of the San Francisco Ballet. She's been in that role since 2022, having been the lead principal for London's English National Ballet and principal dancer at the Royal Ballet. I think that's really pretty cool.

And Noa Kaplan is the Principal Research and Design Engineer at Autodesk, focusing on media and entertainment. She's also a designer and an artist, and taught for 10 years at UCLA, which when you put it all together is also pretty amazing.

So we're going to have a free-flowing conversation and will see where it takes us.

What is Creativity?

Maybe we'll just start with a question for everybody, on the idea of creativity in technology and the arts. When you ask different people they often have a different concepts. So what does creativity mean to you?

David Howse: For me, creativity is really our human inheritance. There's a notion that it's reserved for the gifted few, but I believe that it's for everybody. In many ways it's about imagination: imagination put into action.



It doesn't have to be a huge thing, it doesn't have to be polished. It just has to move. And when it moves, when creativity moves, it starts to change the way we see each other, the way we see ourselves, and the way we interact. I think a lot about a wonderful poet, John O'Donohue, who talks about the fact that we all are artists in the very simple sense that we are creating the world that we live in. I'm really inspired by that notion that it's for all of us. We're all creating in many interesting ways.

I think about a friend of mine who always says, oh, I'm not creative, then I go to dinner at her home and she has the most fabulous meal with the beautiful colors and different textures and tastes, and I remind her that this is also a creative act. So for me, creativity is part of our human inheritance. All we have to do is put it in motion.

Tamara Rojo: In my experience, creativity is simply being inspired by somebody else's idea, then putting it through a new filter, through your own imagination or reality. It's the attempt to reinterpret something that already exists, whether it's successful or not, in a new way that will then inspire somebody else to take that risk. For me it's reinterpretation through your own ideas, views and imagination, whether or not the outcome is a piece of art.



Noa Kaplan: I love that idea of reframing as a form of creativity. From the engineering perspective, there have been many attempts to define creativity, and it's usually defined as a function of novelty and value, or some divergence from convention that's unexpected or surprising, which I really like. Value relates to how it's relevant or useful the problem at hand.

One of the most interesting approaches to creativity that I've heard was from the late Margaret Bowden, a cognitive scientist who said that you can be creative within a space, but you can also change the space itself. That's called transformational creativity, and that relates back to this idea of framing or reframing something. This could happen from a mindset shift, but it could also mean inventing a new technology that fundamentally disrupts what we're able to do. That's how I think about it from the engineering perspective, and then as an artist myself. I also think there's a very embodied, grounded way of letting things emerge, where you can't necessarily see what's going to happen at the end of the process. You have to let things unfold. That's my personal experience with creativity.

The Arts-Technology Link



Sean Randolph: Let's turn now into the topic of technology. Anywhere you go in the world people are surprised or amazed by the leaps of technology we make here. But we're not just a tech center. We have this rich artistic and creative heritage. So when you think about the link between the arts and technology, perhaps through the creative impulse, what comes to mind? How would you each describe what that linkage is about?



Tamara Rojo: I think there's a core link between the two related to invention - invention in terms of creativity and expression, even though there are different roads. Here in the Bay Area we have people doing both things and bumping into each other. It's a discourse that leads to the acceleration of invention in many of the realms that we see.

This happens in the performing arts when we embrace new technology. We saw it when cotton first was manufactured in volume, which led to the tutu. That was at the same time as gas lighting became available in theaters, and that created a whole romantic idea. What we think of romanticism started because of cotton and the gaslight. There are many opportunities where artists and new technologies connect, and what comes from that is more than the sum of those two things.

That's one of the first things that attracted me about

the Bay Area. The attitude here is that there is no sacred monsters, there is nothing we cannot challenge, reimagine or rethink, both in technology and the arts. I felt there was a special freedom here that's very attractive to anyone who is creative.

David Howse: Both the arts and technology are driven by a sense of curiosity and of wanting to create something new. I sometimes think of art and creativity as imagination and of technology as a tool, but when they work together they can produce beautiful results. At the California College of the Arts we have programs on industrial design, where they're looking at technology and developing prototypes and tools that can elevate human moments, not so much for art's sake or tech's sake, but for a better human experience. In the Bay Area these things all intimately come together. That's where the magic happens at the edge of ecosystems. These things constantly bump into each other. It makes this a special space.



Noa Kaplan: That makes me think about an incredible book, *River of Shadows* by Rebecca Solnit, which talks about the history of the Bay Area, especially in the late 1800s. She talks about the beginning of cinema and the moving image, and sets up the argument that the railroad and the experience of moving through space on trains changed our conception of time and space, so we were suddenly shuttling through these large swaths of space very quickly and seeing the world in a different way, and that enabled this new media form. I think that's constantly happening here with iteration after iteration of technologies, then people responding to that and creating more. It's happening now, but even faster.



Sean Randolph: This connects to something we talk about here at the Council and the Institute - that this place is not a very large geographically or even in population. But putting the arts aside for a moment, it has a density of different disciplines all packed in together. You've got nanotech, climatetech, fintech, everything in IT from hardware to software, biotech, energy, robotics, space, and of course AI. You can go through the litany. Any of our research institutions have been designed to actually force people from different disciplines into the same space and encourage them to interact. If you put biotech and IT together in the right way you get bioinformatics and synthetic biology.



When we have international visitors and they ask us what makes the area work the way it does, one idea we share is that the region has these intersecting disciplines, the barriers to interaction are low, and innovation often comes from that. The arts can be one

of those converging factors where there's a juxtaposition and interaction of different disciplines.

We're going to put aside tech for a moment with a particular question for you, Tamara. The arts were heavily impacted by the pandemic, and its aftermath. We all missed them. You represent one of the big cultural institutions in San Francisco. How would you say that institutions like yours, and smaller arts groups, influence the experience we all have of living here



Tamara Rojo: I will say that the creative industries and the arts are the most important factor in making a city attractive for everybody. The pandemic showed us what happens when creative industries are no longer available to us. In the UK, I was a member of the Creative Industries Federation and was asked by the government to be part of a task force on reopening the creative sector after the pandemic. That allowed us to do a lot of research. It was rewarding as an artist to realize that we can transform the fabric of a city. And of course, we support so many other businesses. You have designers, costume makers, set and lighting designers, musicians, dancers. But you also have publishers, people who make the programs, restaurants, bars, and all the other things that are sustained by having a venue open with regularity.

We've seen in the UK that whenever the government invests thoughtfully in a town by creating an important gallery or a performing arts space the town is transformed. Tourism comes and that opens new opportunities.

Arts are also important for the retention of talent. Having a city where young people want to stay and live is clearly important. One of the things we saw in the UK is that when the government invests one pound in the arts it receives five pounds back through taxation. I believe we could see very similar numbers here. I think we need to advocate on this with our leaders, as a way to regenerate our civic centers and the reputation of San Francisco.



Sean Randolph: It does seem that that's especially important now, as we're still working our way through the pandemic's after-effects, and as we think through strategies for urban revitalization, not just in downtown San Francisco but also in San Jose and Oakland.

You also reminded me of something we learned when we were doing our study on the economic impact of the arts a few years ago: what an incredible resource organizations like yours are for the educational system here. I was blown away by the engagement of so many arts organizations with the San Francisco Unified School

District, which is privileged to be able bring so many institutions into the classroom. Those are the kinds of things that happen here, where it's hard to estimate the impact but we know it's real.

The Arts and AI

Sean Randolph: Let's come back to technology and talk about something that's on everybody's minds: AI. Its impacts and implications are a huge topic. We also know this is a topic of concern within the artistic community. Let's stick with you for a moment, Tamara. A couple of years ago, I think it was 2023, you presented a ballet, *Mere Mortals*. My wife and I went to see it and came back again. It was a phenomenally creative thing to see, and very popular. That was around the time that generative AI really took off, and you were already integrating AI into how you were developing the program. From a creative standpoint, how did you do that?



Tamara Rojo: It was my first season, and I wanted to do a piece of art that was particularly relevant to San Francisco. And, of course, AI was one of the most interesting topics to consider. There was a lot of trepidation about the potential negative impacts of AI, so we wanted to showcase that we could as artists use AI as a piece of technology if we did it in an ethical manner.



And we did use AI in certain areas. One of them was our marketing campaign. Also, we internally collected all our images – more than 5000 images of our dancers – and put them through an algorithm. So the material we were using was ethically sourced. We also used AI in the music: the composition by Sam Shepard, *Floating Points*, was for our orchestra. He's playing in the pit and he goes to an alternative room where he takes the sound of the orchestra lives and goes through an algorithm and DJs it back at the same time, as you continue to see and hear the live orchestra.

This isn't the first time that humanity has created something without knowing the consequences, which is why we chose the story of Prometheus and Pandora. You know, if you steal knowledge from the gods there's a price to pay. So the performance was around that: what's the price to pay for AI. But we also wanted to demystify it to say that perhaps it's just a tool that can help us make new art that's different from what we thought possible.

Sean Randolph: Going forward, how do we maintain the fundamental essence of a human expression while we're using digital AI tools?





Tamara Rojo: I think by not replacing humans and by continuing to invest in the development of artists and the performing arts in particular. It's not something you can learn in a university. You can learn the story of it, you can learn a lot of things about ballet for example, but if you want to be a dancer you need to have a process of repetition. Years and years of repetition, and I think it's the same for anyone that is doing drawings, or composition, or creating, or writing. Sometimes technology wants to be helpful in removing repetitive tasks, because they're boring. But that boring part is what gives you the groundwork to continue to develop and become excellent. You can't suddenly be a lead violinist in an orchestra if you haven't done the boring part of repeating the notes over and over and over. This technology can be used as a tool, but the moment it replaces certain tasks or it replaces people we are dehumanizing some of that process and are also risking the next generation of artists because they won't have the grounding to become excellent.



Sean Randolph: This feels analogous to what we're seeing in other professional fields. Recent research at Stanford found that entry-level jobs are often the most vulnerable to AI, particularly those involving functions that are repetitive. But that raises the question, if you don't have people coming up in the field who understand the process and are learning through those entry-level jobs where will we be in the next generation when people haven't gone through that learning exercise? I think it raises some fundamental questions.

The same question to you Noah. How do you see this tension between AI and creative roles being resolved?



Noa Kaplan: I'm not sure if I see it being resolved. It's just a living question that we're wrestling with. And your point about repetitive work really is thought-provoking. One of the things that we've committed to in our research is to make tools that don't replace artists but support them and allow them to continue to be creative and have control over the process. One of the things that we've been doing is looking at the parts of the process that are repetitive and they really don't enjoy doing, like the really base level walk cycles or hand gestures, that take an extraordinary amount of time aren't fun or expressive. We've been working on tools that are quite powerful and can speed up that part of the process, so they can focus on the more expressive and creative parts of the process. But I think it's also important to think about this real risk, about what's being lost if you're not learning and repeating those basic tasks. We don't know yet because we haven't seen the long-term impacts, and it's something that I think we should keep in mind.

That being said, there are new tools coming out that almost replace the artist entirely, where you can just type something or click a button and it will create an entire video or 3D image. I enjoy playing with those tools and I think that they do have applications, but we've already seen that there's an impact on jobs.

There are other risks as well. From my personal experience in talking with other artists, you do forfeit a lot of control when you're just generating something, because the tools are not in most cases set up to provide the level of detail and oversight that artists normally have.

What we're trying to do at Autodesk is take workflows where artists and designers and engineers have been using technology for decades and have built up domain expertise, then make tools that can integrate into those technologies which are optional and practitioners can use at their discretion. So they're not forced to accept an output that doesn't align with their vision or desired result. That's the kind of balance we're looking for.

We have a creative technologist program where we work with real artists who have been doing the conventional approach for years, and they experiment with our tools as we're building them and give us feedback about how it works with their actual workflows. They also share their concerns about how this could negatively impact their work and the industry over time. We're constantly collecting that feedback and it's informing how we approach the problem. Over time I think everyone developing these tools should be talking to the users that will be affected. Otherwise, it's a bit reckless to just throw these things out into the world.

David Howse: At California College of the Arts, which started as a craft school, we've incorporated technology in our curriculum for many years, often in new ways. Not everyone is embracing the new technologies in the same way, and that's totally fine. We see AI technology as a material to be shaped, just like wood, ceramics, or metal. And it requires a human to do the shaping. We're hoping that our students become the authors of technology, and not the subjects. That requires a different kind of intentionality.



We announced a few months ago a new partnership Nvidia. I would love to say that everyone was thrilled about that but that was not the case. There were large pockets of our community who were really concerned for all the reasons we're talking about - the sustainability issues, ethical issues, the impact on livelihoods. Then there were others saying, "how can we do more of this?" As an institution we want to make space for both

of those views to live in tension with each other. We're seeing that our students in ceramics are both thinking about the craft form and using these new tools to create ceramic sculptures. So it's not that you have to choose one or the other.



Noa Kaplan: I'll add that that's another dimension of our work at Autodesk. I've been talking about the media and entertainment research, but we also have a huge research area devoted to manufacturing as well as architecture and robotics. And we have technology centers where we can actually create physical things and validate the outputs of these new approaches that we're working on. We also have a research residency program where we bring in startups and nonprofits and academic groups. CCA has had incredible professors and students working in our shops to test out these ideas and what are the breaking points and possibilities when incorporating these new technologies.



Sean Randolph: People often think about technology or AI as something that essentially enhances speed and efficiency. But you're seeing it being used as something that supports or enhances their creativity. I think we saw that in Tamara's discussion of the ballet.



David Howse: Yes, absolutely. Our students, and not all the students are the same, are actively engaging with the technology and are thinking about it as a material and a tool at the same time. In our industrial design division they're using it for visualization and to think about function and form that informs their work, not as a shortcut.



Sean Randolph: What role do you see education playing in sort of sustaining this relationship between the arts and technology and how they leverage off each other.



David Howse: If creativity is the engine, then education is the place where you come to get the engine tuned up. It's a place where we're having that discourse. Our students are farther along than we are in this, so we're following them to support and test those skills.



Tamara Rojo: I want to add that we have history of putting things in place that protect intellectual property or artistic ownership. We should work together to put some parameters around this, ones that we could all understand that would restrict new technology in unreasonable ways, but that would protect the creators. That would be a very healthy conversation to have as a society. Often, we leave these philosophical and ethical questions for after the fact, but it would be great if we could do this at the same time.

Noa Kaplan: I'll just add to that this is an area where I've seen artists intervene in really interesting ways. Holly Herndon and Matt Dryhurst are two artists who've created a toolkit for creators to help protect their intellectual property, where they can track their assets and see what's being trained by using them.



There's also a whitelist proposal, to create tools where artists can volunteer to have their work trained on, so they can have more of a say in how their work is being used. I think those are fantastic thought experiments for us to consider.

Tamara Rojo: We've just seen one of our top choreographers in the world, Wayne McGregor, give all his archive of choreography to an AI algorithm. At the same time he's created an exhibition where people come and dance in front of the AI and the AI uses both his archive and what it just took from this individual to create a new form. So not all artists are against collaborating, but I do think that we need to walk and talk together.



Technology and Performance Art

Audience Question: My question is for Tamara. Ballet has such an historical, classical history. How do you combine it with AI while still protecting ballet's classical nature?

Tamara Rojo: To be honest, the interesting thing about ballet is that we don't have a great history of classical repertoire. Because ballet, by its very nature, wasn't easily recorded or notated. If you look at the repertoire that we call classical today it's less than 20 works. Compare that with literature or music where they have thousands of works to rely on. We are, therefore, always innovating. By the nature of our art form we can't hold onto it. It only exists as a live performance and is therefore constantly new. You can record it but it doesn't quite translate. Even when we do what we call classical ballet, the artists of today aren't the artists of 200 years ago and the way they're performing it is completely different. It's like watching the Olympics of 1920 and watching the Olympics now. So, we are, by our very nature, constantly creating repertoire, and that's just the nature of our art form.



Arts and Urban Vitality

Audience: My company, Collective Impact, focuses on new solutions to big city challenges. I'm especially interested in your thoughts on how we break this cycle

of the boom-bust of a city, where when a city's in need they lean on the arts community to bring it back, then once it's back it's "thanks for that, but here comes the business that's going to take over the space that we gave you for free, or we're going to cut back on our grants." I think that we're sitting in a unique opportunity to create a new model where the arts community has long-term investment and equity in the city that it's bringing back.



David Howse: You make a very good point. It's an up-and-down situation, but we fundamentally know that artists are our civilization's radical voice, that they are the gatekeepers of truth, to quote Paul Robeson, and it's to those artists that we look to understand ourselves and how we live. And we forget that everything we touch is designed or made by somebody.

We have to think about this in a new way. We need to empower/inform our communities with language around this role, so they can speak on behalf of the/behalf the arts. By grounding our community in this shared role, we protect the legacy of the work from the whims of the moment.

Who?: I think about artists as civic leaders, and not just in their aesthetic aspect, but their functional role in creating community, in creating vitality and vibrancy. But we do have a short-term memory in this country and tend to forget about something until we need it. I think that call is for us to be not so quiet about "call us when you need us, and we'll show up, and we'll do a thing" and assert ourselves; be at the table where these decisions are being made for our city.



Tamara Rojo: I think one of the few happy consequences of the pandemic was to see the arts come together and lobby with one voice. That was certainly the case in the UK. It's also rare. And I think that responsibility is on us. We have an amazing opportunity right now in San Francisco. There's an initiative led by Bob Fisher and the chairman of San Francisco Ballet, Alison Mose, where we have roundtables with the leaders of our creative institutions and talk with our mayor, who has been very open, and his team about how they can support the arts and how the arts can support San Francisco. I think we have an open door.

Audience: It seems to me that the moment we're in is actually transformational. We need to train humans to imagine and design the future. I've always wanted to break out of what feels like the ghetto of being an artist, because I feel like I'm in the world and making it. I don't think I'm there for the dinner party entertainment. So

we should ask "where is imagination being trained" and how is it penetrating outside of the arts ghetto.

Using our imaginations and being willing to ask things that may be uncomfortable for others to ask is a skill that's becoming more and more valuable, including in the engineering and design of these systems. That's a training opportunity that the creative community can share with other fields. Who gets to imagine, and who gets to be a part of that conversation? We have to break out of our silos.

The Creative Skillset

Sean Randolph: I love this conversation because it keeps opening doors and windows in my mind. Here at the Council we've been doing events focused on different aspects of AI and its development. A few months ago we had the head of research for LinkedIn sitting up here. They have a database of 1 billion people so are a great source of insight on how AI is affecting employment. One thing that they shared was that certain kinds of entry-level jobs, involving tasks that are repetitive and can be automated, are highly vulnerable, and that AI is penetrating deeply outside of tech companies. The ability to use it is becoming almost a requirement for employment in a broad range of non-tech companies.



Another insight that emerged from the LinkedIn data was that while certain functions may go away there's also going to be a higher premium on soft skills (interpersonal and creative skills). Someone from a tech company who's in a hiring position said that if they have two candidates where one is outstanding on tech and the other is good enough on tech but has very good creative skills, they're going to hire the person with creative skills because they can learn the tech side but not so much the creative role.

So how do we train people to develop those soft skills?

David Howse: With apologies for blatant promotion, I think this is why everybody should go to art and design school, because these are the skills we teach. It's about operating at the intersection of art, design, technology, and the human equation. When we talk to businesses around student skills for our students they're saying "create critical thinking skills." That collaboration, partnership, and out-of-the-box thinking is exactly what happens in our studios and classrooms. So I totally agree that it's soft skills that are going to distinguish people. It starts with that sense of exploration and wonder.



Audience: I'm on the tech side and my question is more around the economics. You said Tamara, that as you perform a new dance there's new raw data that we could put in an LLM. But there are people dancing all over the world that may never go online, who are not digitized and an LLM will never learn from. But that data could help LLMs to create new ideas. On the flip side, where there's IP we haven't figured out the financial and fiduciary layer. Companies will scrape and train the data but won't pay you. From a technical side how do we protect the creative side?



Tamara Rojo: The answer is that right now we don't have the tools to protect artists. There's still work to be done in terms of legal parameters or policies. The people developing the technology often don't really know what they are developing, and very often the people who work on policy don't understand the technology or its consequences. And the technology is changing daily. I think, however, that there are opportunities and scenarios that can bring artists, business and policy makers together, for example at the UN or at Davos.

We know for sure that there is exploitation of IP. I think we should be going to those stages and having those conversations. It's not about gatekeeping, and artists aren't saying they're not interested in technology. They are interested and want to be part of it, but they also want to be paid fairly for their work.



Sean Randolph: Yes, policy making moves slowly, but the technology's moving very fast and we haven't caught up.



Noa Kaplan: I completely agree. There's also an emerging trend of "bring your own data", or BYOD. It's led by some of the most powerful players, the larger studios and companies, who say "We own our data and will experiment with your tools, but we aren't going to give you our data so you need to come up with ways for us to fine-tune your models without our data being shared." Solutions are being developed to respond to that.

Some schools are starting to look at this model and think about how it can be used to inform curriculum. For example, in animation some top schools are talking about how to teach students to take all of the 3D animation that they've created, then train their own models so that they can generate a proprietary artistic style themselves. Then when they go for a job interview they're bringing that model and all of the animation data they've built up over time with them as a selling point. It's a really new way of thinking about how we're

approaching data ownership and giving young creators more control over that in the future.

Audience: I'm sitting here thinking that it was a mistake when we went to STEM and left out of the arts. It feels like we're in a moment when we need that A back in STEAM.



Tamara Rojo: I started by talking about creativity as our human inheritance. We have a scarcity mindset where the A gets lost because of resources and we privilege a few things. But my hope in this moment is that more of us see ourselves in the A and will advocate for it to regain its rightful place in the connection between creatives and artists, scientists and engineers, and politicians.

Audience: We're talking about bridging the arts and the business world but how difficult will it be to find common ground when for-profit systems that are often built with uncredited and uncompensated labor from artists.



Noa Kaplan: Just from my personal experience, my PhD was on the ethical dimensions of 3D reconstruction and generation. I was studying this in an academic context, and also teaching and practicing as an artist, and knowing all these other dimensions really wrestled with the idea of joining a corporation that's building these tools. I would encourage anyone who cares about these issues to get involved because that's one of the ways that you can actually steer things in the direction you think that they should go in. You have to balance the priorities of your employer and make sure that you're doing right by them, but I think that you can do that in a way that is responsible and benefits both the company and all of us. Get involved in whatever way you feel is right for you, but be part of the conversation, because we're still figuring out where this is all going and the best way to go about it.



Sean Randolph: We have to close now, but the Council is working on a platform to enable these exchanges so stay tuned for the next round of this conversation. In the meantime, as you go out the door and walk down the Embarcadero you'll pass a lot of sculptures from Burning Man. It's not a coincidence that Burning Man happens uniquely in Northern California. Seeing them, you have to think that with its entrepreneurial spirit, depth in the arts and technology, and their juxtaposition together something unique is happening here.