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The community arts as a community development strategy : a look into community arts festivals

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The Community Arts as a Community Development Strategy:

A look into community arts festivals

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PIM 63

A paper submitted in partial fulfillment of the requirements for a Master of Science in Management at the School for International Training in Brattleboro, Vermont, USA.

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ABSTRACT

"Creativity is one of the last remaining legal ways of gaining an unfair advantage over the competition"

Ed McCabe

My background is in the Arts. I see art, the creation of it and its process of creation, as a way of keeping records of ones life. For many artists, it is the way they mentally, physically, spiritually, and economically sustain themselves. This knowledge has led me to investigate if the power of art can do that as well for communities which may need help in building bonds amongst their inhabitants and economic stability.

Many development agents have focused primarily on the economic benefits their practices might give to a community. That type of development, based on need, is outdated. Today, development agents are finding that using the assets of a community and the integration of its members develops a more holistic development practice. This capstone gauges the importance of using art festivals as a form of community-driven development and this paper will discusses the outcomes and benefits a development agent can expect when it is applied.

Art festivals are surfacing throughout the United States. This research will focus primarily on the community of Park City, Utah and will enlighten readers on how a small mining town headed for devastation in the 60's and 70's became a year-round, economically sustainable community. Finally, this capstone will conclude with my personal experiences of each arts festival and recommendations for further research.

INTRODUCTION AND STATEMENT OF RESEARCH

Communities are changing in their population, cultural presence, and economic standards. Along with these changes, communities today and the people in them are becoming more mobile. Director of the International Institute for Heritage and Development, Mehdi Ghafouri, in his article, *Museums and Sustainable Communities, Canadian Perspectives* (n.d), states the above ideas and the idea that an individual to be born and die in the same community and not venture far from their place of origin is a concept of the past. Further, he remarks that the industrial communities that supported the lifestyles of the inhabitants that chose to stay close to their surroundings is far gone; holding a remembrance of their existence only in historical museums and personal memories.

Looking at the future, Donovan Rypkema, author of the paper *Culture, Historic Preservation and Economic Development in the 21st Century* (1999) states that some of the realities communities need to be aware of in the 21st Century are as follows:

1) The 21st Century will be a globalized economy and this will affect every national economy regardless of politics or economic system
2) Significant impacts on the global economy will be local
3) As the demand for manufactured products increase, fewer people will be required to produce them
4) The areas of the economy that will grow are
   a. Services
   b. Ideas
   c. One-of-a-Kind products
   d. Culture
   e. Entertainment
   f. Travel
5) Quality and authenticity will be the major variables in consumer choice

Today the question is: how can communities keep up with the global and/or virtual societies that confront them and how will these societies remain sustainable?

Unfortunately, the answer for some communities is to exist in a state of devastation. These devastated communities do not have the need for industrial workers as they had in the past and even though some of the "downtowns" are having a renaissance, the jobs are being filled by a few highly specialized professionals and fewer multiple low-paying service jobs which unfortunately produce little of a financial future for the workers. For many of these citizens, the education gained as a young person is no longer sufficient to interact with society.

This form of social displacement, according to Deidre Williams in her paper *The Social Impact of Arts Programs* (1998), creates people who may retreat into the periphery of society, becoming despondent, passive, and self-disparaging. Further, she states that the culture of work and family has been replaced by the culture of unemployment and changed gender roles and family structure. Also, the present global migration has forced people to blend and co-exist with numerous different cultures within the same locality, producing fears in some who are not equipped for the transition. The expectation of shedding a person's cultural perspective and adopting a new one can be hard for some people and produce hostility and/or apathy (Williams, 1998).

The "quick fixes" of development agencies, along with the present global migration, has dampened spirits of many community inhabitants therefore promoting a form of rebellion and leaving citizens, at times, with feelings of powerlessness. This unintentional community intrusion has created a population of outsiders rather than participants in the world's development and in their community's economy. For some people the feeling that one must turn his/her back on his/her culture as the only way to become a valuable citizen of the world.

(Ghafouri, n.d).

Kretzman and McKnight state in *Building Communities from the Inside Out* (1993) that the transfer of knowledge, income, community input and power has created a situation in which community leaders and inhabitants are in such discord that they become indifferent to the outcome of the community as well as to the society of people that it developed.

The depletion of local brain-power and activism is harmful because it affects the collaborations of local government agencies with community members to construct local policies, which are important in creating community development projects with reputable returns (Ghafouri, n.d).

HUMAN ACTIVITY IN DEVELOPMENT

Observers from the fields of science to culture and politics must now re-evaluate their ideas of what development and sustainability actually are and must conclude that it is not only monetary returns that create flourishing communities. Creativity and shared knowledge in all aspects of a community are necessary for a successful community development endeavor and its sustainability (Ghafouri, n.d).

According to the United Nations Educational Scientific and Cultural Organization (UNESCO), development agencies have failed us by choosing to focus only on the value of producing tangible products such as dams, houses, food, or water. UNESCO argues that important as those necessities are, so are the un-tangible products that create intellectual, emotional, moral, and spiritual existence for community members (UNESCO, 2005).

Ghafouri and UNESCO agree that incorporating the vision of cultural continuity into the mission of development practices changes the focus and driving force behind each aspect of development and initiates a more humanistic and creative agenda. Furthermore, development on a local level provides development of professionals, activists, and cultural agents who help initiate a local population's talent, knowledge, natural and cultural resources, memories, and expertise (Ghafouri, n.d).

When using creative and more humanistic forms of development, success of a project is subsequently seen as reaching a sustainable goal by providing leadership, creating information, training of human resources, fostering technical and managerial knowledge without removing the population's sense of belonging and confidence. Therefore, the appeal is to each person in the development process and to the terms of the overall population. Additionally, by incorporating human activity into the equation of development, development agents and agencies will find that the expansion of resources to the areas of culture including, structures, sites and landscapes, as well as living culture, are vital assets for development. The emphasis on cultural continuity leads to sustainability (Ghafouri, n.d.).

HUMANITY IN THE 21ST CENTURY

According to John Howkins, author of *Creative Economy* (2001), looking at the needs of humans we can see that throughout time needs have changed. Scientist, Jacob Bronowski, in the *Ascent of Man* (1973) describes this form of evolution. According to Bronowski, there was a hierarchy of human needs for existence; first being air, then water followed by food, shelter and safety. Once those needs are satisfied the need for social belonging, love and attention come into play, and are followed by personal growth. Last comes intellectual exploration. In *Reframing*

Organizations by Bolman and Deal (2003), the Human Resource Frame of management states that it is important to address those human needs in order for an organization to be successful. Right or wrong, this style of management also states that organizations exist to serve human needs rather than the reverse. People and organizations need each other and a good fit between them becomes beneficial to both (Bolman and Deal, 2003).

However, due to the global, fast-paced, virtual, and technological state of many countries today, the need for functional and practical matters has converted into having a sense of well-being and personal fulfillment. Hence, the inclusions of entertainment and fun have been added to the very top of the hierarchy of consumer needs (Howkins, 2001).

FESTIVALS STRENGTHENING COMMUNITY DEVELOPMENT

The kinds of Community Arts events I will look at in this paper are Community Festivals. This correlates to my research question: **what are the impacts of community arts festivals on community development?**

According to David Marcouiller of the *Communities Economic Newsletter,* April (1995) different kinds of festivals; Art, Music, Film, or Ideas have been popping up all over the world and they are making an economic impact on communities. He further states that festivals and community celebrations have not been the major focus of research when looking into outcomes of community development.

However, during the 1980's, Marcouiller reports that festivals were heralded as an important economic force in community development strategies. Audrey C. Shalinsky from the Department of Anthropology at the University of Wyoming remarks in her article *Studying Community Festivals* (1998), that festivals and special events also create important social

phenomena. The local citizenry can have an enormous amount of attention thrust upon them for a brief period and this can dramatically forge the image of a community. She further remarks that throughout the United States, community festivals provide an accessible resource of general involvement and that festivals offer a unified focus for learning about history, government, community, social interaction, traditional values, and social change.

Success in promoting and maintaining a popular festival furthers community image and fosters the idea that the community is economically vibrant. However, Marcouiller reminds us that failures are often embarrassing, hence; good planning and objective assessment are crucial (Marcouiller, April 1995).

PARK CITY, UTAH

My practicum and post School for International Training time was spent in Utah. My research question was: "What are the impacts of the Community Arts Festivals on Community Development?" I focused on festivals that I was involved in, in Utah, mainly in Park City. It is fascinating that this small mining town, through the Arts and outdoor activities has, became a world-class destination for both visitors and people looking to relocate and to have a better life. However, I needed first to read about the community and find variables that were of importance to the community and the development of the community. At the local Art Center, I found a chronological history of the area.

HISTORY OF THE COMMUNITY OF PARK CITY

Located in the beautiful Wasatch Mountains of Utah, Park City was founded in 1869. By 1900, it was a booming mining town with 10,000 residents and 100 saloons. When the mining industry was no longer needed, the town with its pretty mining houses and large mountains did not know what to do and many people moved away to find jobs in other places. Inhabitants who were concerned about the state of their community decided that with an elevation of 7,000 feet on the main street and ranges to 10,000 feet in the mountains, incorporating the daily pleasure of skiing could (and did) turn this area into a 5-star ski resort, inviting visitors from all over the world. This took care of the winter seasons, but what could the town offer for the summer seasons? By the good planning of local inhabitants the introduction of festivals was made. Park City and the surrounding areas grew into a place not only desirable for winter, but summer as well. (For further detail, a chronological history of the Park City is located in Appendix A)

LITERATURE REVIEW

"Community Arts is an art process that involves professional artists and community members in a collaborative creative process resulting in a collective experience and public expression. It provides a way for communities to express themselves and enables artists, through receiving financial or other support, to engage in creative processes that are equally important as the artistic outcome." This definition, forwarded by Joshua Guetzkow in a working paper series titled *How the Arts Impact Communities* (2002), involves in it the concepts of community development, Art, Culture, and Heritage. Douglas McQueen, Paul James, and Ziguras Christopher, in their article *Promoting Mental Health and Wellbeing through Community and*

Cultural Development: a review of literature focusing on community festivals and celebrations (January, 2004), explain that the benefits of mental health and well-being through community development and community arts sometimes are defined as those arts activities in which ethical orientation to social improvement takes precedence (McQueen, James, Ziguras and Christopher, January, 2004).

In finding literature to support my research question, I looked at an array of articles, books, and working papers involving community development, art, culture and heritage, and festivals.

CULTURAL HERITAGE AND TOURISM

Cultural heritage and tourism as a form of development is more than ever being considered as a viable way of sustaining a community's livelihood. The concept that the intellectual and artistic activities and the works produced by or in a community are economically viable to sustain a community is not a concept written about in abundance. The reason for this could be that many practitioners, organizations, and lay people feel that cultural heritage and cultural tourism mean different things. In an article by Amy Webb, *Cultural heritage tourism: if you promote it they will come*, (June 5th, 2002), she explains that the use of words is very important when advertising your agenda. One should pay close attention to the national trends and make your destination something special and different. Even though activities are housed either open-air, in a museum, gallery or are seen as part of the community's natural and or newer architecture, the visitor may not come if it is not special. (Webb 2002)

According to a document by *Cultural Heritage and Development Action Network: Working Group Meeting January 26 - 27,* 1998, at The World Bank, Washington D.C., some of the

important aspects of making a development project work are related to what one obtains from the project. The article states that **Advocacy and Education** are important because cultural heritage is threatened throughout the world by numerous factors including: ill-managed tourism and infrastructure development; poorly regulated building; marketing, international communication; environmental degradation; vandalism; theft and armed conflict. It further remarks that advocates for protection of cultural heritage must present the case to a wide variety of audiences from governments to the young, and appropriate messages through a variety of media are needed to reach the broadest possible audience.

Demonstration Projects are also important to the viability and success of cultural heritage conservation as a means of fostering social and economic development. The projects must be carefully designed to realize combined objectives, then monitored closely during implementation. Successful strategies, techniques, and results should be shared so they may be replicated with necessary modifications.

Finally **Funding and Research** are seen to be important as well. The requirements of cultural heritage conservation far exceed funds available. Culture has been considered optional or of low priority by many governments, however, there is a huge research agenda in the cultural heritage field. In the interest of efficient resource allocation, it is necessary to document past, current and planned projects for cultural heritage conservation, as well as their participants, sponsors, objectives, techniques, and results. The idea of incorporating cultural heritage and cultural tourism into the social and economic development paradigm opens up possibilities for turning globalization, infrastructure, and tourism challenges into opportunities. This is further reinforced by published figures from the World Trade Organization (WTO) in the article *Making Tourism more sustainable: a guide for policy makers.* (2005). The article reports that some 700

million people traveled abroad in 2003, and the number is expected to grow to 1.6 billion by 2020, hence large numbers of tourists mean opportunities to generate income.

When using festivals as a way to promote tourism and show heritage, an article authored by David Marcouiller, in the Community Economic Newsletter No. 222 dated April 1995, suggests that promoting and hosting festivals and special events can be a good community development strategy but may have limited effectiveness as an economic development strategy. He further states that the distinction between economic and community development strategies are important. Hence being considerably broader and including such outcomes as community pride, sense of place or identity, volunteerism, and the general benefit of pulling people together. Whereas difficult to quantify, these types of outcome are fundamental to why communities are interested in developing festivals and special events. Economic development strategies, on the other hand, generally focus on job creation or enhancement and income generation.

In contrast to Marcouiller, *The Wikstrom Economic and Planning Consultants Report* done for the Park City, Utah Jazz Foundation in 2004 shows that out of the 3,800 attendees 1,000 of them were local residents, and the revenue from this three-day event brought 2.4 million dollars worth of incremental revenue to the community. The report also mentions that the Park City Kimball Arts Festival, held during the summer as well, brought in 7.3 million dollars of incremental revenue to the community.   Some benefits that indirectly affected the festival were that of people returning to the area for other events happening during the summer or winter (See Appendix B).

A repeating theme found in the readings from development officials working in and out of the U.S. is the importance of community members being in charge of planning, operating, monitoring and developing their own tourism industry and of local museums, galleries and

preservation spots being incorporated into the picture as well. Carlos Maldonado, an ILO expert

in charge of the Redturs project that currently includes communities in Bolivia, Brazil, Costa

Rica, Ecuador, Guatemala, and Peru, states that "Globalization offers opportunities but also

creates strong competitive pressures and demands high levels of innovation and specialization."

He further warns," The problem is that many of these small communities are facing a new

market with serious structural constraints" (www.redturs.org, 2004).

COMMUNITY DEVELOPMENT

"*Building Communities from the inside out*" by Kretzman and McKnight, 1993, explain

that "asset-based community development" is an approach to community-based development,

based on the principles of appreciating and mobilizing individual and community talents, skills

and assets rather than focusing on problems and needs.

Therefore, cultural heritage and cultural tourism are solutions that can be profitable to the

development approach. According to the book, there are two approaches to community

development; one being "asset based" and the other being "needs based". The needs based

approach is one which many development professionals still follow. This approach focuses on

the deficiencies and problems in a community and commands a huge percentage of human and

financial resources. The guide about rebuilding troubled communities is meant to be simple,

basic, and usable.

To Kretzman and McKnight, the asset-based development approach was identified as being

the most holistic rather than the needs-based approach. In their book, they show an extensive

diagram that was most helpful. The diagram in Appendix C shows how all different community

players need to work in order to make sure the asset-based approach is successful. This map

boasts of the uniqueness and capacity building aspects of every community, and puts problem-

solving issues back in the hands of the individuals that live within the community. It replaces

those deficits with possibilities found inside the community and its residents. The map is

internally focused and relationship driven, finding assets of the residents and institutions in and

surrounding the community. To simplify the asset based model, it is one which:

1. Starts with what is present in the community utilizing the residents and workers with the associational and institutional base of the area.
2. The map does not focus on what is absent, problematic or what the community needs.
3. It is internally focused.
4. It concentrates first on the agenda building and problem solving capacities of local residents, associations, and institutions.
5. The internal focus is not to minimize the role of external forces; it is to emphasize the primacy of local definition, investment, creativity, and control.

The map also indirectly shows that it should be relationship driven, building and rebuilding

relationships between and among local residents, associations and institutions (Kretzman &

McKnight, 1993).

These aspects are also supported by the book "*Cities on the Rebound,*" by William H.

Hudnut (1998). In this book of short essays, the author agrees that retraining and educating the

population, creativity, communication, and funding sources to provide economic stability for the

community are necessary for a successful development project. In addition, the use of citizens

and past knowledge of the city and its inhabitants is vital. Further support comes from

"*Comeback Cities*" by Paul Grogan and Tony Proscio (2000), besides the explanation of revival

of the South Bronx in New York City, the book explains how governmental agencies need to

work together with grassroots organizations to reach sustainability and profitability. Throughout

all of these books and articles, what is important is the use of creativity in this type of

development work.

One article, *Heritage and Cultural Development at the Local Level,* by Mehdi Ghafouri (n.d.) provided me with the greatest insight when looking into community development practices. Ghafouri stresses that any activity that attempts to move society from one state to another can be qualified as "development," and only this movement provides new tools that improve the quality of human life and increase human capacity to act and innovate. He further comments that the movement must be holistic, in that the new tools it provides should be useful in cultural, economic, political and social development, as opposed to only "economic" development, which is characterized by increased buying power and consumption.

Gharfouri comments further that to play a role in sustainable cultural development at the local level, an institution must increase the population's sense of belonging and confidence, while providing animation, leadership, information, training of human resources, and technical and managerial knowledge. An institution engaged in local cultural development must place great emphasis on the potential of the local population and help it define development for the community, in its own terms. In other words, it should be population oriented (Ghafouri, n.d.).

ART

Philosophy of the Arts: an introduction to Aesthetic, by Gordon Graham, (1997), deals with not only aesthetic beauty and how to view approach and enjoy different types of Art, but also the economic value of beauty. Each chapter splits into the definition of the human value gained by an understanding of different art types. He then backs his arguments with theories stemming from other philosophers such as Hume and Gadamer. To completely grasp the viewpoint of my paper and the view of Graham I will break down chapters that were of extensive help in the research of my argument.

Art and Pleasure

Beginning with a very extensive foundation the section <u>Art and Pleasure</u> explains that for there to be any value set in any form of artistic expression, be it painting, music, architecture or poetry, the idea of pleasure must be established. He further includes sections with quotes stemming from the theories of Kant in which the concepts of the value of Beauty are important when discussing the value of Art. Concluding that there is a value in pleasure, amusement, and beauty. Even though those things are part of our natural world, when discussing Art and value one must not only contemplate the artwork but also preserve it to some sense (Graham, 1997). Graham further investigates with the assistance of R.G. Collingwood's *"The Principle of Art"* (1958), how the value of emotion is important when viewing different forms of art. Ideas from Tolstoy are also mentioned and support the idea that a shared emotional experience between an artist's activity and the audience response or understanding of the emotion creates value.

The book "*Small is Beautiful*" (1973) by E. F Schumacher supports the economical challenges I find in researching my question by producing a challenging look at past assumptions about development and the pursuit that profit is progress.

Schumacher explains that a successful development project uses the asset-based model rather than the needs-based model. Schumacher further argues that the localization of natural resources is important in order for developing countries to become successful not only economically, but humanitarianly and environmentally and community festivals are considered to be asset based (Schumacher, 1973)

RESEARCH METHODOLOGY

EXPLANATION OF RESEARCH METHODS

When doing my research based on my question, **"What are the impacts of Community Arts Festivals on Community Development?"** I found that I needed to incorporate two research methods, based on how I acquired information for the paper and what I had done with that information.

The two methods used were Ethnography and the Grounded Theory method.

As defined by Creswell in *Qualitative Inquiry and Research Design* (1998), qualitative research is an inquiry process of understanding based in distinct methodological traditions of inquiry that explore a social or human problem. It is further added, that the researcher builds a complex, holistic picture, analyzes words, reports detailed views from informants, and conducts the study in a natural setting.

ETHNOGRAPHIC RESEARCH

My choice to use the Ethnographic method was due to the way I collected information. According to Dr. G. David Garson, professor of Public Administration at the North Carolina State University and editor of the *Social Science Computer Review* (n.d), Ethnographic Research is a form of research that focuses on the socio-culture phenomena. Further, it is stated, that the ethnographer typically focuses on a community, selecting informants who are known to have an overview of the activities in the community. This process is intended to reveal common cultural understandings related to the research question. The method starts with selecting a community,

reviewing literature pertaining to the community, and is followed by an identification of variables that are of interest to the community. This in turn helps the ethnographer gain entrance into the culture in which they will live for months or years and obtain complete cultural immersion. The next part is gaining informants, and more informants from the ones gained, in order to obtain interviews, recorded transcripts, and observational transcripts, in which finally contribute to an analysis of the collected data (Garson, n.d).

It is important to note that the ethnographic researcher avoids theoretical preconceptions. However they induce theory form the perspectives of the members of the culture of observation and can seek validation of theories by going back to members of the culture for their reaction. This allows the ethnographer to obtain more information if needed (Garson, n.d)

GROUNDED THEORY

The Grounded Theory method of research was used when formulating the data I had received. Naresh Pandit in *The Creation of Theory: a recent application of grounded theory method* (1996) remarks that grounded theory requires extensive time in the field, extensive reading and writing of a textual base, i.e. field-notes, and a discovery of relative variables. The first phase of this research engages in the complex, time-consuming process of data-collection that also requires a review of technical literature and data analysis close to the research question. The next phases are note taking, coding, and writing memos. During this phase, there is constant comparison of readings to find supporting thoughts, ideas and/or non-supporting thoughts and ideas, writing of long passages and participation in a form of social and human science research that does not have firm guidelines or specific procedures that may be evolving and changing constantly. At times, these phases may overlap; however, constant research is the heart of the

process. Once these phases are completed sorting, and finally more writing follow them (Pandit, 1996).

SELECTING INFORMANTS AND DATA COLLECTION

By living in a central location of the community, and working for and around the festivals in the community, I was able to find informants from many occupations. Part of the process of creating a foundation for my research question was making a questionnaire. The questions I chose, which are noted below, allowed me to engage in conversation with each respondent and I found that open dialogue worked much better than a more formal inquiry.

I chose these questions in this order to not seem as if I were giving an interview and to make sure that the respondents were comfortable enough to answer them. Some of the questions were interchangeable, but I stayed on track as to the order of what I was asking. I also choose only these six questions because I felt they involved enough information to answer some questions pertaining to my research question and gave space for further conversation. I also felt it was important to do my question series this way because I found that people are more responsive when asked casually about something of interest to themselves and where they live rather than provide a paper questionnaire or send e-mails that might or might not have been returned on time.

This process actually allowed me to ask many more people with varied backgrounds and collect more data. It is important to state that in general Park City is a community of many laid-back locals and local government officials. The governing body not only takes a hands-on approach in the community but it is not uncommon to see the mayor and his band playing for different community events or for fun in local bars and venues. However, because the

community is a small there is sense of suspicion and competition for those who are new in the community from those who are more established. This, at times, created problems for me when finding informants. Nevertheless, the officials and locals were heartfelt entrepreneurs, all of who were largely invested in the community financially and emotionally.

<u>MY QUESTIONS</u>

1. What is or what do you think "asset based" community development is?
2. What is or what do you think "needs based" community development is?
3. Compared to other communities you have been to, what are some differences you have seen in the way the communities use their assets? You are comparing Park City and the surrounding areas to other communities.
4. What do you think keeps people in this community?
5. How long have you lived in Park City?
6. What is your age and occupation?

Beyond the questions I formulated to ask informants, I needed to then create or find a source of information that would help me evaluate the festivals I was researching. Shalinsky (1998) aided in this by offering a format of general questions to ask and be aware of when studying festivals and questioning informants. The questions from Shalinsky were used more as a guide and were helpful when I needed to elaborate on responses I had gained and report on views from each festival. The study included the following questions:

A. General Description of the Festival

1. Number of events in the festival (parade, carnival)
2. Number of units in events (floats, booths, rides)
3. What is the duration of the festival and of each event?
4. How long has the festival been conducted? How has it changed in content?

B. Festival Setting

1. Downtown park or auditorium. How is the area changed from its ordinary function and appearance? Layout. (Make a map.)

2. How do people get from place to place? What is the movement pattern? (linear, circular, randomly scattered). How does this foster social interaction?
3. Do many things go on simultaneously or do all people attend the same events?
4. How does this affect social behavior and the expression of emotions?

C. **Type of Festival**

1. Calendrical (every year at the same time), seasonal (harvest, county fair), religious, ethnic.
2. Does each event have the same focus? (A parade may celebrate town history while carnival in the same festival does not.)
3. What message is given about the past, present, and future?
4. When has each event become a part of the festival?
5. What values are fostered by each event?

D. **Participation in the festival**

1. Who plans the festival?
2. Who participates and how?
3. What groups of people are attracted to what events and why?
4. What is the spectator/participant ratio? (few watching with many participating a with a square dance, or few participating with many watching as with a parade)

E. **Mood of the Crowd**

1. Camaraderie, partisanship, and/or agitation.
2. How consistent is the mood? When does it change and why?

F. **Types of Objects Used in the Festival**

1. Arts and crafts, manufactured merchandise, and floats.
2. How are the objects presented to the public?
3. What are the functions of the objects?
4. Which objects attract the most attention and why?

G. **Symbolism**

1. What kind of message is given about the past?
2. What kinds of national symbols are used? (flags, soldiers in uniform, colors)
3. What responses are evoked during the festival?
4. What kinds of local symbols are used? (farm machinery, cowboys, new technology)
5. What kind of ethnic symbols are used?

H. Costs/Rewards for Participants and Spectators

    1. What does it cost in terms of time, money, or donated goods?
    2. What do the participants gain?
    3. What do the spectators gain?

I. Functions of the Festival

    1. What do people say is the purpose of the festival?
    2. In what ways is the festival period distinguished from the regular life of the participants?
    3. Do people attend the festival year after year? Why?
    4. To what extent does the festival foster a sense of community?

(Shalinsky, 1998)

Adding Shalinsky's questions with mine, aided me in obtaining enough information and understanding of each festival. Further collection of data came from multiple sources, some of them from first-hand experiences and others from in depth research. That information thus enhanced the validity and reliability of my findings (Pandit, 1996).

At times, I was unable to find all information needed to complete Shalinsky's survey due to lack of organizational information. To compensate for this I had to rely on memory of personal experiences or not include certain questions in my data. The information I collected on festivals was during the time I was involved in and or employed by them. This gave me fresh hands-on experience of information gained. Because of the overlapping information in certain categories I looked at, I decided to stay primarily with the guide from the Shalinsky when being observational, but incorporate my information, and information from the other authors when asking direct questions, as it was relevant to my research question.

WHAT I DID WITH THE DATA

Once I had collected enough information from informants, I created a coding system from notes and memos I had written and information gained from readings by other authors whose work related to my research question. I did not want to only look at the economic impacts but also the social impacts of how community festivals affect community development. The integration of views collected in a natural setting and coding, memo taking and data collection supported my findings. As stated earlier, I did not give interviews per se; however, information gathered by informants was with their consent in a very relaxed environment. Therefore, the need to have consent forms was not necessary. Notes and memos on all conversations were then summarized and other statistical data that I was unable to get from work or conversations was then taken from readings or off the Internet. Research done by Deirdre Williams in 1998 called *The Impacts of Community Art programs* helped me in naming concrete outcomes I had already found during my research. The fusion of my findings and that of others aided me in solidifying my overall findings and analysis.

RESEARCH FINDINGS

From my coding system, memos, notes and reading, I was able to formulate three general outcomes of community arts festivals and the benefits they have on community development.

SOCIAL NETWORKING

Social Networking, which I define as the capacity to engage openly with community members and government officials about issues pertaining to the community in an unofficial manner, is one aspect in which festivals support community development.

Granted venues for social networking do not need to be festivals, but can be barbecues, bars or even the side of the street. In the case of community arts festivals, Social Networking allows community members who normally would not be involved in community decisions, to be heard.

The knowledge of something creative happening in the community opens a community members mind and allows them to become more creative. Their ideas creative or not in return may not have been heard if the only process of communication their concerns and ideas was in a formal setting. Because of Social Networking, communities can see outcomes in members and in the society that are:

- Improved communication of ideas and information
- Improved skills in planning and organizing activities
- Improved understanding of different cultures or lifestyles
- Improved consultation between government and community
- Decreased social isolation
  (Williams, 1998)

According to an article by the *Cultural Heritage and Development Action Network: Working Group Meeting. (January 26 - 27, 1998)* The World Bank, Washington D.C. February 2005, Many of these outcomes then lead to community and personal benefits. Some benefits of Social Networking I found would be:

Personal development which increases an individuals' or communities' confidence and sense of self-worth; providing a sense of empowerment; creating a sense of control over one's own life and self-determination. This in turn improves ones self-image and aids them in creating an increased understanding of diversity. Another benefit is **Social Cohesion, which** Increases friendship, contacts with other cultures, and gives members a sense of 'belonging' to a particular group/club/network/community (World Bank, 2005).

Community Identification defined by me as the awareness of the type of community expressed by the community's members and/or visitors to the said community. In the case of Park City, one can identify that this community is very different from most other cities in Utah. First, the Mormon religion is not as prominent as it is in other parts of Utah. The town itself holds three world-class ski resorts plus multiple festivals throughout the year. That is unheard of in other towns or cities around Utah, and in the world. However, it is evident that this is a community of residents who are youthful and who enjoy to play hard and work. This sense of play is by means of outdoor activities and events. Community Identification not only stays with the physical surroundings of the community but also is something that spills off to the community inhabitants, as well. In a sense, the inhabitants of the community become and act accordingly to what others expect from the community physically. In the case of Park City, it is very common to see people of all ages riding bikes to work, jogging in the mountains, when ski season is over, and constantly being at play with co-workers or the natural environment.

Outcomes that can be seen are:

- Developed community identity
- Improved recreational options
- Developed local enterprise
- Improved public facilities

(Williams, 1998)

 Benefits found are:

Community Image/Regeneration, which gives community members a sense of pride in the community. The inhabitants become more involved in the community (e.g. volunteering, helping organize local events etc), working in partnership with other organizations for the

community and people feel more positive about where they live. Hence, feeling safer where they live and have pride in own culture or ethnicity. **Health and Well-being** aides in improved physical and/or mental health, stress reduction, pain reduction, reduction in morbidity, increased physical and mental activity, positive response to therapies, sense of well-being and positive outlook, improved quality of life (World Bank, 2005).

ECONOMIC PERFORMANCE

The final finding I came to was Economic Performance of the community in its development endeavors. Even though during the month of April many workers are in a transition due to lack of vacationers or as the locals call it "slow season" I still see the finding of successful Economic Performance in the area, due to the fact that most locals go on vacation during this period. The outcomes of the communities economic performance was viewed in the communities increase in community employment options and the development of community enterprise (Williams, 1998).

Benefits found and seen were:

Education and Learning which is the development of transferable skills to the workplace, building arts/sports skills for employment in these areas, enhanced employability (e.g. increased creativity), increased enjoyment of arts/sports activities, stimulated life-long interest in culture, the arts and sport, increased volunteering network (World Bank, 2005).

Kimball Arts Festival 7/2004

The annual Kimball Arts Festival runs for seemingly the three hottest days during the month of July. There is no place to get shade and the little bottle of water handed out by volunteers definitely is not enough to quench my thirst. I have been asked to help a jewelry maker in her booth for the day and am accompanied by a co-worker who has been to the festival many times. I have been in Park City for only a couple of weeks, and take this opportunity to get familiar with the town and a feel for the community. Upon first sight, it looks as if people are intent on finding great artistic deals and are enjoying the blazing heat. The mood of the crowd is very relaxed. The atmosphere lends itself to an overall feeling of artistic appreciation and camaraderie. All artistic items are for sale and are negotiable according to the artist's discretion. Festival attendees walk up and down the street where not only artist booths are open for business, but also the doors of local restaurants. Lining the historic main street of Park City, booths showing the work of nearby artists and artisans attract visitors from near and far. All artists must apply throughout the year and pay for their booth space even if they have participated the year before. This gives a chance for up and coming artists to be seen alongside more seasoned artists. The director, curator, and board of the Kimball Art Center plan the festival, and all art lovers are invited. Luckily for the artists, the amount of visitors gets larger each year.

The linear pattern of movement keeps order and promotes a sense of wellbeing and creative open-mindedness. The message given is that of open creativity and the values created are that of respect for other ideas and expressions. My co-worker explains the social benefits of the festival and remarks that not only is it a time to see great art from local artists and artisans,

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but a time to catch up with old friends and make plans for evening events. This is what makes

people come back year after year. She further states that this is a time after the winter when

people can catch up with others they may not have seen during the spring and make plans for the

rest of the summer. The event reminds me of a Monet painting, and the idea of the Sunday

afternoon promenade (For further in formation regarding the Kimball Arts Festival please go to

www.kimball-art.com).

Sundance Film Festival 1/2005

Founded by actor Robert Redford in 1981, the Sundance Institute is a nonprofit

organization dedicated year-round to the development of artists of independent vision and to the

exhibition of their new work. Since its inception, the Institute has grown into an internationally

recognized resource for thousands of independent artists. The festival is held once a year for ten

days in Park City, Utah with numerous events happening simultaneously. For the past two years

the festival has branched out to include surrounding cities; however the focal point of events and

film viewing is Park City. Each category in the festival has a group of aficionados who have

viewed and decided on which films are accepted into the festival. With so many categories from

documentary to short film, the festival attracts people from all over the world.

I have been able to obtain a job working for the 2005 Sundance film festival that is held

in Park City. As a volunteer coordinator, I will have to drive daily to Salt Lake City until the

Festival begins. It is hard and demanding work, I am constantly on the phone-organizing people

from all over the country. Assisting in housing, helping with transportation and information

about certain films. They must of course do their work, which entails seating people, checking

tickets, transportation, information including that of the city's transportation, giving general

information to spectators, people walking by, and many more other things. As coordinator I work with three other coordinators, and our duty to the volunteers is to make sure they show up on time for work, make sure their housing is sufficient, and make sure their experience as volunteers is as pleasant as possible. Working in the background and foreground of the festival has let me see how important good volunteers are for the success of the festival.

Festival Begin 1/2005

After all the preparation it still seems like we have forgotten many things but luckily the team is committed to making the festival a success and we can produce things that are needed quickly. The volunteers seem to be enjoying themselves and are very excited to be here. I have not seen a film yet but my friend who is visiting me is enjoying the films while I am at work. It is a cool atmosphere with all day films running and the small town busy with people. At night when I get out of work, we go to parties and feel the atmosphere of all the people around. For me it is very different from the slow mellow days of everyday life in Park City. My friend notes that it is a very relaxed mellow festival, as compared to the Cannes Film Festival in which she has attended and jokes that Sundance is like Cannes but with cowboys. Of course, if we decide to go out for dinner I had to make reservations a month ahead of time, but luckily mentioning that you are a local the restaurant will do their best to accommodate you quicker.

Mid to End Festival 1/2005

The festival is almost over and I have seen cool concerts and been part of the excitement of the event. Some volunteers have been creating havoc by not showing up to assigned events or not sleeping in their assigned places. Some we have had to send home, but overall the volunteers are great. Work is still demanding and I have not seen many of the new friends I have made in Park City. My schedule is going to work, running home to my visiting friend, going out, for a

bit, sleep, and then the next day it starts allover. I do not think I will work for the festival again.

I appreciate the opportunity however, I have seen one film and feel that this is not the way I want

to be a part of the festival.

Sundance Film Festival 1/2006

This is now my second festival and I have learned how to create some peace for myself

during this busy time. After the last festival, I have spoken to many community members and

found out how they feel about the festival and for me to see the festival as more of an observer. I

took a job working in an art gallery located on Main Street. This way, I am in the middle of the

action but can be more objective to my experiences and speak to attendees that are more

objective. I have found from speaking to co-workers and attendees that this internationally

recognized film festival gives attendees a message of hope that some film they have connected

with will be a new vision in mainstream America. This sense of hope creates values of

creativity, camaraderie, and free speech, which are felt all around. However, some people who

live in the town on a regular basis leave during the festival since the population triples in size. It

is a very festive time in Park City and there are many gift bags given out from people who are

advertising their craft, art, business, or thought. In addition to different companies, artists and

festival goers giving things away, the institute gives all of their hundreds of volunteer's jackets,

hats, bags and any other item that is film festival related to show their appreciation. Since the

film festival has an intellectual artsy feel to it, messages and national symbols from all over the

world are seen around town as well as town pride symbols.

(For further information regarding the Sundance Film Festival, please go to

www.festival.sundance.org)

The Park City Jazz Festival 8/2005

I am enjoying my time in Park City and am considered a local by other locals around town. I have met some good and some bad people. Overall, I have learned that the idea of a small town is big in this little mountain town. Things that may occur on Tuesday will definitely be around town by the next Tuesday. My work during Sundance and my work in other galleries around town has opened many doors for me and I have taken a job as Development Director of the Park City Jazz Festival. I am a bit concerned with the position since I do not know much about the organization and part of my duties is to write grants. I am told this is a great job to have, however, not knowing much about the organization worries me. I am thrown in immediately and have two grants to write, one during the festival and one directly after. From the grants I have written I have found that the Park City Jazz foundation was founded and incorporated in 1997. The foundation's mission is:

"To promote jazz music through a variety of programs that showcase national, regional, and local jazz musicians. Furthermore, the foundation is committed to providing educational opportunities and community outreach in conjunction with the annual Festival as throughout the year." (Grant author, n.d)

The Festival is held every year during the last week in August. During the seven-year history of the festival, the greatest names in jazz have been presented: (Ray Charles, Natalie Cole, T.S. Monk, Diane Schurr, Ramsey Lewis Trio, Nancy Wilson, George Benson, Chuck Mangione, Arturo Sandoval, Ray Brown Trio, Al Jarreau, Spyro Gyra, and Diane Reeves, Poncho Sanchez, Kenny Garrett, Bela Fleck, Stanley Clarke, Jean-Luc Ponty, and George Benson, to name a few). The Festival highlights international, national, regional, and local jazz

performers in front of approximately 35,000 loyal patrons at the Deer Valley Ski Resort located

in the town of Park City. The festival, now going into its eighth year began as a small gathering

of close friends who enjoyed and appreciated listening and learning about jazz music. The

foundation has grown extensively and the Festival is now a premier event in the town that

substantially increases revenue for the community. Because of my position in the foundation I

had greater involvement with people who were directly involved in the Grant process. The board

of the foundation was very large, 24 members, that also gave me the ability to network more

with people involved in the community and the surrounding communities. The vast amount of

information gathered from people of all different socio-economic backgrounds and ages aided

the research.

As of 2005-2006, the mood of the festival is the same. From conversations during the

event with participants, spectators and volunteers I was able to surmise that people see the festival

as a way to run into long-lost friends or plan with friends an evening of fun all the while giving to

an organization they believe in. The function of the festival is to bring jazz music, appreciation

and jazz education and to all ages. During the festival, there are jazz workshops held by the

participating artists and the foundation is connected to a prominent school located in Salt Lake

City. This connecting of study and entertainment provides a sense of longevity to the foundation

and festival and allows performance and educational opportunities throughout the year. The

executive director, festival coordinator, and development director, volunteer coordinator, artist

handler, and board of directors worked together to accomplish the Festival and annually recruits,

more part-time and full-time employees ensuring that all logistical matters of the Festival run

smoothly. A committee of board members, staff, and local jazz aficionados select the line-up for

the festival each year. The public is encouraged to make suggestions any time of the year for

artists they would like to see at future festivals, or they can fill out an artist selection form located in the Festival's program.

Symbolism used during the festival is seen in the creative images of posters and pamphlets. Each year a new image is used to incorporate the feel of the festival and the feel of the area. (See Appendix D)

Also present during the festival are artisans from the area as well as information and promotional items from different sponsors. The diverse crowds of festival attendees enjoy having a chance not only to enjoy musical art, but the visual art pieces and crafts of people in the region. Since the inclusion of a Second stage that ensures continuous music throughout the festival and a sense of comfort that from the point of entry you are free to enjoy and relax.

The cost of the festival ranges from a one-day ticket approximately $40.00, to donations that can range to $50,000. During selected days leading up to the festival, locals can purchase tickets for $24.00. This is great promotion for locals and during this period, every local is involved and geared up for the Festival. There are also "friend of the festival packages", "donor packages", and "sponsor packages". Each package invites participants of the festival to free meals, special access, special seating, and /or special pre festival events. The festival is something all in the area look forward to. After the winter season, it is a welcome summer event with repeat attendees. (For more information regarding the Park City Jazz Foundation, please go to www.parkcityjazz.com)

Utah Arts Festival 8/2005

Part of my job with the Park City Jazz festival was to promote the festival. One way to promote the festival and sell tickets was to set up a booth during the Utah Arts Festival. For four

days during the summer the Utah Arts Festival held in Salt Lake City Utah, unites all surrounding communities to enjoy this annual thirty-year tradition of creativity. The festival offers attendees the opportunity to see numerous performances, and engage in artists' displays and creative projects. The festival is held at the library in downtown Salt Lake City easily accessible from the highway and with enough free parking to not create traffic problems. The festival does not only include local artists but artists from around the United States. The festival's open setting allows participants maneuver randomly around from artist booth to performances and concerts, some going on simultaneously. This setting lends to the comfortable friendly atmosphere enjoyed by people of all ages and income brackets. With the same focus and message of artistic expression, education, and innovation, the value of acceptance and open communication is apparent to all. (For more information regarding the Utah Arts Festival, please go to www.uaf.org)

ANALYSIS OF FINDINGS

Analyzing data from my personal experiences, conversations, readings and participation I was able to generate, positive and negative statements concerning community arts festivals when used as a form of community development.

1.   Donovan Rypkema, (1999) states that some areas of the economy that will grow in the 21st century are areas of service, ideas, one-of-a-kind-thought, culture, entertainment and travel and that quality and authenticity will be major variables in consumer choice. To support his thoughts and statements, the **statement that community arts festivals are becoming a profitable mainstream practice for community development agents in many communities** is viable. Each of the festivals mentioned in this paper showed ways in which they could offer

service and quality in service to festival participants in order to keep them returning and feeling that their experience was worth the money they spent. Festival organizers further expressed through marketing and advertising that their festival was special and different than other festivals, confirming that the festival was created as one-of-a-kind thought when being produced. By the same means each festival engaged in expressing a sense of culture, be that culture film, dance, or visual, and that every expression was authentic. Therefore, leaving not an ounce of hesitation in the minds of perspective participants that choosing the particular festival was a correct one.

Each festival had a great sense of success in its history and volunteer presence. The comforts of knowing that these two elements were soundly in place give festival attendees the basic knowledge that the festival would be memorable. This information then leads to a comment by Amy Webb (2002) where she remarks that the use of words is very important when advertising your agenda. One should pay close attention to the national trends and make your destination something special and different. Even though activities are housed either open-air, in a museum, gallery or are seen as part of the community's natural and or newer architecture, the visitor may not come if it is not special (Webb, 2002). The mixture of an old mining town with that of a modern festival and the beautiful scenery of the surrounding landscape is a profitable agenda for all festival directors and coordinators to promote, and reinforces the statement that **the mixture of heritage and tourism create dollars for a community** and comments by Graham, in *The Philosophy of the Arts: an introduction in aesthetics* (1997) that there is economic value in beauty, pleasure and amusement.

2.   **Community arts festivals increase local brain power**.
3.   **Community arts festivals create community pride.**

4. **Community arts festivals support human value that encourages positive mental health**.

The unending creation of ideas, think tanks formulated by the directors, coordinators and employees of each festival, plus the inclusion of festival participant and local ideas to make each festival better than the last one not only creates an increase of local brain power but also community pride. When a festival participant's or community member's comments are heard and addressed it can be very empowering to their psyche. The person sees that they can be a part of something that they enjoy not only recreationally, and as their participation in the event increases they might decide at another time to become an employee to the event. An outcome to this would be people deciding to further their education or create programs of their own to support the event. A good example of this would be Jazz nights at the Kimball Art Center in Park City, UT.

This is an evening collaboration between the Park City Jazz Foundation and the Kimball Art Center. When I was involved with these organizations it was expressed to me, by a community member that not only were people excited at the opportunity to listen to great music in an artistic setting but that they would be interested in furthering their education with concerns to music and art; and possibly holding the event at their home. As I presented this idea to the director, I realized that the brain power generated from the pride in becoming involved could create the necessary position of an education director. A possible outcome for the community member to this occurrence would be the feeling of pride knowing that their idea lead to the improvement of an organization they believed in, and in return, that pride would encourage positive mental health in that community member.

5. **Community arts festivals create community leaders and inhabitants which are not in discord or indifferent to outcomes of the community.**

Kretzman and McKnight (1993) stated that the lack of transferring knowledge, income, community input and power to others in the community can create a situation in which community leaders and inhabitants are in such discord they become indifferent to the outcome of the community as well as to the society of people that it developed. Because the people and organizations are becoming so world wide, I have found that even if not agreeing on every aspect of the community, the majority of community members are in agreement with the outcomes of the community and will not become indifferent if information, community input, knowledge and community power are not transferred to someone in the community . However, in the case of the festivals I was involved with usually when one person steps down from a position it is filled by someone who is local and/or has volunteered extensively in the organization and has a good idea of what is going on in the organization. On the other hand, discord was pointed out to me when a new director of an organization in Park City was hired but had come form New York. A comment was made to me during an event that it took the new director a while not to do their job but to gain the respect from co-workers and the community.

For a while many people would not become involved in the organization because they felt the changes in organizational structure would not be good. Comments continued to surface that that every problem that arose in the organization was due to the fact that the transfer of knowledge, power, community input and income was given to a person considered an outsider. This sense of discord is very powerful in the outcome of organizations sustainability and if not handled well can lead to the demise of the organization. Granted this organization is still in business, but there still remains a sense of suspicion amongst certain locals.

6. Community arts festivals create unity among people/ understanding of ideas, other cultures and an overall respect of the surroundings in which the festival is held.

When speaking to people about their experiences involving the Park City Jazz Festival, the Utah Arts Festival and the Kimball Arts Festival, the sense of meeting friends and the possibility of making new ones is highly likely. In 2004 after being in Utah for two weeks I was invited to the Kimball Arts Festival. There I had met a few good friends who I still keep in touch with today. To me the whole experience was delightful. The artwork displayed ideas and thoughts from a wide range of places. I was relieved, as others were too, that the artistic expressions were not only mountains, deserts, moose and snow. Remarks which lingered amongst the crowd were comments of inquiry and exclamations of wonder. An artist working mainly in abstract metal sculptures received a lot of "Wow's" and "What is that" and "That's really cool". Personally I was drawn to the photography of one artist who had placed meaningful quotes on his work. The expressions of others and my own personal reflections confirmed that this was not a place to show disapproval and if that was a person's agenda, to do it in a way that showed respect to the artist's expression and process. This form of respect was true also at the Park City Jazz Festival and the Utah Arts Festival, festivals which hosted artists' nationally, internationally and locally.

Even though it is mandatory to have police officers, firefighters and ambulances present, crime is not a big issue in Utah especially in Park City. People seem to enjoy themselves and respect the fact that everyone's safety and enjoyment is the responsibility of all involved. Informants who have lived in the area longer than I have related to me that they also noticed that police officers are more relaxed during festivals especially with tourists since they want them to come back. This reflection then adds to another statement that is **the success of community arts festivals is the responsibility of the whole community.**

However, continuing with the statement of **Community arts festivals creating unity among people/ understanding of ideas, other cultures and an overall respect of the surroundings in which the festival is held,** the Sundance Film Festival is the only festival where there isn't much of a creation of unity amongst people involved in the festival. This could be due to the fact that there is so much happening during the 10 days that one rarely if at all congregates with friends. That could be different for visitors of the festival since their main focus is to go out and experience the films, concerts and parties, but for locals who are working during the festival it is difficult since work schedules run later than usual most of the 10 days during the festival. The sense of people being accepting of other cultures and people is reflected more in the movies rather than the people attending the festival. Many locals, even though reaping the festival rewards financially and through promotional items, are treated quite badly by impatient visitors who care less about the beautiful surroundings of the environment. This if course is not true of all experiences, but the majority.

7.   Community Arts Festivals create a network for artists.

While pondering this statement, I wondered could the foundation and generation of so many festivals nationally and internationally be simply artists networking and not development agents noticing the financial and humanistic benefits of festivals.

My reflection true or false, still leads me to reflect further that even if it is only artists wanting to express and sell their ideas, there still is a benefit to each community they are involved in. Personally coming from an art background I know the importance of artist's networking. This is the primary way artists find jobs, places to live and workshops that can help further their career. Hence, **that Community Arts Festivals support job creation and possible careers.**

The creation of jobs comes about when festival directors may see a need as a festival grows larger and the expectation of festival goers becomes greater. The necessity for a festival assistant volunteer coordinator may be needed or as mentioned earlier, an education coordinator position may be created, as local brain power increases. As far as jobs being created for people not involved directly in the festival, the influx of people in the given town creates the necessity of more workers in restaurants, reservations, drivers, police officers either doing routine rounds or private security. As far as careers being created, food vendors lined up on the streets may even find investors to financially back a restaurant endeavor.

 In Park City during the festival period, many jobs are created keeping the locals financially stable and inviting many seasonal employees. After the summer festival season, many jobs carry on into the winter. However, during the months of April and May seasonal jobs are terminated leaving only those with employers who have found a need for their further employment.

8.   Community Arts festivals should not be the only driving force behind community development

Since Community Arts Festivals are held during certain times throughout the year, it would not be in the best interest of the community to depend entirely on the financial returns of a festival to keep the community sustainable. However, this is a great time to locate investors who are willing to become involved in other projects benefiting the development of the community.

A good example is the renovation of many buildings in town. Investors want to know that their money is put into something that will have great financial returns. Since the two years I have been in Park City, 2004-2006, there have been many building renovations taking place.

(See Appendix E) This remark then supports another statement generated from my experiences that **Community Arts Festivals aide in investment opportunities for outsiders and locals therefore, increasing the community economic standing.** The downside to this statement returns to the statement concerning social displacement. Because of the returns investors want, many locals are choosing to move out of town due to high-priced rent and lack of space. The irony in all of this is that the people that make the community unique cannot afford to stay but move away to make room for seasonal dwellers that come to enjoy the uniqueness of the town. Still, there are some locals who can afford to stay in town and do not mind that the beauty   of the environment that caused then to move to the area in the first place is declining.

9.   Community Arts Festivals does at times create social displacement.

Even though Community Arts Festivals include many different community members there are some people who do feel socially displaced during the time festivals are going on. This can be due the fact that they may not be able to afford going to a festival and can only volunteer or cannot afford to take time off work and volunteer. Another form of social displacement found is when community members leave town during a festival. This happens a lot during The Sundance Film Festival, Even though understanding the benefits this festival gives to the community, many community members choose to leave town and not endure the crowds, at times unfriendliness of visitors, and noise.

<u>SUMMARY OF FINDINGS</u>

In my analysis of Park City being an "asset-based" community, I would conclude to say yes. During my research, many people took me to certain events and showed me around to help me see how the assets of the community were being used to promote my findings. Some of these people were locals and some only had lived there for a couple of years but their enthusiasm for my research was apparent in their kindness. (It was very interesting to see the amount of people coming from the east coast, especially Vermont, who have decided on living in Park City). Some responses I received when asking about similarities and differences in community development were interesting. I have summarized the responses to be that since the east coast has more historic villages, homes and beautiful foliage they were unaware of the need for obvious asset-based development projects that may be happening in their former towns.

When I referred to other communities like the South Bronx, parts of L.A., the southern United States and certain places in South America, respondents were aware of some of the development projects that could and were happening. I gathered from these responses that there is a lack of communication between local governments and the inhabitants in many communities about what is being done to create more cohesive communities.

In the case of Park City, I see it as a community with an exceptional communicative edge because the community government is verbal about their intentions. Therefore, people are aware of what's and why's of this community rather than ones they had lived in before. For example, most of the local population listens to the local radio station daily and the development of surrounding communities is of great interest. The desire to keep the natural beauty of the surrounding areas is important, but this land is needed to build homes for high-paying visitors

that help fuel the local economy. Nevertheless, many locals see the building as an invasion to why they moved or stayed in the area in the first place. A saying heard repeatedly is "you come for the winter and stay for the summer." For those people who are married with children they may stay for the aforementioned reason and the fact that the school system and town are very family friendly. According to the Park City Chamber Bureau the town of Park City, is located on 12 square miles, there are approximately 7,371 inhabitants and a median age of 32.7. The household income is approximately $65,800 and the family income is approximately $77,137. The school population is 3,891, showing that almost half of the residents are of High School age or below (Park City Chamber Bureau, **www.parkcity.org** 2005).

The city is run like a business, and, as mentioned before, all information is accessible and easily readable to all. Furthermore, public to all are the town's definition of success, the team philosophy, and a 360-degree plan of education and development which all goes into self-assessment and accountability (Appendix F). As mentioned before I feel the success of the community is the amount of communication and accessibility the residents have with the government, as well as the young and vibrant atmosphere.

(For further information about the Park City, please go to www.parkcity.org)

SUMMARY OF FESTIVALS (BASED ON RESEARCH FINDINGS)

SOCIAL NETWORKING

Social Networking during each festival I found to be very high. Overall, communication, planning, understanding of different cultures, and planning with the government and community during the Park City Jazz Festival and the Kimball Art Festival were unified. This is possibly due to the smaller collaborations these two organizations had throughout the year. Their collaborations allowed both organizations a chance to create a relationship in which each organization could discuss their future desired accomplishments. Hence, during the time of their respective events they knew what to expect from each other and could aid in the other's success.

The Utah Arts Festival has a lot of support from the area government, community, and church. Because I only attended the festival working in a booth supporting other festivals and overall festivals in Utah, but did not attend meetings, I can only guess that the networking was similar to that between the Park City Jazz Foundation and the Kimball Arts Festival. During the Sundance Film Festival most of the feedback and Social Networking came from the many volunteers at the festival; it is varied information since expectations of the festival are varied due to some volunteers being local and others from out of town.

The Social Networking between government and community is overall good, with the officials keeping community members aware of parking, transportation, and special events held during the festival. However, many community members still leave during the festival. This is due to the mass amount of people coming into the community for a short period. Some people do not like the crowds.

COMMUNITY IDENTIFICATION

There is a large sense of pride in the community during all of the festivals; people want to get involved and be a part of something that has the possibility of being greater than they are. There is a definite improvement of planning and design for public spaces in all of the festivals. The easily navigable public space allows all attendees to enjoy what each festival has to offer with ease.

Even though there is a public sense of arts appreciation during each festival, Sundance Film Festival undoubtedly is the festival in which I feel the sense of community identification is seen most. In the case of the Kimball Arts Festival, the Park City Jazz Festival, and the Utah Arts Festival, I feel that each of those festivals, large in scale too, create a more comfortable feeling to community members to stay around and see what is happening. This is possibly due to the shorter time-period of the festivals. As stated earlier, many community members leave the town during the Sundance Film Festival and for other outside participants in the festival it is a surprise to run into a "local." That stated, the only concern would be the social isolation during the time of this festival. However, the pride that Sundance is held in this Park City for community members is very great, more so once the festival is over.

ECONOMIC PERFORMANCE

Because Park City is becoming active year-round, many businesses in the past years have expanded or opened, knowing that it is a safe gamble for them to become profitable. This is due to the increase of outside visitation to the area. During the festivals, many people are needed in all industries to make sure that all aspects of a participant's and spectator's experience runs

smoothly. This ranges from housing to transportation. In addition, after the festivals, it becomes apparent to business owners that some of the jobs created during festivals are necessary year round. According to the Wikstrom Economic and Planning Consultant Report (2004) The Park City Jazz Festival has the third largest economical impact on the town of Park City. The second largest is the Kimball Arts Festival and the first is the Sundance Film Festival.

The report done in 2003 states that the total benefits of the Jazz Festival are estimated $74,049 ($48,250 to Park City, $18,283 to Summit County and $7,616 to the Park City Chamber and Visitors Bureau) and the incremental tax revenues brought to businesses in the area including lodging, restaurant and retail sales amount over 2.4 million. Studies done by the University of Utah's Bureau of Economic and Business Research in conjunction with the Sundance Institute state that in 1995 film festival attendees brought in 12 million dollars to Park City. However, a new report done in May of 2005 show that 43 million dollars was spent in Park City and surrounding areas during the 10-day Sundance Film Festival and 46,771 people attended, a 10,115 person increase from the previous year. Hence, not only this festival, but also the others mentioned aide greatly in the economic stability of the Park City and surrounding communities (www.tv.ksl.com/index.php?nid=5&sid=202389, 2005).

RECOMMENDATIONS FOR FURTHER RESEARCH

Since the concept of asset-based development is becoming wider known amongst development agents and is becoming used worldwide, I recommend doing a simple Internet search inputting asset-based development. From there, you will find a host of organizations using and discussing this form of community-driven development practice. The book *Building Communities from the inside out* by Kretzman and McKnight (1993), is also a great guide in to the importance of "asset-based" development.

For information and further research concerning art festivals and community arts, a great resource is the Community Arts Network, which can be found at www.communityarts.net. Even though I did not use information from this web site in my capstone, this forum of artists and community development agents is fantastic when desiring to research more on how communities around the world are using the Arts as a form of development.

If wanting to get involved with community arts practices in a certain community, I would recommend first researching the community and the community identity that you may be interested in. This is easily done by going to the Chamber Bureau of the community you are interested in. Other sources to find out more about a community, if it is available, are the community art center, museum or historical society. Once you have identified a community of interest, a good way to see if you are further interested in being involved in a community arts event is to volunteer. By volunteering, you will get to know the structure that each event has and make sure there is a good fit between you and the person(s) running the event.

In response to my research question **"What are the impacts of Community Arts Festivals on Community Development"?** I would have to conclude that the impacts, when incorporating community members into the design of festival events, are raised self-esteem in the citizens of these communities, greater personal development, greater ease in social settings, better health and sense of well-being, and a greater interest in learning more about themselves and the world around them. However, in order to have these positive impacts in community development, during the planning of festivals it is should be a goal to involve community members, and to remember that the presence and involvement of community members is not only beneficial to community members but to visitors as well; thereby, adding valuable resources that can determine a community's sustainability. As Ghafouri notes "There are many communities in the United States and abroad which may have a great art presence, however, may not have a community presence and vice-versa" (n.d).

In order for this goal to involve community members, to be successful, development agents need to not only be fundraising specialists and sales people but creative thinkers as well: true artists or creative thinkers, in the sense of understanding how to promote ideas with passion. Throughout the paper, I have noted the different ways festivals help in the development of communities, but it is important to remember that development is not only recorded in tangible gains but in un-tangible as well.

Any activity that attempts to move society from one state to another can be qualified as "development" only if this movement provides new tools that improve the quality of human life and increase human capacity to act and innovate (Ghafouri, n.d). Granted the buying power and

consumption of visitors to the community aides in helping to create new jobs and securing old ones, but without the emotional investment of community members in the form of providing tools to support their cultural, political and social development, an event will not be sustainable. Therefore, the resources for community transformation will not take place.

Some ideas to keep in mind when organizing festival for community development are the emotional investment and pride of community members helps to secure the reasoning of holding an event to visitors. That emotional investment is only seen when members are involved. People generally project a sense of pride when talking about their community or they would not live there. Finally, being part of an event that is in one's community aids in people feeling that they have something to offer, not only to visitors but also to the world.

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