

Yoshitake, Tetsunobu; Deguchi, Chikashi; Kakoi, Erika; Kawano, Masaya

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Changing local artists' attitudes and activities towards community vitalization in relation to their communication with community members

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Changing Local Artists' Attitudes and Activities towards Community Vitalization in Relation to their Communication with Community Members

Tetsunobu YOSHITAKE

Associate Professor
Department of Civil & Environmental
Engineering, Miyazaki University
Gakuen-Kibanadai-Nishi 1-1
Miyazaki, 889-2192, Japan
E-mail: t.yoshi@cc.miyazaki-u.ac.jp

Erika KAKOI

Postgraduate Student
Department of Civil & Environmental
Engineering, Miyazaki University
Gakuen-Kibanadai-Nishi 1-1
Miyazaki, 889-2192, Japan
E-mail: t.yoshi@cc.miyazaki-u.ac.jp

Chikashi DEGUCHI

Associate Professor
Department of Civil & Environmental
Engineering, Miyazaki University
Gakuen-Kibanadai-Nishi 1-1
Miyazaki, 889-2192, Japan
E-mail: deguchi@civil.miyazaki-u.ac.jp

Masaya KAWANO

Professor
Department of Civil Engineering,
Nishinippon Institute of Technology
1-11 Aratsu, Kanda, Fukuoka,
800-0394, Japan
E-mail: mkawano@civ.nishitech.ac.jp

Abstract: The purpose of this paper is to investigate local artists' changes of attitudes and activities concerning community vitalization, on the basis of a concept that the changes have been induced through communication with other local artists and residents. A nationwide questionnaire survey was carried out for artists listed in two published directories. The questionnaire sought answers related to 1) personal attributes, 2) places and opportunities for communicating with other local artists and residents, and 3) community attachment and degree of self-disclosure to other local artists and residents. The major findings are: 1) Quite a few artists change their attitudes and activities regarding community vitalization. 2) Respondent category classification, based on the Hayashi's Type III quantification method and the cluster analysis, clarified that the artists who positively change their attitudes and activities tend to practice self-disclosure towards other local artists and residents. 3) It was also clarified that the artists, a) who reside for 30-50 years in their communities and b) communicate with other residents at neighborhood associations or events held by artists, c) communicate with other local artists at events held by artists, have positive changes of attitudes and activities. The results of this paper reveal the availability of profound community vitalization from focusing on communication among local artists and other residents. The findings are also useful for vitalization management in connection with art/artists, which has been tried in many municipalities.

1. Introduction

The rapid and tremendous economic growth in recent decades in Japan has caused numerous problems for urban and rural regions. Among them; depopulation problems accompanied with deteriorating agriculture and forestry industries, aging, and welfare issues are all serious in rural regions. In spite of many policies promulgated and instituted by the national and local governments, such problems are still realities. Policies have mainly sought to revitalize rural industries through investments in such public infrastructures as roads and industrial parks. However, in rural communities, few

persons or groups have the capacity to develop value-added industries and to seek local resources¹⁾. Additionally, public funds for such investments are not so available in the present climate of low economic growth and an aging society.

Given the above background, there has been a growing interest in rural community vitalization that initially aims to develop people or groups' capabilities and activities, this is called 'social development'; and also aims for economic vitalization based on the achievement of the first stage. Social development is thought to give a basis for economic vitalization, because such empowered people or groups can utilize their community resources for economic activities. In such vitalizations, people or groups are expected to evolve their sense of values and activities, and to bring alive the feeling of pride in their communities. This 'social development' has also become important in urban and suburban areas because 'public participation' needs to be promoted. The basis of the promotion of public participation in various planning functions, and in establishing 'self-support communities', can be the capabilities of the people and groups.

It is well known that 'outsiders' play an important role in the social development, because their values, attitudes and activities usually differ from those of other local residents. The studies²⁾⁻⁴⁾ have revealed that through interacting/communicating with outsiders, the other local residents come to notice what they have never previously recognized or valued about their community or region. They also have revealed that such social development actually introduced economic vitalization.

In a similar context, the authors have carried out the case studies on the communication between local residents and local artists as outsiders⁵⁾⁻⁸⁾. Namely, the studies^{5), 6)}, conducted for rural communities, revealed that local residents, through the communication with local artists, have actually changed their values, attitudes and activities, and hence social development was achieved. And the study⁸⁾, which analyzed both of urban and rural communities, had proved that local artists have also changed their attitudes and activities toward their residential communities through communication with other local residents. The authors also proposed the concept of 'communication management' that can support such vitalization⁷⁾.

Since community members have been seeking community vitalization that includes economic vitalization in/after social development, 'community vitalization', in this paper, represents positive changes of attitudes and activities among community members. If many community members experience positive changes in attitudes and activities regarding their community, it can be said that community vitalization has been achieved.

These studies were basically conducted for the communications between local residents and local artists. It has not been investigated yet whether the communication among local artists has relation to their change of attitudes and activities, similarly to the communication with other local residents. Since local artists are also community members, the potential of communication among them should also be analyzed. Secondly, if the communication among local artists has relation to their sociological changes, artists' communication with other local residents and communication with local artists should be compared in relation to their sociological changes.

Thus, this paper sets out to investigate local artists' changes in connection to communication with other local artists comparing with the communication with local residents. To obtain the generalized tendency of artists' attitudes and activities, a nationwide questionnaire survey was carried out in urban and rural regions.

2. Research Scheme

2.1 Communities, communication and community vitalization

1) Communities

There is a wide variety in definitions of 'community'. Indeed, nearly every human network, on levels from local to global, regardless of with/without certain purposes, regardless of with strong/weak ties, can be recognized as a community. In this sense, one can belong to various communities at the same time.

Since this research aims at community vitalization on a municipality level, the communities investigated here are limited to those human networks within the area of a person's residential municipality. However, it is not necessary to identify a single community for a particular person, because every community that the person belongs to seems to have vitalization effects to some extent. Thus, the community dealt with in this paper is a conceptual aggregation of the human networks within a person's municipality. Figure 1 shows the conceptual model of a community in this paper.

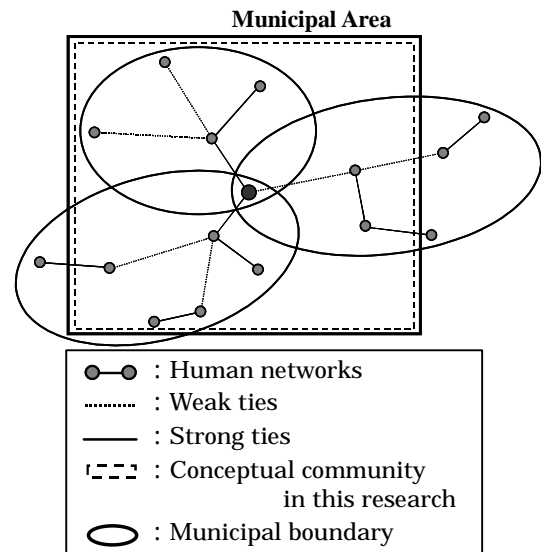


Figure 1 The conceptual model of a community in this research

2) Communication

There are also many definitions of 'communication', from individual to mass, from those in face to face conversation to those by publication, broadcasting or on the Internet. One's personality, values, attitudes and activities are strongly affected by information obtained through various communications. Although it is difficult to identify the exact cause of a person's change of attitudes and activities, this paper tries to identify such caused by face-to-face conversation/communication as far as it is possible within the ambit of this research.

However, while identification of the instigating communication, in a strict sense, is very difficult, the questionnaire survey asked respondents the effects of face-to-face communication. It can thus be said that such identifications are based on self-assessments by the respondents.

3) Community vitalization

Community vitalization in this research, as stated above, is related to 'social development'. Based on this recognition, community vitalization is thought of as successful when many community members' attitudes and activities regarding their community have changed positively.

What kind of index can measure the community vitalization? In conventional research, community attachment is often referred to as the conditions of a valid community. According to this idea, changes of community attachment of community members should be an index. Community attachment is often thought of as a complex of a) interest, b) participation and c) a sense of role in the community. These three aspects of community attachment were inquired, and detailed indices are shown in Table 1.

Table 1 Overview of questionnaire

| | Items |
|---|--|
| Personal Characteristics | <ul style="list-style-type: none"> • Gender, • Age • Field of art, • Birth place, • Years of residence, • History of migration and residence, • Circumstance of residence • Factors influencing artists' migrations |
| Places and Opportunities | • Places and opportunities for frequent communication |
| Community attachment | <ul style="list-style-type: none"> • Interests in neighborhood activities • Participation in neighborhood activities • Interests in community activities • Participation in community activities • Sense of roles in community |
| Openness to communication (Johari Window) | <ul style="list-style-type: none"> • Willingness of communication • Uneasiness of communication • Experience of expression to others • Sympathy towards others' lifestyle • Discovery of oneself • Experience of perception of oneself by others' expression |

Since communication with others is quite personal, in promoting personal communication towards vitalization it is necessary to identify what is manageable and what is not. What are partly manageable are the places and opportunities for communication. Thus, places and opportunities for communication were asked in the questionnaire, as shown in Table 1.

An open community is also thought to affect community vitalization. To measure the quality of community on the aspect of communication, openness of communication to others (degree of self-disclosure) is employed as an index, according to the concept of Johari Window⁹⁾. The Johari Window is a conceptual framework that helps describe, evaluate and predict aspects of interpersonal communication by dividing one's personality into four panes (see, Figure 2). Since the interpretation of this framework was explained in the authors' previous researches^{5), 6)}, suffice it to say that the expansion of the Open/Public Pane reflects deep interpersonal communication, and therefore, open community is achieved. The expansion in direction (a) corresponds to exposure to others what the individual previously wanted to hide, and is therefore an expression of trust. The expansion in direction (b) means that other people are willing to express openly about an individual's attributes about which they are unaware. This also requires trust.

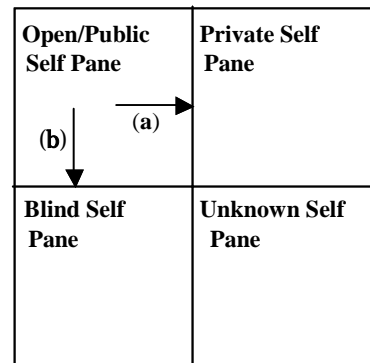


Figure 2 Johari Window

2.2 Local artists as the example of outsiders

1) Characteristics of artists as outsiders

Local artists in a community, inhabitant-artists in other words, are thought of as typical outsiders from the following characteristics. a) Their values and outlooks might enable them to perceive the strength and resources of their communities. b) They maintain contact with their mainly city-based customers. c) They can better retain their values and outlooks compared with other outsider-inhabitants, such as new farmers, who might be required to assimilate more closely with other local residents, and d) they can easily migrate elsewhere in search for better working environments.

Incidentally, among local artists, certain ones have never migrated from their birthplace to another place. Such artists should not be dealt with as outsiders. The

identification whether a local artist is an outsider or not should be examined based on his/her residential history. In this research, artists who have resided for less than one year in a place other than their birthplace are not considered as outsiders.

In the same context, artists who reside in famous places for traditional art-works should be excluded from example artists because they traditionally seem to have a voice as important industry groups. Such artists are not regarded as outsiders.

2) Artists or artisans?

The concept of what kind of people could be thought as artists is different between cultures. In Japan, people who individually work on ceramic bowls/cups, for example, are generally thought as artists because they pursue beauty, beauty (beauty and utility), creativity, and originality while they are thought of as artisans in the European context. Such difference might be also found for dyeing, weaving, wood craft, etc. However, this difference does not matter in this paper because people discussed here are example-outsiders regardless of that they are artists or artisans. Even if one does not agree to consider them as artists, he/she should agree that artisans have the characteristics described above. Hereafter, 'artists' in this paper include 'artisans' according to the Japanese context.

3) Local artists as community members

Previous research⁸⁾ had investigated sociological changes of local artists mainly through communication with other local residents. Since local artists are also community members, sociological changes of local artists are expected to contribute community vitalization. Additionally, local artists might belong to artist communities. Sometimes they might establish artists' organizations within their municipality. Such artists' organizations are also communities that potentially promote vitalization.

Thus, communication between local artists is also important for investigating community vitalization, especially in case of that there are many local artists in a community. This is why the object of this research is communication between local artists as well as communication with other local residents.

4) Local artists for the questionnaire survey

As described in the previous chapter, this research aims to clarify local artists' change of attitudes and activities in relation to communication with other local artists and residents. Thus, the respondent artists should be the same as those in the previous research⁸⁾. They were picked from published directories^{10), 11)}. They reside in various communities from urban to rural areas.

2.3 Analysis procedure

The analysis is based on a questionnaire survey. The questions regarding community attachment in Table 1 were asked in the form of chronological changes, comparing the present situation and that at migration time in order to grasp the effect of communications with other local artists and residents. The responses for these questions should show the actual situations of the local artists' attitudes and activities towards community vitalization. The responses for the questions about places and opportunities for communication, and for self-disclosure should also clarify the situation of their communication and the communities the respondent-artists belong to.

The relations among community attachment, self-disclosure, places and opportunities for communication with local artists and other residents, and personal attributes are examined by category classification by the Hayashi's Type III

Table 2 Numbers of distributed, responded to and completed sheets

| Survey | Dis-tributed (A) | Re-sponded (B) | Non-outsiders in responded sheets (C) | Ratio of Non-outsiders (D=C/B) | Estimated outsiders in distribution {E=A*(1-D)} | Com-pleted sheet (F) | Com-pleted ratio (F/E) | Total completed ratio | Artists who don't reside in famous places for traditional art-works | Total |
|--------|------------------|----------------|---------------------------------------|--------------------------------|---|----------------------|------------------------|-----------------------|---|-------|
| 1st | 457 | 224 | 43 | 19.2% | 369 | 90 | 24.4% | 18.3% | 74 | 117 |
| 2nd | 507 | 171 | 35 | 20.5% | 403 | 51 | 12.6% | | 43 | |

quantification method and the cluster analysis. The relations found by these analyses should assist authorities to promote communication and vitalization.

3. Findings

3.1 Overview of questionnaire survey

The questionnaire survey was carried out twice, in November-December 2001 and in November 2002. The questionnaire sheets were distributed to the artists listed in the 'Art directory 2001'¹⁰⁾ and the 'Art annual 2002'¹¹⁾. The artists whom the sheets were distributed were chosen considering their fields of art, residential places (prefectures). Distribution and collection of the sheets was performed by mail.

The numbers distributed, responded to and completed questionnaire sheets are listed in Table 2. Completed ratios were calculated with some conditions. Since it is impossible, before distribution, to specify the artists who have never resided for more than one year in places other than their birthplaces, the respondents include artists who should not be dealt with as outsiders. From the collected sheets (224 in 2001, 171 in 2002), the ratios of non-outsider artists were calculated (10.3%, 20.5%, respectively) based on their residential history. The difference of the ratios of non-outsiders might be derived from the nature of the directory books. On the hypothesis that these ratios are same as those of the initially distributed sheets (457 and 507, respectively), the estimated distribution sheets of outsider artists are calculated (369 and 403, respectively). The numbers of completed sheets for outsider artists are 90 and 51, respectively. Finally, the estimated completion ratios were calculated (18.3% in all).

The completed ratio is relatively low at 18.3%. However, it does not seem to be serious problem because the ratios found in mail-based questionnaire surveys are generally small. For examples, the ratios of 12.2% and 17.0% are found in reports^{11), 12)} in other research fields. Of course, the result of this analysis should be carefully interpreted considering the low completed ratio.

Next, the artists who reside in famous places for traditional art-works should be excluded from 90 and 51 artists by the reason stated in previous chapter. Based on the responses for residential places in the questionnaire, the artists who do not reside in famous places were specified. Finally, the total number of example artists is 117.

3.2 Personal attributes of respondent artists

Table 3 shows the personal attributes of the respondent artists. Looking at the age composition, no respondent artists are younger than 40. This probably reflects that the artists listed in the directories have achieved some success, and that this has taken time. The artists are widely distributed over the various artistic fields, but ceramic artists are about a quarter of the total. They are also widely distributed over the period of residence; from one year to over 70 years. They are likewise widely distributed over birthplaces and present residential regions. Regarding the circumstance of their residence, about 40% of respondents (45 artists) live in developed housing areas, 28% (33 artists) in agricultural/fishery villages, and 19% (22 artists) in conventional urban areas. The circumstances could be important in considering community vitalization

Table 3 Personal attributes of artists

| | | | | | |
|-------------------------|--|---------------|--------------------------------|---|--|
| Gender | • Male | 88 | Regions of residence | • Hokkaido | 3 |
| | • Female | 29 | | • Tohoku | 3 |
| Age | • 20 - 30 years old | 0 | | • Kanto | 39 |
| | • 30 - 40 | 0 | | • Hokuriku | 10 |
| | • 40 - 50 | 15 | | • Chubu | 24 |
| | • 50 - 60 | 45 | | • Kinki | 23 |
| | • 60 - 70 | 40 | | • Chugoku | 9 |
| | • 70 - 80 | 16 | | • Sikoku | 1 |
| | • 80 - 90 | 1 | | • Kyushu and Okinawa | 5 |
| | Fields of art | • Ceramic art | | 27 | Period of residence in the present place |
| • Dyeing and weaving | | 11 | • 10 - 20 | 32 | |
| • Lacquer (Japan) | | 7 | • 20 - 30 | 28 | |
| • Metalwork | | 5 | • 30 - 40 | 27 | |
| • Bamboo and wood craft | | 4 | • 40 - 50 | 13 | |
| • Doll | | 13 | • 50 - 60 | 2 | |
| • Glass-art | | 1 | • Over 60 | 0 | |
| • Sculpture | | 3 | Circumstance of the residences | • Developed residential area (less than 10 years ago) | 5 |
| • Japanese-style paint | | 10 | | • Developed residential area (over than 10 years ago) | 45 |
| • Western-style paint | | 13 | | • Agricultural/fishery villages | 33 |
| • Chirography | | 8 | | • Conventional urban area | 22 |
| • Wood craft | | 5 | | • Others | 12 |
| • Others | | 10 | | | |
| Birthplace | • Born in the same municipalities as present residence | 33 | Total 117 artists | | |
| | • Born in the same prefectures as present residence | 24 | | | |
| | • Born outside prefecture | 60 | | | |

because they strongly represent the features of the community. Judging from the above, the respondent artists also reflect various personal attributes.

3.3 Communication with other local artists and residents

To clarify the situation of local artists' communication with other local artists and other residents, places and opportunities for communication were asked about; Figure 3 and Figure 4 show the results, respectively. The questionnaire allows multiple answers, and therefore, total numbers of the responses are larger than 117.

Regarding the communication with other local artists (Figure 3), it is clear that 'events held by individual artists' is most common at 57%, and 'everyday life' and 'local festivals and events' are at same level of 16-17%. It is natural that local artists frequently communicate with other local artists at events held by artists. However, other alternative places and opportunities, surprisingly, do not have significances. It can be said that communication among local artists are very temporal.

On the other hand, local artists communicate with other local residents at various places and opportunities. 'Everyday life' is most common at 33% and 'local festivals and events' is the second at 30%. 'Events by individual artists' has also relatively large ratio at 21%. The diversity of places and opportunities for communication with other residents, in contrast to that with other local artists, is considered to reflect that local artists are minority in their communities. They could have various conditions that require communication with other local residents in real and daily life in their communities.

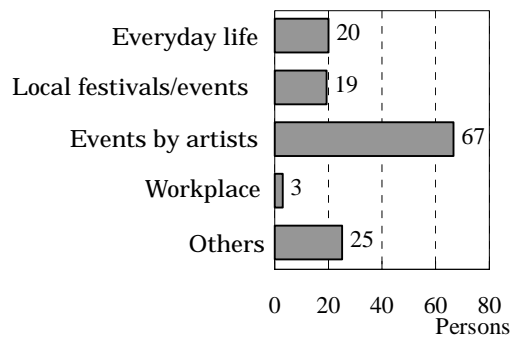


Figure 3 Places and opportunities for communication with other local artists

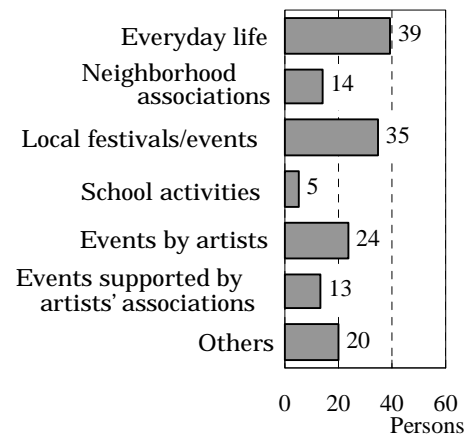


Figure 4 Places and opportunities for communication with other residents

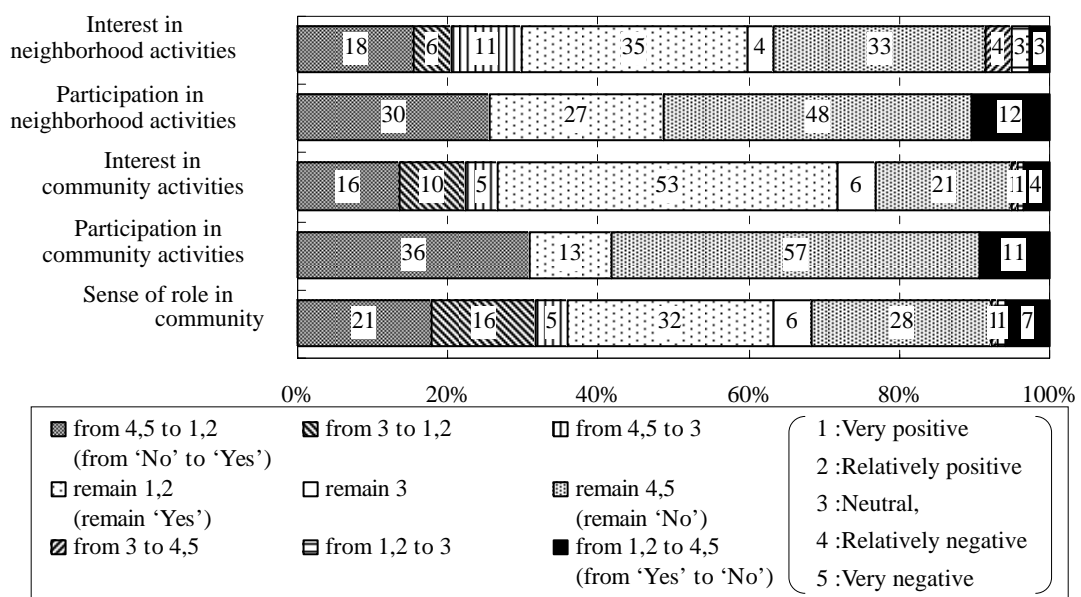


Figure 5 Attitudes and activities in community

3.4 Community attachment

One might expect rising community attachment, in the form of greater interest and participate in community activities to be a part of community vitalization. Figure 5 presents data related to the questions concerning a) interest in neighborhood activities, b) participation in neighborhood activities, c) interest in community activities, d) participation in community activities, e) recognition of role in community.

The questions were asked twice for each of a)-e); situations at migration time and those at present. And the respondent categories are in the form of ranking; '1: very positive', '2: relatively positive', '3: neutral', '4: relatively negative', and '5: very negative'. Figure 5 is drawn based on the comparison of the answers of 'migration time' and 'at present'.

It is interesting that many artists (about 30%) have changed their attitudes and activities positively in regard to all question areas; 'positively changed (from 4,5 to 1,2)' and 'positively changed (from 3 to 1,2)'. The ratio of the artists who have kept a positive interest in community activities, c), is quite large at about 45% (53 artists); 'remain positive (from 1,2 to 1,2)'. For the other three questions a), b), and e), more than 20% of the artists have also kept positive attitudes and activities. These show that quite a few

Table 4 Self-disclosure to other local artists

| | | | | | | | | Number (%) |
|-----------|----|--------------------|-------------------|------------------|-------------------|--------------------|-------------|-------------------|
| Direction | | Changed positively | Remained positive | Remained neutral | Remained negative | Changed negatively | Experienced | Never experienced |
| (a) | Q1 | 30 (25.6) | 31 (26.5) | 18 (15.4) | 24 (20.5) | 14 (12.0) | | |
| | Q2 | 22 (18.8) | 83 (70.9) | 7 (6.0) | 3 (2.6) | 2 (1.7) | | |
| | Q3 | | | | | | 46 (39.3) | 71 (60.7) |
| (b) | Q5 | | | | | | 43 (36.8) | 74 (63.2) |
| | Q6 | | | | | | 49 (41.9) | 68 (58.1) |

Table 5 Self-disclosure to other residents

| | | | | | | | | Number (%) |
|-----------|----|--------------------|-------------------|------------------|-------------------|--------------------|-------------|-------------------|
| Direction | | Changed positively | Remained positive | Remained neutral | Remained negative | Changed negatively | Experienced | Never experienced |
| (a) | Q1 | 32 (27.4) | 31 (26.5) | 13 (11.1) | 24 (20.5) | 17 (14.5) | | |
| | Q2 | 24 (20.5) | 72 (61.5) | 4 (3.4) | 7 (6.0) | 10 (8.5) | | |
| | Q3 | | | | | | 50 (42.7) | 67 (57.3) |
| (b) | Q4 | 8 (6.8) | 5 (4.3) | 16 (13.7) | 79 (67.5) | 9 (7.7) | | |
| | Q5 | | | | | | 27 (23.1) | 90 (76.9) |
| | Q6 | | | | | | 27 (23.1) | 90 (76.9) |

artists are interested and active in community vitalization.

However, at the same time, this figure shows that they have not participated in the activities much in contrast to their interests: questions b) and d). Although it seems quite a natural human condition in such questionnaire survey; reducing the ratios of 'remained negative' is indicated as a future subject for promoting community vitalization. Nevertheless, it should be noted that many artists are interested and do participate in vitalization.

3.5 Degree of self-disclosure

The Johari Window concept was applied, as described earlier, to measure the degree of self-disclosure; that is openness to the community. Tables 4 and 5 list the relevant questionnaire items designed for the value of life, lifestyle and positiveness for communication. To assess direction (a) indicated in Figure 2, willingness of communication (Q1), uneasiness in communication (Q2), and experience in expressing something about oneself (Q3) were asked. The questions for direction (b) concern sympathy for others' lifestyle (Q4), experience of discovering in oneself what is similar to others (Q5), and experience of self-perception through the others' expressions (Q6). However, Q4 was not asked for the communication with other local residents because local artists are not required to pursue other residents' lifestyle.

Q1, Q2 and Q4 were asked twice in different contexts: initial thoughts at the time of migration and current thoughts on the subjects. Comparisons between the responses enabled the allocation of responses to one of five classes: 'changed positively', 'remained positive', 'remained neutral', 'remained negative', and 'changed negatively'. Q3, Q5 and Q6 assessed changes in personality.

Table 4 summarizes the responses for Q1-Q3 and Q5-Q6, in communication with other local artists. For Q1, Q3, Q5 and Q6 the negative or neutral responses occupy large share (47.9%, 60.7%, 63.2% and 58.1%, respectively). Nevertheless, it is notable that quite a few artists 'changed positively' or 'remained positive' or 'experienced'. From this, it would be a fallacy to say 'artists are naturally much self-conscious, and therefore it is not appropriate to discuss community vitalization with artists'.

On the other hand, Table 5 shows the result for Q1-Q6 for communication with other local residents. As a whole, the situation of self-disclosure in communication with other residents is not so different from that with other local artists. Namely, not a few artists have self-disclosed well toward the residents while many have not.

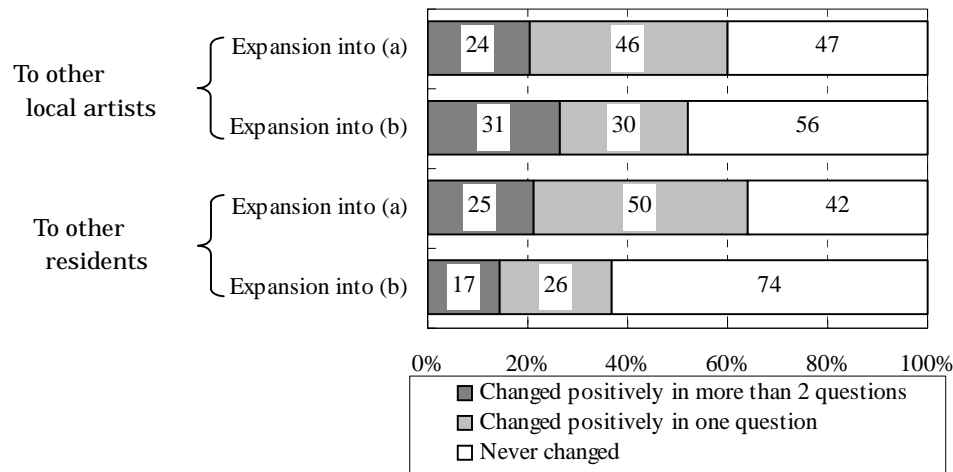


Figure 6 Total tendency of self-disclosure

Figure 6 sets out the overall tendency concerning self-disclosure based on the count of artists for the classes categorized by the number of positive changes among the three (or two) questions for each direction for communication with other local artists and other residents.

The upper two bars show the result of communication with other local artists. For both directions, over 20% of the artists have positive changes in at least two. About 40% and 26% of the artists changed positively for one question in directions (a) and (b), respectively. It can then be said that quite a few artists have self-disclosed to other local artists, and therefore, the artists were involved in an open artists' communities.

The lower two bars show the result of the communication with other local residents. The differences from those with the artists are the larger ratio of positive change on one question in direction a) and the larger ratio of no change in direction b). Although not a few artists have self-disclosed to other local residents, artists are apt to give something to residents, but are not so apt to accept something from other residents. Considering there are only two questions for direction (b) for the communication with local artists, this local artists' tendency should become clear. It can be said; their attitudes of communication with other local artists and that with other local residents are different from each other.

3.6 Relationship among personal attributes, community attachment and self-disclosure

1) Test of independence on cross tables

To analyze the correlations among personal attributes, community attachment and self-disclosure, the items (questions) were statistically tested for independence by use of cross tables. Figure 7 demonstrates the correlations among the items. Obviously, the items regarding self-disclosure in communication with local artists and other local residents, especially for expansion into (a), have significant correlations with the items of attitudes and activities. The items of self-disclosure for direction (b) in communication with the artists and the residents have relatively strong correlation with the expansions into (a).

Regarding personal attributes, period of residence has strong correlation with self-disclosure, direction (b), in communication with local artists. Birthplace has relation with participation in community activities. Additionally, places and opportunities for communication with other local residents and for other local artists have certain relation with interest in neighborhood activities and participation in community activities, respectively. Contrary to expectation, circumstances of residence

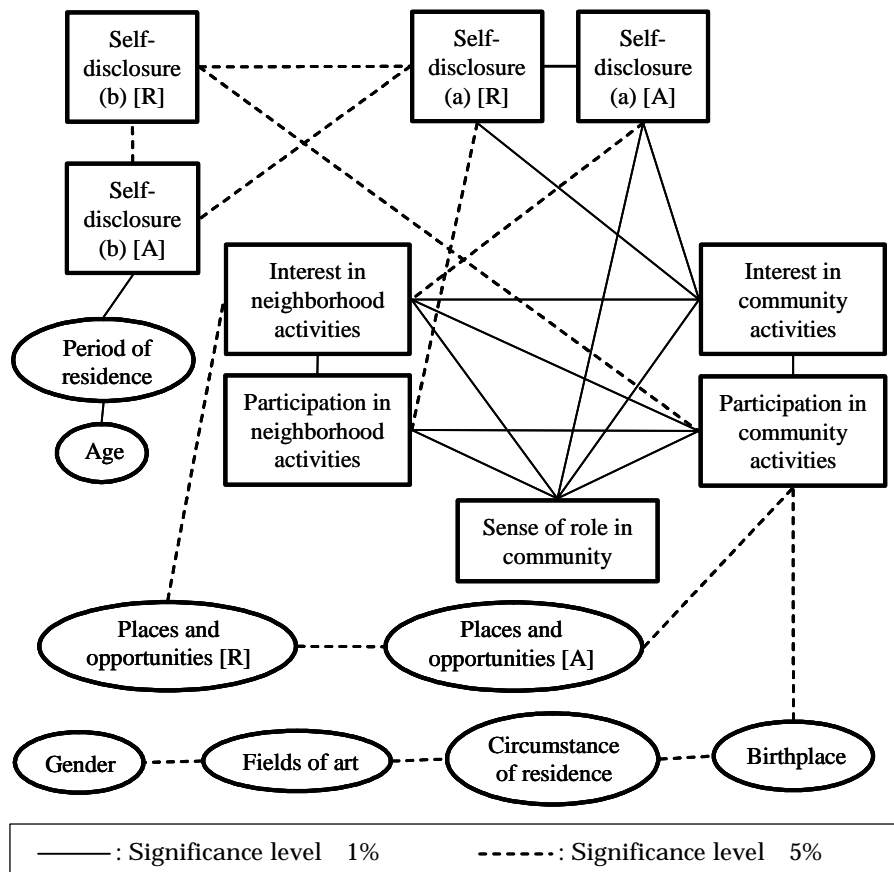


Figure 7 Correlations among personal attributes,

community attachment and self-disclosure

do not have significant relation to community attachment and self-disclosure.

Thus, birthplace, period of residence, places and opportunities for communication with local artists and other residents are considered to have certain relations with community attachment and self-disclosure. These relations are examined in detail in 2).

2) Category classification

The Hayashi's Type III quantifications method, which is similar to the principal component analysis, and the cluster analysis, can classify questionnaire categories based on which categories (alternatives) the artists chose simultaneously. Based on the test of independence shown above, respondent categories which belong to community attachment, self-disclosure, places and opportunities for communication with artists and residents, and personal attributes (birthplace, period of residence) were put into the analysis. The analysis will show whether open communication is connected to community vitalization, and which places or opportunities link community vitalization, and then, what kinds of artists likely participate in community vitalization. These give useful information for local governments seeking vitalization-focused artists.

Employing the quantification method for the categories concerned, the cumulative contribution ratio up to the seventh component was 34.3%. Although the details are not shown on account of limited space, the first, and largest, component suggests the axis 'changed negatively' and 'remained negative'-'changed positively' and 'remained positive' in attitude and in activities. The second component means the axis of 'changed negatively'-'changed positively'.

The results of the cluster analysis using synthetic scores from the first to seventh components is shown in Table 6. The categories were classified into eight groups. It

Table 6 Results of the cluster analysis for
community attachment, self-disclosure and personal attribute

| Cluster 1 |
|--|
| • Birth place [Born in the same prefecture of residence, Born outside prefecture] • Period of residence [1 - 10, 10 - 20, 20 - 30 years] • Places and opportunities [A][Everyday life, Others] • Places and opportunities [R] [Everyday life, Others] • Interest in neighborhood activities [from 3 to 4,5], [Remain 4,5] • Participation in neighborhood activities[Remain 'No'] • Interest in community activities[from 4,5 to 3],[Remain 4,5] • Participation in community activities[Remain 'No'] • Sense of role in community [Remain 4,5] • Self-disclosure into (a)[A] ([0],[1]) • Self-disclosure into (b)[A]([0],[1]) • Self-disclosure into (a)[R][0] • Self-disclosure into (b)[R]([0],[1]) |
| Cluster 2 |
| • Birth place [Born in the same municipalities of residence] • Places and opportunities [A][Local festivals/events] • Places and opportunities [R][Local festivals/events, Events supported by artists' associations] • Interest in neighborhood activities [Remain 1,2] • Participation in neighborhood activities [Remain 'Yes'] • Interest in community activities [Remain 1,2] • Participation in community activities [Remain 'Yes'] • Sense of role in community [Remain 1,2] |
| Cluster 3 |
| • Period of residence [30 - 40, 40 - 50 years] • Places and opportunities [A][Events by artists] • Places and opportunities [R][Neighborhood associations, Events by artists] • Interest in neighborhood activities[from 4,5 to 1,2],[from 3 to 1,2] • Participation in neighborhood activities[from 'No' to 'Yes'] • Interest in community activities[from 4,5 to 1,2],[from 3 to 1,2],[Remain 3] • Participation in community activities[from 'No' to 'Yes'] • Sense of role in community[from 4,5 to 1,2],[from 3 to 1,2] • Self-disclosure into (a)[A][2] • Self-disclosure into (b)[A][2] • Self-disclosure into (a)[R] ([1], [2]) • Self-disclosure into (b)[R][2] |
| Cluster 4 |
| • Sense of role in community [from 1,2 to 3] |
| Cluster 5 |
| • Places and opportunities [A][Workplace] • Interest in neighborhood activities [Remain 3],[from 4,5 to 3] • Interest in community activities[from 1,2 to 3] • Sense of role in community[Remain 3],[from 4,5 to 3] |
| Cluster 6 |
| • Sense of role in community [from 3 to 4,5] |
| Cluster 7 |
| • Period of residence [50 - 60 years] • Places and opportunities [R][School activities] • Interest in neighborhood activities [from 1,2 to 3] • Interest in community activities [from 3 to 4,5] |
| Cluster 8 |
| • Interest in neighborhood activities [from 1,2 to 4,5] • Participation in neighborhood activities[from 'Yes' to 'No'] • Interest in community activities [from 1,2 to 4,5] • Participation in community activities [from 'Yes' to 'No'] • Sense of role in community [from 1,2 to 4,5] |

Note: in [from ** to **], [Remain **]: the symbol numbers indicate[1: Very positive, 2: Relatively positive, 3: Neutral, 4: Relatively negative, 5: Very negative]

[0]: Not changed positively, [1]: Changed positively for one question,

[2]: Changed positively for more than 2 questions

Places and opportunities [A]: for communication with other local artists

Places and opportunities [R]: for communication with other residents

Self-disclosure [A]: Self-disclosure toward other local artists

Self-disclosure [R]: Self-disclosure toward other residents

appears that the categories of positive attitudes, activities and self-disclosure gather on Clusters 2 and 3, while the negative categories gather on Clusters 1 and 8. Cluster 5 has neutral categories.

The composition of the clusters suggests important relationships between self-disclosure and attitudes and activities and personal attributes. That is, the artists who tend to self-disclose towards both of other residents and other local artists, also tend to have, or to experience, positive changes in attitudes and activities. Such artists' tend to reside for 30-50 years and communicate with other local residents in neighborhood association and events held by artists, and communicate with other local artists on events held by artists (Cluster 3). In other words, positive change of attitudes and activities and well self-disclosure in communication with local artists and with local residents occurs together in certain artists. And manageable factors of such phenomena are neighborhood association and events held by artists. It is also interesting that

birthplace does not have relation to such positive changes.

The categories 'same prefectures', 'outside the present prefectures' of birthplace, shorter period of residence (less than 20 years), 'everyday life' for communication with other residents and artists are found in Cluster 1 ('negative' or 'remain negative' group). The artists who were born outside of the present municipalities are not likely to have community vitalization effect. On the contrary, the artists born in the same municipalities of residence tend to keep positive attitudes and activities (Cluster 2).

Considering that the cumulative contribution ratio is relatively small (34.3%), there is room for further investigation of these relationships. However, the relationships found here provide important information for community vitalization, and are a basis for further discussion. That is, in community vitalization in connection with artists/art, supporting neighborhood associations and artists' events, supporting artists' long period residence and supporting artists who were born in the same municipalities are important alternatives for local authorities.

4. Concluding Remarks

This paper investigated local artists' changes in community attachment and self-disclosure, in relation to communication with other local artists and other residents. The concept applied in this paper is one of 'social development'; a concept that has recently become a focus of public attention. The major findings are as follows:

- 1) Local artists communicate with other local residents at various places and opportunities such as everyday life and local festival/events, while they communicate with other local artists at events held by local artists.
- 2) Quite a few artists have positively changed their attitudes and activities regarding their community, while others have kept their positive attitudes and activities. There are also artists without any interest in community vitalization.
- 3) Local artists basically tended to self-disclose themselves to other local artists more than to recognize themselves from the expressions of other local artists. Local artists also show the similar tendency of self-disclosure in communication with other local residents. However, the ratio of recognizing themselves by residents' expression is quite smaller than that by local artists. That is, the quality of local artists' communication with other artists is different from that with local residents.
- 4) The test of independence on the cross tables revealed that artists' attitudes and activities are significantly connected with self-disclosure towards other local artists and residents. Period of residence, birthplaces, and places and opportunities for communication have certain relation to their attitudes and activities and degree of self-disclosure. Contrarily, fields of art and circumstance of residence do not have significant relations with artists' attitudes and activities.
- 5) The category classification revealed that artists, who communicate with other local residents on neighborhood association or events held by artists and communicate with other local artists on events held by artists, tend to self-disclose well and positively change the attitudes and activities toward their communities. On the other hand, local artists who migrated from other places than the residential municipalities and have lived for a shorter period (less than 20 years), and communicate with other residents and artists on daily life, are not likely to contribute community vitalization. The artists born in the same municipalities of the present residence are apt to keep positive attitudes and activities.
- 6) Considering community vitalization in connection with artists/art, supporting neighborhood associations and artists' events, supporting artists' long period residence and supporting artists who were born in the same municipalities are

important alternatives for local authorities.

This paper clearly revealed the availability of community vitalization by focusing on artists/art with some conditions. Local artists can be involved in community vitalization, not only as catalysts but also as community members. Finally, such vitalization is thought to empower public participation because the vitalization is in essence realized at an individual level.

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