

The Attitude and Activities of Artists towards Community Vitalization

Tetsunobu YOSHITAKE, Associate Professor, Dr., Dept. of Civil & Environmental Engineering, Miyazaki University, Japan, E-mail: t.yoshi@cc.miyazaki-u.ac.jp

Chikashi DEGUCHI, Associate Professor, Dr., Dept. of Civil & Environmental Engineering, Miyazaki University, Japan, E-mail: deguchi@civil.miyazaki-u.ac.jp

Abstract: This paper aims to investigate changes of attitude of local artists and their activities concerning community vitalization; based on the fact that other local residents change their attitude and activities through communication with neighboring artists. A nationwide questionnaire survey was conducted of artists listed in two published directories. The questionnaire sought answers related to 1) personal attributes, 2) places and opportunities for communicating with other local residents, and 3) community attachment and degree of self-disclosure to neighboring residents. The major findings were: 1) That quite a few artists change their attitude and activities regarding community vitalization. 2) Artists' attitudes and activities are significantly connected with their birthplaces, circumstance of residence, and the places and opportunities for communication with other local residents. Further, they decide their residential places in connection with their artistic field. 3) Respondent category classification, based on Hayashi's Type III Quantification Method and Cluster analysis, clarified that the artists who positively change their attitude and activities tend to practice self-disclosure. Thus, it was also clarified that the artists, a) who were born in the same municipalities as they now reside and b) reside in a conventional urban areas and c) communicate with other local residents at events held by artists/artists associations or school activities, have positive changes of attitude and activities. The results of this paper revealed the availability of profound community vitalization from focusing on communication between local artists and other local residents. The findings are also useful for vitalization management in connection with art/artists, which has been tried in many municipalities.

Key words: community vitalization, local artists, local residents, communication, attitudes, activities

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 issues in rural regions. In spite of many policies promulgated and instituted by national and local governments, such problems are still urban and rural 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 involvement' needs to be promoted. The basis of the promotion of public involvement 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. 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 case studies on the communication between local residents and local artists as outsiders^{5), 6)}. These studies revealed that local residents, through such communication, have actually changed their values, attitudes and activities, and hence social

development was achieved. 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 attitude and activities among community members. If many community members experience positive changes in attitude and activities regarding their community, it can be said that community vitalization has been achieved.

The authors also proposed the concept of 'communication management' that can support such vitalization⁷⁾.

These studies were basically conducted with local residents in rural communities in which many artists reside. It has not been investigated yet a) whether such vitalization of local residents can be realized in every community in both urban and rural regions, b) whether local artists can change their values, attitudes and activities similarly to other local residents. The latter issue seems to be interest to

consider for 'real' vitalization because local artists are also local residents. It is also important in the context of 'coexistence'. The authors' research has pointed out that local artists could change their attitudes and activities in the rural communities, although the analyses were not statistical ones because of an insufficient sample size (artists)^{5), 6)}. If it could be statistically proven that local artists also changed attitudes and activities through communication with other local residents, community vitalization should be more successful.

Thus, this paper sets out to investigate local artists' changes in connection to community vitalization. To obtain the generalized tendency of artists' attitude and activities, a nationwide questionnaire survey was conducted in urban and rural regions.

2. Research Scheme

2.1 Communities, communication and community vitalization

1) Communities

There are many 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 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.

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 attitude and activities, this paper tries to identify such caused by face-to-face conversation/communication between local artists and other local residents 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 are changed positively.

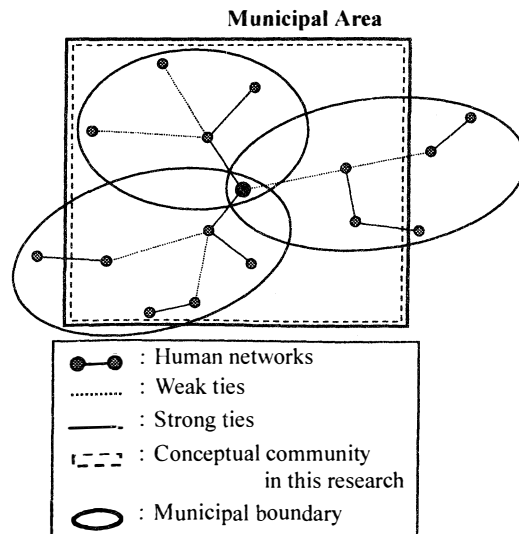


Figure 1 The conceptual model of a community in this research

Table 1 Overview of Questionnaire

	Items
Personal Characteristics	• Gender, • Age
	• Field of art, • Birth place, • Years of residence,
	• History of migration and residence,
	• Circumstance of residence
Places and Opportunities	• Places and opportunities for frequent communication
Community attachment	• Interests in neighborhood activities
	• Participation in neighborhood activities
	• Interests in community activities
	• Participation in community activities
Openness to communication (Johari Window)	• Sense of roles in community
	• 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

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 about of community members, and detailed indices are shown in Table 1.

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 is partly manageable are the places and opportunities for communication. Thus, places and opportunities for communication subjects asked about 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 a Johari Window⁸⁾. 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.

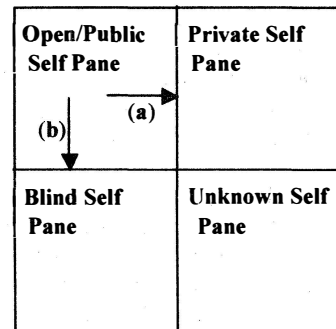


Figure 2 Johari Window

2.2. Local artists as the example of outsiders

1) Characteristics of artists

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 less than one year in a place other than their birthplace are not considered outsiders.

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)}	Completed sheet (F)	Completed ratio (F/E)	Total completed ratio
1st	457	224	23	10.3%	410	107	26.1%	21.3%
2nd	507	171	35	20.5%	403	66	16.4%	

2) Local artists for the questionnaire survey

Previous research^{5), 6)} had investigated mainly the sociological changes of other local residents on the aspects similar to those shown in Table 1, in two rural communities in which many artists had migrated to and now resided. As described in the previous chapter, this research aims to clarify whether local artists can change their attitudes and activities in a way similar to other local residents.

To enable comparisons with the analyses of other local residents from previous studies, the subject local artists need to be chosen in municipalities in which many local artists are living. However, it is difficult to clearly determine such municipalities because of the lack of information. Even if a clear determination is realized, there might be still various cases where artists reside collectively/dispersed, with/without supporting policies for artists, and so on. Thus, initially, the generalized tendencies of artists should be identified regardless of such variations. The local artist respondents of the questionnaire survey were picked from published directories. A comparison and influences of the variations will be discussed in future research work.

2.3. Analysis procedure

The analysis is based on the 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 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 and personal attributes are examined by two steps; 1) test of independency on cross tables and 2) category classification by Hayashi's Type III Quantification Method and Cluster analysis. The two-step analysis is to raise the explanatory power of the 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 conducted twice, in November-December 2001 and in November 2002. The questionnaire sheets were distributed to the artists listed in the 'Art directory 2001⁹⁾' and the 'Art annual 2002¹⁰⁾'. The artists whom the sheets were distributed were chosen considering their fields of art, residential places (prefectures). Distribution and collection of the sheets was conducted 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. The numbers of completed sheets for outsider artists are 107 and 66, respectively. Finally, the estimated completion ratios were calculated (26.1%, 16.4%, respectively). The total completed ratio is 21.5%. The reason that the completed ratio in 2001 is larger than the one in 2002 is that the mailing to ask for responses were sent to the artists, one month after the distribution in 2001.

The completed ratio is relatively low at 21.5%. However, it does not seem to be serious problem because the ratios in found from 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. Thus, it cannot be said that artists are less interested in community vitalization than other local residents. Of course, the result of this

Table 3 Personal attributes of artists

Gender	•Male	131	Birth place	•Born in the same municipalities as present residence	55
	•Female	42		•Born in the same prefectures as present residence	38
Age	•20 - 30 years old	0	Period of residence in the present place	•1 - 10 years	21
	•30 - 40	0		•10 - 20	39
	•40 - 50	23		•20 - 30	40
	•50 - 60	64		•30 - 40	39
	•60 - 70	60		•40 - 50	19
	•70 - 80	24		•50 - 60	9
Fields of art	•80 - 90	2	Circumstance of residence	•60 - 70	5
	•Ceramic art	48		•70 - 80	1
	•Dyeing and weaving	11		•Developed residential area (less than 10 years ago)	11
	•Lacquer (Japan)	11		•Developed residential area (over than 10 years ago)	59
	•Metalwork	6		•Agricultural/fishery villages	46
	•Bamboo and wood craft	5		•Conventional urban area	41
	•Doll	15		•Others	16
	•Sculpture	5		Total 173 artists	
	•Japanese-style paint	16			
	•Western-style paint	19			
	•Chirography	14			
•Wood craft	12				
•Others	11				
Regions of residence	•Hokkaido	5			
	•Tohoku	4			
	•Kanto	54			
	•Hokuriku	18			
	•Chubu	37			
	•Kinki	30			
	•Chugoku	14			
	•Sikoku	2			
•Kyushu and Okinawa	9				

analysis should be carefully interpreted considering the low completed ratio.

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 well distributed over the various artistic fields, however ceramic artist are a little over a quarter of the total. They are also well distributed over the period of residence; from one year to over 70 years. They are likewise well distributed over birthplaces and present residential regions. Regarding the circumstance of their residence, about 40% of respondents live in developed housing areas, 27% in agricultural/fishery villages, and 23% in conventional urban areas. The circumstances are important in considering community vitalization because they strongly represent the features of the community. Judging from the above, the respondent artists also reflect various personal attributes.

For reference; factors influencing artists' migrations are presented in Figure 3. The relevant question in the survey allowed for multiple answers. More than half of the artists attach great importance to a 'wealthy natural environment'. The second important factor is 'calmness'. These two factors are related to their work environment. The third and fourth factors, 'convenience of land acquisition' and 'distance to nearest city', respectively, seem to have connection with their business. These provide information, such as the features of location and policies, for local governments to attract artists.

3.3 Communication with other local residents

To clarify the situation of local artists communication with other local residents, places and opportunities for communication were asked about; Figure 4 shows the results. It is clear that 'everyday life' is the most common at 33%, and 'local festivals and events' the second at 26%. It is interesting that the ratios of communication at 'neighborhood associations' and 'school activities such as PTA' are relatively small. It can be said that communication with other local residents is mainly performed at unstructured meeting

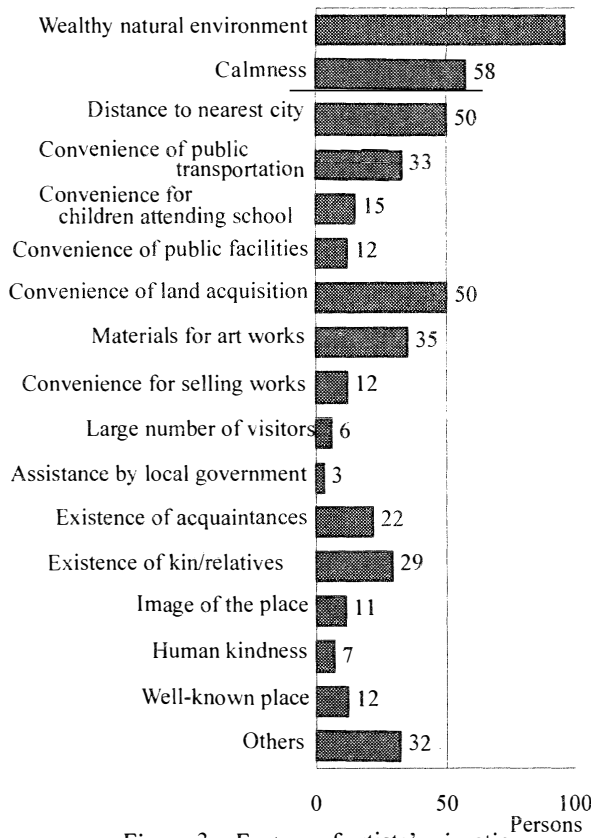


Figure 3 Factors of artists' migration

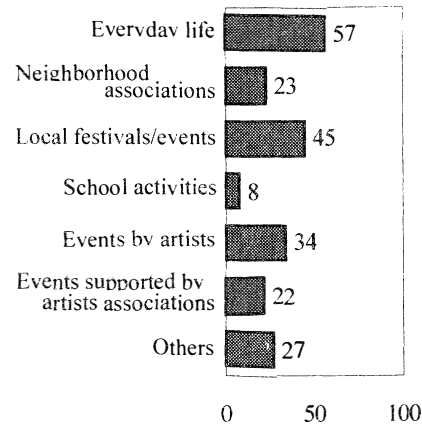


Figure 4 Places and opportunities for communication with other local residents

places and opportunities. On the other hand, it should be noted that quite a few artists chose places and opportunities that require positive and individual actions. That is, 'events by artists' and 'events supported by artists association'. Some of the artists thus voluntarily participated in community vitalization.

3.4 Community attachment

One might expect rising community attachment, in the form of greater interest and involvement 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. It is interesting that many artists (about 30%) have changed their attitudes and activities positively in regard to all question areas. The ratio of the artists who have kept a positive interest in community activities, c), is quite large at about 44%. For the other three questions a), b), and e), about 20% of the artists have also kept positive attitudes and activities. These show that quite a few artists are interested and active in community vitalization.

However, at the same time, this figure shows that they have not participated in the activities other than 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 the vitalization.

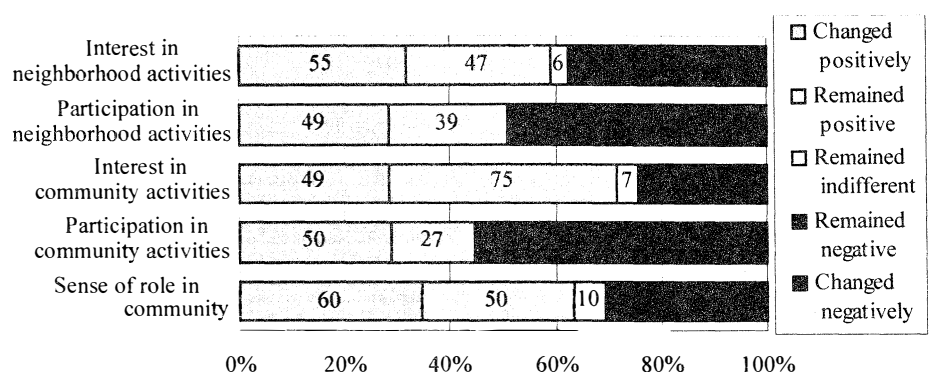


Figure 5 Attitudes and activities in community

Table 4 Questionnaire for Johari Window

Questions for Direction (a)	Q1 Are(Were) you willing to communicate with others? Q2 Do(Did) you have uneasiness to communicate with others? Q3 Have you ever express something about yourself?
Questions for Direction (b)	Q4 Do(Did) you have the sympathy for the lifestyle of others? Q5 Have you ever discovered in yourself what is similar to others? Q6 Have you ever recognized something you never knew from the expression of others?

Table 5 Summary of self-disclosure

Direction		Changed positively	Remained positive	Remained indifferent	Remained negative	Changed negatively	Experienced	Never experienced
(a)	Q1	46 (26.6%)	47 (27.2%)	23 (13.3%)	27 (15.6%)	30 (17.3%)	-	-
	Q2	15 (8.7%)	12 (6.9%)	10 (5.8%)	96 (55.5%)	40 (23.1%)	-	-
	Q3	-	-	-	-	-	76 (43.9%)	97 (56.1%)
(b)	Q4	16 (9.2%)	9 (5.2%)	25 (14.5%)	110 (63.6%)	13 (7.5%)	-	-
	Q5	-	-	-	-	-	43 (24.9%)	130 (75.1%)
	Q6	-	-	-	-	-	49 (28.3%)	124 (71.7%)

3.5 Degree of self-disclosure

The Johari Window concept is applied, as described earlier, to measure the degree of self-disclosure; that is openness to the community. Table 4 lists 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) are asked. The questions for direction (b) concern sympathy for other local residents' lifestyle (Q4), experience of discovering in oneself what is similar to others (Q5), and experience of self-perception through the other local residents' expressions (Q6).

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 indifferent', 'remained negative', and 'changed negatively'. Q3, Q5 and Q6 assess changes in personality.

Table 5 summarizes the responses for Q1-Q6. 70-80% of artists 'remained indifferent', 'remained negative', or 'changed negatively' for Q2-Q6. Nevertheless, it is notable that quite a few artists 'changed positively' or 'remained positive'. 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'. 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 questions for each direction. For both directions, about 20% of the artists have positive changes in at least two among three. Over 40% and 20% 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 residents, and therefore, the artists were involved in an open community; however artists are apt to give something to residents, but are not so apt to accept something from other residents.

3.6 Relationships 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, especially for expansion into (a), have significant correlations with the items of attitudes and activities. Personal attribute, places and opportunities for communication have significant correlations to several items of

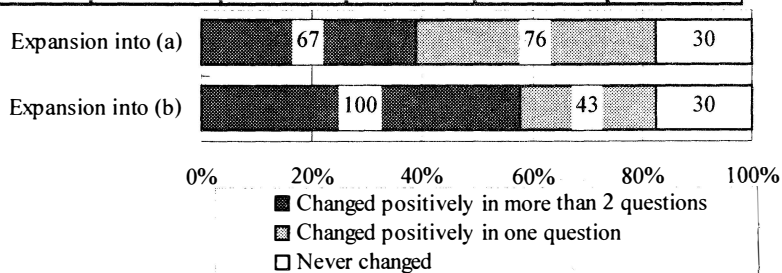


Figure 6 Total tendency of self-disclosure

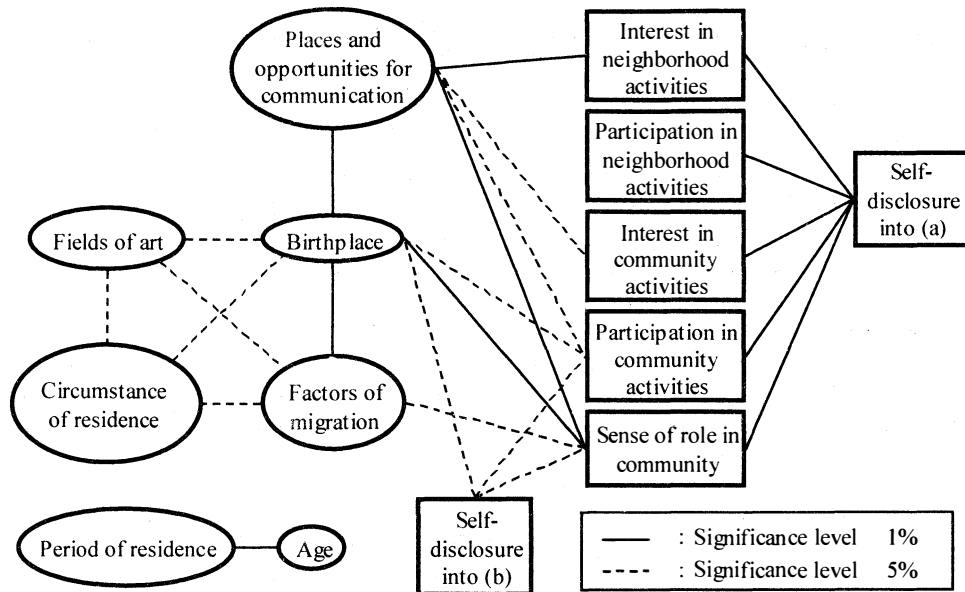


Figure 7 Correlations among personal attributes, community attachment and self-disclosure
 Table 6 Result of cluster analysis for community attachment and self-disclosure

Cluster 1
· Interest in neighborhood activities [+] · Interest in community activities [+] · Participation in neighborhood activities [+] · Participation in community activities · Sense of role in community [+] · Self-disclosure into (a) [2]
Cluster 2
· Interest in neighborhood activities [*+] · Interest in community activities [*+] · Sense of role in community [*+] · Self-disclosure into (a) [1] · Self-disclosure into (b) [2]
Cluster 3
· Participation in neighborhood activities [*+] · Interest in community activities [*] · Participation in community activities [*+] · Self-disclosure (b) [1]
Cluster 4
· Interest in neighborhood activities [*-] · Participation in neighborhood activities [*-] · Interest in community activities [*-] · Participation in community activities [*-] · Sense of role in community [*-] · Self-disclosure into (a) [0] · Self-disclosure into (b) [0]
Cluster 5
· Interest in neighborhood activities [*] · Sense of role in community [*]
Cluster 6
· Interest in neighborhood activities [-] · Participation in neighborhood activities [-] · Interest in community activities [-] · Participation in community activities [-] · Sense of role in community [-]

Note: [+] : Changed positively, [-] : Changed negatively,
 [*+] : Remained positive, [*] : Remained indifferent, [*-] : Remained negative
 [0] : Not changed positively, [1] : Changed positively for one question,
 [2] : Changed positively for more than 2 questions

community attachment and self-disclosure, beside to birthplace. Birthplace also has significant correlations with some items concerning community attachment and self-disclosure in addition to several other personal attributes. These correlations are examined in detail in 2).

2) Category classification

Hayashi's Type III Quantifications Method, which is similar to principal component analysis, and cluster analysis, can classify questionnaire categories based on which categories the artists chose simultaneously. Considering the above correlations, classification is conducted in two steps: classification of the categories of a) community attachment and self-disclosure, and of b) community attachment and personal attributes. The former investigates whether open communication is connected to community vitalization. The latter shows what kinds of artists are involved in community vitalization, which gives useful information for local governments seeking vitalization-focused artists. This two-step

Table 7 Result of cluster analysis for community attachment and personal attribute

Cluster 1
· Circumstance of residence [Developed residential area (less than 10 years ago)] · Interest in neighborhood activities [*+]
Cluster 2
· Birth place [Born outside prefecture] · Places and opportunities [Everyday life, Neighborhood associations] · Circumstance of residence [Developed residential area (over than 10 years ago)] · Interest in community activities [*] · Sense of role in community [*] · Self-disclosure into (a) [0] · Self-disclosure into (b) ([0], [1])
Cluster 3
· Interest in neighborhood activities [*-] · Participation in neighborhood activities [*-] · Interest in community activities[*-] · Participation in community activities[*-] · Sense of role in community[*-]
Cluster 4
· Birth place [Born in the same prefecture of residence] · Places and opportunities [Local festivals/ events] · Circumstance of residence [Agricultural/fishery villages] · Interest in neighborhood activities[*+] · Participation in neighborhood activities[*+] · Interest in community activities[*+] · Participation
Cluster 5
· Birth place [Born in the same municipalities of residence] · Places and opportunities [School activities, Events by artists, Events supported by artists associations] · Circumstance of residence [Conventional urban area] · Self-disclosure into (a)[1] · Self-disclosure into (a)[2]
Cluster 6
· Places and opportunities [Others] · Circumstance of residence [Others] · Interest in neighborhood activities[-] · Participation in neighborhood activities[-]
Cluster 7
· Interest in community activities [-] · Participation in community activities [-] · Sense of role in community[-]
Cluster 8
· Interest in neighborhood activities [+] · Participation in neighborhood activities [+] · Interest in community activities[+] · Participation in community activities[+] · Sense of role in community[+] · Self-disclosure into (a)[2]

analysis, which basically should be done in one-step with all categories, is to strengthen as much as possible the ability of the explanation (cumulative contribution rate) of the analysis.

Employing a quantification method for the categories concerning a) community attachment and self-disclosure, the cumulative contribution ratio up to the fifth component was 49.8%. Although the details are not shown on account of limited space, the first, and largest, component suggests ‘changed positively’ and ‘remained positive’ in attitude and in activities and well in self-disclosure. The second component means ‘changed negatively’ in attitude and activities, and the third means ‘changed’ regardless of if positively/negatively. The result of cluster analysis using synthetic scores from the first to fifth components is shown in Table 6. The categories are classified into six groups. It appears that the categories of positive attitude, activities and self-disclosure gather on clusters 1, 2 and 3, while the negative categories gather on clusters 4 and 6. The composition of the clusters suggests important relationships between self-disclosure and attitude and activities. That is, the artists who tend towards self-disclose, also tend to have, or to experience, positive changes in attitude and activities.

For the second step, Table 7 shows the category groups for the items of personal attributes and community attachment. Considering that birthplaces, and places and opportunities for communication, have significant correlations with community attachment and self-disclosure, the relevant items are employed for the classification analysis. The item of circumstance of residence is also employed because it has a strong correlation to birthplace. Additionally, birthplace, places and opportunities, and circumstance of residence are very important when considering vitalization with artists because these are the keys for inviting/choosing artists.

The cluster analysis employed components up to the fifth one, and the cumulative contribution ratio was 36.5%. Table 7 shows clear evidence of relationships between vitalization and personal attributes. Namely, that the artists who reside in the same municipalities as of their birth, live in a conventional urban area, and communicate with other local residents at the events held by artists/artists associations or in school activities tend to self-disclose well (Cluster 5). Artists who migrated from other places within the same prefecture, live in agricultural/fishery villages, and communicate at local events

are apt to keep a positive attitude and activities (Cluster 4). On the other hand, artists who migrated into newly/formerly developed residential areas from other prefectures and who communicate with the residents only during daily life activities or at neighborhood associations are not so involved in community vitalization (Cluster 2).

Considering that the cumulative contribution ratio is relatively small (36.5%), 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.

4. Concluding Remarks

This paper investigated local artists' community attachment and self-disclosure, factors that are strongly related to community vitalization. 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) Quite a few artists have positively changed their attitudes and activities regarding their community, while others have kept their positive attitudes and activities. Of course, there are artists without any interest in community vitalization.
- 2) The classification of the response categories clarifies that artists who have changed their attitudes and activities positively tend to self-disclosure.
- 3) Artists basically tended to self-disclose themselves more to other local residents than to recognize themselves from the expressions of other local residents.
- 4) The test of independence on cross-tables revealed that artists' attitudes and activities are significantly connected with the places and opportunities for communication with other local residents, their birthplaces, and self-disclosure. Contrarily, fields of art, circumstance of residence do not have significant relations with artists' attitudes and activities.
- 5) The category classification revealed that artists who reside in the same municipalities as their birth, live in a conventional urban area, and communicate with other local residents at events held by artists/artists associations or school activities tend to self-disclose well. Artists who migrated from other places in the same prefecture, live in agricultural/fishery villages, and communicate at local events are apt to keep their positive attitudes and activities.

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. That is, community vitalization through the healthy coexistence of local residents and artists is feasible. Finally, such vitalization is thought to empower public participation because the vitalization is in essence realized at an individual level.

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