



# Live from Your Neighborhood

*A National Study  
of Outdoor  
Arts Festivals*

Prepared by Carole Rosenstein, PhD,  
on behalf of Silber & Associates



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**VOLUME TWO:** SEVEN CASE STUDIES  
National Endowment for the Arts  
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**Acknowledgments**

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— *Carole Rosenstein*

**Cover:** Latin sensation Julieta Venegas reaches out to a packed crowd at SummerStage in Central Park. Photo by Jack Vartoogian©/FrontRowPhoto

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# I. Summary

This report complements a national survey of outdoor arts festivals (see *Live from Your Neighborhood: A National Study of Outdoor Arts Festivals, Volume One: Summary Report*) by focusing on seven case study festivals: Houston International Festival; Piccolo Spoleto; Lowell Folk Festival; Santa Fe Indian Market; Chicago Jazz Festival; Tamejavi Festival; and D.U.M.B.O. Art Under the Bridge Festival. The results yield fresh insights and information about the ways in which outdoor arts festivals contribute to artistic and creative vitality in the United States.

As documented by the national survey, outdoor arts festivals increase Americans' access to the arts because they often are free or relatively low-priced.<sup>1</sup> But the case studies reveal that festivals enhance public access in other meaningful ways as well. The case study festivals:

- took place in welcoming, familiar, central public spaces;
- allowed audiences to socialize while attending arts activities, an opportunity that research tells us is an important motivating factor in broadening and diversifying arts audiences;<sup>2</sup> and
- provided access to the arts for parents and children alike, giving audiences the impression that festivals are more family-friendly than other arts venues.

The case study festivals provided unique artistic experiences. They:

- occurred in unique natural and architectural environments that lend new works, as well as performances and exhibitions of older works, a distinctive expressive potential;
- presented diverse programming, mixing more familiar genres and performers with those that are less well known to a degree that is uncommon in many arts venues;
- functioned as a gateway to new arts activities by creating an informal atmosphere that encourages audiences to experience new art forms and styles;
- provided opportunities for arts education and for interaction between artists and audience members; and
- promoted professional development and a sense of community for artists.

Case study festival audiences:

- resembled other national arts audiences in terms of gender, income, and educational attainment;
- were more ethnically and racially diverse than other arts audiences; and
- were frequent arts attenders and showed very high levels of engagement in the creation or performance of art work.

These festivals have strong ties with and contribute to communities. Stakeholders perceive that the festivals:

- contribute to communities' identity, economies, and civic engagement;
- contribute to the arts and cultural education of communities; and
- are important to the lives of communities.

The festivals have special requirements in terms of their administration. They:

- depend on government in important ways—particularly local agencies such as police, parks and recreation, and streets and sanitation departments, as well as local leaders such as mayors—for their efficiency and financial health because they use public spaces as arts venues and must employ public resources to do so;
- are vitally sustained by a robust, engaged volunteer workforce that fulfills both non-expert and expert roles and provides much of the public face of the festival; and
- are currently experiencing financial shortfalls.

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<sup>1</sup> *Live from Your Neighborhood: A National Study of Outdoor Arts Festivals, Volume One: Summary Report*.

<sup>2</sup> See Walker, C. 2003. *Participation in Arts and Culture: The Importance of Community Venues*. Washington, D.C.: The Urban Institute; and F. Ostrower. 2005. *The Diversity of Cultural Participation*. Washington, D.C.: The Urban Institute.

## II. Methodology

This report discusses data collected as part of a broader study of festivals that included an online, nationwide survey of festival organizers (see *Live from Your Neighborhood: A National Study of Outdoor Arts Festivals, Volume One: Summary Report* for details on the national study). The purpose of the case study component of the study was to gather more in-depth, contextualized data about festivals, festival-sponsoring organizations, and festival audiences. Because there have been few systematic studies of festivals, and none on a national scale, the scope of the study was fairly broad and included a variety of methods such as directed site selection, background research of the festivals, interviews, focus groups, audience surveys, and participant observation.

### SELECTION OF CASE STUDY FESTIVALS

Festivals were chosen according to a series of criteria, including geography and setting, organizational characteristics, and disciplines presented. Selections also were responsive to festival producers, arts administrators, grantmakers, and others knowledgeable on arts festivals<sup>4</sup> (see text box, page 7) and who had nominated festivals for consideration. Rather than attempting to choose examples that were in some way “representative” of the enormous diversity of festivals in the U.S., the research team strove to ensure that we did not create a set of examples with any important or obvious gaps.

The process for selecting festivals was as follows:

1. Gather suggestions for festivals to consider as research sites.
2. Categorize festivals by NEA region.
3. Within regions, assess each festival based on primary criteria of governance structure, price, and mission.
4. Note balancing criteria.
5. Produce a final list using deciding criteria.

Primary selection criteria included geographic region and a set of specific organizational characteristics that reflected the study’s research focus.

**Geography:** One festival was selected from each of the six regions represented by the regional arts organizations: Arts Midwest (IA, IL, IN, MI, MN, ND, OH, SD, WI), Mid-America Arts Alliance (AR, KS, MO, NE,

OK, TX), Mid Atlantic Arts Foundation (DC, DE, MD, NJ, NY, PA, VA, VI, WV), New England Foundation for the Arts (CT, MA, ME, NH, RI, VT), South Arts (AL, FL, GA, KY, LA, MS, NC, SC, TN), and Western States Arts Federation (AK, AZ, CA, CO, HI, ID, MT, NM, NV, OR, UT, WA, WY).

**Key organizational characteristics:** Festivals were selected to represent what the research team thought might prove key distinctions among festivals:

- Governance structure (private vs. public-private partnership)
- Price (free vs. fee-based/ticketed)
- Explicit mission outside arts presenting (no vs. yes)

We also included balancing criteria to ensure that the set of festivals we studied reflect the diversity of festivals in the U.S. These balancing criteria included discipline and setting.

**Discipline:** Sites were chosen to represent the full range of disciplines supported by the NEA: performing arts, visual arts, folk/traditional arts, media arts, literature, and design.

**Setting:** The NEA serves communities with cultural infrastructure in a range of sizes and capacities. The case study sites represented this range and included festivals that serve urban and rural populations, city-wide and neighborhood audiences, and popular and community-specific art forms.

Finally, we used two deciding criteria to ensure that our work was tenable and reflected existing expert, field-based knowledge about festivals. These deciding criteria included organizational capacity and responsiveness.

**Capacity:** To participate in the study, festival organizers needed to demonstrate that the festival was at least five years old; they needed to commit to providing expert knowledge about the festival and to coordinating administrative support and volunteer labor.

**Responsiveness:** Because this study is exploratory, we believed that the set of sites selected should be responsive to expert knowledge of the field. The set of sites selected was drawn from suggestions received from festival producers, arts administrators, arts grantmakers, and other arts and festivals experts consulted on the study during an initial request for assistance conducted by the NEA. The list of festivals compiled using the above criteria was checked for any critical gaps in terms of characteristics of population served, artistic

### Practitioners Consulted on Study:

Michael Alexander	Ann Hitchcock	Aaron Paley
Jo Ann Andera	Phil Horn	Anthony Radich
Barry Bergey	Jody Kuh	Ted Russell
Tina Betz	Bruce Labadie	Steve Schmader
Rebecca Blunk	Mitch LeDay	Debra Simon
Gerri Combs	Jennifer Lena	John Simon
Alan Cooper	Ethan Lercher	Leni Sloan
Terrence D. Jones	Barbara Lippman	Huong Vu
Dan DeWayne	Maria Lopez De Leon	Andrea Wagner
David Fraher	Rory MacPherson	Jack Walsh
Sandra Gibson	Mary McCabe	Phil Walz
Sam Gilmore	Tom McClimon	M.K. Wegmann
Dara Gordon Schmoyer	Julie Olin	Tim Wilson
Karen Hanan	Michael Orlove	Robb Woulfe

forms or styles presented, and other characteristics deemed relevant and important by the research team.

## FIELD RESEARCH

The research team investigated each selected festival using a number of approaches, including background research on the festival-sponsoring organization and a one-to-two day field visit to the festival. Participant observation of the festival took place during this site visit. The principal investigator, Dr. Rosenstein, attended each festival for at least one full program day, visited the entire festival venue, and participated as an audience member in a broad range of programs. During the field visit, the research team conducted focus groups with artists and volunteers and conducted two audience surveys. A local site coordinator was designated at each site to coordinate the field visit and other research activities.

### Background Research, Interviews, and Focus Groups

Once a set of festivals was selected, extensive background research on each festival was completed prior to interviewing and field research planning. Data on festivals were collected online and from library and archival materials identified by festival sponsors, with additional materials provided directly by festival-sponsoring organizations. A detailed profile focusing on each festival's history, mission, and finances was compiled using these data.

An interview of festival administrators was conducted by telephone for each of the seven sites. For some of the festivals, this interview was conducted with the executive director alone. In some cases, festival personnel or board members participated in the

interviews. The number of people interviewed ranged from one to 11, but in every case just one 1.5-hour interview was conducted. The interviews included questions about the festival's history, mission, audiences, fiscal health, administration, connections to community, and key partnerships in the public, not-for-profit, and commercial sectors. (The Festival Administrator Interview Guide is attached in Appendix A.)

In each site, one focus group was conducted with the festival's presenting artists and another with festival volunteers. Participants in the focus groups were selected by local coordinators at each festival based on experience with the festival, artistic discipline, and availability. Most focus groups consisted of eight to 10 participants. Artist focus groups included questions about artist motivations, and about perceptions of arts and festival audiences, artistic experiences, and community. (The Artist Focus Group Interview Guide is attached in Appendix B.) Volunteer focus groups included questions about volunteer motivations and about perceptions of arts and festival audiences, artistic experiences, and community. (The Volunteer Focus Group Interview Guide is attached in Appendix C.)

### Surveys

Two surveys were distributed at each festival by teams of volunteer survey assistants. The purpose of these surveys was to collect data on the basic demographic characteristics and arts activities of audiences at the festivals. Local site coordinators and survey assistants were trained in the proper methods for distributing the two surveys and a detailed manual outlining survey procedure was distributed to each survey assistant at each site. Local site coordinators and festival administrators collaborated with the principal investigator to select optimal sites and programs for survey

distribution. The local site coordinators were asked to consider the feasibility of distributing surveys effectively in a site as well as how a site's audience might be influenced by the programming, accessibility, time of day, or discipline and style of artwork presented. Each survey was available in both English and Spanish. Completed surveys were returned to and kept in a secure, central place until collected at the close of the field visit.

The Festival Participant Survey or “short-form survey” was a 10-question survey, asking festival participants questions about their basic demographic characteristics, such as gender, age, race, ethnicity, and income (see Appendix D). This survey was meant to collect data from the broadest possible festival audience. Because the case study festivals have large audiences and take place outdoors in accessible spaces, distributing the surveys in an unbiased way presented significant challenges. The method is described in some detail below.

Each festival was given a total of 320 short-form surveys to distribute at four separate places and times during the festival.<sup>5</sup> To distribute these surveys, survey assistants worked in pairs. Each survey assistant was provided with 40 surveys. At the agreed-upon place and time, the pairs began distributing surveys. They distributed surveys systematically to every 10th person to pass the designated distribution area. Partners stood facing one another with room for at least one person to pass. As one partner distributed a survey, the other partner began counting until nine people had passed and then that partner gave a questionnaire to the 10th person who passed. Survey assistants continued, alternating distribution until they finished distributing 40 surveys each. Survey assistants indicated the times they began and finished distributing surveys to give researchers an idea of the volume of audience members passing the distribution site.

In order to prevent bias in the respondent pool, survey assistants were carefully instructed to either hand the short-form survey to every 10th person or, if that person declined to take the document, to mark the survey with an “X” and place it in the receptacle with completed surveys.

Survey assistants also were instructed to distribute Spanish language surveys to respondents who identified as Spanish speakers or who appeared to the survey assistant to be a Spanish speaker. Survey assistants were instructed to remove one English-language survey so that they did not distribute more than 40 questionnaires. Further, if the 10th person did not speak English or Spanish, survey assistants were instructed to try to identify what language the person spoke, draw an “X” across the questionnaire, note, if possible, what language the person did speak, and retain the form,

counting it as a completed survey.

The Special Programs Participant Survey or “long-form survey” was a 16-question survey, asking festival participants questions about: 1) the kinds of arts activities they engage in and how often they engage in arts activities; 2) their experiences at the festival; and 3) their basic demographic characteristics, such as gender, age, race, ethnicity, and income (see Appendix E). These surveys were distributed during festival programs with a more settled audience whose size was easier to estimate. Each festival was given a total of 100 long-form surveys to distribute at four separate places and times during the festival. To distribute these surveys, local site coordinators provided estimates of the audience for the specific programs where the long-form surveys would be distributed. The total audience was divided by 25 (the number of surveys distributed during each program),<sup>6</sup> and surveys were distributed at the resulting interval. In most venues, long-form surveys were placed on seats at an appropriate interval.

In venues where seating was not available, survey assistants distributed surveys at an entryway. They distributed surveys in teams and at the designated interval. In order to prevent bias in the respondent pool, survey assistants were carefully instructed that if a person declined to take the document, they should mark the survey with an “X” and place it in the receptacle with completed surveys.

### Data Analysis

Analysis of the quantitative data gathered for the case studies was descriptive. Analysis of the qualitative data was interpretative. Interview and focus group data were placed in a research template based on the interview and focus group protocols. The principal investigator used the templates to identify key themes, responses that were common across sites, and areas of difference across sites.

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<sup>4</sup> Individuals were identified in coordination with Mario Garcia Durham, the Director of Presenting and Artist Communities at the National Endowment for the Arts.

<sup>5</sup> The number of surveys administered was determined by the capacity of the research team to distribute them.

<sup>6</sup> The number of surveys administered was determined by the capacity of the research team to distribute them.

# III. Profiles Of the Seven Case Study Festivals

**A**s the national survey component of this study showed, outdoor arts festivals vary widely in terms of their programming, missions, and organizational structure. Festivals may focus primarily on one artistic discipline or present a cornucopia of genres and styles. While all seven of the festivals studied include an artistic mission, some see their work as also contributing to other goals such as economic and community development or education. Outdoor arts festivals may be very large, with audiences in the hundreds of thousands, or they may be quite small. They may last one day or two weeks. Festivals take place in communities of all sizes (large and small), settings (urban and rural), and locations (in all 50 states). Some are sponsored and produced by private not-for-profit organizations, while some are run

by government agencies or public-private partnerships of various kinds. Some are free, some include a limited number of ticketed events, and some require entry fees.

The seven festivals we visited for this study are:

1. Houston International Festival (Houston, Texas)
2. Piccolo Spoleto (Charleston, South Carolina)
3. Lowell Folk Festival (Lowell, Massachusetts)
4. Santa Fe Indian Market (Santa Fe, New Mexico)
5. Chicago Jazz Festival (Chicago, Illinois)
6. Tamejavi Festival (Fresno, California)
7. D.U.M.B.O. Art Under the Bridge Festival (Brooklyn, New York)

These festivals encompass much of the diversity of outdoor arts festivals in the U.S.

**Table 1.** Overview of Case Study Festival Characteristics

	Houston International Festival	Piccolo Spoleto	Lowell Folk Festival	Santa Fe Indian Market	Chicago Jazz Festival	Tamejavi Festival	D.U.M.B.O. Art Under the Bridge
Sponsoring Organization/ Lead Sponsor	Houston Festival Foundation	Charleston Office of Cultural Affairs	Lowell Festival Foundation	Southwestern Association for Indian Arts	Mayor's Office of Special Events	Pan Valley Institute of the American Friends Service Committee	D.U.M.B.O. Arts Center
Organizational Form*	501(c)3	501(c)3–privatized public agency	Public-private partnership	501(c)3	Public-private partnership	501(c)3 – association of religious organizations	501(c)3 – collaboration with corporate partner
Festival Budget (2007)	\$3 million	\$2.5 million	\$1.3 million	\$1.1 million	\$680,000	\$603,000	\$132,000
Festival Duration	4 days over 2 weekends	17 days	3 days	4 days	4 days	2 days	3 days
Audience Size	425,000	250,000	200,000	100,000	300,000	1,000	100,000
Pricing*	Ticketed for attendees 13 years and over (\$15)	Free and ticketed events (\$10–\$15)	Free	Free and ticketed events (\$15)	Free	Free	Free
Geography (NEA Region)	Mid-America	South	New England	West	Mid-West	West	Mid Atlantic
Primary Artistic Discipline*	Music	Multidisciplinary	Music	Visual Arts	Music	Multidisciplinary	Visual Arts

\*Festival characteristics that were explicitly part of the case study selection criteria. Diversity was sought across these dimensions.



Photo courtesy of Houston International Festival

# 1. The Houston International Festival

## Houston, Texas

**T**he Houston International Festival, or iFest, is a world music and culture festival that takes place annually in downtown Houston. Each year, iFest chooses a country or culture as the focus of the festival and produces a comprehensive education program for students in elementary to high school. The Living Museum represents the cultural heart of the festival each year and offers a variety of iconic structures, demonstrations, and interactive hands-on exhibits immersing the festival attendee in the spotlighted theme. In addition to the educational exhibits and programs onsite, the festival produces a Teacher's Curriculum Guide on the featured country or region. A visit to the Living Museum brings to life some of the historical and cultural information covered in the guide.

In 2009, the music, dance, literature, food, heritage, and history of Ireland were celebrated. The festival included performances by traditional Irish bands and dance groups as well as interactive exhibits and demonstrations. Africa was celebrated in 2008, and in 2010 iFest featured the Caribbean. In addition to the annual focus on country, the Houston International Festival presents programs showcasing a diversity of cultural

groups and heritages. An outdoor international market offers shopping experiences involving more than 500 artists from all over the world. The international food program component features cuisines including Cajun, Creole, Caribbean, Mediterranean, Thai, Italian, Japanese, and the Southwestern and Continental U.S. The international music and dance programs included groups performing in many styles and genres, ranging from world beat, Afro-pop, Cajun, zydeco, blues, rock, country, folk, Latin, and reggae.

The Houston International Festival was founded by the Mayor's Office, the Cultural Arts Council of Houston, the Greater Houston Convention and Visitors Bureau, and the Houston Chamber of Commerce in 1971 to be Houston's official celebration of the arts. In 1976 the private, not-for-profit Houston Festival Foundation was incorporated as the festival's producing entity. It also produces the city's annual Thanksgiving Day Parade. The Houston International Festival's contemporary focus on cultural diversity stems from a belief that Houston is an international and culturally diverse city and that its largest public annual festival should reflect, celebrate, and promote this defining characteristic.

This is who we are. Every year when I come to the festival I want to say, "City of Houston, look around you, this is who we are." This is no man's land: not your neighborhood, not your church, not your work. We all came here for the same reason, to enjoy what these artists have brought to us. No one's going to judge you. It is okay to be nice to each other here. We spend most of our time in our air-conditioned cars going to our air-conditioned houses. We don't spend all that much time out in the park standing with our neighbors, standing with our friends.

— Festival volunteer



Photo by Bill Murton

## 2. Piccolo Spoleto Festival Charleston, South Carolina

**P**iccolo Spoleto is a 17-day celebration of the arts that takes place annually in Charleston, South Carolina, and coincides with the internationally renowned Spoleto Festival USA. While Spoleto presents national and international artists, Piccolo Spoleto connects the local community to Spoleto Festival USA by presenting artists of all disciplines mainly from the Southeast region of the U.S. The festival's organizers strive to present performances and exhibits that are "admission-free or modestly priced so that the Spoleto Festival experience can be enjoyed by all people regardless of their age, ethnicity, economic background, or experience in the arts." The City of Charleston Office of Cultural Affairs (OCA), a unit of local government, founded Piccolo Spoleto in 1979 and continues to produce it today. Piccolo Spoleto has a close but informal partnership with Spoleto Festival USA and is considered its official outreach program. The two organizations coordinate programming to limit overlap between the festivals, share a volunteer corps, and occasionally present programs together.

Piccolo Spoleto fulfills the "City as a Stage" philosophy of longtime Charleston Mayor Joseph P. Riley, Jr.

A significant amount of support for the festival is provided in the form of in-kind services from the City of Charleston parks, police, and fire departments. The OCA itself was formerly a part of the City of Charleston's parks department.

The festival presents nearly 5,000 artists and performers each year in over 700 events programmed around seven categories: children and family, dance, film and literary arts, music, special events, theater, and visual arts. Piccolo Spoleto events are held in venues throughout Charleston County, including parks, churches, libraries, and theaters. Charleston's historic churches are particularly important venues for Piccolo Spoleto programming; their beauty and acoustics were among the reasons Spoleto Festival USA was first attracted to Charleston. For example, during Piccolo Spoleto's L'Organo Series, organists present 50-minute recitals in historic churches all around downtown Charleston on weekday mornings. "Artreach" performances bring arts to citizens who might not otherwise attend the festival. These performances occur in places such as hospitals, nursing homes, and juvenile detention centers.

Piccolo Spoleto turns the city into a stage, creating community by connecting Spoleto to the community. Spoleto has always used the traditional venues of our community. And Piccolo Spoleto has always been obliged to use alternative venues like churches and parks and the side of buildings. It was Mayor [Joseph] Riley's idea to turn the city into a stage, putting the symphony at the foot of the Market. A lot of people wouldn't know this festival was going on unless they happened to be walking by. This way, the excitement that people have about Spoleto transfers over to the people on the street.

— Festival administrator



Photo by Higgins & Ross

### 3. Lowell Folk Festival

#### Lowell, Massachusetts

**T**he Lowell Folk Festival originated when the city hosted the National Folk Festival from 1987 to 1989. Spurred by that success, event producers and community members decided to hold the inaugural Lowell Folk Festival in 1990. While the origin of the festival is linked to the National Folk Festival, organizers cite Lowell's long tradition of ethnic celebrations as the first roots of today's event. The festival built on these smaller local ethnic celebrations that have been established since the early 1970s. The festival is sponsored by a highly collaborative group of producing partners: the City of Lowell, the Lowell Festival Foundation, Lowell National Historical Park, the National Council for the Traditional Arts, and the Greater Merrimack Valley Convention and Visitors Bureau.

The Lowell Folk Festival showcases folk musicians from around the world representing a variety of musi-

cal traditions: ska, polka, bluegrass, Celtic, world, and indigenous music. The festival also incorporates local artists and communities, including demonstrations by New England folk artists, craft booths rented by local artists, ethnic foods sponsored by local ethnic and community organizations, and arts activities produced by local arts organizations. As ethnic communities are an important part of Lowell and New England's industrial heritage, a major programmatic area of the Lowell Folk Festival is the ethnic food component. Local vendors as well as local cultural organizations sell food specific to their cultural heritage at 16 booths throughout downtown Lowell. Organizers hope that the diversity of food options at the festival not only represents the diversity of the Lowell community but also attracts festival attendees who may come for the food, but end up staying for the music.

We open the door to the City of Lowell, to the downtown. It's not just about hearing the mariachi; it's about seeing architecture, the food you're eating, the whole experience. The festival is so layered. It is a chance to hear and listen to music that I would never have listened to otherwise and be able to speak with artists and learn about their craft and see kids being hands on and eat the food and listen to music at the same time. It is so layered that you can expose yourself to many different kinds of art. One of the other things that the festival does is that it gives people access to the local artists who are here. We have lots of smokestacks in Lowell and we have a visual artist who lights the smokestacks. All kinds of creativity are released when people see these artistic activities.

— Festival board member



Photo by Sara Stathas

## 4. Santa Fe Indian Market

### Santa Fe, New Mexico

**S**anta Fe Indian Market is one of the world's preeminent venues for seeing and purchasing Native-American art. The festival was first developed in 1922 to assist in efforts to preserve Pueblo pottery and Navajo jewelry and weaving, and to provide economic development opportunities to Native-American communities in New Mexico and Arizona. Traditional forms such as jewelry, pottery, and textiles are emphasized at Indian Market. However, recent years have seen an increase in artists exhibiting painting, sculpture, and many newer styles and techniques. Today, Indian Market includes programming across all visual arts disciplines. The 2009 Indian Market included a film series produced by the National Museum of the American Indian in Washington, D.C., and, for many years, a popular Indian Fashion Show has been a part of the programming.

Indian Market takes place annually on Santa Fe's central plaza, and is produced by the private, not-for-profit Southwestern Association for Indian Arts (SWAIA).

More than 1,200 Native-American artists exhibit at Indian Market. Artists come to Indian Market from all over the United States, but the largest group is from the Southwest. Indian Market provides an important venue for the community of Native-American artists to convene and a place where collectors, dealers, curators, scholars, artists, and their families gather annually. SWAIA oversees all of the events and programs at Indian Market, from the selection of participating artists to the judging and awarding of more than \$80,000 in prizes in 300 categories of entries. These cash prizes provide additional income, but more importantly underwrite an artist's reputation and can lead to significant increases in the prices artists can demand. One of the important functions of Indian Market remains the establishment and promotion of standards of quality in both traditional and contemporary Native-American art. Standards are intended to ensure that only authentic Native-American art is being presented and sold and to contribute to sustaining and developing high-quality artwork.

People want a piece of the culture; they want to share the culture; they respect the culture. I find them to be extremely honest, very humble, and just wide open and very receptive and respectful. Some are just coming for education; they aren't buyers. A large number, they just want a part of the artists, they want to be our brothers and sisters. They want to be a part of the arts. I spend so much time talking and talking, giving 100% with every person that I talk to.

— Festival artist



Photo by James Higgins

## 5. Chicago Jazz Festival

### Chicago, Illinois

**C**hicago Jazz Festival, launched in 1979, was the first of the City of Chicago's now famous and extensive series of music festivals. The festival is held in Chicago's downtown Grant and Millennium Parks. Central to the mission of the Chicago Jazz Festival is celebrating and honoring the history of jazz in the city and providing exposure and performance opportunities for musicians from the Chicago area. Since the first festival, at least half of the programming has been exclusively for local performers. Festival organizers design the programming to attract an audience that ranges from new listener to jazz aficionado. The organizers hope to build a broader audience for the genre. Each of the four stages present a carefully considered mix of artists: prominent and nationally known musicians; established, but not necessarily well-known artists; and emerging performers. A hallmark of the festival has been the variety of jazz on display: mainstream, traditional, experimental, vocal, and blues-based jazz. The Chicago Jazz Festival also has commissioned

works from national and international artists including Danilo Pérez, Randy Weston, Gerald Wilson, and George Gruntz, as well as local artists Dee Alexander, Edward Wilkerson, and T.S. Galloway.

The City of Chicago's Office of Special Events and the private, not-for-profit Jazz Institute collaborate to produce the Chicago Jazz Festival. The Mayor's Office for Special Events prepares and manages artist contracts and payments for the festival and coordinates certain festival logistics, including festival production and marketing. The Jazz Institute coordinates the extensive volunteer curation process for the festival. A committee comprised of Jazz Institute of Chicago board members and other prominent members of the jazz community decides on themes, sorts through hundreds of submissions and proposals, and votes for a festival lineup until consensus is reached. Committee members communicate and negotiate fees with the artists and their agents and serve as press emissaries and ambassadors to the artists, volunteers, and emcees at the festival.

These contexts can be really freeing. That element of risk and really pushing yourself is always there [in jazz], but when the group is loose, when the group is playing a lot, when you get that energy and that excitement from the city, that can take you somewhere else. The excitement of this music is that you don't always know where it's going. If you're in that moment and you have the energy and excitement of a great venue, it can inspire you to go to another place. It inspires you to take some risks, you hear it go to somewhere else and you just go with it. In venues like this, that's what people want to hear and that's what artists want to do. You've got 10,000 people saying "yeah," really pushing you along.

— Festival artist



Photo by Tudor Stanley

## 6. Tamejavi Festival Fresno, California

**T**amejavi Festival is a cultural and community festival sponsored by the Pan-Valley Institute (PVI), a program established in 1998 by the American Friends' Service Committee (AFSC), a Quaker organization that includes people of various faiths who are committed to social justice, peace, and humanitarian service. The Tamejavi Festival was established with a mission to create a place where immigrants and refugees can gather, learn from each other, and rebuild their world. "Tamejavi" is best described as a process of cultural development that includes principles of understanding, respect for differences, and engagement in collaborative community-building practices. Cultural development is understood as a resource for supporting immigrants in their efforts to become more socially and politically included in society. Tamejavi uses cultural exchange and artistic expression to open spaces for civic engagement. The Tamejavi Festival has been held biennially since 2002 in various parks and cultural venues around the city of Fresno.

The word *Tamejavi* was invented by festival organizers and combines several of the cultures highlighted in

the festival. The *Ta* is from the Hmong "Taj Laj Tshav Puam," *me* from the Spanish "Mercado," and *javi* from the Mixtec "Nunjavi." Tamejavi means cultural market, with its origin in the concept of "plaza" or place of exchange. Organizers hope to create a great cultural marketplace at Tamejavi, where participants can share traditions and ideas. The theme of the 2009 Tamejavi Festival was "Our Voices, Our Stories: A Path to Inclusion." There are several program components of the festival, including artistic presentations, films, poetry readings, an outdoor marketplace, and events for children and families.

Planning for Tamejavi is a year-round effort that includes numerous planning meetings that bring together cultural and community leaders of ethnic and immigrant groups from around the Central Valley. These leaders return to their communities to encourage participation in the Tamejavi Festival. The planning meetings are seen by organizers and participants as central to fulfilling the festival's and PVI's missions, equal in importance to events that take place during the Tamejavi Festival itself.

The Pan-Valley Institute was founded with the mission of providing opportunities for immigrants to get skills to learn how to be more civically engaged. In our other programs, we saw how much importance our clients gave to their cultural lives. And there were not too many opportunities to express that. By providing these opportunities for cultural expression, we could also provide opportunities for engagement—what we call cultural organizing. Our principles allow our participants to guide the process of their own organizing. We always allow the space for sharing stories. This was really important for bringing people together. We work with immigrants. Even though they all are immigrants, they are so diverse and have different statuses—refugees and so on. To share cultural practices brings out their similarities. We saw that this works. It has been very effective in building interethnic relationships and providing opportunities for immigrants to build skills.

— Festival administrator

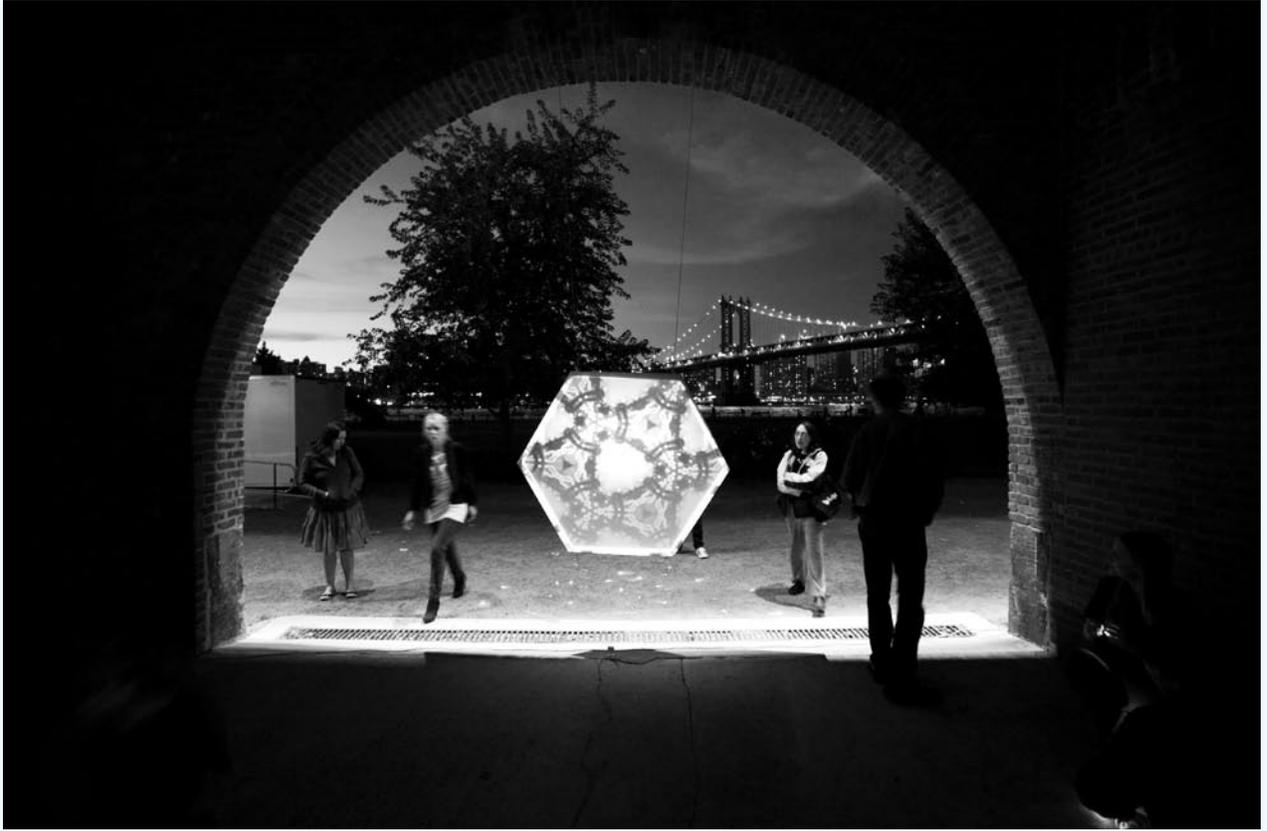


Photo by Caslon Photography

## 7. D.U.M.B.O. Art Under the Bridge Festival Brooklyn, New York

**T**he annual D.U.M.B.O. Art Under the Bridge Festival is a multi-site, three-day visual arts festival in the D.U.M.B.O. neighborhood of Brooklyn (D.U.M.B.O. is an abbreviation of “Down Under the Manhattan Bridge Overpass”). D.U.M.B.O. Art Under the Bridge Festival was initially established as a grassroots artists’ initiative in 1997. The festival celebrates fringe culture in the visual arts and includes 80 peer-reviewed projects, a video series, and an extensive tour of artists’ open studios. The festival’s sponsoring organization, D.U.M.B.O. Art Center (DAC), also runs an in-depth internship program that introduces students to contemporary art, artistic work, and arts and festival administration. DAC’s mission is “to engage a broad spectrum of society in the sensory and intellectual stimuli of emerging visual culture by providing artists and curators with the singular opportunity for both on- and off-site experimentation, innovation, presen-

tation, and advancement.” Along with D.U.M.B.O. Art Under the Bridge Festival, DAC also produces year-round exhibitions and events in its 3,000-square-foot gallery in the waterfront area of D.U.M.B.O.

The D.U.M.B.O. neighborhood is a post-industrial neighborhood, whose primary manufacturer closed in the 1950s, leaving large, commercially zoned buildings well-suited for artist work space. The area was significantly underdeveloped, lacking sanitation and lighting, and saturated with drugs and crime. In 1997, the neighborhood’s zoning changed from commercial to residential and development boomed. Two Trees Management Company, a real estate developer, purchased the local industrial buildings and rapid gentrification ensued. Two Trees is an essential partner to DAC and D.U.M.B.O. Art Under the Bridge Festival, donating space for DAC and for exhibitions and presentations during the festival, and helping to coordinate space for the multiple venues used in the festival.

This festival really gives you a chance to work hands on with an artist, learning about what it takes to create a whole work and being a part of creating a whole work. This festival asks artists to speak to the place where we are [the D.U.M.B.O. neighborhood]. I help to review the applications for exhibiting here and so I get a chance to really see the way artists think about and incorporate their ideas about this place. And the people who come to the festival get a chance to interact with the artists too. Even though this neighborhood has changed so much, the festival gives people a chance to see all of the artists who have a part in making it the place it is today. I love being a part of that.

— Festival volunteer

# IV. Public Access to the Arts

The case study festivals take place mainly outdoors—in public parks, streets, plazas, and marketplaces. Most of the case study festivals are free or provide a good deal of free programming.<sup>7</sup> This suggests that festivals offer a degree of public access sometimes lacking at other types of arts and cultural events.

## Venue

The festivals we studied take place in public spaces that are familiar and welcoming to most people. Festivals transform downtown plazas and parks into arts venues, but these spaces retain their sense of openness. Volunteers in the focus groups conveyed a belief that these open, public venues present a low threshold to attendance for audiences, in contrast to museums or concert halls. As one respondent put it: “people can come as they are” to a festival. Respondents discussed this idea of “coming as you are” in terms of dress, behavior, and response to artwork. Festivals are often crowded, loud, and hot. There is no need to dress formally or be quiet or still. There is little sense that negative or uncomfortable responses to artwork are being noticed or monitored. In the focus groups, respondents contrasted these experiences at a festival with experiences in other arts venues. Respondents suggested that one of the most important reasons why festival audiences feel this sense of openness is because festivals take place in public spaces they have visited often for other reasons and because there are few or no physical boundaries to entering or leaving. Other research has indicated that holding arts activities in public spaces can be a valuable way to make the arts more accessible to broad and diverse audiences.<sup>8</sup>

## Social Setting

Festivals provide a social setting for experiencing the arts. At the case study festivals, whole families gather together to attend concerts in the park. Grandparents come to hear grandchildren perform and then go off together to other programs. People bring picnics to eat while listening to performances or meet up with friends. They dance. They stroll together through grassy and wooded areas or window shop. The focus group and interview respondents believe that the relaxed, informal settings that festivals create are friendly to people who are not regular attenders of arts events in more formal venues. They said that many people might be introduced to arts because they are invited by friends or family to meet at the festival for social reasons. Other research has indicated that the ability to socialize is an important motivating factor for attendance among broader and more diverse arts audiences.<sup>9</sup>

## Family Friendly

Respondents suggested that the ability to enter and leave programs, to get up and move around, and to make noise and dance makes festivals particularly attractive to families with younger children. For some festival administrators, the ability to provide access to high quality arts programs in a setting where young children and parents of young children are welcome is a central part of their festival’s mission and value. Case study respondents, particularly those who are artists, said that having so many children in festival audiences is one of the most valuable aspects of festivals for them. In particular they enjoy performing at festivals because of the number of children present and the ways in which children participate. One artist said, “Children don’t know they aren’t supposed to get up

**Table 2.** Respondents from Households with Children Who Attended the Festival with Children: 2009 Case Study Participant Surveys

Houston International Festival	Piccolo Spoleto	Lowell Folk Festival	Chicago Jazz Festival	Santa Fe Indian Market	Tamejavi Festival	D.U.M.B.O. Art Under the Bridge Festival
82%	57%	82%	39%	98%	59%	63%

Note: n=1,520

and dance, and that changes the whole feeling of what's going on there for everyone.”

Participants in the focus groups and interviews suggested that children are not welcome in many traditional arts venues, and that this is a significant barrier to arts attendance for parents and children alike. Further, they believe that festivals embrace and foster this family-friendly atmosphere. The case study research indicates that festivals do provide access to the arts for families with children. In all but one site, more than half of survey respondents who came from households with children brought children to the festivals.<sup>10</sup> In some cases, this percentage was very high: approaching 100% at Santa Fe Indian Market and 82% at the Houston International Festival and Lowell Folk Festival. See Table 2.

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<sup>7</sup> Admission fee policy (i.e., whether the festival was free or required attendees to buy tickets) was explicitly part of the case study selection criteria.

<sup>8</sup> Walker, C. 2003. *Participation in Arts and Culture: The Importance of Community Venues*. Washington, D.C.: The Urban Institute. And see Nichols, B. 2010. *Come As You Are: Informal Arts Participation in Urban and Rural Communities* (Research Note #100). Washington, D.C.: The National Endowment for the Arts.

<sup>9</sup> Ostrower, F. 2005. *The Diversity of Cultural Participation*. Washington, D.C.: The Urban Institute.

<sup>10</sup> Chicago Jazz Festival was the only case study site where less than half (39%) of the survey respondents who came from households with children brought children to the festivals.

# V. Unique Artistic Experiences

**F**estival administrators, artists, and volunteers identified several artistic services that festivals provide, such as displaying high-quality artistic work, educating the population about the arts and artists, and supporting the creation of artistic work. The chief benefit of these services, according to case study respondents, is that they expose audiences to unexpected artistic forms and styles. Additionally, festivals provide a unique aesthetic context for performing, exhibiting, and experiencing artistic work. Case study respondents believe that unlike many other types of arts event or venue:

- festivals present a diversity of disciplines and styles, including programs that span performing and visual arts; classical, avant-garde, experimental, and commercial styles; high art; and more popular forms;
- festivals provide a distinctive aesthetic context for performing, exhibiting, and experiencing artistic work; and
- festivals create a relaxed, informal atmosphere that invites new forms of arts participation and interaction with artists.

## Gateway to New Arts Experiences

Focus group respondents believe that unlike many other types of arts events or venues, festivals typically include a diversity of disciplines and styles—such as programs that span performing and visual arts; classical, avant-garde, experimental, and commercial styles; high art; and more popular forms. This diversity provides attendees an opportunity to experience new styles of art, potentially ones they would not seek out independently and, thus, festivals were viewed by respondents as a gateway to new kinds of arts attendance.

Festivals do not require attendees to commit to any one performance or artistic style, but rather let audiences sample a variety of events and art forms. Most festival programming takes place in spaces where it is easy for audience members to casually sample exhibitions or performances; people can stroll in and out of programs. Respondents in the volunteer focus groups said they believe this ability to approach unusual or challenging artwork while feeling free to control how long they engage with that work is an important reason audiences appreciate visiting festivals. The focus groups and festival administrators said this relative lack of restraint and the low level of commitment dis-

**Table 3.** Percent of Respondents Who Were Introduced to New Styles of Art at Festival: 2009 Case Study Participant Surveys

	Strongly agree/ agree	Neutral	Disagree/ strongly disagree	No opinion
Houston International Festival	68%	14%	4%	6%
Piccolo Spoleto	45%	30%	14%	5%
Santa Fe Indian Market	66%	13%	18%	1%
Tamejavi Festival	83%	7%	2%	2%
D.U.M.B.O. Art Under the Bridge Festival	50%	19%	9%	7%
Lowell Folk Festival	69%	13%	10%	3%
Chicago Jazz Festival	35%	26%	35%	5%

Note: n=566. Percentages may not equal 100% as not all respondents answered the question.

**Table 4.** Percent of Respondents Who Will Attend New Kinds of Arts Events After Attending Festival: 2009 Case Study Participant Surveys

	Strongly agree/ agree	Neutral	Disagree/ strongly disagree	No opinion
Houston International Festival	56%	22%	2%	9%
Piccolo Spoleto	61%	25%	5%	4%
Santa Fe Indian Market	70%	25%	3%	2%
Tamejavi Festival	75%	12%	2%	2%
D.U.M.B.O. Art Under the Bridge Festival	62%	19%	1%	2%
Lowell Folk Festival	77%	10%	0%	7%
Chicago Jazz Festival	61%	28%	8%	4%

Note: n=565. Percentages may not equal 100% as not all respondents answered the question.

**Table 5.** Percent of Respondents Who Said the Festival Allowed Them To Interact with Artists: 2009 Case Study Participant Surveys

	Strongly agree/ agree	Neutral	Disagree/ strongly disagree	No opinion
Houston International Festival	51%	20%	5%	15%
Piccolo Spoleto	48%	23%	11%	13%
Santa Fe Indian Market	84%	12%	10%	1%
Tamejavi Festival	60%	19%	12%	4%
D.U.M.B.O. Art Under the Bridge Festival	54%	23%	4%	3%
Lowell Folk Festival	39%	38%	4%	11%
Chicago Jazz Festival	43%	22%	13%	22%

Note: n=566. Percentages may not equal 100% as not all respondents answered the question.

tinguishes festivals from other arts venues.

Festival administrators said they are purposeful in programming both “big draw” events and artists, along with less well-known art forms and artists in order to introduce audiences to new kinds of work. Because the less formal settings allow attenders to stroll in and out of programs, they can experience new, unfamiliar types of art. In the focus groups, festival volunteers said that one of the things they value about festivals is the chance to sample a variety of art forms and styles and to experience types of art they had not known previously.

Surveys respondents at the seven case study sites agreed that the festival introduced them to new styles of art and that they would attend new kinds of arts events in the future (see Tables 3 and 4). At most case study sites, the majority of respondents agreed they had been introduced to new styles of art. While audiences at Chicago Jazz Festival and Piccolo Spoleto were more evenly divided, 50% to 83% of audiences at the other case study sites agreed they had been introduced to new styles of art at the festival. In every one of the sites studied, more than half of respondents agreed they will attend new kinds of arts events after attending the festival.

**Increased Interaction between Artists and Audiences**

Case study respondents suggested that the diversity and informality of festival settings allow audience members to interact with artists and artists to interact with one another. For both artists and audiences, this

provided more and better educational opportunities. Volunteer respondents said one of the most important reasons why they volunteer for the festival is because of the opportunities the festival provides to meet and talk with artists and to gain a better understanding of the ways in which artists work. In focus groups, artists said that festivals provide a context where the barrier between artists and audiences is significantly different from that in other venues. Artist respondents perceive that festival audiences feel that artists are more approachable and that it is acceptable to ask them questions about their work. Many respondents said that having children in the audience is vital for creating this atmosphere of openness and questioning. Respondents also suggested that because artists often visit festivals for relatively extended periods, they are available to audiences and the community in important ways. For example, immigrant and foreign artists often spend time during the festival in local immigrant communities. Other respondents talked about how the community is both filled with and newly aware of local and visiting artists during the festival.

Survey results show that audiences at the case study sites feel they have greater access to artists at the festival (see Table 5). At every site, more respondents agreed that the festival allowed them to interact with artists than those who disagreed or were neutral. Audiences at Santa Fe Indian Market were particularly positive, with 84% responding that the festival allowed them to interact with artists.

**Increased Interaction among Artists**

Many artists mentioned that festivals provide an environment conducive to interaction and community building. This feature was important to artists’ professional development. For local artists, the opportunity to work and play with highly accomplished visiting artists and to discuss their work with them was particularly valuable. More often though artists said that when they perform or exhibit during festivals, they know that other artists are part of the audience seeing and considering their work. Artist respondents said this is a critical reason for their participation in festivals.

**Unique Setting**

Artist and other focus group respondents talked about the ways that festivals create a special aesthetic context in which to perform and exhibit artwork. Many mentioned that they find the natural setting of festivals inspiring. Some artists talked about the fun and informal setting of festivals as inspirational and some claimed that this atmosphere supports experimentation.

# VI. Festival Audiences

**D**uring each of the seven case study festivals, the research team and organization volunteers delivered short surveys to attendees to gain a sense of the demographic characteristics of the audience. The primary objective was to gather exploratory data that might help researchers survey festival audiences more comprehensively in the future. We also wanted to use these data to explore similarities or differences between audiences at these festivals and at benchmark arts activities<sup>11</sup> as reported in the 2008 Survey of Public Participation in the Arts (SPPA).<sup>12</sup> Table 6 reports those data, treated in aggregate. It is important to note that the aggregates do not represent a national sample and cannot be reported as such.

*The case studies collected demographic information from seven festival audiences. Data collection was conducted systematically—but was not intended to generate scientific estimates of the overall population of festival-goers. The case studies represent only seven out of thousands of outdoor arts festivals nationwide.*

## Audience Demographics

To an extent, the survey findings from the case studies resonate with the focus group and interview respondents' perceptions of festival audiences. Respondents said they see festival audiences as being much different from other arts audiences. In some cases, respondents characterized festival audiences as more inclusive: "more representative of the community" and "including lots more families and kids." In other cases, they characterized festival audiences as more highly educated and knowledgeable about the particular artworks presented: "these aren't just tourists, these are people who really know what they listening to" and "these are people who really want to understand what this artwork is all about and its value." Some artists said that whereas audiences in some other venues behave "like you're just getting paid for putting on your act," these festival audiences were deeply engaged and informed, and, to some extent, better characterized as participants in the creative act than as audience members.

In several ways, the audiences for the seven case studies look like benchmark arts audiences as portrayed in the 2008 SPPA. Audiences at the seven case studies:

- tended to be proportionally more female than male (see Figure 1);

- were highly educated (see Figure 2);<sup>13</sup> and
- had relatively higher incomes (see Figure 3).<sup>14</sup>

At the same time, audiences at these seven festivals were different from national arts audiences in terms of age, ethnicity, and race.<sup>15</sup>

## Age<sup>16</sup>

Audiences at three case study sites were younger than benchmark arts audiences: the majority of the attendees at Houston International Festival, D.U.M.B.O. Art Under the Bridge Festival, and Tamejavi Festival were under 45 years old (see Figure 8, 9, and 10, respectively). In contrast, the audiences at the rest of the case study sites were older and similar in age to the benchmark arts audience (see Table 6 and Figure 4).

## Ethnicity and Race<sup>17</sup>

Audiences at the seven case study festivals were distinct in their racial and ethnic diversity. When examined in aggregate, 12% of attendees at the case study festivals reported being of Hispanic ethnicity (see Figure 5), 13% reported their race as African American, 8% reported being Asian, and 4% reported being Native American or Native Hawaiian Pacific Islander (see Figure 6). This indicates that the seven case study sites, when considered together, are more racially and ethnically diverse than the benchmark arts audiences, reported by the 2008 SPPA.<sup>18</sup>

The case study sites together attracted audiences that have a racial and ethnic make-up similar to the U.S. population. The proportion of Hispanics at the case study festivals is just shy of that in the U.S. population (12% versus 15%<sup>19</sup>), while the proportion of African Americans at the festivals equals that in the U.S. population (13%<sup>20</sup>). The case study festivals attracted higher proportions of Asians and American Indian/Alaska Native than are in the U.S. population (8% versus 5%<sup>21</sup> and 4% versus 1%,<sup>22</sup> respectively).<sup>23</sup>

## Unique Characteristics of Case Study Festival Audiences

Although these findings are noteworthy, the data must be considered in light of the following particularities of the audiences at the individual case study sites.

- Male attendance was relatively high at Chicago Jazz Festival and Tamejavi Festival (see Table 6 and Figure 7).

**Table 6.** Demographic Characteristics of Festival Attenders and Benchmark Arts Participants: 2009 Case Study Participant Surveys and 2008 SPPA

	Houston International Festival	Santa Fe Indian Market	Tamejavi Festival	D.U.M.B.O. Arts Under the Bridge Festival	Lowell Folk Festival	Piccolo Spoleto	Chicago Jazz Festival	SPPA Benchmark Arts Attenders
	n=323	n=273	n=109	n=241	n=204	n=165	n=246	n=18,444
<b>Gender</b>								
Male	41%	40%	48%	39%	44%	34%	48%	45%
Female	59%	60%	52%	61%	56%	66%	52%	55%
<b>Age</b>								
Under 25	20%	5%	30%	24%	7%	9%	6%	12%*
25–34	23%	7%	16%	35%	11%	12%	22%	19%
35–44	22%	9%	18%	24%	19%	10%	16%	20%
45–54	15%	16%	21%	10%	24%	22%	21%	20%
55–64	13%	34%	9%	6%	27%	30%	26%	16%
65 and over	7%	29%	7%	2%	13%	17%	9%	13%
<b>Ethnicity</b>								
Hispanic	20%	10%	47%	8%	3%	5%	4%	8%
Not Hispanic	80%	90%	53%	92%	97%	96%	96%	92%
<b>Race</b>								
Other	16%	15%	47%	16%	3%	2%	7%	6%
African American	30%	0%	7%	7%	2%	11%	25%	7%
White	55%	87%	47%	80%	97%	87%	71%	86%
<b>Educational Attainment</b>								
Elementary school	6%	0%	6%	1%	2%	1%	0%	3%
High school graduate or GED	15%	9%	24%	6%	18%	7%	12%	11%
Junior/community college or technical school	33%	10%	25%	2%	11%	17%	13%	25%
Four-year college or university	29%	33%	25%	50%	21%	42%	33%	35%
Post-graduate	17%	48%	21%	41%	49%	34%	42%	26%
<b>Income</b>								
Up to \$25,000	12%	7%	36%	13%	8%	7%	10%	**
\$25,000–\$49,999	19%	12%	24%	18%	2%	17%	20%	**
\$50,000–\$99,999	42%	31%	25%	32%	39%	37%	36%	38%
\$100,000–\$149,999	11%	18%	10%	16%	25%	19%	17%	16%
\$150,000 and above	16%	32%	5%	20%	11%	20%	17%	15%

Note: Percentages may not equal 100% due to rounding. In some instances, respondents checked more than one “race” category.

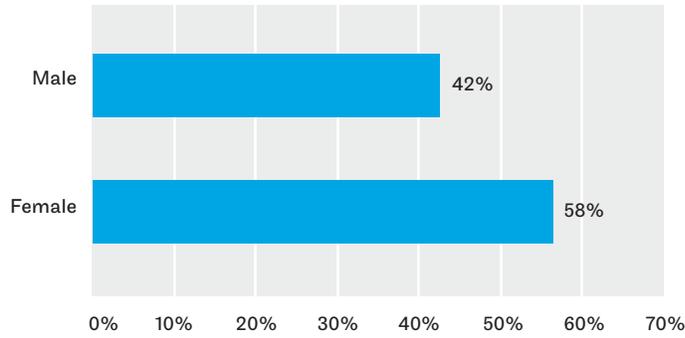
\* 18–24 year olds. SPPA measures only adult (18 years and over) attenders.

\*\* The SPPA reports income in \$10,000 increments; thus, percentages cannot be provided for these income ranges.

- Three festivals—Houston International Festival, D.U.M.B.O. Art Under the Bridge Festival, and Tamejavi Festival—had youthful audiences (see Figures 8, 9, and 10). The audiences for Piccolo Spoleto, Santa Fe Indian Market, Lowell Folk Festival, and Chicago Jazz

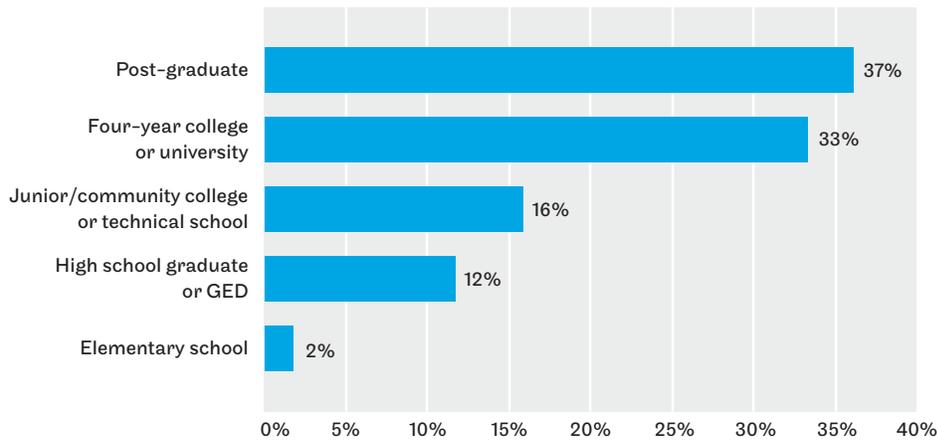
- Festival were similar to benchmark arts audiences in terms of age; they tended to be to be 55 or older and were older, on average, than the general population.<sup>24</sup>
- Tamejavi Festival and, to a lesser extent Houston International Festival, had robust Hispanic audiences

**Figure 1.** Gender of Festival Attenders: 2009 Case Study Participant Surveys



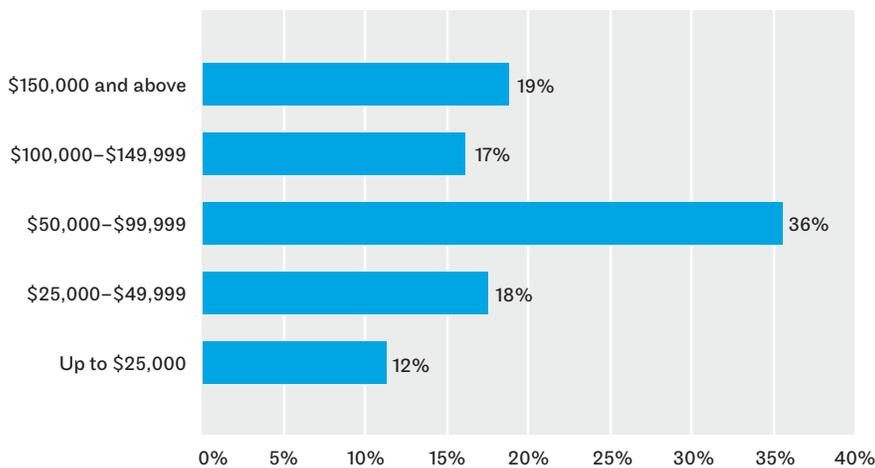
Note: n=1,526. Percentages may not equal 100% due to rounding.

**Figure 2.** Educational Attainment of Festival Attenders: 2009 Case Study Participant Surveys



Note: n=1,526. Percentages may not equal 100% due to rounding.

**Figure 3.** Income of Festival Attenders: 2009 Case Study Participant Surveys

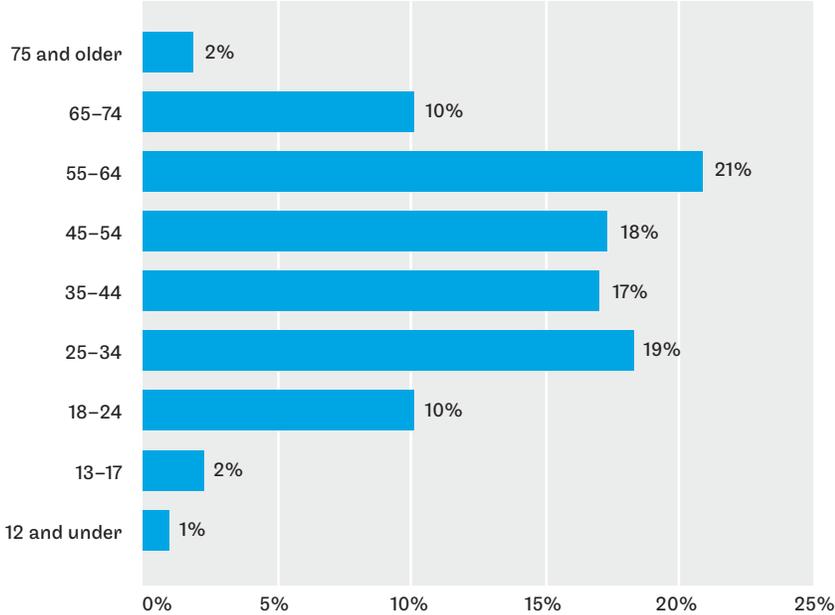


Note: n=1,407. Percentages may not equal 100% due to rounding.

compared to the other case study festivals and 2008 SPPA benchmark arts audiences (see Figures 11 and 12). The population of Hispanics at Tamejavi Festival (47%) was roughly equal to the percentage of Hispanic audience members at Latin music performances nationwide (49%), according to the 2008 SPPA.

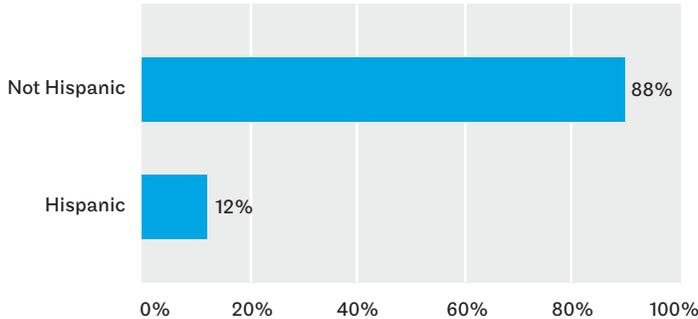
- Houston International Festival and Chicago Jazz Festival had very robust African-American audiences compared to the other case study festivals, SPPA benchmark arts audiences, and even the audience of jazz performances, according to the 2008 SPPA (see Figures 13 and 14).

**Figure 4.** Age of Festival Attenders: 2009 Case Study Participant Surveys



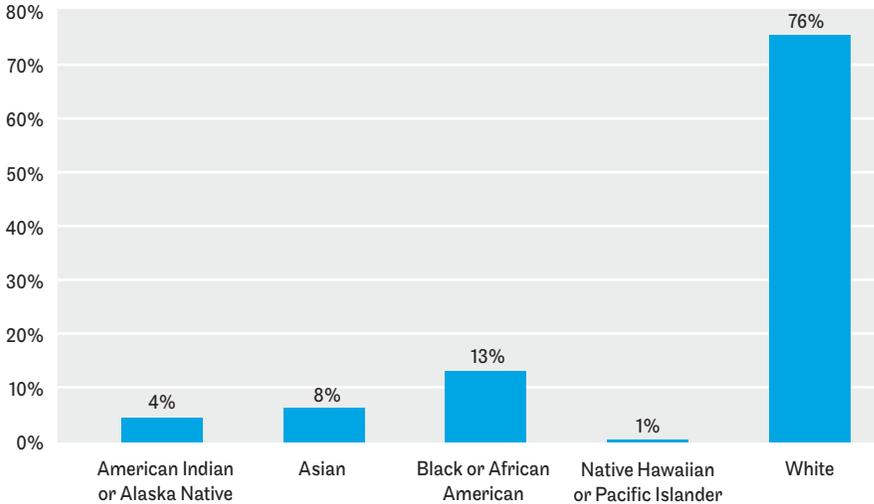
Note: n=1,557. Percentages may not equal 100% due to rounding.

**Figure 5.** Ethnicity of Festival Attenders: 2009 Case Study Participant Surveys



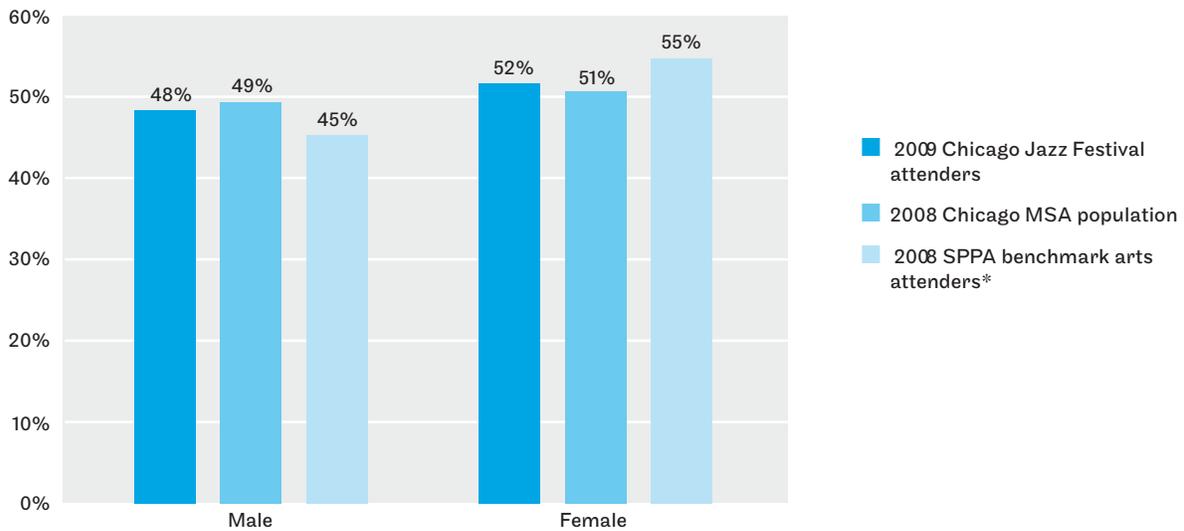
Note: n=1,528. Percentages may not equal 100% due to rounding.

**Figure 6.** Race of Festival Attenders: 2009 Case Study Participant Surveys



Note: n=1,461. Percentages may not equal 100% due to rounding.

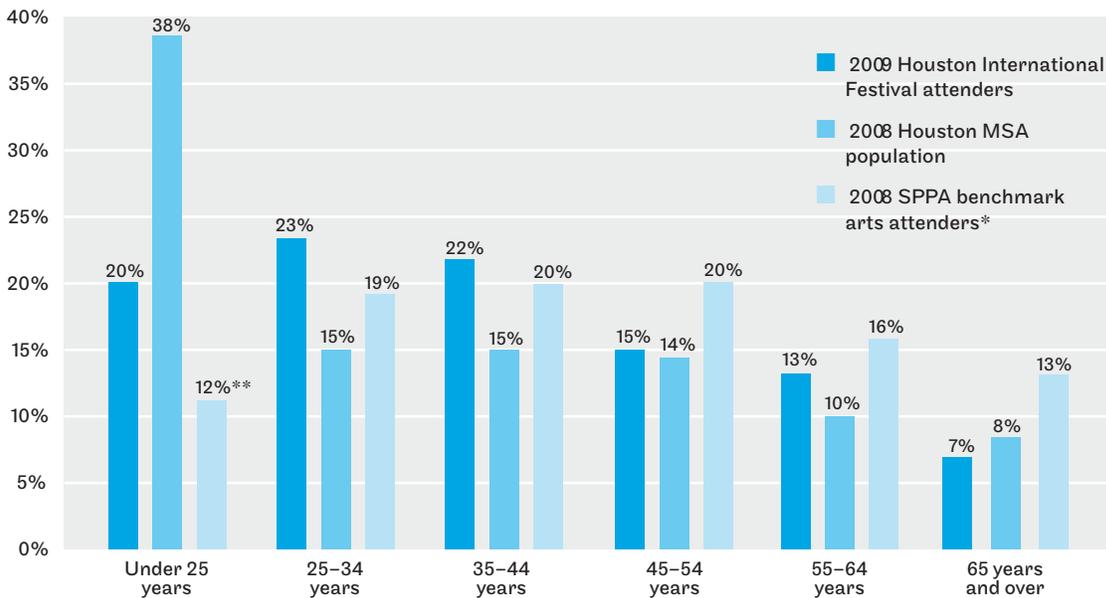
**Figure 7.** 2009 Chicago Jazz Festival Attenders Compared to 2008 Chicago MSA<sup>25</sup> Population and 2008 SPPA Benchmark Arts Attenders: Gender



Note: n=238, 2009 case study participant surveys. Percentages may not equal 100% due to rounding.

\* SPPA measures only adult (18 years and over) attendees.

**Figure 8.** 2009 Houston International Festival Attenders Compared to 2008 Houston MSA Population and 2008 SPPA Benchmark Arts Attenders: Age



Note: n=319, 2009 case study participant surveys. Percentages may not equal 100% due to rounding.

\* SPPA measures only adult (18 years and over) attendees.

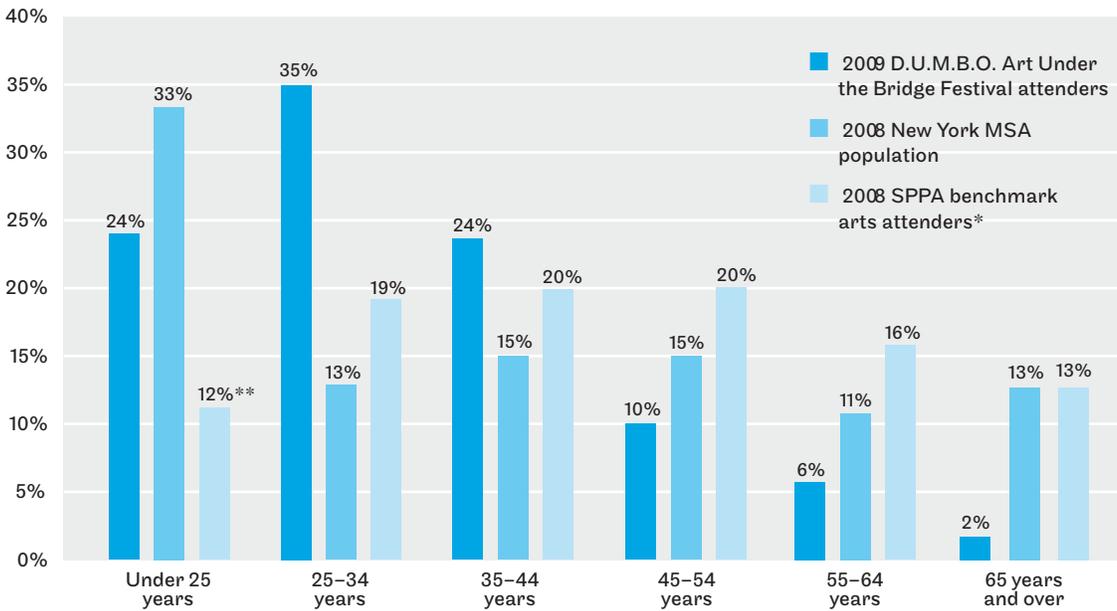
\*\* 18-24 year olds only.

- The Houston International Festival (see Figure 13), Tamejavi Festival (see Figure 15), and, to a lesser extent, Santa Fe Indian Market (see Figure 16) had a higher proportion of people of “other” races in attendance compared to the other case study festivals and the benchmark arts audiences. These were Native Americans at Santa Fe Indian Market, Asians at

Houston International Festival, and Hmong Asians and Native Americans at Tamejavi Festival.

The racial and ethnic composition of the communities where each case study took place must be taken into account because these can differ widely from place to place:

**Figure 9.** 2009 D.U.M.B.O. Art Under the Bridge Festival Attenders Compared to 2008 New York MSA Population and 2008 SPPA Benchmark Arts Attenders: Age

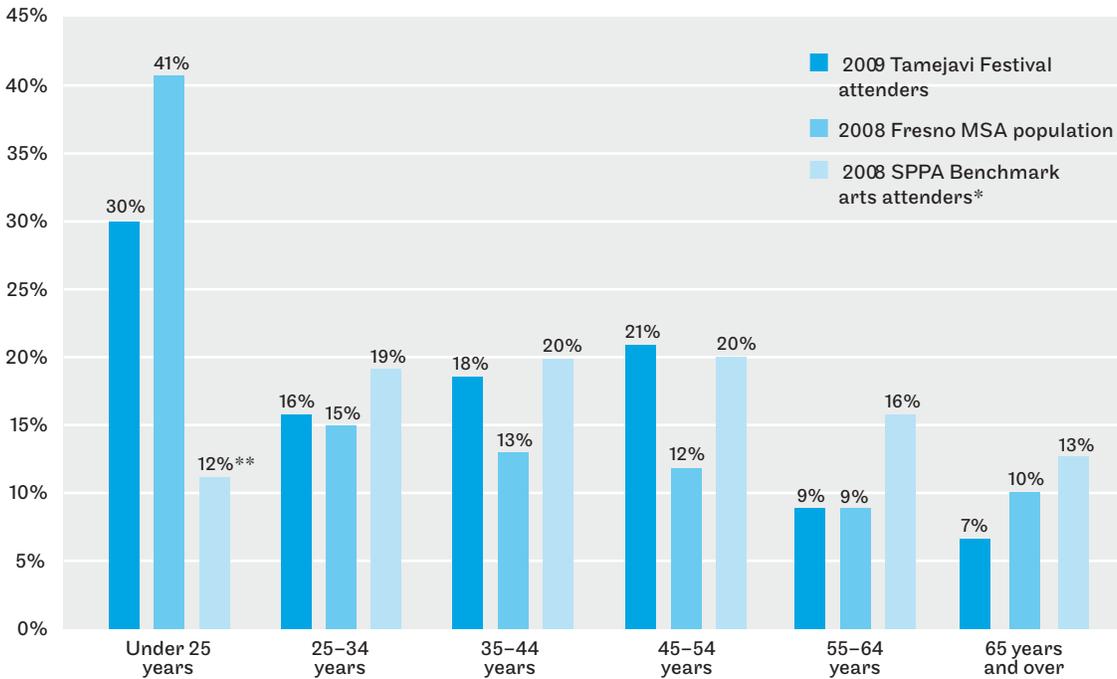


Note: n=240, 2009 case study participant surveys. Percentages may not equal 100% due to rounding.

\* SPPA measures only adult (18 years and over) attendees.

\*\* 18-24 year olds only.

**Figure 10.** 2009 Tamejavi Festival Attenders Compared to 2008 Fresno MSA Population and 2008 SPPA Benchmark Arts Attenders: Age

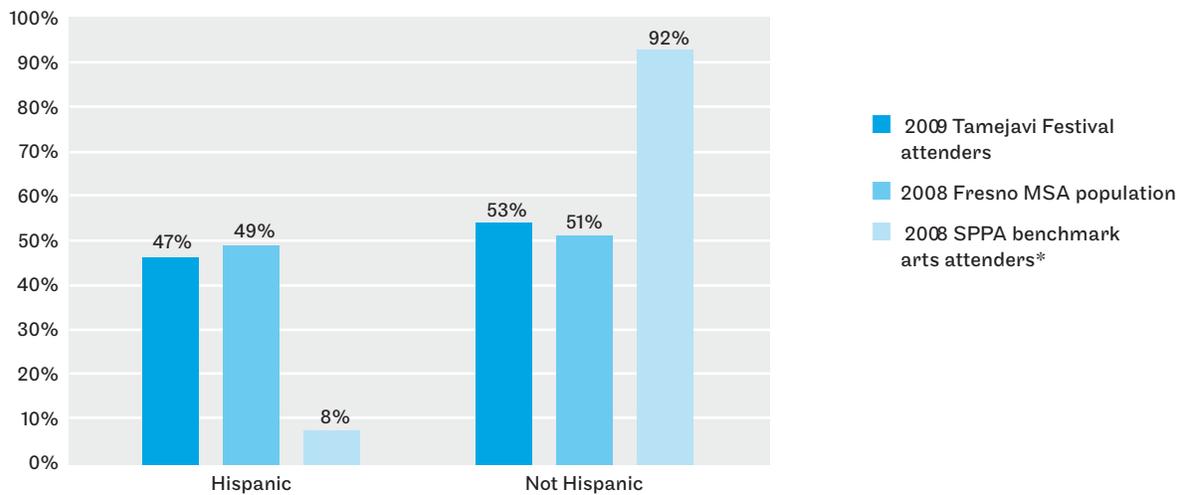


Note: n=109, 2009 case study participant surveys. Percentages may not equal 100% due to rounding.

\* SPPA measures only adult (18 years and over) attendees.

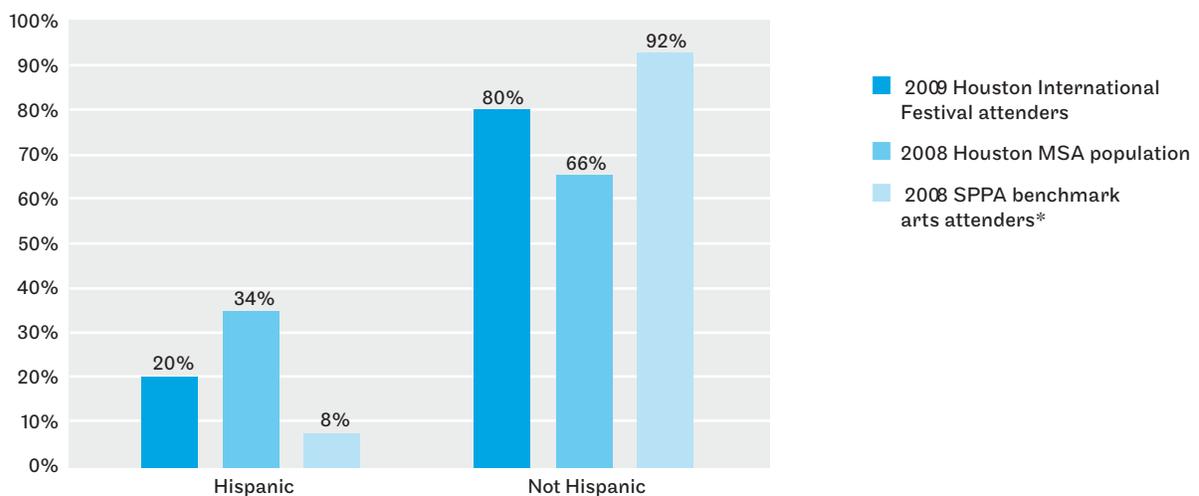
\*\* 18-24 year olds only.

**Figure 11.** 2009 Tamejavi Festival Attenders Compared to 2008 Fresno MSA Population and 2008 SPPA Benchmark Arts Attenders: Ethnicity



Note: n=107, 2009 case study participant surveys. Percentages may not equal 100% due to rounding.  
\* SPPA measures only adult (18 years and over) attendees.

**Figure 12.** 2009 Houston International Festival Attenders Compared to 2008 Houston MSA Population and 2008 SPPA Benchmark Arts Attenders: Ethnicity



Note: n=315, 2009 case study participant surveys. Percentages may not equal 100% due to rounding.  
\* SPPA measures only adult (18 years and over) attendees.

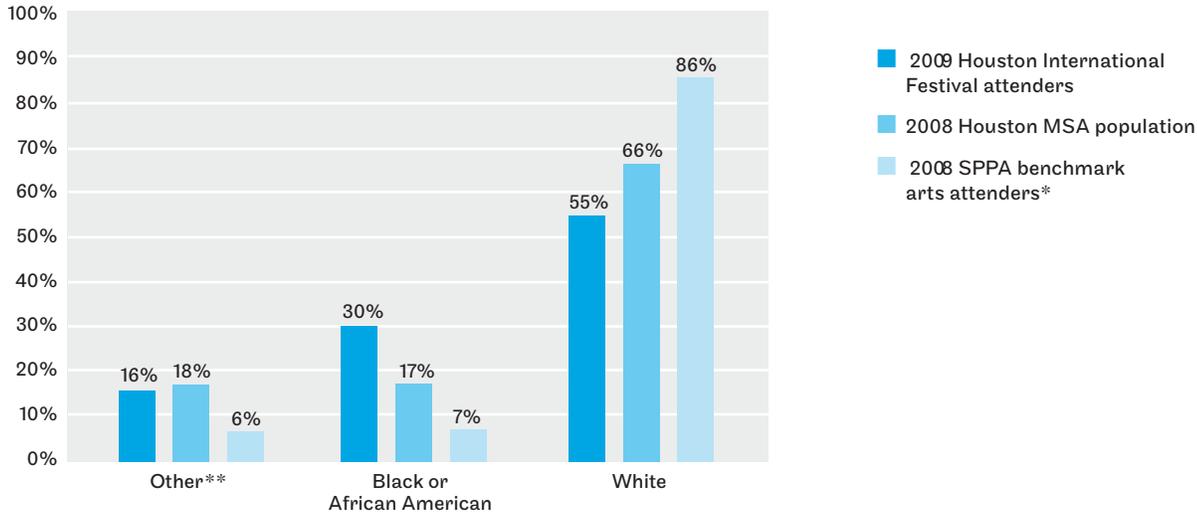
- The African-American audience of Chicago Jazz Festival (25%) exceeds African Americans in the local Chicago population (18%). See Figure 14.
- The proportion of Tamejavi Festival’s audience that is Hispanic (47%) is similar to that of Fresno (49%). Audience members reporting “other” race (47%) exceeded those in the local population (35%). See Figures 11 and 15.
- Although the Houston International Festival’s audience is more Hispanic than benchmark arts audiences, it did not reflect the proportion of Hispanics in the local population (20% versus 34%) (see Figure 12). However, the proportion of festival attendees who

reported being African American exceeds that in the local population (30% versus 17%; see Figure 13).

### Education

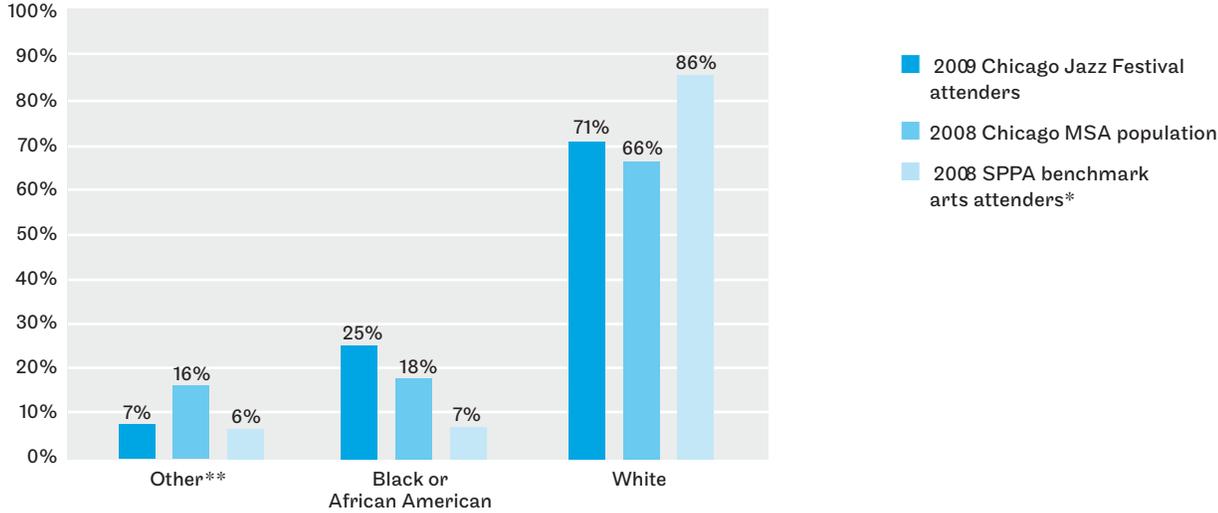
Arts attendance as measured by the SPPA is highly correlated with level of education: the more education a person has attained, the greater the likelihood that he or she will attend arts events and activities measured by the SPPA. As a group, African Americans and Hispanics in the U.S. tend to have lower levels of education than whites, and they also tend to have lower levels of arts attendance.<sup>26</sup> Since we found relatively strong attendance among these groups, we wanted to examine

**Figure 13.** 2009 Houston International Festival Attenders Compared to 2008 Houston MSA Population and 2008 SPPA Benchmark Arts Attenders: Race



Note: n=282, 2009 case study participant surveys. Percentages may not equal 100% due to rounding.  
 \* SPPA measures only adult (18 years and over) attendees.  
 \*\* “Other” includes American Indian/Alaska Native, Asian, Native Hawaiian/other Pacific Islander, some other race, and two or more races.

**Figure 14.** 2009 Chicago Jazz Festival Attenders Compared to 2008 Chicago MSA Population and 2008 SPPA Benchmark Arts Attenders: Race



Note: n=234, 2009 case study participant surveys. Percentages may not equal 100% due to rounding.  
 \* SPPA measures only adult (18 years and over) attendees.  
 \*\* “Other” includes American Indian/Alaska Native, Asian, Native Hawaiian/other Pacific Islander, some other race, and two or more races.

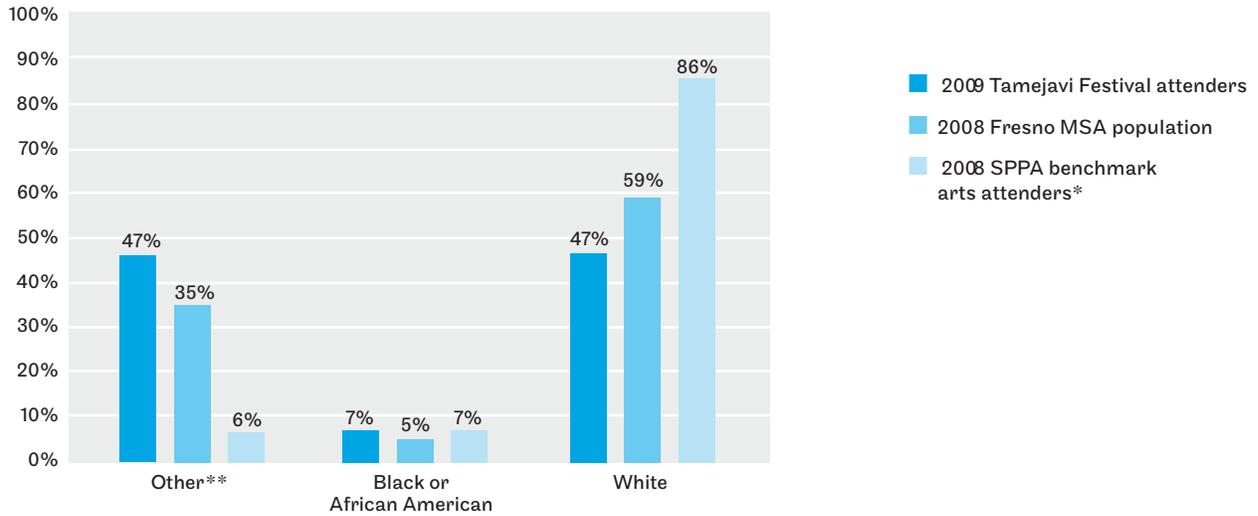
the level of education of the African Americans and Hispanics who attended these festivals to see whether there appears to be a relationship between these two factors.

- According to the case study participant survey data, Hispanic attendees at the seven festivals are well-educated. Over forty percent (43%) of Hispanic attendees at these festivals have completed a four-year college or graduate school (see Figure 17). These Hispanics are much better educated than the general

Hispanic population in the U.S., of which only 13% has a bachelor’s degree or higher.<sup>27</sup>

- African-American attendees at the case study festivals also were highly educated. Almost sixty percent (57%) of African-American attendees completed a four-year college or graduate school (see Figure 18). These attendees are better educated than the general population of African Americans in the U.S.: 20% has a bachelor’s degree or higher.<sup>28</sup>

**Figure 15.** 2009 Tamejavi Festival Attenders Compared to 2008 Fresno MSA Population and 2008 SPPA Benchmark Arts Attenders: Race

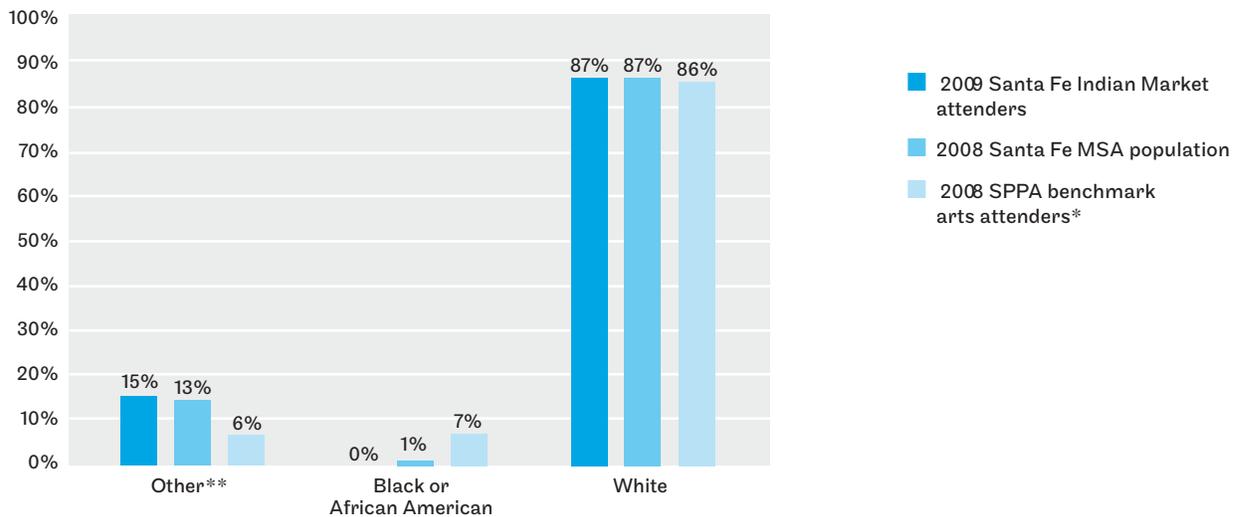


Note: n=86, 2009 case study participant surveys. Percentages may not equal 100% due to rounding.

\* SPPA measures only adult (18 years and over) attendees.

\*\* "Other" includes American Indian/Alaska Native, Asian, Native Hawaiian/other Pacific Islander, some other race, and two or more races.

**Figure 16.** 2009 Santa Fe Indian Market Attenders Compared to 2008 Santa Fe MSA Population and 2008 SPPA Benchmark Arts Attenders: Race



Note: n=261, 2009 case study participant surveys. Percentages may not equal 100% due to rounding.

\* SPPA measures only adult (18 years and over) attendees.

\*\* "Other" includes American Indian/Alaska Native, Asian, Native Hawaiian/other Pacific Islander, some other race, and two or more races.

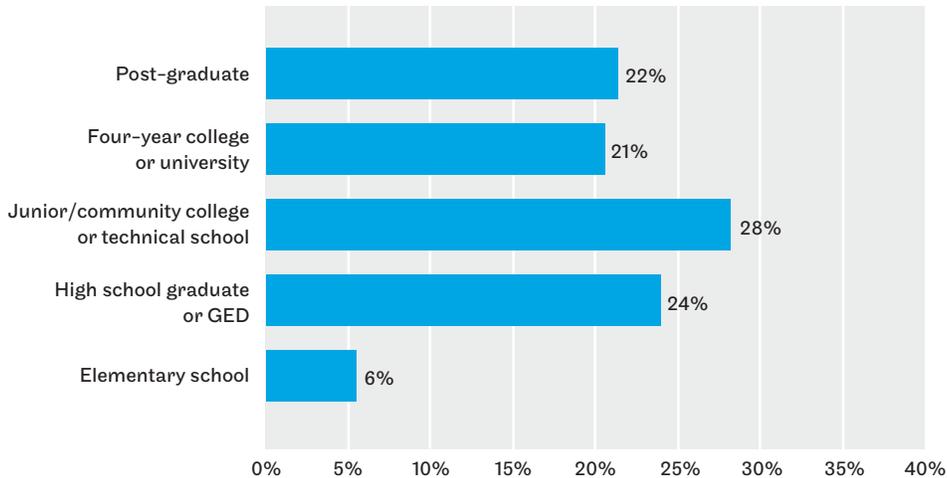
### Arts Engagement Habits of Audience Members

Case study festival audiences resemble arts audiences captured by the SPPA in that both groups appear more likely to engage with other types of art activities than the general population. For example, case study survey respondents reported having attended live opera performances at much higher levels than the general pub-

lic as measured by the SPPA (see Figure 19). At Houston International Festival and Santa Fe Indian Market, approximately 45% of respondents had attended a live opera performance in the past 12 months, compared with 2% of the general population as measured in the 2008 SPPA.

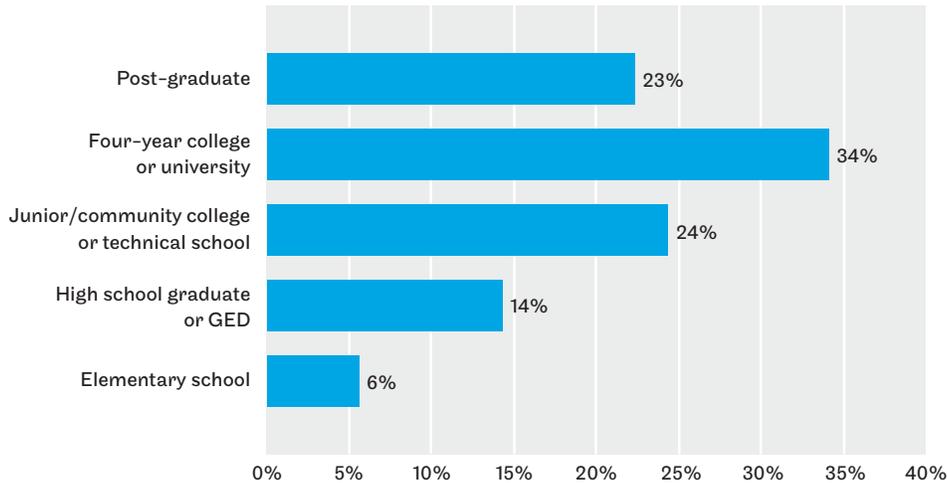
Similarly, compared to 10% of the population who

**Figure 17.** Education of Hispanic Festival Attenders: 2009 Case Study Participant Surveys



Note: n=182. Percentages may not equal 100% due to rounding.

**Figure 18.** Education of African-American Festival Attenders: 2009 Case Study Participant Surveys



Note: n=181. Percentages may not equal 100% due to rounding.

reported that they performed or created at least one art form tracked by the 2008 SPPA, between 25% and 62% of the case study festival respondents said they engage in a creative activity monthly, weekly, or daily (see Figure 20). Nineteen percent (19%) of respondents reported that they play an instrument, dance, paint, draw, or do arts and crafts on a daily basis.

<sup>11</sup> To facilitate analysis of long-term trends in the survey data, certain art forms have been designated in the SPPA as “benchmark” activities. There are seven benchmark arts activities: jazz, classical music, opera, musical plays, non-musical plays, ballet, and visits to art museums or galleries.

<sup>12</sup> The Survey of Public Participation in the Arts (SPPA) is the nation’s largest and most representative periodic study of adult participation in arts events and activities. It is conducted by the NEA in partnership with the Census Bureau. The full summary

report of the 2008 SPPA is available at [http://www.nea.gov/research/ResearchReports\\_chrono.html](http://www.nea.gov/research/ResearchReports_chrono.html).

<sup>13</sup> Tamejavi Festival attracted audiences with less formal education. This was likely due to the youth of that audience.

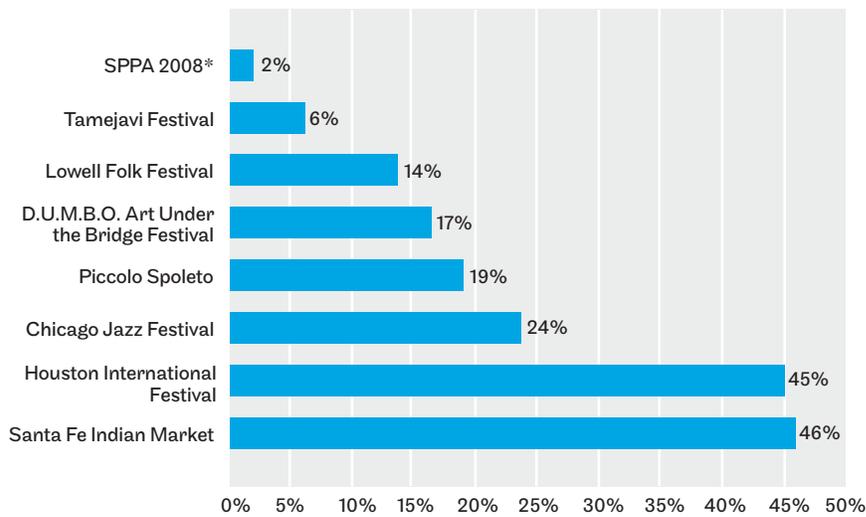
<sup>14</sup> A higher proportion of attendees at the Tamejavi Festival reported having lower levels of income. This was likely due to the youth of that audience.

<sup>15</sup> The case study festivals are all in urban communities, which could explain some of the variance in the demographics results between the case study festivals and the benchmark arts audience data.

<sup>16</sup> The SPPA, a general population survey, measures only adult (18 years and over) attendees, whereas all age groups are included in the case study participant surveys.

<sup>17</sup> The 2008 SPPA collected information on crafts fairs, visual arts festivals, and outdoor performing arts festivals. Demographic characteristics of individuals attending festivals and fairs are similar to those attending benchmark arts and, thus, are not reported separately. However, audiences for outdoor performing arts festivals in the SPPA showed greater racial/ethnic diversity than audiences for many benchmark live arts events.

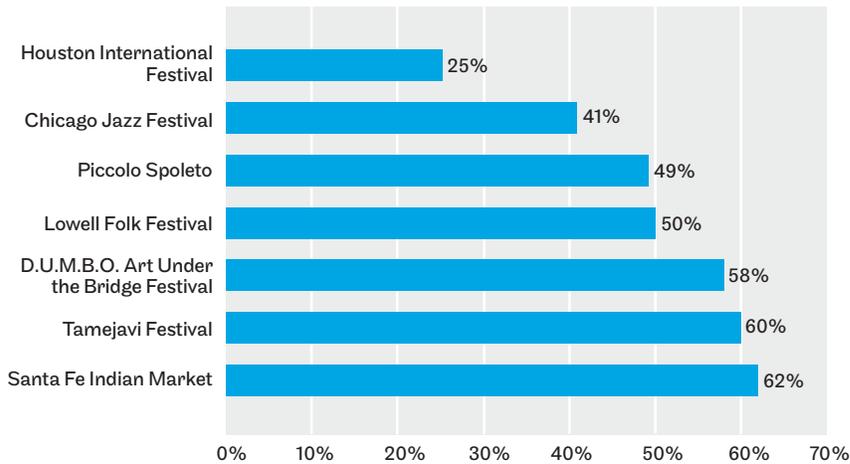
**Figure 19.** Percent Answering “Yes” to “Did You Attend a Live Opera Performance in the Last 12 Months:” 2009 Case Study Participant Surveys



Note: n=604.

\* SPPA measures only adult (18 years and older) attendees.

**Figure 20.** Percent Answering “Monthly, Weekly, Daily” to “How Often Do You Engage in a Creative Activity:” 2009 Case Study Participant Surveys



Note: n=560.

<sup>18</sup> However, as Table 6 indicates, there is a wide variance in the racial/ethnic make-up of the individual festival audiences. At some case study sites, like Piccolo Spoleto, attendees have similar demographic characteristics as those who participate in benchmark arts. See Table 6.

<sup>19</sup> 2008 U.S. Census estimates.

<sup>20</sup> 2008 U.S. Census estimates.

<sup>21</sup> 2008 U.S. Census estimates.

<sup>22</sup> 2008 U.S. Census estimates.

<sup>23</sup> This is likely due to the inclusion of the Santa Fe Indian Market and Tamejavi Festival as case study sites.

<sup>24</sup> The SPPA, a general population survey, measures only adult (18 years and over) attendees, whereas all age groups are included in the case study participant surveys.

<sup>25</sup> MSA is an abbreviation for Metropolitan Statistical Area. The United States Office of Management and Budget (OMB) defines

metropolitan and micropolitan statistical areas according to published standards that are applied to Census Bureau data. The general concept of a metropolitan or micropolitan statistical area is that of a core area containing a substantial population nucleus, together with adjacent communities having a high degree of economic and social integration with that core (see [Census.gov](http://Census.gov) 6/2010).

<sup>26</sup> See: DiMaggio, P. and F. Ostrower. 1992. *Race, Ethnicity and Arts Participation*. Washington, D.C.: National Endowment for the Arts; and Rosenstein, C. 2005. *Diversity and Participation in the Arts*. Washington, D.C.: The Urban Institute.

<sup>27</sup> The percentage of the Hispanic population 25 and older with a bachelor's degree or higher in 2009, according to the U.S. Census Bureau.

<sup>28</sup> The percentage of African Americans 25 and older who had a bachelor's degree or higher in 2008, according to the U.S. Census Bureau.

# VII. Festivals and Community

Case study survey respondents indicated that festivals are very important to local communities and that festivals reflect and contribute to local communities in several significant ways.<sup>27</sup>

They believe that festivals bring people from suburbs and surrounding areas into city centers. Festivals provide a place where segments of the community that may not regularly interact can gather and celebrate together. Festivals contribute to local economies and generate pride within the community.

## Festivals as a Gathering Place

In several of the cities visited, respondents said that the festivals provide an important draw for city residents from diverse neighborhoods and for residents of the surrounding suburbs and regions to come together in a central area. Respondents said this is an important contribution to the community because festivals are celebrations where people are happy and relaxed and, they claimed it is rare that these different groups unite in a positive, celebratory way. Respondents said it is particularly important that the festival happens annually, that every year people know they will celebrate together. People also commented that the festival gives them a different sense of the downtown area; that it is an integral part of the life of the city and not just a place for work.

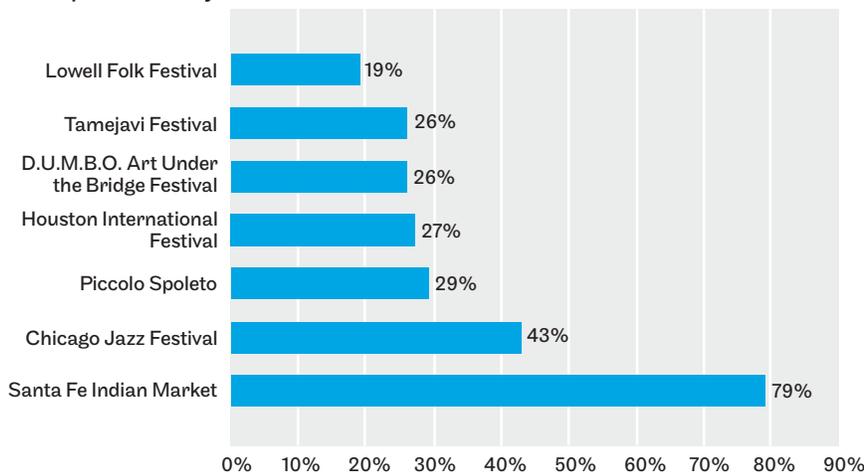
## Festivals Generate Community Pride

Festivals, according to survey respondents, generate community pride in several different ways. People are proud of the quality of artistic performance available at the festival's programming. Respondents talked about the "world class" performers and artists who visit to participate in the festivals. People also talked about the pride they feel in the local artistic community during the festival. The size and scope of the festival and its reputation provides a source of community pride. In general, these festivals are well known, well regarded, and well run. They are seen as putting the city's best face forward. Respondents in the volunteer focus groups emphasized that when they volunteer for the festival, they see themselves acting as "ambassadors" or hosts for the city and that this is one of the most important ways in which they view their volunteer efforts as a service to the community.

## Festivals Provide Opportunities for Civic Engagement

The opportunities that festivals provide to their large volunteer corps are extensive and deep and have important implications for the ways in which festivals contribute to communities. Festivals often have volunteer corps in the hundreds and thousands. At the case study sites, many volunteer staff have worked with the festival for decades. Several respondents had volun-

**Figure 21.** Percent of Respondents Who Are from Outside the Festival's Local MSA: 2009 Case Study Participant Surveys



Note: n=1,442.

**Table 7.** Percent of Participants Who Feel This Festival Is an Important Part of Community Life: 2009 Case Study Participant Surveys

	Strongly agree/ agree	Neutral	Disagree/ strongly disagree	No opinion
Houston International Festival	65%	20%	0%	6%
Piccolo Spoleto	79%	8%	3%	5%
Santa Fe Indian Market	85%	4%	2%	6%
Tamejavi Festival	84%	11%	0%	0%
D.U.M.B.O. Art Under the Bridge Festival	79%	4%	1%	3%
Lowell Folk Festival	77%	10%	0%	7%
Chicago Jazz Festival	85%	8%	4%	4%

Note: n=566. Percentages may not equal 100% as not all respondents answered the question.

teered for their festival since they were teenagers or children and said they “grew up in the festival.” Many of the respondents have volunteer mentor-mentee relationships that extend beyond the festival. Some volunteers likened the festival to a big family reunion: “I see people who I love but who I don’t see through the course of the rest of the year. At the festival, I know I will see all these people who I know and care about and we’ll have a great time together.”

### Festivals Engage with Local Schools

One of the important ways in which the case study festivals contribute to community is through relationships with local schools and school districts. Some festivals provide programs to local schools during the festival or provide opportunities for students, teachers, and parents to visit the festival. Alternatively, some festivals develop long-term relationships with schools that are perceived as making significant contributions to the arts and cultural education of local children. Methods through which some festivals built strong relationships with schools include consistent commitment and longstanding relationships between festival and school administrators, development of easily accessible curricular materials that teach directly to festival programming, and professional development and training opportunities for teachers. Several of the festivals studied also have long-standing, substantive relationships with faculty, administrators, and students from local universities, colleges, and community colleges.

### Festivals Contribute to Local Economies

Respondents emphasized festivals’ economic benefits. They suggested that one of the most important ways that festivals do this is by enabling festival sponsors and volunteers to act as gracious and thoughtful hosts to city visitors. Many respondents made comments that resonate with this one: “When people come to this city for the festival, they have a great time and they will come back again and again.” Several of the case study festivals (including Houston International Festival, Piccolo Spoleto, and Lowell Folk Festival) have conducted economic impact studies that demonstrate the festival’s stimulus effect on the local tourism industry.<sup>28</sup> Almost all of the case study festivals play a role in the local tourism industry. For instance, at many of the case study sites, between 20% and 30% of the festival audience came from outside the local MSA.<sup>29</sup> Audiences from outside the local area were particularly high at Chicago Jazz Festival and Santa Fe Indian Market (see Figure 21).

Survey respondents at all the case study sites echoed the feelings of the focus group and interview participants that the festivals play an important role in community life (see Table 7).

<sup>27</sup> This finding supports past research on public perceptions about the value of arts organizations to communities. See Hager, M. and M. Kopczynski-Winkler. 2003. *The Value of the Performing Arts in Five Communities*. Washington, D.C.: The Urban Institute for the Performing Arts Research Coalition; and Hager, M. and M. Kopczynski-Winkler. 2004. *The Value of the Performing Arts in Five Communities 2*. Washington, D.C.: The Urban Institute for the Performing Arts Research Coalition.

<sup>28</sup> These studies were internal, organizational documents and are not publicly available.

<sup>29</sup> Results are based on the zip codes attendees provided in the case study participant surveys.

# VIII. Festival Administration

**F**estival administrators described the importance of relationships between the festivals' sponsoring organizations and other not-for-profits, community organizations, and businesses. Relationships with volunteers and with local governments were mentioned as being essential to the success of festivals.

## The Role of Volunteers

Festivals involve volunteer corps in the hundreds and thousands. Volunteers take up many of the menial tasks involved in running a festival: providing directions, manning information booths, shuttling equipment to stages, making copies, and fetching water and coffee. Among the case study festivals, volunteers also provided professional services and expertise of significant value that must be acknowledged as essential in-kind contributions. Volunteers set up and control sound systems, market the festival, produce fundraising and other special events, serve as festival curators and programmers, work in liaison with local government, and organize other volunteer labor. It is vital to festivals that some of these expert volunteers keep returning year after year. They often outlast the professional staff of festival-sponsoring organizations and possess knowledge about other volunteers, resources, and procedures that is essential to running the festival. Volunteers also host artists and their families, and spend much of the festival welcoming visitors to their cities. As one volunteer put it: "everyone knows when the festival comes around, don't call me for three weeks because that is all I'm going to be doing." As with Tamejavi Festival, some festivals involve year-round dedication of time and energy by volunteers.

## Importance of Government Support

Healthy, long-term relationships between festivals and government—particularly local government—also are essential to effective administration of outdoor arts festivals. In some cases, festivals are produced and sponsored by a public or quasi-public agency that is part of local government. In other instances, private not-for-profit organizations collaborate with government partners to create a hybrid organization that runs the festival. In still other cases, the public sector does not play any administrative role in the festival, but rather provides critical financial resources and donated services. There are two primary reasons why close govern-

*What impresses me is the spirit of collaboration. There is a way of doing business that, if it is going to benefit the city, everyone is going to pull together. This city has always pulled together. There are politics too, but we all just want the best to happen for the city.*

— Festival volunteer

ment ties are important for festivals. First, festivals take place in public spaces, which requires a host of government services and can present significant bureaucratic challenges. Second, festivals have limited finances and the costs of procuring public services can be high.

Festivals depend on access to public space, and this can create vexing challenges as festivals negotiate the array of public agencies and bureaucracies that govern public spaces. Festivals cannot take place without the cooperation of public agencies such as police and parks and recreation departments that provide the licenses and permits allowing activities to occur in public spaces. Festivals often require extensive street closures, elaborate security plans, and the construction of temporary and sometimes very complex physical and technical infrastructure and sanitation facilities, making festivals dependent on services provided by police, parks and recreation, and streets and sanitation departments. Furthermore, festivals depend on funding provided by city, county, state, and federal governments. Local and state government funding streams tend to come through arts councils or agencies and through tourism and economic development agencies. Some festivals also receive marketing support from city, county, or state tourism agencies.

Although relationships with city government proved most important in the case study festivals, other government agencies are also important. Several of the festivals work with state and federal level parks and law enforcement agencies to secure space and ensure public safety. For example, to produce D.U.M.B.O. Art Under the Bridge Festival, DAC must negotiate with state and city park conservancies, the Metropolitan Transportation Authority, Department of Transportation, the Parks and Recreation Department, Coast Guard, and the police.

Piccolo Spoleto and Lowell Folk Festival are two examples of festivals that benefit from strong, committed support of local government. The Charleston Office of

Cultural Affairs, the sponsoring organization of Piccolo Spoleto, is a quasi-public agency that is incorporated as a 501(c)3 private not-for-profit but follows the administrative procedure of the local government and receives significant in-kind support from the city. The support takes the shape of donated services such as security and traffic control services from police, trash removal and sanitation services from the parks and recreation department, and marketing from the tourism office. At the Lowell Folk Festival, the collaboration between a federal-level agency (the National Park Service), a quasi-public regional unit of state government (the Greater Merrimack Valley Convention and Visitors Bureau), local government (the City of Lowell), a local not-for-profit (the Lowell Festival Foundation), and a national not-for-profit (the National Council for the Traditional Arts) is a model for how long-term public-private partnerships can work to provide festivals with the resources and support they need to thrive.

In both of these cases, respondents identified political leadership as critical to establishing strong, long-lasting relationships between festivals and government. Piccolo Spoleto fulfills Charleston, S.C., Mayor Joseph P. Riley, Jr.'s philosophy of "city as a stage," which underpins the city's support of the festival. Senator Paul Tsongas (D-Massachusetts, 1979-1985) helped envision and develop Lowell, M.A., as a "living, urban, cultural, and historical park." This included the expansion of the facilities and programs at the Lowell National Historical Park in downtown Lowell and the production of the National Folk Festival in Lowell. Leaders from across local, state, and national governments have invested significantly in building cultural amenities and events in Lowell as a part of a systemic urban redevelopment program in the city. The Lowell Folk Festival is a part of that initiative.

Houston International Festival and Santa Fe Indian Market are two festivals that have had less support from local government. Both of these festivals must pay significant amounts to city government to secure safety, traffic, and sanitation services. Administrators suggested that city bureaucracy represents one of the most difficult challenges they face in producing their festival and ensuring its long-term financial sustainability. Respondents commented that there is an imbalance in the amount of tourism dollars the festivals bring to the city and the level of support they receive from city government.

The diversity in case study festivals was intentional, and there are not a sufficient number of cases to make generalizations about festival finances. Furthermore, the festivals studied are embedded in organizations and agencies in ways that make financial comparisons difficult. For example, while Chicago Jazz Festival has ended some seasons in the red, the Chicago Office of

Doing the festival alone is very hard and expensive. We are a visual arts organization and not in the business of economic development. Fifty percent (50%) of staff time is spent on the festival. The festival is a drain on our year-round exhibition program. We've just done our first catalogue and want to concentrate on that. We want to bring the artists much further along, not just a one-shot deal during the festival. We can't go on forever like this, it just doesn't make sense for the organization. The burden needs to be shared. The business community benefits the most but they don't contribute enough, they don't carry the burden. The Chamber of Commerce might get involved. Why aren't the people who are benefitting most helping more? The community has changed a lot, and older businesses give because they understand exactly what the festival does in terms of bringing in patrons.

—Festival administrator

Special Events carries over revenues from higher earning festivals (such as Taste of Chicago) to balance its overall yearly budget. Tamejavi Festival is a program of the American Friends Service Committee, which has assets in excess of \$140 million, and the festival has no associated income. However, several themes did emerge from the site-based research that are worthy of further study. Broadly speaking, it appears that festivals structured around a public-private partnership have important sources of financial flexibility that likely serve them well in leaner economic times.

### Expenses

Festivals entail three key types of expense: administrative costs, production costs, and artists' fees and expenses. Administrative costs include full-time permanent employees, seasonal employees, and contractors. Production costs include expenses related to building temporary venues necessary for festival programming as well as paying for fees, permits, and services from local government. Artist fees and expenses include payment for performances as well as the costs of travel, board, and lodging for visiting artists. Some of these expenses are not paid by some of the case study festivals. For example, D.U.M.B.O. Art Under the Bridge Festival does not currently subsidize their presenting artists for production, performance, or travel. Houston International Festival houses many visiting artists with volunteer hosts. In general, resources flowing to festival artists are uneven.

Among the case study festivals, those administered by a public-private partnership draw on public resources to meet several of these expenses. For example, much of the administration and management of Piccolo Spoleto and Lowell Folk Festival are accomplished by civil servants who do seasonal work on the festival

as a part of their broader year-round job responsibilities. Of course, the case study festivals could not take place without external experts and volunteers. However, depending on public servants for some of this work can lower administrative costs significantly and free up contributed resources for other needs.

Festivals that are run by public-private partnerships or have support from the public sector avoid paying significant costs for fees, permits, and services. Festivals that don't have this support can be at a financial disadvantage. In 2007, Houston International Festival paid the City of Houston more than \$180,000 for sanitation and security services. These costs for Santa Fe Indian Market and D.U.M.B.O. Art Under the Bridge Festival also were high. It should be noted that these are the most "private" festivals among the case study sites. That is, these three festivals look the most like typical 501(c)3 private, not-for-profit organizations, as opposed to public-private partnerships.

### **Income**

The case study festivals rely on diverse income streams: earned income, grants, corporate sponsorships, and in-kind contributions. They take in a great deal of earned income from vendors, especially food and beverage vendors. Festivals that require tickets for all or some of their events garner a significant proportion of their revenue from those sales. In focus group discussions, however, audiences consistently complained about the cost of tickets and said that charging an entrance fee changes the character of the festival and makes it appear less welcoming and accessible to the public. Festival administrators pointed out that ticket costs were low for the quality of programming provided.

Currently, the case study festivals are not generating profit or accumulating assets. Rather, to balance their budgets, the private not-for-profits among the cohort are drawing on their assets and the public-private partnerships are shrinking their programming. In the 2009 national outdoor arts festival survey, 16% of festival organizations predicted a drop in revenue in the upcoming year. When asked how they would compensate for the decrease, the most common response, given by 68% of this group, is that they will pursue more grants and donations.



# X. Appendices

# Appendix A

## Festival Administrator Interview Guide

### I. Introduction

Short description of the research

Explanation of confidentiality

### II. Questions

1. Why was your festival established? To address what purpose or need? How does the festival you produce serve your organization/agency's mission? Have the reasons for producing the festival changed over time? How would you explain those changes?

2. Who do you think attends this festival? Do your audiences seem similar to or different from audiences for other arts activities? Which arts activities? How are your audiences at this festival similar? How are they different? If there are important differences, why do you think that is the case?

3. Do you regularly collect data about attendance at your festival? How is that data collected? How often? Can you provide data from past years?

4. Now I want to ask some questions about the places where people experience the arts.

a. Do you think that there are important differences between experiencing the arts in a festival setting as opposed to at home or with family and friends? What are those differences?

b. Do you think that there are important differences between experiencing the arts in a festival setting as opposed to a school or a church, synagogue, mosque, or other religious institution? What are those differences?

c. Do you think that there are important differences between experiencing the arts in a festival setting as opposed to a setting like a concert hall or a museum? What are those differences? Do you believe that the aesthetic experiences provided in a festival setting are different from those provided in settings like a concert hall or a museum? In what way? How would you account for those differences?

5. Why does your organization/agency charge the fees it does for entry to the festival or to particular events that take place during the festival?

6. Do you regularly collect data about the financial impact of your festival on your organization/agency? How is that data collected? How often? Do you consider the festival to be a financial drain or a financial asset for the organization/agency? Has this changed in the recent financial climate? How? Have you changed the festival this year in response to an actual or projected depletion in revenues? In what ways? Do you plan changes in the future?

7. Now I want to ask you a couple of questions about the public and community service aspects of festivals.

a. Do you believe that this festival serves the community in significant ways? In what ways? Is community service one of the most important reasons why you produce this festival?

b. Do you believe that festivals serve the public in a distinct way? If so, is this different from the public service provided by other kinds of arts activities? In what ways?

8. a. What government or tribal agencies do you work with in order to produce your festival? In what ways do you work with these agencies (prompts: funding, licensing, public safety, sanitation, marketing, artist registries, etc.)? What type of resources and other benefits do you gain through this partnership that you would not be able to access alone? How would you characterize your ability to work with these agencies? Are there significant challenges to working with them? What are those challenges?

b. What not-for-profit organizations do you work with in order to produce your festival? In what ways do you work with these organizations? What type of resources and other benefits do you gain through this partnership that you would not be able to access alone? How would you characterize your ability to work with these not-for-profits? Are there significant challenges to working with them? What are those challenges?

c. What businesses or corporations do you work with in order to produce your festival? In what ways do you work with these businesses? What type of resources and other benefits do you gain through this partnership that you would not be able to access alone? How would you characterize your ability to work with these businesses? Are there significant challenges to working with them? What are those challenges?

9. Is there anything you would like to add?

### **III. Closing**

# Appendix B

## Artist Focus Group Interview Guide

### I. Introduction

Short description of the research

Explanation of confidentiality

### II. Questions

1. Do you often perform/exhibit at festivals? Why? Or why not? Do you get something special out of performing/exhibiting at festivals that you don't experience in other venues? What? Has this changed over time? (prompt: Does performing/exhibiting at festivals help you get gigs or exhibitions?) Are there aspects of performing/exhibiting at festivals that you dislike? What are they?

2. Who do you think attends festivals? Do the people you encounter at festivals seem similar to or different from those you encounter at other places where you perform or exhibit? Which other places? How are people who come to festivals similar? How are they different? If there are important differences, why do you think that is the case?

3. Now I want to ask some questions about the places where you perform or exhibit.

- a. Do you think that there are important differences between performing or exhibiting in a festival setting as opposed to at home or with family and friends? What are those differences?
- b. Do you think that there are important differences between performing or exhibiting in a festival setting as opposed to a school or a church, synagogue, mosque, or other religious institution? What are those differences?
- c. Do you think that there are important differences between performing or exhibiting in a festival setting as opposed to a setting like a concert hall or a museum? What are those differences? Do you believe that the aesthetic experiences provided in a festival setting are different from those provided in settings like a concert hall or a museum? In what way? How would you account for those differences?

4. Do you feel that your relationship to or interactions with other artists are different at a festival as compared to other settings? Why? In what ways?

5. Do you feel that your relationship to or interactions with audiences or audience members are different at a festival as compared to other settings? Why? In what ways?

6. Do you believe that festivals serve the community in significant ways? Why? In what ways? Is community service one of the most important reasons why you participate in this festival?

7. Does this festival make you feel closer to a community? What community? Why do think the festival has this effect?

### III. Closing

# Appendix C

## Volunteer Focus Group Interview Guide

### I. Introduction

Short description of the research

Explanation of confidentiality

### II. Questions

1. Why do you volunteer for this festival? How did you come to volunteer? Do you volunteer for other arts organizations? Do you do other volunteering?

2. Who do you think attends this festival? Do the people you encounter here seem similar to or different from those you encounter at other arts activities? Which arts activities? How are people at this festival similar? How are they different? If there are important differences, why do you think that is the case?

3. Now I want to ask some questions about the places where people experience the arts.

a. Do you think that there are important differences between experiencing the arts in a festival setting as opposed to at home or with family and friends? What are those differences?

b. Do you think that there are important differences between experiencing the arts in a festival setting as opposed to at a school or a church, synagogue, mosque, or other religious institution? What are those differences?

c. Do you think that there are important differences between experiencing the arts in a festival setting as opposed to a setting like a concert hall or a museum? What are those differences? Do you believe that the aesthetic experiences provided in a festival setting are different from those provided in settings like a concert hall or a museum? In what way? How would you account for those differences?

4. Has this festival provided you with opportunities to interact with artists in special or new ways? In what ways?

5. Do you believe that this festival serves the community in significant ways? In what ways? Is community service one of the most important reasons why you give your time to help produce it?

6. Does this festival make you feel closer to a community? What community? Why do think the festival has this effect?

### III. Closing

# Appendix D

## Festival Participant Survey (Short-Form Survey)

This survey is part of an historic attempt to collect information about outdoor arts festivals and the role they play in our nation's cities, towns, and neighborhoods. The results of the survey will be used to characterize the audiences for outdoor arts festivals in the United States. The findings will be shared with festival organizers, policy-makers, civic leaders, and the general public.

**WE DO NOT ASK FOR YOUR NAME.**

Results will not be reported individually and will be used only for research. We greatly appreciate your help with this important study. Thank you!

1. Gender:  Female  Male

2. Which category includes your age?

- 12 and under     25–34     55–64  
 13–17     35–44     65–74  
 18–24     45–54     75–older

3. Which of the following describes your ethnicity?

*Please select only one.*

- Hispanic or Latina/o  
 Not Hispanic or Latina/o

4. Which of the following describe your race?

*Please select one or more.*

- American Indian or Alaska native  
 Asian  
 Black or African American  
 Native Hawaiian or other Pacific Islander  
 White

5. What is your native/first language? \_\_\_\_\_

6. Including yourself, how many people live in your household? \_\_\_\_\_

How many under age 18? \_\_\_\_\_

How many children under age 18 are attending with you today? \_\_\_\_\_

7. What is your home zip code? \_\_\_\_\_

8. What is the highest level of education you have completed?

- elementary school  
 high school graduate or GED  
 junior/community college or technical school  
 four-year college or university  
 post-graduate

9. Which category includes your total household income last year?

- up to \$25,000     \$100,000–\$149,999  
 \$25,000–\$49,999     \$150,000 and above  
 \$50,000–\$99,999

10. How did you hear about the festival?

- newspaper/radio/tv advertisement  
 newspaper/radio/tv listing  
 internet listing  
 publicity materials posted at school, library, bus stop, etc.  
 word of mouth

# Appendix E

## Festival Special Programs Participant Survey (Long-Form Survey)

This survey is part of an historic attempt to collect information about outdoor arts festivals and the role they play in our nation's cities, towns, and neighborhoods. The results of the survey will be used to characterize the audiences for outdoor arts festivals in the U.S. The findings will be shared with festival organizers, policy-makers, civic leaders, and the general public.

### WE DO NOT ASK FOR YOUR NAME.

Results will not be reported individually and will be used only for research. We greatly appreciate your help with this important study. Thank you!

1. In the past 12 months, have you:
  - a. Attended live jazz performance?  
 Yes  No
  - b. Attended live orchestra performance?  
 Yes  No
  - c. Attended live performance of other types of music?  
 Yes  No
  - d. Attended live ballet or modern/contemporary dance?  
 Yes  No
  - e. Attended live performances of other types of dance?  
 Yes  No
  - f. Attended live opera performance?  
 Yes  No
  - g. Attended live plays or musicals?  
 Yes  No
  - h. Visited an art museum or gallery?  
 Yes  No
  - i. Visited a historic house or monument?  
 Yes  No
  - j. Read a book?  
 Yes  No
2. How many festivals, parades, street fairs or neighborhood events have you attended in the past 12 months? \_\_\_\_\_
3. Have you ever received arts instruction or taken art classes in music, dance, theater, the visual arts, creative writing or crafts? If yes, where did you take these classes? *Please select all that apply:*
  - in elementary school?
  - in middle or high school?
  - in college?
  - in private classes?
4. How often do you personally engage in creative activities such as playing a musical instrument, dancing, performing in a play, singing in a choir, creative writing, making jewelry, knitting, sewing, drawing, or painting?
  - Never
  - Occasionally
  - Monthly
  - Weekly
  - Daily
5. This festival ...
  - ... *introduced me to styles of art that are new to me.*
    - strongly agree
    - agree
    - neutral
    - disagree
    - strongly disagree
    - no opinion
  - ... *allowed me to interact with artists.*
    - strongly agree
    - agree
    - neutral
    - disagree
    - strongly disagree
    - no opinion
  - ... *is an important part of the life of my community.*
    - strongly agree
    - agree
    - neutral
    - disagree
    - strongly disagree
    - no opinion

6. After attending this festival, I think that I will ...  
... come again next time.

- strongly agree
- agree
- neutral
- disagree
- strongly disagree
- no opinion

... attend arts events more regularly.

- strongly agree
- agree
- neutral
- disagree
- strongly disagree
- no opinion

... attend new kinds of arts events, different from what I am used to.

- strongly agree
- agree
- neutral
- disagree
- strongly disagree
- no opinion

... seek out new kinds of art for myself or my family to experience.

- strongly agree
- agree
- neutral
- disagree
- strongly disagree
- no opinion

... seek out new ways for myself or my family to create and share artwork.

- strongly agree
- agree
- neutral
- disagree
- strongly disagree
- no opinion

7. Gender:  Female  Male

8. Which category includes your age?

- under 18  25-34  45-54  65-74
- 18-24  35-44  55-64  75 and up

9. Which of the following describe your ethnicity?

*Please select one.*

- Hispanic or Latina/o
- Not Hispanic or Latina/o

10. Which of the following describe your race? *Please select one or more.*

- American Indian or Alaska native
- Asian
- Black or African American
- Native Hawaiian or other Pacific Islander
- White

11. What is your native/first language? \_\_\_\_\_

12. Including yourself, how many people live in your household? \_\_\_\_\_

How many under age 18? \_\_\_\_\_

How many children under age 18 are attending with you today? \_\_\_\_\_

13. What is your home zip code? \_\_\_\_\_

14. What is the highest level of education you have completed?

- elementary school
- high school graduate or GED
- junior/community college or technical school
- four-year college or university
- post-graduate

15. Which category includes your total household income last year?

- up to \$25,000
- \$25,000-\$49,999
- \$50,000-\$99,999
- \$100,000-\$149,999
- \$150,000 and above





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