

Art Festivals in Oregon: Historic
and Geographic Aspects

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The arts and festivals of art have today become a vital economic force in some areas of the country and a way of life for some people. The number and sizes of festivals, as well as audience size, has grown tremendously both nationally and in Oregon, since 1950. Even the federal government has begun to be involved to various extents.

Art festivals are an important source of information about the needs, values, and interests of an increasing number of people in our society. Art festivals, as a form of outdoor recreation, have spatial as well as time dimensions, hence they carry certain implications for parks and recreation programs, urban planning, as well as recreational land use planning, and man's crucial adjustment and ability to cope with increasing leisure time.

By means of a literature review, the researcher examined art festivals in context of the nationwide arts movement to gain an understanding of the historical process. For the sake of perspective, the

literature on mass culture, the relationship of arts and crafts to state and county fairs, and to leisure were likewise reviewed. Then, focusing on art festivals in Oregon, mail questionnaires were sent out to all cities in Oregon known to have held such festivals in the last three decades, and personal interviews were conducted with 188 spectators at art festivals held in the Willamette Valley, 1975.

The researcher found a steady increase in numbers of festivals held in Oregon, quadrupling from 1950-1960, and doubling from 1960-1976. Site or location was one of the most important factors in attracting people, as well as the key element in explaining the distribution of art festivals. Interviewees placed great importance on close-to-home recreation, non-activity (i. e. not "doing") recreation, and the factor of being outdoors. Naturalness of the site as well as density of the recreational experience were found to be directly opposite to the traditional planning values for judging "quality" recreation.

It is concluded that professionals in the arts, parks, and planning fields need to join forces; that the federal government should support recreational arts and their open space needs on a national scale, rather than just around Washington, D. C.; and that urban governments could and should make more space available for events such as art festivals in close-to-home neighborhood settings since the greatest need of the immediate present and future is for the provision of recreation and recreational space for all people, not just the young

or the physically and economically able. The need is also seen for city and park planning to be more imaginatively and sensitively aware of behavioral needs in recreation, than has been the case in the past. Team effort or interagency co-operation is seen as the answer to a more foresightful setting aside of the necessary space for the future.

Mentally, new attitudes and definitions, as well as outlooks need to be encouraged among urban planners and recreationists. Physically, parks, per se, are not considered necessary for art festivals, but open space is (preferably for permanent rather than just temporary use). With an increasing urban population, it is concluded that the needs of the future lie in urban areas, hence the challenge and opportunities for change will rest heavily with city and regional governments, with planners and park-recreation departments. But ultimately responsibility lies with the taxpayers themselves, who must give their monetary support and must not be satisfied with anything less than imaginative new plans for close-to-home recreation and leisure.

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ART FESTIVALS IN OREGON: HISTORIC AND GEOGRAPHIC ASPECTS

I. INTRODUCTION AND METHODOLOGY

Introduction

Art festivals are events that exist within the larger realm of mass culture. They are a complex form of social behavior reflecting values, needs, attitudes toward recreation and leisure, outdoor space and land use planning, as well as locational and environmental factors. Hence it is art festivals as social processes with spatial ramifications that are examined in this paper, particularly as they have evolved and grown in the state of Oregon. The wholistic approach is used to examine this phenomenon. Concluding recommendations are focused on land and resource use as related to human needs.

Art festivals have economic and social impacts as well as land use implications, thus they have become a regular and important source of recreation for an increasing number of people in the U.S., especially urbanities. It is the objective of this study to explore the inter-relationship between the arts, parks and recreation in the U.S. generally as well as historically, and specifically to examine the distribution and location of art festivals in Oregon. The meaning of art festivals to the bulk of the U.S. populace, which now resides in urban

areas, is examined in terms of leisure and recreational land use planning.

Literature Review

National and State Context of Art Festivals

In order to grasp the full extent and impact of the increasingly popular phenomenon of art festivals library research was the first step. A literature search of all articles since 1950 appearing in Reader's Guide, Art Index, and Public Affairs Information Service was made, which enabled the researcher to understand art festivals in their larger context, in the growth of the nationwide arts movement. The Council of Planning Librarians' Exchange Bibliography #190 and Pinkerton's Outdoor Recreation and Leisure, A Reference Guide were also consulted.

Printed literature was examined on the topic of Oregon state and county fairs in order to place art festivals in their statewide context. Personal and telephone interviews were used when printed data was non-existent because little published information exists on art festivals in Oregon. Primary sources such as local newspapers were only of limited use since they contained more factual-locational, rather than historical or analytical information. Chapters III, IV, and V were compiled using information gleaned from telephone and personal interviews, unpublished reports, statistics from agency files, lists of

events published each year in Oregon, and the results of a mail questionnaire sent out by the researchers to those Oregon cities sponsoring art festivals.

Methodology: Means of Data Collection

Art Festival Inventory

Basic to the data gathering stage was the examination of all available Oregon State Highway, Travel Division publications called Oregon Schedule of Events (later Oregon Events), from 1950 through 1976, which were scattered at three different locations, Oregon State University Library, Oregon State Library, and the Travel Division office. Using these sources, an inventory chart (not included in this paper) was set up with the years on one axis and the Oregon cities in alphabetical order on the other. The names of the events and date of occurrence were recorded on this grid and recurring patterns as well as numbers of festivals held in these locations were examined. The information was converted to map form in order to get a visual impression of trends and distributions. Of 63 issues of Oregon Events which have been published since 1950, 51 publications, or 81 percent, were searched for art festivals. This is more than a representative sample. For nine years only one edition was published, but for the other 17 years, two or three different editions (Spring, Summer and Fall) came out. Based upon this inventory, Tables I and II (pp. 50 and 52) were

constructed as well as Figure 1 (p. 43) and Maps 1-4 (pp. 44-47).

Statewide Mail Survey

Oregon Events was not the only means used to gain information about the state's art festivals. Another method was the use of mail questionnaires (see Appendix II for example) which were sent to chambers of commerce or other representative groups in those communities known, through the Oregon Events listing, to have held an art festival sometime in the last 26 years. Questionnaires were sent to 32 cities, 27 or 84 percent were returned, after several follow-through letters and post cards. Additional information gained by personal interviews in Willamette Valley communities were also included. A chart called "Arts & Crafts in Oregon, Composite of Mail Questionnaires" was compiled from the information collected through questionnaires (see Appendix III).

Local Interviews and Observations; Definition of Parameters

Field work, in particular interviewing and observation, was conducted in Willamette Valley communities in order to determine attitudes, opinions, characteristics of visitors, and to evaluate the settings or milieu of art festivals. Before field work began, art festivals had to be operationally defined. The following terms were stipulated by the researcher to be synonymous: art festival, art fair, art show, arts and crafts festival. Also it was decided that to be

included into the study, festivals had to meet four conditions:

- 1) They could not be too narrow or over-specialized; a variety of arts had to be represented, not just one artist or one type of art;
- 2) their scope could not be too broad, activities had to fit into the art category;
- 3) they had to be commercial in nature, not just an exhibit or display; and
- 4) they had to have a festive atmosphere, an air of celebration, with some type of live entertainment available, in contrast to mere exhibits.

Field Work

Field Work Sites

New art festivals come into being regularly, hence the field study can hardly be termed "definitive," rather its purpose is exploratory. The researcher did attend all known outdoor festivals in the study area within the time period, April 26-September 28, 1975, and conducted systematic on-site interviews with 188 visitors to the following events:

Albany Spring Arts Festival	April 26-27, 1975 Sat. -Sun.
Portland Saturday Market	May 17, 1975 Sat.
Eugene Saturday & Sunday Market	May 24-25, 1975 Sat. -Sun.
Bush House Art Festival, Salem	July 19-20, 1975 Sat. -Sun.
Corvallis Fall Festival	Sept. 28, 1975 Sun.

For comparison purposes Veneta's Renaissance Faire, Silverton's Festival of the Arts, and also the Seaside Art Festival were observed in July and August 1975, but they were not intensively examined and personal interviews were not systematically collected.

Time Schedule and Field Log

Basic field work was done in the Spring and Summer. Since most art festivals are held outdoors, they are seasonal events in Oregon and virtually disappear in the Fall and Winter, as evidenced by a very noticeable absence from the events listing in all years of Oregon Events. A field log of impressions, insights, and observations was kept to serve as a check on oral interviews and also to see if noticeable trends developed or if tentative generalizations could be made as work progressed. Observations were structured. An example of the observation format may be seen in Appendix IV. Summary profiles were then drawn up for each festival after completing the interviewing and observation (see Appendix VII).

Background Data

Prior to the actual visit to the event, every effort was made to locate printed information on the event. An attempt was made to establish, by means of local newspaper articles, personal contacts, and telephone calls, the names of key individuals connected with the art festivals. These people were interviewed to obtain historical background on the how's and why's of each festival (see Bibliography for list of individuals interviewed).

Interview Format

Three different editions of the interview form used at the festivals were pre-tested. It was found that the second revised edition was the best (see Appendix V). Some questions from the first edition were deleted as either unnecessary or not clear in intent or meaning. The third edition proved too brief to be meaningful. Care was taken to conduct the interview in such a manner that the respondents would be willing to answer the questions and would not be offended, nor feel intruded upon.

Sampling Procedure and Analysis of Results

An accidental, rather than a random, sample was taken by the researcher who in some cases circulated throughout all areas of a festival and in others chose one place from which to do the interviewing.¹ All recording of answers was done by the researcher in order to eliminate confusion with various handwritings. Questions were directed orally at festival attenders and oral answers were given back. Answers from those people who became distracted and did not finish the whole questionnaire were eliminated. No partially finished questionnaires were used. The results of these interviews were converted to percentages after tabulation (see Appendix VI p. 172). From these "Interview Results" a composite or "Statistical Portrait of the Average Arts Festival Attender in the Willamette Valley" was derived (see page

70), as a synthesis of the collected data.

Finally, conclusions were drawn based on these findings, as related to literature on the current issues of land use and outdoor recreational planning.

Footnotes Chapter I

¹Probability sampling was not used and it was not feasible to select individuals on a random basis, but this does not mean that interviews were haphazard and hit-or-miss. An attempt was made to systematically select a variety of respondents of all ages and colors, and from both sexes, so that all who attended art festivals had an equal chance of being represented. The sample was not biased towards only adults, or only women, or only children. Attendance at art festivals have so many variables, such as weather conditions, other recreational events in the same town that day, number of tourists passing through, number of outsiders from other towns or states attending, etc. that it is impossible to determine the number and nature of the total population to be studied, and for which a particular sampling scheme must be chosen. One never knows who is going to show up at art festivals, that is part of their interesting spontaneity. For example, a motor cycle gang from another town may show up, or a religious sect, but may not attend regularly each year. Also, the kinds of information desired by the researcher were basically qualitative and judgemental rather than precisely quantitative. Questions such as why people attend art festivals and what they prefer have nothing to do with standard deviation of the mean, confidence intervals or rejection regions. Due to spontaneity and informality, the art festival audience is not a neat and tidy statistical population, and neither its size nor nature can be suitably predicted ahead of time. Hence it is not possible to generate a table of random numbers or a list of individuals attending, from which stratified, cluster, or random samples could then be taken. Although figures were generated from the data collected these are not to be considered as absolute and precise, but rather as indications of general trends. Nor are they intended to be statistically representative of the population at large, but still the information has value in exploring an area in which we had no information before. Conclusions are based primarily on the non-probability or judgemental samples themselves and on the experience and observations of the researcher.

II. ART COMES TO MAIN STREET: A HISTORY OF THE ARTS MOVEMENT IN THE U.S.

The Post-World War II Era

Beginning in the late 1950's and 1960's something happened to America and Americans. Instead of just looking outward and onward as tradition had dictated in opening up the frontier and expanding westward from one coast to the other, Americans now began to look inward with a scrutinizing self-analysis. By the mid 1970's, they looked back and saw that Sputnik had encouraged the nation to become overly concerned with technology and scientific quantification. They found themselves living more impersonal and less meaningful lives. They found that they had become the living models for such fiction as Updike's Rabbit, Run, Reich's The Greening of America, Orwell's 1984 and such non-fiction as The Organization Man and The Lonely Crowd. Awareness dawned and Americans began to realize the meaning of post-World War II geographical uprootedness (largely due to the auto and improved highways), uncontrolled or unplanned urban growth, and the sheer commercial Bigness of a superpower (such as, big department stores, big supermarkets, big shopping centers, big farming, big industry); these factors caused a great sense of isolation and loneliness within. ²

Different Life Styles and the Art and Nature Revival

But at the same time, a few realized that, "Uprootedness is freedom-giving, and freedom brings with it the task of finding new values, new relationships of man to man. . . even a new aesthetic philosophy. . ." ³ Nevertheless, some claim that, out of pure desperation, our life-styles drove us to seek both art and nature (leading eventually to the ecology movement) as an opposite to, or escape from, the concrete jungle. The "back to Nature" cry, spurred on by young people and environmentalists, began to bring about an increased awareness, idealization, or perhaps sentimental nostalgia for a time when man was closer to nature and the land; when home or hand-made goods were part of everyday life, not just displays on dusty museum shelves; in short, a time when people were more brotherly and less suspicious and competitive toward each other. It became important to be free "to do your own thing" ⁴ rather than following or outdoing the Joneses, which, of course, is the perfect climate for art, since creativity is freedom. ⁵ Hence in the need and consequent search for such qualities as self-identity, individuality, emotion, meaning, order and communication with others, Americans also re-discovered the performing arts and the arts and crafts. ⁶

The Early History of Arts as Recreation

Out of this milieu came the national arts movement of the 1960's and the arts and crafts festivals. Hence, far from being isolated, random phenomena happening here and there, art festivals are part of a more general, grass-roots revival of appreciation for the arts. Like the larger arts movement they seem to hearken nostalgically back to a different era or atmosphere, a rural America before World War II, a simpler time, a time of less pressure, with smaller towns and more of a sense of community, rather than the never-ending, sprawling, impersonal suburban agglomerations that exist in many places today, and will increasingly exist because the whole world is fast becoming more and more urban. Some arts festivals have an old-fashioned market atmosphere and along with art sell truck farming produce. One of the most frequently used terms by almost 200 spectators, interviewed by this author, to describe why they attended art festivals was "the atmosphere," described by one veteran fair goer, craftsman, and author as "festive."⁷

Common as they are now, there were not many arts festivals or art events in the 1950's, nor for that matter much popular interest in the arts. Though the Outdoor Recreation Resources Review Commission published a set of study reports in 1962 on outdoor recreation, the arts as a form of recreation and the recreational value of small city

parks were ignored, even in volume II, "The Future of Outdoor Recreation in Metropolitan Regions of the U.S." Probably this was due to the fact that recreation leaders of the past had emphasized the physical resources or setting and physical activity, with its need for a great amount of space in order to give the necessary low density, rather than viewing recreation as the conservation of human resources.⁸ This trend, continued through 1973 as can be seen by the omission of the arts from a Bureau of Outdoor Recreation survey (see Appendix IX).

History of Traditional Recreation Programs

Traditionally, parks and recreation programs grew out of the social conscience and missionary zeal of 19th century social workers like Jane Addams and civic leaders like Jacob Riis. Programs were physical activity-oriented and directed mainly at the disadvantaged, especially inner-city juveniles, to keep them off the streets.⁹ But gradually over the last two decades parks and recreation departments have begun to see activity as the means rather than the end. Arts consultants have been hired and the arts have begun to be incorporated into the design of new recreation buildings and even in the remodeling of old ones. This is no easy task since the usual community recreation building was primarily designed to house indoor basketball.¹⁰ Also recreation directors and educators were hampered by the public's

dated stereotype of them as gymshoe clad, T-shirted, whistle-in-mouth coaches.¹¹

The Culture Boom of the 1960's

By the late 1960's, however, a "culture boom," as several sources call it,¹² began to spread with the force of a nationwide movement. The arts-in-recreation movement was slow at first, and crafts were not considered part of the mainstream of either recreation or "Art." Ruth Morris, for example, wrote in Recreation magazine for 1962:

The social values of crafts are not as apparent as those of folk dancing and singing, and probably are not as great. Crafts require less social integration and do not unify a group as much as other recreational activities. Still, they reach people who might not be reached other ways and are an avenue to the more shy and isolated ones.¹³

It took some time for even the avant garde editors in the field to realize what was happening. It took, in fact, ten years from the inception of the journal Parks and Recreation in 1966 to 1974 for the importance of the arts as a form of recreation for amateurs to become fully recognized and thereby justify a special issue (June 1974) devoted entirely to art as recreation.

Growth of Amateurism

Kaderlan attributes this increased activity among non-professionals in art largely to the new sponsorship of arts activities by

recreational agencies, which doubled and even tripled between 1961 and 1966. This is an amazing change when we consider that in the not-too-distant past, while the rich looked to Europe to supply their cultural needs, the general populace was mostly alienated from art as an integral part of daily life due to the intimidatingly high criteria established for art by the elites, and also by the rise of the professional artist or "expert."¹⁴ The growth of amateurism in the 1960's and 1970's, however, changed all that; the arts became less elitist. They lost their "stuffy upper-class white image."¹⁵ They came back into their rightful place--into the daily lives of people, into the parks and core areas of the cities, not isolated and set apart in galleries and museums. Many art festivals of today, for example, are held outdoors on temporarily closed off streets or even in downtown parking lots. With increasing exposure and less stuffiness, the people developed a larger appetite, demand and appreciation for the arts and crafts, hence more festivals evolved.

Role of National Recreation and Park Association

Recognizing this demand and taking the needs seriously, the National Recreation & Park Association, from its inception in 1965, was one of the first to push for better facilities for recreational arts. S. H. Frieswyk, performing arts consultant for the NRPA (NRA at the time) was one of the first to voice the need for the artist in parks and recreation programs and to describe the rising interest in the arts at all levels. He argued that money should be made available to parks, not just art societies, for cultural programs. This was an unusual position up to that time, except for the camp craft programs. He optimistically

described the arts as a "primary form of communication" necessary to man and "essential to national welfare."¹⁶ The NRPA had already shown interest in art festivals by taking a small survey in June 1965 of 29 U.S. recreation agencies (among them, Portland, Oregon) to find out if and how various agencies planned and conducted art shows or festivals.¹⁷

Role of Federal and State Governments

Also particularly important to the arts-in-recreation movement was the help of the Congressionally established National Endowment for the Arts and the National Council on the Arts in 1964 and 1965. As Nancy Hanks says, until 1965, the U.S. was ". . . the only large progressive nation in Western civilization without systematic support for the arts."¹⁸ But now the federal government recognized that ". . . the arts and creative spirit which motivates them and which they personify are a valued and essential part of the Nation's resources. . . and promote the general welfare as well as the Nation's prestige" (U.S. Code 64 Title 20 paragraph 781).

By 1975 all states had state arts councils.¹⁹ With their guidance and money hundreds of new park programs were started. In 1970 New York state's \$18 million aid to the arts program, for example, was larger than that of the whole federal program.²⁰ Compared to the 20 recreation programs with cultural divisions in 1964, today there are thousands of cities which have them, as well as every state. As Everitt points out, the purpose of art in the parks is not to train people to be actors or painters, but rather to teach them to explore their own positive uniqueness.²¹

Role of the Business Community

Another phenomenon which led to the growth of art festivals was the "downtown drift" syndrome, the emptiness and isolation which downtown shopping areas were beginning to experience in the early 1960's, brought on by the construction of new highways, new covered mall shopping centers, as well as new discount stores in the suburbs.²² Chambers of Commerce and merchants in cities all over the country became alarmed and wondered what to do about the problem. Gradually they became aware that what was good for the arts was also good for business and was "Not Just Kid Stuff; Hobbies are Fast Becoming a Billion Dollar Industry," as the title of one article reported in Barrons, March 1972.²³ Disbelievers became believers in the direct and indirect economic impact of festivals with such spinoff expenditures as \$55,000 and \$61,378 spent for food alone by visitors at the Festival of American Folk Arts (Washington, D. C.) and the Mountain State Art and Craft Fair, West Virginia respectively.²⁴ It is no small matter when an arts and crafts festival reports that ". . . this year the Fair may well hit the million dollar mark in orders and sales," as did the Northeast Craft Fair, Rhinebeck, New York in 1974.²⁵ That same year the San Francisco Art Festival reported sales of \$100,000 in five days.²⁶ The Craftsman's Fair of the Southern Highlands, Ashville, North Carolina increased in sales from \$76,110 in 1965 to \$159,006 in 1969.²⁷ Even in the department stores arts, and crafts materials and kits had become real money makers.²⁸ Merchants, including those in Oregon cities, began to sponsor art festivals as a means of reviving the downtown core areas of their cities.

Race Riots: Their Role in Urban Change and the Arts

The 1960's were also a time of restlessness and violent race riots in our nation's urban areas, out of which came the Kerner Commission Report and "The State of Our Cities" report by the National Coalition.²⁹ However, it might be noted that in 1966, a year after the riots, Watts residents held an arts weekend in order to improve the image of the community and show the constructive aspects of their lives. Then in 1967 they held a summer arts festival, which apparently became an annual event. National conferences were held concerning the arts as agents of social change and some people, like Julian Euell, Former Director of the Community Action Program for Harlem Youths, began to believe that the arts were "essential" to an effective anti-poverty program because, as Kenneth Clark said, ". . . the sheer ugliness of the slums is the prime cause of alienation and isolation."³⁰

Crime-Ridden Parks and Streets: Their Role in Urban Change

At about this same time, urban parks were also becoming a real problem; either they were used in socially unaccepted ways for crime, sleeping places from drunks, and meeting places for dope pushers, or else not at all. New York City's Central Park, for example, became a symbol of night-time terror. Out door recreationists and park directors began to meet and started to talk about the concept of "art in the parks," which culminated in a reduced crime rate for large urban parks and such achievements as Wolf Trap Farm for the Performing Arts in Virginia and Glen Echo Park for Participatory Arts in Maryland, both operated by the National Park Service.

The Kerner Commission had interviewed over 1,200 blacks in the inner cities and had found that poor recreation facilities and programs ranked fifth among their grievances. "In three of the cities this grievance ranked first; in one city, second; and in four, fourth."³¹ Hence in 1969 the "NRPA Urban Plan" appeared in response to the needs for more relevant urban recreational services, and a "Forum on Parks and Recreation in Urban Crises" was held which demonstrated the concern and determination of minorities, government agencies and recreation leaders to take action on this problem.³²

The Late 1960's-1970's: The Arts Full Blown

Meanwhile, New York state park system had already jumped on the art bandwagon with the building of an open-air auditorium seating 5,200 as a performing arts center at Saratoga Spa State Park, in order to attract broader segments of the populace and reduce the slackening use of the park.³³ A year later the Festival of American Folk Life was begun in the Washington, D. C. area. This annual festival is a tribute to the diverse cultures and arts within the American heritage and features grassroots craftsmen from all over the U. S. It is sponsored by the Smithsonian Institution and the National Capitol Parks; it draws as many as a million visitors each year or 100,000 per day.³⁴

1967 was also the beginning of the "D. C. Outdoor Art Festival" held near the White House. Roger Stevens, who presided at that fair's opening ceremony observed hopefully: "One day an event like this will be thought of as a normal part of our daily lives and not as a special

occasion."³⁵ By the mid-1970's, this prediction seemed to have come true in Eugene, Portland, and other cities where arts festivals are held regularly, every Saturday during the summer, and are not listed in brochures advertising special events because they are considered a regular part of city life.

Wolf Trap Farm, Virginia

By the 1970's, the stage was set for an unusual and dramatic event, the direct entry of the federal government into the arts movement. Literally, the National Park Service went "into show business" by opening in 1971 the first national park for the performing arts, 140 acre Wolf Trap Farm Park (in Virginia, close to Washington, D. C.). An article by Byron Belt calls this project ". . . one of the most daring and potentially significant accomplishments [nationally] since the building of the first libraries and museums" because it represents unique inter-agency co-operation between quite diverse groups: a university, a private philanthropist together with a cultural foundation, a city park system, and the National Park Service. "Federal involvement in the arts had blossomed with all the timidity and coyness of a wallflower debutante," says Byron Belt.³⁶ This step defined a new direction, inconceivable a few years before, and a new dimension for the National Park Service, in which this agency maintains and operates a park, but does not fund its programs. Shirley Fleming hopes ". . . it

may be a harbinger of things to come. "³⁷

The focus of Wolf Trap Farm national park is \$2.3 million Filene Center, an open-air auditorium which seats 3,500 people plus many more on the grass lawn to the sides. It is located on an old farm out in the country, yet is close enough so that underprivileged children from the inner city are bused there to enjoy free performances of world famous symphonies, operas, ballets, folk music, and drama. The whole structure is made of Western Redcedar from Oregon and it is said to be "the best smelling auditorium in the world. "³⁸

The park exists for the dual purpose of education and entertainment-education. The grounds include permanent buildings for live-in actor apprentices, mostly college students chosen by auditions from all over the country. This experience serves as a link for them between academic training and actual practice. As for the general public, workshops and classes are often held at the center, and even a few high school graduations.

In an article by Alice Dennis, the park superintendent Gil Lusk was interviewed, and he expressed the thought that: "Lack of appreciation is sometimes only lack of understanding. . . we want to bridge the communication gap and bring the public into contact with the performers and their media. "³⁹ Communication seems to be an important motivational purpose for many recreational arts.

Wolf Trap is a unique park in that a minimum of recreation is offered, "except for the soul."⁴⁰ Picnic facilities and trails are provided, but the emphasis is on the cultural heritage and on the arts as a universal means of communication. As Gil Lusk pointed out, "Unlike other national parks, Wolf Trap Farm has no prime resources except what man brings here." It was, of course, from groves and sylvan settings such as this that music, mime, dance and drama evolved in the first place, so what could be more natural than the relationship between art and nature?

Glen Echo Park, Maryland

Wolf Trap Farm was only the beginning; a little later that same year, 1971, the National Park Service made a second very important venture into the cultural area with the opening of Glen Echo Park in Maryland, on the Potomac. At this park the emphasis is on participatory arts and active involvement rather than passive entertainment of the public. Located on a site that was first used for chautauquas in the 1890's, then a vaudeville center, then an amusement park, the buildings have now been converted to a craft center with workshops, dance studio, and a theater. All members of a family can explore art techniques like pottery, weaving, candlestick making, and even furniture refinishing. Mass transportation is available, and the site is located close to the centers of population. This park could serve as an

excellent model for new parks throughout the country.⁴¹

The Arts, Parks and Leisure Project

Two examples of inter-agency co-operation were hardly enough, however, to break through the inertia or to change the communication patterns of governmental departments nationwide. So in 1973, after a planning meeting in 1972, the National Endowment for the Arts, with that National Park Service, and the NRPA sponsored ten regional meetings throughout the country to talk about their common interests under the title "Arts, Parks & Leisure Project."⁴² This project was most significant because it finally brought diverse groups together and tried to define the problems of communication and co-operation between the parks, arts and recreation, especially in the area of sharing or merging resources and that of stimulating and developing arts programs in the parks. Their purpose was to bring the arts to the people and to make parks more attractive to all age and social groups.

Other Arts Activities Nationwide

By 1974, some governmental agencies were no longer timid in their involvement with the arts but were actually advocating and even proselytizing for the arts and crafts. In that year, for example, the U.S. Economic Development Administration (part of the Department of Commerce) published a guide called The Potential of Handicrafts as a Viable Economic Force. This booklet documented the growth of art

festivals, arts in general, and the growing market for arts and crafts items. It cited the job and income generating capacity of the arts for depressed areas, and evaluated the arts and crafts, not just as profitable, but as a "long-range investment" in renewed local pride, self-reliance, and a higher culture.⁴³

Everywhere throughout the country in the 1970's, arts events had become the order of the day. In Seattle, Washington a handbook is published annually by Allied Arts of Seattle listing over five pages of arts festivals held in that state alone.⁴⁴ By 1972 the number of art festivals had increased to the point where one observer remarked that ". . . a Chicago resident could go to one almost every weekend all summer if he were willing to travel within 50 miles of the city."⁴⁵ In 1974 another remarked that "The number of arts and crafts fairs is so sizable these days that no matter where you live or where you'll be going on vacation, your family is almost sure to run across one--and enjoy it."⁴⁶ 1972 was the year that Nashville's Park and Recreation Board opened its Centennial Art Center by sponsoring what has become an annual arts festival. 1973 saw Montgomery, Atlanta's first "Fall Festival of the Arts in the Park" featuring 112 craftsmen with booths, food, music, etc. This program was later taken over by the parks and recreation department in conjunction with the arts council.⁴⁷ That same year, Fort Worden State Park in Washington (state) made the news by converting an old military fort (vintage 1898) within the park

into a Center for Creativity.⁴⁸ Fort Sam Houston in Texas, still an active U.S. army base, has also gone into arts and crafts, since 1972, sponsoring 2-3 day craft workshops and special facilities.⁴⁹ Some people have taken such an active interest in the arts and crafts that they have actually changed the face of their towns. Lewiston, N. Y., north of Niagara Falls, for example, in 1974 converted 172 acres of former wasteland into an Art Park, with indoor/outdoor theater, concerts, and ballet.⁵⁰ The trend continues and grows, and not only the numbers but the sizes and duration of arts festivals is steadily increasing, with many reporting over a million visitors and some lasting for as long as a week.⁵¹

The following two chapters deal with the question of where Oregon and its art festivals fit into the national arts, parks and recreation picture, as well as how the interest in arts grew in Oregon.

Footnotes Chapter II

²Eric and Mary Josephson, eds. Man Alone: Alienation in Modern Society, Laurel edition, (New York: Dell Publishing Co., 1962) p. 68.

³Don Fabun, ed. "The theory of the leisure masses" Kaiser Aluminum News 24(5):21 (1966).

⁴But as in all popular movements, still within bounds, within the framework of the group, see: Joseph H. Krause, "Observations on art in our time" in Reflections on the Recreation and Park Movement, A Book of Readings, comp. by David E. Gray and Donald A. Pelegrino (Dubuque, Iowa: W. C. Brown Co., 1973) p. 22.

⁵Nancy Hanks, "In support of freedom" Parks and Recreation 6:100 (August 1971).

⁶U. S. Department of Commerce. Economic Development Administration, The Potential of Handcrafts as a Viable Economic Force; An Overview (Wash., D. C.: U. S. Government Printing Office, May 1974) p. 10.

⁷Tom and Yvonne Shafer, "Fairs and festivals for artists and craftsmen" Ceramics Monthly 20:21 (June 1972).

⁸Joseph Prendergast, "Cultural growth in capital letters; programs of cultural interests" Recreation 57:440-441 (November 1969).

⁹John S. Nagy, "Ripe for trouble" Recreation 55:445-446 (November 1962).

David E. Gray, "The case for compensatory recreation" in Reflections on the Recreation and Park Movement, comp. by David E. Gray and Donald Pelegrino (Dubuque, Iowa: W. C. Brown Co., 1973) p. 196.

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"Preface" in Recreation and Leisure, Service for the Disadvantaged, ed. by John Nesbitt, Paul D. Brown and James F. Murphey (Philadelphia: Lea & Febiger, 1970) pp. ix-x.

Margaret A. Hossack, "The image of recreation" Parks and Recreation 7:27 (March 1972).

¹⁰Minnette B. Spector "Cultural arts in recreation" Parks and Recreation 1:230-232 (March 1966).

¹¹ Loren E. Taylor, "Let's get the elephants out of the volkswagen" in Reflections on the Recreation and Park Movement, comp. by David E. Gray and Donal A. Pelegrino (Dubuque, Iowa: W. C. Brown Co., 1973) pp. 361-366.

Hossack, op. cit., footnote 9, pp. 27-28.

¹² Norman Kaderlan, "Arts in recreation" Parks and Recreation 7:33-35 (June 1972).

Jackie Sunderland, "Include the elderly in" Parks and Recreation 9:43 (June 1974).

¹³ Ruth Morris, "Human values in recreation" Recreation 55:445 (November 1962).

¹⁴ Prendergast, op. cit., footnote 8, p. 441 and Robert A. Donner, "Getting back to basics" in Parks and Recreation 9:29, June 1974.

¹⁵ Jim McAllister, "Eastern music festival: new concepts; a stuffy image goes out the window as music goes out to the people" High Fidelity/Musical America 21:MA18-19 (October 1971).

¹⁶ Siebolt H. Frieswyk, "Arts and communications in recreation and park programs" Parks and Recreation 1:976-977 (December 1966).

¹⁷ For comparison purposes later, it is interesting to note that at this early date Chambers of Commerce were not yet sponsoring any arts events in 1965; four of 29 art festivals included live programs of performing arts; some had restrictions against exhibiting nude paintings; most preferred a park setting, but five of the festivals were still held indoors; only one festival was held in the street. See Parks and Recreation 1:336-346 (April 1966).

¹⁸ Nancy Hanks, op. cit., footnote 5, p. 44.

¹⁹ John L. Everitt, "Alliance for progress in the arts" Parks and Recreation 9:67 (June 1974).

²⁰ Stephen Arnold Miller, "The Development of Community Arts Councils" (M. A. thesis, University of Wisconsin-Madison, 1975) p. 55.

²¹ Everitt, op. cit., footnote 19 and Prendergast, op. cit., footnote 8.

²²"Parks for arts and shopping" Parks and Recreation 8(5):37, May 1973. By 1973 Oklahoma City felt this syndrome and planned to build an arts and shops park in the center of its business district, complete with a 2 acre lake and a children's zoo.

²³M. J. Edmunds, "Not just kid stuff; hobbies are fast becoming a billion dollar industry" Barrons 52:11+ (March 13, 1972).

²⁴U.S. Department of Commerce. Economic Development Administration, op. cit., footnote 6, pp. 18 and 20.

²⁵"And if the West coast craftsmen have to wear funny hats" Craft Horizon 34:7 (February 1974).

²⁶"San Francisco art festival" Ceramics Monthly 23:42 (January 1975).

²⁷U.S. Department of Commerce. op. cit., footnote 6, p. 16.

²⁸Edmunds, op. cit., footnote 23, p. 20. Cunningham Art Products took a jump from \$200,000 in sales (in 1966) to \$8.6 million in 1971. The president of the company, David Cunningham says: "Just a few years ago nobody wanted to buy arts and crafts. The art supply stores looked down on them and the department stores just weren't interested." Edmunds, the author of the article says: "That's all changed now. Nine months ago, the J. C. Penney store at Paramus, N. J. opened its first "Craft Boutiques." Penny added a teach-in to cash in on the burgeoning interest in crafts. The idea caught on like wildfire; the company already has opened 27 units and has 50 more set to go. More are planned in the future."

²⁹Gray, op. cit., footnote 9, pp. 196-198.

³⁰Judith Murphey and Ronald Gross, "The arts and the poor" in Reflections on the Recreation and Park Movement, comp. by David E. Gray and Donald A. Pelegrino (Dubuque, Iowa: W. C. Brown Co., 1973) p. 216.

³¹Fred R. Harris, "Man must laugh" in Recreation and Leisure Service for the Disadvantaged, ed. by John A. Nesbitt, Paul D. Brown, and James F. Murphey (Philadelphia: Lea & Febiger, 1970) p. viii.

³²George D. Butler, "A fair share" Ibid., p. v.
National Recreation and Parks Association, "The NRPA Urban Plan" Parks and Recreation 4:47-49 (November 1969).

³³ Arnold H. Vollmer, "Variety is the spice" Parks and Recreation 3:26-27 (July 1968).

³⁴ Mary Krug, "Festival of American Folk Life" Parks and Recreation 8(6):43-44 (June 1973).

³⁵ Chip Walker, "Art festival brightens busy city square" Parks and Recreation 2:24-25 (September 1967).

³⁶ Byron Belt, "Wolf Trap--a gala opening" High Fidelity/Musical America 21:MA20 (October 1971).

³⁷ Shirley Fleming, "Wolf Trap: something new; government and private enterprise embrace--and who knows what may happen?" High Fidelity/Musical America 21:MA10 (March 1971).

³⁸ Belt, op. cit., footnote 36.

³⁹ Alice Dennis, "Wolf Trap Farm, first national cultural park" National Parks and Conservation Magazine 45:21 (November 1971).

⁴⁰ Dennis, op. cit., footnote 39, p. 24.

⁴¹ "Arts at Glen Echo Park" Parks and Recreation 8:41-42 (June 1973).

⁴² Bennett Schiff, "The arts, parks and leisure project" Parks and Recreation 8(3):46-47 (March 1973).

⁴³ U. S. Department of Commerce, op. cit., footnote 6, p. 9.

⁴⁴ "Look what they're doing in . . ." Parks and Recreation 9:49 (June 1974).

⁴⁵ Shafer, op. cit., footnote 7.

⁴⁶ Gordon G. Greer, "Arts and crafts fairs: a wealth of Americana" Better Homes and Gardens 52(5):141 (May 1974).

⁴⁷ "Look what they're doing in . . ." Parks and Recreation 9:49-50 (June 1974).

⁴⁸ Ibid., p. 56.

Centrum Foundation, "The arts at Fort Worden State Park" Summer 1975, Fort Worden, Port Townsend, Wash., 4 page newspaper, p. 1.

⁴⁹"Arts and crafts popular at Fort Sam Houston" Parks and Recreation 7:54-55 (December 1972).

⁵⁰"Look what they're doing in . . ." op. cit., footnote 47.

⁵¹"Come to the art festivals" McCalls p. 42 (September 1971); U.S. Department of Commerce, op. cit., footnote 6, p. 13.

III. THE RURAL BEGINNINGS: STATE AND COUNTY FAIRS

The earliest displays of arts and crafts in a festive setting in Oregon were associated with county and state fairs. Ever since the first Oregon State Fair, held in 1861, fairs provided the necessary exposure which created demand and bred interest in the arts.⁵² But although fairs and arts festivals have some aspects in common, their origins are different. One article credits ladies sewing bees as the forerunners of the small local fair,⁵³ however art festivals, as noted in the previous chapter, grew out of the general arts movement.

In the 1950's and early '60's county fairs seemed to be the only local outlet for showing off handmade materials, for fairs always had a section devoted to creativity. However, unlike the modern art festivals, displays at state and county fairs have not usually had living craftsmen at work demonstrating their talents, and fair displays have usually been of the good, practical, down-to-earth, sturdy museum variety. In the last few years, however, the Oregon State Fair has found it necessary to change its image due to the great increase of interest in arts and crafts by the public at large.

Oregon State Fair

An interview with Mrs. Lillie Ward, State Fair Manager, and former secretary of the fair for 19 years, revealed that it was not until

1972 that the fair, in order to meet demands, added a Craft Courtyard, where visitors might see 47 types of arts and crafts being made. In 1974 a Crafts and Hobbies section was added. In the last few years, she reported an expansion of interest in the arts at the fair, but not to the exclusion of agriculture. ⁵⁴

As Griffenhagen-Kroeger point out in their report, when people were more rurally-oriented going to county fairs was a substitute for travel.

They brought the people to the products and to the depiction of events they otherwise would never see and quite possibly would not even hear about. Now there are few real surprises. Time and distance are shortened by rapid transportation and instant communication. People are much more mobile, traveling freely to see what interests them. And what they can not travel to see is brought to them by the press, the periodicals, radio and television. ⁵⁵

Hence, in the past there was no reason to separate the arts from the county fairs and hold special art festivals, since this would just mean more costly and cumbersome travel. State and county fairs, then, point to the beginnings of arts and crafts exposure but not to the beginnings of arts and crafts festivals.

The crafts displayed at fairs were primarily the work of women and usually had to do with the home. Other crafts were created by children who belonged to 4-H or FFA. This contrasts with the arts festival craftsmen of today, who are more often whole artistic families or else young males, and their arts are not necessarily home-oriented.

Agricultural Orientation

The Oregon State Fair, one of the largest and oldest in the U.S., has traditionally been an agriculture-oriented affair, and continues to be, as Griffenhagen-Kroeger Inc. describes it, "The traditional autumn harvest festival where the state's products are exhibited and people rejoice in their abundance. . . ." ⁵⁶ With the increasing urbanization of Oregon, which is now 67.1% urban and only 32.9% rural in population, ⁵⁷ and the rapid growth of such urban recreation as art festivals (see Maps 1-4) it is tempting to speculate that the traditional agriculture-oriented county and state fairs might be declining in attendance. This is not the case, however. As art festivals are growing so are the state and county fairs; they have both, one might say, grown up together.

Attendance Patterns

The attendance records of the state fair (see Appendix VIII) show a steady increase of interest each year. From 1955 to 1965 paid attendance at the Fair increased 5%, but Oregon's population during that time grew by 15%. Then, in 1967, the Griffenhagen-Kroeger study was done, and some of their suggestions were followed. Subsequently attendance increased 50% in the period 1965 through 1975, while the state population of Oregon grew only 20%. ⁵⁸ This increase means that the fair can compete with other forms of entertainment, and that the

rural, agricultural orientation still appeals to the now more urban element at the fair.

It is true, however, that the state fair does fail to attract people from all over the state. For this reason the Griffenhagen study called the Fair "provincial" and the Yaden study says that "the Oregon State Fair is primarily a Willamette Valley event."⁵⁹ Both studies found 87.1 to 90% of the attendance from Willamette Valley counties, and these are by no means rural.

Distance of Attraction

The study done by Hammond in 1975 found that while 83.3% of the Fair-goers travel less than 100 miles to visit the State Fair, 52% reported coming from a rural, as opposed to urban setting. Fifty-two percent is a higher number than can be justified through the proportion of people living in a rural home setting throughout the state of Oregon, so Hammond concluded that this means the fair is able to draw proportionately more people from rural settings than from urban settings, hence that the fair should be promoted more in urban areas to bring in more people. Yet only .6%, in his study, reported their occupations as farmers, with 30% reporting professional.⁶⁰ The Griffenhagen-Kroeger survey did mention, however, that changing the emphasis of the Fair from agriculture to more urbanized activities would not be satisfactory because much of the interest in the livestock and crops

". . . was not by farmers admiring the handiwork of their fellows, but by the city dwellers who want their children to see a real live cow.⁶¹

Fairs: Big Business

A telephone interview with Bert Allenby, Director at Large of the Oregon Fairs Association, revealed that: 1) fairs in Oregon are now "an industry" and that 2) last year they stimulated \$18 million a year to the state (inclusive of interim use and indirect business contacts) and 3) their attendance over the years has increased, not decreased, even though Oregon has become more urban, with farmers representing only 2% of the population in 1970.⁶² When asked why, Allenby replied that fairs have upgraded their exhibits and facilities and, in those counties which are more urban, the agricultural exhibits are now more educational (for the city dweller) rather than just displays of agricultural products for farmers. Allenby also confirmed that the arts and crafts had increased "immeasurably," over the last few years in county fairs, and that is was the specialty agricultural shows, like turkey and ram sales, that had declined with urbanization.⁶³

Comparison of Benton County Fair to State Fair

In a telephone interview, Mrs. Willard Davis, manager of the Benton County Fair, indicated that both arts and crafts and attendance at the county fair had increased greatly over the last six years, a 60%

increase from 1970-1975 (see Appendix VIII).⁶⁴ In that same time period, the county itself only increased 9% in population. Like the state fair, Benton County Fair now has booths from which craftsmen sell their works, not just museum-type exhibits of handicrafts. It is clear, then, that the dichotomy, urban interests equals art festivals versus rural interests equals fairs, can not be made.

Oregon State Fair Surveys

Griffenhagen Survey

The role of arts and crafts and their impact on county and state fairs, have been examined in three interview surveys done of Oregon State Fair visitors.⁶⁵ The first study by Griffenhagen-Kroeger indicates that in the late 1960's there was some talk of abandoning the state fair in favor of more sophisticated, urban entertainment, or of changing its location. This was true also in 1974 when the Multnomah County legislators tried to kill the fair or drop the agricultural orientation, making it more urban.⁶⁶

The Griffenhagen report suggested that the fair not be abandoned, but merely broaden its program so as to be more fully representative of Oregon. The researchers interviewed 9,146 fairgoers (or 4.5% of the paid attendance) in order to find out "what the people like and want" (chapter title in their report). They found that the rodeo and horse show rated poorly, while floral displays gained top billing in the survey,

with "a relatively high interest. . . expressed in theatrical performances and concerts, and a fairly strong showing for ballet."⁶⁷ In their survey, 10% of the respondents listed Crafts and Hobbies among their greatest interests. It was eighth place on the list of "Most Enjoyed Attractions."⁶⁸

Art exhibits and concerts even rated third and sixth place respectively in visitors' responses to the question of what types of activities would interest them in attending permanent attractions at the fairgrounds, which normally is not open year round.⁶⁹ From the interests revealed in these interviews, the researchers recommended that, "one of the priorities should be a building suitable for housing the performing arts" and that "an art and photography exhibit, featuring special showings from time to time, be conducted with an arts and crafts demonstration center, with artists and master craftsmen in residence throughout the year."⁷⁰

Yaden Survey

The 1974 survey by Yaden/Associates was based on interviews with 942 fair patrons and it also found that gardens and flowers were the number one most popular exhibit, livestock was second, the arts and crafts were third. It concluded, as the Griffenhagen study had done, that distance and habit are the two viables explaining attendance patterns.⁷¹

Judging by the high number of repeat visitors, those who had been coming for years and those who plan on attending again next year (92%), people liked what was offered and their attitude was highly favorable toward the State Fair. These surveys reveal nothing, of course, about those who did not attend.

Hammond Survey

A 1975 study by Gary Hammond surveyed 200 visitors who were asked to rate seven specific aspects of the state fair. Handicrafts were rated the highest or most preferred, after which came 2) Livestock exhibit, 3) Home and Garden, 4) Live entertainment, 5) Commercial exhibits, 6) Carnival and 7) Horse racing.⁷² Hammond analyzed handicrafts scores by use of regression analysis, and found education, age, distance travelled, and occupation to have positive correlations, whereas income and home setting (urban vs. rural) were negative. He found that younger, lower educated, and higher income groups are most pleased by livestock exhibits, whereas handicrafts appealed to older people but not to children or youths. He found that income level had nothing to do with the appeal of arts and crafts, that cost was not a factor attracting lower-income people, and that time was not a factor deterring higher-income people from crafts.

Complementarity

Generally, the pattern in the last few years, has been that of the arts and crafts, not competing with, but rather enhancing or serving as an added attraction to state and county fairs. Although some vestiges of Oregon's rural past, such as jamborees, potato festivals, and turkey shows have disappeared, it is now clear that state and county fairs have held their own. This is due perhaps to a strong fairs association and lobby, better and full-time management, interim use of facilities, and an awareness that, due to the many competing recreational opportunities available today, they must keep abreast with the times. They have learned to try to appeal to people's changing and more urban needs and interests by such measures as expanding the role of the arts at fairs.

The changing needs of Oregonians are evident in the next chapters which focus on specific art festivals in Oregon; their reasons for coming into being, and their power of attraction.

Footnotes Chapter III

⁵² Oregon. Secretary of State, Oregon Blue Book 1975-76 Salem, Oregon p. 27.

⁵³ Joe A. Cropley, "Recreation out of necessity, the affinity of work and leisure" Recreation 57:84-85 (February 1964).

⁵⁴ Mrs. Lillie Ward, Oregon State Fair Manager, personal interview, July 12, 1976.

⁵⁵ Griffenhagen-Kroeger, Inc., The Future of the Oregon State Fair, A Report to the Oregon State Fair Commission (Salem, Ore.: Griffenhagen-Kroeger, Inc., January 1967) p. 30.

⁵⁶ Griffenhagen-Kroeger, Inc., op. cit., footnote 55, p. 9.

⁵⁷ Oregon. Secretary of State, op. cit., footnote 52, p. 142.

⁵⁸ Griffenhagen, op. cit., footnote 55, p. 19.

⁵⁹ Yaden/Associates, Inc., Survey of 1974 Fair Patrons (Portland, Ore.: Yaden/Associates, Inc., September 18, 1974) p. 3.

⁶⁰ Gary N. Hammond, "The 1975 Oregon State Fair." Research paper for Graduate School of Administration, Willamette University for Dr. Mark Choate (Salem, Oregon December 16, 1975) unpublished paper pp. 10-11.

⁶¹ Griffenhagen-Kroeger, Inc., op. cit., footnote 55, pp. 30-31.

⁶² Yaden/Associates, Inc., op. cit., footnote 59, p. 8.

⁶³ Bert Allenby, Director at Large for Oregon Fairs Association, telephone interview, June 14, 1976.

⁶⁴ Marie Davis (Mrs. Willard Davis), Co-Manager, Benton County Fair, telephone interview, June 14, 1976.

⁶⁵ For these studies see: Griffenhagen-Kroeger, footnote 55; Yaden/Associates, footnote 59; Hammond, footnote 60.

⁶⁶ Mary K. Kallahan, President of "Operation Fair Saver," (Now the "Oregon Fair Savers," as revealed in a telephone interview) July 19, 1976.

⁶⁷Griffenhagen-Kroeger, Inc., op. cit., footnote 55, pp. 28 and 34.

⁶⁸Ibid., p. 23 contains the following priority listing: 1. floral displays 2. livestock 3. commercial 4. industrial 5. concessions and amusements 6. gardening 7. home economice 8. crafts and hobbies 9. horse racing 10. FFA-4H 11. rodeo 12. farm machinery 13. agricultural products17. fisheries 18. forestry 19. circus.

⁶⁹Ibid., p. 25. Ten permanent attractions: 1. Sports Events 2. Historical Museum 3. Art Exhibits 4. Homemaking Demonstrations 5. Theatrical Performances 6. Concerts 7. T.V. Broadcasts 8. Fisheries 9. Commercial displays 10. Forestry.

⁷⁰Griffenhagen-Kroeger, Inc., op. cit., footnote 55, pp. 34 and 40.

⁷¹Yaden/Associates, Inc., op. cit., footnote 59, pp. 3, 19, 21, 15.

⁷²Hammond, op. cit., footnote 60, p. 12.

IV. THE GROWTH OF ART FESTIVALS IN OREGON: RESEARCH RESULTS OF MAIL SURVEY

Growth in Numbers of Art Festivals

The development of art festivals in Oregon is a recent phenomena which has shown rapid growth. During the 1950's there were many pioneer picnics, 4th of July parades, livestock sales and shows, rodeos, jamborees, farmerroos, rooster crowing contests, Future Farmers of America events, and conventions for the "Military Order of Cooties," but very few art shows and no art festivals. There were also many flower shows, as well as fruit or vegetable celebrations, like bean, pea, and strawberry festivals. Thus the 1950's festivals were those belonging to a rural people. Common to that era were harvest festivals celebrating the seasons, and nature's creativity, as opposed to man's which is celebrated in today's art festivals.⁷³

No art festivals were listed in the Oregon Schedule of Events from 1950 to 1953 (see Figure I, p. 43). A few were reported between 1954 and 1957, but none were listed for 1958. The total number for the 1950's decade was only 12. This increased to 50 for the 1960's and 98 between 1970 and 1976. Thus from the early 1950's to the late 1960's the number of art festivals quadrupled, and they doubled from the 1960's to the 1970's. Maps 1-3 (pp. 44-46) show this increase by decades and Map 4 presents all art festival locations during the past three decades.

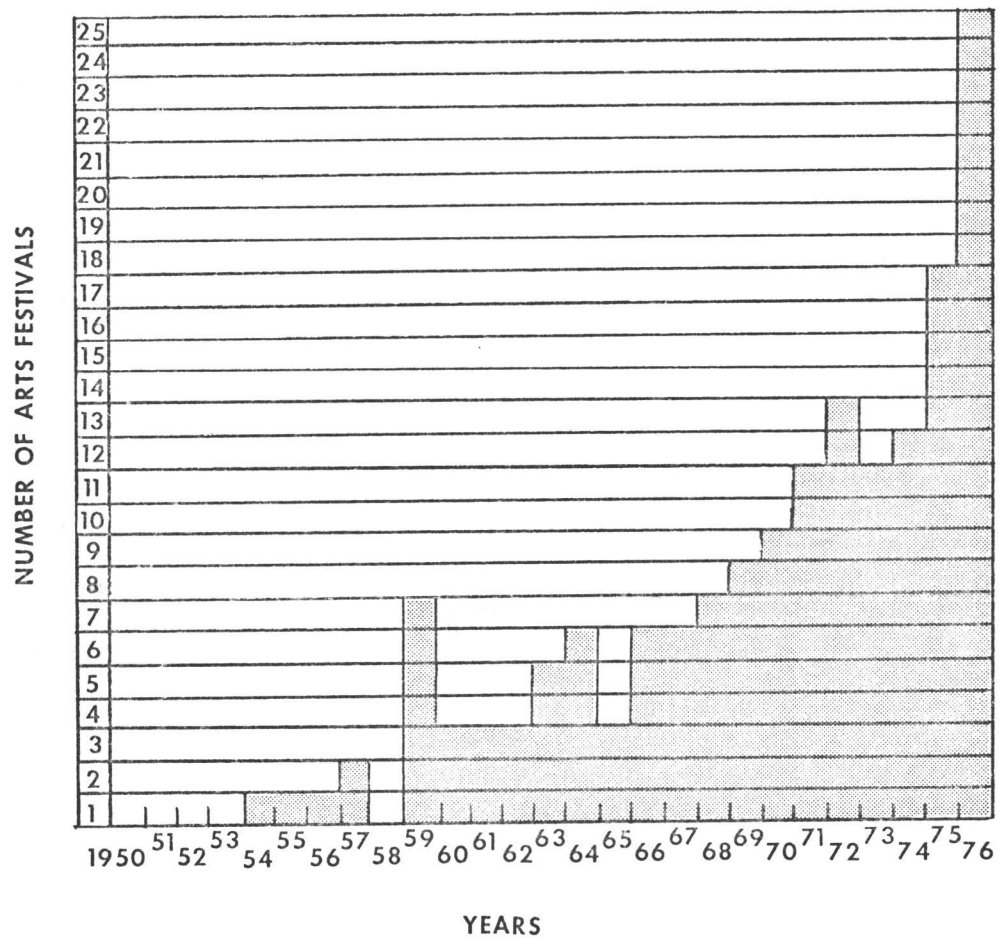
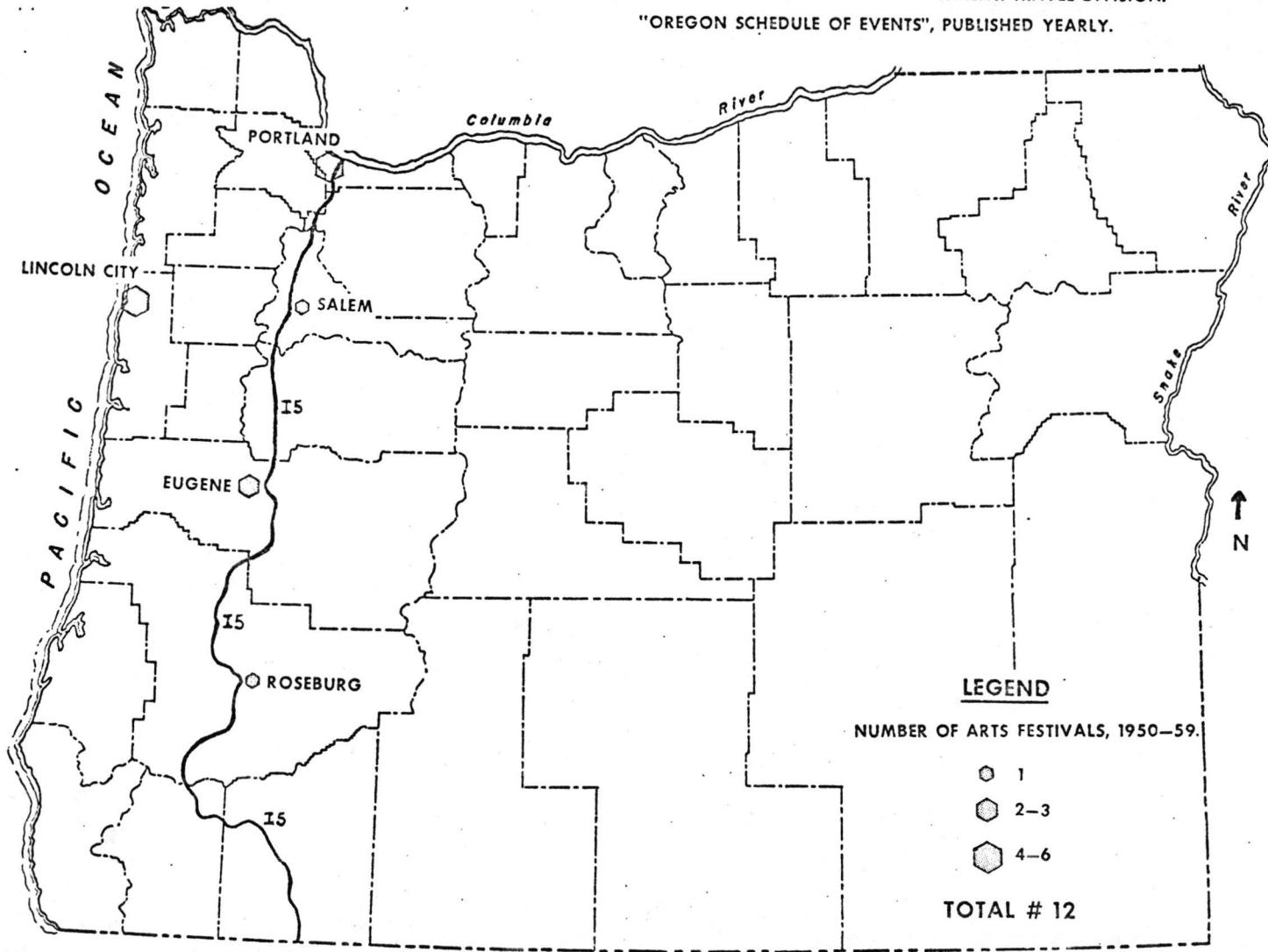


FIGURE 1: NUMBER OF ARTS FESTIVALS IN OREGON 1950-76

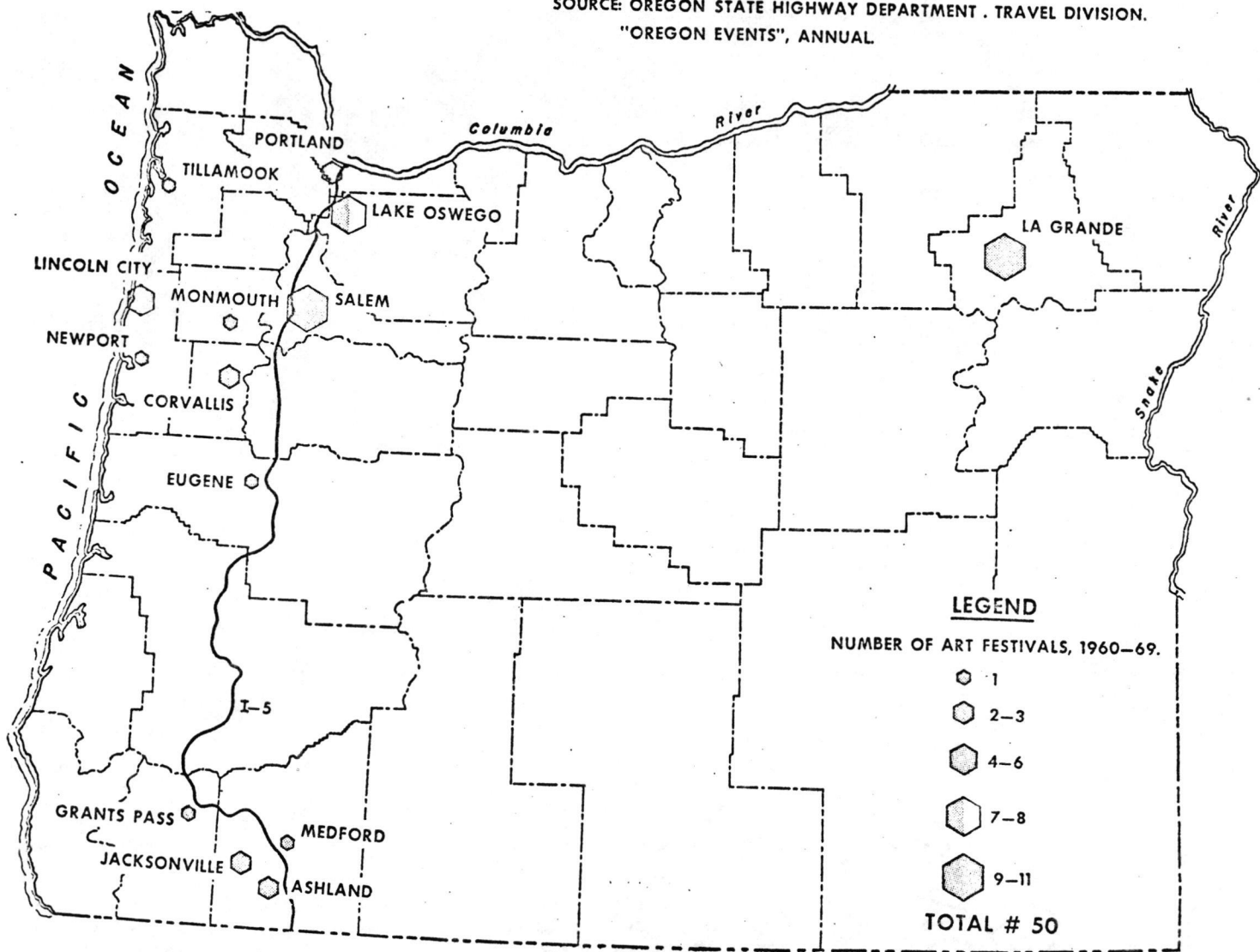
SOURCE: OREGON STATE HIGHWAY DEPARTMENT. TRAVEL DIVISION .
 "OREGON EVENTS", 1950-76 EDITIONS.

SOURCE: OREGON STATE HIGHWAY DEPARTMENT, TRAVEL DIVISION.
"OREGON SCHEDULE OF EVENTS", PUBLISHED YEARLY.



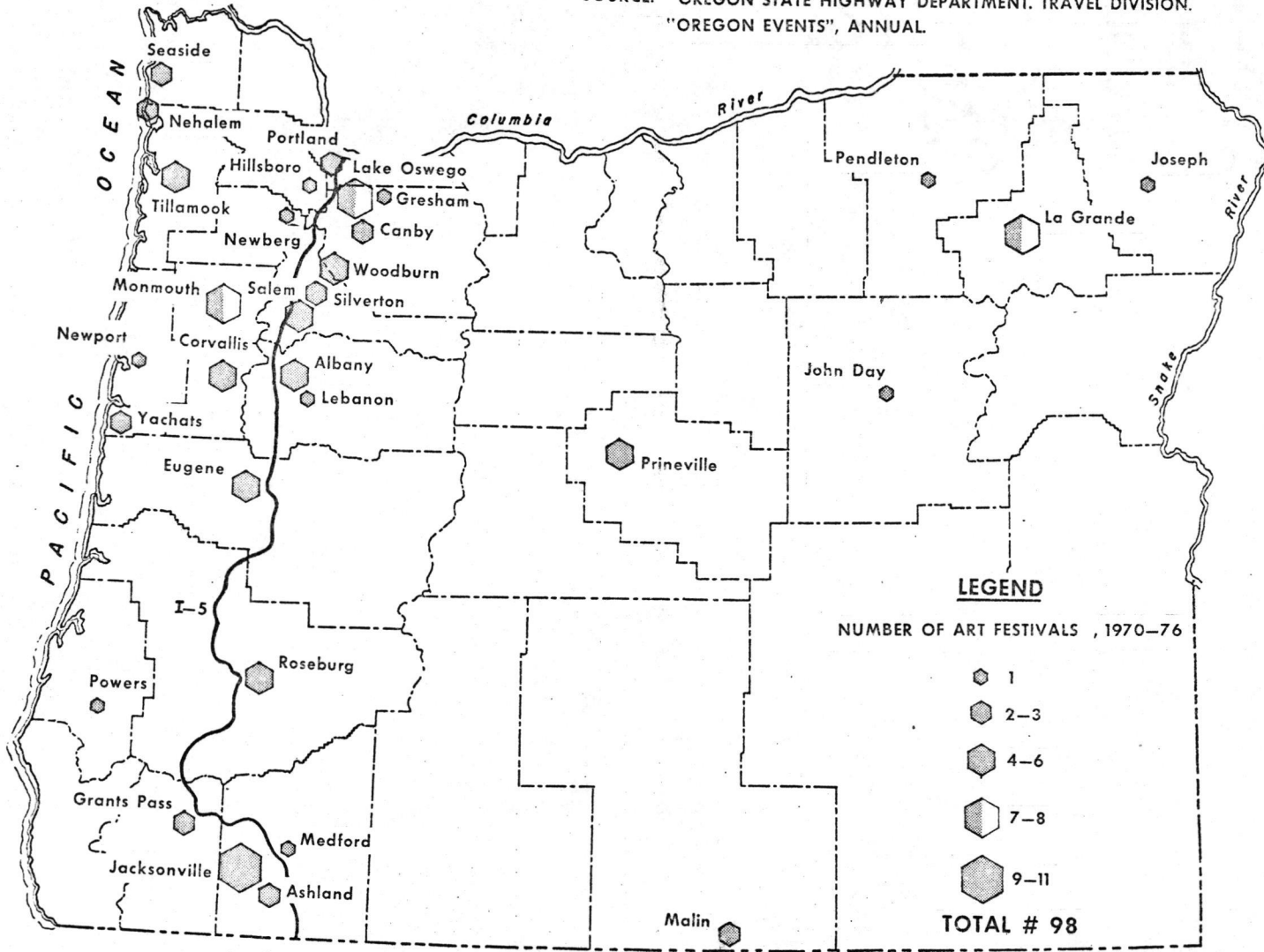
MAP 1. ARTS AND CRAFTS FESTIVALS IN OREGON 1950-59

SOURCE: OREGON STATE HIGHWAY DEPARTMENT . TRAVEL DIVISION.
 "OREGON EVENTS", ANNUAL

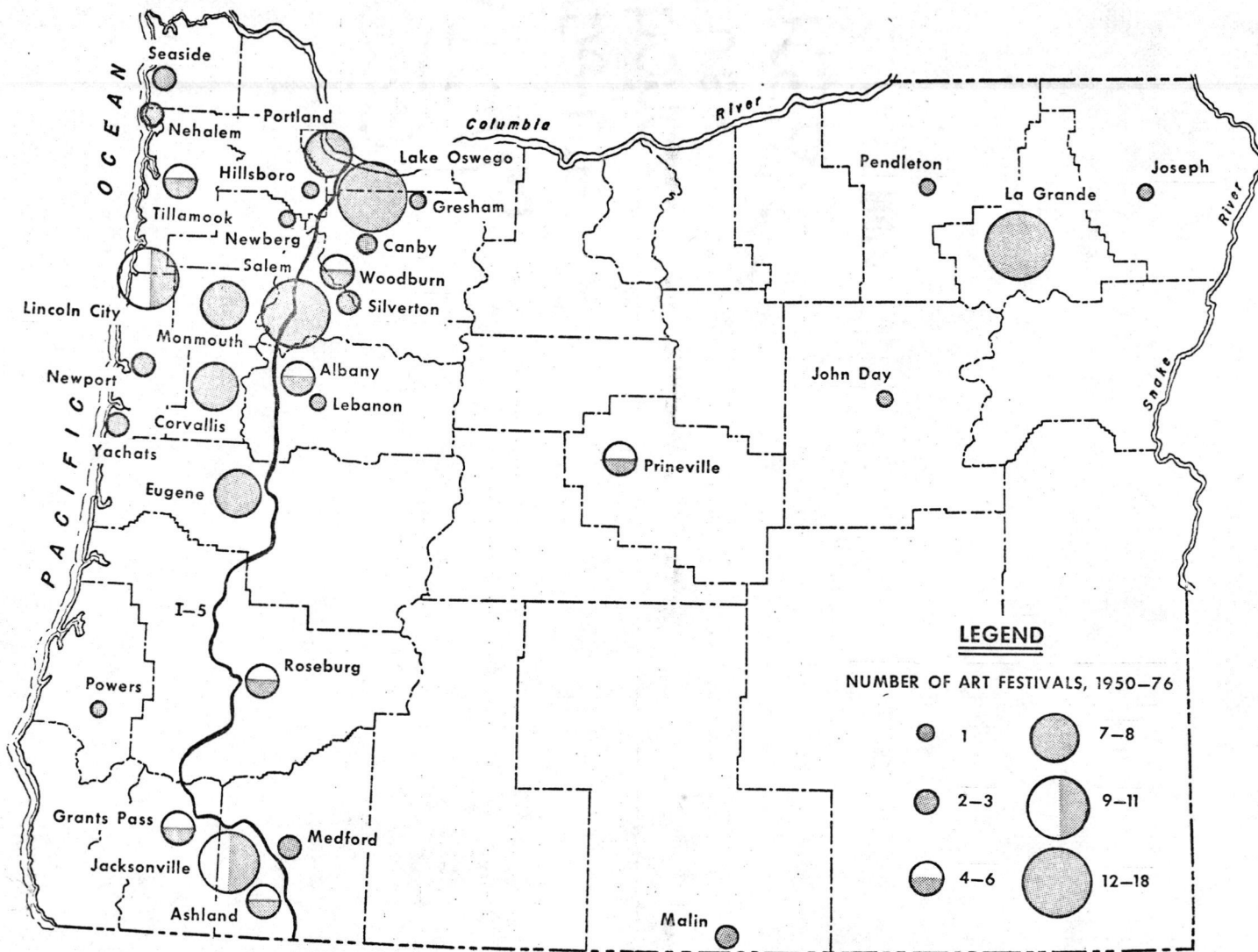


MAP 2. ARTS AND CRAFTS FESTIVALS IN OREGON 1960-69

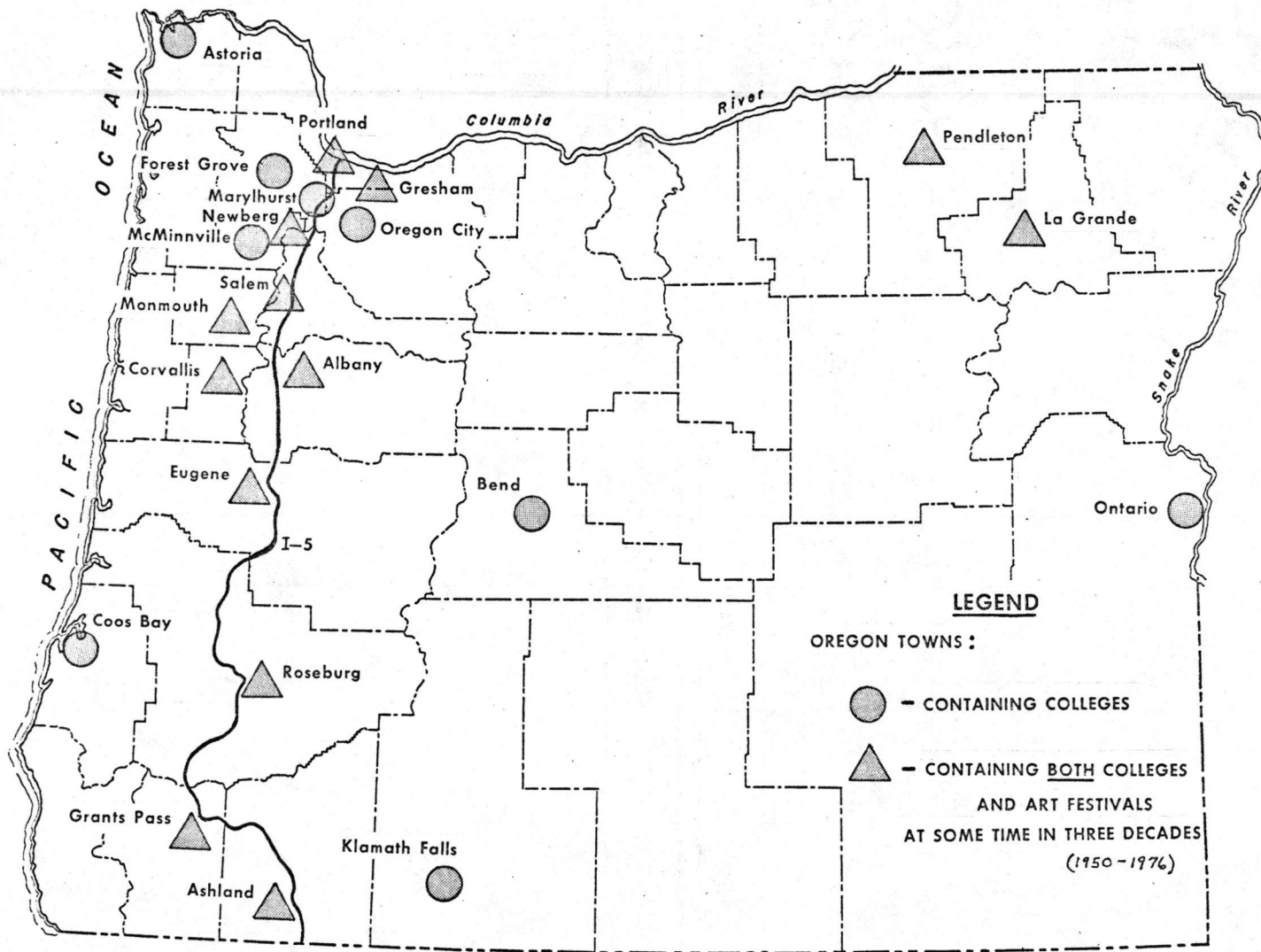
SOURCE: OREGON STATE HIGHWAY DEPARTMENT. TRAVEL DIVISION.
 "OREGON EVENTS", ANNUAL.



MAP 3. ARTS AND CRAFTS FESTIVALS IN OREGON 1970-76



MAP 4. ARTS AND CRAFTS FESTIVALS IN OREGON 1950-76



**MAP 5. ART FESTIVAL LOCATIONS
IN RELATION TO 2-4 YEAR COLLEGES IN OREGON**

In Table I (p. 50) a seesaw pattern is apparent in the early years, followed by a gradual increase in the late 1960's, then a dramatic jump in numbers of art festivals in 1975 and 1976. As evident in Map 4, not only the total number of art festivals, but the number of locations holding art festivals increased greatly in the 1970's over the previous decades. Recently more and more communities are trying it. For some it may be only a temporary fad, but for those that have the continued support of a nucleus of dedicated artists it may become a tradition. Some art festivals, like the ones at Lebanon and Hillsboro, are so new that they have not yet had time to develop a tradition or a greater showing on the map. In any case, the primary conclusion that can be drawn from these maps is that arts or festival interest has increased tremendously in the 1970's in Oregon.

This increased interest is also evident by the fact that nowadays the arts and crafts play not only primary roles, as the main attractions of their own festivals, but have infiltrated almost any public activity one might attend today, in supporting roles. In the last three years, for example, Lebanon has added an arts and crafts section to their traditional Strawberry Festival. Likewise, Tualatin has recently added arts and crafts to their 17,000 crawfish at their current year's 25th annual Crawfish Festival. A similar pattern holds true for other cities in Oregon as well.

Table I. Number of arts and crafts festivals by year and location.

YEAR	LOCATION	FESTIVALS	
		TOTAL All Cities Each Year	TOTAL Decade
1950		0	
1951		0	
1952		0	
1953		0	
1954	Lincoln City	1	
1955	Lincoln City	1	
1956	Portland (Laurelhurst Park)	1	12
1957	Lincoln City, Portland (Reed College)	2	
1958		0	
1959	Lincoln City, Eugene (city, U. of O.), * Portland (Park Blocks, Reed College), Roseburg, Salem (city)	7	
1960	Lincoln City, Eugene (city), Salem (Bush)	3	
1961	La Grande (Ind.), Portland (Reed College), Salem (Bush)	3	
1962	Lincoln City, La Grande (Ind.), Salem (Bush)	3	
1963	Lincoln City, La Grande (Ind.), Newport, Portland (PSU), Salem (Bush)	5	
1964	Corvallis, OSU, Lincoln City (2), La Grande (Ind.), Lake Oswego, Salem (Bush)	6	50
1965	La Grande (Ind.), Lake Oswego, Salem (Bush)	3	
1966	Corvallis, (OSU), Lincoln City, La Grande (Ind.), Lake Oswego, Salem (Willamette U., Bush)	6	
1967	Ashland (city), Corvallis (OSU), La Grande (Ind.), Lake Oswego, Medford, Salem (Bush)	6	
1968	Ashland (city), Jacksonville, La Grande (Ind., E.O.C.), Lake Oswego, Salem (city), Tillamook	7	
1969	Grants Pass, Jacksonville, La Grande (Ind.), Lake Oswego (2), Monmouth (OCE), Salem (city), Ashland (city)	8	
1970	Ashland (city), Canby, Jacksonville, La Grande (Ind.), Lake Oswego (3), Monmouth (OCE), Tillamook	9	
1971	Jacksonville, La Grande (Ind.), Lake Oswego, Monmouth (OCE), Salem (city), Eugene (city), Canby, Portland (city), Roseburg, Tillamook, Woodburn	11	
1972	La Grande (EOC, Ind.), Eugene (city), Grants Pass, Jacksonville, Joseph, Lake Oswego, Monmouth (OCE), Prineville, Portland (Lewis & Clark), Roseburg, Tillamook, Woodburn	13	98
1973	Albany, Corvallis (city, not publ. in Ore. Events), Jacksonville, La Grande (Ind., EOC), Lake Oswego, Malin, Monmouth (OCE), Prineville, Roseburg, Woodburn	11	
1974	Albany, Corvallis, Hillsboro, Jacksonville, La Grande (Ind.), Lake Oswego, Monmouth, Salem (Bush), Seaside, Medford (White City), Woodburn, Yachats	12	
1975	Ashland, Albany (not publ. in Ore. Events), Corvallis (city), Jacksonville (2), John Day, La Grande (Ind.), Lake Oswego, Malin, Monmouth (OCE), Nehalem, Prineville, Seaside, Salem (city, not in Ore. Events), Roseburg, Silverton, Tillamook	17	
1976	Albany, Corvallis (city), Eugene (2 at U. of O.), Grants Pass (2), Jacksonville, Lake Oswego, Monmouth (OCE), Nehalem, Newport, Prineville (2), Roseburg, Salem (2), Silverton, Tillamook, Yachats, Pendleton, Powers, Newberg, Gresham, Seaside, Lebanon	25	

*Abbreviated information inside parentheses refers to the number of festivals held in a city or else to the sponsoring group).

Location and Distribution of Art Festivals

Oregon art festivals take place not only in large metropolitan areas but also in small out-of-the-way towns and villages (Table II, p. 52 and Map 4, p. 47). For purposes of analysis, locations where art festivals are held were divided into six categories (see Table II Column 4, p. 52 and abbreviations p. 53): coastal, distant interior, urban fringe, central city, near highway I-5, and other. This composite classification based on distance, location, and place of the city in the population hierarchy was found to be more useful for examining art festivals than the pure "hierarchical classification of urban centers, based upon population" by Highsmith and Northam.⁷⁴ The composite classification also has the advantage of being more detailed since it is broken down further or modified by two human categories: the presence or non-presence of tourists and educators (the latter indicated by the mailing addresses of two or four year colleges in the state of Oregon).

Using this classification in Table II, it is clear that 41% of the festivals were held in towns with colleges (see also Map 5, p. 48). It is plausible that since educational centers tend to have higher levels of cultural awareness and acceptance of new ideas, and are generally more urbane, they might be more interested in art. Map 5 indicates that more than half of the Oregon cities containing colleges are located

Table II. Cities that have currently or have had art festivals.

CITIES - INCORPORATED (In rank order of No. of festivals, No. 1 - highest)	POPULATION (1975 est.)	HIERARCHICAL CLASSIFICATION BY POPULATION*	RESEARCHER'S OWN COMPOSITE CLASSIFI- CATION OF CITIES	ART FESTIVAL ORIGINATOR
1. La Grande	10,410	small city	DI-C	-Indians and other indiv. -college
2. Salem	76,300	med. sized city	CC-C	-Salem Art Assoc. -college
3. Lake Oswego	19,400	small city	UF	-Chamber of Commerce
4. Lincoln City	4,500	small city	CO-T	-Co. Art Center
5. Jacksonville	2,070	town	O-T	-individuals
6. Monmouth	5,970	small city	O-C	-Monmouth Art Center -college
7. Portland	375,000	large city	CC-C	-individuals -college
8. Corvallis	39,200	med. sized city	O-C	-Chamber of Commerce -college
9. Eugene	94,600	med. sized city	CC-C	-individuals -college
10. Roseburg	16,735	small city	I5-C	-Roseburg Art Assoc. & individuals
11. Tillamook	4,165	small city	CO-T	-Chamber of Commerce & Art Center
12. Prineville	5,275	small city	DI	-Chamber of Commerce & Art Center
13. Ashland	14,400	small city	I5-C	??
14. Grants Pass	13,400	small city	I5-C	-Service Organizations (AAUW & Amer. Legion)
15. Woodburn	9,575	small city	UF	-Art League
16. Albany	22,025	small city	I5-C	-Chamber of Commerce & Business Com.
17. Newport	6,000	small city	CO-T	??
18. Seaside	4,640	small city	CO-T	-Chamber of Commerce
19. Yachats	460	village	CO-T	-Chamber of Commerce
20. Silverton	4,880	small city	UF	-Art Association

Table II. (Continued)

CITIES - INCORPORATED (In rank order of No. of festivals, No. 1 - highest)		POPULATION (1975 est.)	HIERARCHICAL CLASSIFICATION BY POPULATION*	RESEARCHER'S OWN COMPOSITE CLASSIFI- CATION OF CITIES	ART FESTIVAL ORIGINATOR
21.	Nehalem	260	village	CO-T	-individuals
22.	Malin	550	village	DI	-individual
23.	Medford	34,000	med. sized city	I5	-White City Service Organizat.
24.	Canby	5,675	small city	UF	-individual
25.	Powers	895	village	DI	-individual
26.	Joseph	935	village	DI	??
27.	Pendleton	14,080	small city	DI-C	??
28.	John Day	1,815	town	DI	-Grant Co. Art Assoc.
29.	Newberg	8,200	small city	UF-C	-(college) women's aux. & individual
30.	Gresham	21,000	small city	UF-C	-Mt. Hood Arts Council
31.	Hillsboro	19,160	small city	UF	-Western Days committee
32.	Lebanon	8,100	small city	O	-Beta Sigma Phi sorority and Chamber of Commerce

Population Source: Portland State University, Center for Population Research and Census. Population Estimates: Oregon Counties and Incorporated Cities, July 1, 1975. Portland, 1976. (Certified Population as of July 1, 1975).

College Sources: Russell, Max, ed. College Blue Book 1969/70, 13th ed. Vol. 6 "College Atlas" and College Blue Book 1975-76, 15th ed. "Narrative Descriptions" N. Y.: CCM Information Corporation, 1969 and 1975.
American Association of Community & Junior Colleges. 1976 Community, Junior and College Directory, ed. by Sandra L. Drake, Wash., D. C.: American Association of Community & Junior Colleges, 1976.

ABBREVIATIONS:

Distance, Location or Type of City:

Coastal = CO
Distant Interior = DI
Urban Fringe = UF
On Highway I5 = I5
Central City = CC
Other = O

Marked by Presence of:

- T = Tourists
- C = Educators (2 or 4 year college within mailing address of that city)

Urban Fringe - as defined by R. Northam, p. 8-9 Urban Geography; Central City - as defined by R. Northam, p. 8-9.

*Northam, Ray M. Urban Geography, New York: John Wiley & Sons, 1975. p. 18.

in the Willamette Valley. That is also where 41% of the art festivals were located. Further statistics show that of those 22 Oregon towns containing colleges, 59% (13 out of 22) supported art festivals at some time during the 1950-1976 interval, compared to 41% (8 out of 22) which did not, or did not publicize the event.

However, of the total number of locations in Table II supporting art festivals in Oregon between 1950-1976, 59% (19 out of 32) of the towns did not have colleges or universities, hence the presence of an institution of higher education is obviously not a necessary condition for the development of festivals.

Further examination of this non-college category, indicates that 32% (6 of the 19) are coastal towns where the tourist influence is felt, 16% (3 of 19) are either on or near highway I-5, 26% (5 of 19) are located near urban centers hence influenced by the central city, and the remaining 26% are interior, distant or out-of-the-way towns.

Table III shows these relationships.

Table III. Art festival distributions by location.

41%	(13) Towns with colleges	
19%	(6) Coastal - Tourist	} 59% (19) NON-COLLEGE
16%	(5) Distant Interior	
16%	(5) Near Urban Centers	
<u>9%</u>	<u>(3)</u> Near Highway I-5	
101%	32 Festival Towns	-32% (6) Coastal - Tourist
		-26% (5) Distant Interior
		-26% (5) Near Urban Centers
		<u>-16%</u> <u>(3)</u> Near I-5
(due to rounding not 100%)		100% 19 Non-College Towns

Art Festivals and the Location of Colleges

In the cities with the longest tradition of holding arts festivals, the role of colleges is negligible. Lake Oswego is an upper-class Portland suburb which has a very active, enthusiastic, and community service-oriented Chamber of Commerce which has worked hard for such a festival for 13 years. Likewise, Lincoln City is not a college town, but it is a tourist town and does have a large artist community. La Grande, on the other hand, as well as Salem, each has its institution of higher learning, but in the case of the former, it was a group of Indian people and a few interested community members (one of them a college president) who together formed the Indian Festival of Arts to educate people about the Indian culture and preserve their arts. In the latter case, it was the Salem Art Association which has served as the driving force for the Salem Art Festival for 22 years. In their own respective regions each of these cities may be considered to be a central place, so as a nodal point it would be logical that each could attract, year after year, both makers and buyers from their surrounding tributary areas. The most successful festivals have not, after all, been located in places like Eddyville or Drain, Oregon (Table IV, p. 58).

Coastal and Other Locations

As one might imagine, towns containing colleges and coastal or tourist towns are predominant in the types of locations initiating arts

festivals because, on a very practical level aside from considerations of attitude, such events do seem to require an audience with either some free time, spare money, or both. In order to have a successful festival that will be repeated annually, artists must sell something, if for no other reason than to pay for the booths they rent to display their arts. This may also explain the distribution of art festivals near urban centers, where people tend to have more spare money and time, due to greater opportunities for better paying jobs than in rural areas. However it does not explain the relatively high number of festivals held in distant interior towns.

Small Village Locations

Festivals have been held in small villages like Yachats, Nehalem, Malin, Powers, and Joseph. While the first two might be explained by their coastal location and the presence of tourists, the latter three plus John Day and Prineville can only be explained by non-locational aspects such as leadership by a few interested individuals, or perhaps even boredom. In their responses to the mail questionnaire, representatives of these communities answered that their most important reason for holding an art festival was "to increase the appreciation for the arts" (item #17 Mail Composite, Appendix III), hence indicating a certain amount of leadership. Other reasons given were: to liven up the town, to increase community solidarity or

individuality of the town, and to give tourists and other visitors something to do.

The appeal of arts festivals is wide and diverse. Many different sizes and locations of towns have them, not only those in central places, or those with colleges or tourists. Art festivals are firmly rooted in mass culture, as opposed to the elite art scene of the metropolitan areas. Also as the next chapter points out, their main purpose, motivation, or attraction, as far as the attending public is concerned, may not have much to do with art and culture. In terms of the ages of cities, one might conclude that the older cities, having more of a cultural tradition, would also have the longest history of art festivals. However, Portland, one of the oldest cities in Oregon, does not have as long a tradition as La Grande or Salem, in art festivals.

Distance and Size

In examining the distance factor, Portland has the advantage of closer proximity to a variety of culture contacts than does La Grande which is isolated, yet still La Grande has a longer tradition of art festivals (Table IV). Neither can the success and distributions of art festivals be explained by the size of the city. The five most successful art festival locations ranged in population from 2,070 in Jacksonville to 76,300 in Salem. If central place theory applied here, then distributions would tend to be clustered around or to be located in central

Table IV. Rank ordering of arts and crafts festivals; 1950-1976.

OREGON CITIES*	NO. OF ART FESTIVALS IN 26 YEARS
1. La Grande	18
2. Salem	17
3. Lake Oswego	16
4. Lincoln City (formerly Delake)	10
5. Jacksonville	10
6. Monmouth	8
7. Portland	8
8. Corvallis	7
9. Eugene	7
10. Roseburg	6
11. Tillamook	6
12. Prineville	5
13. Ashland	5
14. Grants Pass	4
15. Woodburn	4
17. Albany	4
17. Seaside	3
18. Newport	2
19. Yachats	2
20. Silverton	2
21. Nehalem	2
22. Malin	2
23. Medford	2
24. Canby	2
25. Powers	1
26. Joseph	1
27. Pendleton	1
28. John Day	1
29. Newberg	1
30. Gresham	1
31. Hillsboro	1
32. Lebanon	1

*Those cities having the most art festivals in three decades are listed first, but all cities are included that had one or more in that time period.

Note-- The source of this information is Oregon State Highway Department, Travel Division, Oregon Events. This source may or may not reflect reality since it depends on organizations and individuals to send them the information; it does not go out and seek the events. Also information may have missed publication date. In one case (Salem), for example, there have been at least 22 art festivals to date, but only 17 appear in print.

places. But this is not the case. Some cities such as Eugene are central places and do have art festivals but show no clustering around that node, whereas others like Seaside, Powers, Malin, John Day are neither central places nor are they clustered around central places. Other factors like tourism, the strength and activity of local chambers of commerce, and local leadership may be more important.

Leadership

Locational and distributional factors alone do not explain the "why" of art festivals. As William Adams in The Politics of Art says, "The best cultural leadership is not by any means necessarily found in the state's metropolitan centers."⁷⁵ Lotte Streisinger, originator of Eugene's Saturday Market, commented in a personal interview:

I have come to believe now that a market won't succeed in every place. I went up to Albany and tried to help them organize a market like ours [River Bank Market]. Both the city council and the businessmen wanted it, but the problem, I think, is that there were not enough people in the area who wanted to sell, or enough craftsmen in the area who would push for it. You need a core of local craftsmen to give support and help to organize it.⁷⁶

The River Bank Market for Arts and Crafts failed, she said, due to lack of leadership. Another perceptive comment she made, was in reply to the question: why all of this interest in art all of a sudden? She said, "It's not so sudden, this is our fifth year of working for the Saturday Market. Also it's not just art, it's a communication device."

Before spectators were aware of the arts, artists and craftsmen had, for a long time, been working behind the scenes to organize such events. In addition, art festivals are more than just mere art sales;⁷⁷ festivity involves communication. The importance placed on this aspect plus leadership may well be the key elements in the success or demise of art festivals, rather than any purely geographic factors.

Originators of Art Festivals

Information derived from the mail questionnaires indicates that individuals and formal organizations played the largest role in initiating art festivals. Committees played a lesser part (Item #1 Composite Mail Questionnaire, Appendix III, p. 149). Over half of the respondents indicated that certain individuals in the community, on their own initiative, had started the idea. In three cases individuals had worked with organizations to initiate the event, but mostly art festivals seem to have sprung from the needs of the common townspeople themselves, such as a retired postmaster, a housewife/artist, a real estate man, a photo studio owner, and a chemical engineer (see Item #3 in the Mail Composite). Of the organizations involved, the local art league, association, or council participated most, then the Chamber of Commerce, then women's groups and service organizations.

Diffusion and Art Festival Location

It is interesting to note (see Mail Questionnaire Composite, item #4c) that in only two cases was the initiator from another state.

Seaside's initiator came from San Francisco and Albany's from California. Hence the influence of outsiders is limited and most of the dissemination seems intra rather than inter-state. In only three cases did originators come from another city within the state. Portland influenced Jacksonvill, Lake Oswego influenced Canby, and Eugene influenced Portland. All other originators were residents of the art festival's location, thus it can be said that they are truly "home grown" or from the grass roots.

Most respondents did not admit that they were influenced to emulate successful art events elsewhere. In fact, many respondents seemed to feel very strongly about this question, as if it aroused their local town pride. Some who had written by hand the rest of the questionnaire printed a big bold NO to the question, and others wrote "on the contrary!" or "completely unique." Four did not even answer the question. Seventy-four percent of those who answered said "no" (see Item #2 on Composite Mail Questionnaire).

Sponsoring Group of Festivals

After an art festival is originated, a dramatic change is evident in the support. Whereas only 3 Chambers of Commerce were active in

initiating art festivals plus one that worked in conjunction with a women's group, 13 Chambers sponsored such events on a continuing basis; six of these with the help of the local art association. Unlike the national picture, in no case did the city or county government, the county parks and recreation, or the Jacees play a sponsoring role in Oregon art festivals. Only one city park department in Oregon sponsored an art festival, this being a children's art festival at Grants Pass. Parks and recreation officials have played mostly passive roles, such as lending benches for the event, as in Albany, or providing the setting, as in Salem and Corvallis. Festivals in two cities had no sponsor at all, and three were sponsored by independent associations set up especially for the festival; Peter Britt Music and Art Festival Association, in Jacksonville, Indian Festival Association in La Grande, and Creative Arts Guild, Inc. in Albany. A few festivals were sponsored by service organizations such as the Veterans and the American Association of University Women.

Beginning Year of Festivals

According to the questionnaires (see Item #6 Composite Mail Questionnaire, Appendix III), nine festivals were begun in the 1960's, 17 in the 1970's and only one in the 1950's. However, it might be noted here that there were probably more festivals initiated during these decades than respondents indicated who answered the questionnaire,

because from the Oregon Events it was established that at least 12 festivals existed in the 1950's, 50 were held in the 1960's, and 98 were held in the 1970's.

Purpose for Initiating Art Festivals

In a rank ordering of reasons as to why art festivals were initiated (see Item #7 on Composite) a few respondents either checked all categories or else left all of them blank, instead of giving priorities, and some only gave priorities to a few, or else could not choose and indicated two items as first choice. Hence, this section could not be statistically tabulated. Also there were some write-in candidates for first place which were not on the questionnaire. The write-ins had to do with providing a low-cost outlet for the sale of handcrafted items as well as giving artists some recognition in the community or making art a more meaningful part of the community.

The Indian Festival of Arts at La Grande has a unique purpose, as stated in their reply to the mail questionnaire:

The basic aim and purpose is sociological (i. e. to bring dignity, opportunity and renewed pride to America's 'first' citizens, the Indian Americans). Through presentation of the Indian's superlative artistic talents and other capabilities there will be and in many instances already have been renewed self-esteem and effort in many fields. We are also proving that 'talent, intelligence and integrity are not measured by the pigment of the skin'.

In ranking the reasons given by all the respondents in order of most to

least frequently checked, the resulting list emerges (see Table V). The interesting aspect of this order is the low place of parks and the relatively high place of business, which seems to indicate an absence of interest in the arts as recreation by parks and recreation departments, or the lack of interest in parks by artists and others. In any case, there is not the same co-operation and inter-agency planning seen in Oregon, as that which created Wolf Trap Farm.

Table V. Purpose for initiating art festivals; ranked from most to least responses.

-
1. To increase appreciation for arts (A)*
 2. To serve as outlet for artists to exhibit and sell; chance to show talent (I)
 3. To increase community solidarity/togetherness (E)
 4. To help business (B)
 5. To increase individuality or identity of community (F)
 6. To increase use of downtown area (revival) (D)
 7. To liven up the town (H)
 8. To give tourists and visitors something to do (G)
 9. To increase use of parks (C)
 10. To bring dignity and pride to an ethnic group (J)
-

* Letter designation used in Item #7, Composite Mail Questionnaire.

Type of Festival

Of the festivals surveyed by mail questionnaire one reportedly was a music festival only, although it recently changed its title to Peter Britt Music and Arts Festival; four were strictly arts and crafts; seven were arts and crafts, music and drama; and nine were arts and crafts, music, and food. Two festivals sold produce as well as arts.

Participation

Though many respondents indicated that festivals were participatory, and not just observational in nature, it appears that most are participatory for children only (i. e. , a good baby-sitting device while parents enjoy the festival) or else in a very small way. Not all respondents seemed to understand the word "participatory" and some took it to mean "demonstrations" of crafts.

Costs

Fifteen festivals were strictly a public service, with only two reportedly profit-making (plus one that was so the first year only), seven others claimed to be a little of both. Whenever profits were mentioned they always seemed to be earmarked for town improvements or worthwhile causes. Some respondents indicated that they hoped they might eventually break even and become self-supporting. The sponsoring agency was usually non-profit, though individual craftsmen could hope to make a profit. Most festivals (20 out of 27) were free to visitors, but the artist paid a percentage of the sales or a flat fee for renting space. Those festivals that charged visitors, however, did so because they had more overhead and did not usually end up with a profit

Transportation

Not surprisingly, in an auto-dominated society, a majority of visitors were transported to the festivals by auto, secondly by walking, thirdly by bicycle. A lack of bicycle and bus travel was accounted for by respondents guessing that most people lived either very close by (in the local community or motels) and walked, or else that they lived far enough away to require taking a car, buses not generally being available. The average distance travelled by visitors to festivals was 48 miles, however the range was wide, from one to 200 miles, so it is doubtful whether this average has any significance. Most visitors were local residents, but some from out-of-state or town just happened to be in the right place at the right time. The number of people attracted to these festivals ranged from a low of 100 at Tillamook to a high of 5,000 per day at Grants Pass Children's Art Festival.

Audience Attendance

The Art festivals did not purposely try to attract certain age groups, or certain parts of the general public, but just "everybody" or "the masses," except one community which said they excluded "hippies." As a rule only a few minority people participated as spectators or as craftsmen simply because there are so few of them in Oregon. Some respondents even replied "there are no minorities in our small community."

Growth

Most respondents were satisfied with their festival, felt that it was becoming better and more successful each year, and reported growth in both attendance and area space. "More artists equals more visitors" was the motto of success that one respondent gave.

Site and Situation

Most of the art festivals were held outside in a park, which was near downtown or near a business district or sponsoring group. As noted before it is also true that 1) many downtowns are in dire need of some kind of revival, and also that 2) most art festivals in Oregon are sponsored or co-sponsored by the Chamber of Commerce. The next most popular locations were: outside in downtown parking lot or street and inside buildings downtown (each received four responses, see Item #15B and 15D). Inside buildings included such places as: armory, convention center, art association, jazz concert in bank, store exhibits. Other places not downtown and not in parks included: an elementary school, county fairgrounds, V. A. domiciliary, and a college campus. One festival was held both inside and outside, but in no case was any art festival held on the outskirts of town. This shows the importance of centrality for this type of event to attract people.

The next chapter examines a sampling of Willmette Valley festivals in more detail.

Footnotes Chapter IV

⁷³ The Oregon Schedule of Events of the 1950's also reflects a heavier emphasis on sports and sport championships than is evident in the 1976 publication. Is Oregon today perhaps just emerging from the frontier days, with the pragmatic frontier and agricultural values emphasizing physical skills (i. e. events related to sports and natural resources) taking second place to events related to human resources and to the more urban and nostalgically pastoral tastes of the city? Undoubtedly the 1976 Oregon Events reflects Oregon's increasing urbanization and a weakening of frontier values, but does it reflect the more urban, sophisticated, or progressive tastes of the city? Or is this a trend back to a nostalgic regionalism, with its small towns, small farms, produce markets in the town square, self-sufficiency, and a sense of community, unity and centrality?

⁷⁴ Ray M. Northam, Urban Geography (N. Y. : John Wiley and Sons, 1975) p. 18.

⁷⁵ William Howard Adams, The Politics of Art, Forming a State Arts Council (N. Y. : Arts Councils of America, 1966) p. 5.

⁷⁶ Lotte Streisinger, Initiator of Eugene's Saturday Market, personal interview, May 1, 1975.

⁷⁷ See the following article: Paul Soldner, "Are craft fairs really fair?" Craft Horizons 33(5):61 (October 1973).

V. ART FESTIVALS IN THE WILLAMETTE VALLEY: RESEARCH RESULTS AND DISCUSSION

In order to learn first hand about the art festivals in Oregon, the researcher interviewed spectators at such events, reviewed and analyzed the data, then compiled both a quantitative table, "Interview Results (Appendix VI, pp. 172) consisting of answers received at each individual festival, and a "Statistical Portrait of the Average Arts Festival Attender in the Willamette Valley" (p. 70). This portrait revealed the following:

- 1) Transportation: Most people drive by means of autos to arts festivals, with the second highest number walking;
- 2) Distance: they live very near by, with the range of attraction or drawing power of festivals one to five miles in most cases;
- 3) Hobby: leisure time recreations had spurred people's art interest, since most did not have arts-related occupations but did make arts and crafts in their spare time;
- 4) Interest: most had attended such events before, it was not a new experience; they came deliberately and out of interest;
- 5) Intent: most came with the intent to browse rather than specifically to buy anything;
- 6) Leisure: most had the whole weekend off from their jobs, but instead of taking a longer trip they stayed closer to home and attended a festival in their own neighborhood;
- 7) Outdoor Orientation: most were moderately outdoor oriented (most hiked or went camping one to five times per year), with the second highest number of festival goers never hiking or camping at all.

Statistical Portrait
of the Average Willamette Valley Art Festival Attender

(based on interviews with 188 people)

TRANSPORTATION How did you get here today?	car 78%	walk 12%	bike 8%	bus 1%		
DISTANCE How far did you travel to get to the festival?	1-5 miles 67%	5-10 miles 13%	10-20 8%	20-50 6%	50-100 3%	over 3%
OCCUPATION Is your occupation arts related?	yes 13%	no 73%	student 13%	other 1%		
HOBBY Do you make any arts & crafts in spare time?	yes 63%	no 38%				
PREFERENCES What do you like best about festival?	arts 1st	people watching 2nd	being outside 3rd	entertainment 4th		
	food 4th	everything 4th	other			
DISLIKES What do you like least, if anything?	nothing 1st	weather 2nd				
LOCATION (SITE) Would you rather have an event like this in a park?	yes, park 61%	no, in parking lot, shopping center, or street 37%		makes no difference 1%		
INTEREST Is this the 1st art festival of this kind you have attended?	no 84%	yes 17%				
FREQUENCY-ATTENDANCE How often do you attend such?	1-2 times 44%	3-4 times 23%	5-9 times 19%	10 or more 14%		
PURPOSE Did you come here primarily for fest. or were you downtown anyway?	primarily 85%	secondarily 15%	visit friends	run errand		
—Did you come here intending to buy crafts or to browse?	browse-recreate 69%	buy 15%	both 17%			
PARTICIPATION Would you enjoy fest. more if you could participate in arts?	no, about same 67%	yes, more 26%	undecided 4%	less 3%		
DENSITY Would you have enjoyed the fest. more if less crowded, more or same?	no, about same 67%	yes, more 17%	no, less 14%	makes no difference 2%		

OTHER RELATED INFORMATION:

WORK VS. LEISURE Do you get the whole week-end off from your job?	yes 78%	no 22%	sometimes 1%	
OUTDOOR ACTIVITIES How often do you go hiking or camping per year?	0	1-5	5-10	more than 10

None of these findings are surprising, but there are six other categories not yet mentioned: preferences, frequency of attendance, location, purpose, participation, and density. These do show unusual results and hence will be covered separately in the following pages. Analysis will be based on both interviews and observations. While previous chapters have pointed out the great increase of interest in art festivals by means of maps and tables, this chapter will describe the atmosphere at art festivals, as well as examine, through interviewee's own words, who it is that attends art festivals and why.

Art Festival Atmosphere

Gregariousness

Unlike other types of public gatherings, except maybe state and some county fairs, art festivals seem to bring out the gregariousness in people, the social bonding aspect of human nature.⁷⁸ While art festivals stimulate the arts by bringing craftsmen of the popular arts together, it is doubtful, based on this researcher's interviews and observations, whether most spectators who attend have a clear concept of what art is or what the difference is between elite and popular arts. These festivals, then, do not reflect a sudden rebirth of high culture among the masses.

Art festivals seem to have a sense of democracy, a "grass-roots" quality about them, they discriminate against no one, most are

free of charge and anyone is free to come and go. The casual behavior of the craftsmen and the lack of rigid rules of the market are more reminiscent of leisure than of work. Bargaining is possible, for example, and dress codes are non-existent. These reasons, plus the factor of being outside, free from enclosing structures, combine to provide an informal, relaxed "atmosphere" for communication to take place and for those people who attend festivals to become involved with others in their community.

Festivity

Festivity, with its attributes of conscious excess or chaos and celebrative affirmation, is also part of the art festival atmosphere.⁷⁹ At the art festivals attended by this researcher, people were friendlier than they normally would be. They spoke to strangers and mingled in a disorderly, chaotic, and spontaneous manner. At Eugene's Saturday Market, for example, where the food is delicious and plentiful, people seemed to be "gorging" themselves. Those who appeared not to have much money still spent it freely, and on objects they normally might not have bought. Those who normally would have nothing to do with people of alternate life styles and vice versa those who normally would have nothing to do with the "establishment" mingled freely together like one big "family of man."

Anti-authoritarian, equalitarian or democratic, as well as contemplative, non-work type behavior prevailed at art festivals. Even

the clothes that people wore seemed to indicate this. It is common, on the West coast if not in the Northeast,⁸⁰ that the craftsmen and some of the spectators too dress in a manner which is not part of everyday, but rather part of a nostalgic fantasy world. Fairgoers at the Renaissance Pleasure Faire in San Rafael, California, for example, are encouraged to wear Renaissance dress.⁸¹ However some of those who sell crafts are often not as rural and unsophisticated as they look. For example, some are college professors wearing country clothes.

Like the old fashioned harvest festivals, the atmosphere of art festivals is a rich and sensory one, a riot of colors, textures, smells, musical sounds, and mingling people; in short an air of celebration. Art festivals create a different "atmosphere," as many interviewees stated, than the everyday one, and like old time feasts they have that same sense of everybody being included, enjoying, and involved, either passively or actively, in the same group activity.

Participation

Art festivals provide an excuse for people to temporarily get out of the house, escape from their personal loneliness, isolation, boredom or monotony, and to feel a part of their community. Art festivals exclude no one. Even minorities are seen at them, despite their relatively few numbers in Oregon. Also, at art festivals, it is not unusual to find people representing a variety of life styles. For example,

members of "Brother Speed," a motorcycle gang in Portland, mingled with middle class suburbanites at one festival without any trouble, nor too many frowns. The Hari Krishna mingled with spectators in Portland's Saturday Market.

A glance at the news article on the Salem Art Festival of 1976 serves to indicate at least one festival's importance to one group, the elderly. They chartered a special bus from Portland to Salem for the occasion.⁸² Through observation, another group was noted in the audience at the folksinging event of the 1975 Salem Art Festival, a group of mentally retarded people, probably from the Salem institutions. A few people in wheel chairs were also evident. At the Albany art festival, the researcher interviewed a man named Clarence, who graduated from Oregon State University, class of 1908. Likewise, at the Saturday Market, Eugene, the researcher interviewed another elderly man who had taken a bus all the way across town to come, as some people would go to a zoo, "to look at all the silly faces," he said. Apparently it was his regular amusement. The art festival atmosphere, in short, is one of recreation and participation for everybody.

Although participation does not have to involve activity in the conventional sense, it is the case that on the East coast, as seen in Chapter II, participation includes craft learning sessions for adults as well as performing arts. In the West, however, park departments have narrowed their definition and participation has been mainly limited

to artists and children. Only 26% (see Statistical Portrait) of those interviewed said they had any desire to participate, that is, to actually try their hand at any of the crafts if teaching-type facilities or mini-workshops were available. Sixty-seven percent said it would not make any difference, and three percent said they would actually enjoy the festivals less if participation was available.

However, it is possible that the word "participate" was not clear to interviewees, since one person answered that he would participate only if he go paid for it. At Albany and Portland festivals the percentage who would enjoy the festival less was as high as 15% and 9% respectively. Generally, art festival attenders were interested in the arts, but not enough to want to be involved more than passively. Some wanted more demonstrations, but most desired the event to stay the same. Their participation consisted in looking and getting ideas and in mingling with people. "People-watching" was the second best liked aspect of art festivals.

Visitor Likes and Dislikes

Although the "Statistical Portrait" (p. 70) shows that "the arts" were the first and best liked aspect by the average festival attender (i. e. , at 71% of all festivals, or 5 out of 7) this answer must be qualified to reflect the actual situation. Many of those who mentioned "the arts" as their first preference went on to explain that what they really

meant was that they liked "everything," not the arts per se nor any one particular aspect. The whole experience was meaningful to them. They used such phrases to describe their likes as, "the whole colorful thing," "the friendly and relaxing atmosphere," "liked everything," "the informality, variety, fresh air, the people, the entertainment." Second to all these reasons, as mentioned previously, visitors preferred "people-watching" and thirdly, "being outside."

Teenagers were particularly prone to answering that they like "the guys" or "the girls" the best, emphasizing the social nature of the event. One respondent was surprisingly vocal and said that what he liked best was that:

It brings people together. Portland is so spread out and sectioned off into S. E. , N. E. , etc. that people have not developed a loyalty to the city itself, but just to their own section. Also I really like the 'old town concept.' This market is good because it revitalizes the downtown area.

Another person interviewed in Portland seemed to confirm these views by saying that what she liked best was that it gave people a reason to go downtown, which she admitted that she and her friends never used to do before. When asked what they least likes, a substantial majority said "nothing." The researcher had the feeling that people were not trying very hard to think of dislikes because they were too involved in enjoying themselves. The few dislikes mentioned had nothing to do with art but concerned lack of food vendors, parking problem, prices of craft items, military presence, and weather. Albany's Spring Arts Festival was

cold, overcast, and sporadically rainy and most of the weather complaints came from Albany. As for the military presence, the Corvallis festival had two very large military recruiting trucks parked on the closed-off street near the festival and these played military music and destroyed the peace with their noisy generating equipment that ran the trucks' air conditioning system. But complaints were generally minimal and for most people the whole was greater than the sum of its parts. People were obviously involved in a "happening," an experience-in-life, not a flat museum-type display or one-way type of communication.

Purposes for Attending Art Festivals

Primarily Versus Secondarily

Though art festival attenders are not particularly devoted art lovers, 85% of all people interviewed stated (as part of their purpose) that they had come primarily for the art festival. Very few people attended festivals randomly; most had purposefully driven their cars there and had sought out the experience. Also in 84% of the cases it was not their first experience. Even at the Albany festival, which was located on the street, and more in the heart of downtown than any of the other events, 90% of the spectators on Saturday and 86% on Sunday said they came primarily for the festival, not secondarily as part of a shopping trip. For only 15% did the art festival serve as an "intervening

opportunity" in the travel to some other destination or travel for some other errand. Upon examining each individual art festival (see Interview Results) it was noted that in over half of them the percentage is even higher, up to 100% at the Salem Art Festival. However, spectators did not attend to "do," but merely to "see," as mentioned previously under the topic of participation.

Browsing Versus Buying

It is revealing that only 15% attended for the express purpose of "buying." A majority attended merely to browse. One woman in Albany said that she had not even taken her wallet with her. But of course, many do buy anyway, whether they had intended to or not. Also many buy from the merchants in the CBD's or downtowns, before, during, and after an art festival; hence the "spill-over" effect of this form of recreation on the immediate area's economy. It is probable that this is what attracts an increasing number of chambers of commerce in Oregon to sponsor art festivals (see Item 5A in the Mail Questionnaire Composite).

Communication Versus Activity

Communication, people watching, and interaction (or "mingling" as spectators called it) seem to be the main motivation for people's attendance at art festivals. Locational aspects which will be examined in subsequent pages lend credence to the idea that a strictly aesthetic

judgment of the setting itself was not considered important, nor the main attraction. The main requirement seems to be that some kind of open space be available for "getting together" and that it be centrally located, not on the outskirts. Seen in this light, art becomes the catalyst or facilitator for making communication "happen." And art festivals enable people to relax and find the self-renewal of leisure, since they, as with outdoor recreation in general, according to one authority, ". . . call for spontaneity of interaction and leads to the breakdown of normal social reserves."⁸³

Family Cohesiveness

Unlike David Riesman's "lonely" impersonal crowd, the art festival crowd is a supportive, affirmative, personal group, and due to people's gregariousness, they enjoy being in such a crowd. One of the frustrations of an interviewer at these festivals was how to break-in on a group or family busily talking, and once that was accomplished, how to get all the answers recorded from the various people. It was observed that most people attended with groups of friends or with families, for some perhaps part of a Sunday drive or family outing. There is something for everyone's tastes at art festivals. Since the range of attraction (1 to 5 miles in most cases) is rather local, families tend to meet other families they know in the neighborhood, hence a sense of community solidarity or "neighborhood" begins to be felt, as well as family cohesion.

Community Solidarity

Many art festivals have a theme, such as the 1975 Albany Spring Arts Festival--"Our Town," with profits going to the improvement of the town. Similarly in Corvallis, the small amount of profit went to improve the city park. Art festivals, like the market places of another era, seem to bring back (temporarily or perhaps only nostalgically?) the concept of centrality to sprawling urban agglomerations which had lost their cohesiveness in the push for "bigness" and progress after World War II. It is significant, in the eyes of this researcher, that one of the most popular items sold at the Corvallis Fall Festival in 1975, was the festival logo buttons with the name of Corvallis on them. It is possible that art festivals may be helping to establish feelings of pride and loyalty, as well as a sense of identity or belongingness, toward the geographic place where the art festival attender lives. As noted previously in the Mail Questionnaire Composite (Item #7E and F) one of the strongest motivations or purposes for initiating an art festival was to encourage community solidarity and togetherness and to increase the identity of the town (as was the case in Corvallis).

One-to-One Relationship

Spectators at art festivals become, to various extents, involved in the lives of others (the lives of craftsmen, friends, family, and even strangers met at the event), as well as absorbed in how crafts are

made.⁸⁴ Thus art festivals foster a unique relationship because (unlike department stores) they bring the buyer back into contact with the maker, that is with the source or creator of beautiful and handmade things.⁸⁵ Though still in the realm of popular and not elite arts,⁸⁶ the common man is brought into contact with imaginative and expressive individuals. This fact is probably not consciously realized by the average person, attracted initially maybe out of curiosity, desire to be with people, or the desire for a "different atmosphere."

From observation, listening, and mingling at Oregon art festivals, it can be said that art festivals plant the seeds of possibilities in people's minds. They become aware of what could be done with one's leisure time and aware of a different attitude or way of thinking that could have a carry-over effect to the approach of daily-life problems. At festivals attended by this researcher, comments like the following were often heard: "I could make something like that. It's so simple, but I never would have thought of it."; "Isn't that a clever idea?"; "Isn't that beautiful, I have some tree moss and cones at home, let's try it"; "That's handsome and practical; something I've needed for years."

Entertainment

Entertainment or the fun of play, no doubt is another reason why people continue to attend art festivals, even though they have been to others before, and why they go to them, even though they may not be

especially interested in art nor even interested in buying anything. At the Albany Spring Festival, for example, a balloon ascension was featured, and Eugene's Saturday Market had its fire eater, saw player, and belly dancers, while Salem had the conventional rock and folk musical groups. The carefree atmosphere of festivity and the freedom of play is one of the greatest values as well as functions of art festivals. They counteract the seriousness and drudgery of the everyday realities.⁸⁷

Distance and Frequency of Attendance

Equally as important as the question of why people attend, are the inter-related questions of how often they attend, how far they will travel in order to attend, what type of site they prefer, and also what their general orientation is toward recreation. The "Distance" column of the "Statistical Portrait" shows that 67% of all interviewees came from a distance of 1-5 miles. At Albany, Corvallis, and Salem specifically, the percentages were even higher for this distance (i. e., 79%, 86%, and 77%). When asked how frequently people attend art festivals, only 17% out of 188 questioned replied that it was their first time. Some people seemed to attend whenever a festival was available in the nearby area. Two interviewees in Portland, and one in Albany, replied that attending festivals was their regular weekend recreation and that they did nothing else but go to such art events, even if it meant travelling beyond the local area. Most people stated that they attended

one to two per year, probably those available in the immediate area. It is evident, however, that art festivals, for at least that portion of the public which attended art festivals, were a regular part of their lives.

Outdoor Orientation

From the answers given to the Site, Locational Preference, and Hiking parts of the interview questionnaire, it is evident that art festival attenders are neither fanatic art lovers, nor are they great outdoorsmen. Only 11% of the festival attenders went hiking or camping more than ten times a year, while a little more than 50% went at least one to five times per year. Twenty percent of those interviewed never hiked or camped. These responses seem to reveal a moderate interest in hiking and camping activities by those interviewed at art festivals, and may possibly reflect in this audience an urban orientation or perhaps a need for variety in outdoor recreation.

Density Preference

Regardless of the many possible interpretations of these results due to lack of sufficient data, at least one conclusion can be drawn from this study about the meaning of "quality" outdoor recreational experience. Unlike other recreational activities, art festivals do not conform to those textbook definitions of quality that require low density, vast acreage, and a wild, natural setting.⁸⁸ The art festivals attended by

this researcher were crowded with people in a small area. Sometimes it was hard to walk without stepping on somebody, and yet most people loved it. Only 14% of all festival goers desired to see fewer people attend, 67% were satisfied with the same density (i. e. , crowded), and 17% seemed to feel that "the more the merrier," or the more crowded the better (see the "Statistical Portrait" or "Interview Results").

The model followed seems to be more that of the crowded market-place or city square than the space-consuming, solitary wilderness experience, or even the more group-oriented camping, boating, or recreational sports. One of the primary purposes of a market place is selling and communicating, and this may be better done in a small area, with nature taking second place to centrality of location, which usually means also to the non-natural and citified. It adds a new dimension to the words "quality recreational experience" to know that a low density in this type of recreation, which is increasing in popularity, would be undesirable, and that density actually makes for a more enjoyable recreational experience for the majority. Unlike some outdoor recreation where quality declines directly in proportion to the increase in numbers, this does not hold true for art festivals. Perhaps the definition of quality in recreation should be expanded to include the fact that some outdoor recreation, such as art festivals, have regenerative, re-creative, and quality value even though they be crowded, held on a concrete settings, and sometimes not even outdoors. Perhaps the

real reason that people feel regenerated by recreation has to do with the different "atmosphere" or pace from the ordinary, everyday work world. Quality in recreational experience, then, does not necessarily depend on a great amount of physical space, but rather on whatever it takes to meet perceived needs.

Site Preference of Visitors

Locational preference information gained from interviews with festival spectators was equally illuminating. It was thought that all respondents would unanimously vote for the park site as the most desirable outdoor setting for art festivals. However, only 61% of all people interviewed preferred a park setting. Thirty-seven percent actually liked a parking lot, street, or shopping center better, and to 1% it made no difference (see Statistical Portrait).

Of the five sites visited by the researcher, two festivals were held in downtown parks (Salem and Corvallis), two (Eugene and Portland) were held in empty parking lots downtown, and the one in Albany was held on a closed-off downtown street. People interviewed at the park sites were highly in favor of the park location, which was preferred by 100% of those at Salem and by 90% in Corvallis. Interviewees at parking lot sites were split, half and half, as to their preference, whereas interviewees on the closed-off street in Albany were highly in favor of

the street location (70% on Saturday and 85% on Sunday, see "Interview Results," Item #10).

Obviously parking lots tend to be rather hot and uncomfortable in the summer since they are fully paved, and while some interviewees did not mind, there were many who did but still did not believe that such events should be held in the parks for fear that the parks would be ruined by trampling of grass. Evidently a "Keep Off the Grass" and "Look but Don't Touch" attitude toward parks is engrained in a portion of the public. However, a telephone conversation with Mrs. Nancy Lindburg, Executive President of Salem Art Association, revealed that her organization had held its festival in a park for 21 years and had not had any severe trampling of the grass. "It grows back" she said, and reported the gardeners as being enthusiastic and not considering it a problem.⁸⁹ Although this year's festival was held on a main walkway under the trees in the park, rather than out on the lawn, this she said was due to the need of shade for the craftsmen, not due to grass problems.

Paul Beistel, Superintendent of Lane County Parks and Recreation Division in Eugene, Oregon, indicated that he likewise did not think of trampling as a problem to worry about, "There are ways of landscaping that would minimize people's effects on ground cover." He said that the public could have the space for an art market in the park any time they requested it, for there exists over 400 acres in a new park

being developed, but there has been, in his words, no "ground-swell" or demand he claimed, hence the park is not zoned for art market use.⁹⁰ Of course, part of the problem relates to public opinion surveys taken to establish preferences, which do not include the arts and crafts or performing arts as an outdoor recreation option (see Appendix X for a typical example). Hence, the problem is cyclical in nature. The planners do not plan space for art events because the public does not request it; the public does not request it because it is not presented to them as an option, hence no action is taken.

Relative Location Preference

Location relative to business areas seemed to matter greatly to many interviewees. When asked if a park would be preferable to another setting, some people asked which park? One elderly respondent in Albany said that if held in a park it would be too far from the downtown area where she lives and she would not be able to attend. Others said they would not attend a festival held in a park, because it would be out of the way and not near the shops. In Eugene, several said that a park setting would be nice, but that the courthouse parking lot was also fine, "as long as it is in a central location." An interview with Lotte Streisinger and David Howe of the Saturday Market, Eugene, revealed that they would not want their event in a park, because then they would have to worry about grounds maintenance and it would also

be too secluded or isolated. They wanted to be in the center of activity, and wanted "to be visible" since it is a business, too, and not just recreation.⁹¹

The reasons given by spectators against the park setting are found in the following table. Reasons are ranked in order from most mentioned objections to the least.

Table VI. Reasons against park settings.

-
1. TRAMPLING of the grass
 - wear and tear on park
 2. CENTRALITY--CONVENIENCE, lack of
 - parks are out-of-the way, not downtown, on out-skirts
 - not close to businesses, shops, homes
 3. ATMOSPHERE, not the same
 - no market atmosphere, not unique or as much fun as sidewalk cafe atmosphere of the street, parks not near to Old Town
 4. OTHER:
 - Downtown Revival
 - holding festival in a park does not help downtown
 - Transportation
 - could not reach the event if far away in park
 - Clean-up
 - easier to clean up downtown than in park
 - Mobility
 - easier to walk on pavement than in a park
 - Shade
 - too cold in the shade of a park
-

Centrality Preference

Lack of transportation or of accessibility seemed to be a potential problem in only one case and 78% of the people drove to the festivals, therefore most of the reported "non-favoring" of park settings concerned lack of centrality. It had to do with the greater convenience of

being able to shop or conduct other business on the same trip as going to the festival. This answer does not make sense, however, in light of the fact that 85% of all festival attenders indicated that the festival was their primary destination. Perhaps the preference for the street location, like the park visitors' preference for parks as festival settings, merely reflects satisfaction with things as they are. For many people it may be difficult to imagine any other situation than the one they are in. Some also seemed to find it difficult to verbalize their discontents or preferences.

The reasons given for desiring a park setting are listed in Table VII.

Table VII. Reasons for park settings.

-
1. AESTHETIC ASPECTS AND ATMOSPHERE
 - parks are so much nicer to be in and have a more relaxing atmosphere
 2. PRACTICAL ASPECTS
 - the ground is softer to walk on than cement, shade is nice, better parking facilities at parks
 3. SPACE
 - it would be less crowded in a park, more space to move around in
-

Interviewees at the park sites in Corvallis and Salem were surprised that anyone would even propose anything different, whereas those at the non-park sites in Albany, Portland, and Eugene did not consider a park setting especially important.

Outdoors Preference

It is evident, in the "Preferences" column of the Interview Results tabulation, that while the setting itself can be debated, the aspect of "being outside" was one of the top three attractions at half of the festivals. When Lotte Streisinger, of Eugene's Saturday Market, was asked why not hold it inside, she indicated that, "It would dilute the spirit if the market were held inside."⁹² However, the "scourge" of art festivals is rain.⁹³ The Shafer's article on art festivals in Ceramics Monthly acknowledges that, "Much of the fun of the fair is being outside on a sunny day and the crowds are inevitably diminished by bad weather."⁹⁴

From personal observation of the Seaside Art Festival, August 8, 1975, held inside a convention center auditorium, the setting did seem to dampen the spirit and there was little festivity associated with this particular "festival." It was rather quiet and more like an art "sale." It did not have the community market type atmosphere and overall communication, among spectators and artists, seemed less. The festival seemed more outward-oriented, for tourists, rather than community-oriented. The outdoors, then, but not particularly parks seem to be a necessary ingredient to the success of an art festival because the freedom of being without walls and being free to move around lends more of an air of casualness and informality to the event, hence facilitates freer communication and more spontaneous festivity.

Art festivals have now been examined historically and generally in the U.S. and Oregon, as well as specifically in today's context, through the participation, preferences, purposes, etc. of art festival attenders in the Willamette Valley. The following chapter discusses the recreation and land use planning implications of these events, in relation to both this paper's research data and literature of the field.

Footnotes Chapter V

⁷⁸Griffenhagen-Kroeger, Inc., The Future of the Oregon State Fair, A Report to the Oregon State Fair Commission (Salem, Ore.: Griffenhagen-Kroeger, January 1967) p. 30 says: "People are gregarious; they enjoy congregating around attractions of common interest . . ." (this is one of the important reasons they attend the fair).

Gary N. Hammond, "The 1975 Oregon State Fair," Research paper for Graduate School of Administration, Willamette University for Dr. Mark Choate (Salem, Ore. December 16, 1975) unpublished paper, p. 3. Hammond found that there was a tendency for people to view the state fair as a family or group-of-friends type of experience (with an average group size of 4) and favoring "togetherness" of attending the fair.

⁷⁹Harvey Cox, The Feast of Fools, A Theoretical Essay on Festivity and Fantasy (Cambridge, Mass.: Harvard University Press, 1969) pp. 22-23. "Festivity," as Cox says, "provides a short vacation from convention [and moderation]. . . and the norms of ordinary behavior . . . we stay up later, eat and drink more, and spend more money than we ordinarily would."

⁸⁰See the article entitled: "And if the West Coast craftsmen have to wear funny hats" Craft Horizons 34:7 (February 1974).

For the opposite view point, affirming the idea of festivity as the reason for art festivals, see: Paul Soldner, "Are craft fairs really fair?" Craft Horizons 33(5):61 (October 1973).

⁸¹"Come to the craft fairs" McCalls p. 42 (September 1971).

⁸²Jeryme English, Woman's Editor. "Seen and heard" Statesman Journal, Salem, Oregon Saturday, July 24, 1976. p. 6A.

⁸³P. C. West and L. C. Merriam, "Outdoor recreation and family cohesiveness: a research approach" Journal of Leisure Research 2(4):253. (1970).

⁸⁴Note that the conventional distinction between participant and spectator recreation are not really meaningful here, for all people at art festivals participate, some actively, some passively.

⁸⁵Lotte Streisinger and David Howe, personal interview, May 1, 1975.

⁸⁶ For the characteristics of popular art see: David Madden, "Why study popular culture?" in The Popular Culture Explosion, comp. by Ray B. Browne and David Madden (Dubuque, Iowa: W. C. Brown, 1972) p. 5.

⁸⁷ Cox, op. cit., footnote 79, pp. 5, 9, 10. and Johan Huizinga, Homo Ludens: A Study of the Play Element in Culture (Boston: Beacon Press, 1950) pp. 3-4. and Joseph H. Krause, "Observations on art in our time" in Reflections on the Recreation and Park Movement, comp. by David E. Gray and Don A. Pelegrino (Dubuque, Iowa: W. C. Brown Co., 1973) p. 21.

⁸⁸ Traditional approaches to urban recreation planning are found in the following: F. S. Chapin, Urban Land Use Planning (Urbana, Ill.: University of Illinois Press, 1965) pp. 417-420; C. E. Doell, Elements of Park and Recreation Administration (Minneapolis, Minn.: Burgess, 1963) pp. 13-38; S. J. Shivers and G. Hjelte, Planning Recreational Places (Madison, Wisconsin: Farleigh Dickinson University Press, 1971), pp. 15-61.

⁸⁹ Mrs. Nancy Lindburg, Executive President, Salem Art Association, telephone interview, August 2, 1976.

⁹⁰ Paul Beistel, Superintendent, Lane County Parks and Recreation Division, Eugene, personal interview, May 1, 1975.

⁹¹ Lotte Streisinger, Initiator of Eugene Saturday Market and David Howe, Assistant Manager of Market, personal interview, May 1, 1975.

⁹² Ibid.

⁹³ Tom and Yvonne Shafer, "Fairs and festivals for artists and craftsmen" Ceramics Monthly 20(6):21 (June 1972).

⁹⁴ Ibid.

VI. RECREATION AND LAND USE PLANNING IMPLICATIONS OF ART FESTIVALS

Review

Growth of Art Festivals

Previous chapters have shown the great increase, despite their seasonal nature,⁹⁵ in the numbers of art festivals, not only in Oregon but nation-wide. Hence a real human need for such events seems to exist. The federal government has become more involved in some arts, parks and recreation projects and has acknowledged the importance of the arts as a national resource. Arts and crafts have become a major "drawing card" for state and county fairs, helping to increase attendance figures, and have become increasingly included as secondary attractions at all types of public events. Their growth and appeal is wide and diverse.

Location of Art Festivals

Art festivals have also sprung up in increasing locations, in make-shift spaces such as streets or parking lots, as well as parks, all in response to a new mood in America which seems to be asking why anyone should be left out and why there is not enough space and variety to meet the recreational needs of all people?

Central, downtown locations in urban areas close-to-home have been the most successful and preferred, even though more beautiful

park-like settings were often available on the outskirts. Most of the spectators interviewed at art festivals came from the local or surrounding area, a radius of 1-5 miles. The outdoors was still preferred despite the risk of rainy or foul weather, even though indoors facilities were sometimes available. Such locational needs of art festivals, then, seem to imply a challenge to traditional recreation and planning values and a need to make open space more available for such purposes.

Art Festivals: Reflection of Urban Needs

Urbanization of Oregon and the U. S.

The U. S. is fast becoming more urban or non-rural, with rates of urban growth exceeding the rates of population growth and with 3/4 of the total population already residing in urban areas.⁹⁶ Likewise, Oregon urbanization is proceeding rapidly as is reflected by the increase in art festivals and decrease in agricultural events in the 1976 Oregon Events (see Appendix XI), as was previously noted. Art festivals, as part of that urbanization, may be the means for a more civilized interdependence and "community," rather than the independent, self-reliant frontier behavior or ethics of Oregon's past. Art festivals not only reflect but help to create urban behavior by means of their increasing influence and popularity.

Urban Space Implications

It should also be noted that most art festivals are held in urban⁹⁷ geographic locations and 67% (18 out of 27 festivals) in the mail questionnaire survey were held in the central business district. Hence, art festivals are a form of outdoor recreation appealing to and initiated mostly by urban people, those living in small, medium, and large cities.

Art festivals thus respond to urban human needs and require urban open space. Northam points out, however, that only 10% of urban space is currently devoted to public or semi-public uses. In fact, an average of 24.5% (and in some cases as high as 37%) of the land area in 86 large cities of the U. S. is comprised of vacant urban land, not devoted to any functional use at all, but rather held for speculation or other reasons.⁹⁸ Seventy-eight percent of this land is "buildable," which means that it could accommodate small neighborhood parks or open market places, if land use plans called for that. These remnants, too irregular in shape and too small for other uses, could well serve as neighborhood parks and mingling places to hold art festivals. Art festivals, then, not only imply a need to congregate informally, but also a need for a place to congregate. However, there are obstacles to this need for space from at least three levels: local, state and federal.

Spatial Problems

Problems Related to Spatial Needs of Art Festivals at the Local Level

Though federal and state decisions are becoming increasingly important in some states where comprehensive land use plans are in effect, it is still the goals and measures of demand used by individual city and county park-recreation departments themselves that have in the past and will continue in the near future to create the most obstacles in planning for art festivals. Unless art is seen as a part of the mainstream of these agencies' responsibility, private organizations and individuals will continue to play the leading role.

As Northam states, ". . . the total or per capita acreage does not indicate the adequacy of a multi-order city park system to serve the needs of the population"⁹⁹ yet many park systems still measure human needs by statistics alone, without interviews with individuals or any public in-put. In separate sources, both Gans and Northam point out that merely providing a space somewhere or per-capita acreage for outdoor recreation is not enough.¹⁰⁰ Also it must be recognized, as David Gray says, that ". . . people are unequal in their need for community-supported recreation services,"¹⁰¹ not only in the distribution of facilities and acreages. Art festivals imply that more money should be spent where the need is greatest--in the core of our larger urban areas.

Previously little space was provided for recreation in and around the areas where the poor, the aged, and the ethnic groups live. Life in the city, as well as recreation in the city, deteriorated because those with the money or power, and with homes in suburbia, tended to regard cities only as a place to work or to carry on business, not as places to live, with consequent needs for suitable recreational services. 102

Another complicating factor is the problem of urban land costs, which are steadily escalating, and central urban open space, which is increasingly pre-empted by those who can afford to pay the highest bid-rent. This does not usually include city parks and recreation departments. Open space is hence converted to more "profitable" uses or else left vacant for speculative reasons. But as available and centrally-located space diminishes in which to hold art festivals and markets, there will be an even greater inability to meet the needs, as expressed by the mushrooming of art festivals, of an even greater number of future urban people.

Though streets and parking lots could, of course, be used temporarily for this purpose there is always an element of uncertainty there, as art festivals end up at the mercy of political attitudes and the power of local businessmen. When the Eugene Saturday Market was beginning, for example, it wandered around like an orphan to three different locations before it found a "home." In the early days, downtown

merchants had not yet discovered the spin-off effects of the market, were angry or annoyed about the competition from vendors who did not have to pay rent for downtown business locations, and who did not help pay for the merchant sponsored parking facilities, which the craft vendors freely used anyway. These were meant for downtown store customers. Art festival vendors were accused of littering up the sidewalks with their wares and blocking entrances to stores. When the county came to their rescue and allowed them to use the county courthouse parking lot, the vote among the commissioners was by no means unanimous.

It is also possible that if permission had to be requested each year for artists to use a city street, that some local jurisdictions could try to exclude people from participating or impose dress codes. Recalling the mail questionnaire, for example, some communities did not allow "hippies" to participate.

Problems Related to Spatial Needs of Art Festivals at the State Level

Governmental action at the state level can also have crippling effects on art festivals, as in Oregon for example. Effective June 29, 1971 the Oregon State Legislature (by means of Oregon Revised Statutes 597, 1971 Laws, pp. 1092-1094) enabled counties to post a heavy \$25,000 surety bond on anyone holding outdoor mass gatherings or festivals in Oregon, if the event anticipated more than 3,000 persons.

The intent of the law was to protect public health and safety by making sponsors of such events liable for any damage caused by the masses, but the result of the law was to curb festivity by stifling the ability of many responsible groups or individuals to hold events such as art festivals, some of which do attract more than 3,000 people, due to lack of bond money or else fear of attracting too many people, even if they could find the space in which to hold it. Though most art festivals are not this large, it is difficult to know how many will show up because the numbers of attenders are increasing yearly, as was reported by those who answered the mail questionnaire. Also it is difficult to find open space large enough within towns and urban areas to meet such a contingency.

Problems Related to Spatial Needs of Art Festivals at the Federal Level

The federal government is doing more now, than was the case in the past, to help the arts and recreation, but its support is ambivalent and contradictory. As in any bureaucracy, goal fragmentation is bound to occur when a government is very large and its administrators are periodically and politically rotated. One level of the government does one thing which is completely opposite to the activities of another. In 1973, for example, the Bureau of Outdoor Recreation published its policy statements strongly espousing neighborhood parks for everybody in its booklet Outdoor Recreation, A Legacy for America.

However, that very same year (January 5, 1973) at the executive level of government, President Nixon delayed the possibility of meeting such needs for close-to-home recreation by terminating HUD's Open Space Program. Although it had helped to provide more than 1/3 of a million acres of urban land for parks and open space, Nixon said it was low on the federal priorities list. As a result, more than 750 special parks and recreation districts around the nation lost their funding.¹⁰³ An examination of the Budget of the United States Government Fiscal Year 1976 shows that line 451 (HUD's Open Space Program) was still not funded in 1976, and instead had a \$75,000 deficit.¹⁰⁴ For Fiscal Year 1977 that line in the budget does not even exist.

Yet, during the past ten years, another federal agency, the National Park Service, has received increased encouragement for recreational ventures, as was indicated in Chapter II concerning the arts in the parks. The efforts of some agencies have been boosted, while others have been defeated though both working for the same ends (i. e. meeting recreational needs). Recreation in the national parks does not meet the pressing needs for close-to-home recreation, as HUD's Open Space Program would have done. Such decisions greatly affect the space and locational needs of art festivals. Perhaps the greatest "legacy" the federal government could give to the American people, would be to either provide funds for municipalities to acquire more urban land for recreation or else acquire outright some of the

most suitable urban land, which is presently vacant or idle. This does not need to be socially disruptive. There are many more equitable planning tools available, such as transferrable development rights, easements, tax incentives, etc. that could be used, if rights of eminent domain seem to direct, harsh, or un-American. One author has noted, in comparing European and U. S. cities, that the greater the emphasis on private ownership of land, the less acreage is devoted to public parks.¹⁰⁵ In any case, it is clear that urban Americans need more space to get together on a personal or community level in the centers of congestion and impersonality, our large cities.

Art Festivals, A Reflection of New Recreational Values and Interests

Review and Implications

There is more to the success and growth of art festivals, as noted in previous chapters, than just the provision of outdoor space. The importance of centrality and atmosphere of that space can hardly be overstated because they indicate new moods and interests of the public, very different from those which culminated in the U. S. national and state park system. By the 1970's, people had become more aware of the costs of transportation, hence desired centrality; also they wanted more spontaneous rather than organized group "activities," hence their attraction to art festivals. While the aesthetics of the site itself did not seem to matter, gregariousness and mingling, "people-watching,"

a desire to communicate, and a sense of belonging to one's community were values or needs expressed by a majority of interviewees in the Willamette Valley. They also preferred art festivals to be relatively crowded and were disappointed when the density was too low. Quality and popularity of recreational experience seemed to be defined by the amount of density, variety, and the difference in atmosphere from the everyday.

Many festival visitors hiked and camped as well as attended art festivals. In fact 11% went hiking or camping more than ten times a year, but their presence at art festivals indicates that they valued a variety of recreational experiences. The implication is that park and recreation departments need to revise and expand their programs to include art festivals in their initial definition of recreation.

Oregon Parks and Recreation Departments: Passive Toward Arts

Until recently this variety has not been available, particularly in Oregon where the initiative for sponsoring or originating art festivals has come, not from parks and recreation departments but independently, from other sources, mainly from individuals themselves, representing a variety of occupations (not many of them artists). Local art clubs, city chambers of commerce, and other civic minded citizens and businessmen, having a real stake in the success or failure of their community, have been very active and influential. Other than serving

as the site for art festivals, parks in Oregon have had little or nothing to do with art festivals. This implies that parks and recreation agencies have not kept up with the times and changing interests of the public. A more active leadership role in art festivals by these departments could do much to benefit both the arts and the parks. It becomes clear, then, that there are other challenges and obstacles besides the need for space that art festivals have to contend with. Non-spatial obstacles are both local and federal.

Non-Physical or Human Value Type Problems

Local Non-Physical Problems

One might seriously question the wisdom of asking for more open space for yet another type of recreation when the existing urban neighborhood parks are not being used. Seymour Gold, planner and professor at the University of California, Davis, pointed out in 1972 that there is both a decrease in numbers of users as well as a decrease in the amount of time spent by visitors to urban parks. Traditionally, recreation planners have concentrated on measuring and projecting future use, without stopping to take present non-use into consideration.

Many local park systems, Gold says, rationalize their existence by showing increased use or visits over time, but this is never in relation to figures on where and how the vast majority of Americans are actually utilizing their free and leisure time budget. The evidence, he

says, indicates that use levels in urban parks seldom exceed 10% of the total possible uses at peak periods, and are only 1-5% during normal use periods. The others, the non-users, he claims are so by choice rather than by lack of opportunity. Hence he concludes that this reflects the gap in values between the suppliers and the users of recreation.¹⁰⁶

The Aftermath of Traditional Recreational Values. Public recreation of the usual type is much criticized by both Gold and Gans because it does not offer fantasy oriented, vicarious role playing, which people need and prefer.¹⁰⁷ Also Gold compares the sterility of the typical playground (and by inference, park) with the excitement, interaction, diversity and challenge offered at amusement parks. He mentions the fact that many parks and playgrounds go unused due to a lack of outdoor restaurants or drinking places in public parks, and the absence of parks near other commonly used places such as day care centers, medical or office centers, motels and churches. He says:

There is no reason why a neighborhood park must be an island surrounded by a cyclone fence, separated from appropriate private and eating or drinking facilities.¹⁰⁸

These words would sound far from revolutionary to European ears because their parks have traditionally been integrated into the public life and are traditionally found scattered in little plots here and there in the centers of cities, often with small outdoor cafes occupying a corner or two. Americans' concept of urban parks have mostly been either of

baseball diamond or of the idyllic pastoral variety, not much inbetween, but the interests of the public seem to be changing.

Traditional Goals and Planning. Local obstacles to art festival planning are partly a problem of money and manpower, which it is beyond the local officials' power to control, but also it is due to lack of recreational land use planning foresight and long-range site selection, lack of attention to or emphasis on urban needs and behavior, lack of awareness of the real meaning of art festivals and their relevance to recreation programs, as well as the carrying out of goals not broad enough in scope to include the idea of recreation for everybody. Parks and recreation departments have also been handicapped by a traditional lack of orientation toward the arts, and in some cases a lack of imagination for how parks, open spaces, and park programs could better serve people or how they could be anything other than what they are.

Balance and Variety in Typical Recreation Programs. Balanced community-wide recreational programs, for example as noted by Raymond Forsberg, are very rare.¹⁰⁹ Programs have traditionally been balanced within the recreation department only (meaning sometimes merely a well-balanced physical activity program) with room for neither the sort of variety that art festivals offer nor the inter-organizational co-operation necessary for the success of an arts festival. Forsberg believes that a major breakthrough for recreation as well as for the arts will come when the quality of community arts programs

are raised to a level comparable with many existing sports programs.¹¹⁰

Such action, however, would require new goals for recreation departments and new concepts or definitions of parks, which would include urban and even paved parks. Such goals are already available for implementation.¹¹¹ Likewise the technology is available.¹¹²

Awareness of Urban Needs. Though it is never easy to plan for the needs of "the public," recreation planners and government officials have not previously incorporated an awareness of urban behaviors or needs into their planning. They have traditionally planned, as Gans says, with ". . . a higher priority on the land than on the people."¹¹³ Similarly, Joyce says that most recreational professionals are "facility-oriented" not people-oriented.¹¹⁴ This may be true, since no one seemed to be listening to Gans' suggestion in 1962, nor that of Perloff and Wingo in "Urban Growth and the Planning of Outdoor Recreation," which explained that the tempo of urban life created a pressing need for a broader availability of outdoor recreation ". . . in nearby open areas for weekend visits by moderate income urbanites . . ."¹¹⁵ At that time Gans stated:

What most people seem to want most urgently is not communion with nature, but the opportunity for individual and family activity of a not too strenuous or too primitive nature which can be conducted outdoors. Close to home. . .¹¹⁶

The most pressing need, then, since the 1960's has not particularly been for "endowments of irreplaceable landscape resources."¹¹⁷

Resource Versus User-Based Recreation. Whether urban or rural, not enough attention has been given to the actual recreational needs of the population. According to Perloff, Wingo, and Gold, most outdoor recreation and park planning has concentrated on resource-based activities, rather than on user-oriented forms of recreation.¹¹⁸ Most art festivals are held in parks, yet as mentioned earlier, park and recreation departments in Oregon have little or nothing to do with the events. This passive response by official departments, and the subsequent independent sponsoring and generation of art festivals by organizations like the chambers of commerce and private individuals, imply that recreation planners have too often planned for what people "ought to want"¹¹⁹ rather than actively seeking out what they really want.

Public policy in outdoor recreation has been pre-occupied with the natural resources of the landscape, which according to Perloff and Wingo ". . . bear only a fortuitous relationship to the geography of demand."¹²⁰ They conclude that what this "bias" has led to in recreational land use planning is that both the kinds of activities to be supported and the publics to be served were selected ". . . without meeting the social needs."¹²¹

If these analyses are correct, this may also explain why the arts were neglected for such a long time as a form of recreation for everybody, why open space for such events as art festivals and markets have

been awarded such a low priority or not even considered at all, and why the leisure values of recreation were, for a long time, so narrowly defined and focused on activity and sports for the few rather than on contemplation and non-sport activity for everybody.

Federal Non-Physical Problems

As a rule, governments at all levels are conservative and find themselves unable to be ". . . an imaginative risk taker,"¹²² hence have not in the past played a creative role in outdoor recreation. That is why the federal government's venture into the arts, with the Wolf Trap Farm and Glen Echo project, came as such a surprise and as a hopeful sign of a new era. It seems clear now, however, to this researcher that the government's money and enthusiasm has not gone very far beyond the Washington, D. C. area and that a new era is slow in coming for recreational arts land use, especially in the west. But unless there are more ventures like Wolf Trap and Glen Echo, the following warning may come true:

. . . our system of facilities a generation from now could consist almost exclusively of scenic views from highways, 60 million picnic facilities and campgrounds, and very little else.¹²³

Art Festivals: Meeting Unmet Needs and
Solving Some Urban Problems

Despite local and federal obstacles, art festivals are yearly increasing in numbers. Largely this is because they are meeting needs not met by usual outdoor recreational activities. Traditional recreation programs and sites have left many people out. Few special provisions have been made to include the aged, the poor, or the minorities of the urban cores. Rather parks have been designed with statistics in mind.

Some claim that parks in the inner city are of a lower standard than those provided in other places, and that the recreation programs are ". . . largely irrelevant to the needs of low-income, inner-city residents,"¹²⁴ to quote S. L. Jackson, Assistant Secretary for Metropolitan Development, Department of Housing and Urban Development in 1970. It is little wonder then, as Gold concluded from a study of 64 parks in the year 1972, that "The majority of our parks are aesthetically impotent. . . most are sterile and incapable of giving pleasure. They are underutilized. People who use them feel isolated and lonely."¹²⁵ "To put it bluntly," another critic adds, "the recreation profession caters to a white, middle class America."¹²⁶

As noted through observation, most of the audience at art festivals in the Willamette Valley, Oregon are white Anglo Saxon Protestants, but the idea of market places or open spaces where people can meet and be festive, interact, and explore ideas and leisure, need

not be limited to the middle class as a form of recreation. Space needs to be allotted for this purpose for all people in the central cities particularly.

Urban Park Design

Design characteristics of many parks compound the problem of trying to mingle people together, as Gold points out, because they create obstacles to social interaction, such as for example providing only immovable benches for park visitors. He also states that:

. . . there would seem to be a much greater potential in many public parks for activities such as gardening, walking, reading, and conversation if parks were designed and managed to include these activities. 127

He mentions several surveys which indicate that a substantial number of adults prefer ". . . to walk, talk, and socialize in the outdoors if these opportunities are available." Art festivals, as examined throughout this paper, are a manifestation of this socializing need in recreation and could potentially have the effect of speeding up the change from a peer dominated society of the young to a truly integrated multi-level society.

Urban Core: What Do Art Festivals Have to Offer?

Consideration for the recreators' availability of transportation and money, as well as more human factors like motivation, interests, age, health, and ethnic or cultural values, has often fallen short in traditional recreation programs. But this is one area where the

multi-faceted arts and crafts festivals have much to offer, as previous chapters have shown, for they are planned with the needs of the heterogeneous masses in mind, not for some "mythical, average population" of recreators which does not exist, as Gold complains, but rather for "everybody."¹²⁸

Naturally, art festivals can not remove poverty nor change the physical quality of life led by many Americans merely by creating a different atmosphere from the everyday, but they can and do encourage integration and new ideas, and may begin to remove the barriers of ignorance and segregation in the inner city. An article by Hendee explains the "opportunity theory" which suggests that these groups might become participants in available recreational opportunities if such barriers were removed.¹²⁹ This researcher believes that art festivals, held in small neighborhood spaces allotted for such a purpose, may through self-help (rather than the do-gooder approach), remove the poverty of spirit by teaching the poor about the difference between leisure and idleness and may motivate growth, foster local pride, self-esteem, and community responsibility. They might also break down ethnic and social barriers, hence affecting a basic reason for why people are poor, their attitudes, motivation and values. It has often been pointed out that the poor are poor in more than mere economics.

But it is also true, as Joyce points out, that the poor in the central city have a different set of priorities and that their ability to

enjoy recreation and the outdoor environment first depends on their ability to hold down a job and their ability to go home to a decent house.¹³⁰ Hutchison even implies that recreation and "leisure time" are concepts not understood in the core areas; that they are ". . . alien to the social and cultural atmosphere of the inner city and thus are consistently rejected."¹³¹ The examples of Harlem and Watts, however, seem to negate this statement. In both of these troubled places, street life and folk tradition, as expressed in street markets, have long flourished and have, in effect, been one of the few means of self-expression available to these people, outside of violence.

Art Festivals and Poor People. Melvin Roman believes that the artist can help a community to articulate its feelings and catalyze those elements that need to be improved in the social and physical environment.¹³² Julian Euell, director of the arts program in Harlem believes the arts are "a connective tissue with outside society."¹³³ Based on his experience, he is convinced that people in the ghetto actually have a "craving" for the arts, which is ignored and sometimes actually stifled by the job-oriented grant criterias of the Office of Equal Opportunities.¹³⁴ Based on her work in Harlem, Dorothy Maynor also enthusiastically describes the role of the arts in core areas as resembling an irrigation project, in which, ". . . some grass is growing where before we started there was nothing but barren soil." In her view, the poor of the nation are one of our greatest untapped resources

because of their eagerness to find something finer in life, but many of them are virtually prisoners of their inner-core world, trapped in crowded, unhealthy conditions with no place to go to get away from that.¹³⁵

Art Festivals and the Aged. The elderly are likewise trapped, but for other reasons, in their immediate area, which is also often in the center, older areas of the city. Shanas paints a grim picture for them in the future. She sees their situation as worsening and predicts that, in our youth-oriented culture, they will be increasingly pushed out of the larger society and become even more socially distant and shunted.¹³⁶ A classic example of the typical, and tragic, type of urban recreational planning may be found in the article by Sommer and Becker entitled "The Old Men in Plaza Park."¹³⁷ It points out the truth of the statement that, "There is no point in bringing parks to where the people are, if in the process the reasons that the people are there are wiped out and the park substituted for them."¹³⁸ Similarly, art festivals should be available in the core of large city neighborhoods, but not at the risk of the area's residents being driven out by "tourists" from surrounding areas taking over on festival days. Integration should be the goal.

Neither the elderly nor the poor have been heard when policy decisions concerning recreation programs or recreational sites were made, partly because recreation planners have not before considered

their task as one of communication, but rather one of arranging physical resources. Previously it was not recognized that recreational land use planning is not just a matter of arranging physical space, but a matter of arranging the lives of people. As Dr. Stainbrook (M. D.) found out, in a hospital environment, people can actually be de-socialized and their self-esteem diminished by the way physical space is planned because spatial planning structures life experience.¹³⁹

Also past recreation managers widened the generation gap because they always identified with the needs of a generation they once belonged to rather than to the needs of a generation they have yet to join.¹⁴⁰ At least now some parks and recreation departments are recognizing that creativity has no age limits and that the arts and arts festivals can make a qualitative difference in the lives of the elderly, either as spectators or as craftsmen, by helping to ease their loneliness, by absorbing their concentrations, and by leading them to new friendships through working together on projects or in art booths.¹⁴¹

Density Recreation Versus Loneliness

The whole way of life in the city can be improved by providing more space for art festivals and by providing parks or open spaces on a more human scale. Instead of, or in addition to vast acreages for recreation, and instead of the question "How much?", the question of "How good?" must be raised. American planners, born into a young nation of frontier origins, have not yet recognized the importance, in a

shrinking world, of density recreational experience, such as art festivals. Most of our parks, even urban inner-city parks, such as Golden Gate Park or New York City's Central Park, were reserved with the wide-open countryside in mind and with the feeling that in a crowded urban society people need to get away from other people to recoup their sanity and peace of mind. However, such large-scale parks with so much space in the centers of cities or on the outskirts can not but help intensify that feeling of being lost, that isolation and loneliness that cities perpetrate on many people. Christopher Alexander, a planner and architect at University of California, Berkeley has come to recognize that:

People come to cities for contact. That's what cities are, meeting places. Yet the people who live in cities are often contactless and alienated. A few of them are physically lonely; almost all of them live in a state of endless inner loneliness. They have thousands of contacts, but the contacts are empty and unsatisfying . . . What physical organization must an urban area have, to function as a mechanism for sustaining deeper contacts?¹⁴²

Edward Stainbrook, a medical doctor in Los Angeles, also points out in the article, "Behavior of Man in the Cities," that many of the people who live in cities are almost completely alienated from primary face-to-face relationships, which are so necessary for mental health. But art festivals, by:

- 1) Involving as many towns-people in participation as possible, thereby increasing communication;

- 2) keeping the scale as human as possible, since most events are neighborhood events rarely attracting 5,000 people; and
- 3) encouraging a personal, spontaneous, non-institutionalized and festive atmosphere

are able to create a sense of community solidarity, which is the very antithesis to alienation.

Hopeful Federal Goals

Despite the federal government's difficulty in playing the role of risk-taker and despite its fragmented nature, hopeful signs of change may be imminent when the new policy and planning tool of the Department of Interior, Outdoor Recreation, A Legacy for America, becomes in time widely implemented. Parks are to be used, it states, and "People [are] the basis for action. Recreation programs are for people."¹⁴³ Its goals recognize that the government must provide:

. . . greater recreation opportunity for all people . . . in the city as well as in the natural lands, for the disadvantages as well as for the advantaged, for the young, the old, the handicapped; for all Americans. ¹⁴⁴

The policy guide also promises that greater emphasis will be placed on "neighborhood recreation facilities," "close-to-home public recreation facilities," and even "indoor facilities."¹⁴⁵ These governmental goals are precisely what art festivals have been providing for some time now, through the dedication of independent individuals and chambers of commerce in response to public needs. Perhaps government recreation agencies should allign their support to such ventures as art festivals,

which have already proven themselves, rather than starting new projects?

In any case, the awareness now exists of a need for more and better urban open spaces or parks located close to home, so now it is up to the local planners to provide the types of leisure activities and sites most needed. Likewise, it is up to the "silent majority" and minority to speak up and be heard, rather than herded. Wider citizen participation in planning could have avoided some of the now non-usable parks, which were planned in the past.

Footnotes Chapter VI

⁹⁵ Most are held in the summer when many towns empty as residents leave for vacation.

⁹⁶ Ray M. Northam, Urban Geography (N. Y.: John Wiley & Sons, 1975) pp. 55 and 62.

⁹⁷ Urban is used throughout this chapter according to the definitions found in: Northam, Ibid., pp. 6-8.

⁹⁸ Ibid., pp. 364 and 367.

⁹⁹ Northam, op. cit., footnote 96, p. 355.

¹⁰⁰ Herbert J. Gans, "Outdoor recreation and mental health" in Land & Leisure: Concepts and Methods in Outdoor Recreation, ed. by David W. Fischer, John E. Lewis, George B. Priddle (Chicago: Maaroufa Press, 1974) p. 17.

Northam, op. cit., footnote 96, p. 355.

¹⁰¹ David E. Gray, "The case for compensatory recreation" in Reflections on the Recreation and Park Movement; comp. by David E. Gray and Donald A. Pelegrino (Dubuque, Iowa: W. C. Brown, 1973) p. 196.

¹⁰² Donald A. Pelegrino, "Special demands of the city" Reflections on the Recreation and Park Movement, comp. by David E. Gray and Donald A. Pelegrino (Dubuque, Iowa: W. C. Brown, 1973) p. 201.

¹⁰³ "Open space law needed" P & R Editorial, Parks and Recreation 8:21 (May 1973).

¹⁰⁴ U. S. Executive Office of the President. Office of Management and Budget. The Budget of the United States Government Fiscal Year 1976 (Wash., D. C.: U. S. Government Printing Office, 1975) p. 249.

¹⁰⁵ Jere Stuart French, "The decline and deterioration of the American city park" in Reflections on the Recreation and Park Movement, comp. by David E. Gray and Donald A. Pelegrino (Dubuque, Iowa: W. C. Brown, 1973) p. 229.

¹⁰⁶ Seymour Gold, "Nonuse of neighborhood parks" Journal of American Institute of Planners 38(6):370-71 (November 1972).

¹⁰⁷ Ibid., pp. 372-73.

¹⁰⁸ Ibid., pp. 374 and 377.

¹⁰⁹ Raymond T. Forsberg, "It's high time" Parks and Recreation 9:36 (June 1974).

¹¹⁰ Ibid., p. 33.

¹¹¹ Nine goals worthy of implementing are offered in the article by Walter L. Stone, "Recreation and leisure: their impact on American living today" in Reflections on the Recreation and Park Movement, comp. by David E. Gray and Donald A. Pelegrino (Dubuque, Iowa: W. C. Brown, 1973) p. 45.

¹¹² A variety of innovative designs for urban spaces are presented, for example, in the Architectural Record, August 1967 (vol. 142:109-124). Sunset magazine (vol. 157(1):52-56, North edition, July 1976) also carries an imaginative new alternative for the use of urban space, with an article on Seattle's newest park located on top of a freeway. This park design comes complete with bushes, trees, and an urban waterfall, a perfect setting for an art festival.

¹¹³ Gans, op. cit., footnote 100, p. 22.

¹¹⁴ D. V. Joyce, "Changing concepts in urban recreation" Parks and Recreation 9:29-30 (December 1974).

¹¹⁵ Harvey S. Perloff and Lowdon Wingo, Jr., "Urban growth and the planning of outdoor recreation" in Land and Leisure: Concepts and Methods in Outdoor Recreation, ed. by David W. Fischer, John E. Lewis, George B. Priddle (Chicago: Maaroufa Press, 1974) pp. 25-26.

¹¹⁶ Gans, op. cit., footnote 100, p. 21.

¹¹⁷ Perloff and Wingo, op. cit., footnote 115.

¹¹⁸ Ibid., pp. 31 and 42; Gold, op. cit., footnote 106, pp. 370-71.

¹¹⁹ Ibid., p. 28.

¹²⁰ Ibid., p. 41.

¹²¹ Ibid.

¹²²Ibid., p. 43.

¹²³Ibid.

¹²⁴George D. Butler, "A fair share," in Recreation and Leisure, Service for the Disadvantaged (Philadelphia: Lea & Fegiber, 1970) p. v. -vi.

¹²⁵Gold, op. cit., footnote 106, p. 371.

¹²⁶Joyce, op. cit., footnote 114, p. 30.

¹²⁷Gold, op. cit., footnote 106, p. 371.

¹²⁸Ibid., p. 377.

¹²⁹J. C. Hendee, "Rural-urban differences reflected in outdoor recreation participation" Journal of Leisure Research 1(4):333-341 (1969).

¹³⁰Joyce, op. cit., footnote 114, p. 35.

¹³¹Ira J. Hutchinson, Jr., "Planning where the action is; inner city's recreation needs" in Reflections on the Recreation and Park Movement, comp. by David E. Gray and Donald A. Pelegrino (Dubuque, Iowa: W. C. Brown, 1973) p. 207.

¹³²Judith Murphy and Ronald Gross, "The arts and the poor" in Reflections on the Recreation and Park Movement, comp. by David E. Gray and Donald A. Pelegrino (Dubuque, Iowa: W. C. Brown, 1973) p. 216.

¹³³Ibid.

¹³⁴Ibid.

¹³⁵Dorothy Maynor, "Implications for the ghetto" in Technology, Human Values and Leisure, ed by Max Kaplan and Phillip Bosserman (N. Y.: Abingdon Press, 1971).

¹³⁶Ethel Shanas, "What's new in old age?" in Reflections on the Recreation and Park Movement, comp. by David E. Gray and Donald A. Pelegrino (Dubuque, Iowa: W. C. Brown, 1973) p. 161.

¹³⁷In the following source: David E. Gray and Donald A. Pelegrino, comp. Reflections on the Recreation and Park Movement (Dubuque, Iowa: W. C. Brown, 1973) pp. 249-251.

¹³⁸Pelegrino, op. cit., footnote 102.

¹³⁹Edward Stainbrook, "Behavior of man in the cities" in Reflections on the Recreation and Park Movement, comp. by David E. Gray and Donald A. Pelegrino (Dubuque, Iowa: W. C. Brown, 1973) pp. 109.

¹⁴⁰Jackie Sunderland, "Include the elderly in" Parks and Recreation 9:43 June 1974.

¹⁴¹Earlier retirements and longer lives, due to better medical care, have finally made society aware that the greatest problem of the elderly is loneliness. Eugene, Oregon now has an "artist in residence program" at the Celeste Campbell Senior Community Center. Progress has been slow along these lines, but art festivals and popular interest now give impetus to this change. Even the handicapped have a few parks and recreation programs now (see "Blind Students Sculpt at Park Service Facility" Parks and Recreation June 1974).

¹⁴²Christopher Alexander, "The city as a mechanism for sustaining human contact" in Environment For Man, The Next Fifty Years, ed. by William R. Ewald Jr. (Bloomington, Ind.: Indiana University Press, 1967) p. 60.

¹⁴³U. S. Department of Interior. Bureau of Outdoor Recreation, Outdoor Recreation, A Legacy for America (Wash., D. C.: U. S. Government Printing Office, 1973) p. 6.

¹⁴⁴U. S. Department of Interior, Bureau of Outdoor Recreation, Outdoor Recreation, A Legacy for America, (Wash., D. C.: U. S. Government Printing Office, 1973), letter by Secretary of Interior, Rogers Morton (no pg. #), p. 9-10, 16.

¹⁴⁵Ibid.

VII. SUMMARY AND CONCLUSIONS

Summary

This paper has attempted to present a contextual view of art festivals, to examine their meaning as social process, rather than just as events, and finally to analyze the importance of art festivals to our society. Following the introduction and methodology, Chapter II covered the general arts movement in the U. S. , how it began to take hold in the 1960's (with help of the federal government), plus the various forces after World War II which helped to propel popular enthusiasm in this direction. The interest in arts and art festivals was neither a temporary nor an isolated phenomenon. The nationwide growth and continued increase in art festivals was followed in the literature.

Chapter III-V examined historically and currently the question of when and where art festivals began in Oregon and noted the influence of geographic place on such events. Certain festivals in the Willamette Valley were presented in depth (through observation and interview results), and succeeding chapters dealt with the leisure and outdoor recreational aspects, as well as the land use planning implications of art festivals.

Conclusions

For the purposes of study, art festivals were considered "en masse," but this is not to imply a nationwide uniformity. On the contrary, throughout the paper evidence of both "geographic culture lag" as well as "institutional lag" were noted. In the latter case, the actions and values of our society's institutions, such as planning departments and park-recreation departments, lag behind the forefront of needs and interests of the everchanging public, or for that matter of the ideas published in specialized journals. In the former case, it seems that our nation is still so large, inspite of sophisticated communication devices, that the spread of ideas is region-wide rather than nation-wide. The East Coast, residence of our legislators and controllers of the purse strings, has made considerably more progress in the federal involvement of the arts in recreation and parks than the rest of the country.¹⁴⁶ As long as these two lags continue, there will be unmet needs and inequality.

In one sense, however, art festivals as a reflection of public needs imply that more inequality is needed, in particular, a greater emphasis on the problems and needs of urban people, since the U.S. is fast becoming a nation of urbanites. Art festivals and markets are seen as a particularly good use for some of the urban open space which is currently largely wasted in the form of idle or vacant land. Inner

city residents, like all other people, need space to congregate and to feel part of a community, not separate, isolated and confined to individual apartment cells.

Art festivals indicate a need for revised and broadened definitions of concepts such as, what is a park, what is recreation, and what is "quality" recreation? A revised notion of the value of density in recreational experience is needed, along with more positive action programs recognizing that the poor, the aged, and the disadvantaged also have recreational needs. The great success of art festivals also shows that a happy balance needs to be sought between sports and aesthetics in recreation programs in order to meet the needs of the whole person, particularly the need for variety, as well as in making leisure more available to all age and culture groups.

The existence and popularity of art festivals implies that city planners and park officials might do well to concentrate less on natural resources of the landscape and more on behavioral needs; to concentrate on the broadened availability of recreation for everybody by locating recreation places in close-to-home settings. It is noted that planners have planned for what people "ought to want" partly because people themselves have not made their needs heard or have not questioned outmoded attitudes, such as keeping off the grass in a park, or the idea that parks are for children. People have not questioned what and who parks are for and have therefore been too complacent in

accepting unsuitable recreational sites and programs.

Lastly, art festivals indicate a need for the provision of a type of park or open space more relevant to today's needs, a type of recreation different from that offered in the past and supplementary to it. Art festivals, as seen in this paper, indicate a need for a more spontaneous, casual, non-activity type of recreation (with leisure as a state of being rather than a state of activity); a more popular, user-oriented form of recreation emphasizing personal interaction and being together. Also the need is apparent for more occasions like art festivals, festive occasions which enable people to play entirely different, contrasting, and even fantasy roles than those in the normal work-a-day world; and finally enabling a sense of community, of social cohesion, and geographic centrality once more to invigorate American life.

It is concluded that art festivals are a good model, preparing the public for greater doses and more creative uses of future leisure time, encouraging a sorely needed positive concept of leisure in a society heavily saturated by the Puritan work ethic, and fostering a most important and cohesive sense of community in a society which is daily becoming, in many other aspects, more fragmented and individualistic.

Footnotes Chapter VII

¹⁴⁶ Also the type of art festival appears to differ, with the North-eastern festivals more conservative and elitist, while the West coast festivals are more popular, flamboyant, imaginative and festive.

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APPENDICES

APPENDIX I
LETTER ACCOMPANYING MAIL
QUESTIONNAIRE

July 20, 1976
Corvallis, Ore.

Hello!

I am a graduate student at Oregon State University doing research on the concept of arts and crafts fairs. I have been looking through the pamphlet "Oregon Events" published by the State Highway Department and I notice that your city holds such events; _____

I wonder if you would be so kind as to supply me with some information concerning this event by answering the questions on the enclosed form? Any time you can give me is very much appreciated because it is so important to my research. I can not finish my thesis without it.

If you do not think you can answer the questions, perhaps you might know of someone who is directly involved in the event? If so, a name and address would be very helpful.

Any information you can give me will be very important in compiling a history of the arts and crafts and arts fairs in Oregon. Thank you.

Very Sincerely,

Pia Tollo
2808 N. W. Fillmore St.
Corvallis, Oregon 97330

P.S. I need it real soon,
like within a week or so, if at all possible.

APPENDIX II
MAIL SURVEY QUESTIONNAIRE

ARTS & CRAFTS IN OREGON

History

- 1) Whose idea was it to begin this crafts festival? WAS IT PATTERNED AFTER A FESTIVAL ELSEWHERE? IF SO,

_____ a committee (please name it)
 _____ an organization (please name it)
 _____ an individual

WHERE? _____

- 2) If an individual, please give the name, address and occupation (if possible?)
- 3) Was the individual a city resident _____/ or an outsider? _____, from where?
- 4) Was and is the festival sponsored by any group in the community, such as:

_____ Chamber of Commerce	_____ County Parks & Recreation
_____ Jacees	_____ County Government
_____ Woman's Club	_____ City Government
_____ Art Center or Arts Council	_____ Other (please write name)
_____ City Parks & Recreation	_____

- 5) What year was the first Arts & Crafts Fair held in your community?
- 6) How and why was it organized? What is the history of your fair or festival?

Please rank the following reasons, with #1, 2, 3, etc. Number 1 is the closest in expressing the reasons for your fair. If none of the below reasons explain your case, please write in the answer.

_____ to increase appreciation for arts
 _____ to help business
 _____ to increase use of parks
 _____ to increase use of downtown area
 _____ to increase community solidarity and togetherness
 _____ to increase individuality or identity of the community
 _____ to give the tourists and visitors something to do
 _____ to liven up the town
 Other:

- 6 $\frac{1}{2}$) WHAT TYPE OF FESTIVAL IS IT?

_____ ARTS + CRAFTS ONLY
 _____ MUSIC ONLY

_____ ARTS + MUSIC COMBINED
 _____ ARTS, MUSIC, + PRODUCE FAIR

- 7) Was your city influenced to emulate successful arts events held in other cities in Oregon or other areas in the U.S.? If so, please name the influence:
- 8) Does the festival include music and food as well as arts and crafts?
- 9) Do visitors have a chance to participate in the arts or do they just observe?
- Costs 10) Is the festival a profit-making event, a public service, or both?

11) How much do you charge visitors to enter the fair or festival?

Transportation

1) Do most people come to the festival by:

_____ walking _____ bus _____ car _____ other (BIKE)

2) If a car was not used, do you have any idea why?

Location & Distance & Numbers

1) How far do most people travel in order to attend your fair? That is, from how far away do they come (either in hours or miles) ?

2) How many people would you estimate the festival attracts per day? _____

3) Where is the festival held? Same location each year?

_____ outside in a park
 _____ outside in downtown parking lot or street
 _____ inside building(s) in a park
 _____ inside building(s) downtown
 _____ elsewhere (Please indicate where _____)

4) If held in a park, is the park located: (check more than 1 if appropriate)

_____ near downtown	_____ near a school or college
_____ on outskirts of town	_____ near businesses
_____ inbetween these two areas	_____ near sponsoring group

Purpose

1) Is the festival aimed at a certain public? If so, please name group _____

2) Does it attract certain types of people exclusively or else the masses?
 (for example: young people, families, working people, retired people, students, hippies, etc.)

3) Do many minority people participate in the event either as spectators or as craftsmen?

4) What is the main purpose of the festival?

5) From your observation what do people seem to enjoy best about the festival?

6) Are you satisfied with your festival? In terms of numbers, is it more and more successful each year, about the same each year, or less people each year as the novelty wears off?

Thank you very kindly for all the time and trouble you took in filling out this form.

APPENDIX III
COMPOSITE OF MAIL QUESTIONNAIRES

ARTS & CRAFTS IN OREGON
COMPOSITE OF MAIL QUESTIONNAIRES

NA -not answered
NR -not relevant

AA = ART ASSOCIATION
CC = CHAMBER OF COMMERCE

City in Brackets -Information gained by personal interview, not questionnaire

OREGON CITIES + THEIR LATEST ART FESTIVAL (CITIES WITH MOST # OF ART FESTIVALS OVER 20 YRS. ARE LISTED FIRST)	1 LA GRANDE INDIAN FESTIVAL OF THE ARTS	2 SALEM SALEM ART FESTIVAL, BOSE HEWDE	3 LAKE OSWEGO FESTIVAL OF THE ARTS	4 LINCOLN CITY	5 JACKSONVILLE PETER BRITT MUSIC + ARTS FESTIVAL	6 MONMOUTH SUMMER ARTS FESTIVAL	7 PORTLAND SATURDAY MARKET AT PORTLAND	8 [CORVALLIS] CORVALLIS FALL FESTIVAL	9 [EUGENE] SATURDAY MARKET
1.) WHOSE IDEA TO ORIGINATE THE FESTIVAL?									
A. Committee	✓					✓			
B. Organization		AA	CC						
C. Individual (s)	✓				✓	✓	✓	✓	✓
D. Other									
2.) PATTERN FROM ELSEWHERE?									
A. Yes		NA					✓	✓	✓
B. No	✓		✓		✓	✓			
C. From where?							1	2	3
3.) IF INDIVIDUAL ORIGINATOR GIVE OCCUPATION:	1	NR	NR		2	3	NA	4	5
4.) IF INDIVIDUAL:									
A. City Resident		NR	NR				✓	✓	✓
B. Outsider					✓				
C. From where?	1				2				
5.) SPONSORING GROUP OF FESTIVAL									
A. Chamber of Commerce			✓					✓	
B. Jaces									
C. Woman's Club									
D. Art Center, League or Council		✓				✓		SUPPORT ROLE ✓	
E. City Parks & Recreation									
F. County Parks & Recreation									
G. County Government									
H. City Government									
I. Other	1				2		3		4
6.) YEAR FIRST FESTIVAL WAS HELD:									
	1960	1954	1963		1962	1973	1974	1973	1970

1B) 1 Salem Art Assoc. 1C) 1 Eugene Sat. Mkt. 2 all surrounding festivals in Ore. 3 markets in South America 3) 1 college pres., writer/housewife, minister, three Indians 2 a music prof. at PSU and his friend 3 assist. prof. of art at OCE 4 owner of a personal agency 5 artist (potter) 1C) 1 mostly in Ore. 2 Portland 5I) 1 indep. group 2 Peter Britt Music & Art Assoc. 3 indep. (none) 4 Saturday Market Assoc. Inc. set up for that purpose

ARTS & CRAFTS IN OREGON
COMPOSITE OF MAIL QUESTIONNAIRES

NA -not answered
NR -not relevant

AA = ART ASSOCIATION
CC = CHAMBER OF COMMERCE

City in Brackets -Information gained by personal interview, not questionnaire

	NA					NA			
OREGON CITIES + THEIR LATEST ART FESTIVAL (CITIES RANKED BY # OF ART FESTIVALS HELD IN 24 YEARS)	10	11	12	13	14	15	16	17	18
	ROSEBURG ART FESTIVAL	TILLAMOOK ARTS + CRAFTS SHOW	PRINEVILLE ART FESTIVAL	ASHLAND	GRANTS PASS CHILDREN'S ART FESTIVAL	WOODBURN ARTS + CRAFTS SHOW	[ALBANY] SPRING ARTS FESTIVAL	NEWPORT	SEASIDE ARTS + CRAFTS SHOW
1.) WHOSE IDEA TO ORIGINATE THE FESTIVAL?									
A. Committee									
B. Organization	AA		CC		AAUW	AA ¹			CC
C. Individual (s)	✓	✓					✓		
D. Other									
AAUW = AMER. ASSOC. OF UNIVER. WOMEN									
2.) PATTERN FROM ELSEWHERE?									
A. Yes	NA				✓		✓		NA
B. No		✓	✓			✓			
C. From where?					4		5		
3.) IF INDIVIDUAL ORIGINATOR GIVE OCCUPATION:	14	6	NR		NR	NR	7		NA
4.) IF INDIVIDUAL:									
A. City Resident	✓	✓	NR		NR	NR	✓		
B. Outsider									✓
C. From where?									3.
5.) SPONSORING GROUP OF FESTIVAL									
A. Chamber of Commerce	✓	✓	✓				✓		✓
B. Jacees									
C. Woman's Club									
D. Art Center, League or Council	✓	✓	✓			✓			
E. City Parks & Recreation					✓				
F. County Parks & Recreation									
G. County Government									
H. City Government									
I. Other					5		6		
6.) YEAR FIRST FESTIVAL WAS HELD:									
	1968	1968	1971		1974	1966	1970		1973

1B) 2 Woodburn Art League (20) 4 Jacksonville Children's Festival 5 Calif.
3) 6 photo studio owner 7 vice pres. of a bank, chemical engineers, a
housewife 14) three housewife/artists (40) 3 San Francisco (51) 5 city
library & AAUW 6 Creative Arts Guild, Inc. set up for that purpose

ARTS & CRAFTS IN OREGON
COMPOSITE OF MAIL QUESTIONNAIRES

NA -not answered
NR -not relevant

AA = ART ASSOCIATION
CC = CHAMBER OF COMMERCE

City in Brackets -Information gained by personal interview, not questionnaire

	19	20	21	22	23	24	25	26	27
OREGON CITIES + THEIR LATEST ART FESTIVAL	YACHTS ARTS + CRAFTS FAIR	SILVERTON FAMILY FESTIVAL OF ARTS	NEHALEM ARTS FESTIVAL	MALIN ARTS + CRAFTS FAIR	MEDFORD (WHITE CITY) PEAR FESTIVAL	CANBY RENAISSANCE FAIR	POWERS ANTIQUE + HANDCRAFT FAIR	JOSEPH	PENDLETON
(CITIES RANKED BY # OF ART FESTIVALS HELD IN 26 YEARS ACCORDING TO OREGON EVENTS)								NA	NA
1.) WHOSE IDEA TO ORIGINATE THE FESTIVAL?									
A. Committee					✓				
B. Organization		AA			✓ ³				
C. Individual (s)	✓		✓	✓		✓	✓		
D. Other									
2.) PATTERN FROM ELSEWHERE?									
A. Yes					✓	NA			
B. No	✓	✓	✓	✓		NA	✓		
C. From where?					6				
3.) IF INDIVIDUAL ORIGINATOR GIVE OCCUPATION:	8	NR	9	10	NR	11	12		
4.) IF INDIVIDUAL:									
A. City Resident	✓	NR	✓	✓	NR		✓		
B. Outsider									
C. From where?						4			
5.) SPONSORING GROUP OF FESTIVAL									
A. Chamber of Commerce	✓	✓	✓	✓					
B. Jacees									
C. Woman's Club									
D. Art Center, League or Council		✓							
E. City Parks & Recreation									
F. County Parks & Recreation									
G. County Government									
H. City Government									
I. Other					7	8	9		
6.) YEAR FIRST FESTIVAL WAS HELD:									
	1970	1962	1973	1971	1960	1971 ONLY	1975		

- (1B) 3 Veteran's Admn. Service Organizat. (20) 6 Medford Pear Festival
 (3) 8 a retired post master from Springfield, Ore. 9 antique dealer,
 artist 10 housewife/artist 11 real estate man 12 retired arts and
 crafts teacher in public schools (10) 4 Lake Oswego (51) 7 V.A. Service
 Organ. like Amer. Legion, VFW, World War I Vets 8 private rental
 9 P.T.O. ? (Powers Teachers' Organization?)

ARTS & CRAFTS IN OREGON
COMPOSITE OF MAIL QUESTIONNAIRES

NA -not answered

NR -not relevant

City in Brackets -Information gained by personal interview, not questionnaire

AA = ART ASSOCIATION

CC = CHAMBER OF COMMERCE

OREGON CITIES + THEIR LATEST ART FESTIVAL (CITIES RANKED BY # OF ART FESTIVALS HELD IN 26 YEARS ACCORDING TO OREGON EVENTS)	28 JOHN DAY ART SHOW	29 NEWBERG FESTIVAL OF THE ARTS	30 GRESHAM ARTS FESTIVAL	31 HILLSBORO WESTERN DAYS CELEBRATION	32 [LEBANON] ARTS + CRAFTS FESTIVAL					
1.) WHOSE IDEA TO ORIGINATE THE FESTIVAL?										
A. Committee										
B. Organization	AA/1	✓5	AA/6		✓7					
C. Individual (s)		✓								
D. Other										
2.) PATTERN FROM ELSEWHERE?										
A. Yes										
B. No	✓	✓	✓	✓	✓					
C. From where?										
3.) IF INDIVIDUAL ORIGINATOR GIVE OCCUPATION:	NR	13	NR	NR	NR					
4.) IF INDIVIDUAL:										
A. City Resident	NR	✓	NR	NR	NR					
B. Outsider										
C. From where?										
5.) SPONSORING GROUP OF FESTIVAL										
A. Chamber of Commerce				✓	✓					
B. Jacees										
C. Woman's Club		✓			✓					
D. Art Center, League or Council	✓		✓							
E. City Parks & Recreation										
F. County Parks & Recreation										
G. County Government										
H. City Government										
I. Other										
6.) YEAR FIRST FESTIVAL WAS HELD:										
	APPROX. 1970	1969	1975	1974	1976					

①B 4 Grant County Art Assoc. 5 George Fox Women's Auxiliary 6 Mt. Hood Arts Council 7 Delta Sigma Phi Sorority and Chamber of Commerce
③ 13 retired

	1	2	3	4	5	6	7
	LA GRANDE	SALEM	LAKE OSWEGO	LINCOLN CITY	JACKSONVILLE	MONMOUTH	PORTLAND
7.) PURPOSE (PRIORITY RATED) / To 9 Some did not follow / is HIGHEST directions and marked x or ✓							
A. To increase appreciation for arts		1	1		1	1	6
B. To help business		1	2				5
C. To increase use of parks						3	NR
D. To increase use of downtown area (revival)							2
E. To increase community solidarity/togetherness			1				
F. To increase individuality or identity of community						2	7
G. To give tourists & visitors something to do					2		3
H. To liven up the town							4
I. To serve as outlet for artists to exhibit & sell, chance to show talent							1
J. Other	1						
8.) TYPE OF FESTIVAL							
A. Arts & crafts, and food							
B. Arts & crafts only							
C. Arts & crafts, music, & food booths		✓					
D. Arts & crafts, music, & produce, plus food							✓
E. Music only					✓		
F. Arts & crafts, music & drama	✓		✓			✓	
9.) PARTICIPATORY?							
A. Yes	✓	✓				✓	
B. No					✓		✓
10.) ECONOMIC TYPE							
A. Profit-making event							
B. Non-profit, public service	✓		✓		✓	✓	✓
C. Both A & B		✓					
11.) COSTS TO PUBLIC							
A. Entrance Fee	\$7.50 ✓				\$3.50 ✓		
B. Free (except concerts, plays)		✓	✓			✓	✓

(7J) 1 "Basic aim and purpose is sociological (i.e. to bring dignity, opportunity and renewed pride to America's 'first' citizens, the Indian Americans. Through presentation of the Indian's superlative artistic talents and other capabilities there will be and in many instances →

	NA						
	8	9	10	11	12	13	14
	[CORVALLIS]	[EUGENE]	ROSEBURG	TILLAMOOK	PRINEVILLE	ASHLAND	GRANTS PASS
7.) PURPOSE (PRIORITY RATED) 1 to 9 Some did not follow 1 is HIGHEST directions and marked x or ✓							
A. To increase appreciation for arts	1		1	✓	1		1
B. To help business	3						
C. To increase use of parks		NR					
D. To increase use of downtown area (revival)	1	2					
E. To increase community solidarity/togetherness		4	2				2
F. To increase individuality or identity of community	2		3				
G. To give tourists & visitors something to do							
H. To liven up the town				✓			
I. To serve as outlet for artists to exhibit & sell, chance to show talent	4	1	1	✓			
J. Other		3					
8.) TYPE OF FESTIVAL							
A. Arts & crafts, and food						✓	
B. Arts & crafts only							
C. Arts & crafts, music, & food booths	+ PLANTS ✓		✓	✓			
D. Arts & crafts, music, & produce, plus food		✓					
E. Music only							
F. Arts & crafts, music & drama							✓
9.) PARTICIPATORY?	KIDS MOSTLY		KIDS ONLY	STRAIGHT WAY			ONLY KIDS
A. Yes	✓		✓	✓			✓
B. No		✓			✓		
10.) ECONOMIC TYPE					FOR ART GUILD		
A. Profit-making event					✓		
B. Non-profit, public service	✓		✓	✓			✓
C. Both A & B		✓					
11.) COSTS TO PUBLIC				50¢			
A. Entrance fee				✓			
B. Free (except concerts, plays)	✓	✓	✓		✓		✓

already has been renewed self-esteem and effort in many fields. We are also proving that 'talent, intelligence and integrity are not measured by the pigment of the skin.'" (7J) Eugene had an abundance of local produce and no downtown outlet, tried in part to replace old Farmer's Market

	NA						
	15	16	17	18	19	20	21
	WOODBURN	[ALBANY]	NEWPORT	SEASIDE	YACHTS	SILVERTON	NEHALEM
7.) PURPOSE (PRIORITY RATED) / to 9 Some did not follow directions and marked x or ✓							
A. To increase appreciation for arts	1	1		✓	3	✓	1
B. To help business		3		✓	2		
C. To increase use of parks		NR		✓			
D. To increase use of downtown area (revival)		2		✓			
E. To increase community solidarity/togetherness		1		✓			
F. To increase individuality or identity of community	2			✓			
G. To give tourists & visitors something to do				✓	4		
H. To liven up the town				✓			2
I. To serve as outlet for artists to exhibit & sell, chance to show talent	1			✓	1	✓	1
J. Other							
8.) TYPE OF FESTIVAL							
A. Arts & crafts, and food						✓	
B. Arts & crafts only				✓			
C. Arts & crafts, music, & food booths	✓	✓			✓		
D. Arts & crafts, music, & produce, plus food							
E. Music only							
F. Arts & crafts, music & drama							✓
9.) PARTICIPATORY?							
A. Yes	NOT CLEAR ?				LIMITED TO 1 EARLY PERSON ✓		
B. No		✓		✓		✓	
10.) ECONOMIC TYPE							
A. Profit-making event				✓			
B. Non-profit, public service		✓			✓	✓	
C. Both A & B	✓						
11.) COSTS TO PUBLIC							
A. Entrance Fee				SOP ✓	SOP 1ST YR ✓		
B. Free (except concerts, plays)	✓	✓			NOW ✓	✓	

9. Participation, to many who answered the questionnaire, seemed to mean demonstrations of crafts where spectators could join if desired.

	22	23	24	25	26	27	28
	MALIN	MEDFORD (WHITE CITY)	CANBY	POWERS	JOSEPH	PENDLETON	JOHN DAY
7.) PURPOSE (PRIORITY RATED) 1 to 9 Some did not follow 1 is HIGHEST directions and marked x or ✓							
A. To increase appreciation for arts	1	3		1			X
B. To help business				7			
C. To increase use of parks				6			
D. To increase use of down-town area (revival)				8			
E. To increase community solidarity/togetherness		1		2			
F. To increase individuality or identity of community		2		3			
G. To give tourists & visitors something to do				4			X
H. To liven up the town	2			5			
I. To serve as outlet for artists to exhibit & sell, chance to show talent	1						X
J. Other							
8.) TYPE OF FESTIVAL							
A. Arts & crafts, and food	✓						
B. Arts & crafts only				✓			✓
C. Arts & crafts, music, & food booths		✓					
D. Arts & crafts, music, & produce, plus food							
E. Music only							
F. Arts & crafts, music & drama							
9.) PARTICIPATORY?							
A. Yes	✓			✓			
B. No		✓					✓
10.) ECONOMIC TYPE							
A. Profit-making event				1ST YEAR ✓			
B. Non-profit, public service	✓	✓		NOW ✓			
C. Both A & B							
11.) COSTS TO PUBLIC							
A. Entrance fee				\$1.00 1ST YR. ✓			
B. Free (except concerts, plays)	✓	✓		NOW ✓			✓

	29	30	31	32			
	NEWBERG	GRESHAM	HILLSBORO	[LEGANON]			
7.) PURPOSE (PRIORITY RATED) 1 to 9 Some did not follow 1 is HIGHEST directions and marked x or ✓							
A. To increase appreciation for arts	1	1	1	1			
B. To help business	2		2				
C. To increase use of parks							
D. To increase use of downtown area (revival)			3				
E. To increase community solidarity/togetherness	3			2			
F. To increase individuality or identity of community		3		3			
G. To give tourists & visitors something to do							
H. To liven up the town	4						
I. To serve as outlet for artists to exhibit & sell, chance to show talent		2	1	1			
J. Other	2						
8.) TYPE OF FESTIVAL							
A. Arts & crafts, and food				✓			
B. Arts & crafts only							
C. Arts & crafts, music, & food booths			✓				
D. Arts & crafts, music, & produce, plus food							
E. Music only							
F. Arts & crafts, music & drama	✓	✓					
9.) PARTICIPATORY?							
A. Yes	✓						
B. No		✓	✓	✓			
10.) ECONOMIC TYPE							
A. Profit-making event							
B. Non-profit, public service							
C. Both A & B	✓	✓	✓	✓			
11.) COSTS TO PUBLIC		\$1.00 ADULTS					
A. Entrance fee		✓					
B. Free (except concerts, plays)	✓		✓	✓			

(7J) 2 to promote George Fox College

	1	2	3	4	5	6	7	8
	LA GRANDE	SALEM	LAKE OSWEGO	LINCOLN CITY	JACKSONVILLE	MONMOUTH	PORTLAND	[CORVALLIS]
12.) DOMINANT MODE OF TRANSPORT OF PUBLIC								
A. walking			✓			✓		✓
B. bus								
C. Car	✓	✓	✓		✓		✓	✓
D. Bicycle								✓
13.) DISTANCE: HOW FAR VISITORS TRAVEL								
A. In miles or		NA			15-30	1-2	20	1-50
B. In hours								
C. Do not know								
D. Other	URBAN-WIDE		SMALL PORTLAND				METRO AREA	
14.) NUMBERS ATTRACTED PER DAY (varies, may have more than one reply)								
A. 100- 300								
B. 400 -600					✓	✓		
C. 1000			✓				✓	✓
D. 2000	✓				✓ NR			
E. 3,000 and over		✓					✓	
F. Other			5,000 IN 4 DAYS					
15.) LOCATION OF FESTIVAL								
A. Outside in a park		✓				✓		✓
B. Outside on downtown parking lot or street							✓	
C. Inside building(s) in a park								
D. Inside building(s) downtown			1					
E. Inside other building(s)								
F. Other	1							
G. Both inside and outside					✓			
16.) IF HELD IN A PARK? LOCATED WHERE?								
A. Near downtown		✓	NR			✓	NR	✓
B. On outskirts of town								
C. Inbetween A & B								
D. Near a school or college								
E. Near businesses						✓		
F. Near sponsoring group		✓						
17.) FESTIVAL AIM AT CERTAIN PUBLIC?					MUSIC LOVERS			
A. Yes					✓			
B. No, everyone	✓	✓	✓			✓	✓	✓

(15D) 1 school (15F) 1 Union County Fairgrounds (previously in a school)

	NA							
	9	10	11	12	13	14	15	16
	EUGENE]	ROSEBURG	TILLAMOOK	PRINEVILLE	ASHLAND	GRANTS PASS	WOODBURN	[ALBANY]
12.) DOMINANT MODE OF TRANSPORT OF PUBLIC								
A. Walking	✓	✓					✓	✓
B. Bus (* SHUTTLE)	✓	✓*	?					
C. Car	✓	✓		✓		✓	✓	✓
D. Bicycle	✓	✓						
13.) DISTANCE: HOW FAR VISITORS TRAVEL								
A. In miles or	80			200		1-10	NA	30-40
B. In hours								
C. Do not know		✓	✓					
D. Other								
14.) NUMBERS ATTRACTED PER DAY (varies, may have more than one reply)								
A. 100- 300		don't know	✓					
B. 400 -600							✓	✓
C. 1000				✓ 1,500				
D. 2000	✓							
E. 3,000 and over			✓			✓ 5,000		
F. Other								
15.) LOCATION OF FESTIVAL								
A. Outside in a park		✓		✓		✓	✓	
B. Outside on downtown parking lot or street	✓							✓
C. Inside building(s) in a park								
D. Inside building(s) downtown			2					
E. Inside other building(s)								
F. Other								
G. Both inside and outside								
16.) IF HELD IN A PARK? LOCATED WHERE?								
A. Near downtown	NR	✓	NR	✓		✓	✓	NR
B. On outskirts of town								
C. Inbetween A & B								
D. Near a school or college								
E. Near businesses		✓						
F. Near sponsoring group		✓						
17.) FESTIVAL AIM AT CERTAIN PUBLIC?						KIDS		
A. Yes						✓		
B. No, everyone	✓	✓	✓	✓			✓	✓

(15D) 2 armory

	NA							NA
	17	18	19	20	21	22	23	24
	NEWPORT	SEASIDE	YACHTS	SILVERTON	NEHALEM	MALIN	MEDFORD (WHITE CITY)	CANBY
12.) DOMINANT MODE OF TRANSPORT OF PUBLIC								
A. Walking				✓				
B. Bus								
C. Car		✓	✓	✓		✓	✓	
D. Bicycle								
13.) DISTANCE: HOW FAR VISITORS TRAVEL								
A. In miles or		NA		20-25	80	30-40	6-60	
B. In hours			1-3					
C. Do not know								
D. Other								
14.) NUMBERS ATTRACTED PER DAY (varies, may have more than one reply)								
A. 100-300		NA		NA				
B. 400-600						✓600+		
C. 1000							✓1,000	
D. 2000			✓1,200		✓			
E. 3,000 and over								
F. Other							5,000 FOR 3 DAYS	
15.) LOCATION OF FESTIVAL								
A. Outside in a park								
B. Outside on downtown parking lot or street					✓		✓	
C. Inside building(s) in a park				✓				
D. Inside building(s) downtown		3						
E. Inside other building(s)			1					
F. Other							2	
G. Both inside and outside								
16.) IF HELD IN A PARK? LOCATED WHERE?								
A. Near downtown		✓	NR	✓	NR		NR	
B. On outskirts of town								
C. Inbetween A & B								
D. Near a school or college								
E. Near businesses		✓		✓				
F. Near sponsoring group								
17.) FESTIVAL HELD AT CERTAIN PUBLIC?								
A. Yes		NA						
B. No, everyone			✓	✓	✓	✓	✓	

(15D) 3 civic convention center (15E) 1 elementary school 2 V.A. Domiciliary

	25	26	27	28	29	30	31	32
	POWERS	JOSEPH	PENDLETON	JOHN DAY	NEWBERG	GRESHAM	HILLSBORO	[LEBANON]
12.) DOMINANT MODE OF TRANSPORT OF PUBLIC								
A. Walking	✓			✓		✓		✓
B. Bus								
C. Car	✓			✓	✓	✓	✓	✓
D. Bicycle						✓		
13.) DISTANCE: HOW FAR VISITORS TRAVEL								
A. In miles or	100				10+	FROM WITHIN COUNTY		AUG 13-14 1976
B. In hours						10-20 MIN		
C. Do not know								
D. Other				LOCAL	REGIONAL		METRO AREA	HELD
14.) NUMBERS ATTRACTED PER DAY (varies, may have more than one reply)								FIRST ART FESTIVAL NOT YET
A. 100-300	✓			NA				
B. 400-600								
C. 1000							✓	
D. 2000							✓	
E. 3,000 and over								
F. Other					✓			
15.) LOCATION OF FESTIVAL								
A. Outside in a park	IN 1975 ✓						✓	✓
B. outside on downtown parking lot or street								
C. Inside building(s) in a park								
D. Inside building(s) downtown				4				
E. Inside other building(s)					3			
F. Other						2		
G. Both inside and outside								
16.) IF HELD IN A PARK? LOCATED WHERE?								
A. Near downtown				NR	NA	✓	✓	✓
B. On outskirts of town								
C. Inbetween A & B								
D. Near a school or college								
E. Near businesses						✓		
F. Near sponsoring group								
17.) FESTIVAL ALL. AT CERTAIN PUBLIC?								
A. Yes								
B. No, everyone	✓			✓	✓	✓	✓	✓

(14F) 1 at art displays 50, at concerts, plays 300-400 (15D) 1 art assoc.
 (15E) 3 college campus buildings (15F) 2 former grounds of county fair

	10	11	12	13	14	15	16	17	18
	ROSEBURG	TILLAMOOK	PRINEVILLE	ASHLAND	GRANTS PASS	WOODBURN	ALBANY	NEWPORT	SEASIDE
18.) ARE MINORITIES ATTRACTED TO THE FESTIVAL?									
A. Yes		NA	✓			✓			NA
B. A few							✓		
C. None	✓								
D. Other					✓				

* IN PROPORT.
TO # RESIDING
IN COUNTY.

	19	20	21	22	23	24	25	26	27
	YACHTS	SILVERTON	NEHALEM	MALIN	MEDFORD (WHITE CITY)	CANBY	POWERS	JOSEPH	PENDLETON
18.) ARE MINORITIES ATTRACTED TO THE FESTIVAL?									
A. Yes					NA	NA			
B. A few	✓						✓		
C. None		✓	✓	✓					
D. Other									

NA NA

18.) ARE MINORITIES ATTRACTED TO THE FESTIVAL?

- A. Yes
- B. A few
- C. None
- D. Other

	28	29	30	31	32				
	JOHN DAY	NEWBERG	GRESHAM	HILLSBORD	[LEBANON]				
A. Yes		✓							
B. A few			✓						
C. None	✓			✓					
D. Other					NOT HELD YET				

APPENDIX IV
OBSERVATION SCHEDULE

EVENT:
DATE:
TIME:
PLACE:

OBSERVATION SCHEDULE

length of observation time per booth:

Transportation

	EQUAL #	MORE CARS THAN BIKES	MORE BIKES THAN CARS	# OF
bikes				
cars				
buses				
wheelchairs (any?)				
out of state license plates				

(which street?)

Weather

	NOT	MOSTLY	SOMEWHAT
sunny			
rainy			
overcast			
½ and ½			

Outdoors vs. Indoors

	EVEN AMT.	MORE	YES	NO
people indoors				
people outdoors				
even amount both places				
do people buy food inside and take out?				

Density

	YES	NO
crowded?		
too few people?		
even amount?		

People -Visitors Communicate With Whom?

	MOST	LEAST	CHILD	ADOLE.	YOUNG A.	MIDDLE A.	OLD A.	F	M
craftsmen									
other visitors									
own group of friends									
all people equally									
which age group communicates most?									
" " " " least?									
which sex communicates most?									

People -Age Group-Attendance

	MOSTLY	LEAST	EVEN #	NONE
children alone				
children with parents or young adults				
adolescents				
college age young adults				
middle aged adults				
old aged adults				

People -Groups-Attendance

	MOSTLY	LEAST	EVEN #	NONE
do people visit as couples?				
as groups of friends?				
as 2 to 3 families together?				
single people?				

<u>People -Attendance by Sex</u>	MOSTLY	A FEW	LESS	EVEN #
males				
females				

<u>People -Attendance by Type</u>	MOSTLY	A FEW	LESS	EVEN #
establishment				
college or hippy type				

<u>People -Attendance by Ethnic Group</u>	YES	NO	NUMBER	TALLY	#	AGE RANGE
Chicanos						
Blacks						
Oriental						
Native Americans						
Foreign Students						

<u>People -Preferences & Role Segregation</u>	YES	NO	WRITE IN DETAILS
which attractions have biggest audience?			
which attractions have least audience?			
are food stands more popular than crafts booths?			
do females prefer certain attractions over others?			
which ones?			
do men prefer certain attractions over others?			
do men prefer things that women do not? which?			
do women prefer things that men do not?			
do children prefer certain attractions?			
do adolescents prefer certain attractions?			
do old people prefer certain attractions?			
do certain activities give more status?(as perceived)			
do ethnic groups prefer certain activities?			

<u>People -Purpose</u>	TALLY
how many people buy something? (and might have come for this purpose --the marketplace)	
how many just browse? (and they might have come for the entertainment)	

COMMENTS :

APPENDIX V
INTERVIEW QUESTIONNAIRE

Interview Questionnaire

TRANSPORTATION How did you get here today?	car	walk	bike		bus	
DISTANCE How far did you travel to get here?(to festival)	1-5 miles	5-10 miles	10-20	20-50	50-100	over 100

Is your occupation arts related?	yes	no	student	
Do you make any arts & crafts yourself?	yes	no	types of crafts	
PREFERENCES What do you like best about the festival?	arts	people watching	being outside	entertainment
	food	OTHER		
What do you like least? if anything?				weather
LOCATION Would you rather have an event like this in a park? Why or w. not?	yes	both	no	why not?
INTEREST Is this the 1st art festival of this kind you have attended?	no	yes	enjoy? yes	no
FREQUENCY-ATTENDANCE How often do you go to arts festivals of this kind per yr.?	1-2	3-4	5-9	10 or more

PURPOSE Come here primarily for the festiv. or were you downtown?	primarily	secondarily	visit friends	run errands
Did you come here intending to buy crafts or to browse?	browse -recreate		buy	both
PARTICIPATION Would you enjoy festival more if you could participate in arts?	no about same	yes more	less	more demonstr

DENSITY Would you have enjoyed the fest. more if less crowded, more, s	about same-o.k.		more people	less people
PERSONAL Do you get the whole weekend off from your job?	yes	no	more	less

OUTDOOR ACTIVITIES How often do you go hiking or camping per year?	1-5	5-10	more than 10	0
--	-----	------	--------------	---

APPENDIX VI
INTERVIEW RESULTS

INTERVIEW RESULTS

from Interviews with Visitors to
Selected Oregon Arts Festivals, 1975

Name of Event:	18**		25**		20**		29**	
	E. Sat. Mkt.		E. Sun. Mkt.		Albany-Sat.		Albany-Sun.	
1. TRANSPORTATION	#	%	#	%	#	%	#	%*
Car	14	76%	24	96%	18	90%	22	76%
Walk	2	11%	-	-	2	10%	5	17%
Bus	1	6%	1	4%	-	-	-	-
Bike	1	6%	-	-	-	-	2	7%
2. DISTANCE								
1-5 miles	10	56%	14	56%	8	40%	23	79%
5-10 miles	-	-	3	12%	5	25%	3	10%
10-20 miles	3	17%	2	8%	3	15%	-	-
20-50 miles	3	17%	-	-	2	10%	3	10%
50-100 miles	-	-	4	16%	1	5%	-	-
over 100	2	11%	2	8%	1	5%	-	-
3. OCCUPATION								
Art Related?								
Yes	-	-	5	20%	-	-	-	-
No	18	100%	20	80%	16	80%	29	100%
Student or Unemployed	-	-	-	-	2	10%	-	-
	-	-	-	-	2	10%	-	-
4. ARTS AS HOBBY?								
Yes	10	56%	15	60%	11	55%	22	76%
No	8	44%	10	40%	9	45%	7	24%
5. PARTICIPATION (enjoy fest. more if you could particip.?)								
Same enjoym.	13	72%	12	48%	12	60%	13	45%
Less enjoym.	-	-	-	-	3	15%	-	-
More enjoym.	2	11%	12	48%	5	25%	13	45%
Undecided	3	17%	1	4%	-	-	3	10%
6. PURPOSE (Why did you attend?)								
Primarily	15	83%	21	84%	18	90%	25	86%
Secondarily	3	17%	4	16%	2	10%	4	14%
To Browse	15	83%	not asked		13	65%	22	76%
To Buy	1	6%	at this		4	20%	4	14%
Both	2	11%	event		3	15%	3	10%

*Note -Due to rounding off, not all percentages add up to 100%

**Circled numbers indicate total responses for each event,
e.g. Eugene Saturday Market had a total number of 18
people who responded to questions.

INTERVIEW RESULTS

Name of Event:	18		25		20		29	
	E. Sat.	Mkt.	E. Sun.	Mkt.	Albany-Sat.		Albany-Sun.	
7. FREQUENCY OF ATTENDANCE (at like events)	#	%	#	%	#	%	#	%
1-2 per yr.	7	39%	3	12%	5	25%	21	72%
3-4 per yr.	1	6%	3	12%	9	45%	7	24%
5-9 per yr.	8	41%	6	24%	6	30%	1	3%
10 or more	2	11%	13	52%	-	-	-	-
8. INTEREST (1st Festival ever attended?)								
Yes	2	11%	not asked at this event		3	15%	4	14%
No	16	89%			17	85%	25	86%
9. DENSITY (want festival to:)								
Stay Same	6	33%	5	20%	17	85%	19	66%
Less Crowded	12	67%	1	4%	1	5%	-	-
More Crowded	-	-	19	76%	2	10%	10	34%
Makes No Dif.	-	-	-	-	-	-	-	-
10. SITE (LOCATION) (do you prefer?)								
Parking Lot or <small>STREET OR</small>								
Shopping Ctr.	9	50%	11	44%	14	70%	24	83%
Park	9	50%	14	56%	6	30%	5	17%
Don't Know	-	-	-	-	-	-	-	-
Makes No Dif.	-	-	-	-	-	-	-	-
11. WORK vs. LEISURE								
Yes, whole week-end off	17	94%	20	80%	not asked at this event		not asked at this event	
No, not off	1	6%	4	16%	-		-	
Part off sometimes	-	-	1	4%	-		-	
12. HIKING OR CAMPING (how often?)								
1-5 times per yr.	12	67%	19	76%	not asked at this event		not asked at this event	
5-10 times	1	6%	-	-	-		-	
more than 10	3	17%	3	12%	-		-	
not at all	2	11%	3	12%	-		-	
13. PREFERENCES (not quantified) (what is best liked at arts festivals)								
1. people-watching			1. food/arts		1. arts		1. arts & school displays	
2. everything			2. people-watching		2. people-watching		2. food/being outside	
3. arts, variety, atmosphere, fresh air			3. variety, different atmosphere		3. entertainment		3. people-watching	
					1. nothing		4. entertainment	
DISLIKES	1. nothing		1. nothing		2. weather		1. weather	
							2. nothing	

INTERVIEW RESULTS

Name of Event:	44		23		29	
	Salem - Bush H.		Portland Sat. Mkt.		Corvallis Fall Fest.	
1. TRANSPORTATION	#	%	#	%	#	%
Car	30	68%	19	83%	21	72%
Walk	4	9%	4	17%	6	21%
Bus	-	-	-	-	-	-
Bike	10	23%	-	-	2	7%
2. DISTANCE						
1-5 miles	34	77%	11	48%	25	86%
5-10 miles	5	11%	8	35%	-	-
10-20 miles	-	-	4	17%	3	10%
20-50 miles	3	7%	-	-	1	3%
50-100 miles	1	2%	-	-	-	-
over 100	1	2%	-	-	-	-
3. OCCUPATION						
Art Related?						
Yes	7	16%	11	48%	1	3%
No	22	50%	12	52%	21	72%
Student or Unemployed	15	34%	-	-	7	24%
-	-	-	-	-	-	-
4. ARTS AS HOBBY?						
Yes	26	59%	17	74%	15	52%
No	18	41%	6	26%	14	48%
5. PARTICIPATION (Enjoy festival more if you could participate?)						
Same enjoym.	36	82%	16	70%	23	79%
Less enjoym.	-	-	2	9%	-	-
More enjoym.	5	11%	5	22%	6	21%
Undecided	3	7%	-	-	-	-
6. PURPOSE (Why did you attend?)						
Primarily for festival	44	100%	14	61%	26	90%
Secondarily	-	-	9	39%	3	10%
To Browse	24	55%	22	96%	15	52%
To Buy	12	27%	1	4%	3	10%
Both	8	18%	-	-	11	38%

INTERVIEW RESULTS

Name of Event:	44		23		29	
	Salem-Dush H.		Portland Sat. Fkt.		Corvallis Fall Fest.	
7. FREQUENCY OF ATTENDANCE (at like events)	#	%	#	%	#	%
1-2 per yr.	23	52%	5	22%	19	66%
3-4 per yr.	14	32%	-	-	9	31%
5-9 per yr.	4	9%	9	39%	1	3%
10 or more	3	7%	9	39%	-	-
8. INTEREST (1st Festival ever attended?)						
Yes	8	18%	6	26%	4	14%
No	36	82%	17	74%	25	86%
9. DENSITY (want festival to:)						
Stay Same	38	86%	20	87%	22	76%
Less Crowded	6	14%	1	4%	5	17%
More Crowded	-	-	1	4%	-	-
Makes No Dif.	-	-	1	4%	2	7%
10. SITE (LOCATION) (do you prefer?)						
Parking Lot or Shopping Ctr.	-	-	11	48%	1	3%
Park	44	100%	12	52%	26	90%
Don't Know	-	-	-	-	-	-
Makes No Dif.	-	-	-	-	2	7%
11. WORK vs. LEISURE						
Yes, Whole Week-end off	33	75%	17	74%	21	72%
No, not off	11	25%	6	26%	8	28%
Part off sometimes	-	-	-	-	-	-
12. HIKING OR CAMPING (how often?)						
1-5 times per yr.	22	50%	12	52%	16	55%
5-10 times	7	16%	4	17%	3	10%
more than 10	3	7%	5	22%	1	3%
not at all	12	27%	2	9%	9	31%
13. PREFERENCES (not quantified) (what is best liked at arts festivals)						
1. arts			1. everything		1. arts/ being outside	
2. being outside			2. people-watching		2. everything	
3. people-watching			3. friendly atmosp. informality		3. people-watching	
			4. variety of crafts			
DISLIKES						
1. nothing			1. nothing		1. nothing	
2. lack of food vendors			2. parking problem		2. military	
					3. prices	

APPENDIX VII
INTERVIEW AND OBSERVATION PROFILES

Event: Fall Festival
Place: Central Park, Corvallis
Time: 3 p. m.

CORVALLIS VISITOR INTERVIEW PROFILE Sept. 28, 1975

TRANSPORTATION: 21 came by car, 6 walked, 2 biked, no bus.

DISTANCE: Most were local people. Only 1 had come from as far away as McMinnville. 25 travelled 1-5 miles, 3 travelled 10-20 miles, and 1 travelled 20-50 miles.

OCCUPATIONS: Only 1 had an arts-related occupation (because as he later revealed, he was one of the craftsmen taking a break from his booth). 21 had non-arts related jobs and 7 reportedly were students.

PURPOSE: For most people the festival itself was the main reason they had come; 26 came primarily for the festival, while 3 admitted attending secondarily. For most respondents, this was their Sunday recreation and they came to browse and mingle with friends (15 to browse only), 11 to both browse and buy, and only 3 for the specific purpose of buying something.

PARTICIPATION: The enjoyment of this festival did not seem to come from participation. One person said he would not enjoy trying his hand at some of the crafts for he had no time. 23 people would not enjoy it any more than the present set up, and only 6 would enjoy it more.

DENSITY: No one wanted more people at the festival; only 5 complained that it was too crowded and that there should be less people. To a couple of people it did not make any difference, and to 22 it was o.k. as is.

WORK: 8 people did not get the whole weekend off from their jobs, but 21 did.

PREFERENCES: Not too surprisingly, in such a cloudy area, what people liked equally as well as the arts about the festival was the good weather and being outside (7 for arts, 7 for outside). Next best liked was "everything" (5 votes), then "people-watching" (4 votes). One liked the food best, one the entertainment, one liked "getting ideas and the quality arts," one liked the "variety" and one said, "I meet people I haven't seen for a long time, that's what I like." As secondary reasons almost all mentioned the

word "atmosphere" or "relaxed atmosphere. "

Most people disliked "nothing" (11 votes), 1 person disliked "being asked questions by interviewers," 3 disliked the prices, 4 disliked either the military presence or the noise the military vans were making. They did not think it fit into a festival of this sort. One said that everything was "perfect so far," another, "all fine," another, "all agreeable." Two thought it was too cramped. One did not like the bric-a-brac type art of some booths.

SITE: It was held in a downtown park. When asked if they would rather have the event in a shopping center, or if they liked the park setting, only 1 chose the shopping center, 2 said it made no difference, and all the rest (26) responded with comments like "are you kidding?" "oh, no better outside," "no, its a great excuse for being outside. "

HIKING OR CAMPING: Reasons for how often people went hiking or camping per year varied from "as often as I can" to "I don't!" Surprisingly, 9 respondents did not hike or camp at all. Most (i. e. 16) responded that they went 1-5 times, 3 people went 5-10 times and 1 person more than 10. Most people who came to the outdoor art festival also showed a moderate interest in other outdoor activities as well.

Total Number Interviewed 29

Event: Fall Festival
Place: Central Park, Corvallis
Time: 4 p. m.

CORVALLIS OBSERVATION PROFILE Sept. 28, 1975

TRANSPORTATION: All available auto parking was filled for blocks around. I counted 32 bikes, but there were probably more. It was difficult to tell which cars belonged to the art festival goers and which were just parked, since there was no special parking lot for the event.

WEATHER: Sunny, no clouds, great weather.

SITE: Held downtown in Corvallis' Central Park with Corvallis Public Library on one side and Corvallis Arts Center on the other, local churches as well as the city police headquarters also surround the park.

DENSITY: It was Sunday. The morning was not too crowded (apparently many were still in church) but it was a very convenient stopping place after church (since so many churches are located right there). Hence from a little before noon to 3 and 4 p. m. it was very crowded--many families with young kids. After 3 p. m. it was still crowded but more older people (more college kids at this time).

COMMUNICATION: Since many of the craftsmen were local people (hence known personally by the visitors) and Sunday is a day when people have some time to get out and socialize, there was much communication between visitors and craftsmen, and visitors and other visitors. I myself found it hard to take observations for very long without being approached by friends who wanted to talk. College kids seemed to meet up with friends they had not seen all summer and then formed groups. All age groups were visible, but not too many elderly.

ATTENDANCE: Most attended as young families (with young children) or else as individual college age youths. Only 3 minorities were spotted.

PREFERENCES: Since it was a hot day, the drink stands were very popular, but other than that there were no preferences that were evident more than others.

ATMOSPHERE: There were a wide variety of crafts to look at and generally a very relaxing atmosphere, except for the constant drone of the military music. The recruiters unfortunately used this opportunity to park huge moving van type trucks on the street in front of the churches. They displayed their wares and made their noisy presence felt a bit too strongly. Their vans were air conditioned so they needed lots of electricity and this also created an unpleasant noise.

Event: Salem Art Festival
Place: Bush Pasture Park
Time: 2 p. m.

SALEM VISITOR INTERVIEW PROFILE July 20, 1975 (Sun.)

TRANSPORTATION: 30 came by auto, 4 walked, and 10 biked.

DISTANCE: As we have seen in other festivals, the festival attracted the greatest number from the immediate area: 34 travelled 1-5 miles, 5 travelled 5-10 miles, and 1 travelled over 100 miles (from Charleston, Oregon). Surprisingly, only 3 travelled 20-50 miles and only 1 travelled 50-100. One would think that more people from Corvallis and Eugene would come to the festival, but they did not show up in my sample.

OCCUPATIONS: 7 people reported having arts-related occupations, 15 were students, and 22 did not have arts-related occupation. Though it was not asked for, several volunteered their occupations. They ranged from: lawyer, elementary school teacher, drug store worker, librarian, cabinet worker, cherry orchard farmer, and onion rancher.

PARTICIPATION: 36 respondents felt that they would not enjoy it any more or less if they had a chance to participate and try some of the crafts. One person worried that if she took time out for that, then she would not get to see the whole festival. Five said they would enjoy it more, and 3 did not know.

PURPOSE: 100% of the people questioned came here primarily for the art festival. This is understandable since the event is held in a park surrounded by residences, unlike a downtown park surrounded by shops where people might have intended to go shopping but were side-tracked to the art festival instead. But there are several churches around the park, so it is surprising that no one mentioned that they just happened to stop by after church.

Most responded that they came just to browse and qualified it by saying, "but I usually buy something." There were 24 browsers, 12 buyers, and 8 who came to do both.

INTEREST: For most people (36) this was not their first art festival, in fact, one woman responded that this was her 21st year of attending this art festival. For 8 people it was a new experience.

FREQUENCY OF ATTENDANCE: Most people (23 to be exact) went to art festivals like this one 1-2 times per year, 14 attended 3-4 time per year, 4 attended 5-9 festivals per year, and 3 attended 10 or more.

DENSITY: Both days had a good turn-out. Saturday was fine but Sunday was really too crowded, however interviews show that 38 enjoyed it that way, 6 wished there were less people, and no one wished for more people.

WORK: Most people had the whole weekend off from work (i.e. 33 people, as opposed to 11 who did not get the whole weekend off.

PREFERENCES: Generally, the arts were most preferred, then being outside, then people-watching, in that order. Responses were so jumbled here, however, that an accurate numerical count was impossible. Some responded with very specific likes, e.g. the music, ceramics, jewelry, guys, women. Others said "I don't know, the general excitement, carnival-like atmosphere," or "I like the whole thing, the general atmosphere" "everything, the area, the park, the weather, the nice things that are displayed," "all of it," "the variety of crafts" "I like to look at different things and the people. I hope it doesn't become too commercial."

As in other art festivals, the most frequent dislike was "nothing." Then there were some very specific dislikes, e.g. the metal sculpture, the paints, the heat, the crowd, the prices, the rock music, the bad parking, the "front-porch" type art that is not hand-made, the lack of standards (the art isn't juried), and "that there are no real food vendors here, only garbage food."

SITE: PARKING LOT VS. PARK: The feeling was unanimous--all 44 respondents would rather have it in a park rather than downtown on a street. One said, "that's what parks are for!", another "that's why we're paying taxes for parks, if we can't use them, why have them?," "Parks are the best place for it," and "this is ideal."

Total Number Interviewed 44

Event: Bush House or Salem Art
Festival

Place: Bush Pasture Park

Time: 4:30 p.m. Sat. &
2-6 p.m. Sun.

SALEM OBSERVATION PROFILE July 19 & 20, 1975

TRANSPORTATION: On both days there were more cars than bikes. A special traffic policeman was assigned to the area to keep cars from driving and parking just anywhere. The researcher had to drive 8-10 blocks from the festival to find a parking space. On Saturday a special city bus labeled "art fair" ran periodically from a downtown parking structure to the Bush House for 10 cents a ride. On Sunday 12 bikes were counted, on Saturday, only 4. One wheelchair was seen each day.

WEATHER: Sunny with clouds on Saturday. Beautiful clear skies all day Sunday, a balmy 80 degrees.

SITE: The event was held outdoors in Bush Pasture Park in the center of a residential area near downtown Salem.

DENSITY: Sunday was more crowded than Saturday. It was, in fact, too crowded on Sunday, even though the area was large and spread out. On Sunday it seems like the spectators all came at once (in the afternoon).

COMMUNICATION: Not directly observed. But I did recognize many craftsmen who had displayed at Corvallis, Albany, Monmouth, and Eugene, hence seemed to know each other.

ATTENDANCE (ETHNIC & AGE GROUPS): Children by themselves and elderly adults were not seen often in the two days of observing. A few teen agers were there without parents, but mainly the spectators comprised families (children and parents), college age adults, and middle aged adults. Couples and families were most common, with an equal number of males and females attending. Most spectators were establishment type, in dress and manner, not counter-culture or college "slob" types.

On Saturday 2 Chicanos, 2 Blacks, and 1 Oriental were observed, all the rest were WASPS. Also different, but another kind of difference: 5 mentally retarded adults were observed listening to the band entertainment. Sunday had more of a variety of people because there were many Willamette University

foreign students (Africans, Japanese, etc.). I talked to them and they had not come to the festival yesterday because they were away on a field trip to Mt. Hood then. There were also more Americans (young adults) of varied cultural backgrounds: 3 Chicanos, 7 Blacks, 13 Orientals were counted.

ATMOSPHERE: Everything about the setting was quite nice, but there was a certain spirit missing. People were a little stiff and conservative, not "hang-loose." The music was not continuous, nor the entertainment spontaneous, as in Eugene's Saturday Market and there was no exotic or good food, no beer, no Arab bread, only hot dogs, chicken, coffee, and ice cream.

PURPOSE & PREFERENCE: Most people seemed to enjoy merely browsing, but I did see people buy also, and people carrying their precious treasures. No particular booth (except the ice cream booth) seemed preferred over the others on Sunday. On Saturday the jewelry booths seemed to have the biggest audience. Minorities enjoyed the same things as everyone else. Children liked to have their faces painted like clowns, they also favored the swings and the scrap pile and clay where they could make their own art masterpieces.

Event: Saturday Market
 Place: Downtown Parking lot,
 Eugene
 Time: 12-4:30 p.m.

EUGENE VISITOR INTERVIEW PROFILE * SATURDAY MARKET
 May 24, 1975

TRANSPORTATION & DISTANCE: Most people (14) took a car, even though most travelled only 1 to 5 miles to get there. Only 2 walked, 1 took a bus, and 1 rode a bike but there were hundreds of bikes lying all around the side walk near the parking lot where the market was held). Ten people came 1-5 miles, 3 came 10-20, and 3 came 20-50 miles (Klamath Falls, Portland, Oakridge). Also there were visitors from Calif. (1) and Illinois (1), but outside of these exceptions most were Oregon residents. People seem to have travelled further to come to the Eugene market, than either Albany or Portland.

OCCUPATIONS: Unlike Portland, there were none with art related occupations present (18 no's), but more people made arts and crafts in their spare time (10 did) than people who did not make crafts (8 did not).

PARTICIPATION: However, most people (13) did not think they would enjoy the market more if they could participate and try to make something. Only 2 voted in favor of participation. No one mentioned that they would like more demonstrations of art, as some requested in Albany; 3 were undecided.

PURPOSE: Of the 18, all but 3 visitors had come primarily for the market (to browse and recreate). One just happened to drive by. Only 1 person came with the definite idea to buy; 2 people had come both to buy and to browse, but nearly everyone had bought something anyway (food if nothing else). The casual, festive atmosphere is one in which money seems to flow easily. When people are having a good time, they don't seem to mind or even bother to think about the money they're spending.

As in Portland, people were not very clear on why they had decided to go here rather than do something else. A few gave such answers as: "Because its gay, interesting, and lots of people to watch," "Mom was visiting, so we took her out just for something to do," "Because I always enjoy things of this sort," "it's different," "nothing else to do on a Saturday," "there is something different each time I come," and "I would still come to the market even if there were other things to do."

One very elderly gentleman with a Brownie camera (he's the 1 person who took the bus) kept shaking his head in disbelief and repeating, "There are more silly faces here than I ever saw in my life! You see I take pictures. This is hippyland USA-- look at them all!" He was a little hard of hearing and that was his answer to the question: "Is or was your occupation arts related?" He also proceeded to walk away from me in the middle of the interview. But his purpose was apparently to look at all the "monkeys" in the "zoo." This was not his first art festival; he came several times a year.

FREQUENCY OF ATTENDANCE: An almost equal number of people went to festivals 1 to 2 times (7 people) and 5 to 9 times per year (8 persons). Only 2 went more than 10 times per year, 1 went from 3 to 4 times. Most had heard about it from friends or else they live in Eugene.

INTEREST: This was the first art festival or market for only 2 out of 18 respondents.

DENSITY: It was a very crowded day. Twice as many people preferred that it be less crowded than to stay the same (12 to 6). Several times I received the interesting reply: "It isn't the crowds; I don't mind the crowds, you just need more room." Another did not like the crowds, however, because she felt that she could not just stop and look at the booths that interested her because she was carried along by the stream of people and could only follow. One indicator of how crowded it was is the reply of a lady to the question--what she like least about the market, she said "Losing my kinds." The same woman also said that what the market needed was a central place or focus point where you could tell someone to meet you. Ironically she was standing almost next to a central info. booth with a nice flag on the top. She had not noticed it due to the crowds.

WORK: All except 1 respondent had the whole weekend off from work (17 yes, 1 no).

PREFERENCES: The most votes received were for "people watching," then came "liked everything," "variety," and "atmosphere" as the best liked things about the market. One voted for "fresh air," another for the quality of the art work (better than Portland, she said), still others for music, jewelry, and pictures. "Don't know" or "Nothing" was the standard answer for what they liked least. Although many complained that it was too crowded.

HOW PEOPLE KNOW: Most had heard about the market from friends, and many said they live here.

SITE: STREET PARKING LOT VS. PARK: An equal number (9) voted for having the event in a park, the other 9 voted against it. Having it in a park would make it less crowded, several respondents said, but of course it is more convenient here. One person said it would be too cold in a park (shady trees). But very many thoughtfully said that it would be too much wear and tear on a park; it would trample the grass.

HIKING OR CAMPING: As with Portland, there were more people (12) who went hiking or camping infrequently (1 to 5 times per year) than those who went more than 10 times per year (12 to 3). Two people did not go at all. The 3 who went more than 10 times, I believe may have been unemployed and camped as a way of life. They laughed when I asked the question. Only 1 person hiked or camped for 5 to 10 times per year.

Total Number Interviewed 18

EUGENE OBSERVATION PROFILE--SATURDAY MARKET May 24, 1975

TRANSPORTATION: A bus stops nearby and runs on weekends. There were a lot of cars around, but too hard to tell which belonged to the market visitors. Also there were around 100-150 bikes on the sidewalk outside the market

WEATHER: It was beautiful, sunny 54° F.

DENSITY: Very crowded.

COMMUNICATION: As in Portland, there was more communication between craftsmen and visitors than in Albany. Maybe the crowded aisles forced this, whereas in Albany there was a whole street inbetween booths facing each other. The atmosphere was also more informal and non-conformist in Eugene (certainly the entertainment was: belly dancing, mime troupe, ventroloquism, dulcimer players). The entertainers performed in among the people, not off in a gazebo. Unlike Portland or Albany, Eugene also had booths specifically for communication: 1 palmistry booth, 1 tarrot card booth, one I Ching booth for fortune telling. One guaranteed "no bummers." And for the latest fads, Eugene had 3 booths, with Hawaiian owners, selling puka shell necklaces.

ETHNIC & AGE GROUP ATTENDANCE: College age adults predominated; a close second were middle class, middle aged establishment-type couples. Not many minorities (5 adults at the most) nor children and teens were seen. Males and females seemed to be even numbered. There were a few more college and alternative life style types than establishment types. Also saw some 5 to 6 Sikhs walking around, turbans and all.

FOOD: Eugene seemed to have more food booths than either Albany or Portland. Of course, it is a bigger market. Like Portland, shishebabs, crepes or omelette, Arab bread sandwiches, and lots of bakery goods predominated (no hot dogs and cotton candy, as in Albany)

ATMOSPHERE: Very different from other cities. Very festive, fun, spirited and crowded.

Event: Sunday Market
 Place: Downtown Parking lot,
 Eugene
 Time: 12-3 p. m.

EUGENE INTERVIEW PROFILE * SUNDAY MARKET May 25, 1975

TRANSPORTATION & DISTANCE: 24 people took a car, only 1 took a bus, and none walked or rode a bike. Most people (14) came from 1 to 5 miles, 3 came from 5 to 10 miles, 2 came from 10 to 20 miles, and 4 from 50-100 miles, plus 2 out-of-staters from Seattle. On Sunday the distance travelled to get there was greater than on Saturday.

PURPOSE: 21 people had come primarily for the Sunday Market, while only 4 had come secondarily.

FREQUENCY OF ATTENDANCE AT ART FESTIVALS OR MARKETS:

13 people attended 10 or more times per year, 6 people attended 5 to 9 times per year, and 3 people respectively attended 1 to 2 times and 3 to 4 times. The nearness of an art festival close to home is certainly influential in the frequency of attendance. Albany which does have a festival only once a year shows lower frequency of attendance rates.

OCCUPATIONS: 20 respondents did not have arts related occupation, 5 did (some of these 5, however, worked at the booths and were just walking around on a break).

PARTICIPATION & INTEREST: Though so few had art related occupations, the interest was high. 15 people made arts and crafts in their spare time, 10 did not. An equal number said they would enjoy it more if they (i. e. 12 + 12) could participate (some in fact did); the other half said they would not enjoy it any better and that it was fine as is. 1 was undecided.

PREFERENCES: Food received almost as many votes as arts, in terms of what people liked best. People watching was also at the top of the list. One fellow said he liked the foods, crafts, and people in that order. Others like the variety, the different atmosphere than the mall, no high pressure, the musical saw player, the smell of good cooking, the leather-work, and the nice and relaxing tempo.

"Nothing" was what most people liked the least. But 1 person mentioned the location, another the asphalt. One didn't like the saw player, and another didn't like the baked goods.

Many said that it was usually too crowded (not that day, however). One mentioned the smell of grass smoking as being disgusting (however, it is not allowed by the Market rules and those who are caught are asked to leave).

LOCATION: PARK VS. PARKING LOT: For this question it was almost an even split; 14 would rather have the event in a park, 11 would rather not. Again, trampling of the grass was the biggest reason people gave for not having it in a park (a sort of negative reasoning). They worried about ruining the park, and if that was the price they would have to pay, they would rather keep the 2 functions separate. A recreation prof. from U. of O. also said it would be "too hard on the park." Some people asked which park? Location mattered a lot to the respondents. One said that if held in a park it would be too far from downtown, so then she wouldn't even go.

Two people said it would be nice in a park, but this was fine too, "as long as it is in a central location." One person preferred a park because better parking would be available, the shade would be nice and the ground better than cement. In many of these reasons the park is noticeably secondary, or maybe even incidental. Even being outside does not seem to be necessary, but rather incidental to an art festival or market's enjoyment. But it is true that even at an art festival in a city, "being outside" gives more freedom to move about and lends more casualness and informality to the event. Being outside seems to facilitate freer communication, more spontaneous information flow and dialogue. In this sense (aside from the practical reasons of space, etc.) the outdoors is necessary to the success of an art festival, I believe.

DENSITY: Most people (19) preferred that it be more crowded (it was very dead, as I have said before), but 1 person actually wanted less people, and 2 said it was o.k. as is. Three different people said they would like to have a bigger space with more booths and things, but with the same amount of un-crowdedness as today.

WORK: 20 respondents had the whole weekend off from their jobs. Only 4 did not, and 1 had both days off only sometimes.

HIKING & CAMPING: 19 people went hiking or camping 1 to 5 times per year, 3 went more than 10 times, 3 went not at all.

Total Number Interviewed 25

EUGENE OBSERVATION PROFILE--SUNDAY MARKET May 25, 1975

TRANSPORTATION: Some cars but parking lots very sparsely filled; a few bikes, but not very many (3). It was Sunday and probably many walked over after church, of which there are several in the neighborhood.

WEATHER: Again beautiful, sunny 54-60°F.

SITE: Again held at the same parking lot across from the court house, but this time instead of 200 plus booths, there were only about 20. The Sunday Market, however, was intended to be a cure for the overflow of booths and visitors to the Sat. Market, so it was never intended to be as big.

DENSITY: Too few people. Relaxing but not very festive nor cheerful. But several people commented that they wouldn't mind having it this un-crowded if only there were more booths, more things to look at. (Some people want to have their cake and eat it too.) One family was disappointed because they had come down here all the way from Klamath Falls because they had heard that the Saturday Market was on Sunday now too, they thought it would be the same; so did I.

COMMUNICATION: The craftsmen were all very friendly. Both they and the visitors had more time to converse, and less noise and confusion to compete with, so there was a lot of communicating going on, but it wasn't more or less than Saturday.

ATTENDANCE: Similar to Saturday, except lower in numbers. I saw only 2 minorities (a black couple, in fact the man was a recreation prof. at U. of O.). All visitors were fairly establishment (some wearing Sunday outfits). One very prim and neat lady very patiently answered all my questions, then handed me a gospel tract and told me to be sure to "read it now!" She and her husband, a Baptist minister, were there. Most visitors were college age young adults, middle aged adults, or parents with young children. Not very many single people were in evidence. Most visited as couples or with groups of friends.

FOOD: The big attraction seemed to be food. Many seemed to come mainly for this purpose, for brunch after church. And there were several very nice food booths open (egg rolls, blueberry omelettes, bakery goods, chicken, lemonade).

ENTERTAINMENT: The sole bit of entertainment was a white haired old gent who played the saw, very piercingly.

Event: Albany Spring Arts Festival
 Place: Downtown Streets, Albany
 Time: Sat. 10 a.m. - 1 p.m.;
 Sun. 1:30-3 p.m.

ALBANY VISITOR INTERVIEW PROFILE April 26 & 27, 1975

TRANSPORTATION: Saturday--most came by car; high school kids drove to the festival (even if they lived only 3 to 4 blocks). It must be a status symbol for them to drive. Only 2 people walked, 18 took a car or truck. On Sunday, 22 people took a car, 5 walked, and 2 rode bikes.

DISTANCE: On Saturday most people (8) came 1 to 5 miles, 5 came 5 to 10 miles, 3 came 10 to 20 miles, and 2 more people came from 20 to 50 miles. 1 travelled 50-100 miles. All were Oregon residents except for 1 who came from Idaho(i.e. over 100 miles).

On Sunday, most people travelled from 1-5 miles (23 people to be exact), 3 travelled 5-10 miles, and 3 more travelled from 20-50 miles.

PURPOSE: Very few had come to the festival randomly or just because they happened to be downtown. Most replied that they had come just to see the festival. Upon being asked whether she came to buy or browse, one lady said: "Oh I left my purse at home. I came just to get out and meet people and look around." Both days the most popular answer was to browse and "mess around." One said, "It's a good excuse to mingle with the community and enjoy free entertainment." Saturday there were 13 browsers, 4 buyers and 3 who did both. The same day, 18 people had come primarily for the festival, 2 had come secondarily, (1 to be in a play and to see the festival)--both. On Sunday 25 had come primarily, only 4 secondarily. (22 browse, 4 buy, 3 both).

SCHOOLS & CHILD INVOLVEMENT: Many junior and senior high school kids and their younger sisters and brothers were milling around in the downtown festival area. When questioned about their preferences they, naturally, liked the school displays of art the best. They came to see the works of their friends. The festival was well advertised in the schools by means of posters. School kids were also heavily involved in the entertainment (the choirs, dancing and drama). This aspect was very different from Eugene and Portland. More community people of all ages were involved in the Albany festival. There was a note of dissatisfaction about this, however, from one group of high school senior

boys who said they didn't like all the little kids running around" because they're just here to get in the way and fool around. "

OCCUPATIONS: Both days no one that I questioned had arts related occupations. Many were students and made arts and crafts in school. But on both days more people made arts and crafts in their spare time than those that did not. Saturday 9 did and 7 did not, 2 were students, and 2 unemployed; Sunday, 22 did and 7 did not.

PARTICIPATION: Most people responded that they would not enjoy it more if they could participate. Saturday 4 people would enjoy it more, 1 "probably," 3 people would enjoy it less, and 12 would not enjoy it more than the present. Sunday the score was even, with 13 who would enjoy it more, 3 undecided, and 13 who would not enjoy it more, 0 enjoy it less. Some of the comments: "I would not want to participate, but I would like more demonstrations of art being made. " "We had some participation last year, but it was so crowded that very few people got a chance to try it. But it was fine for the few who did get a chance. "

FOOD: Hot dogs, chicken, pop, and cotton candy were available, but no produce was sold. A retired couple commented that they didn't like the food, "Its kids' stuff, we don't eat that. " Some of the kids I interviewed thought the food was the best part of the festival.

SITE: STREET VS. PARK: On Saturday 14 said they like it better on the street, only 6 thought it would be better in a park. On Sunday, 24 people liked the street, and only 5 preferred the park. Most people liked the festival right where it was but could not really define their reasons. Of the more vocal people, here are some of the comments: "It would be out of the way if it was in a park and we probably wouldn't go to it. " "I don't think as many people would come if it were in a park, " "My husband's business is downtown here, so I would want it right here, " "Yes I would rather have it in a park, I'm from Corvallis and they have their festival in a park and it's so much nicer; it's a whole different atmosphere. " "I like it as is. Last year it was held on the Pay Less Parking Lot and it was too crowded, but now its just fine. " "It's better this way, easier to walk on the pavement than in a park, " "No, it's different on the street; the sidewalk is neat. " Some liked what they called the "sidewalk cafe atmosphere. "

Many said "yes" at first to the park idea, but then after thinking about it decided that not as many people would come then or that the grass would get too trampled in a park, so they voted "no. "

CAMPING & HIKING: This question was not asked at Albany. I thought of it later.

PREFERENCES: Many said they preferred "everything," but during both days the arts are what people said they liked best (two said specifically that they liked the arts of the schools the best). Most did not seem to buy much, however; some said it was too expensive. Most people just came to visit with friends, to communicate, and to "mingle."

Saturday preferences:

- 1) The arts
- 2) People watching, socializing (one high school guy said he liked "the scenery," his pals interpreted that to me as meaning "girls")
- 3) Entertainment

No one chose "being outside" as a preference.

Sunday preferences;

- 1) The Arts (school displays)
- 2) Food and being outside (each got 3 votes)
- 3) People watching, entertainment, and "the set up"

It is interesting that I received some votes for the great outdoors on Sunday when the great outdoors wasn't all that great. It was cold and windy. Saturday was a better day for the weather.

LIKED LEAST: Most said there was nothing they disliked; weather did get quite a few votes, however. This was on Saturday when the weather wasn't too bad. On Sunday the weather was even worse, so it was voted #1 evil; "nothing" was 2nd choice. Other comments: everything too expensive, festival held too early in the year, festival not very big compared to Eugene, festival more commercialized than the first year it was held, would like more school displays and a larger area for it.

INTEREST: Both days the majority of people indicated that it was not the first arts festival of this kind that they had attended. Three on Sat. and 4 on Sunday said it was the first, for 17 and 25 respectively it was not. Most responded enthusiastically and said they would plan to go again.

FREQUENCY OF ATTENDANCE: Availability of arts festivals close to home plays an important role when we compare the 3 cities studied in terms of frequency of attendance. Albany only has one a year.

Saturday: 9 people--went 3 to 4 times per year
 6 people--went 5 to 9 times per year
 5 went 1 to 2 times
 nobody went to 10 or more per year
 Sunday: 21 people--went 1 to 2 times per year
 7 people--went 3 to 4 times
 1 person--went 5 to 9 times
 nobody went to 10 or more per year/for 4 it was the
 1st time.

HOW PEOPLE KNOW: Most heard about it through the newspapers and other media. Many said "Well I live here so I just know about it." Word of mouth is another source, with friends and school also mentioned as a source.

DENSITY: Unlike some outdoor recreational experiences where the quality of the experience declines directly in proportion to the increase in numbers of people, this does not hold true for arts festivals. True, there is some point at which there are too many people, but the tolerance level is pretty high.

Saturday: (a good size crowd)

- 1) Fine as is--17 votes
- 2) More people--2 votes
- 3) Less people--1 vote

(in one case the respondent said it was fine as is, except for too many little kids--density of adults was o.k. but not density of children)

Sunday: (not very crowded)

- 1) Fine as is--19 votes
- 2) More people--10 votes (1 qualified it "in different atmos.")
- 3) Less people--0

PUBLIC IMAGE: On both days most viewed the festival as a public service, or said "its culture," "its a community activity," "just fun" or "just good entertainment," rather than as a profit making event. Also many felt it was both; one said he didn't know. But the question may be a confusing one. To whom is the festival profit-making? My intent was to find out if the public went to the festival with different shopping attitudes, and if buying art is considered in a different light, especially in a festival atmosphere.

Total Number Interviewed Saturday 20

Total Number Interviewed Sunday 29

ALBANY OBSERVATION PROFILE April 26 & 27, 1975

TRANSPORTATION: Both days there were more cars than bikes, and no buses.

ATMOSPHERE: Most unusual about the festival was the appearance of many baby carriages on the scene, also quite a number of women (not connected with the carriages) who were pregnant. The neighborhood and family atmosphere experienced at Albany was absent from Portland and Eugene. Old people from the nearby nursing home did not come in any numbers, though there were a few. I met an old man named Clarence who graduated from OSU in the class of 1908; he began telling me about the good old days in Albany. On the whole the Albany festival had a more even mix of people than Eugene or Portland, if age is considered. There were more young children, teens, and old people, as well as the young adults and middle aged. It seemed more of a community effort (of course the schools participated in Albany, whereas they did not in the other cities). There were even a few minorities (of the few, there were more Chicanos and Orientals than Blacks). It seemed also that there were more young adolescent girls meeting their friends at the festival than there were boys of the same age. "Our Town" is an appropriate theme because a certain sense of community togetherness and pride really seemed to come through. Many of the community people were directly involved in the festival, and the churches were too, it was not just the artists and a select elite who put on this show.

WEATHER: Saturday it was a little sunny, but mostly overcast. Sunday it was mostly sunny but terribly cold and windy. The wind was so strong that one booth almost blew inside out, several booths folded up and went home, one beautiful big clay pot blew over and crashed into a thousand pieces, and the promised balloon ascension, which cost \$500, could not be made despite the fact that a pilot had been already brought here from California. Sunday was not very pleasant weather for leisurely looking at crafts, consequently people spent more time inside the coffee houses on Sunday and the street was rather sparse. They could have used a bigger crowd on Sunday. Saturday had a good sized crowd, however.

COMMUNICATION: During both days people seemed to talk mostly to their own group of friends that they came with or people they knew who worked in the coffee houses, not as much with the craftsmen, except for "How much is this?" etc. or with strangers

(other visitors). Peer group bonding seemed strongly in effect. You could almost say that the festival served as a "hang-out" or "youth center" for the local kids to meet their friends and look over the girls, etc. The entertainment consisted of barber shop singing, Dixieland and ragtime bands, a young girls' choir, a girls' dance review, and a couple of plays (one by the high school and the other by the senior citizens). Comments overheard: disappointed kid "Gee, there's nothing for just a dollar!"; a serious and pensive little girl, "Mommie do snow cones come with real snow?"

PURPOSE: Most just browse and talk to friends, but many have bought a plant or cotton candy or a toy.

PREFERENCES: I noticed no segregation of preferences by sex, nor any activity that gave more status than any other. Food booths and the entertainment gazebo attracted larger crowds than the arts or anything else. Maybe the food was the only thing within the price range and the purposes of so many of the adolescents and children who came there? As for ethnic groups, it was impossible to tell if they preferred certain activities. They behaved the same as everyone else and also there were too few of them to be able to generalize.

Event: Portland Saturday Market
Place: Import Plaza Parking Lot,
Portland
Time: 2-3 p.m.

PORTLAND VISITOR INTERVIEW PROFILE May 17, 1975

TRANSPORTATION: Most (19) came by car, none by bike or bus.
A few (4) walked.

DISTANCE: Most had come from the immediate metro area, from within a radius of 10 miles. Eleven had travelled from 1-5 miles and 8 people had come from 5-10 miles; only 4 had travelled 10-20 miles; none over 20 miles. Vancouver, Washington was the furthest distance of travel of the respondents to the market.

OCCUPATIONS: Unlike Albany, in Portland the number of people having arts related occupations was almost as great as those not having them (11 to 12). Also many more Portlanders made arts and crafts in their spare time (17 yes, to 6 no's).

PARTICIPATION: Although they are so art conscious, curiously enough, most respondents said that they would not enjoy the market more if they could participate (such as experiment with materials and method, mini-workshops). In a passive sort of way, this did not make any difference to them; a few said yes they did participate or would participate if they got paid. Perhaps the word "participate" was not clear, though I tried to give an example of what I meant. One girl said her work wasn't good enough.

PURPOSE: Most had come primarily for the market (14 primarily, 9 secondarily). Most (22) had come to browse; only 1 person had come specifically to buy (a pot) but also for multiple reasons, such as to show the market to her friend and to eat lunch, to mingle with the crowd and just to be outside while the sun was out.

An owner of one of the booths said he came not just to make money, but as an alternative life style to his regular 5 day routine job as a lumber salesman, and he believed that other people came to the market for the casual atmosphere, to communicate, and as an alternative to shopping in "stuffy, impersonal stores." He had been in England and had seen all the public markets there, but being more the salesman type than the artist type, he seemed like he was more interested in trading (as in a flea market, non-original goods) than in the art festival concept where the seller is

the maker. Most people, when asked why they decided to do this rather than something else, could not really say. One said "Well, its a Saturday and that's the day to come to the market," another person claimed lack of time "to go to the river," another came for "the cheerful atmosphere."

FREQUENCY OF ATTENDANCE: There was an even split between 5-9 times per year (9 replies), and 10 or more times (9 replies). The lowest amount of votes (5 votes) were for 1 to 2 times. So people attend fairly often. There are the "regulars" who come every week or else every other week. In Albany, of course, this opportunity was not available.

INTEREST: Most had been to arts festivals or markets before, and only 6 out of 23 replied that it was their first one.

DENSITY: Almost everyone questioned thought that the number of people there was just fine; it was not too crowded nor too little of a crowd. One person said it made no difference to him how many people were there. One wanted more people "the more the merrier," another preferred less people.

WORK: Most (17) people got the whole weekend off from their job, 6 did not.

PREFERENCES: When asked what they liked best about the market most people said the words "everything" "people watching" or "the whole colorful and friendly atmosphere" than anything else. Others like the informality, the variety of crafts, all different kinds of people, and the relaxing while looking. "Its just some-thing nice to do once in a while" One rather interesting geo-graphical comment was that the market is really good for the community because, "It brings people together. Portland is so spread out and sectioned off into S. E. , N. E. , etc. that people have not developed a loyalty to the city itself, but just to their own section. Also I really like the "old town concept" and this market is good because it revitalizes the downtown area." This comment seems correct when, in another interview, one lady told me that some of her friends would never even think of going downtown for fear of traffic, no parking, and lots of annoyances like that. So she also thought that the best thing about the market was that it gave people a reason to go to downtown.

Most often mentioned as least liked was "nothing" and then the parking problem. One did not like "the cheap Newberry stuff like ceramic pressed mold cups, etc. ", another was a little

worried about the hygiene or safety of the food. Four different people (from establishment to hippy types) mentioned panhandlers or pushers of religious pamphlets who follow you around (even though there were none that day) as "disturbing the atmosphere" and the freedom, good times. As I was interviewing a professional photographer the Hare Krishnas became rather loud, he seemed a bit annoyed and started to say something for the record, then changed his mind and said "oh, but they're entertainment."

Some mentioned that they didn't like the rain at markets (even though that day was beautiful with clear skies). Some did not like the crowds, but only a few shared this view.

HOW PEOPLE KNOW: Most had learned about the market from friends or relatives. Two just happened to be driving by, and several had come because they were at a home economists' meeting across the street.

SITE: PARKING LOT VS. PARK: 12 would like to have the event in a park and another 11 would rather have it on the parking lot. It should be mentioned though that of the ones wishing for the park, they were mostly qualified by such realistic comments as: "but it would be harder to clean up," or "but it would probably hurt the park too much by trampling."

A few said that it would be too shady in a park, others that the ground would be softer to walk on and nicer than cement. Some considered the idea of a park setting, then dismissed it because it wouldn't be close to the shops. "It helps the downtown area; I think its more fun here."

Compared to Albany, there were more votes for having the market in a park than in a parking lot. Albany's visitors to the Spring Arts Festival, however really liked the street atmosphere.

Another very interesting comment I had in Portland about this subject, is the idea that it would be nice in a park but you could never get so many people to come then, so that one would have to "move the park around the market area" rather than bring the event to a park. The atmosphere here in old town is so unique, it was argued, that the market just wouldn't be the same in a park, "It has to be close to this area."

To this comment I mentioned that there is a park just up the street a few blocks (the lower Park Blocks). To this the man said yes it would be nice to have it there, but then the poor drunks wouldn't have anyplace to go. "They've already been pushed out of this area, so it would just create a nasty situation." From this same man I also learned that the Oriental businessmen who own Import Plaza had a lot to do with getting the market down there, and that they are really behind the old town concept. Also

I suspect that they are shrewd businessmen who realize that most forms of recreation also have secondary benefits to the surrounding areas (including the Import Plaza). The idea of the market was originally that of a craftsman from Eugene who moved to Portland, but the idea could not have been instituted without the help of big business. The Chamber of Commerce, however, doesn't seem to enter in to the picture in Portland.

HIKING OR CAMPING: It is true that most people (12) interviewed in this sample in Portland camped or hiked only 1 to 5 times per year; 4 camped or hiked 5 to 10 times per year, and 5 participated in such activities more than 10 times per year; only 2 did not camp or hike at all.

Total Number Interviewed 23

PORTLAND OBSERVATION PROFILE May 17, 1975

TRANSPORTATION: There were more cars than bikes around. I only saw about 5 to 6 bikes on the sidewalk. There were cars with Washington state license plates in some of the parking lots, and a few people I interviewed stated that they came from Vancouver, Wash. Perhaps there is more interstate travel to this art festival than to most, though the interviews did not reflect a super-abundance of Vancouverites.

WEATHER: Beautiful 74°F and sunny.

SITE: The whole Saturday Market was held on a parking lot near Import Plaza and the Burnside Bridge.

DENSITY: It was a good turn out; not too few, not too many--just right. Most people thought it was fine and many said that the week before was too crowded.

COMMUNICATION: Compared to Albany, in general there was more communication between visitors and craftsmen, and more all around mingling.

ETHNIC & AGE GROUP ATTENDANCE: There were not as many young teens just meeting their peer group or hanging around, as in Albany. Most people had travelled by car specifically to go to the market, and most were young and middle aged couples or families. Surprisingly, not as many minorities showed up as I thought (since the market is located in a minority area and also since a big city like Portland has so much more cultural and ethnic variety). But only 8 Blacks showed up, 5 Orientals, and no Chicanos that I could tell.

Perceptions are interesting. Many visitors, when questioned, said that what they liked the best about the market was "all the different kinds of people." However, as far as I could tell, the people there were mostly WASPS and college-student types who did not mingle as much as they could have done. But certainly the event brought together a lot of the same kinds of people from all over the city. Most were very establishment, except for the Hare Krishnas, who came to the market in their own large bus, and set up a booth in which they danced and chanted the whole afternoon. Eugene had more non-establishment types.

PREFERENCES: Both men and women were interested in jewelry. I saw a man trying on a chocker with a turquoise stone. Many people buy and wear jewelry now-a-days as a form of self-expression, and some people probably come to the market to find the piece which is really them. I overheard one girl, speaking to herself and to her girlfriend, say: "Should I buy this? Yes, why not become a person, an individual and wear this?" (she bought an African type necklace).

ATMOSPHERE: Food, plants and crafts (but no produce) were all available, as well as music (drummers and strolling guitar players). The atmosphere was casual, but not as spirited as in Eugene. There were some most unusual booths here. One booth sold food dehydrators and another a 9 ft. "tree" for poor city cats who don't get to go outside (it looked like a king sized scratching post with limbs and a little cubby hole at the top, for hiding). As in Eugene, Arab pocket bread, Greek shiskebabs, and French crepes were the foods sold, no hot dogs ala Albany.

APPENDIX VIII

Table VIII. STATE FAIR ATTENDANCE

Table IX. BENTON COUNTY FAIR ATTENDANCE

Table VIII. State fair attendance.

State Fair Attendance	Year	State Population
342,035****	1958	
-	1959	
301,281	1960	
313,818	1961	
280,025	1962	
300,588	1963	
299,573	1964	
334,355	1965	1,893,696*
341,730	1966	
325,678	1967	
384,020	1968	
420,614	1969	
430,565	1970	
434,886	1971	
492,947	1972	
532,159	1973	
487,075	1974	
502,183**	1975	2,278,770***

Sources:

- * Griffenhagen-Kroeger, Inc. The Future of the Oregon State Fair, A Report to the Oregon State Fair Commission, Salem, Ore.: Griffenhagen-Koreger, Inc., Jan. 1967. 40 pp.
- ** Hammond, Gary N. The 1975 Oregon State Fair, Unpublished Research Paper for Graduate School of Administration, Wilamette University for Dr. Mark Choate, Salem, Ore., Dec. 16, 1975. 31 pp.
- *** "Population Figures for Oregon Cities" Corvallis Gazette Times, Dec. 15, 1975 p. 15 (Researcher added counties together)
- ****Mrs. Lillie Ward, Manager, Oregon State Fair (attendance records files)

Table IX. Benton County fair attendance.

Benton County Fair Attendance	Year	County Population
15,000*	1970	53,776**
24,000	1975	58,600

Sources:

- * Mrs. Willard Davis, Manager, Benton County Fair (telephone interview, June 14, 1976)
- **U.S. Department of Interior. Bonneville Power Administration. Branch of Power Requirements. Population, Employment and Housing Units, Projections to 1900 for the Pacific Northwest, Wash., D.C.: U.S. Government Printing Office, Feb. 1973.

APPENDIX IX
TYPICAL RECREATION SURVEY

Table 2-4: Summer 1972 Recreation Activities by Percent of National Recreation Survey Respondents Who Participated; Estimated Total U.S. Participation for the Summer Quarter of 1972; Percent of Recreation Occurring on Weekends; and Average Hours of Participation per Activity Day

Activity	Percent of Survey Respondents Who Participated	Estimated Total U.S. Participation for the Summer Quarter of 1972 (Millions of act. days)	Percent of Activity Which Occurred on Weekends	Average Number of Hours of Participation per Activity Day
Picnicking	47	405.1	71	2.7
Sightseeing	37	362.8	62	3.1
Driving for pleasure	34	404.9	¹	¹
Walking for pleasure	34	496.3	64	1.9
Other swimming outdoors	34	487.1	69	2.6
Visiting zoos, fairs, amuse. parks	24	122.5	55	4.5
Other activities	24	242.9	¹	¹
Fishing	24	278.2	68	4.4
Playing other outdoor games or sports	22	338.8	65	2.6
Outdoor pool swimming	18	257.0	52	2.8
Nature walks	17	148.9	70	2.0
Other boating	15	126.1	74	2.8
Going to outdoor sports events	12	96.9	57	4.2
Camping in developed camp grounds	11	153.3	62	²
Bicycling	10	214.2	69	2.0
Going to outdoor concerts, plays, etc.	7	26.5	66	3.6
Horseback riding	5	51.5	51	2.7
Hiking with a pack/mount/rock/climb.	5	45.0	62	3.0
Tennis	5	81.2	79	2.1
Water skiing	5	54.1	69	2.6
Golf	5	63.4	51	4.9
Camping in remote or wilderness areas	5	57.5	80	²
Riding motorcycles off the road	5	58.2	62	4.0
Bird watching	4	42.0	75	2.1
Canoeing	3	18.3	72	2.3
Sailing	3	32.5	75	4.4
Hunting	3	17.5	64	4.4
Wildlife and bird photography	2	19.6	56	1.6
Driving 4-wheel vehicles off the road	2	26.6	56	3.1

¹ Was not compiled from NRS.

² Defined to be one activity day.

TYPICAL RECREATION SURVEY --emphasis on physical activities. Note lack of mention of cultural outdoor recreations. Source: U. S. Dept. of Interior, Bureau of Outdoor Recreation, Outdoor Recreation --A Legacy for America, Wash., D. C.: Gov't. Printing Office, 1973, p. 23.

APPENDIX X
LANE CO. RECREATION SURVEY

LANE CO. RECREATION SURVEY

D. Demand

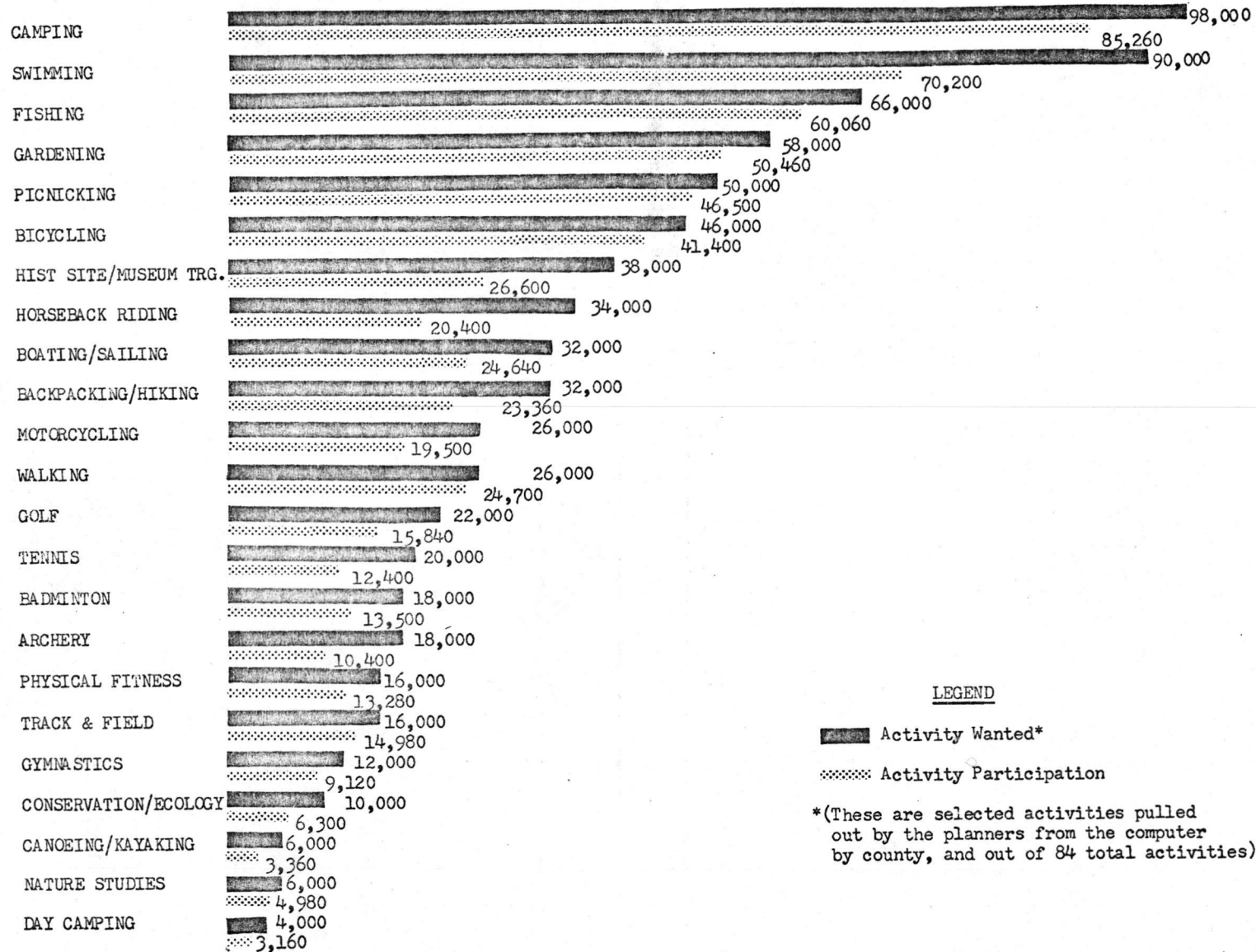
1. Lane County Park and Recreation Study, a survey completed in 1971 by Harry Walters and published by Lane Council of Governments in March 1973, was intended to provide information which could be used to establish a ten year plan to guide the development of recreation services in the Eugene-Springfield area. This study is an objective and sophisticate, computerized survey of a 2% representative sample of people found within the Eugene-Springfield metropolitan area. The survey results show the individual preferences in recreation activities. From the 84 recreational activities reported, we have selected those most relevant to a regional parks program.

The Walters survey chart, which is attached projects the 2% sample onto the 200,000 metro-population and graphs in black the number of people who desire a particular activity; the dot line indicates those who actually participate in the activity.

The respondents stated that the primary reason for not participating in activity desired is that there was no facility sufficiently close. They stated that the secondary reason for not participating in activity desired is that it was too expensive.

Taken From: Lane County Parks and Recreation Division, "Preliminary Study: A Brief Survey of Special Interest Recreational Activities" 13 pages. Unpublished Report. Mimeo-graphed, 1975?

LANE COUNTY: WALTERS SURVEY, 1971



LEGEND

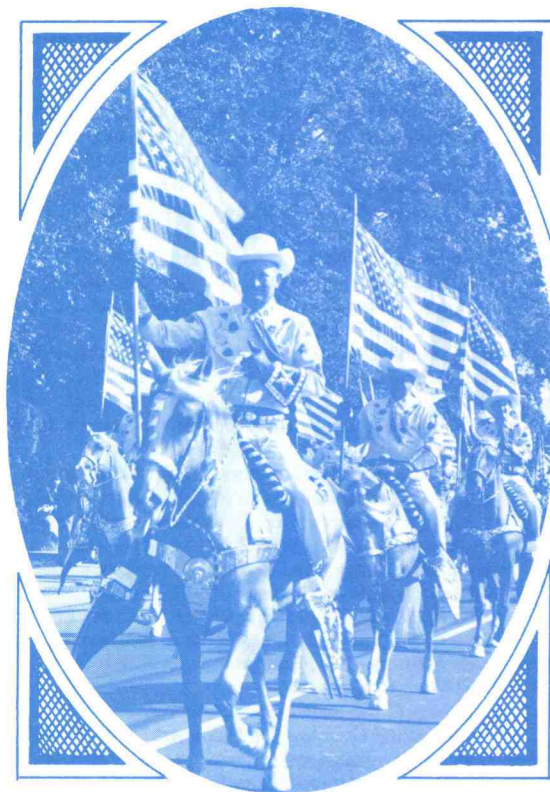
- Activity Wanted*
- ▤ Activity Participation

*(These are selected activities pulled out by the planners from the computer by county, and out of 84 total activities)

APPENDIX XI
"OREGON EVENTS" PAMPHLET AND THE
VARIABLES IN USING IT

OREGON EVENTS

☆ BICENTENNIAL ☆



1976

THIRD PRINTING



Example of "OREGON EVENTS"

AUGUST

1 Old Fashioned Fair, West Linn
 1 Mary's Peak Trek, Corvallis
 1 cont. Wooden Nickel Days, Myrtle Creek
 1 cont. Logging Sports Events, Western Forestry Center, Portland
 1 cont. Chief Joseph Days, Joseph
 1 cont. "Weekend of History," Clatsop County
 1 Reed College Summer Theatre, Portland
 1 cont. Astoria Regatta, Astoria
 1 Garibaldi Days Celebration, Tillamook
 1 Antique Powerland Farm Fair, Brooks
 1-6 Arts Festival, Oregon College of Education, Monmouth
 1-7 cont. Baseball: State Babe Ruth Championship Tournament, Hillsboro
 1-8 Western Daze Week, Chiloquin
 1-8 cont. Multnomah County Fair, Exposition Center, Portland
 1-27 cont. Dog Racing, Multnomah Kennel Club, Portland
 1-31 Exhibit: Corps in Oregon, Oregon Historical Society, Portland
 1-Sept. 7 Bicentennial Campfire Programs, Cottage Grove Lake
 1-Sept. 19 Oregon Shakespearean Festival, Ashland
 (In Nightly Rotation, Outdoors)
 King Lear
 Henry VI, Part Two
 Much Ado About Nothing
 (Matinee, Indoors)
 Comedy of Errors
 Devil's Disciple
 The Little Foxes
 1-Sept. 19 Bicentennial Festival, Exhibition Center, Ashland
 1-Sept. 30 Tours, The Dalles Dam
 1-Sept. 30 Tours, John Day Dam
 2-5 Summer Festival, Horner Museum, Oregon State University, Corvallis
 2-7 Baseball: State Boys Little League Championship Tournament, Central Point
 3-7 Washington County Fair, Fairgrounds, Hillsboro
 3-8 Multnomah County Fair, Portland
 4-7 Umatilla County Fair, Hermiston
 4-8 Thunderegg Days, Nyssa
 5-8 Arts and Craft Show, Civic Center, Seaside
 5-8 Deschutes County Fair and Rodeo, Redmond
 5-8 Curry County Fair, Fairgrounds, Gold Beach
 6 Old Time Fiddlers, Elgin
 6-7 Mexican Fiesta Days, Woodburn
 6-7 Bicentennial Country Fair, Newberg
 6-7 Timber Carnival, Elgin
 6-8 Oregon Draft Horse Show, Exposition Center, Portland
 6-8 Oregon State Bowling Convention, Fairgrounds, Grants Pass
 6-8 Summer Festival, Toledo
 6-8 Bicentennial Celebration, Lafayette
 6-8 Bicentennial Beach Party, Rainier
 6-8 A.A.U. Swim Meet, Natorium, The Dalles
 6-21 Peter Britt Music and Arts Festival, Jacksonville
 7 Bicentennial Parade and Town and Country Days, Tigard
 7 Timber Carnival, Elgin
 7 Concert: Kris Kristofferson and Rita Coolidge, Civic Auditorium, Portland
 7 Benton County Bicentennial Tour, Corvallis to Newport
 7-8 "Bard Minton II," Northwest Invitational Badminton Tournament, Medford

AUGUST - continued

7-8 Klamath Basin Water Festival and Boat Races, Klamath Falls
 7-8 Rock Show, Fairgrounds, Lakeview
 7-8 Antique Powerland Farm Fair, Brooks
 7-8 Concert, Jacksonville Harmonie, Jacksonville
 8 Logging Sports Events, Western Forestry Center, Portland
 9-12 Summer Festival, Horner Museum, Oregon State University, Corvallis
 9-14 4-H and FFA Fair, Fairgrounds, Medford
 10-14 Douglas County Fair, Roseburg
 10-19 Wallowa County Fair, Enterprise
 11-14 Tillamook County Bicentennial Fair, Fairgrounds, Tillamook
 11-14 Bicentennial Historical Pageant, Scio
 12-15 Bicentennial Celebration and Art Show, Silverton
 12-15 Benton County Fair, Corvallis
 12-15 Scandinavian Festival, Junction City
 13-14 Arts and Crafts Festival, Lebanon
 13-15 State Class A Men's Fast Pitch Softball Tournament, Medford
 13-15 Jefferson County Fair, Fairgrounds, Madras
 13-15 Crook County Fair, Prineville
 13-15 Football: Oregon East-West Shrine All-Star Game, Baker
 14 Prospect Jamboree, Prospect
 14 East-West Shrine Game, High School Stadium, Baker
 14 Auto Racing, Raceway, Medford
 14 Crawfish Festival, Tualatin
 14 Parade, Dedication of Bicentennial and Jefferson County Museum, Madras
 14-15 Threshing Bee and Draft Horse Show, Dufur
 14-15 tent. Huckleberry Feast, Warm Springs
 14-15 "Macley Country" Bicentennial Celebration, Macley
 14-15 Summer Festival of Arts and Crafts, Newport
 15 Logging Sports Events, Western Forestry Center, Portland
 15-21 Bicentennial Celebration, Myrtle Point
 15-22 Vacation College, University of Oregon, Eugene
 16-19 Summer Festival, Horner Museum, Oregon State University, Corvallis
 17-21 Josephine County Bicentennial Fair, Fairgrounds, Grants Pass
 17-21 Clackamas County Fair, Canby
 17-22 Lane County Fair, Eugene
 18-19 Lipizzan Stallion Show, Memorial Coliseum, Portland
 18-21 Coos County Fair, Myrtle Point
 18-21 Malheur County Fair, Fairgrounds, Ontario
 18-22 Wheeler County Fair and Rodeo, Fossil
 19-21 Pioneer Days, Enterprise
 19-22 Polk County Fair, Fairgrounds, Rickreall
 20-22 State Class AA Men's Fast Pitch Softball Tournament, Medford
 20-22 Crook County Fair, Fairgrounds, Prineville
 20-Sept. 6 Swedish Woodcraft Exhibit, Oregon Museum of Science and Industry, Portland
 21 Football: Oregon North-South Shrine All-Star Game, Civic Stadium, Portland
 21 Bicentennial Open House and Tree Planting Ceremony, Mt. Hebo Air Force Base
 21 Eight-Mile Beach Run, Seaside
 21-22 Oregon State Pistol Championship Tournament, Medford

AUGUST - continued

22 Logging Sports Events, Western Forestry Center, Portland
 22 Oregon Grand Prix, Alpenrose, Portland
 23-24 Summer Festival, Horner Museum, Oregon State University, Corvallis
 24-25 Concert: Harry Belafonte, Civic Auditorium, Portland
 25-28 Grant County Fair, John Day
 25-29 Nazarene Church Convention, Roseburg
 26-28 Western Exposition Fair, Fairgrounds, Cottage Grove
 26-28 Grant County Bicentennial Fair, John Day
 26-29 Pioneer Days, Canyonville
 26-29 Wasco County Fair, Tygh Valley
 27 Traveling Play, Lincoln Jr. High, Burns
 27 Concert: Mac Davis, Civic Auditorium, Portland
 27-28 "Coburg Golden Years Celebrates America's Birthday," Coburg
 27-29 Morrow County Fair and Rodeo, Fairgrounds, Heppner
 28 Concert: Glen Campbell, Civic Auditorium, Portland
 28 Bonanza Annual Parade and Picnic, Bonanza
 28 Annual Parade and Picnic, Bonanza
 28-29 "Highland Weekend," Timberline Lodge, Mt. Hood
 28-29 P O A Horse Show, Fairgrounds, Grants Pass
 28-29 Paulina Rodeo, Paulina
 28-Sept. 6 Oregon State Fair, State Fairgrounds, Salem
 29 Logging Sports Events, Western Forestry Center, Portland

SEPTEMBER

1-6 Southern Oregon Open Golf Tournament, Medford
 1-6 Swedish Woodcraft Exhibit, Oregon Museum of Science and Industry, Portland
 1-6 cont. Oregon State Fair, State Fairgrounds, Salem
 1-7 cont. Bicentennial Campfire Programs, Cottage Grove Lake
 1-19 Bicentennial Festival, Exhibition Center, Ashland
 1-19 cont. Oregon Shakespearean Festival, Ashland
 1-30 cont. Tours, The Dalles Dam
 1-30 cont. Tours, John Day Dam
 3-4 Dog Fanciers Dog Show, Klamath Falls
 3-5 State of Jefferson Quarter Horse Show, Fairgrounds, Grants Pass
 4 Football: Oregon State vs. Kansas, Corvallis
 4-6 Jedediah Smith Shoot, Grants Pass
 4-6 Lake County Fair and Round-Up, Lakeview
 4-6 Cross Channel Swim and Labor Day Regatta, Hood River
 4-6 Labor Day Festival, Lions Club, Jubilee Park, Cave Junction
 4-6 Pacific Northwest Mineral and Gem Show, Coos Bay
 6 Labor Day Barbecue, Grants Pass
 7 A.K.C. Dog Show, Fairgrounds, Roseburg
 8 Exhibit: Oregon Made Furniture, Oregon Historical Society, Portland
 8-12 Harney County Fair, Fairgrounds, Burns
 9 Concert: The Lettermen, Civic Auditorium, Portland
 9-11 Coos Bay-North Bend-Bay Area Bicentennial Fun Days
 9-12 Gilliam County Fair, Condon
 10 Demolition Derby, Harney County, Burns
 10-12 Grande Ronde Mini College, La Grande
 10-12 Harney County Rodeo, Fairgrounds, Burns
 11 Indian Style Salmon Bake, Depoe Bay
 11 Cowbells Breakfast, High School, Burns
 11 Football: Oregon vs. Colorado State, Eugene

SEPTEMBER - continued

- 11 Football: Portland State vs. Chico State, Civic Stadium, Portland
- 11 Old-Fashioned Corn Roast, Forest Grove
- 11-12 Jackson County Horse Show, Fairgrounds, Medford
- 11-12 Portage Days, Cascade Locks
- 11-13 Wallowa County Open Class Horse Show, Fairgrounds, Enterprise
- 12 Redmond Fly-In and Air Show, Roberts Field, Redmond
- 13-16 Parents of The Deaf Antique Show, Fairgrounds, Eugene
- 15-18 Happy Canyon Days, Pendleton
- 15-18 Pendleton Round-Up, Pendleton
- 15-19 "Wings Over Oregon," Golden Anniversary of Air Service in Oregon, Airport, Medford
- 16-18 tent. Oregon Cranberry Festival, Bandon
- 16-19 Oktoberfest, Mt. Angel
- 16-19 Norton's Roping, Fairgrounds, Madras
- 17-18 The Royal Shakespeare Company, Civic Auditorium, Portland
- 17-19 Horse Racing, Fairgrounds, Salem
- 17-19 Dillard Melon Festival, Winston
- 18 Football: Oregon vs. U.S.C., Eugene
- 18 Talent Harvest Festival, Talent
- 18 Football: Portland State vs. Simon Fraser, Civic Stadium, Portland
- 18 Fourth Annual Sunriver Run, Sunriver
- 18-19 Quarter Horse Show, Fairgrounds, Salem
- 18-19 Portage Days, Cascade Locks
- 18-19 Speed Boat Races, Devils Lake, Lincoln City
- 18-19 Paint Horse Show, Fairgrounds, Grants Pass
- 20-25 Bicentennial Celebration, "Bandon Turns The Clock Back," Bandon
- 23-25 Opera: "The Consul," Civic Auditorium, Portland
- 23-25 tent. Bay Area Centennial Days, Coos Bay and North Bend
- 24-26 Bicentennial "Smileroo," Dallas
- 24-26 Cranberry Festival, Bandon
- 24-26 Alpenfest, Wallowa Lake
- 24-26 "Swiss Weekend," Timberline Lodge, Mt. Hood
- 24-26 Northwest Saddlebred Horse Show, Fairgrounds, Salem
- 24-26 Linn County Fair, '36 in '76, Fairgrounds, Albany
- 24-26 Horse Racing, Fairgrounds, Salem
- 25 Football: Portland State vs. Montana, Civic Stadium, Portland
- 25 Annual Wintering-In Festival, Oregon Historical Society, Portland
- 25-26 Fall Festival, Corvallis
- 25-26 Half-Arabian Horse Show, Fairgrounds, Grants Pass
- 25-26 Oregon Wine Grower's Festival, Roseburg
- 26 Concert: Glenn Yarbrough and The Limelitters, Civic Auditorium, Portland
- 27 cont. Opera: "The Consul," Civic Auditorium, Portland

OCTOBER

- 1 Museum Dedication, Joseph
- 1-3 State of Oregon & State of Jefferson Horse Show, Fairgrounds, Grants Pass
- 1-3 Horse Racing, Fairgrounds, Salem
- 2 Dog Racing: Willamette Valley Kennel Club, Fairgrounds, Salem
- 2 Football: Oregon vs. Utah State, Eugene

OCTOBER - continued

- 2-3 Horse Show: Oregon Pinto Breeders and Exhibitors, Fairgrounds, Salem
- 5-6 The Chinese Acrobats of Taiwan, Civic Auditorium, Portland
- 7 Concert: The Preservation Hall Jazz Band, Civic Auditorium, Portland
- 7-9 Pioneer Days, Molalla
- 8-9 Octoberfest, La Grande
- 8-10 Horse Racing, Fairgrounds, Salem
- 9 Country Store Barbecue and Auction, Community Church, Applegate
- 9 Football: Oregon State vs. Washington, Corvallis
- 9 Apple Festival, Historical Society, Molalla
- 9 "Campus Day For Women," Central Oregon Community College, Bend
- 9-16 Pacific International Livestock Exposition, Multnomah County Exposition Grounds, Portland
- 15-16 Potato Festival, Merrill
- 15-16 University of Oregon's 100th Birthday, Charter Day Celebration, Eugene
- 15-17 Horse Show: Oregon Appaloosa Horse Club, Fairgrounds, Salem
- 15-17 Horse Racing, Fairgrounds, Salem
- 16 Football: Oregon State vs. California, Corvallis
- 16 Football: Portland State vs. Hawaii, Civic Stadium, Portland
- 16 Home Tour, Jacksonville
- 19 Centennial and Charter Days, Hillsboro
- 20 Concert: Leo Kottke, Civic Auditorium, Portland
- 22-23 Oregon State Holstein Sale, Fairgrounds, Salem
- 22-24 Early Americana Spectacular, Fairgrounds, Salem
- 22-24 Rod and Custom Car Show, Lane County Fairgrounds, Eugene
- 22-24 Horse Racing, Fairgrounds, Salem
- 22-24 Oregon Products Show, State Fairgrounds, Salem
- 23 Croation Bicentennial Banquet, Top of the Cosmo, Portland
- 29-31 Santiam-Willamette Ski Swap, Fairgrounds, Eugene
- 30 Football: Oregon vs. Washington State, Eugene
- 30 Football: Portland State vs. Oregon College of Education, Civic Stadium, Portland
- 30 Bicentennial Hobby Show, King City
- 30-31 Horse Racing, Fairgrounds, Salem

NOVEMBER

- 1-10 Opening, Mt. Bachelor Ski Area, Bend
- 5 Concert: Helen Reddy, Civic Auditorium, Portland
- 6 "Harvest Ball," U.S. Forest Service, Timberline Lodge, Mt. Hood
- 6 Concert: Leontyne Price, Civic Auditorium, Portland
- 6 Work Shop, Oregon State Button Society, Salem
- 6 Lord's Acre Auction and Barbecue, Powell Butte
- 6 Verboort Sausage and Kraut Dinner, Verboort
- 11 Veterans' Day Parade, Prairie City
- 11 Veterans' Day Parade, Albany
- 11 Opera: "Werther," Civic Auditorium, Portland
- 12 Concert: The Johann Strauss Ensemble, Civic Auditorium, Portland
- 12 Annual Polk County Holiday Fair, Fairgrounds, Rickreall
- 12-14 Shrine Ceremonial, Fairgrounds, Roseburg

NOVEMBER - continued

- 13 Football: Oregon State vs. U.C.L.A., Civic Stadium, Portland
- 13 Football: Oregon vs. Stanford, Eugene
- 19-21 Second Annual Salem Arts and Crafts Show, Armory, Salem
- 20 Football: Oregon State vs. Oregon, Corvallis
- 27-28 "Christmas Long Ago," Settlemier House, Woodburn

DECEMBER

- 3-5 Christmas Fair, Fairgrounds, Roseburg
- 4 Winter Wonderland Parade, Ontario
- 4-5 cont. "Christmas Long Ago," Settlemier House, Woodburn
- 6 Annual Christmas Parade, Springfield
- 8-11 Rickreall Christmas Pageant, Rickreall
- 11 Concert: Roger Williams, Civic Auditorium, Portland
- 27-30 Basketball: Far West Classic, Memorial Coliseum, Portland
- 29-Jan. 1 All-Indian Basketball Tournament, Madras

VARIABLES in using "OREGON EVENTS"

- 1) Some events may have been held at the regular scheduled time, such as the Oregon Ceramics Show in March or the Albany Spring Festival in April, but the publication "Oregon Events" did not come off the press until May that year, so naturally they will not show up. The dates at the head of the page or chart shows the variety of dates of publication, or starting month of events.
- 2) Eugene's Saturday Market and Portland's Saturday Market are not included because they are not special "events" but rather regularly scheduled activities throughout the summer until December.
- 3) Apparently private events are not included in the publication, such as the Renaissance Fair held in Eugene for the past several years on private land owned by communes.
- 4) Sometimes an art festival is renamed during a certain year from "art festival" to "May Festival" for example and so it is not recognized by the reader as being the same thing, or it may have a name like Milwaukie Festival Days, in which case again I did not count it as an art festival because I didn't know.
- 5) The year that a festival begins may be such an experiment that the initiators do not submit the event to "Oregon Events" until it becomes successful, as is the case of the Corvallis Fall Festival. It began in 1973 but did not become listed in "Oregon Events" until 1974.
- 6) What is an art festival? In my searching of events, I stipulated it to mean arts and crafts. If a festival has only music in the title, such as the Music in May Festival at Forest Grove, or Mt. Angel Abbey Bach Festival, though it may be a very popular and regular event, it was not included because I could not tell if there were any crafts involved.