

Special Art Exhibitions and Local Impact: A Comparative Case Study

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Abstract

The purpose of this study was to analyse the relationship between festivals and special events' embeddedness with a local area and their impacts on local communities. Combining theory and evidence from our comparative study, we propose an interpretative model suggesting that the positive impact registered can be explained by two main factors: an emergent collaborative approach among stakeholders as regards cultural policies and a great emphasis on local communities' identity as a distinctive value that can feed into the image of a cultural event creating an appealing authenticity.

Keywords

Exhibitions, event management, identity, local development.

1. Introduction

In recent years, festivals, special events and exhibitions with a strong cultural component have become increasingly popular topics in leisure studies and their growth in numbers, diversity and popularity has been enormous (Crompton & McKay, 1997; Getz, 1991, Thrane, 2002). Many communities have been developing festival and events to celebrate their particular culture and traditions as well as for their economic prosperity and development. Besides being sources of learning and knowledge, in fact, cultural activities and creative industries have been recognized as an economic sector in their own right; they have the potential of generating substantial returns on small financial investments (Getz, 1993). According to Stiernstrand (1996) the economic impact of festival and events arises mainly from the consumption of tourist product in a geographical area. McDonnell, Allen and O'Toole (1999) argue that tourism related services, including travel, accommodation, restaurants and shopping are the major beneficiaries of events and exhibitions.

In addition to enhancing local economies, festivals and events can also contribute to reinforce social and cultural identity, to improve the relationship between host communities and visitors and to promote a destination's image. (Besculides, Lee & McCormic, 2002; Rao, 2001).

By offering the potential to foster local organization development, leadership and networking, these events can help the emerging of a community-based tourism more in keeping with community wishes and more sustainable over the long term (Russo-van der Borg, 2002).

Given the paucity and the sporadic nature of the research on special events management, the development of new exhibitions opens up a series of research questions regarding: a) the social, environmental, and cultural impacts of festival and special events on local communities ; b) the dynamics of special event organizers relations (Gursoy, Kim& Uysal, 2004); c) the operations of organizers and community partnerships; d) the changing relations between key interest groups; e) the scope of community involvement.

This study analyses the relationship between the results of a cultural event and the embeddedness with the local area where it takes place relying on a comparison between two special art exhibitions. Starting from a similar concept and from comparable territorial resources they followed different development paths. This phenomenon seems to be explained by two main factors: a) an emergent collaborative approach among stakeholders to develop cultural policies for a destination involving collective learning and consensus-building; b) a great emphasis on local communities' identity that represents a distinctive value and can also feed into the image of the cultural events creating an appealing authenticity.

2. Literature Review

The number of conceptual and empirical studies on festival and special events has been increasing rapidly over the last few years due to the fact that they represent one of the fastest growing tourist attractions (Kim, Scott, Thigpen, 1998). Literature on the impacts of events and exhibitions on host communities is dominated by studies that have primarily focus on their economic dimension (McDonald, 1990; Rey, 1987) under the assumption that economic benefits of festival and events are one of the main reason that lead to their organization (Walo, Bull & Green 1996). However sociology literature suggests that special events' main purpose is to build social cohesion by reinforcing ties within the community. Events demonstrate, in symbolic form, the main values of local communities, so when there is a special event the whole community seems to celebrate itself. This suggestion is consistent with the findings of tourism researchers according to which tourism-related events increase pride and create cultural identity, cohesion and increased knowledge about the culture of the area (Weikert & Kertstetter, 1996). Events and exhibitions create opportunities for cultural exchange, revitalize local traditions, increase the quality of life and improve the image of the community (Clements, Schultz & Lime, 1993). Chwe (1998) suggests that public events like special exhibitions play an important role in creating a general common knowledge by providing a communication mechanism for resident to exchange social information. Rao (2001) argues that events and exhibitions have also public goods aspect; each member of the local community, in fact, by participating in a festival can show his commitment to being a good citizen, developing strong relationships with other people. Events also provide incentives for locals to experience new recreational opportunities and to get involved in new ventures.

In the tourism context it has been argued that host communities' reactions towards visitors also depend on the stage of event development. This factor might be relevant in two respects.

First, the development stage in the host region will have an underlying influence on the impact of the event, because the resident's perceptions of tourism in general will influence their reactions to tourists generated by the event (Faulkner, B.& Tideswell, C., 1997).

Second, the stage of an event's development need to also be taken into account. It could be suggested that, in contrast with the tourism situation, community's reactions to recurring events become less negative over time largely because organizers become more experienced at minimizing disruptive effects of the event and marketing it to the local public (Faulkner, B. & Fredline, E., 2000). Longitudinal research on residents reactions to one-off events has demonstrated growing support over time (Ritchie, J.R.B. & Smith, B.H., 1991). In the case of recurring situations, successive exposures may result in locals becoming more adapted, either through the development of effective coping strategies or passively by becoming desensitized to its effects. While most studies have found a positive relationship between involvement in festivals and events development and favorable perceptions of them, a closer inspection of the results reveal that the relationship is more complex in many instances. Pearce (1996) suggests that the use of social exchange theory to explain host community perceptions of special events' effects has three problems. First it is based on the assumption that humans are "systematic information processors" whereas psychological research suggests that in some cases it is more likely that are "cognitive misers". Second, much of an individual's knowledge is socially derived, rather than the result of direct experience. Third, peoples' perceptions are formed within a societal and historical context. Thus, Pearce propose an alternative theoretical framework based on social representations theory. The "social" element refers to the fact that these representations are shared by groups within a society and facilitate communication. They determine how people see the world, but are simultaneously determined by their interactions and communications within society (Purkhardt, S.C. 1993). Existing representations have strong prescriptive power but direct experience of an event or an exhibition provides communities with more information on which to base their perceptions. Thus, analyzing commonality or consensus in communities' reactions to tourism-related events it's possible to identify social representations widely shared (Madrigal, R. 1995). This helps collaborations among local stakeholders to develop cultural policies for a destination and makes it possible to avoid the cost of resolving adversarial conflicts in the long term (Healey, P. 1998). Local collaborative events policy-making draws ideas from literature about inter-organizational collaboration, "communicative" approaches to events planning and citizen participation (Long, P.E., 1997). Attention is focused on the processes within collaboration through which relations can be built up among relevant stakeholders, and to the communicative forms through which their often conflicting interests and views can be identified and consensus developed (Bramwell, B. & Sharman, A., 1999). Collaboration among local actors to develop new events and exhibitions is also a powerful force in the construction and maintenance of a local identity because it relies upon the historic symbols of the area as a means of attracting visitors (Palmer, C., 1999).

3. Research Method

The use of a qualitative approach in this study, can be explained by the need of a methodology that can trace the development process of new exhibitions as it unfolds over time and is sensitive to the broader context and the perspective of the involved actors (Miles, M. & Huberman, A., 1984; Lee, T.W., 1999). Following this approach, in this paper, we adopt a method based on comparative case study (Eisenhardt, K., 1989; Langley, A., 1999) in order to explore those conditions that influence the impacts on communities of festivals, events and exhibitions (Eisenhardt, K.M. & Brown, L.M., 1997).

3.1 Research Setting

In order to minimize the impact of context-specific conditions we analyzed two recent Italian art exhibitions (“Duccio.The beginning of Sienese painting” and “Perugino.The Divine painter”) characterized by the same main link “painter-local area”, identified on the basis of a set of selection criteria concerning both local area and the event itself. About the local area we took into consideration accessibility, cultural, tourist and economic resources while on the event side, choice was determined by objective, time, location and organizational profile. An extra criterion was a minimum audience of 150.000 visitors. Starting from a similar concept, a blockbuster monographic exhibition in the painter’s country of origin, it’s possible to identify many similarities between the two events, as shown by the table below.

**Table 1:
The Main Features of the Two Exhibitions**

Exhibition	Duccio	Perugino
Objective	Promoting local artworks	Promoting local artworks
Time	1 year+ 6 months exhibition	2 years + 6 months exhibition
Location	2 locations in 1 town +itineraries	6 locations in 4 towns + itineraries
Organizational profile	Cooperation between local actors	Operations contracted out
Visitors	248.858	171.930

“Duccio.The beginninnings of Sienese painting”, took place in Siena between October 2003 and March 2004 and was the first special art exhibition on Duccio from Buoninsegna, initiator of Sienese art of thirteenth century. The exhibition was hosted in two different locations in Siena but the event programme included also some itineraries outside the main town through small villages and pieces of local art and architecture. It was promoted by Monte dei Paschi di Siena Bank, a local financial institution with a proved experience in managing and financing cultural projects, characterized by a strong commitment to local development. Supported by Town Government, Monte dei Paschi di Siena took charge of planning, financing and implementing the event involving some local private and public actors.

“Perugino.The Divine Painter”, held in Perugia between February and September 2004, was focused on Pietro Vannucci’s artwork; born in Città della Pieve, near Perugia, in the fifteenth century, at the beginning of his career, he worked in Umbria, expecially in Perugia and surroundings. The exhibition was hosted in six different locations in Perugia, Deruta, Corciano and Città della Pieve and in its programme included also some additional itineraries and collateral initiatives; it was promoted by local representatives of the National Department for arts and culture, by the Foundation of Cassa di Risparmio di Perugia¹, by the Town Government and by the University’s Department for the Arts. These actors played a significant role in projecting and financing the whole exhibition and were also in charge of political and public relations management throughout the whole event life cycle. Operation management was contracted out to a specialized company based in Milan, that followed the exhibition’s implemetation plan. Startup stage lasted two years and involved many public and private actors:balancing all their interests was quite challenging. Anyway, in both cases the exhibition aimed at enhancing an already existing cultural and historical heritage.

3.2 Data Collection

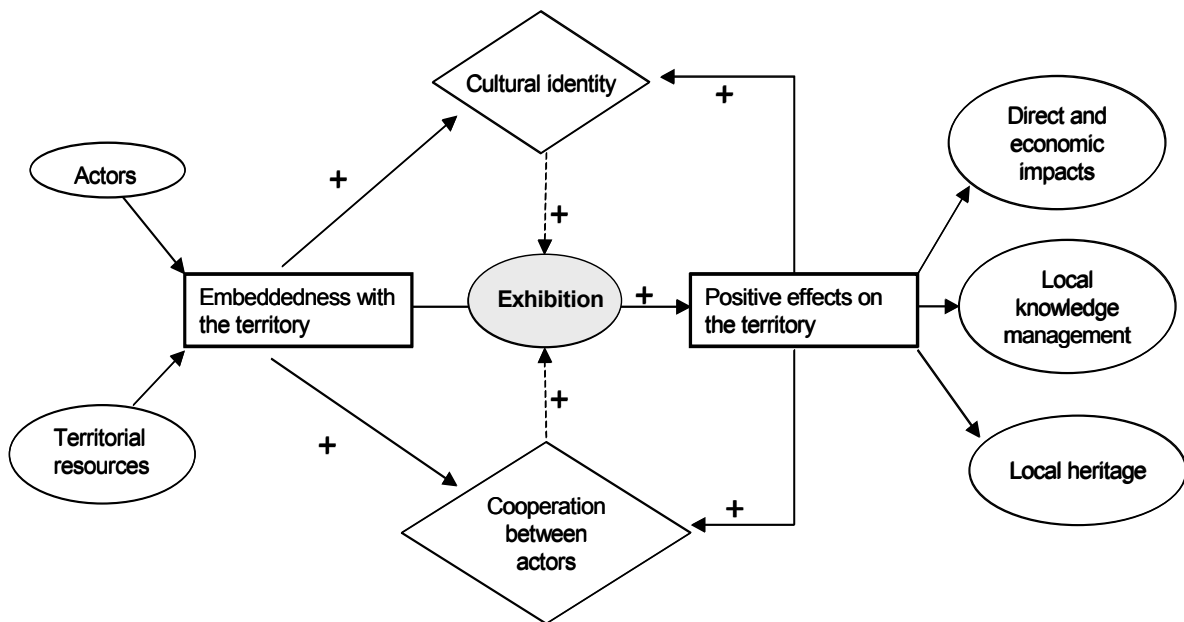
Data collection was mainly based on semistructured interviews with the relevant actors involved in the process; both data on the event and related initiatives and on their impacts on the local surroundings were considered. Relevant actors were identified by a chain process: during the first round of interviews with the institutional partners, aiming at collecting background information on the event itself, each informant was asked to indicate other people who played a significant role in the exhibition's management: public actors, private sponsors, financial institutions, local tourist operators. Some informants were interviewed more than once but, in total, ten interviews were conducted for each case study either during the ongoing exhibitions and after their closure. In the first round we interviewed strategic planners and event coordinators who were asked to describe the exhibitions' concept and the process through which other players were selected. They were also asked to assess the main issues they faced and to give their personal opinions about the two exhibitions' results and their impacts on the surroundings. In the second round, we interviewed the operation managers who were asked to describe their roles, the nature of their involvement (in terms of time, competences, human and financial resources) and the interaction with other actors. Public government representatives were mainly asked to describe the nature of their involvement and their future intents about the local cultural offering programmes, projects and objectives. Interviews lasted between one and two hours and , in most cases, they were tape recorded and transcribed. Field notes and transcriptions were examined after each interview to discuss emerging themes and prepare the following interviews. Multiple open-ended interviews helped us to collect both factual data and personal impressions and to reconstruct a detailed chronology of the two exhibitions' development process.

3.3 Data Analysis

In order to go beyond simple descriptions and propose an explanation of the observed phenomena we tried to develop an explanatory framework. We first searched out data for similarities and differences that let us identify a number of key concepts. We then looked for longitudinal connections between these concepts that suggested relations of causality (Miles, M. & Huberman, A., 1984). Data analysis used common methods for grounded theory building and followed the logic of comparative case study, according to which empirically grounded theoretical propositions are derived from the search discriminating variables that appear to influence the outcome of an observed process (Eisenhardt, K., 1989). The analysis of data combined with the within-case analysis with cross-case comparison, and can be summarized as a three-step process. The first one was based on an accurate coding of the interviews: we tried to identify all the references to the origins and to the two exhibitions' development process, to reconstruct a storyline for each of them and to determine key features and turning points. The second part of the analysis was aimed at the identification of variables (related to the embeddedness with a local area) that could affect the different impacts of the two exhibitions on the local communities. In the end, we isolated two variables, which assumed a different state in the two cases and whose combined effect seemed to explain the observed differences: main actors involved into the exhibition and territorial resources involved by the event organization. In this phase objective was also to define the different kinds of the two exhibitions' impacts on local communities; three classes were identified: socio-cultural, knowledge-related and tourist. Results turned out from interviews and quantitative data related both to the local areas and the event. In the final part, we tried to capture the possible cause-effect relationships between the selected variables and the different local impacts, and this led us to weave these variables into a meaningful pattern: a conceptual framework centered on the exhibition, relating different

impacts to self-reinforcing interactions between these variables. The resulting model is displayed in Fig.1.

Figure 1:
Interpretative Model of Special Art Exhibitions' Impacts on Local Areas



4. Embeddedness with the Local Area and Different Impacts in the Observed Exhibitions

Comparing the two cases, two factors emerged as discriminating between the different exhibitions' impacts on the local areas: main actors involved into the exhibition and territorial resources involved by the event organization. They both are related to the degree of embeddedness with the local area of each exhibition, i.e. the link between the event and the local area where it takes place. Main actors were classified by two dimensions (nature and origins) into four different categories:

- Local public actors;
- External public actors;
- Local private actors;
- External private actors.

Local and public attributes strengthen the relation between event and local area. We referred these attributes to the actors involved in the exhibitions' development process. As institutional representatives for the local community, local public actors positively mark the link between the event and the local area since, in the event planning network, they hold the public stake. Local private actors can be powerful and legitimate stakeholders towards the exhibition. They can be both profit and non-profit organizations. Although they do not represent the overall local

community's interest, they are parts of the local community and their presence can mark the link with the local area. External attribute, referred both to public and private actors, weakens the link between local community and event because it can imply a lack of strong commitment towards local interests. The table below shows the actors' side of the two events.

**Table 2:
Main Actors and Their Involvement in the Two Exhibitions**

	Duccio	Perugino
<i>Actors involved</i>	20	57
<i>Highly involved actors/total actors</i>	20%	26,32%
<i>Local highly involved actors / Highly involved Actors</i>	75%	53,33%
<i>External highly involved actors / highly involved actors</i>	25%	46,67%
<i>Public actors involved/total actors involved</i>	25%	35,09%
<i>Public highly involved actors /public actors involved</i>	40%	15%
<i>Public highly involved actors /highly involved actors</i>	50%	20%
<i>Level of local public government involved</i>	Siena Town Government (high involvement); Province Government (low involvement); Region Government (High involvement of its tourist operational department)	Perugia Town Government (high involvement); Other town governments (low involvement); Province Government (low involvement); Region Government (Political and financial involvement)

The exhibition on Duccio involved a lower number of actors and a relatively higher proportion of local actors than the other exhibition made. External actors were extensively involved in Perugino exhibition since, as said, the operations management was contracted out to Arthemisia, a specialized company based in Milan. Furthermore, the contribution of Sienese public actors was more significant than in Perugia: 40% of Sienese public actors, in fact, was highly involved, which means that gave not only a financial and political contribution but also an organizational and operational one. As regards territorial resources, the events' embeddedness with the local area refers to the amount of local resources involved in the event organization. Local resources that may have contributed to the event can be divided into:

- Cultural: heritage promoted by the event;
- Economic: local funders and local employees;
- Tourist: integrated promotion of the event in the local tourist and territorial policy;
- Accessibility: availability of internal transport within the local area.

The higher contribution these resources give the event, the more they increase the embeddedness rate. Table 3 compares the two exhibitions with regard to the territorial resources' side.

Table 3:
Main Kinds of Territorial Resources Involved in the Two Exhibitions' Development Process

	Duccio	Perugino
Cultural resources		
Number of itineraries	1	12
Number of sites promoted by itineraries	7	15
Economic resources		
Main funders	Monte dei Paschi di Siena National Department for Arts and Culture	Fondazione Cassa di Risparmio di Perugia National Department for Arts and Culture
Local funds	€ 2,6 million	€ 2,5 million
Local actors involved	100%	64,28%
Tourist resources		
Availability of tourist packages	Yes	no
Accessibility level		
Number of public transport lines within the local areas	10 in Siena 1 within the local area	37 in Perugia 2 within the local area

On the side of territorial resources involved in the two exhibitions' development, the one on Perugino turns to be more intensely linked to the local area. Fifteen heritage sites in twelve different towns near Perugia were promoted in the event program through 12 itineraries, while Duccio's exhibition involved four towns in one itinerary. On the tourist side, Duccio's exhibition was more integrated in the local area promotion, while the lack of tourist packages related to Perugino's exhibition weakened the potential strength of the event to promote the local heritage. On the economic side, in both cases main funders were local financial institutions, supported by regional agencies of national department for arts and culture. Finally, analyzing both main actors and territorial resources, the Sienese exhibition can be considered more embedded with the territory than the one located in Perugia. More significant support by local public actors, higher involvement of local employment and a more intensive sites promotion within a smaller area strengthened the link between the special exhibition and the local area.

5. Results

As results we mean the impacts of the two exhibitions on the local areas, impacts that can be direct and indirect (Gazel, R.& Schwer, K., 1997). As embedded with a specific community, we argue that these events had impacts that go beyond the direct economic and tourist results. Besides the number of visitors we considered also many indirect effects concerning:

- local economy: impacts on local economy can be direct (on tourism and trade) or indirect (on other industries like craft, agriculture, services). Indirect effects on local economy are hard to measure and are strictly linked to impacts on tourism. Therefore, we consider the direct effects on tourism;
- knowledge management: impacts on knowledge are mainly related to learning processes for local managers, that can be expressed by the number of local operators

- involved in the process, and to community knowledge improvement, that can be expressed by the number of local tourists and visitors;
- local heritage: impacts on the local area concern effects on local heritage in terms of restorations and minor sites promotion.

By taking into account these factors we want to draw the attention on the long term impacts of each exhibition which proved to be the most significant ones. If we considered only results in terms of visitors, infact, the economic rationality would not support the investments required by an exhibition's development. Thus, a proper evaluation scheme for event performances should consider returns in terms of social, cultural and economic results over the long period. Since the two special art exhibitions we took into consideration were based on their embeddedness with a local area, triple bottom line evaluation is even more needed. The table below compares the main results for the two cases.

Table 4:
Different Impacts on Local Communities

	Siena²	Perugia³
Direct results		
<i>Visits⁴</i>	248.858	265.968
Local economy		
<i>Tourist arrivals in the area</i>	278.183	176.017
<i>Tourist arrivals variations (with respect to the year before)</i>	21,28%	9,85%
<i>Tourist Arrivals in hotels</i>	219.383	153.678
<i>Tourist Arrivals in other accomodations</i>	58.800	22.339
<i>Tourist Arrivals in other accomodations Variations</i>	22,43%	20,4%
<i>Number of beds in hotels in the area</i>	10.260	5.184
<i>Variations of beds in hotels in the area</i>	2,14%	1,86%
<i>Number of beds in other accomodation solutions</i>	17.231	4.524
<i>Variations of beds in other accomodation solutions</i>	9,83%	2,69%
Knowledge management		
<i>Italian tourist arrivals in the area⁵</i>	173.276	120.935
<i>Italian tourist arrivals variations</i>	47,91%	8,99%
<i>Regional tourist arrivals in the area</i>	32.457	23.375
<i>Number of exhibition published book</i>	1	6
<i>Cooperation with University</i>	For scientific purpose and marketing planning	For scientific purposes
<i>Number of visits from schools</i>	1001	635

	Siena⁶	Perugia⁷
<i>Local community involvement - initiatives of local promotion</i>	Special promotion for local cultural associations, doctors' association, national environmental association (FAI), Rotary Club, recreation agencies. Local Promoter: Monte dei Paschi di Siena	Local distribution of Perugino's special postcard, 7 public presentation conferences during the exhibition, local people's free visits (5 schools, 5 handicap associations, policemen, tourist operators, church representatives, cultural associations, other Italian town representatives)
Proposal for the future	-Improving Siena image as a cultural site	-Improving cooperation among local actors
	-Networking for a sustainable tourism planning	-Enhancing planning in the long term: special exhibition every two years and minor exhibitions in between
Local heritage		
<i>Restorations</i>	Santa Maria della Scala, Affreschi, Duomo Window, Majesty	Many churches and affreschi
<i>Future planning</i>	-2005: rest, no big events planned -2006: events to increase visibility	-2005: itineraries in Umbria on Giotto and his people -2006: special art exhibition on Pinturicchio

As the table above shows, both exhibitions had significant impacts beyond the direct results. Visits to Perugino exhibition were higher, also because this event was located in six different sites: visits count the number of tickets sold in all the sites rather than actual visitors. Many differences between two cases can be identified on the side of indirect impact. As regards the economic results we considered the increase in tourist movements and in tourist accommodation offerings. Data are related to the areas near Siena and Perugia in order to analyse the territorial impacts of these events. Siena tourist arrivals show a significant increase: during the exhibition period, in fact, there was a preference rate of 21,28% higher than the year before. Their distribution between hotels and other accommodation solutions was quite uniform: for both sectors demand improved by 20-22%. Perugia shows lower performances as regards hotel demand, as opposed to other accommodations, which instead increased by 20%. Supported by evidence on the supply side (beds in other accommodation solutions increased by 10% and 2,7% in Siena and Perugia), wider territorial impacts can be seen on non-hotel accommodations, often located out of the most known tourist routes.

Moving to knowledge management issue, we focused on the impacts on local community's learning opportunities both on professional and artistic side. Therefore we considered Italian and regional tourist arrivals, which can show the effectiveness of a special art exhibition as national and regional cultural driver. In Siena surroundings increase in Italian tourists is evident: 48% more tourists visited Siena area between October 2003 and March 2004. On the other side, the number of the two exhibitions' published books can represent a measure of knowledge management performances with particular regard to knowledge diffusion, since publishers will keep on selling these books after the event and outside the local area.

As regards knowledge creation and widespreading, relationships with educational organizations are really important. In Duccio's event planning, the relationship between Monte dei Paschi di

Siena and Siena University was intensive, both on the scientific and the managerial side, while in the case of Perugino, the local university was involved only for the scientific support. Knowledge management effectiveness should be evaluated also on the basis of local public actors' learning about cultural events management and on future proposals. In Siena, local public actors aim at focusing on territorial marketing and on building a local network in order to support the sustainable tourist development of the area. In Perugia, local actors are trying to improve cooperation, as they experienced that extreme individualisms lead only to wastes of time and money.

6. Community Involvement and Local Development

The longitudinal analysis of the cases suggests that the two determinants of the exhibitions' embeddedness with the local areas, identified in the previous paragraphs, can't explain, alone, the different impacts on the local communities. Their combined action underpins a self-reinforcing virtuous circle that affects the events' development process by two dimensions: an emergent collaborative approach among local stakeholders as regards cultural policies and a stronger local cultural identity. See tables below.

Cooperation between actors	Duccio	Perugino
Startup time	1 years	2 years
Shared metamanagement	yes	no
Grade of overlapping responsibilities	low	high
Grade of centralization/individualism	high centralization	high individualism

Cultural identities	Duccio	Perugino
Precedent exhibitions with a similar concept	4	2
Events promoting the local district	5	2

There are many potential benefits when stakeholders in a destination collaborate together and attempt to build a consensus about culture and tourism policies. Besides avoiding adversarial conflicts and supporting political legitimization among local stakeholders, collaboration improves the coordination of programmes and related actions and promotes consideration of the economic, environmental and social impacts of events. The resulting outcomes are often more efficient and sustainable (Joppe, M., 1996). Our findings showed a coherent picture. In the case of Duccio exhibition, a strong collaborative approach among local relevant stakeholders and their deep involvement in each stage of the event's development led to greater positive impacts on the local community. As Gunn (1994) suggests citizens feel more thoroughly engaged in developing a cultural event if they participate from the start of the planning process, while they are more likely to construct their concerns in adversarial terms and to adopt entrenched positions if involved only at a late planning stage (Healey, P., 1998).

Furthermore, the policies developed by collaborative alliances are likely to have more leverage if they arise out of the "local knowledge" of the participants (Healey, P., 1997).

Without sustained attention being paid to the interests, frames of reference, values, identity and attitudes of all participants, this involvement may be seen as unpowerful. A great emphasis on local communities' identity as a distinctive value that can feed into the image of a cultural event is required not only to convey an appealing authenticity to the event itself but, above all, to enable local communities to be identified, through past and present traditions, as a distinctive

group (Palmer, C., 1999). This affects heavily the heritage industry, as we observed in the case of Duccio exhibition, leading to emphasize specific aspects of the past as being representative of what the local area is really all about, or perhaps, what it should be about.

7. Conclusion

In this paper we have reported findings from a comparative study of factors that promote positive impacts on local areas as consequence of an exhibition's development process. We have argued that the more an exhibition is linked to the local area where it takes place the greater are positive impacts. We have observed how this relationship is often the result of a collective learning process among local stakeholders that, besides strengthening communities' cultural identity, also contributes to consensus-building. To explore factors affecting exhibitions' impacts we have analyzed two recent Italian art exhibitions, characterized by a similar concept. The comparison of the two events allowed us to investigate the underlying distinctive features on the basis of rich, qualitative data. Our research setting was a specific type of exhibition characterized by a strong connection between painter and local area. While the distinctive features of the exhibition context we have identified seem to apply to other types of events, we cannot exclude that other traits, specific to these types, may affect impacts in a different way. We believe, however, that the relevance of the study should not be judged from the generalizability of our findings, but on the insights that it generates in a relatively underexplored field such as art exhibitions' impacts on local communities.

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Notes

¹ A local financial institution.

² Data refer to Siena surroundings, where province operational tourism agency operate. Sources of data are: Monte dei Paschi di Siena for event data and information, regional and town statistics department for tourist data. We collected data on Sienese area to study the impacts on the territory and not only on Siena city.

³ Data refer to Perugia surroundings as defined by regional tourist department. Sources of data are: Artemisia (event operational manager) for event data and information, regional and town statistics department for tourist data. We collected data on Perugia area to study the impacts on the territory and not only on Perugia city.

⁴ Visits are number of tickets sold in each location. They are not the number of visitors because, especially for Perugini, many visitors visited more than one sites.

⁵ Italian and regional tourists were taken into account as measures of knowledge creation and dissemination within the community at national and local levels.

⁶ Data refer to Siena surroundings, where province operational tourism agency operate. Sources of data are: Monte dei Paschi di Siena for event data and information, regional and town statistics department for tourist data. We collected data on Sienese area to study the impacts on the territory and not only on Siena city.

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