

# 1

Art museums face an uncertain budget every year and must work constantly to raise funds. Museums rely on large, external donors. Further, museum exhibitions are sponsored directly by various funders, notably individual philanthropists, foundations, corporations, and government agencies. Thus, there is a very clear connection between external force (funder) and organizational output (exhibition)... Museum curators who set up exhibitions also have a direct effect on these museum outputs, thereby channeling, deflecting, or mediating the external effect.

- Questions: What is the size and direction of external funders' influence on exhibition? How do curators manage the conflict between responsiveness to funders' wishes and their own normative views about what is desirable and proper in museum exhibitions?
- Data: Data set of 4026 exhibitions from large American art museums from 1960 to 1986. There are four variables that indicate whether an exhibition was supported by an individual, a corporation, a government agency, or a foundation. Curator's role was received from evidence in interviews and qualitative information in museums' annual reports.

1 Alexander, V. D. (1996). Pictures at an exhibition: Conflicting pressures in museums and the display of art. *American journal of Sociology*, 101(4), 797-839.

- Museums are highly dependent on sources of funds. In order to maintain such funding, resource dependency predicts, museums conform to the demands of those who supply resources – for example, they mount shows that conform to funder preferences. At the same time managers will react in an attempt to maintain autonomy and control: museums are symbolic organizations and their resources depend on their reputations. Museum curators operate in normative context where their views of art and scholarship will shape their behavior.
- The results support the hypothesis that both government and corporations fund more popular exhibitions. Government and corporations together sponsor 33.3% of blockbuster exhibitions, while 9.9% of traveling exhibitions share both corporate and government funding. Individuals sponsor a great deal of exhibitions that are composed of their own collections. Curators use different strategies to avoid funder pressure: (1) multivocality – programs that have many facets (2) creative enactment – managers seek external funding.

# 2

Theoretical and empirical researches demonstrate the connection between food consumption and the positions held by individuals in the social structure. This paper aims to describe the styles of food consumption in the context of socio-economic characteristics of consumers, including the level of education, household income over the past month, as well as indicators such as gender and age.

- Question: How can we explain the difference in consumer habits? What is the connection between food consumption and social structure of Russian society?
- Data: The Russia Longitudinal Monitoring Survey - Higher School of Economics (1994 and 2000)

2 Захарова, Ю. "Формирование практик потребления продуктов питания в современном российском обществе." *Люди и вещи в советской и постсоветской культуре*. 2005. 93-109.

Food consumption was described based on the concept of Bourdieu.

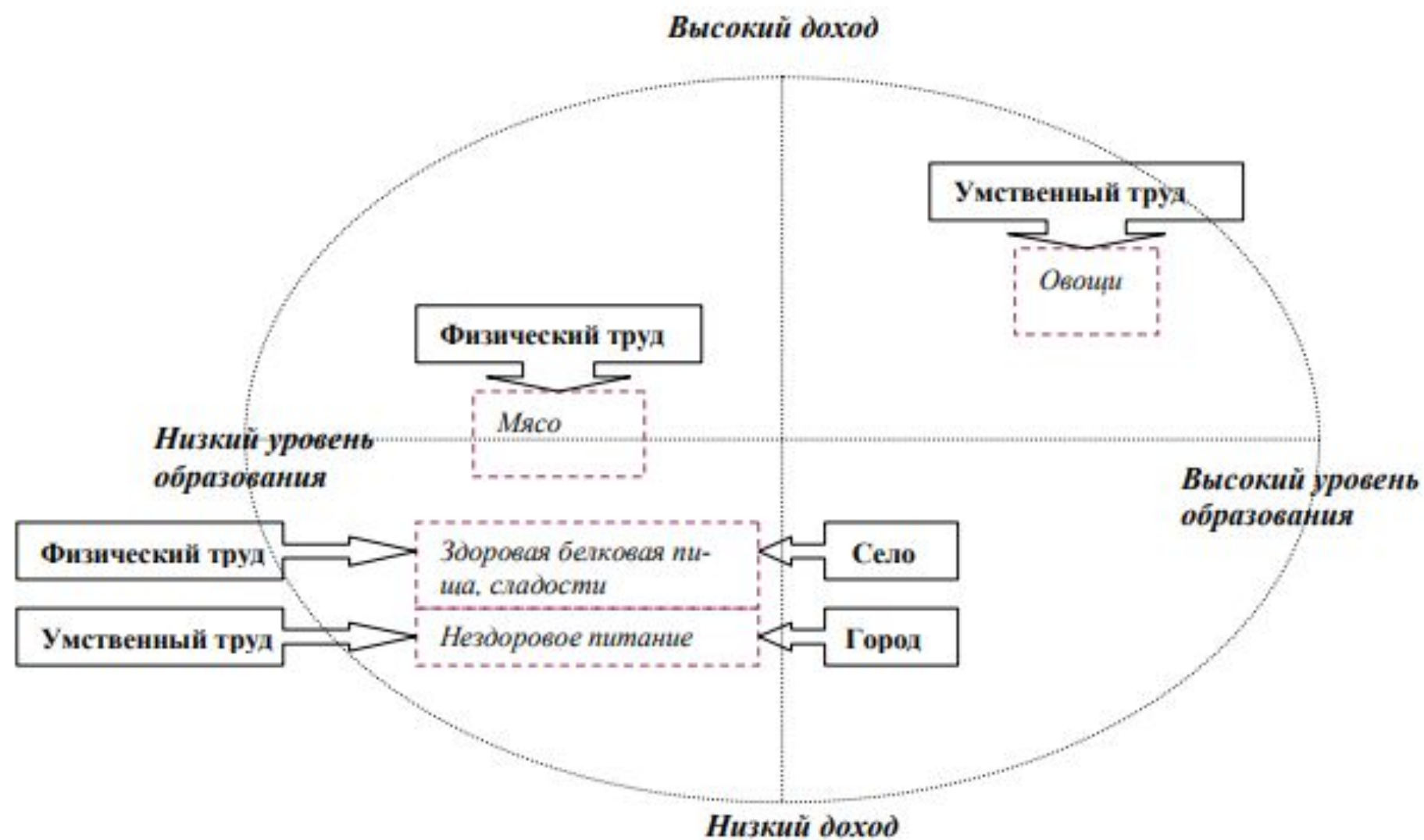
Three types of variables characterizing food consumption were constructed, (1) does informant buy this product or not (2) the amount of product informant consumed (3) percentage of expenditures ()in household income going to food

Factor models were built for each of the periods (1994 and 2000)

The connection between food consumption and social position (qualification and income) were studied using the correlation procedure (Pearson and rank correlation). Coefficient is significant but with low strength of the connection.

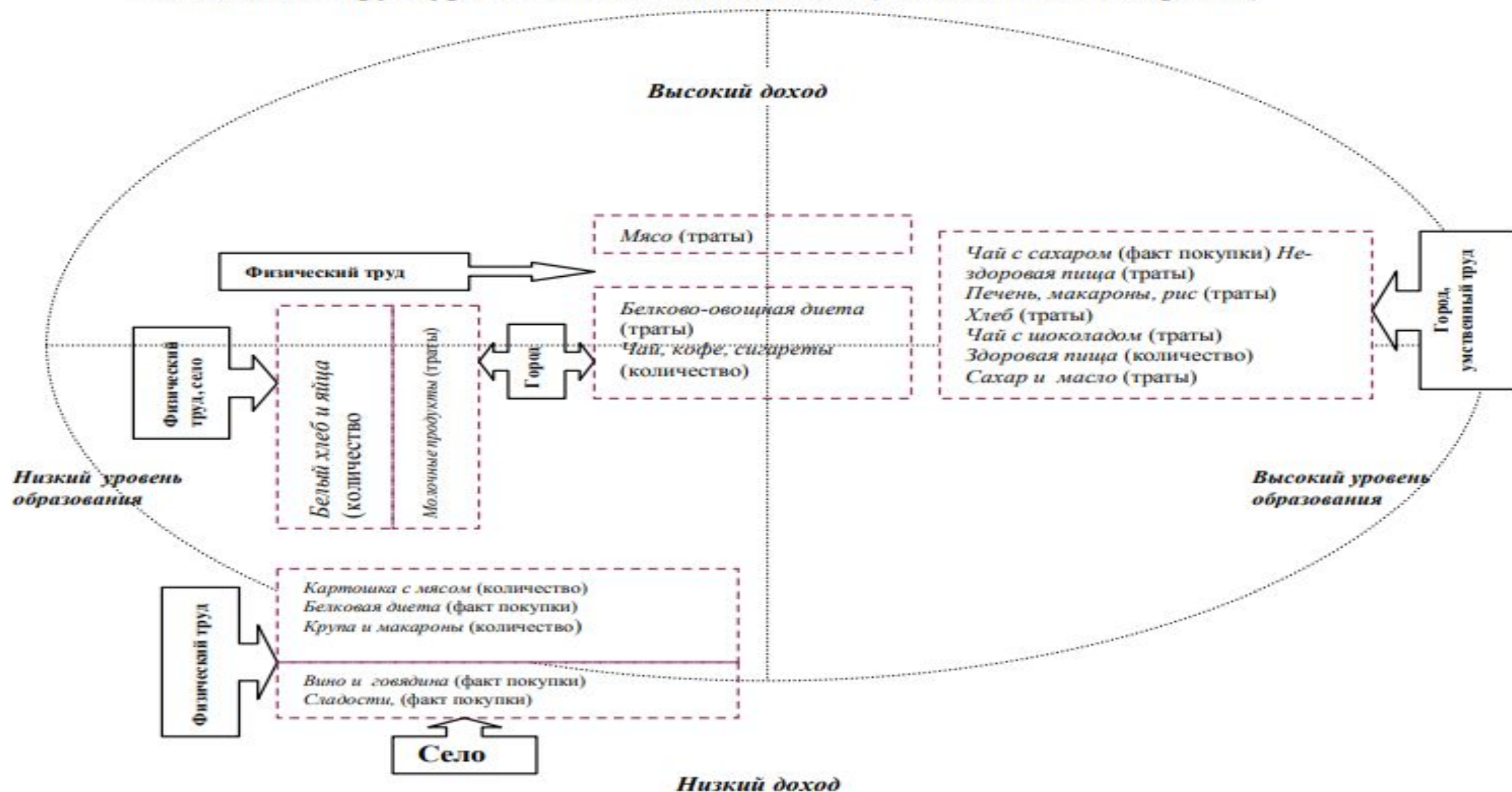
**ПРИЛОЖЕНИЕ 3**

Социальная структура и типы питания, 1994 г. (объективные измерения)



# ПРИЛОЖЕНИЕ 1

## Социальная структура и типы питания, 2000 г. (объективные измерения)



# 3

A central concern of both students of the arts and cultural policy makers has been the origin of artistic innovation... In this paper, we focus on variation among individual theatres in innovativeness, with the object of explaining why some theatres produced more innovative and nonconforming dramatic repertoires than others at a single point in time... Our approach is unusual in that we attempt to measure directly the innovativeness of the repertoires of specific theatres and use quantitative analytic methods to assess the effects on innovation of specific aspects of these theatres' relationships to their markets, environments, and organizational structures.

- Question: Why do some theatres innovate more than others?
- Data: The data used in the following analyses come from three sources. Conformity indices were calculated from information in the biennial directory of the Theatre Communications Group for the 1977/1978 and 1978/1979 seasons. This directory also provided data on each theatre's operating expenditures, the region of the United States in which it was located, annual attendance, the percentage of its income that was earned, the seating capacity of its principal house, the number of subscribers, and the circumstances under which it was founded. Information on the socio-economic composition of the metropolitan areas in which the theatres are located was coded from the 1970 decennial census of the U.S. population. Data on the characteristics of top administrators and on the relative position of artistic and managing directors came from a mail survey of the population's theatres by the senior author.

**3** DiMaggio, P., & Stenberg, K. (1985). Why do some theatres innovate more than others? An empirical analysis. *Poetics*, 14(1-2), 107-122.

We shall consider four sets of factors that may be expected to explain the innovativeness or conformity of theatre repertoires: Demand characteristics of communities; autonomy from or dependence upon the market for financial sustenance; institutionalization, and organizational climate or manager preferences.

- *Hypothesis 1*: Conformity in repertoire is negatively related to metropolitan area population, median education, and the percentage of workers employed in professional or managerial occupations.
- *Hypothesis 2*: High rates of paid attendance and large seating capacities are positively related to conformity.
- *Hypothesis 3*: Institutionalized theatres - those with large budgets, high rates of subscription income, and differentiated administrative structures are more conformist than less institutionalized theatres.



- *Hypothesis 4*: Conformity in repertoire is positively related to (a) predominance of nonartistic over artistic forces in a theatre's origins; (b) the presence of a managing director whose educational and career background is administrative rather than artistic, and (c) the dominance of the managing director over the artistic director in the theatre's decision making.
- Ordinary least squares regression analysis was used in all of the analyses. Theatres located in New York City are much less conformist than those in any other part of the United States. Findings confirm hypothesis 2 for theatres outside of New York, but not for those in New York City. Market autonomy appears to be an important influence on innovation and conformity throughout most of the United States. The effects of most of measures of institutionalization on conformity are weak ones. Theatres founded by organizations (schools, governments, community groups) are somewhat less innovative than those founded by artists who are no longer involved with the theatres they founded.