SURVEY RESULTS: ORGANIZATIONAL CHARACTERISTICS

As noted in Chapter One, we conducted a survey of arts organizations to collect systematic information about the characteristics of arts organizations and the specific things organizations do to build participation. This appendix and Appendix B describe the results of our survey of the actual participation-building activities of 102 arts institutions. This appendix illustrates the diversity of purpose, mission, resources, and environments of the organizations in our survey sample. As the data show, organizations with similar purposes tend to share characteristics: they emphasize similar mission elements, have similar levels of resources at their command, get their primary funding from similar sources, and enjoy similar types of community support. Institutions with different purposes contrast with each other in terms of many of these same characteristics. Appendix B shows how the various institutional similarities and differences are reflected in the goals and tactics of institutions seeking to build participation in their programs.

In reviewing these findings, it is important to bear in mind that they describe the organizations we interviewed and not the population of arts organizations as a whole. Indeed, because our sample came from populations of current and former grantees of the Wallace-Reader's Digest Funds and the Knight Foundation, there are several reasons to expect that our findings are not generalizable to all arts organizations. Both the Funds and the Knight Foundation have been particularly interested in building public participation in the arts, which means the organizations in our sample will be more concerned with increasing participation than would arts organizations chosen at random. Moreover, institutions were often chosen to be grantees because of their specific characteristics—the Funds' grants to visual arts institutions, for example, purposely focused on organizations with large budgets—or because they promised to employ specific tactics in their participation-building activities.

Our survey sample thus is not typical of arts organizations as a whole or even of organizations with similar purposes and missions. We nonetheless believe our findings are useful for highlighting the way a large number of organizations

have expanded their audiences. As the data show, these organizations all take a similar approach to participation-building, but they also pursue a range of different goals and tactics in the process, many of which are related to their specific purposes and missions.

PURPOSE AND MISSION

As noted in Chapter Five, most organizations in our survey were able to clearly state their missions but were less explicit about their underlying purposes. All of the organizations articulated the specific goals of their various activities—such as increasing community involvement in their organization, fostering an appreciation of art among their participants, and training new artists—but most were less clear about their ultimate purpose. Using information provided by the Funds and the Knight Foundation, we were able to infer that the organizations we visited could be classified into three types according to purpose: those principally dedicated to supporting the canons of specific art forms (i.e., canon-focused), those principally dedicated to improving their communities using art as a vehicle (i.e., community-focused), and those principally dedicated to engaging individuals in the creative process and training new artists (i.e.,

RAND*MR1323-A.1*

Creativity-focused:
Engage individuals in
the creative process

Canon-focused:
Support the canons
of specific art forms

14%

51%

35%

Community-focused:
Improve the community
using art as a vehicle

102 arts organizations
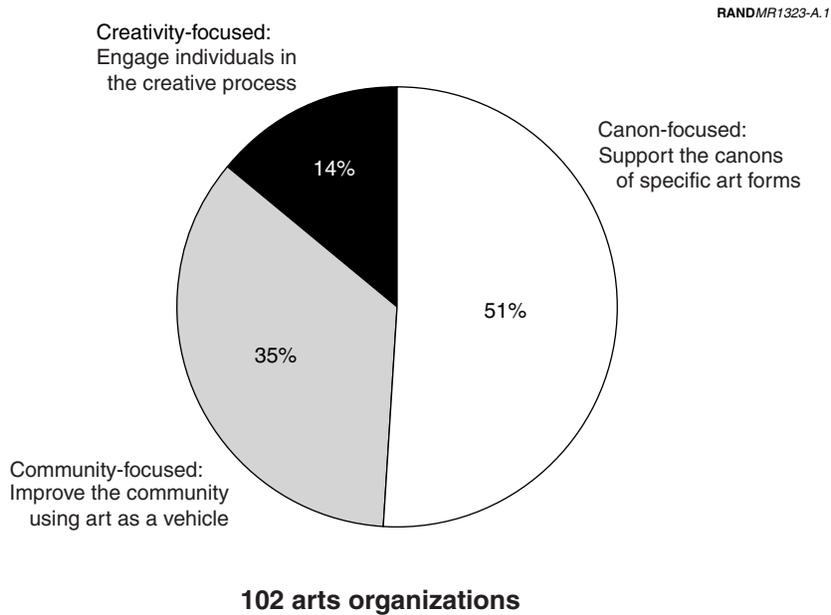
Figure A.1—Percentages of Three Different Types of Arts Organizations in Survey Sample

creativity-focused). Figure A.1 shows the percentage of the 102 arts organizations in our survey that fell within each of these three purpose-based classifications.

Mission Elements

During our site visits, we identified nine different mission elements that were salient to arts organizations:

- Fostering appreciation of the arts

- Increasing the public's exposure to the arts

- Improving the community using art as a vehicle

- Presenting and displaying new art (including performing art)

- Involving participants in the creative process (e.g., in creating a mural or putting on a production)

- Preserving and collecting existing works of art (including theater, dance, symphonies)

- Creating new art (e.g., commissioning new work)

- Training artists

- Funding artistic endeavors

We asked the organizations to report on the importance of these elements to their mission statements; Table A.1 reports their responses. As can be seen, the

Table A.1

How the Organizations Ranked Importance of Mission Elements

Mission Element	Overall Importance to Institution's Mission[a]	Percentage of Organizations Identifying Element as Primary
Foster appreciation	4.7	16
Expose people to art	4.7	28
Improve community	4.3	19
Present new art	4.1	20
Inspire creativity	3.5	20
Preserve existing art	3.5	13
Create new art	3.5	14
Train artists	2.8	12
Fund art	2.8	3

[a]Survey ratings: 1 = not at all; 2 = a little; 3 = a fair amount; 4 = much; 5 = very much.

organizations placed the most emphasis on fostering an appreciation of art and exposing people to the arts. These mission elements emphasize personal involvement with the arts. A number of other elements on the list have a similar emphasis on process and their effects: improving community, inspiring creativity, and training artists. Other mission elements focus on the art objects or performances themselves: making new and existing art available, preserving and collecting existing works of art, presenting or displaying new art, creating new art, and funding artistic endeavors.

Relationship Between Mission and Purpose

As the results in Table A.1 indicate, all of the organizations have several components to their missions, reflecting multiple goals not viewed as mutually exclusive. However, the priority placed on the mission elements differs with institutional purpose. Table A.2 shows how each of the three types of organizations in each class ranked the mission elements in terms of importance. Table A.3 shows the percentage of each class of organization that ranked each mission element as the most important to its mission.

Like the aggregate-level results in Table A.1, Table A.2's results indicate that all arts organizations in our sample considered changing individuals' relationship to art—particularly fostering appreciation and exposing people to art—to be critical to their mission. Community-focused and especially creativity-focused organizations placed much greater emphasis on involving participants directly in the creative process (e.g., inspiring creativity, training, and creating new art).

Table A.2

**How the Three Types of Organizations Ranked Importance
of Mission Elements**

	Type of Organization		
Mission Element	Canon-Focused	Community-Focused	Creativity-Focused
Foster appreciation	4.6	4.9	4.8
Expose people to art	4.7	4.7	4.3
Improve community	4.3	4.2	4.5
Present new art	4.1	4.2	3.8
Inspire creativity	3.1	3.8	4.4
Preserve existing art	4.2	2.7	2.5
Create new art	3.3	3.5	3.9
Train artists	2.6	2.8	4.4
Fund art	2.6	3.0	3.1

NOTE: Ratings are 1 = not at all; 2 = a little; 3 = a fair amount; 4 = much; 5 = very much.

Somewhat surprisingly, all three types appear to have placed considerable importance on improving communities through art. This finding suggests that organizations seeking to increase participation recognize the important role communities can play in this process.

As shown in Table A.3, canon-focused organizations placed their highest priority on activities associated with art presentation and collection, as is reflected in the proportion whose primary mission element relates to exposing people to art, preserving and collecting existing art, and presenting new art. In contrast, creativity-focused organizations placed a higher priority on the creative aspects of art, as is reflected in the importance assigned to inspiring creativity, training artists, and creating new art. Community-focused organizations lie somewhere between the canon- and creativity-focused institutions. Thus, in addition to concentrating on exposing more people to art and fostering an appreciation of art, they assign high priority to improving the community and presenting new art.

A somewhat surprising finding in Table A.3 is that community-focused organizations are no more likely to assign the highest priority to community improvement than are creativity-focused institutions. The explanation may be that institutions devoted to promoting individual creativity understand that getting participants involved in "doing" art requires a higher level of commitment than just getting them to appreciate the canon. To inspire such commitment, these organizations must become more deeply involved than canon-focused organizations in the community.

Table A.3

**Percentage of Different Types of Organizations That Identified
Each Mission Element as Primary**

Mission Element	Type of Organization		
	Canon-Focused	Community-Focused	Creativity-Focused
Foster appreciation	15	19	7
Expose people to art	29	36	7
Improve community	10	28	29
Present new art	23	22	0
Inspire creativity	8	14	29
Preserve existing art	31	8	7
Create new art	12	14	21
Train artists	8	6	43
Fund art	6	0	7

One final point is noteworthy. Respondents were asked to identify the primary, or most important, of the mission elements. However, as can be seen by summing the percentage columns in the tables, the outcome was not one primary element per organization. The average number of primary elements identified totaled almost 1.5 elements per organization, which means almost half of the organizations in each category cited at least two primary elements. This suggests the difficulty many of these organizations faced in trying to identify the single most important aspect of their activities.

Discipline

One feature that may contribute to the difficulty the organizations had in assigning priorities to the various mission elements is their multidisciplinary nature. Although the vast majority of the organizations were able to identify one discipline as the *focus* of their programs (see Figure A.2), only 36 percent of them worked within a single discipline. Across our sample, organizations worked within one to six disciplines, with a median of three.[1] This average, however, differed by predominant discipline, as shown in Figure A.3.

On average, theater and literary organizations worked in fewer disciplines than did music and dance organizations, with visual arts organizations falling in be-
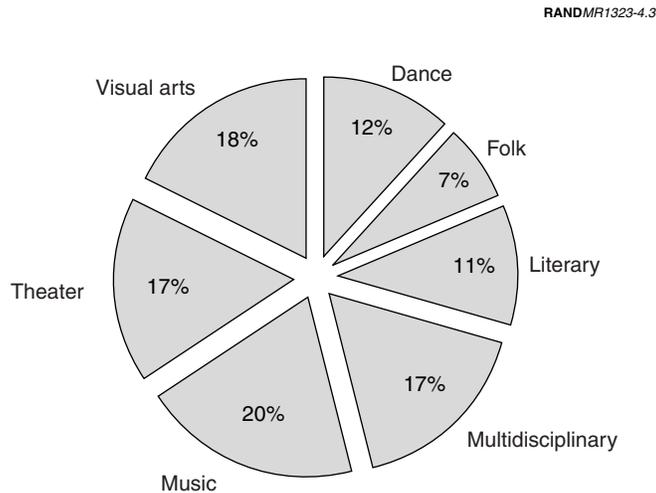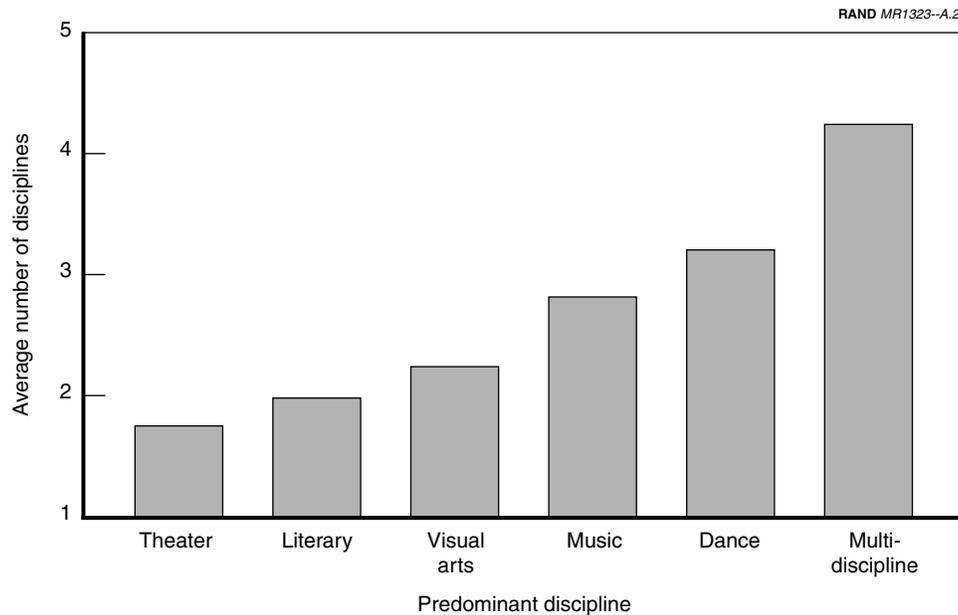
RAND*MR1323-4.3*

Figure A.2—Predominant Disciplines Reported by Organizations

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[1]The median represents the midpoint of the distribution. Half the organizations lie above the median value and half below.

RAND *MR1323--A.2*

Figure A.3—Multidisciplinary Nature of the Organizations

tween. In addition, about 23 percent of these organizations were unable to identify a predominant discipline. Many of them focus on presenting works in a variety of disciplines or specialize in the folk arts, which by their nature include elements of several disciplines. For these multidisciplinary organizations, the average number of disciplines was 4.3.[2]

As a general proposition, the more disciplines an organization works within, the more difficulty it will have developing coherent engagement strategies and tactics and allocating resources accordingly. As one of our respondents described it, organizations involved in multiple disciplines face the challenge of "being all things to all people."

Discipline and Purpose

Our survey results show that canon-focused organizations worked with fewer disciplines than did community- or creativity-focused organizations. As Figure A.4 shows, canon-focused organizations were much less likely to describe themselves as multidisciplinary. Instead, most of them concentrate on visual

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[2]The multidisciplinary organizations represent organizations unable to choose a predominant discipline.

arts, music, and literary arts. Community-focused organizations were more of-ten multidisciplinary or emphasized theater. Creativity-focused organizations were concentrated in multiple disciplines, visual arts, music, and dance. No creativity-focused organizations concentrated on folk or literary arts.[3]

INTERNAL RESOURCES

Organizations have a variety of personnel and operational needs, as well as the need to adapt to changes in both their internal circumstances and the external environment (Shortell and Kaluzny, 1994). The ways organizations manifest these needs, however, and the internal and external resources they have to ad-dress them, vary with such structural features of the organization as age, bud-gets, sources of revenues, and boards.

As the data in this section show, canon-focused organizations tend to be older and have much larger budgets than the other two types of organizations.
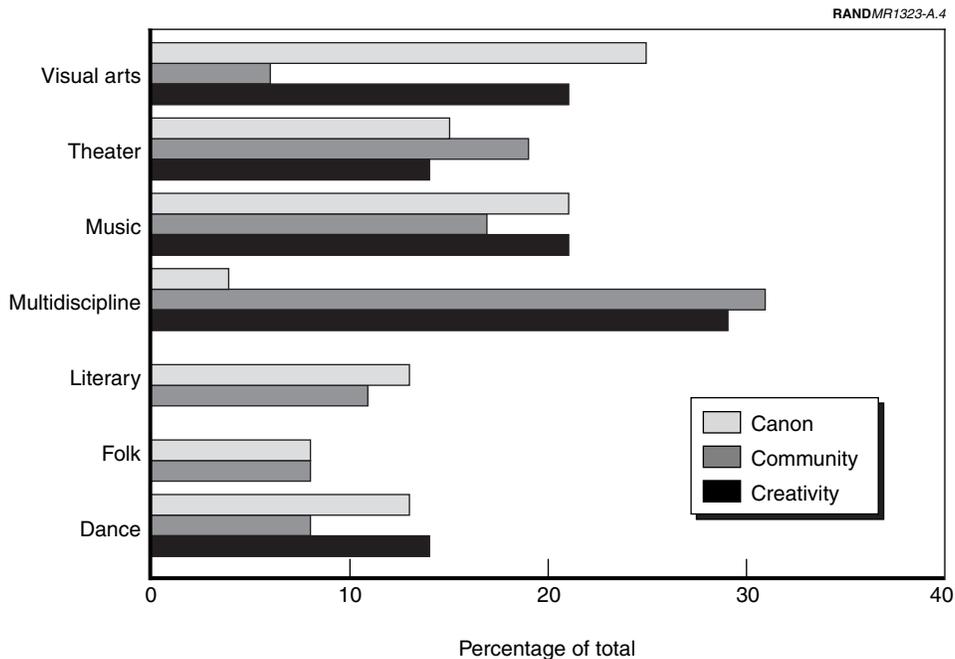
RAND*MR1323-A.4*

Figure A.4—Primary Disciplines of the Different Types of Organizations

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[3]Once again, it is important to remember that these results are based on the sample of institutions we interviewed, not all arts organizations. Since both the Funds and the Knight Foundation choose grantees with specific purposes in mind, one cannot assume that these distributions are representative of arts institutions in general.

Community-focused organizations are the youngest in our survey group. They also have the smallest budgets and are less visible and more likely to depend on foundations and government, rather than individual philanthropy, for their support. Creativity-focused organizations fall between these two extremes. They typically are younger and considerably less well-funded than canon-focused organizations but are older and better-funded than community-focused organizations.

Age

The needs of organizations change over their life cycles. As we heard at several of our site visits, young organizations are often dominated by the vision, energy, and personality of their founder. As they age, a critical test of resiliency is whether they can develop the staffing and support infrastructures needed to sustain themselves once the founder is no longer the dominant figure. Indeed, one of the central needs of all organizations is adapting to change, both internal and external. Organizations that not only survive but prosper in a changing environment are likely to achieve increasing visibility and legitimacy within their communities. Thus, organizations have different needs and access to resources at different stages of their development.

Figure A.5 compares the median age of the organizations we surveyed. About half had been in existence for 30 years. In general, there was little variation
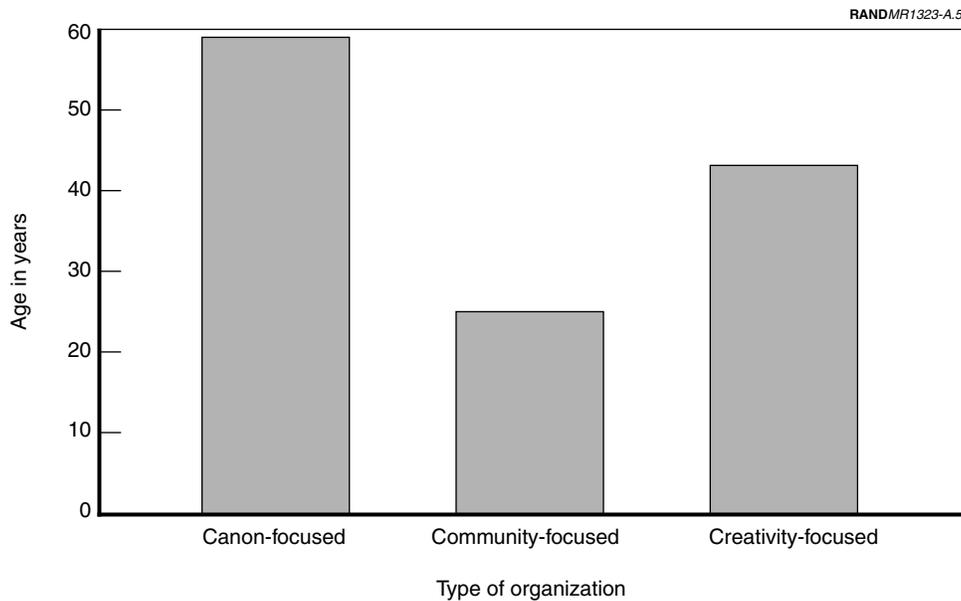

Figure A.5—Average Age of Different Types of Organizations

around this median, since about 65 percent of all the organizations were between 15 and 50 years old. About 15 percent were less than 15 years old, and about 20 percent were over 75 years old.

This pattern varied somewhat for the three different types of organizations. Canon-focused organizations had a median age of almost 60 years and thus were older than their community- and creativity-focused counterparts, whose medians were 25 and 43 years, respectively. One factor that may have contributed to these age differences was the concentration of visual arts institutions in the canon- and creativity-focused categories. Over 50 percent of the visual arts organizations in our sample had been in existence for over 85 years, and less than 33 percent for under 50 years. To the extent that an organization's specific needs and access to resources vary by age, we might expect these factors to vary by organizational purpose.

Budgets

Just as the average age of the institutions differed, so too did the overall size of their budgets.[4] About 20 percent of the organizations had total budgets of $750,000 or less; another 20 percent had budgets of over $10 million. Overall, the median budget was $3.75 million and the average was close to $20 million. This substantial difference between the median and the average arises because while the budgets of most of the organizations were clustered around $3 million to $4 million, a few very large organizations had very large budgets.

We also found that as had been true for age, budget size varied with primary purpose. With an average budget of almost $35 million, canon-focused organizations had about four times more to spend than did creativity-focused organizations ($8.7 million) and over 15 times more than did community-focused organizations ($2.5 million). Clearly the scale of operation, the resources available, and in all likelihood the complexity of these organizations differ by predominant purpose. Community-focused organizations are much younger and much smaller than the canon-focused organizations, and creativity-focused organizations fall between these two extremes.

Sources of Revenue

Table A.4 displays a final structural difference among the organizations we interviewed: their sources of revenue. Five major funding sources are listed: earned income (receipts from ticket and other sales and tuition), grants from

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[4]About one-third of the organizations reported budget totals for earlier years. We adjusted these budgets to 1999 by using an annual adjustment factor of 3 percent per year.

Table A.4

Breakdown of Revenue Sources for the Three Types of Organizations
(percentage of revenue by source)

Source of Revenue	Canon-Focused	Community-Focused	Creativity-Focused	All
Earned income	40	36	39	39
Receipts	39	33	12	34
Tuition	1	3	27	5
Grants	22	42	30	30
Foundations	13	24	11	17
Government	9	18	19	13
Donations	25	15	19	20
Corporate	5	5	7	5
Individual	12	6	6	9
Other	8	4	6	6
Endowment income	8	1	3	5
Other	5	6	9	6

foundations and government, donations (from corporations, individuals, and fundraising events), endowment income, and income from all other sources. Overall, the organizations received a higher share of their revenues from earnings—about 40 percent of the total—than from any other source, and within the earnings category, receipts from tickets and other sales outpaced tuition payments by close to 7 to 1. Grant income constituted the second largest source of income—about 33 percent of the total; donations represented about 20 percent, and the last two sources—endowment income and other income—each constituted less than 10 percent.

This general pattern, however, differs sharply for the three types of organizations. Although the overall share of revenue coming from earnings does not in itself differ dramatically among the three types, the sources of the earnings do. Canon-focused organizations received almost all of their earned income from ticket and other sales. Creativity-focused organizations, in contrast, received more than 66 percent of their earnings from tuition payments. Canon-focused organizations also received a larger share of their revenues from donations, especially from individuals, and were the only organizations that received significant income from endowments. Community-focused organizations received more than 40 percent of their total income from grants—and almost 25 percent of this was from foundations.

In comparing these results, it is important to bear in mind that these percentages are calculated on very different total revenue bases. The average community-focused organization, for example, has a total revenue base of about

$2.5 million, whereas the average canon-focused organization has a budget 15 times that size. Thus, both the sources of revenue and the amount of money received from those sources vary across organizations. Such differences, of course, translate into large differences in the resources these organizations have.

Several reasons may be causing these differences, including local funding circumstances, institutional traditions, board and staff preferences, and disciplinary practices, all of which are beyond the scope of this report. However, as our discussion of mission elements makes clear, both the types of activities that organizations sponsor and the priorities assigned to these activities differ by organizational purpose. These differences have implications for organizational funding. This point may be clearest as regards earned income—the largest source of revenue for all three types of organizations. Canon-focused organizations place the highest priority on presenting art and receive the highest fraction of their income from ticket and related sales. Creativity-focused organizations are much more involved in training artists and rely much more heavily on tuition payments than on admissions receipts for their earned income.

It is also interesting to note that these differences in revenue sources are correlated with an organization's age. Community-focused organizations, which are considerably more likely to rely on grants from foundations, are younger and smaller than the other two types of organizations. Canon-focused organizations, which receive about twice as much of their total budgets from individual donations, are older and larger than the other types of organizations. They are also the only type to receive any substantial income from endowments—a characteristic of well-established and well-supported institutions.

These comparisons also suggest that the broader needs of arts organizations are likely to differ with purpose and activities. Because organizations need to be sensitive to how their engagement strategies (and other policies) affect their principal funders and because these funding sources differ, engagement strategies may be influenced by these differences. Similarly, the different budgets and ages of the organizations suggest that they may face different organizational issues. Older organizations with a long history in their communities, for example, have well-established reputations and an extensive series of community contacts. This provides them with a stamp of approval from some groups, such as the media and those who are already supporters of the arts, but it may have a different effect on other constituents, such as people unfamiliar with the arts or who think the institution serves only elite audiences and thus not them. Younger organizations, in contrast, may have less visibility and thus need to determine what message they want to convey about their organization, to which groups, and in what ways. How organizations deal with these issues may affect how they are perceived not only by the wider community but also by

their target populations, their funders, other community institutions, and even their own staffs.

Boards

All of the organizations we interviewed had governing or advisory boards. Board members are traditionally chosen for the special skills that they can bring to an organization, which typically include fundraising, marketing, financial expertise, business management, legal expertise, property management, artistic expertise, media contact, and community development. The organizations we interviewed are no exception to this pattern. Fundraising, financial expertise, business management, legal expertise, and community development skills were found in over 90 percent of the boards of these organizations, and artistic expertise and marketing skills were present in over 80 percent.

Table A.5 presents the average number of board members for each type of organization and the percentage of each type of organization having board members representative of its target populations—a tactic many of the surveyed organizations used to help them understand and reach out to the communities they want to serve. The boards ranged from 6 to 90 members, with an average of about 30. The boards of canon-focused organizations were about half again as large as those of the other two types of organizations. About half of these boards included representatives of target populations—a pattern more characteristic of community-focused than of canon- or creativity-focused organizations.

Finally, Table A.6 compares the functions served by the boards in these organizations.[5] The specific functions examined here include strategic planning, plan-

Table A.5

**Average Size of Boards and Inclusion of Target Population
on Boards for the Three Types of Organizations**

Type	Average Size	Percentage of Boards Including Members of Target Group
Canon-focused	34	44
Community-focused	22	62
Creativity-focused	21	43
All	28	50

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[5]In addition to their formal advisory boards, about half of these organizations (57 percent) convene special community advisory groups to assist them in community outreach efforts.

Table A.6

Functions of the Boards of the Three Types of Organizations

Type	Strategic Planning	Arts Programming	Fundraising	Marketing	Community Contact
Canon-focused	4.2	1.9	4.3	2.8	3.7
Community-focused	4.1	2.1	4.3	3.3	3.5
Creativity-focused	4.2	2.7	4.2	3.2	4.0
All	4.2	2.1	4.3	3.0	3.7

NOTE: Survey asked whether board serves this function. 1 = never; 2 = rarely; 3 = sometimes; 4 = frequently.

ning of arts programs, fundraising, marketing, and community outreach. Two of these roles—fundraising and strategic planning—clearly predominate: the vast majority of the boards filled these roles either "frequently" or "almost always." Boards are also often used as a vehicle for establishing contacts or networking within the community, but are used less frequently to market an institution's activities and are generally not used at all to help plan artistic offerings. There is little variation in the ways the three types of organizations use their boards. However, creativity-focused organizations and to some extent community-focused organizations are more inclined than are canon-focused organizations to involve their boards in marketing and planning activities.

EXTERNAL RESOURCES

To supplement their internal resources, organizations often form collaborations with outside groups or individuals to gain needed skills or services. In the survey, we asked organizations about two different types of such collaborations: those with artists and those with community groups.

Almost all of the organizations involved artists in some aspect of their activities. Our survey asked specifically about the degree to which organizations sponsor artists in residence, include artists in outreach activities, work with artists in planning artistic programs, and employ artists to teach classes or hold workshops. Figure A.6 shows the results. About 75 percent of these organizations used artists "frequently" or "almost always" to teach classes and hold workshops and to help the organization reach out to the community. Artists were provided residencies somewhat less frequently (about 60 percent of the time) and were used "frequently" to help plan programs by less than 50 percent of the organizations.

Although all three types of arts organizations assign essentially the same priorities to these uses, the frequency of usage varies systematically according to the organization's principal purpose (see Table A.7). Creativity-focused organiza-

Extent to which organizations involve artists in these activities
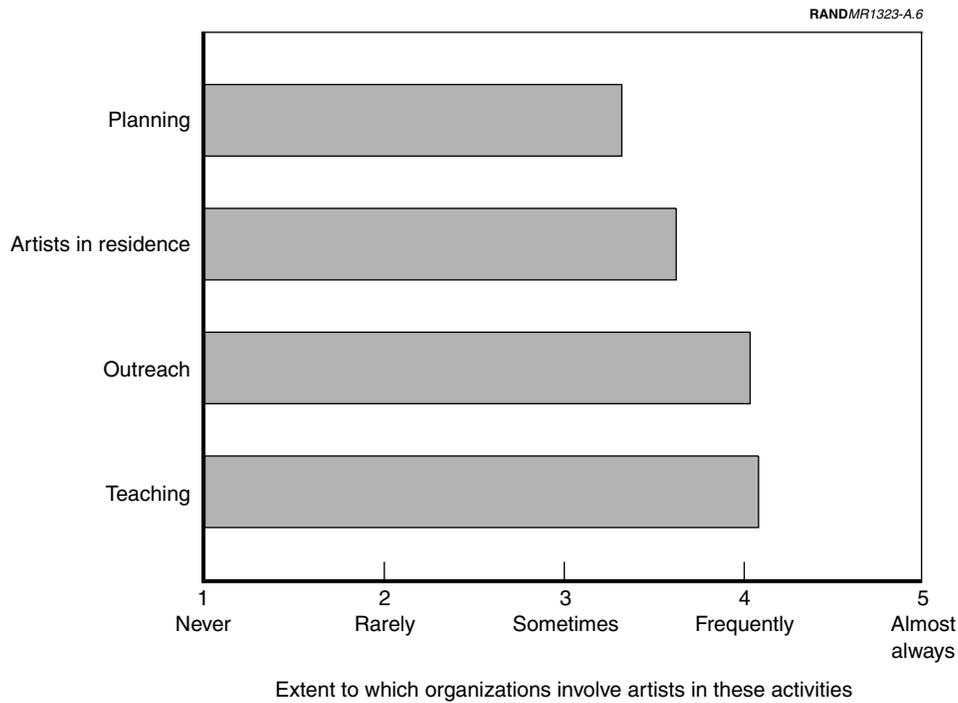
Figure A.6—Use of Artists in Building Participation

Table A.7

Use of Artists by the Three Types of Organizations

Type	Teaching	Outreach	Artist in Residence	Planning
Canon-focused	3.8	3.8	3.4	3.2
Community-focused	4.2	4.1	3.7	3.3
Creativity-focused	4.6	4.6	4.3	4.1

NOTE: 1 = almost never; 2 = rarely; 3 = sometimes; 4 = almost always.

tions use artists more frequently than the other organizations in each of the four ways—indeed, they uniformly use artists "frequently" or "almost always" in all four ways. Canon-focused organizations use artists less than the other two types of organizations do. This pattern is consistent with the different importance these three types of organizations attach to involving participants in the creative process. However, it also indicates the ways in which an organization's purpose can affect not only its participation-building activities but also its broader interactions with the community.

We also asked survey respondents about the frequency with which they interact with such community groups as schools, libraries, other cultural organizations, health and social service agencies, and businesses (see Table A.8). Virtually all respondents reported high levels of interaction with schools—perhaps a reflection of their commitment to influencing the next generation to become engaged in the arts. The organizations also reported high levels of interaction with other cultural organizations, but formed fewer collaborations with businesses, health and social service agencies, and libraries. The only substantial difference in these patterns was the greater involvement of creativity-focused institutions with health and social service agencies. This finding may reflect the fact that creativity-focused organizations are more likely than the others to become involved with their participants at a personal level.

Arts organizations turn to community collaborations for a variety of reasons. Table A.9 lists these reasons and the average importance the respondents gave to each one. No one reason emerges as dominant; indeed, the organizations cited only two for which they rely on outside collaborators "relatively frequently": to provide entrée into communities and to help promote their activities. More typically, they relied on community resources from "sometimes" to "rarely." When they did, the reason was more likely to be to help publicize activities or for general support—i.e., to share mailing lists and performance spaces or provide political support and legitimacy. Only rarely did they seek advice or technical assistance from outside groups or share materials or operations with them.

These general patterns, however, do not hold equally for all three types of arts organizations. Creativity-focused organizations are much more likely than the other two types to use community collaborators for a broad range of purposes. Indeed, unlike their counterparts, they frequently seek a wide variety of benefits.

Table A.8

Frequency of Collaboration with Community Groups for the Three Types of Organizations

Community Group	Canon-Focused	Community-Focused	Creativity-Focused	All
Schools	4.5	4.3	4.4	4.4
Other cultural organizations	4.0	4.1	4.3	4.1
Business	3.3	3.3	3.0	3.3
Health and social services	2.6	3.1	3.7	2.9
Libraries	2.8	2.5	2.7	2.6

NOTE: 1 = almost never; 2 = rarely; 3 = sometimes; 4 = almost always.

Table A.9

Reasons for Collaborating with Community Groups

Reason	All Respondents
Entrée to community	3.5
Promote activities	3.5
Share mailing lists	2.9
Structure events	2.9
Share performance space	2.7
Provide legitimacy	2.7
Provide political support	2.7
Access to artists	2.5
Provide technical assistance	2.5
Advise on programming	2.5
Share funds/staff, equipment	2.0
Share office space	1.6

NOTE: Survey asked whether collaborator serves this function. 1 = never; 2 = rarely; 3 = sometimes; 4 = frequently.

ENVIRONMENT

The focus so far has been on the characteristics of arts organizations themselves and the nature of their interactions with artists and community groups. These are central aspects of an institution's context, but they do not fully describe the environment in which an arts organization operates and to which it must adapt. An institution's local environment consists of a much wider range of organizations, including funders, arts and other cultural institutions, local governments, the media, and community-based organizations. The institutions we interviewed included both those well established in their communities and those relatively new and still seeking public visibility. How arts organizations are viewed by the broader community and how much support they receive from the community are important factors in their performance and success.

To gain a better understanding of the differing environments for the arts, we asked institutional leaders to evaluate the degree of support provided to the arts by various community organizations (see Table A.10). As might be expected, the support from these sources varied considerably. The most supportive institutions were those already having connections with the arts, such as foundations and other arts funders, leading cultural institutions, and community-based arts organizations. Local government and the media were less supportive, and community-based non-arts organizations were the least.

In general, the differences in the degree of support across the three different types of arts organizations were not large, but they were suggestive. Local gov-

Table A.10

Support for the Arts from Different Community Organizations

Community Organization	Type of Organization			
	Canon-Focused	Community-Focused	Creativity-Focused	All
Local foundations, funders	4.2	3.9	3.7	4.0
Leading cultural institutions	4.0	3.6	3.9	3.9
Local government	2.3	3.3	3.1	3.1
Local press	3.4	3.3	2.3	3.3
Community-based arts organizations	3.7	3.8	3.3	3.8
Community-based non-arts organizations	2.4	2.4	2.6	2.4

NOTE: Survey asked about extent of support. 1 = not at all; 2 = a little; 3 = a fair amount; 4 = much; 5 = very much.

ernments appear to be somewhat more involved in organizations more focused on community development. In contrast, local foundations and funders, leading cultural institutions, and the press were more involved in the activities of canon-focused organizations. Although we did not ask organizations for the reasons behind their rankings, it is clear that the age and size of canon-focused organizations bring them more public recognition than the other two types of organizations achieve. Do the older, larger, and wealthier institutions receive more support because they are more established? Or do they receive more support because they can afford the time and resources to establish and maintain connections with these other community institutions? Perhaps the answer is both.