

Governmental Subsidy and Curatorial Practice

A study in the curatorial practice of nonprofit art organizations in Taiwan
from 2010 to 2019

Name: Chien, Ssu-Ying

Student number: 527139

Supervisor: Naomi Oosterman

Erasmus School of History, Culture and Communication

Erasmus University Rotterdam

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Abstract

The nonprofit art organizations have been in a love-hate relationship with the public funds for a long time. On the one hand, they much rely on the public funds to survive and to maintain the legitimacy within society. On the other hand, they strive to ensure autonomy in deciding the presented cultural production. This article adopts the perspectives of new-institutionalism to explore the constantly interactive relationships between governmental subsidies and curatorial practice. The curatorial practice serves not merely as individual agents' manipulative reactions to institutions but also as the visualization of the negotiation between the two. In particular, the curatorial practice of nonprofit art organizations is the best place to observe such a negotiation as the public funds usually act as their main financial backers. This research examines the governmental subsidies granted by the National Cultural and Arts Foundation and the curatorial practice of the three nonprofit art organizations in Taiwan from 2010 to 2019 to understand the characteristics that win the favor of the public purse. The results suggest that there are four characteristics in curatorial practice that decisively attract the state's financial support, including the audience scalability, content interactivity, value transportability, and resource expandability.

Keywords:

new-institutionalism; public funds; curatorial practice; nonprofit art organizations; Taiwan

Acknowledgements

The unprecedented pandemic is raging throughout the globe right in the course of research. With the training given by journalism in the past, I always feel responsible for catching up on and sharing the latest news around the world and thereby almost unable to divert my attention from the worldwide catastrophes happening every day and night. With respect to the situation in Taiwan, countless arts and cultural organizations are now facing great challenges caused by the outbreak of COVID-19. To contain the spread of the virus, either self-quarantine or social distancing asks people to stay home as much as possible. As a result, most of the cultural events are canceled and the majority of organizations fail to make a profit and even have to close down for months to survive. Therefore, numerous cultural policies regarding the revitalization of the state's economy are urgently proposed by the government to ensure the operation of the organizations with financial troubles, including the loosening of subsidiary regulations, the rental concessions of national cultural venues, and so forth. This situation makes me once again reflect on my research. Although I can barely contribute myself toward the industry in the middle of the study, handing in a thesis regarding governmental subsidies and cultural practice is perhaps the only thing I can do now to offer my support.

I would like to convey my appreciation toward several groups of people that have helped me during this year. Without them, it is impossible to finalize this thesis. Firstly, my family has neither complaints nor regrets in supporting me. It is precisely their wholehearted care and considerations that enable me to fulfill my dream. Secondly, I am grateful to have Dr. Naomi Oosterman as my supervisor. The careful guidance she has provided is the most powerful and trustful backing of mine. Last but not the least, I would like to sincerely thank all the medical staff who have (had) fought with the virus in front of us. The world cannot keep turning without their endless sacrifice and dedication.

List of Content

Abstract	ii
Acknowledgements	iii
List of Figures	vii
List of Tables.....	viii
1. Introduction	1
2. Theoretical Framework	4
2.1 Introduction.....	4
2.2 The Rules of the Game: Neo-Institutionalism	5
2.3 A Discursive Approach to the Impact of NCAF’s Cultural Subsidies Distribution.....	7
2.4 The Possible Reactions of Art Organizations Toward the Pressures of Public Funds	11
2.5 The Importance of Public Funds for the Nonprofit Art Organizations in Taiwan	14
2.6 Curatorial Practice: the Negotiated Outcome	17
2.7 Conclusion	19
3. Methodology and Data.....	21
3.1 Introduction	21
3.2 Data Collection	22
3.2.1 Governmental Cultural Subsidy: The National Culture and Arts Foundation	22
3.2.2 Curatorial Strategies of the Three Nonprofit Art Organizations	24
3.3 Operationalization of Variables – Independent and Dependent Variables	26
3.3.1 Independent Variables	26
3.3.2 Dependent Variable	30

3.4 Hypotheses	31
3.5 Conclusion	34
4. Data Analysis and Results.....	36
4.1 Introduction.....	36
4.2 Descriptive Statistics	37
4.2.1 Exhibition Format	37
4.2.2 Nationality	38
4.2.3 Media	39
4.2.4 Location	40
4.2.5 Side Project	41
4.2.6 Collaboration	43
4.2.7 Public Funds	44
4.3 Correlations	45
4.4 Regression	49
4.4.1 Exhibition Format	49
4.4.2 Nationality.....	51
4.4.3 Media	54
4.4.4 Location	56
4.4.5 Side Project	59
4.4.6 Collaboration	62
4.5 Conclusion	65
5. Conclusion.....	66
6. Reference.....	68

7. Appendices..... 74

 Appendix A: Preliminary Analyses – Normal Probability Plot and Scatterplots 74

 Appendix B: The Cultural Subsidies Received by the Three Nonprofit Art Organizations
 from the National Culture and Arts Foundation (2010 – 2019) 84

 Appendix C: The Cultural Events of the Three Nonprofit Art Organizations (2010 – 2019)
 85

List of Figures

Figure 2.1 NCAF's Annual Expenditure on Subsidies.	12
Figure 2.2 Number of Annual Applicants for NCAF's Regular Subsidy.	13
Figure 4.1 Number of Different Types of Cultural Events.	37
Figure 4.2 Nationality of the Involved Southeast Asian Artists.	38
Figure 4.3 Proportion of Each Organization in the 137 Cultural Events with Side Projects.	41
Figure 4.4 Number of Each Organization's Cultural Events with Collaboration.	43
Figure 4.5 Yearly Received Public Funds of Each Organization from NCAF	44

List of Tables

Table 4.1 Media Distribution of the Involved Artworks.	39
Table 4.2 Location Distribution of the 241 Cultural Events.	40
Table 4.3 Distribution of the 137 Cultural Events with Side Projects.	42
Table 4.4 The Yearly Received Public Funds and Curatorial Practice Correlation	46
Table 4.5 The Exhibition Format and the Yearly Received Public Funds Regression.....	49
Table 4.6 The Nationality (Southeast Asian artists: present/not) and the Yearly Received Public Funds Regression.	51
Table 4.7 The Nationality (each country in Southeast Asia) and the Yearly Received Public Funds Regression.	52
Table 4.8 The Media and the Yearly Received Public Funds Regression.	54
Table 4.9 The Location (only in the organizations' own venues) and the Yearly Received Public Funds Regression.	56
Table 4.10 The Location and the Yearly Received Public Funds Regression.	57
Table 4.11 The Side Project (present/not) and the Yearly Received Public Funds Regression.	59
Table 4.12 The Side Project (each kind) and the Yearly Received Public Funds Regression. ...	60
Table 4.13 The Collaboration (present/not) and the Yearly Received Public Funds Regression.	62
Table 4.14 The Collaboration (each type) and the Yearly Received Public Funds Regression.	63

1. Introduction

Since 2010, the National Culture and Arts Foundation (NCAF) in Taiwan has dedicated itself to the nurturance of curators through the subsidy project—*Curator's Incubator Program @ Museums* in collaboration with Hong-gah Museum in Taipei. Through directly subsidizing individual curators, the funded ones are able to curate exhibitions in museums with the foundation's financial support and the museums' assistance in professional suggestions and spatial resource. In the past decade, the foundation keeps establishing connections with various museums and has until now collaborated with six representative museums, including Kuandu Museum of Fine Arts, Museum of Contemporary Art Taipei, and so forth. Similarly in 2018, the foundation established ARTWAVE -Taiwan International Arts Network to promote cultural exchange by intermediating between numerous national and international arts and cultural organizations. As one of its most significant projects in 2019, *Curators' Intensive Taipei 19 – International Conference and Workshops* was aimed to strengthen the curatorial education and to cultivate the curators of the younger generation in Taiwan.

The above is precisely an example of the state's intervention in the nationwide cultural production through its cultural subsidies allocation. In other words, although the state does not expressly stipulate what kinds of programs the curators or art organizations should propose, it can still imply the 'worth supporting' ones by giving them subsidies. Accordingly, the state is possibly able to determine the complexion of arts and culture in society through cultural subsidies allocation in Taiwan.

It is not a unique occurrence. Plenty of researchers have delved into the relationships between social institutions and cultural production (Martorella, 1977; Bourdieu, 1993 & 1996; Alexander, 1996 & 2018; Schulze & Rose, 1998; Pierce, 2000; Castañer & Campos, 2002;

Ospina, Diaz & O’Sullivan, 2002; Hee & Feiock, 2007; Chatzichristodoulou, 2013). Such social institutions range from the overall orientations of national policies to the allocation of cultural subsidies. In the course of seeking financial support, art organizations, on the one hand, attempt to earn more subsidies from the state’s purse to survive and, on the other hand, strive to maintain the autonomy and flexibility against the institutional pressures in terms of the presented cultural production.

Despite the abundant academic discussion, many of those center on the governments and art organizations in the Western countries. Therefore, the situation in Taiwan remains unsolved. On the one hand, the state has established NCAF as the main organization for domestic cultural subsidies allocation for 25 years, which indicates that it may be an excellent time point to look back at its operational results in the past. On the other hand, how the arts and cultural industry in Taiwan reacts to NCAF’s decisions in cultural subsidies allocation during the same period has not yet been carefully explored in academia. To fill up such a gap, this research aims to answer the question:

To what extent the curatorial practice affects the variance in public funds the nonprofit art organizations in Taiwan receive from NCAF from 2010 to 2019.

With the adoption of new-institutionalism’s perspectives (March & Olsen, 1984; North, 1990; Crawford & Ostrom, 1995; Goodin, 1996; Hall & Taylor, 1996; Peters, 1999; Lowndes, 2002), this study considers the distribution of governmental cultural subsidies as the employment of political institutions as well as regards the cultural production of art organizations as the response of individual agents toward institutions and as the platform to reflect the negotiation between the two.

Therefore, the governmental cultural subsidies from NCAF received by and the curatorial practice held by the three nonprofit art organizations in Taiwan from 2010 to 2019 are collected and classified in this research. As a government-sponsored foundation, NCAF takes charge of the allocation of domestic cultural subsidies and the promotion of national artists, private galleries, and nonprofit organizations. In particular, the nonprofit art organizations are chosen to be analyzed since, in comparison with other possibly funded bodies, they much rely on the state's funding to survive (Jegers, 2008; Toepler & Anheier, 2004; Balser & McClusky, 2005; Anheier, 2014). Through the observation of the ten-year cultural subsidies and curatorial practice, this research expects to realize the factors that determine the nation's preferences in allocating public funds.

The thesis is organized as follow. In chapter two, the theoretical framework explores the institutional pressures especially derived from the distribution of NCAF's cultural subsidies as well as the reactions of the nonprofit art organizations in Taiwan through curatorial practice manipulation. The following chapter addresses the methodology of the research, including data collection, operationalization of variables, and hypotheses. In the fourth chapter, the data analyses and results are presented to respond to the hypotheses. Last but not the least, the conclusion is given to answer the research question, which indicates that there are four main characteristics in curatorial practice that decisively attract the state's financial interests, including the audience scalability, content interactivity, value transportability, and finally resource expandability.

2. Theoretical Framework

2.1 Introduction

The purpose of the present research is to understand to what extent the curatorial practice affects the variance in public funds the nonprofit art organizations in Taiwan receive from NCAF from 2010 to 2019. In order to respond to the question, we must understand, on the one hand, the power of governmental cultural subsidies distribution over the funded parties and, on the other hand, the response of the latter toward such external stress. This study adopts the perspectives of new-institutionalism, which believes that while exploring how institutions affect individual agents, it is equally important to observe how individual agents interact with institutions (Lowndes, 2002). First, I will discuss what new-institutionalism is through the studies of several indicative new-institutionalists and regard the distribution of NCAF's cultural subsidies as the exertion of institutions. Second, drawing on Foucault's (1977) insights in discourse and McGuigan's (2003) extension of discourse into the discussion of cultural policies, how institutions (NCAF's cultural subsidies) dominate individual agents (the funded parties) through discourse would be developed. By now, we have discussed the context of an organization's decision-making. Third, how the organizations respond to the institutional pressures originated from the distribution of NCAF's cultural subsidies by adjusting their strategic behavior is explored in light of the resource dependency theory (Pfeffer & Salancik, 1978) and strategic institutional theory (Alexander, 1996). In particular, the financial situation of the nonprofit art organizations in Taiwan would be elaborated to realize why they often simultaneously benefit from and suffer from the public funds. Finally, through examining several studies into the relationships between funding distribution and curatorial practice, we intend to understand in which way the funded nonprofit art organizations in Taiwan can react toward the national subsidiary mechanism and to explain why their curatorial practice can be regarded as the negotiated outcome between institutions and individual agents.

2.2 The Rules of the Game: New-Institutionalism

How do individuals make choices? Traditional Institutionalism believes that institutions dominate individuals' behavior and decisions (Peters, 1999). New-Institutionalists, on the other hand, place more emphases on the interaction between individual agents and institutions than the impact of institutions upon individual agents (Lowndes, 2002). They have been exploring the definition of institutions for a long time; however, the discrepancies remain unsolved. March and Olsen (1984) consider institutions and norms as similarities. North (1990) expands it into tradition, custom, culture, and habit. Crawford and Ostrom (1995) suggest that institutions are *rules, norms, and shared strategies* (p. 582) (re)constituted in the situations that frequently occur. Goodin (1996) emphasizes the characteristics of stability and repeatability of behavior and concludes seven propositions of institutions (p. 19-20)¹. Lowndes (2002) argues that institutions are the rules of the game in which individuals and organizations are all involved players. Regardless of whichever explanation, institutions are mostly defined by their main function: shaping human's ways of behavior and interaction.

In comparison with the traditional institutional approach, new-institutionalism can be applied to broader societal situations rather than to only formal organizations (Lowndes, 2002). In other words, the institutions defined by new-institutionalists are not limited to statutory laws; instead, they consider them as any regularities that can constrain the behavior of individual

¹ The seven propositions of institutions include (1) when individual agents pursue their desired goals, they are often constrained by the context formed by the collectivity. (2) such constraints come into view in various forms, which are all termed as institutions. Therefore, institutions are *socially constructed norms* (p. 19) that are constantly reshaped and guide individuals' behavior to meet certain requirements. (3) those who comply with institutions would benefit from their obedience. (4) institutions can shape individual agents' desires, preferences, and motives. (5) institutions can be traced back to the actions or choices of ancestors. (6) institutions embody *differential power resources* (p. 20) with relation to different individual agents. (7) the interaction between individual agents not merely constitutes institutions but also drives social life.

agents. The informal instructions formed in the course of interaction and agreed by society, such as customs, traditions, and ideologies, are as important as formal ones in terms of shaping individual agents' behavior (Lowndes, 2002; Peters, 2019). Helmke and Levitsky (2004, p. 727) further describe informal institutions as *socially shared rules, usually unwritten, that are created, communicated and enforced outside of officially sanctioned channels*. That is to say, what the institutions in new-institutionalism emphasize is a set of constrained relationships between agents. More precisely, the institutions refer more to the dynamic process of how institutional stability is achieved through the interaction among individual agents (Lowndes, 2002) and thereby remain legitimate for all participants.

Accordingly, the distribution of a nation's cultural subsidies can be considered as the exertion of institutions since it forms a constrained relationship between the funder (the nation) and funded parties. The funder has to provide financial support toward the funded parties while the latter ought to accomplish the proposed projects with such funds. Take the operation of NCAF's cultural subsidies as an example. Based on the *Act to Establish the National Culture and Arts Foundation* issued in 1994, the foundation took over most of the responsibilities for subsidizing and guiding nationwide cultural workers and enterprises from the Council for Cultural Affairs in Executive Yuan in 1996 (Wang, 2016). Since then, NCAF has regularly organized various subsidiary projects every year. Applicants who wish to receive subsidies must submit relevant materials in accordance with the regulations while NCAF needs to allocate subsidies according to the results given by the jury. The funded parties then have to execute the plans based on the proposals and provide the reports back to NCAF. The constrained relationships between the two sides are here established.

The existence of institutions increases the predictability and reduces the uncertainty of individuals' behavior (March & Olsen, 1984), which leads to the stable operation of society.

For instance, NCAF requires that applicants should provide the future agenda of their proposed projects in application forms, which can reduce the uncertainty of coming events. In other words, the existence of institutions also determines the suitability and unsuitability in certain circumstances (Crawford and Ostrom, 1995). Individual agents would comply with and later internalize institutions to demonstrate the identification with the collectivity (March & Olsen, 1984). Different formation in the jury in NCAF may represent distinct tastes and boundaries between suitability and unsuitability. Moreover, institutions would exercise punishments for not complying with such standards to continuously maintain stability (Crawford and Ostrom, 1995), such as the failure in the obtainment of NCAF's cultural subsidies.

2.3 A Discursive Approach to the Impact of NCAF's Cultural Subsidies Distribution

The dominant force of institutions upon individual agents may be further explained in light of Foucault's (1971; 1977) insights into *discourse*, the institutionalized knowledge that forms a dominant force on human behavior. According to him, discourse represents not merely a simple linguistic expression, but more about a network of power relations that can influence human's ideologies and behavior (Foucault, 1971; 1977).

To ensure the implementation of discourse in society, Foucault (1977) suggests that there is a mechanism to effectively make individual agents conform to social norms. On a societal scale, it can be divided into three main methods, namely hierarchical observation, normalizing judgment, and examination (Foucault, 1977). The hierarchical observation originates from the pyramid-like hierarchical managerial system in factories in the eighteenth century, which was employed to observe labors' statuses. The more specialized the division of labor is, the more complicated the supervision is. Moreover, the normalizing judgment is introduced to determine

whether members meet the normative standards. The ones who comply with the normative standards would receive rewards while the discrepant ones would need to accept punishments. The main purpose of it is to restrict members' actions within certain standards. Finally, the examination is an action to actively nose out members' conditions.

Similarly, NCAF's subsidiary mechanism also exercises the three methods to convey its discourse and thereby to constrain the future performance of applicants within certain standards. For instance, the funded individuals and organizations should report back to the foundation about how they spend the grants, which would be deliberated by the legislative body in Taiwan later. It is a hierarchical system that ensures the efficiency of subsidies allocation. Moreover, since the annual nomination and confirmation of jury are under the command of the board of directors in NCAF (Kao, 2016), the foundation owns the power to set up the desired standards by determining the members of the jury. Therefore, whether or not the foundation decides to grant an individual or an organization funding is the result of carrying out normalizing judgment, indicating that those who meet the desired standards are able to receive subsidies while those who do not would receive less or even nothing as punishment. Finally, the funded individuals and organizations have to offer periodical reports to NCAF in order to receive the rest of the subsidies, which is used to examine their conditions actively and regularly. As a result, the funded individuals and organizations usually need to accommodate themselves to NCAF's subsidiary mechanism to remain legitimate in society, which reveals the obedience of individual agents to institutions.

Nonetheless, it is necessary to point out that NCAF exerts the discourse not only in its subsidiary procedures, but also in the subsidies themselves. More precisely, the enactment of public policies (including the distribution of cultural subsidies) is able to define what arts can be and even be eligible for national support (Heikkinen, 2008) and further internalize such

values into participants' ideologies. For instance, NCAF's subsidiary projects in preserving cultural heritage, such as oral history and folk arts, are utilized to emphasize the state's own history and nation-building. It is a measure taken by the state to exert state discourse in cultural policies to enhance national identity (McGuigan, 2003). On the other hand, the fact that the foundation particularly subsidized the Malaysian novelists' creation written in Mandarin from 2016 to 2018 is another method for the state to enhance the cultural rights of the immigrants from the Southeast Asia countries. McGuigan (2003) describes such kinds of cultural policies exercise civil/communicating discourse to strengthen civil rights and cultural rights.

Accordingly, institutions embody discourses and mechanisms and it is precisely because of that that institutions can impact individual agents (Goodin, 1996; Rothstein, 1996; Pierre, 1999; Lowndes, 2002). Goodin (1996) suggests that institutions “*embody, preserve, and impart differential power resources with respect to different individual and groups*” (p. 20). Sometimes, political institutions can be regarded as tools to cultivate desired values in society (Goodin, 1996; Rothstein, 1996). Pierre (1999) argues that institutions inevitably contain certain political values since they are exercised as instruments for selection. Similarly, Lowndes (2002) further explains that institutions can reflect power relations through the inclusion and exclusion procedures. Such embedded values and power relations in institutions incessantly provide guidance toward the public about how to behave. NCAF's subsidiary mechanism is an example to explain that the values and power relations embedded in institutions can influence the behavior of individual agents by the exertion of discourses and mechanisms.

Furthermore, the dominant force of institutions upon individual agents via the exertion of discourses also represents a process of contention for power, which locates in what Bourdieu (1986; 1993) called *fields*. According to him, the concept of field refers to a social sphere in which agents nurture habitus, fight for capital, and establish the unique operational principles.

That is to say, individual agents would compete with each other in fields, which later leads to the births of dominators and the dominated ones. The interaction between the two sides further defines the boundaries of fields (Bourdieu, 1986). Therefore, fields are full of power contention and confrontation.

Such power contention and confrontation even lie in the interaction between different fields (Bourdieu, 1993; 1996). In other words, the interaction between different fields can be hierarchical, which means that they are either autonomous or interrelated. More precisely, a field with higher autonomy indicates that it owns the ability to refuse the influence or restrictions of other fields. Otherwise, such a field is inevitably subordinate to the larger field with strong power relations. For instance, Bourdieu (1996) refers to academicism to illustrate the hierarchical interaction taking place between the fields of politics and cultural production. Even though the field of cultural production holds its own rules of the game to function, it is not autonomous enough to escape from the control of the political field.

Although the influence of the academies is not as powerful as it used to be, we must realize that a nation still can exert the discourse and mechanism in the field of cultural production in various ways, such as the distribution of public funds (Alexander, 1996; 2018). Alexander (2018) suggests that the distribution of cultural subsidies inevitably makes an art organization shift its curatorial consideration from following the relatively autonomous principles (focusing on the intrinsic natures of arts) to the heteronomous aspects (focusing on markets and audience). Furthermore, such alteration even makes the latter seem *naturally important* (p. 38). In her studies into the United Kingdom's subsidiary strategies, Alexander stresses that the British government has employed the three core principles of neoliberalism, namely the efficiency of markets, the liberty of individuals, and the non-interventionism of the state, to the promulgation of policies over the past thirty-five years, which indicates that the government should spend the

national assets as effectively as possible. As a result, the art organizations in the field of cultural production, which largely rely on the national funds to maintain operation, are expected to demonstrate their performance through measurable criteria, such as the visiting person-times or the total revenues, to verify whether the subsidies are utilized efficiently.

2.4 The Response of Art Organizations Toward the Pressures of Public Funds

Nonetheless, in the face of institutions' coercive oppression and restriction, organizations are not completely ineffective. On the contrary, they are *political actors* (Pfeffer & Salancik, 1978, p. 213). That is to say, organizations are able to come up with strategic behavior to respond to external pressures. Normally, organizations cannot be completely self-sufficient and thereby have to exchange resources with the external environment in order to survive and to function, which implies that organizations must try to obtain resources from it as steadily as possible (Pfeffer & Salancik, 1978; Jones, 2006; Hillman, Withers, & Collins, 2010). To achieve the goal, organizations would usually adjust their strategic behavior. Accordingly, it is the mobility and flexibility of organizations that assist themselves to establish the adaptability in order to continuously survive within the powerful institutions.

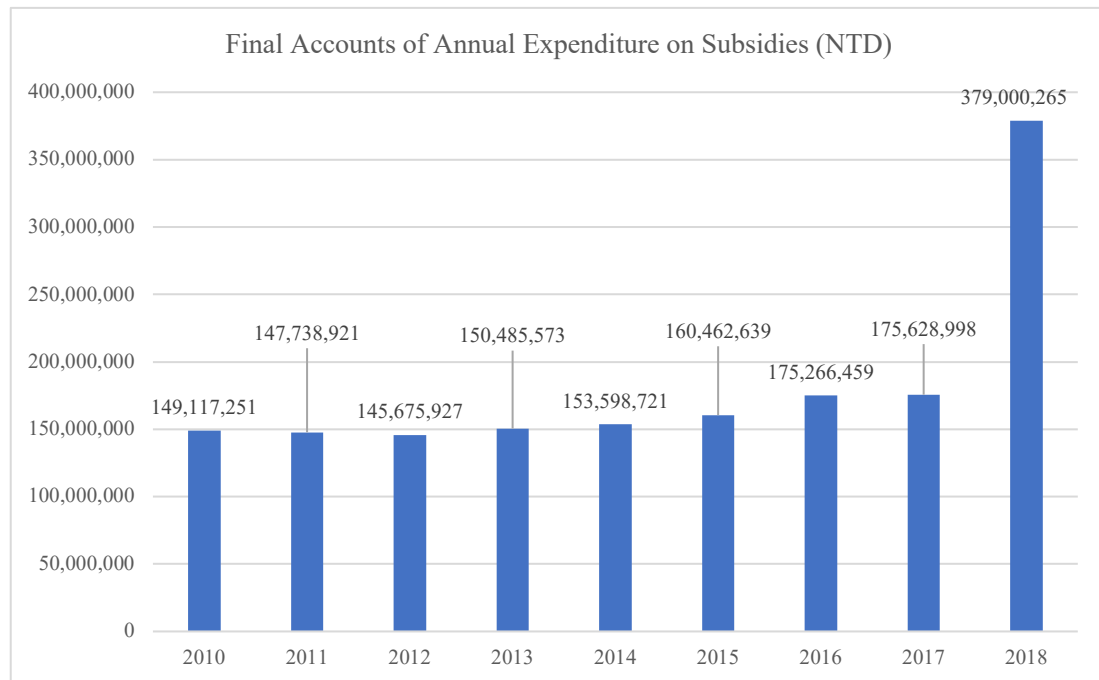
Importantly, resource dependence theory (Pfeffer & Salancik, 1978) believes that the resources necessary for an organization to survive are limited. For instance, art workers or art organizations must obtain funds to operate and applying for governmental cultural subsidies is a possible way to do so. However, NCAF's final accounts of annual expenditure on subsidies from 2010 to 2018² locate between around 150,000,000 to 175,000,000 Taiwanese New Dollar

² The annual report of NCAF in 2019 has not yet been published.

(NTD) with an exception (379,000,265) in 2018 mainly due to the transfer of responsibilities from the Ministry of Culture (Figure 2.1), which means that its financial support are limited.

Figure 2.1 NCAF's Annual Expenditure on Subsidies.

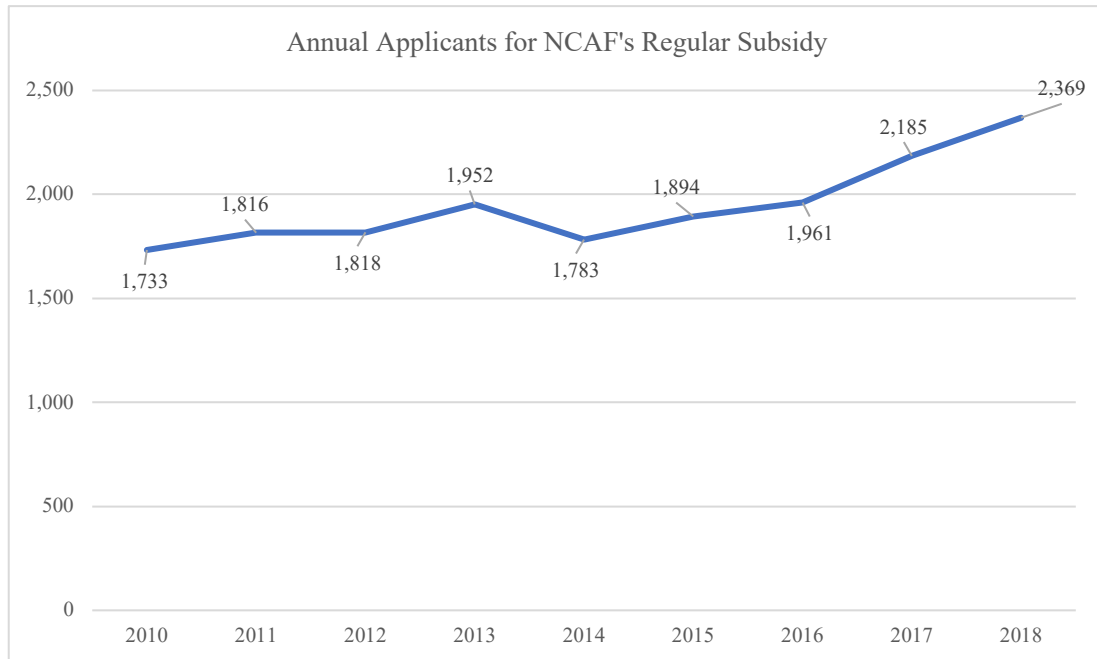
Source: The National Culture and Arts Foundation Annual Report.



Besides, the competition among organizations for the disposition of resources should also be taken into account (Pfeffer & Salancik, 1978). There are about 1,700 to 2,400 applicants every year applying for NCAF's regular subsidy during the same period (Figure 2.2). With a large number of competitors fighting for a limited amount of subsidies, the uncertainty of receiving them for an organization would increase. In particular, the ones who much rely on the public funds to survive would suffer from it the most as there are no other sources that can be used as substitutes, such as the nonprofit art organizations in Taiwan.

Figure 2.2 Number of Annual Applicants for NCAF's Regular Subsidy.

Source: The National Culture and Arts Foundation Annual Report.



In short, resource dependence theorists (Pfeffer & Salancik, 1978; Jones, 2004; Hillman, Withers, & Collins, 2010) believe that in order to understand organizations' strategies and behavior, it is necessary to comprehend the surrounding environment from which organizations are fighting for the resources. In other words, the limitation caused by the institutional pressures, such as the finite cultural subsidies and numerous competitors, would activate art organizations to adopt various strategic behavior to adapt themselves to society to survive.

For instance, Alexander (1996) examines how different funders' intentions are translated into various genres of exhibitions through sampling 4,026 exhibitions held by the indicative art museums in the United States from 1960 to 1986. Each exhibition is coded as either popular (exhibitions with tours or a great sensation), accessible (exhibitions that can be enjoyed by the general audience with no formal training in arts), or scholarly (exhibitions with professional knowledge, such as the canons or retrospective exhibitions of masters) to see whether it was

sponsored by certain types of funders (an individual, a corporation, a government agency, or a foundation). Alexander concludes that although different types of funders do prefer certain genres of exhibitions, organizations (art museums and their curators) hold *some defense mechanisms* (p. 833) to contend with such financial pressures. For instance, corporations favor popular and accessible exhibitions rather than scholarly ones while government agencies and foundations are interested in both popular and scholarly exhibitions and take care of both art scholars and middle-class audiences. In the face of such financial pressures, organizations would exert four methods to main their autonomy, including:

- (a) resource shifting: allocating funds freely to balance the internal financial status
- (b) multivocality: enhancing the attraction of exhibitions to various stakeholders
- (c) creative enactment: creatively expanding the possibilities of exhibitions to the utmost
- (d) buffering: flexibly utilizing the peripheral areas of museums

Finally, Alexander invents strategic institutional theory to describe organizations' *reactions to and interactions with environmental pressures* (p. 833) and indicates that the curatorial practice could be the best place to observe such reactions and interactions especially in the dilemma of securing funding sources and maintaining organizations' autonomy.

2.5 The Importance of Public Funds for the Nonprofit Art Organizations in Taiwan

Nonprofit organizations, in particular, are possibly the most dominated organizations by the public funds since they much rely on the financial support given by states. For decades, the love-hate relationship between nonprofit organizations and governmental subsidies has been extremely emphasized in the relevant studies (Jegers, 2008; Toepler & Anheier, 2004; Balsler

& McClusky, 2005; Anheier, 2014). The complex relationship much relates to the historical background of the emergence of nonprofit organizations (Levitt, 1973). In general, there are three main sectors that constitute modern society, including:

(1) Public Sector—Governments

To deal with the public affairs to meet the societal needs is the main purpose. The funds used for the maintenance and operation of society mainly come from taxation.

(2) Private Sector—Enterprises

Making a profit in accordance with the marketing principles is the main purpose. Any resource allocation or investment is based on the belief in the creation of wealth.

(3) The Third Sector—NGOs and NPOs

To compensate for the missions that neither the public nor the private sectors can fulfill is the main purpose (Toepler & Anheier, 2004). The term is used to describe all the organizations that are outside of governments and enterprises, including non-governmental organizations (NGO) and nonprofit organizations (NPO). For instance, the United Nations serves as the organization that is responsible for the coordination between nations while the World Bank serves as the organization that takes charge of granting financial aid toward specific countries or regions on the basis of poverty alleviation. Besides, the financial surpluses of nonprofit organizations usually cannot be allocated to owners and/or staff (Jegers, 2008).

It is precisely the in-between position that makes nonprofit organizations be singularly sensitive to funding issues (Jegers, 2008). Further, the problem of resource insufficiency of nonprofit organizations is usually compensated by the public funding (Anheier, 2014). Such a circumstance would then lead to the following two consequences: (1) Governments would *delegate service provision* (Anheier, 2014, p: 283) through outsourcing noncore missions to nonprofit organizations. The main advantage of it is that nonprofit organizations can play a

vital role in the implementation of policies in society and in private sectors, which makes policies become more responsive to the societal needs. On the other hand, it may also lead to (2) the *bureaucratization* or *governmentalization* of nonprofit organizations (Anheier, 2014, p. 150). As a result, nonprofit organizations may be turned into quasi-governmental organizations and gradually lose their autonomy and flexibility (Salamon 1995; Anheier, 2014). That is to say, by means of patronizing nonprofit organizations, governments are capable of dominating their values and behavior. Hence, although resource dependency theorists (Pfeffer & Salancik, 1978; Jones, 2004; Hillman, Withers, & Collins, 2010) believe that organizations can reduce their degrees of dependency through diversifying resource sources, it is comparatively difficult for nonprofit organizations to do so because of their much reliance on the public funds.

Therefore, to satisfy the stakeholders' expectation (Herman and Renz, 2004; Balser & McClusky, 2005) and thereby to open the public purse, nonprofit organizations would choose to *adjust their behavior and programs to reflect public policy and government priorities* (Anheier, 2014, p. 286). The nonprofit organizations that overly rely on the public funds may even risk deviating from their original beliefs or principles sometimes to satisfy the tastes of public funders (Smith & Lipsky, 1993; Anheier, 2014). Hence, it is the unique and complex relationship between nonprofit organizations and governmental subsidies that makes their presented programs the best places to observe their interaction.

In Taiwan, the cultivation of spaces for exhibitions and performances has long been an essential element in NCAF's cultural subsidies (Kao, 2016). For instance, the subsidiary project *Emerging Private Exhibiting and Performing Space* was altered into *Cultural Alternative Space* in 2003 and into *Exhibiting and Performing Space Operation* in 2011. The nominal alteration represents the foundation's goodwill in the cultivation of nationwide cultural spaces since its coverage becomes wider (Kao, 2016). In consequence, many programs of the nonprofit art

organizations in Taiwan are almost impossible to be on the stage without the governmental cultural subsidies (Kao, 2016). To ensure the operation, these organizations possibly adjust their programs to play up to the tastes and ideologies of the state in exchange for higher opportunities for obtaining cultural subsidies. In other words, NCAF's subsidiary mechanism to some extent influences the development and performance of the nonprofit art organizations in Taiwan and may later weaken their autonomy.

2.6 Curatorial Practice: the Negotiated Outcome

Through the above discussion, we understand that while confronting institutions' coercive oppression and restriction, such as the distribution of governmental cultural subsidies, art organizations would not stay passive; instead, they are able to adjust themselves through adopting various strategic behavior in order to respond to the institutional environment.

To express their standpoints toward and interact with the external world, artists or art organizations would often communicate with the public through arts, which forms the cultural public sphere where cultural production becomes a platform for public discussion (McGuigan, 2005). McGuigan (2005) extends the concept of public sphere (Habermas, 1991, p. 398) and introduces the cultural public sphere as a platform in which the public could criticize politics by means of aesthetic and emotional communication. Such a place is able to reflect the public opinions that originated from individuals. The formation of the cultural public sphere enables arts to contain not merely its essential natures but also the institutional values given by the surrounded players (Becker, 1974; Velthuis, 2005). The cultural production, therefore, becomes the visualization of the negotiation among the relevant players (Castañer & Campos, 2002).

Up to the present, numerous scholars have discussed the interactive relationship between the allocation of governmental cultural subsidies and the complexion of cultural production (Martorella, 1977; Alexander, 1996 & 2018; Schulze & Rose, 1998; Pierce, 2000; Castañer & Campos, 2002; Ospina, Diaz & O'Sullivan, 2002; Hee & Feiock, 2007; Chatzichristodoulou, 2013). Most of them center on the curatorial practice in diverse art organizations to reflect such a interaction. For instance, while exploring the definition of artistic innovation, Castañer and Campos (2002) identify two dimensions, i.e. content and form, in which art organizations are able to innovate and describe the programming of art organizations as the *negotiated outcome* (p. 35) among the relevant players to reflect both internal and external pressures. They conclude that even the same type of sponsors with different ideologies may still have an impact on the subsequent cultural production (Castañer & Campos, 2002).

Similarly, Chatzichristodoulou (2013) finds that the reduction in cultural subsidies due to policy changes particularly impacts the performance of media art in a negative way in Britain. According to the survey conducted by the Berlin-based cultural association Les Jardins des Pilotes in 2011, the art organizations with long-term dedication to digital/media art projects in Britain completely lost the financial support from Arts Council England, a government-funded body formed in 1994 to promote visual, literary, and performance art.

In terms of opera, Martorella (1977) suggests that the repertoire of the opera houses in the United States serves as a reflection to show how the presented programs are influenced by the financial structure. Moreover, Schulze and Rose (1998) argue that the political parties with diverse ideologies in Germany show distinct preferences for orchestras through the public funding distribution. Pierce (2000) also concludes that the public funding is able to encourage the opera houses to increase the diversity and decrease the conventionality of repertoire.

Besides, an organization's interaction with external bodies, such as its audience or other organizations, also contributes to its stakeholders' sponsorship evaluation (Ospina, Diaz, & O'Sullivan, 2002; Hee & Feiock, 2007). Ospina, Diaz, and O'Sullivan (2002) suggest that the mutual communication with communities is a criterion of an organization's accountability and legitimacy in its stakeholders' evaluation. The designed programs are expected to satisfy the needs of both audience and donors. On the other hand, Hee and Feiock (2007) find that the nonprofit organizations with more reliance on private funders are less likely to take part in service collaboration. That is to say, the nonprofit organizations primarily supported by the nation may have a greater commitment to inter-organizational engagement.

2.7 Conclusion

In light of new-institutionalism, we understand that institutions represent not merely the formal regulations but also the constrained relationship that can influence individual agents' ideologies and behavior to achieve the collective stability and societal operation (March & Olsen, 1984; North, 1990; Crawford & Ostrom, 1995; Goodin, 1996; Hall & Taylor, 1996; Peters, 1999; Lowndes, 2002). Such a dominant force of institutions upon individual agents can be explained by the embedded discourse with power relations in institutions (Foucault, 1971; 1977). Through the exertion of discourse, institutions are able to increase the predictability of individual agents' future behavior, establish the standards of suitability, and punish the non-compliant ones (Foucault, 1971; 1977). For instance, a nation often exercises various discourses in the course of cultural policies enactment (McGuigan, 2003) to set up the game rules in the cultural realm, which then reveals the hierarchical interaction between the fields of politics and cultural production (Bourdieu, 1984; 1986; 1993; 1996).

On the other hand, drawing on the resource dependence theory (Pfeffer & Salancik, 1978; Jones, 2004; Hillman, Withers, & Collins, 2010) and strategic institutional theory (Alexander, 1996), we also realize that in the face of institutional pressures, such as the distribution of public funds, art organizations would not stay passive; instead, they are able to adjust their decision-making strategies to keep balance between funding supply and autonomy maintenance. In such a procedure, nonprofit organizations may become particularly sensitive to the public funds as they much rely on them to survive and would even cater to nations' preferences by altering the programs to obtain subsidies and legitimacy (Jegers, 2008; Toepler & Anheier, 2004; Balsler & McClusky, 2005; Anheier, 2014). Therefore, the complexion of cultural production in various art organizations can be regarded as the visualization of the interaction and negotiation between institutions (governmental cultural subsidies distribution) and individual agents (art workers and art organizations) (Martorella, 1977; Alexander, 1996 & 2018; Pierce, 2000; Castañer & Campos, 2002; Ospina, Diaz & O'Sullivan, 2002; Hee & Feiock, 2007; Chatzichristodoulou, 2013).

To sum up, the distribution of NCAF's cultural subsidies from 2010 to 2019 is considered as the employment of institutions while the curatorial practice of the nonprofit art organizations in Taiwan is regarded as the response of individual agents toward institutions and as the best place to reflect the negotiation between the two in this research, establishing the foundation for realizing the factors that determine the nation's preferences in allocating cultural subsidies.

3 Methodology and Data

3.1 Introduction

To respond to the research question of to what extent the curatorial practice affects the variance in public funds the nonprofit art organizations in Taiwan receive from NCAF from 2010 to 2019, the yearly amount of cultural subsidies each nonprofit art organization obtains from NCAF and its curatorial practices would be collected, coded, and analyzed in this research. The studied period spans from 2010 to 2019 since it was not until 2010 that the nonprofit art organizations in Taiwan became more and more professionalized. On the one hand, NCAF's ten-year funding distribution is considered as the employment of institutions. On the other hand, the curatorial practice of the nonprofit art organizations in Taiwan is regarded as their response to the institutions and as the place in which their strategic behavior is utilized to earn the financial support from NCAF.

To observe such an interaction and to examine whether causal relationship exists between the curatorial practice and the amount of yearly received public funds, the regression analysis in the quantitative approach is employed to predict the characteristics of cultural practice that are able to attract more NCAF's financial interests. As a way to deal with the *complex real-life, rather than the laboratory-based research questions* (p.140), the regression analysis benefits researchers with the ability not merely to explore how the variance of a certain dependent variable is influenced by a set of independent variables (Pallant, 2005), but also to see the possible pattern or *moving picture* (p. 44) of certain objects within a period (Neuman, 2003).

In this chapter, we start with the data collection of both NCAF's cultural subsidies and the curatorial practice of the three nonprofit art organizations in Taiwan, which is followed by the operationalization of independent and dependent variables and the six hypotheses.

3.2 Data Collection

3.2.1 Governmental Cultural Subsidy: The National Culture and Arts Foundation

In Taiwan, the nation's financial support for the arts and cultural industry consists of the funds from (1) the Ministry of Culture, (2) the National Culture and Arts Foundation (NCAF), and (3) twenty-two Departments of Cultural Affairs. The former two belong to the central government while the latter is under the command of the local ones³. This research utilizes the funding data of NCAF based on the following two arguments. Firstly, in order to examine the complexion of cultural production on the national scale, the cultural subsidies given by the local governments would not be considered. Secondly, the main responsibilities of the Ministry of Culture are to draw up overall strategies, to implement policies, and to communicate with the local governments and the international society. Instead, NCAF specializes in the distribution of cultural subsidies.

In 1996, NCAF was founded with the nation's financial support and has been under the supervision of the Council for Cultural Affairs in Executive Yuan (from 1996 to 2012) and the Ministry of Culture (from 2012 till now)⁴. The main responsibilities of NCAF center on to subsidize, to guide, to nurture, to promote, and to reward national artists or organizations. As the most representative public funds for cultural production in Taiwan, NCAF reinforces the production of various genres of arts of the nation.

NCAF subsidizes the artists, art organizations, and other relevant parties in Taiwan in diverse ways. There are two main kinds of subsidization: (1) Regular subsidy – The applications

³ Aside from the central government, Taiwan is divided into 22 subnational divisions. Each of them consists of an elected head with its administrative team and a legislative body with elected members.

⁴ The Council for Cultural Affairs in Executive Yuan was promoted to the Ministry of Culture in 2012.

are accepted twice a year, in January and June respectively. The supported genres include literature, fine arts, music, theater, dance, heritage, media arts, and the development of the overall environment. (2) Project subsidy – In response to the urgent or indicative needs, the project subsidy is granted with limited quotas, aiming to support special aesthetic events corresponding to the national annual planning with clear goals. The overview of NCAF's subsidies every year (1997 to 2020) is digitally archived on its official website and thus accessible to the public.

However, NCAF has granted its cultural subsidies in different names. In other words, due to the diversity of subsidiary projects, NCAF would sometimes subsidize the organizations in the name of administrative operation and sometimes in the name of specific projects. In this research, I consider all types of cultural subsidies granted by NCAF as one category because of that, in the face of the environmental pressures, such as funders' orientations, the managers or curators of art organizations have the autonomy in the internal usage of resource (Alexander, 1996). Alexander (1996) argues that the innovation of curators in museums does not originate from their interests in funding, but rather from '*to keep as much autonomy and legitimacy as possible*' (p. 831). In other words, they would try to maintain the autonomy and legitimacy by utilizing various innovative measures, such as resource shifting (Alexander, 1996). Therefore, it is possible for the managers or curators of art organizations to use the funds obtained from one subsidiary project for other purposes. Thus, the change of NCAF's subsidies titles would not be studied respectively in this research.

For instance, the nonprofit art organization TheCube Project Space received three grants from NCAF in 2018 under the names of (a) regular subsidy – visual arts (380,000 NTD), (b) project subsidy – visual arts organization operation (1,000,000 NTD), and (c) project subsidy – visual arts curation (2,470,000 NTD). Accordingly, this research would not focus on one

specific type of NCAF's subsidies. Instead, the total amount of subsidies a nonprofit art organization received from NCAF in a year would be calculated and considered as one figure.

3.2.2 Curatorial Practice of the Three Nonprofit Art Organizations

The main targets of NCAF's cultural subsidies are individuals and non-governmental organizations (Wang, 2016), including artists, private galleries, and nonprofit organizations. The present research would focus on the nonprofit art organizations in Taiwan since (a) how individuals react to the environmental pressures is not the main interest of this research, and (b) private galleries normally rely more on art trade than the public funding. On the other hand, nonprofit organizations often face up to a higher degree of resource dependency on the public funds (Jegers, 2008; Toepler & Anheier, 2004; Balsler & McClusky, 2005; Anheier, 2014). Besides, these organizations usually serve as the *service provider roles* (p. 255) that deliver collective goods and services to supplement governments' programs (Toepler & Anheier, 2004). Hence, nonprofit art organizations are expected to much rely on nations' cultural subsidies, which makes their curatorial practice the best place to observe the interaction.

The selection criteria of nonprofit art organizations in this research are:

- (1) The organization should be established before or in 2010 as the ones founded after 2010 were not able to receive funding in the early years.
- (2) The organization must receive NCAF's subsidies more than five times during the selected time span (from 2010 to 2019, ten years in total). The threshold of five is decided based on the percentage of more than one-half to receive the public funds, which is used not merely to rule out those who receive incidental funding but also to ensure that the subsidized organizations much rely on the nation's funding to survive.

Moreover, the organizations should remain active during this decade in order to assure that they all have opportunities to apply for the governmental cultural subsidies from NCAF. It is necessary to emphasize that there may be some years in which the organizations receive nothing from NCAF, which possibly results from the lack of competitive applications in those years. In other words, the number '0' is noted down here as a variable to indicate the absence of funding rather than a missing data point.

- (3) The organization should have held exhibitions involving Southeast Asian artists during the selected time span, indicating not merely the possession of international exchange resource but also the ability to adjust their curatorial orientations through programming. The criterion serves as an index to ensure the organizations' capability for international orientation.

In accordance with the three criteria, the three selected nonprofit art organizations are:

- (1) TheCube Project Space

It was founded by the independent curator Amy Cheng and the music critic Jeph Lo in 2010, focusing on the research and curation of contemporary art. Up to the present, it has held about 50 exhibitions with self-published research articles and publications.

- (2) VT Artsalon

The term VT represents the abbreviation of 'Very Tempo', an artist group formed in 1997. Later in 2006 and 2014, it established the physical gallery space 'VT Artsalon' and issued the publication 'Very View' individually.

- (3) Open-Contemporary Art Center (OCAC)

The center is an artist-run space established in 2001, aiming at the curation, research and publication, and interdisciplinary exchange of contemporary art.

All the three nonprofit art organizations have been considerably active in the arts and cultural scene since 2010. For instance, TheCube Project Space organized five exhibitions in 2019 with the participation of artists from Malaysia and Singapore. In the meantime, it also collaborated with Casino Luxembourg to display diverse video art both in Taipei and Luxembourg. On the other hand, Open-Contemporary Art Center held seven exhibitions and six non-exhibition events in 2019 with the involvement of Malaysian and Indonesian artists. Compared to the other two organizations, OCAC focuses more on the cultural exchange by arranging artist residency programs and the following presentations in forms of workshops or lectures. In short, the research examines 241 cultural activities held by the three nonprofit art organizations in Taiwan from 2010 to 2019, which are all shown on their official websites and social media; therefore, it is possible to collect and categorize.

3.3 Operationalization of Variables: Independent and Dependent Variables

3.3.1 Independent Variables

Numerous researchers (Martorella, 1977; Alexander, 1996 & 2018; Schulze & Rose, 1998; Pierce, 2000; Castañer & Campos, 2002; Ospina, Diaz & O'Sullivan, 2002; Hee & Feiock, 2007; Chatzichristodoulou, 2013) have studied into how one's financial dependency impacts upon the complexion of its cultural production, which reveals that the curatorial practice of an organization may be considered as the visualization of such influence and even the subsequent negotiation. To concretize the cultural practice, this research takes into account the format and content of each cultural event (Alexander, 1996; Castañer & Campos, 2002). Therefore, the (1) exhibition formats, (2) artists' nationalities, (3) artworks' media, (4) locations, (5) sides projects, and (6) collaboration of the 241 cultural events are coded based on the following explanation.

IV.1 – Exhibition Format

According to the number of the involved artists, an exhibition can be termed as a solo exhibition or group exhibition. Because of the comparatively diverse participants, group exhibitions form *a more trans-cultural context* (p. 14) to convey a specific ideology to the audience (O’Neill, 2007). In other words, a curator usually gather various artists in a group exhibition with a specific curatorial statement that contains certain ideologies. The present research considers exhibition format as a possible factor to affect authorities’ decisions about funding distribution since it may assist them in the delivery of certain values and ideologies. Each of the 241 cultural events would be coded with dichotomous variables to see whether a solo exhibition, group exhibition, and non-exhibition event is present (=1). An artist group would be viewed as ‘one’ artist.

IV.2 – Nationality

Based on the statistical data provided by the Workforce Development Agency, the Ministry of Labor in Taiwan, Vietnam, the Philippines, Indonesia, and Thailand are the top four nations from which the immigrants in Taiwan come in 2019⁵. To respond to the increasing population, the authorities have issued the relevant policies and laws targeted at such communities. In consideration of the discourse embedded in cultural policies (McGuigan, 2003), the nonprofit art institutions in Taiwan may include Southeast Asian artists in their cultural events to earn more financial support from the nation, which later influences the formation of the involved artists’ nationalities. Each of the 241 cultural events would be coded with dichotomous variables to see whether the artists from the Southeast Asian countries (including Indonesia, Malaysia, the Philippines, Thailand, Singapore, Brunei, Cambodia, Lao, Myanmar, and Vietnam) are present (=1).

⁵ See: <https://statdb.mol.gov.tw/html/mon/212030.htm>.

IV.3 – Media

Chatzichristodoulou (2013) examines how the reduction of cultural subsidies influences the performance of different art forms in Britain and finds that the new media arts suffers harder than others. Moreover, curators are considered as the authors of exhibitions (Heinich & Pollak, 1989) and are responsible for selecting and displaying artworks toward the public to convey a certain point of view (Octobre, 1999). Such meaning-making process possibly add institutional values upon the works of arts (Acord, 2010). Thus, an artwork contains not merely its material properties but also the values of certain actors in the arts and cultural realm (Becker, 1974; Velthuis, 2005). Accordingly, the media of the involved artworks serve as a possible factor to affect authorities' decisions about funding distribution since they may assist the nation in the delivery of certain values and ideologies. Each of the 241 cultural events would be coded with dichotomous variables to see whether paintings, sculptures, video art, sound art, photographs, performance art, installation art, and archives are present (=1). Importantly, these are the categories that emerge in the course of browsing the statements and images of the 241 cultural events.

IV.4 – Location

Alexander (1996) discusses the traveling statuses of exhibitions to examine how sponsors' preferences reflect on the curatorial outputs. If an exhibition is arranged to appear in more than one location, it is able to reach a broader audience and higher exposure opportunities (Alexander, 1996). Therefore, the location(s) in which a cultural event takes place could be a possible factor to affect authorities' decisions about funding distribution. Each of the 241 cultural events would be coded with dichotomous variables to see whether it happens only in the organization's own venue (present =1), only in another domestic venue (present =1), only in another international venue (present =1), or goes on a domestic or international tour (present =1). Importantly, only the physical spaces are taken into account.

IV.5 – Side Project

Ospina, Diaz, and O’Sullivan (2002) argue that nonprofit organizations consider the mutual communication between the organizations and their communities as an essential part of the stakeholders’ evaluation of accountability and legitimacy. Balser and McClusky (2005) further emphasize that both the acceptance of the audience’s input and the increase of its participant level are crucial to the educational function of nonprofit organizations. In terms of art organizations, Chatzichristodoulou (2013) underscores that participation becomes a particular concern for art funders and artists (p. 305). Similarly, Du Toit and Dye (2008) mention the shift of audience’ museum learning experience from passively receiving information on labels to actively establishing fresh meaning by themselves (p. 74). Thus, audience’s deeper engagement in cultural events could be a potential factor to influence funders’ evaluation of an organization’s performance and thereby the subsequent financial support. Each of the 241 cultural events would be coded with dichotomous variables to see whether the various side projects, such as workshops or lectures, are present (=1).

IV.6 – Collaboration

Hee and Feiock (2007) investigate how certain funding sources determine nonprofit organizations’ external relationship in service collaboration and conclude that the nonprofit organizations with much reliance on the private instead of national funds are less likely to participate in service collaboration. Nonprofit organizations are able to exercise *strategic choices* (Hee and Feiock, 2007, p. 176) to fulfill the stakeholders’ or funders’ demands and expectations for the continuity of future financial support. In short, nonprofit organizations’ financial dependency on certain sources may be translated into the manifestation of their external relationship. Each of the 241 cultural events would be coded with dichotomous variables to see whether the collaboration with other domestic and international cultural organizations are present (=1).

3.3.2 Dependent Variable

The institutions in new-institutionalism represent a series of constrained relationship that can dominate individual agents' ideologies and behavior (March & Olsen, 1984; North, 1990; Crawford & Ostrom, 1995; Goodin, 1996; Hall & Taylor, 1996; Peters, 1999; Lowndes, 2002). That is to say, the institutions no longer limit to the holistic government bodies; instead, *a disaggregated conception of institutions* (Lowndes, 2002, p. 100) is the main concern of new-institutionalism, such as a nation's subsidies distribution. As a representative way to implement policies, the allocation of a state's subsidies contains the discourse with power relations to influence others (Foucault, 1971; 1977). For instance, the distribution of a nation's cultural subsidies may be able to deliver stating or civil/communicating discourse and thereby affect the complexion of cultural production (McGuigan, 2003). The hierarchical interaction between the fields of politics and cultural production is, therefore, established (Bourdieu, 1984; 1986; 1993; 1996).

In the face of such institutional pressures, art organizations would then adopt strategic behavior in decision-making and program-designing to, on the one hand, ensure their funding supply and, on the other hand, maintain their autonomy as much as possible (Pfeffer & Salancik, 1978; Alexander, 1996; Jones, 2004; Hillman, Withers, & Collins, 2010). For example, nonprofit art organizations may tend to adjust their programs to cater to nations' orientations since they often much rely on the public funds to survive (Jegers, 2008; Toepler & Anheier, 2004; Balser & McClusky, 2005; Anheier, 2014). In other words, by manipulating the curatorial practice, these organizations can both react to and negotiate with the institutional pressures, namely the distribution of a nation's cultural subsidies, so as to gain the legitimacy. More precisely, the complexion of a cultural event is much likely to affect the amount of subsidies or sponsorship it receives (Martorella, 1977; Alexander, 1996 & 2018; Schulze & Rose, 1998;

Pierce, 2000; Castañer & Campos, 2002; Ospina, Diaz & O’Sullivan, 2002; Hee & Feiock, 2007; Chatzichristodoulou, 2013).

In Taiwan, according to the enforcement regulations issued by NCAF, anyone who is interested in the obtainment of public funding needs to apply for it with complete applications in time. On the basis of one’s accumulative performance and contribution and applications of the year, the foundation would determine whether it is qualified to receive the cultural subsidies as well as the amount of the public funds. The jury of NCAF often consists of the professionals in the arts and cultural industry in Taiwan. That is to say, if one has performed reliable and professional with a competitive application, it is much likely that NCAF would grant it with higher amount of the public funds. Therefore, the total yearly amount of public funds each nonprofit art organization received from NCAF from 2010 to 2019⁶ serves as the dependent variable in this research to measure the power of institutions.

3.4 Hypotheses

This research aims to examine to what extent the curatorial practice affects the variance in public funds the nonprofit art organizations in Taiwan receive from NCAF from 2010 to 2019. To respond to the institutional pressures, such as governmental cultural subsidies distribution, art organizations would often exercise their curatorial practice to compromise between the autonomy and the funders’ demands. In general, the public funders have the authority to decide whether or not to sponsor an art organization based on its proposed programs. As a result, how an art organization’s proposed program looks like would be the crucial criterion of the amount

⁶ The currency of the subsidies from NCAF is New Taiwanese Dollar (NTD). In general, 1,000 US dollars represents 30,000 NTD approximately.

of public funds it receives. Therefore, art organizations' curatorial practice becomes the best place to observe the interaction and negotiation between institutions and individual agents, which leads to the following six hypotheses:

Hypothesis 1: Culturally diverse group exhibitions are likely to gain more public funding.

Taiwan has been an immigrant society for a long time. According to the statistical data collected by the Workforce Development Agency, the Ministry of Labor in Taiwan, the grand total of foreign laborers from the Southeast Asian countries in productive industries and social welfare had increased to 718,058 by the end of 2019⁷. That is to say, at least about one in the 33 people on the island is a Southeast Asian immigrant. Such a population movement much relates to the legitimization of foreign workers in 1990 due to the labor shortage in Taiwan (Tseng, 2004). For the Taiwanese government, it is crucial to carefully deal with the issues related to the increasing immigrants from the Southeast Asian countries. Eliminating the cultural gap between different ethnic groups through artistic activities may be a feasible solution. Group exhibitions, for instance, are able to contain a more *trans-cultural context* (p. 14) because of the inclusion of more diverse artists (O'Neill, 2007).

Hypothesis 2: The cultural events with the participation of Southeast Asian artists are likely to gain more public funding.

Consequently, the populous community has become the main target of the government's policies in recent years, such as the *New Southbound Policy* issued in 2016. The policy is aimed to promote the state's interaction with the Association of Southeast Asian Nations (ASEAN) in terms of talent, capital, technology, culture, and education.

⁷ See: <https://statdb.mol.gov.tw/html/mon/212030.htm>.

Hypothesis 3: The cultural events with the display of archives are likely to gain more public funding.

Artists express their aesthetic interests in different ways, including paintings and sculptures that have been passed down for centuries or new media arts that has just appeared in the past century. A nation may show its values and ideologies through financially supporting a certain type of artworks. For instance, the governmental sponsorship of new media arts may represent its encouragement of avant-garde and experimental spirits. On the other hand, a state may also attempt to preserve the existed traditions and values of the art world by reducing the amount of cultural subsidies for media arts (Chatzichristodoulou, 2013). Thus, the inclusion and exclusion of certain types of artworks contain the values of the relevant players (Becker, 1974; Velthuis, 2005). In order to ensure the success delivery of a state's values and ideologies, archives may be the best type of artworks to complete such a mission as in comparison with other media of artworks, they contain a great deal of linguistic and written expressions, which is the most prevalent way of narration and communication in the modern society. Therefore, they can deliver the desired values and ideologies more directly and unhindered.

Hypothesis 4: The cultural events that only target the regular audience are likely to gain less public funding.

The circumstance in which the effectiveness of a nation's cultural policies is measured by economic profits delivers a marketizing discourse (McGuigan, 2003). For instance, Alexander (2018) underscores that the British government employs the neoliberalism's principles so that it has to prove toward its nationals that it spends the state treasury as effectively as possible. In other words, this situation makes the nation mainly focus on the economic performance of the subsidized programs, such as the number of the visit or the

box office receipts. Broader audience and higher exposure opportunities gradually become the funders' main concerns about whether or not sponsoring a program (Alexander, 1996).

Hypothesis 5: The cultural events accompanied with side projects are likely to gain more public funding.

Ospina, Diaz, and O'Sullivan (2002) point out that in the course of accountability and legitimacy evaluation, an organization's stakeholders would examine its achievement of two-way communication with the audience. It is understandable for an art organization to enhance its audience's participant level in a cultural event through various interactive activities, such as workshops, lectures, performance, and so forth.

Hypothesis 6: The cultural events with inter-organizational collaboration are likely to gain more public funding.

Besides the interaction with audience, the one with other cultural organizations may also play an important role in the public funding distribution. For instance, Hee and Feiock (2007) find that the nonprofit organizations primarily sponsored by the nation perform better in terms of inter-organizational engagement.

3.5 Conclusion

In this chapter, NCAF's ten-year subsidies received by the three nonprofit art organizations in Taiwan are gathered and regarded as the operationalization of the employment of institutions while these organizations' cultural events happening during the same time span are collected and considered as the operationalization of the response of individual agents toward such institutional pressures. The total 241 cultural events organized by TheCube Project Space, VT

Artsalon, and Open-Contemporary Art Center serve as the best place to observe the interaction and negotiation between the governmental cultural subsidies (institutions) and the nonprofit art organizations in Taiwan (individual agents). Each cultural event is coded with dichotomous variables to carefully examine its (1) exhibition format, (2) artists' nationalities, (3) artworks' media, (4) locations, (5) side projects, and (6) collaboration. Each of them is followed by a hypothesis with an educated guess to understand the possible characteristics that win the favor of the public purse.

4 Data Analyses and Results

4.1 Introduction

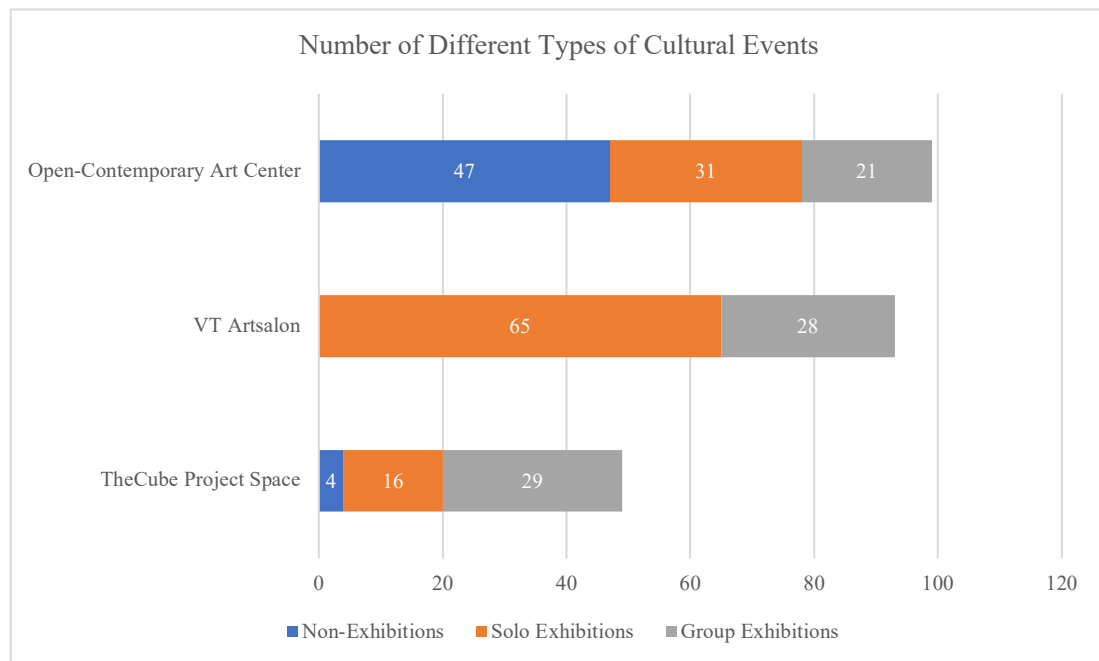
To respond to the question of to what extent the curatorial practice affects the variance in public funds the nonprofit art organizations in Taiwan receive from NCAF from 2010 to 2019, the following paragraphs first provide descriptive statistics to give an overview of NCAF's cultural subsidies received by as well as the 241 cultural events held by the three nonprofit art organizations in Taiwan from 2010 to 2019. Second, the correlations between the three nonprofit art organizations' yearly received funds from NCAF and the six dimensions of their curatorial practice (exhibition format/nationality/media/location/side project/collaboration) are analyzed to measure whether there is association between the two. Third, the regression analyses are employed to estimate the relationship between the dependent variable (the three nonprofit art organizations' yearly received funds from NCAF) and a set of independent variables (exhibition format/nationality/media/location/side project/collaboration). Finally, the conclusion of this chapter sums up the results of the three data analyses and answers the six hypotheses.

4.2 Descriptive Statistics

4.2.1 Exhibition Format

The sample of this research contains the information on the 241 cultural events held by the three nonprofit art organizations in Taiwan from 2010 to 2019. TheCube Project Space, VT Artsalon, and Open-Contemporary Art Center had respectively organized 49 (20%), 93 (39%), and 99 (41%) cultural events. Among the 241 cultural events, there are 190 exhibitions (78.8%) and 51 non-exhibition events (21.2%), such as symposiums or forums. The majority (92.2%) of these non-exhibition events are organized by Open-Contemporary Art Center while the rest belong to TheCube Project Space. In terms of the 190 exhibitions, there are 112 solo exhibitions (58.9%) and 78 group exhibitions (41.1%) (Figure 4.1).

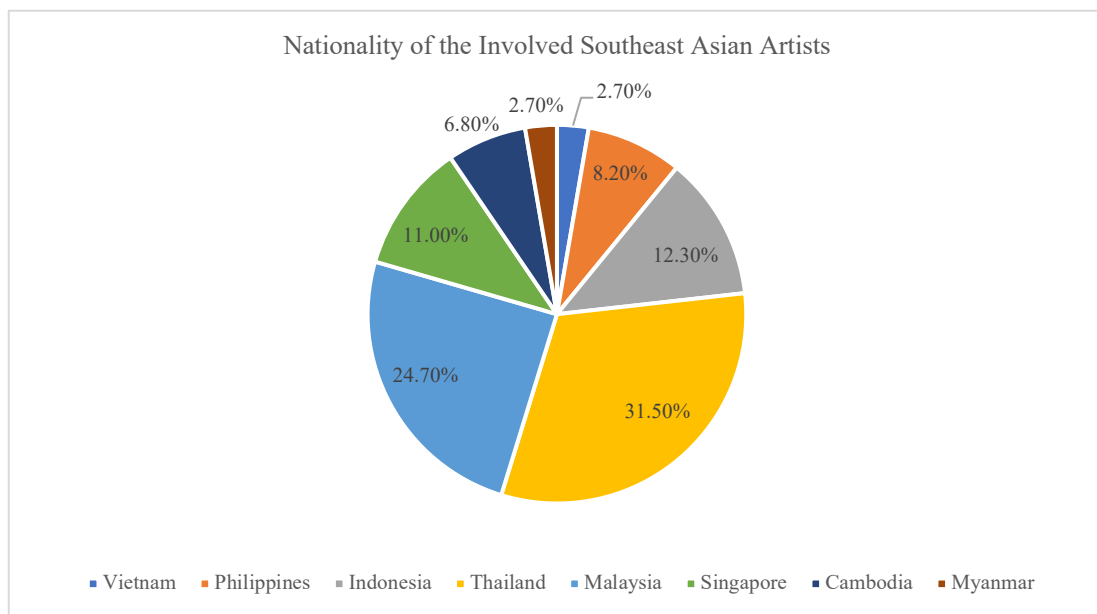
Figure 4.1 Number of Different Types of Cultural Events.



4.2.2 Nationality

Among the 241 cultural events, there are in total 58 exhibitions and non-exhibitions events (24.1%) featuring the participation of Southeast Asian artists. More than a half (51.72%) of the cultural events with Southeast Asian artists' engagement are carried out in the form of non-exhibition events while the rest are executed in group (39.66%) and solo exhibitions (8.62%). In particular, the contribution of the Thai and Malaysian artists are the most noticeable with 23 (31.50%) and 18 (24.70%) cultural events respectively. On the other hand, the footprints of the artists from Brunei, Lao, and East Timor are absent in the selected cultural events (Figure 4.2).

Figure 4.2 Nationality of the Involved Southeast Asian Artists.



4.2.3 Media

Regarding the media of the exhibited artworks in the 190 solo and group exhibitions, the percent of cases indicates the percent of present codes (=1) for displaying particular type of artworks, i.e. 56.0% of the exhibitions present video art, 42.9% exhibit installation art, 40.8% show painting, and so forth. The total percent of cases is 230.4% so each exhibition averagely contains around two types of artworks. Therefore, it is meaningful to observe the top two media in Table 4.1, which points out that video art (24.3%) and installation art (18.6%) are the most frequently displayed media of artworks in the 190 solo and group exhibitions.

Table 4.1 Media Distribution of the Involved Artworks.

Media	N	Percent	Percent of Cases
Painting	78	17.7%	40.8%
Sculpture	47	10.7%	24.6%
Video Art	107	24.3%	56.0%
Sound Art	26	5.9%	13.6%
Photography	57	13.0%	29.8%
Performance Art	15	3.4%	7.9%
Installation Art	82	18.6%	42.9%
Archive	28	6.4%	14.7%
Total	440	100%	230.4%

a. Dichotomy group tabulated at value 1.

4.2.4 Location

In terms of the geographic features of the 241 cultural events, each of them is coded with either only one debut (domestic or international) or tours (domestic or international) to examine their possible scale of audience. There are 80.5% of the selected cultural events are held only in the three nonprofit art institutions' own venues, which means that the majority of the cultural events are designed for their regular domestic audience. Regarding other one-time-only cultural events, there are respectively 13 (5.4%) and 16 (6.6%) events that take place nationally and internationally. On the other hand, the rest of the events happen more than one time on the domestic (5.8%) and global (1.7%) stages (Table 4.2).

Table 4.2 Location Distribution of the 241 Cultural Events.

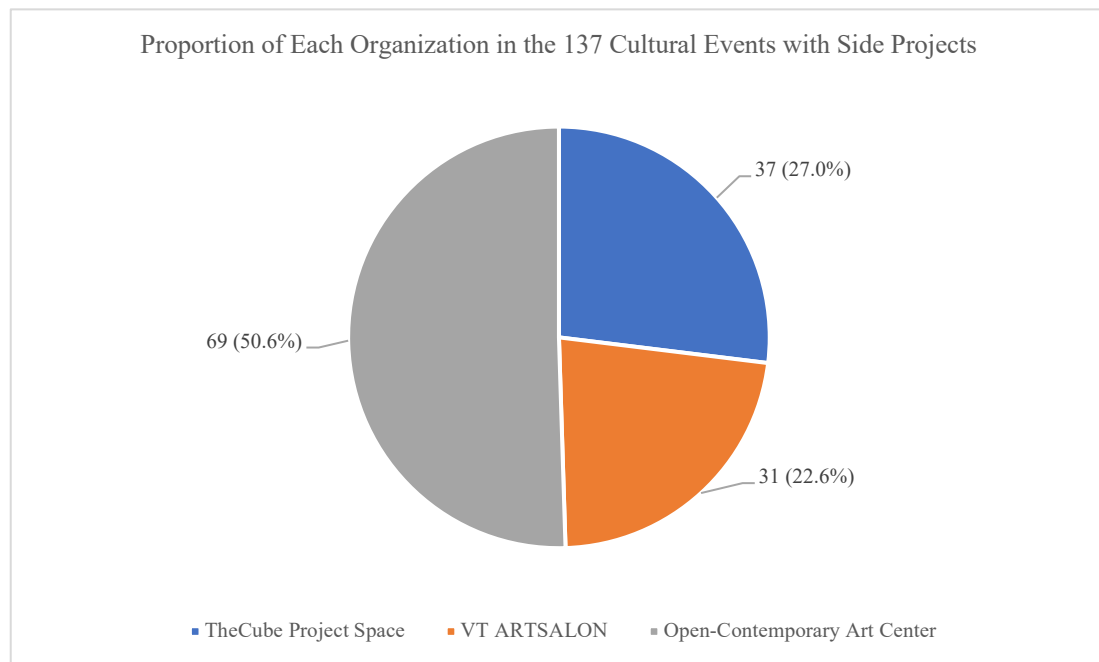
Location	N	Percent
Only in the organizations' own venues	194	80.5%
Only in other domestic venues	13	5.4%
Both in the organizations' own venues and other domestic venues	14	5.8%
Only in other international venues	16	6.6%
Both in the organizations' own venues and other international venues	4	1.7%
Total	241	100%

a. Dichotomy group tabulated at value 1.

4.2.5 Side Project

In the 241 cultural events, there are 137 ones (56.8%) accompanied by relevant side projects, including workshops, lectures/forums, performances, and so forth. In Figure 4.3, we see that among such 137 cultural events, about half (50.6%) of them are organized by Open-Contemporary Art Center to further communicate and interact with its audience. On the other hand, TheCube Project Space and VT Artsalon respectively hold 37 (27.0%) and 31 (22.6%) events with extended activities.

Figure 4.3 Proportion of Each Organization in the 137 Cultural Events with Side Projects.



Importantly, a cultural event sometimes would be accompanied by more than one kind of side projects to enhance its interactive level since the total percent of cases (118.2%) is more than 100% (Table 4.3). In particular, lectures and forums are the most popular types of side projects, accounting for over three-fifths (64.2%) of all. On the other hand, there are some types of side projects other than workshops, lectures/forums, and performances appeared in the data

collection of this research, such as study groups or dinners. All of these special kinds of side projects are coded with presence in the category *Other*, which takes up about one-out-of-ten (11.1%) of all (Table 4.3).

Table 4.3 Distribution of the 137 Cultural Events with Side Projects.

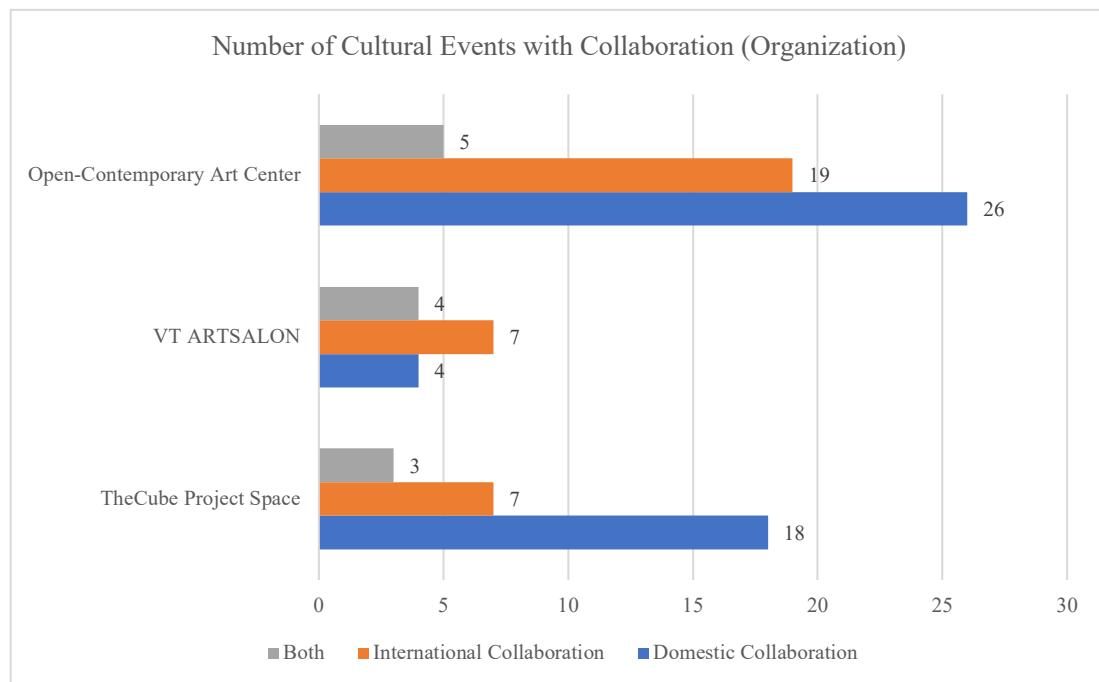
Side Project	N	Percent	Percent of Cases
Workshop	15	9.3%	10.9%
Lecture/Forum	104	64.2%	75.9%
Performance	25	15.4%	18.2%
Other	18	11.1%	13.1%
Total	162	100%	118.2%

a. Dichotomy group tabulated at value 1.

4.2.6 Collaboration

Regarding the inter-organizational collaboration in the arrangement of cultural events, nearly 40% of the 241 cultural events (n=93) form alliances with other cultural organizations, either domestically (57.1%) or internationally (42.9%), in the forms of resource and talent exchange. For instance, Open-Contemporary Art Center organized the cultural event *Nanyang Radio Station: Audio Tour for 228 Peace Memorial Park*⁸ in 2018 with the bilingual guide tours in collaboration with National Taiwan Museum. In Figure 4.4, we also see that Open-Contemporary Art Center performs comparatively remarkable with respect to both domestic (n=26) and international (n=19) collaboration. TheCube Project Space stands out in terms of domestic collaboration (n=18). VT Artsalon, however, lacks for noteworthy performance either in domestic or international collaboration.

Figure 4.4 Number of Each Organization's Cultural Events with Collaboration.

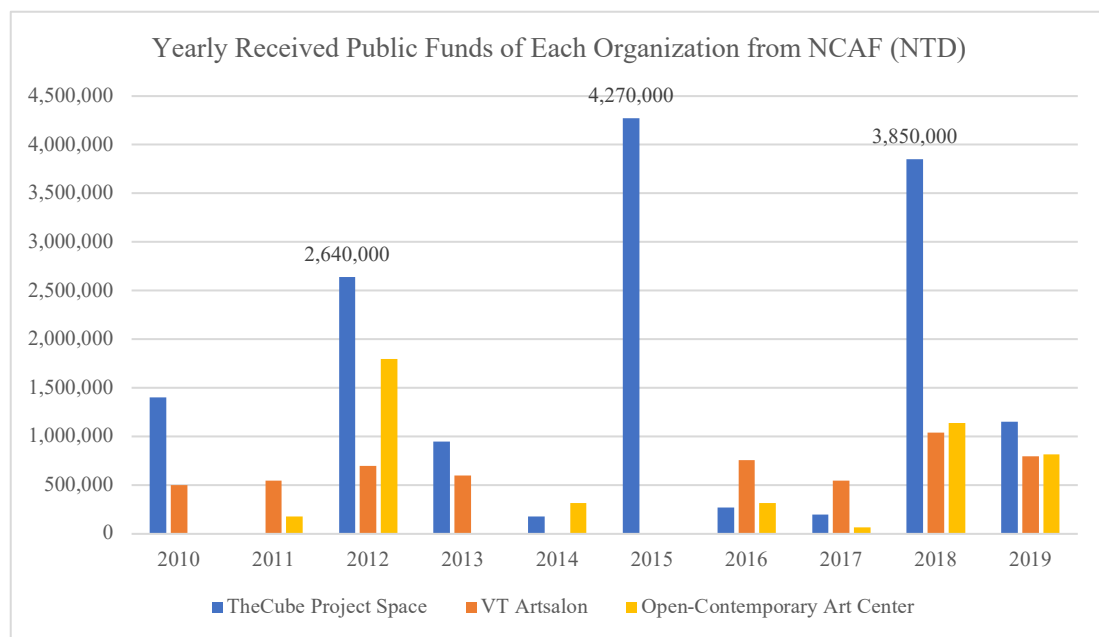


⁸ The park contains the memorials to the political victims of the February 28 Incident in 1947. National Taiwan Museum is situated at the north entrance of the park.

4.2.7 Public Funds

Respecting the yearly received funds of the three nonprofit art organizations in Taiwan from NCAF from 2010 to 2019, the mean is 729,170 NTD with a maximum of 4.27 million and a minimum of 0. In particular, the three highest amount of public funds goes to TheCube Project Space in 2015 (4,270,000), 2018 (3,850,000), and 2012 (2,640,000) individually. On the other hand, TheCube Project Space, VT Artsalon, and Open-Contemporary Art Center receive nothing from NCAF respectively for one (in 2011), two (in 2014 and 2015) and three (in 2010, 2013, and 2015) times during the same decade (Figure 4.5).

Figure 4.5 Yearly Received Public Funds of Each Organization from NCAF.



In addition, the median of the yearly received public funds locates at 550,000, indicating that almost a half of the 241 cultural events received less than 550,000 NTD from NCAF in a year from 2010 to 2019. The standard deviation is 923,025.

4.3 Correlations

To first understand whether is association between the yearly received funds from NCAF from 2010 to 2019 and the six dimensions (exhibition format/nationality/media/location/side project/collaboration) of the curatorial practice of the three nonprofit art organizations, correlation analyses are provided here. At the same time, we also expect to see in which way (positive or negative) and how strong such association is by the utilization of correlation analyses (Pallant, 2005). That is to say, it not merely sets up the foundation for the upcoming regression analyses but also enables us to make prediction about what specific dimension(s) of curatorial practice can lead to a higher or lower amount of the yearly received public funding, and conversely.

In terms of the figures of Pearson Correlation in this research, they will be interpreted in accordance with the guide that Evans (1996) suggests: very weak (.01-.19); weak (.20-.39); moderate (.40-.59); strong (.60-.79); and very strong (.80-1.00). In Table 4.4, we can see that except for the ones between the yearly received public funds and nationality, which all represent very weak association, all of the rest (between the yearly received public funds and exhibition format/media/location/side project/collaboration) show weak association. Before individually interpreting each correlation analysis, it is important to note that the preliminary analyses are conducted beforehand to ensure no violation of the assumptions of normality, linearity and homoscedasticity (see Appendix A Figure 1-20).

Table 4.4 The Yearly Received Public Funds and Curatorial Practice Correlation

Pearson Correlation	Received Funds
Exhibition Format 1 (Solo Exhibition)	-.137
Exhibition Format 2 (Group Exhibition)	.218
Nationality – Southeast Asian Artists (present/not)	-.033
Nationality – Vietnam	-.062
Nationality – Philippine	-.097
Nationality – Indonesia	-.056
Nationality – Thailand	-.003
Nationality – Malaysia	-.032
Nationality – Singapore	-.065
Nationality – Cambodia	-.040
Nationality – Myanmar	-.048
Media – Painting	-.097
Media – Sculpture	.035
Media – Video Art	.159
Media – Sound Art	.140
Media – Photography	.065
Media – Performance Art	.052
Media – Installation Art	.035
Media – Archive	.224
Location – Only in the organizations’ own venues	-.189
Location – Only in other domestic venues	.038
Location – Both in the organizations’ own venues and other domestic venues	.155
Location – Only in other international venues	.198
Location – Both in the organizations’ own venues and other international venues	.015
Side Project (present/not)	.149
Side Project – Workshop	.027
Side Project – Lecture/Forum	.069
Side Project – Performance	.196
Side Project – Other	.023
Collaboration (present/not)	.142
Collaboration – National	.107
Collaboration – International	.049

Firstly, a weak correlation (.218) occurs between the yearly received public funds and the exhibition format 2, which indicates that when there is a group exhibition, the amount of the yearly received public funds is likely to increase. On the other hand, a very weak and negative association (-.137) happens between the yearly received public funds and the exhibition format 1, which suggests that when there is a solo exhibition, the amount of the yearly received public funds is likely to decrease.

Similarly, one weak and two very weak correlations show up between the yearly received public funds and the media of archive (.224), video art (.159), and sound art (.140), which indicates that as a cultural event involves either of the three media of artworks, it is likely to receive higher public funds from NCAF.

With regarding to the location, there are two very weak positive and one very weak negative correlations that are noteworthy. On the one hand, a cultural event on domestic tour (.155) or on the international stage only (.198) is likely to receive higher public funds from NCAF. On the other hand, the one solely showing in the three nonprofit art organizations' own venues (-.189) is likely to gain less amount of public funds from NCAF.

In terms of the side project, there are two noticeable figures. A cultural event with the arrangement of side projects (.149) is likely to obtain more public funds from NCAF. In particular, performance (.196) is the most correlated one with the yearly received public funds, which implies that a cultural event with performance as side projects is likely to attract more public funds from NCAF.

Another noticeable correlation happens between the yearly received public funds and the collaboration (.142), which points out that a cultural event arranged in collaboration with other

cultural organizations is likely to gain more public funds from NCAF. However, the two figures (.107 for collaborating with other cultural organizations domestically while .049 internationally) are too weak to tell that what specific type of inter-organizational collaboration is likely to receive higher amount of public funds from NCAF.

Finally, the correlations between the yearly received public funds and the nationality are all very weak (ranging from -.003 to -.097), though not zero. In other words, the association between the two is too weak to be noteworthy.

4.4 Regression

4.4.1 Exhibition Format

Preliminary analyses are conducted beforehand to ensure no violation of the assumptions of normality, linearity and homoscedasticity (see Appendix A Figure 1, 2). About the regression analyses of the yearly received public funds and the exhibition format, the r-square is low (.047) due to the relatively small amount of the analyzed units in this research. The tolerance value for each independent variable is .585, which is not less than .10; therefore, we do not violate the multicollinearity assumption. This can be supported by the VIF values (1.711) as well, which are well below the cut-off of 10. The p-value (.008) of the variable *Exhibition Format 2* is less than .05, which shows the significance. Furthermore, for every increase in *Exhibition Format 2* (group exhibition), 434921.569 units (NTD) of increase in the yearly received public funds are predicted while holding all other variables in the model constant (Table 4.5).

Table 4.5 The Exhibition Format and the Yearly Received Public Funds Regression.

Regression Model Summary							
R	R Square		Adjusted R Square		Std. Error of the Estimate		
.218a	.047		.039		904665.174		
a. Predictors: (Constant), Exhibition Format 2, Exhibition Format 1							
	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
	B	Std. Error	Beta			Tolerance	VIF
(Constant)	584078.431	126678.463		4.611	.000		
Exhibition Format 1	9314.426	152822.597	.005	.061	.951	.585	1.711
Exhibition Format 2	434921.569	162910.973	.221	2.670	.008**	.585	1.711

a. Dependent Variable: Received Funds; *p<0.05, **p<0.01, ***p<0.001

Since the regression analysis between the yearly received public funds and the *exhibition format 2* shows the significance, we can tell that ***Hypothesis 1: Culturally diverse group***

exhibitions are likely to gain more public funding is accepted. Normally, curators shoulder the responsibilities for taste-making and act as the filters or gatekeepers of what should be presented in front of the audience especially in the era of rapid cultural production expansion (George, 2015). With respect to solo exhibitions, curators have less room to play as the majority of them focus on the retrospection of a single artist in accordance with certain themes or time frames. Group exhibitions, on the other hand, enable curators to select certain artists' artworks as well as to classify and interpret them to the public in the light of certain criteria and values. As a result, the public may receive more institutional values given by curators or organizations in group exhibitions, which may induce a nation to financially support group exhibitions in particular as such events could be utilized as the loudhailers of authorities' national policies and ideologies.

4.4.2 Nationality

Preliminary analyses are conducted beforehand to ensure no violation of the assumptions of normality, linearity and homoscedasticity (see Appendix A Figure 3-6). About the regression analysis of the yearly received public funds and the nationality (the variable *Southeast Asian artists: present/not*), the r-square is low (.001) due to the relatively small amount of the analyzed units in this research. The p-value of the variable (.608) is not significant, which indicates that it does not make a significant contribution to the prediction of the yearly received public funds. In other words, it is impossible to tell whether the participation of Southeast Asian artists in the 241 cultural events would affect the yearly received public funds of the three nonprofit art organizations in Taiwan from NCAF from 2010 to 2019 (Table 4.6).

Table 4.6 The Nationality (Southeast Asian artists: present/not) and the Yearly Received Public Funds Regression.

Regression Model Summary					
R	R Square	Adjusted R Square	Std. Error of the Estimate		
.033a	.001	-.003	924443.511		
a. Predictors: (Constant), Nationality – Southeast Asian artists: present/not					
	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta	t	Sig.
(Constant)	746404.372	68336.831		10.922	.000
Nationality – Southeast Asian artists: present/not	-71611.268	139299.436	-.033	-.514	.608

a. Dependent Variable: Received Funds; *p<0.05, **p<0.01, ***p<0.001

Nonetheless, this research is still curious about the possible contribution of each nation's artists' participation in the cultural events to the variance in the yearly received public funds. The r-square (.019) of the regression analyses is low due to the relatively small amount of the

analyzed units in this research. The tolerance value for each independent variable ranges from .647 to .957, which is not less than .10; therefore, we do not violate the multicollinearity assumption. This can be supported by the VIF values (ranging from 1.045 to 1.546) as well, which are well below the cut-off of 10. However, the p-values of all variables are not significant, which suggests that there is no variable with significant contribution to the prediction of the yearly received public funds. That is, we have no evidence to tell that the participation of the artists from any one of the countries in Southeast Asia in the 241 cultural events would affect the variance in the yearly received public funds from NCAF from 2010 to 2019 (Table 4.7).

Table 4.7 The Nationality (each country in Southeast Asia) and the Yearly Received Public Funds Regression.

Regression Model Summary							
R	R Square		Adjusted R Square		Std. Error of the Estimate		
.137a	.019		-.015		929999.601		
a. Predictors: (Constant), Nationality - Myanmar, Nationality - Vietnam, Nationality - Cambodia, Nationality - Malaysia, Nationality - Indonesia, Nationality - Thailand, Nationality - Singapore, Nationality - Philippines							
	Unstandardized Coefficients		Standardized Coefficients		Collinearity Statistics		
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	749268.649	67682.360		11.070	.000		
Vietnam	-13812.632	814572.410	-.001	-.017	.986	.657	1.522
Philippines	-545180.533	478030.140	-.092	-1.140	.255	.647	1.546
Indonesia	-246876.212	329504.079	-.051	-.749	.454	.919	1.088
Thailand	24090.921	214570.065	.008	.112	.911	.903	1.107
Malaysia	184198.505	237710.600	.053	.775	.439	.919	1.088
Singapore	-180550.968	375640.148	-.035	-.481	.631	.792	1.262
Cambodia	-225822.914	429639.893	-.035	-.526	.600	.957	1.045
Myanmar	-309645.980	727666.183	-.030	-.426	.671	.824	1.214

a. Dependent Variable: Received Funds; *p<0.05, **p<0.01, ***p<0.001

Accordingly, the lack of significant p-values leads to the failure in supporting *Hypothesis 2: The cultural events with the participation of Southeast Asian artists are likely to gain more*

public funding. A possible explanation for this result is that, although the participation of the Southeast Asian artists and the involvement of their artworks in the cultural events can improve the understanding of each other's culture, whether it can be utilized to solve the long-standing contradictions between different ethnic groups is still an open question. For instance, we see that the percentage of the involved Southeast Asian artists in the 241 cultural events increases year by year during the period, from none in 2010 to 60% in 2019; however, a huge conflict about the usage of Taipei Railway Station between the immigrants and the natives just broke out in May, 2020⁹.

⁹ Some people have questioned whether the migrant workers from Southeast Asia who regularly meet at Taipei Railway Station would become the breach of epidemic prevention since May, 2020. Therefore, it has been widely discussed if the authorities should legislate against sitting and resting on the ground of the station in future regardless of during or after epidemic prevention period. However, since most of the Southeast Asian migrant workers in Taiwan have a day off on Sunday, they tend to gather at Taipei Railway Station, the most conveniently located station, with their hometown friends to relax. The conflict has been fermenting on the mass media since May, 2020.

4.4.3 Media

Preliminary analyses are conducted beforehand to ensure no violation of the assumptions of normality, linearity and homoscedasticity (see Appendix A Figure 7, 8). In terms of the regression analyses of the yearly received public funds and the media of artworks, the r-square is low (.084) due to the relatively small amount of the analyzed units in this research. The tolerance value for each independent variable ranges from .792 to .985, which is not less than .10; therefore, we do not violate the multicollinearity assumption. This can be supported by the VIF values (ranging from 1.015 to 1.263) as well, which are well below the cut-off of 10. The p-value of the variable *Archive* (.005) is the only significant one, which indicates that for every increase in *Archive*, 548908.248 units (NTD) of increase in the yearly received public funds are predicted while holding all other variables in the model constant (Table 4.8).

Table 4.8 The Media and the Yearly Received Public Funds Regression.

Regression Model Summary							
R	R Square		Adjusted R Square		Std. Error of the Estimate		
.291a	.084		.053		898286.945		
a. Predictors: (Constant), Genre - Archive, Genre - Performance Art, Genre - Painting, Genre - Photography, Genre - Video Art, Genre - Sound Art, Genre – Installation Art, Genre - Sculpture							
	Unstandardized Coefficients		Standardized Coefficients		Collinearity Statistics		
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	606252.566	93080.590		6.513	.000		
Painting	-228200.092	130413.022	-.116	-1.750	.081	.899	1.112
Sculpture	54046.753	164147.760	.023	.329	.742	.792	1.263
Video Art	211172.944	124381.606	.114	1.698	.091	.877	1.141
Sound Art	169460.399	199165.519	.057	.851	.396	.877	1.140
Photography	65900.264	144146.389	.030	.457	.648	.892	1.121
Performance Art	172663.164	241332.560	.045	.715	.475	.985	1.015
Installation Art	-46763.751	132632.446	-.024	-.353	.725	.848	1.179
Archive	548908.248	194467.652	.191	2.823	.005**	.862	1.160

a. Dependent Variable: Received Funds; *p<0.05, **p<0.01, ***p<0.001

Since the regression analysis between the yearly received public funds and the media (the variable *Archive*) shows the significance, we can tell that ***Hypothesis 3: The cultural events with the display of archives are likely to gain more public funding*** is accepted. In other words, including archives, such as antique books, posters, publications, and other printed materials, in the cultural events is likely to earn more financial support from NCAF.

Similarly, Chatzichristodoulou (2013) also finds that the selection of a specific art form may be a considerable factor in influencing the public funding distribution in Britain. In comparison with other media of artworks that express artistic ideas via images, videos, performances, or immersive experiences, archives contain a great deal of linguistic and written expressions. Expectably, the public is comparatively able to comprehend the notions of such kind of artworks without further translation or explanation. In consequence, curators' action of including archives in an cultural event may represent their intentions to deliver certain messages or values more directly. When such messages or values happen to agree with the authorities' ones, they may be more willing to generously subsidize the cultural events with those messages and values.

4.4.4 Location

Preliminary analyses are conducted beforehand to ensure no violation of the assumptions of normality, linearity and homoscedasticity (see Appendix A Figure 9-12). About the regression analysis of the yearly received public funds and the location (the variable *Only in the organizations' own venue*), the r-square is low (.036) due to the relatively small amount of the analyzed units in this research. The p-value of the variable (.003) is significant, which implies that for every increase in *Only in the organizations' own venue*, 440476.640 units (NTD) of decrease in the yearly received public funds are predicted while holding all other variables in the model constant. In other words, the nation is likely to grant the cultural events that take place in the nonprofit art organizations' own venues less cultural subsidies (Table 4.9).

Table 4.9 The Location (only in the organizations' own venues) and the Yearly Received Public Funds Regression.

Regression Model Summary					
R	R Square	Adjusted R Square	Std. Error of the Estimate		
.189a	.036	.032	908199.988		
a. Predictors: (Constant), Location - only in its own venue					
	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta	t	Sig.
(Constant)	1083744.681	132474.584		8.181	.000
Only in the organizations' own venues	-440476.640	147652.301	-.189	-2.983	.003**

a. Dependent Variable: Received Funds; *p<0.05, **p<0.01, ***p<0.001

How about the cultural events that not just happen in the organizations' own venues? The r-square (.068) of the regression analyses is low due to the relatively small amount of the analyzed units in this research. The tolerance value for each independent variable ranges from .990 to .996, which is not less than .10; therefore, we do not violate the multicollinearity

assumption. This can be supported by the VIF values (ranging from 1.004 to 1.010) as well, which are well below the cut-off of 10. The p-values of the variables *Both in the organizations' own venues and other domestic venues* (.008) and *Only in other international venues* (.001) are significant, which respectively suggests that for every increase in *Both in the organizations' own venues and other domestic venues* and *Only in other international venues*, 660446.245 and 770856.959 units (NTD) of increase in the yearly received public funds are predicted while holding all other variables in the model constant. That is to say, the cultural events either with domestic tours or tailored solely for international stages are likely to win the government's financial interests (Table 4.10).

Table 4.10 The Location and the Yearly Received Public Funds Regression.

Regression Model Summary							
R	R Square	Adjusted R Square		Std. Error of the Estimate			
.261a	.068	.052		898654.709			
a. Predictors: (Constant), Only in other domestic venues, In the organizations' own venues and other domestic venues, Only in other international venues, In the organizations' own venues and other international venues							
	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	643268.041	64519.648		9.970	.000		
Only in other domestic venues	-60344.964	257457.463	-.015	-.234	.815	.991	1.009
In the organizations' own venues and other domestic venues	660446.245	248690.754	.168	2.656	.008**	.990	1.010
Only in other international venues	770856.959	233744.632	.208	3.298	.001**	.990	1.011
In the organizations' own venues and other international venues	-23268.041	453935.961	-.003	-.051	.959	.996	1.004

a. Dependent Variable: Received Funds; *p<0.05, **p<0.01, ***p<0.001

Accordingly, since the regression analysis between the yearly received public funds and the location (the variable *Only in the organizations' own venues*) shows the significance, we can tell that ***Hypothesis 4: The cultural events that only target the regular audience are likely***

to gain less public funding is accepted. Moreover, such a result also implies that the nation would punish the cultural events with lower audience heterogeneity and scalability by giving less amount of cultural subsidies.

Further, due to the greater possibilities of reaching a heterogeneous group of audience with different cultural backgrounds, we also find that the government tends to subsidize more generously the cultural events with domestic tours or an international debut. If a cultural event is able to take place in multiple locations domestically or to debut on an international stage, it is expectable to approach broader audience and to reach higher exposure. Such a circumstance makes a nation consider the granted subsidies a worthwhile investment, which connects to the central idea of neoliberalism the British government has employed: the government has to spend the national assets as effectively as possible (Alexander, 2018).

4.4.5 Side Project

Preliminary analyses are conducted beforehand to ensure no violation of the assumptions of normality, linearity and homoscedasticity (see Appendix A Figure 13-16). With regard to the regression analysis of the yearly received public funds and the side project (the variable *Side Project: present/not*), the r-square is low (.022) due to the relatively small amount of the analyzed units in this research. The p-value of the variable (.021) is significant, which implies that for every increase in *Side Project: present/not*, 276853.874 units (NTD) of increase in the yearly received public funds are predicted while holding all other variables in the model constant. In other words, the cultural events accompanied by any kinds of side projects are likely to gain more financial support from the state (Table 4.11).

Table 4.11 The Side Project (present/not) and the Yearly Received Public Funds Regression.

Regression Model Summary					
R	R Square	Adjusted R Square	Std. Error of the Estimate		
.149a	.022	.018	914647.864		
a. Predictors: (Constant), Side Project: present/not					
	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta	t	Sig.
(Constant)	571788.462	89688.602		6.375	.000
Side Project: present/not	276853.874	118955.765	.149	2.327	.021*

a. Dependent Variable: Received Funds; *p<0.05, **p<0.01, ***p<0.001

In terms of each kind of side projects, this research conducts another regression analysis. The r-square (.043) of the regression analyses is low due to the relatively small amount of the analyzed units in this research. The tolerance value for each independent variable ranges from .970 to .989, which is not less than .10; therefore, we do not violate the multicollinearity assumption. This can be supported by the VIF values (ranging from 1.011 to 1.031) as well, which are well below the cut-off of 10. In particular, the p-value of the variable *Performance*

(.003) is the only significant one, which means that for every increase in *Performance*, 588140.245 units (NTD) of increase in the yearly received public funds are predicted while holding all other variables in the model constant. That is to say, the cultural events with performance as side projects are likely to obtain more cultural subsidies from NCAF from 2010 to 2019 (Table 4.12).

Table 4.12 The Side Project (each kind) and the Yearly Received Public Funds Regression.

Regression Model Summary							
R	R Square		Adjusted R Square		Std. Error of the Estimate		
.208a	.043		.027		910466.892		
a. Predictors: (Constant), Side Project - other, Side Project - lecture/forum, Side Project - workshop, Side Project - performance							
	Unstandardized		Standardized		Collinearity		
	Coefficients		Coefficients		Statistics		
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	610428.214	83728.949		7.291	.000		
Workshop	21124.280	246211.533	.006	.086	.932	.972	1.029
Lecture/Forum	127662.729	119041.359	.069	1.072	.285	.989	1.011
Performance	588140.245	195296.508	.195	3.012	.003**	.970	1.031
Other	17750.346	224997.566	.005	.079	.937	.983	1.017

a. Dependent Variable: Received Funds; *p<0.05, **p<0.01, ***p<0.001

Accordingly, since the regression analysis between the yearly received public funds and the side project (the variable *Side Project: present/not*) shows the significance, we can tell that ***Hypothesis 5: The cultural events accompanied with side projects are likely to gain more public funding*** is accepted. In particular, performance is the most eye-catching kind of side projects, which possibly results from the interdisciplinary collaboration. In this research, the three nonprofit art organizations are mainly dedicated to the promotion of visual arts. When these organizations extend to other disciplines, such as the collaboration between visual artists

and contemporary dancers or pop musicians, the government may consider it as a commendable innovation and thereby subsidize them more.

In general, diverse side projects are used to further encourage audience's interaction with the involved artists, the displayed artworks, and the implied values. To build a higher degree of visitors' participation and engagement, it is expectable for curators to arrange side projects as it may affect stakeholders' or funders' financial contribution to an organization (Ospina, Diaz, & O'Sullivan, 2002; Chatzichristodoulou, 2013). Therefore, in addition to the width of the audience, the depth of content absorption and digestion should also be taken into account in terms of public funding distribution.

4.4.6 Collaboration

Preliminary analyses are conducted beforehand to ensure no violation of the assumptions of normality, linearity and homoscedasticity (see Appendix A Figure 17-20). About the regression analysis of the yearly received public funds and the collaboration (the variable *Collaboration: present/not*), the r-square is low (.020) due to the relatively small amount of the analyzed units in this research. The p-value of the variable (.027) is significant, which implies that for every increase in *Collaboration: present/not*, 268720.575 units (NTD) of increase in the yearly received public funds are predicted while holding all other variables in the model constant. In other words, the cultural events with the inter-organizational collaboration are likely to receive more cultural subsidies from NCAF (Table 4.13).

Table 4.13 The Collaboration (present/not) and the Yearly Received Public Funds Regression.

Regression Model Summary					
R	R Square	Adjusted R Square	Std. Error of the Estimate		
.142a	.020	.016	915579.126		
a. Predictors: (Constant), Collaboration: present/not					
	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta	t	Sig.
(Constant)	625472.973	75260.141		8.311	.000
Collaboration: present/not	268720.575	121152.414	.142	2.218	.027*
a. Dependent Variable: Received Funds; *p<0.05, **p<0.01, ***p<0.001					

Further, we intend to understand what specific type of inter-organizational collaboration, domestically or internationally, contributes to the variance in the yearly received public funds. The r-square (.014) of the regression analyses is low due to the relatively small amount of the analyzed units in this research. The tolerance value for each independent variable is 1.000, which is not less than .10; therefore, we do not violate the multicollinearity assumption. This

can be supported by the VIF values (both 1.000) as well, which is well below the cut-off of 10. Nonetheless, the p-values of the variables *Collaboration – National* (.101) and *Collaboration – National* (.471) are not significant, which indicates that the two variables do not make a significant contribution to the prediction of the yearly received public funds. That is to say, although the implementation of inter-organizational collaboration in the 241 cultural events is likely to attract more financial support from the state, it is impossible to tell whether a specific type of collaboration would influence the variance in the yearly received public funds from NCAF from 2010 to 2019 (Table 4.14).

Table 4.14 The Collaboration (each type) and the Yearly Received Public Funds Regression.

Regression Model Summary							
R	R Square	Adjusted R Square		Std. Error of the Estimate			
.117a	.014	.005		920563.888			
a. Predictors: (Constant), Collaboration - International, Collaboration - National							
	Unstandardized Coefficients		Standardized Coefficients		Collinearity Statistics		
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	652384.922	73837.547		8.835	.000		
Collaboration - National	226094.902	137161.154	.106	1.648	.101	1.000	1.000
Collaboration - International	109767.549	152198.983	.046	.721	.471	1.000	1.000

a. Dependent Variable: Received Funds; *p<0.05, **p<0.01, ***p<0.001

Accordingly, since the regression analysis between the yearly received public funds and the collaboration (the variable *Collaboration: present/not*) shows the significance, we can tell that ***Hypothesis 6: The cultural events with inter-organizational collaboration are likely to gain more public funding*** is accepted. Nonetheless, the lack of significant p-values in the regression analyses between the yearly received public funds and the collaboration (each type) leads to the failure in predicting which type of inter-organizational collaboration can affect the amount of cultural subsidies the three nonprofit art organizations can gain from NCAF.

The inter-organizational collaboration often symbolizes the connection and expansion of resource, which may become a criterion in the capability evaluation of an organization in the public funding distribution. Further, the financial dependency of nonprofit organizations can be translated into the performance of their external relationships (Hee & Feiock, 2007). For instance, the collaboration with other domestic cultural organizations is able to enhance the overall industrial environment by forming an alliance with various local cultural organizations. The collaboration with other international cultural organizations, on the other hand, is capable of improving the multinational cultural exchange as well as the soft power diplomacy, which usually leads to the enhancement of international visibility. Either way, the inter-organizational collaboration has the potential to expand the reach of public funds, which then wins the favor of the nation.

4.5 Conclusion

In this chapter, we first give an overview of the complexion of the 241 cultural events held by the three nonprofit art organizations in Taiwan from 2010 to 2019 in accordance with six dimensions: (1) exhibition format, (2) nationality, (3) media, (4) location, (5) side project, and (6) collaboration. This helps us to observe the characteristics of the cultural events in the nonprofit art organizations in Taiwan in the last decade. For instance, video art and installation art are the most popular types of artworks displayed in the cultural events. Moreover, more than four-fifths of the cultural events target the regular audience only. On the other hand, we also realize that it is possible for a nonprofit art organization to receive nothing from NCAF in a year even when it remains active.

Later, the correlation and regression analyses are provided to comprehend the possible association between the yearly received public funds and the six dimensions of the nonprofit art organizations' curatorial practice as well as to predict which characteristics in the curatorial practice are able to influence the variance in the yearly received public funds from NCAF. Overall, there are six characteristics that can attract more financial interests from the state, including holding group exhibitions, displaying archives, showing to the audience in different parts of the country and to the international audience, arranging side projects, and finally reaching out for inter-organizational collaboration. On the contrary, showing to the regular audience only may result in less national support. Besides, it is important to note that although we do conduct the regression analyses between the yearly received public funds and the nationality of the involved artists in the 241 cultural events, we have no evidence to tell whether the performance of the latter can predict the one of the former. To sum up, based on the aforementioned results, *Hypothesis 1, 3, 4, 5, and 6* are accepted while there is no evidence found to support *Hypothesis 2*.

5 Conclusion

This research aims to realize to what extent the curatorial practice affects the variance in public funds the nonprofit art organizations in Taiwan receive from NCAF from 2010 to 2019. By utilizing the regression analysis in the quantitative approach, this research suggests that the nonprofit art organizations in Taiwan would adopt various strategic behavior in programming to gain more national support. Since the government in Taiwan cares much about the funded individuals' and organizations' efficiency in spending the public funds, such organizations need to prove that they are able to maximize the value of the received subsidies. In other words, if a nonprofit art organization can use the received subsidies to reach a wider range of a cultural event's audience and to deepen its audience's understanding of the provided cultural content, such an event is expectable to deliver the ideas and values more widely and deeply. The nation may then consider it as a worthwhile investment since it can improve the influence of the public funds. As a result, the cultural events with audience scalability, content interactivity, value transportability, and finally resource expandability are likely to be in NCAF's good graces.

However, why is NCAF's cultural subsidies important for the nonprofit art organizations in Taiwan? In light of new-institutionalism (March & Olsen, 1984; North, 1990; Crawford & Ostrom, 1995; Goodin, 1996; Hall & Taylor, 1996; Peters, 1999; Lowndes, 2002), institutions represent the constrained relationship that can impact on individual agents' ideologies and behavior. Moreover, since institutions possess the discourse with power relations to form a dominant force (Foucault, 1971; 1977), a nation often demonstrates the power of institutions and discourse in policy enactment (McGuigan, 2003) to govern its citizens. NCAF's subsidiary mechanism is an example of such, which not merely forms the constrained relationship between the public funds and the participants in the arts and culture realm in Taiwan but also influences the complexion of cultural production in society and even defines what the term *culture* can be.

In other words, the *culture* recognized by society does not develop naturally; instead, it reveals the constrained interaction between institutions and individual agents. Hence, the nonprofit art organizations in Taiwan are inevitably influenced by NCAF's subsidiary mechanism and must regard such institutions as an extremely important existence.

In the face of such institutional pressures, the nonprofit art organizations in Taiwan would then try to keep balance between funding supply and autonomy maintenance and thereby to secure their legitimacy in society by adjusting their strategic behavior in consideration of the resource dependence theory (Pfeffer & Salancik, 1978; Jones, 2004; Hillman, Withers, & Collins, 2010) and strategic institutional theory (Alexander, 1996). This can be especially true for the nonprofit art organizations in Taiwan as such kind of organizations much rely on the public funds to survive and would even satisfy the nation's expectations through altering the programs (Jegers, 2008; Toepler & Anheier, 2004; Balser & McClusky, 2005; Anheier, 2014). In the end, (re)programming the cultural events to meet the government's expectations and values may become a means for them to obtain more financial support from NCAF.

Last but not the least, this research decides to explore in particular the contribution of the Southeast Asian artists' participation in the cultural events to the variance in the yearly received public funds in light of the nation's main policy (*New Southbound Policy*) in recent years. It would be interesting as well to further investigate the contribution of artists' participation in accordance with different regimes since the political parties with various ideologies may show distinct preferences in the cultural subsidies distribution (Schulze & Rose, 1998).

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7. Appendix

Appendix A: Preliminary Analyses – Normal Probability Plots and Scatterplots

Figure 1. The Normal Probability Plot of the Exhibition Format and the Yearly Received Public Funds.

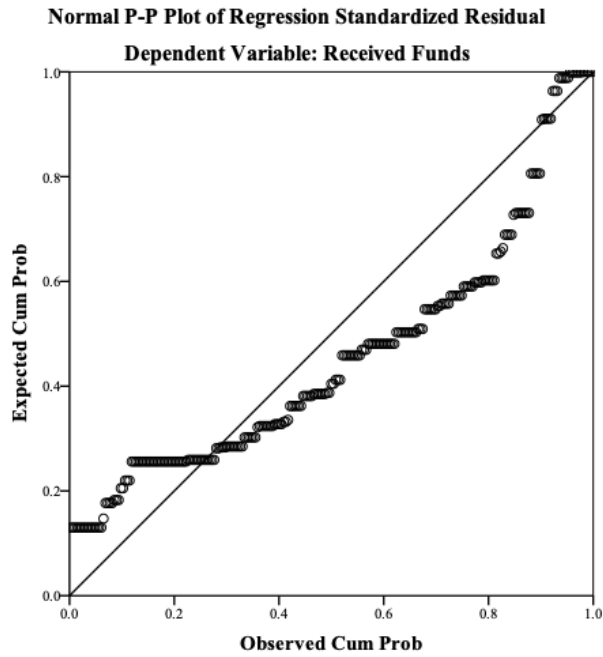


Figure 2. The Scatterplot of the Exhibition Format and the Yearly Received Public Funds.

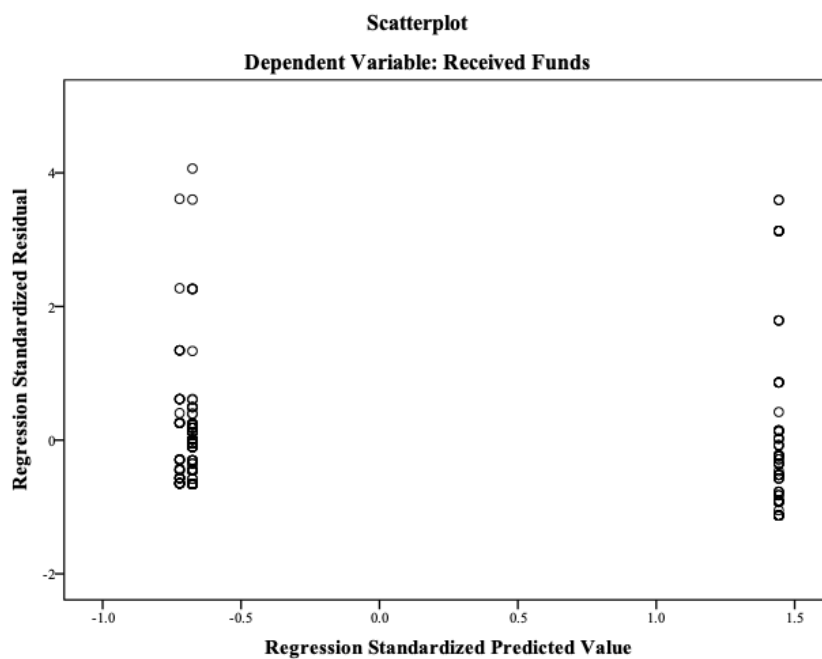


Figure 3. The Normal Probability Plot of the Nationality (Southeast Asian artists: present/not) and the Yearly Received Public Funds.

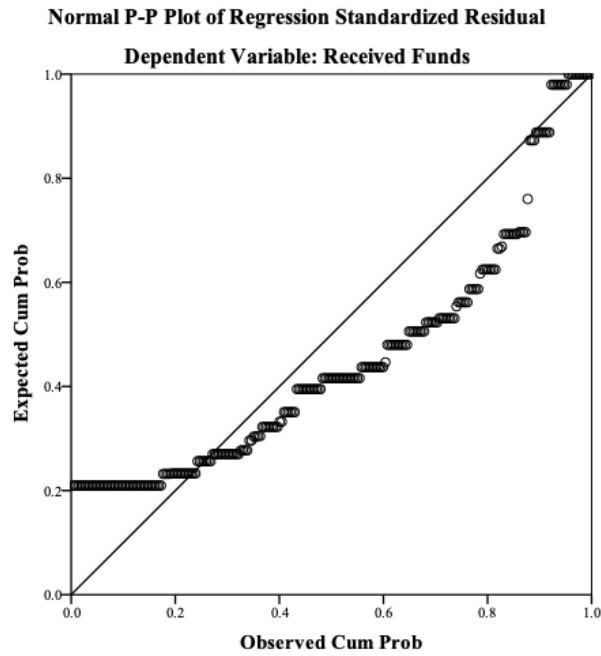


Figure 4. The Scatterplot of the Nationality (Southeast Asian artists: present/not) and the Yearly Received Public Funds.

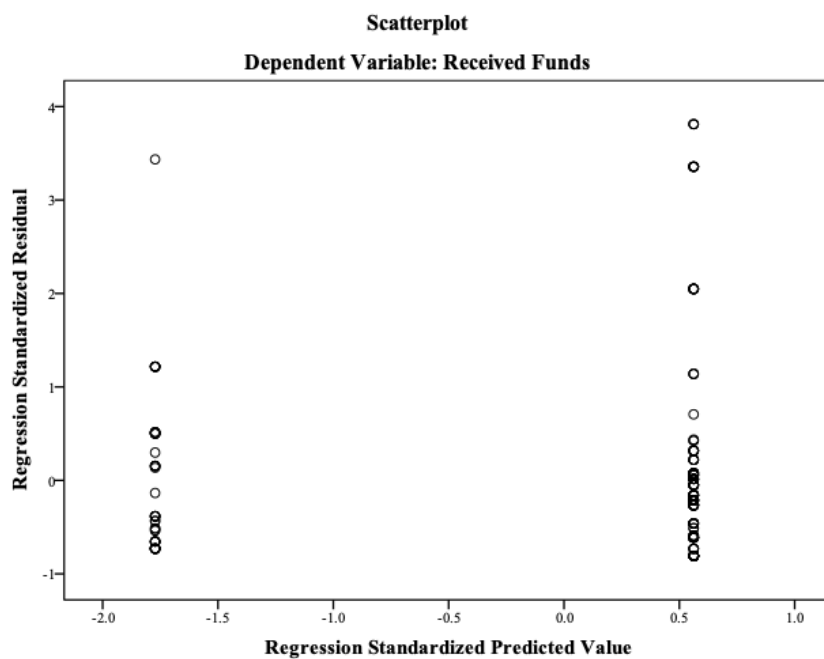


Figure 5. The Normal Probability Plot of the Nationality (each country in Southeast Asia) and the Yearly Received Public Funds.

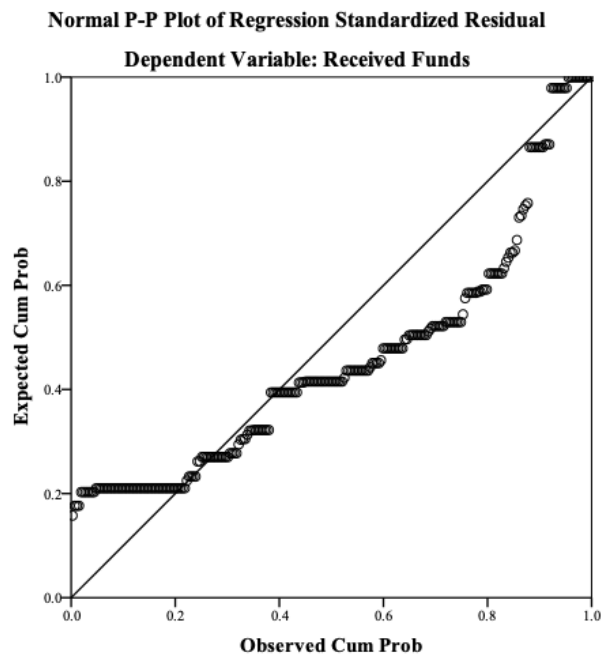


Figure 6. The Scatterplot of the Nationality (each country in Southeast Asia) and the Yearly Received Public Funds.

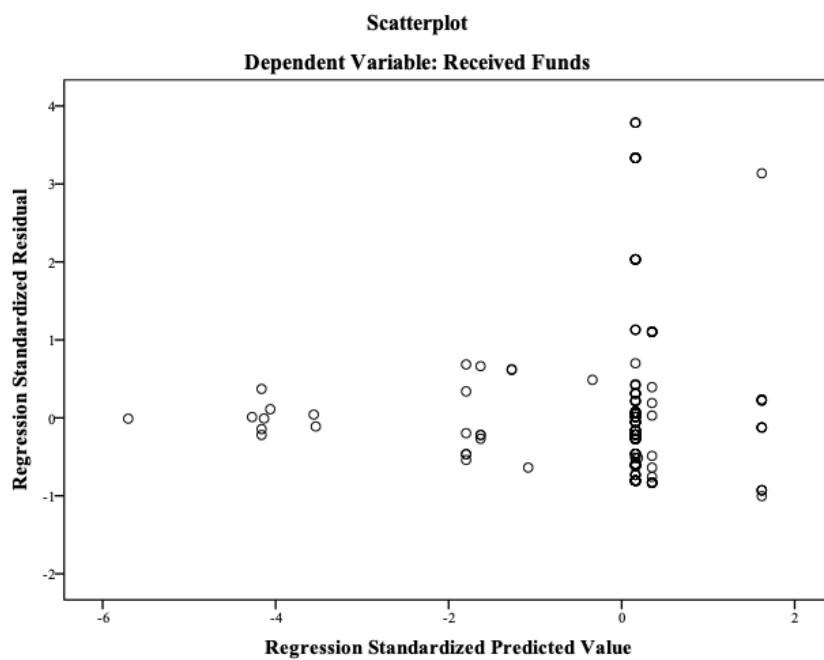


Figure 7. The Normal Probability Plot of the Media and the Yearly Received Public Funds.

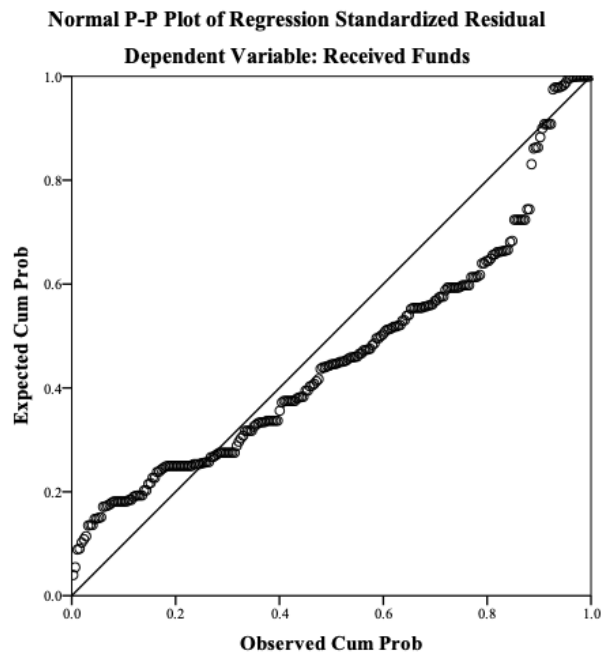


Figure 8. The Scatterplot of the Media and the Yearly Received Public Funds.

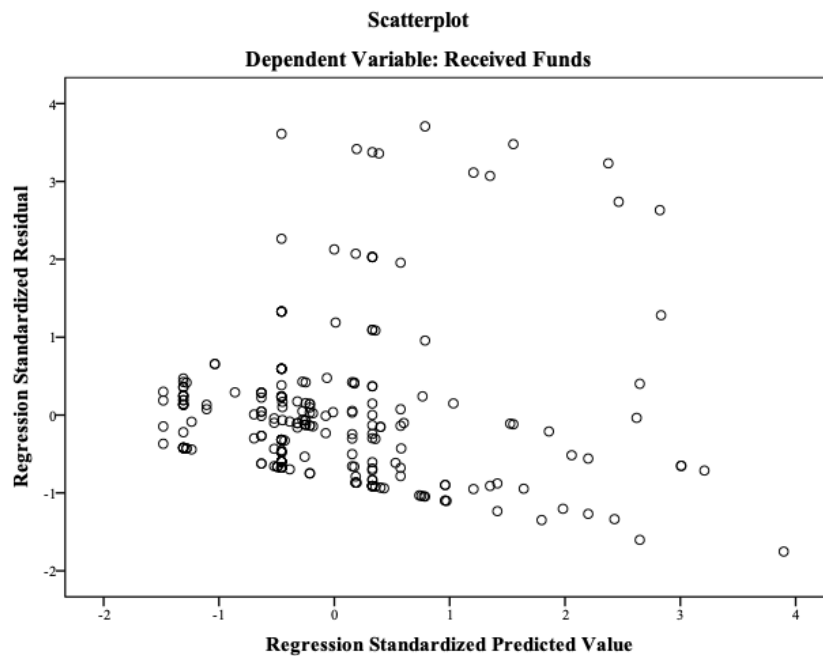


Figure 9. The Normal Probability Plot of the Location (only in the organizations' own venues) and the Yearly Received Public Funds.

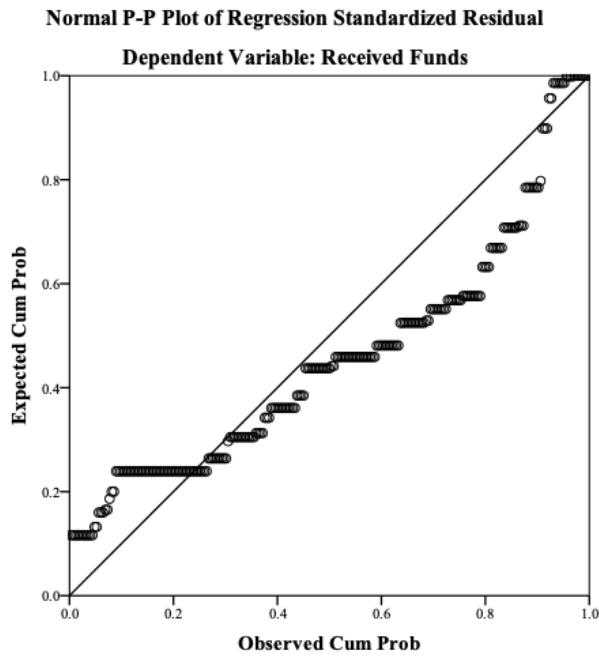


Figure 10. The Scatterplot of the Location (only in the organizations' own venues) and the Yearly Received Public Funds.

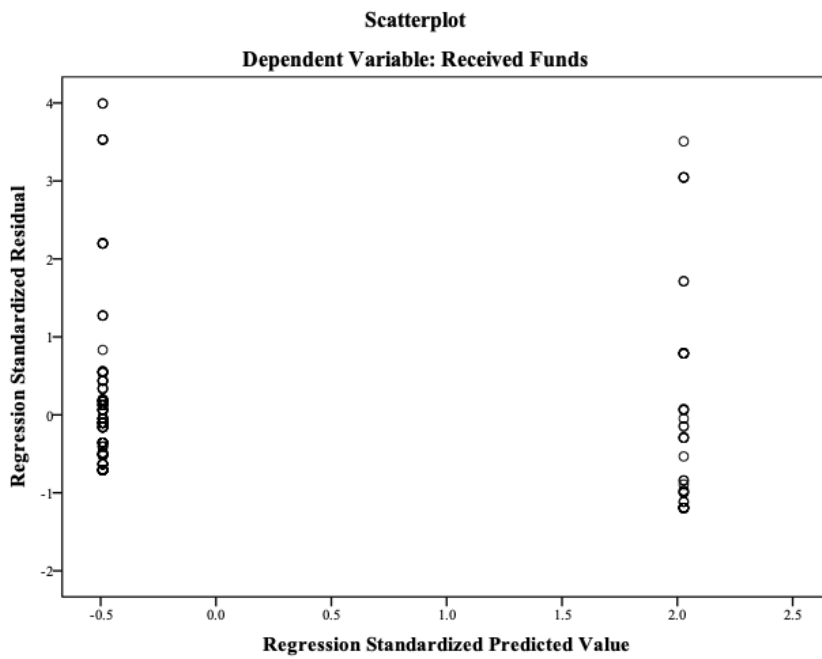


Figure 11. The Normal Probability Plot of the Location and the Yearly Received Public Funds.

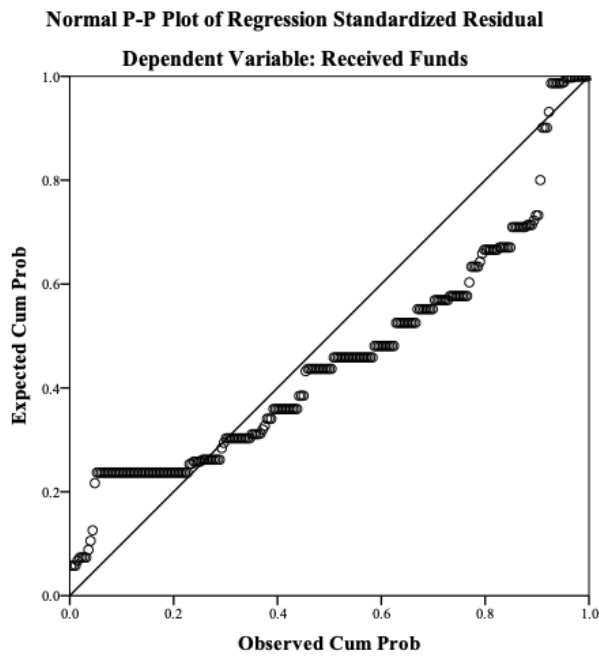


Figure 12. The Scatterplot of the Location and the Yearly Received Public Funds.

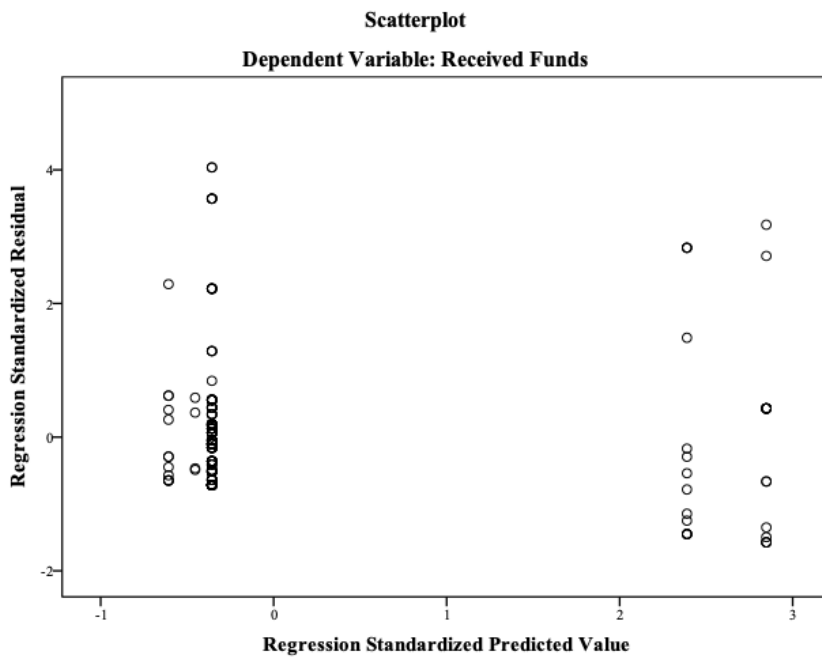


Figure 13. The Normal Probability Plot of the Side Project (present/not) and the Yearly Received Public Funds.

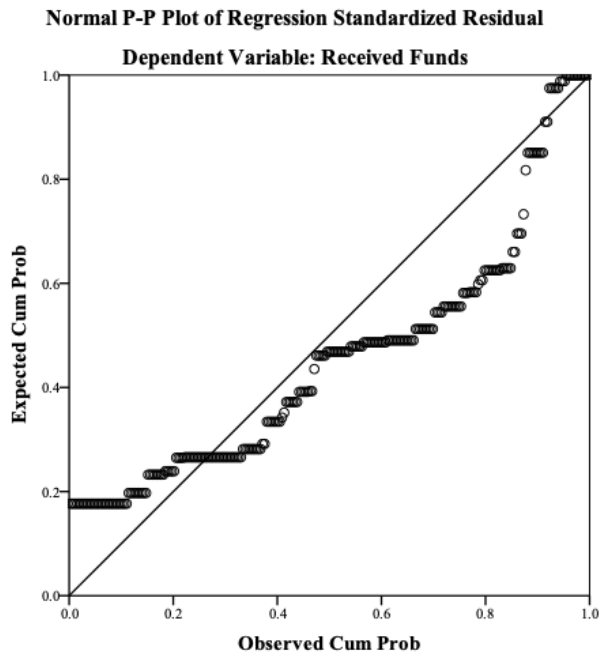


Figure 14. The Scatterplot of the Side Project (present/not) and the Yearly Received Public Funds.

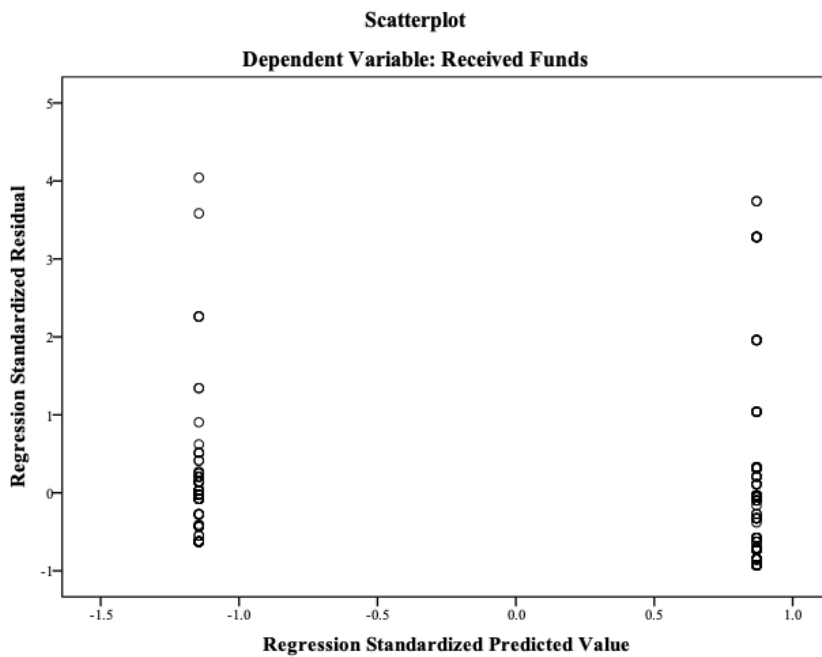


Figure 15. The Normal Probability Plot of the Side Project (each kind) and the Yearly Received Public Funds.

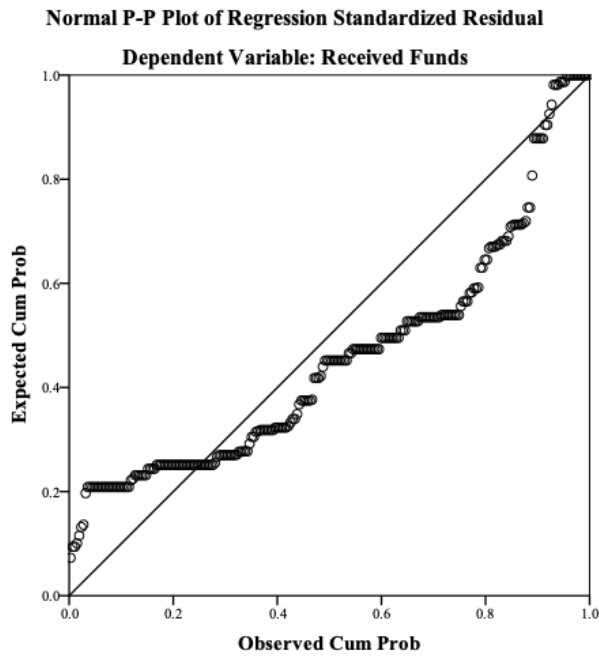


Figure 16. The Scatterplot of the Side Project (each kind) and the Yearly Received Public Funds.

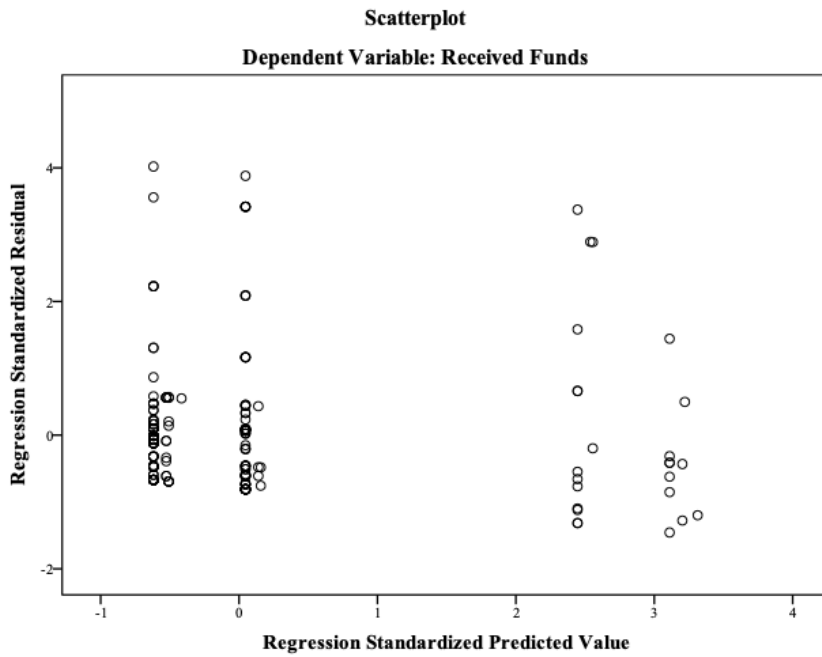


Figure 17. The Normal Probability Plot of the Collaboration (present/not) and the Yearly Received Public Funds.

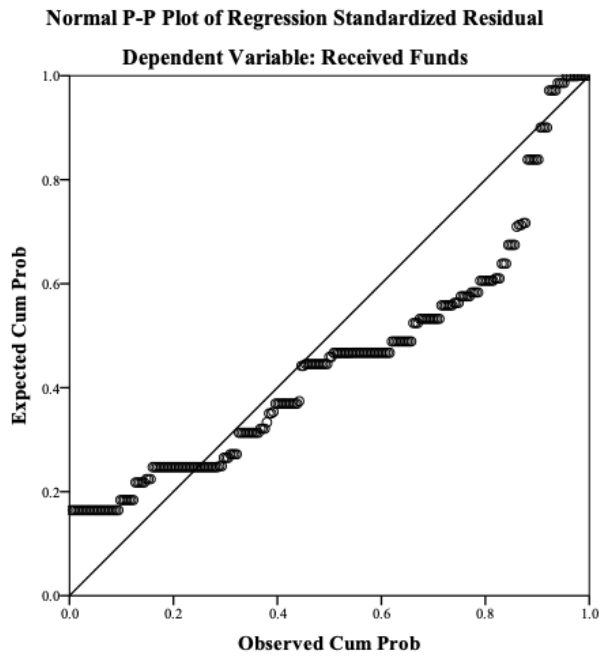


Figure 18. The Scatterplot of the Collaboration (present/not) and the Yearly Received Public Funds.

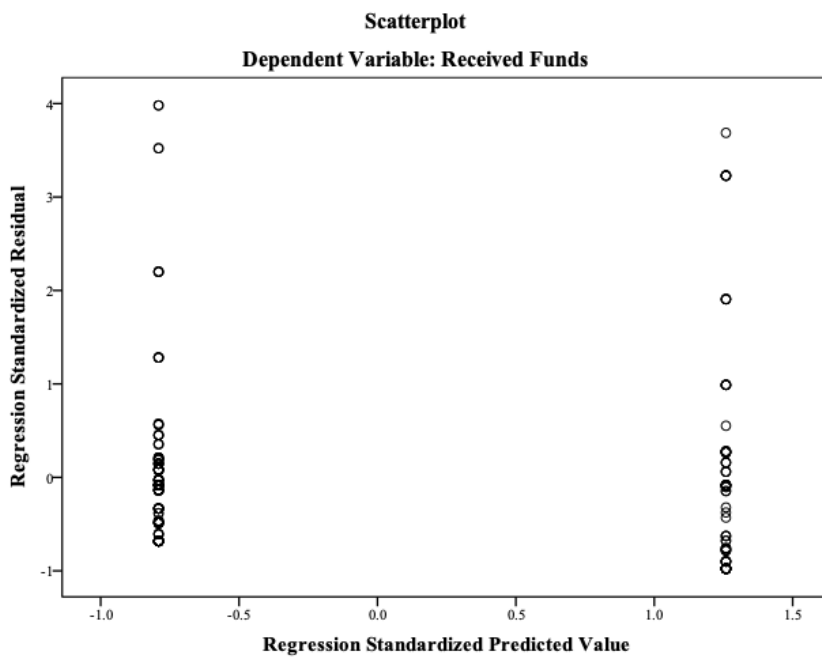


Figure 19. The Normal Probability Plot of the Collaboration (each type) and the Yearly Received Public Funds.

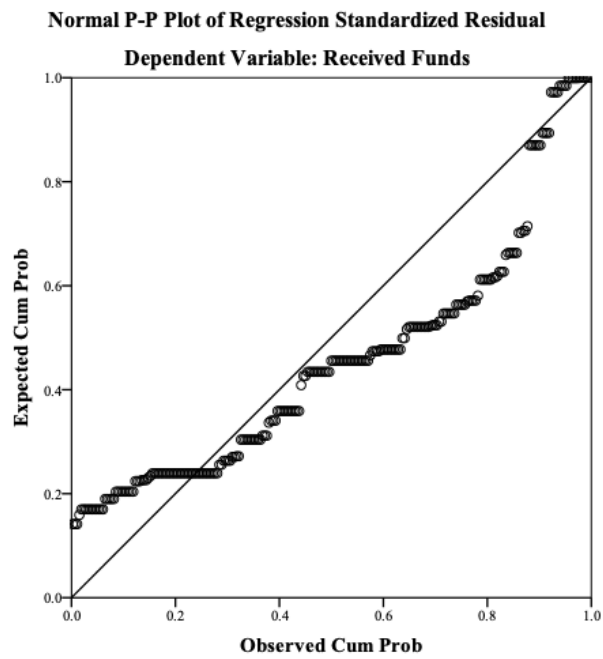
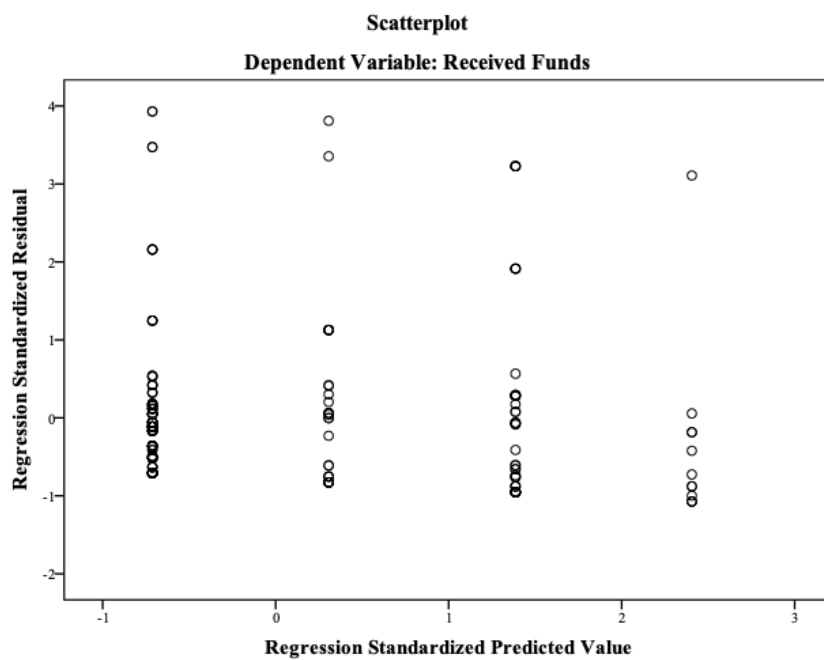


Figure 20. The Scatterplot of the Collaboration (each type) and the Yearly Received Public Funds.



Appendix B: The Cultural Subsidies Received by the Three Nonprofit Art Organizations from the National Culture and Arts Foundation (2010 – 2019)

Organization	Year	Title of the Subsidy	Project	Amount (TWD)
TheCube Project Space	2010	Visual Arts Curation	《重見/建社會》年度主題展覽	1,400,000
	2012	Exhibiting and Performing Space Operation	立方計劃空間2013年度展演空間營運計劃	740,000
		Arts and Culture Promotion	異知識實驗室網站	200,000
	2013	Visual Arts Curation	時代的殘響-台灣解嚴前後聲音文化研究展	1,700,000
		Exhibiting and Performing Space Operation	立方計畫空間2014年度展演空間營運計畫	800,000
	2014	Exhibition	《生活作為形式》全球巡迴展 - 台灣站	150,000
		International Cultural Exchange	【盧森堡台灣交流計劃（來台部份）】	180,000
	2015	Exhibition	UNGROUND混沌：蓋斯特·布歇（Gast Bouschet）+ 娜丁·希爾伯（Nadine Hilbert）個展	100,000
		International Cultural Exchange	變文書——陳界仁影像、生產、行動與文件	210,000
	2016	Exhibition	【盧森堡—台灣交流計劃（出國部份）】文明幻魅—王福瑞、吳季瑋、袁廣鳴聯展	160,000
		Visual Arts Curation(International Residency Research)	《上則星辰·內則德律》	3,800,000
	2017	Exhibition	「現實秘境」國際聯展	150,000
		Exhibition, International Cultural Exchange	唱還是不唱？—鄧兆受個展	124,000
	2018	Exhibition	野草黨 / 公館鱗鯨山共地計畫—鄭波駐地個展	200,000
Visual Arts Organization Operation		自然之外的海洋	380,000	
2019	Exhibition	2018台盧交流計畫：盧森堡雙組藝術家聯展	1,000,000	
	Visual Arts Organization Operation	未來回憶錄三部曲	2,470,000	
VT Artsalon	2010	Emerging Private Exhibiting and Performing Space	非常廟藝文空間營運計畫	500,000
	2011	Exhibiting and Performing Space Operation	非常廟藝文空間營運計畫	400,000
		Publication	「非常報 VERY-TACK」 出版品及網站架設計計畫	150,000
	2012	Exhibiting and Performing Space Operation	2013非常廟藝文空間營運補助	500,000
		Exhibition, International Cultural Exchange	跨域縱目 - 亞洲攝影家聯展	200,000
	2013	Exhibiting and Performing Space Operation	A Vision Across Boundaries-A Group Exhibition of Asian Photographers	500,000
		Publication	2014非常廟藝文空間營運補助計畫	100,000
	2016	International Cultural Exchange	「Very View非常評論」2013年雙語化暨數位行動化計畫	110,000
		Exhibition	台灣—馬來西亞環境藝術交流計畫	200,000
	2017	Investigation and Research	社會現實中的虛構 — 台灣X墨西哥攝影藝術交流展	200,000
		Publication	台灣當代藝術近況調查研究-以非常廟為脈絡	250,000
	2018	Exhibition	「非常、時期」出版計畫	300,000
		Exhibition	Informal Masters	250,000
	2019	International Cultural Exchange	荷蘭-台灣攝影藝術交流計畫	140,000
Visual Arts Organization Operation		幽微銘刻（交流國家：菲律賓）	900,000	
Open-Contemporary Art Center	2011	International Cultural Exchange	台泰熱- 工作坊 論壇及事件 / Thi Thai Fever – pyrogen of workshop, seminar and events	180,000
	2012	Visual Arts Curation	台泰當代藝術交流展-理解的尺度	1,800,000
		Arts and Culture Promotion	「打開 - 當代藝術工作站」國際藝術資料庫	320,000
	2014	International Cultural Exchange	我們如何一同想像共生的下個十年-Baan Noorg 藝術與社區計畫	120,000
		Arts and Culture Environment Development	「打開-當代藝術工作站」國際藝術資料庫	200,000
	2017	International Cultural Exchange	SILPYUPEN：藝術家的生存之道論壇	70,000
		International Cultural Exchange	在地代理Logal Agents (Nongpho社區學習計畫)	40,000
	2018	Exhibition	「邊境旅行 PETAMU Project」	200,000
		Visual Arts Organization Operation	/	900,000
	2019	International Cultural Exchange	2019 KLEX吉隆坡實驗電影、錄像與音樂節十週年演出計畫「01」	100,000
		International Cultural Exchange	KANTA Portraits馬來西亞—台灣交流計畫	100,000
	2019	Arts and Culture Environment Development	ACELab另類貨幣交換所 (Alternative Currency Exchange Laboratory)	218,000
		Visual Arts Organization Operation	/	400,000

* The titles of the funded projects are noted down in Mandarin here since NCAF's official website archives them in Madarin only.

