

Cultural Economics

Cultural economics as a field of research involves two areas, culture and economy. These two areas have been traditionally regarded as each other's antithesis. However, the economic aspects of culture have increasingly become a matter of everyday reality for persons working in the cultural field. The economy of culture has always been in the focus of political interest. Political decisions concerning such priority areas as the development of regional institutions, support to the artists and cultural programmes for children and youth have important economic implications. This book deals with a range of topics in cultural economics. It contains original papers by economists working in the field from 15 different countries and covers a host of both theoretical and practical issues, covering the performing arts, arts markets and museums. It represents an up-to-date statement of the application of economic ideas to cultural questions.

A Textbook of Cultural Economics Cambridge University Press

Are we aware of the values of craft? In this edited volume, cultural economists, researchers and professionals provide an interdisciplinary discussion of the relevance and contribution of the craft sector to the economy, as well as to society at large. Mignosa and Kotipalli bring together contributors to compare the craft sector across countries, analysing the role of institutions, educational bodies, organisations and market structure in its evolution and perception. The Western approach to craft and its subordinate position to the arts is contrasted with the prestige of craftsmanship in Eastern countries, while the differing ways that craft has attracted the attention of policy agencies, museums, designers and private institutions across regions is also analysed. This volume is vital reading to those interested in the economic features of craft and craftsmanship around the world, as well as for those interested in the importance of policy in bringing about effective sustainable development. David Hamilton is a leader in the American institutionalist school of heterodox economics that emerged after WWII. This volume includes 25 articles written by Hamilton over a period of nearly half a century. In these articles he examines the philosophical foundations and practical problems of economics. The result of this is a unique institutionalist view of how economies evolve and how economics itself has evolved with them. Hamilton applies insight gained from his study of culture to send the message that human actions situated in culture determine our economic situation. David Hamilton has advanced heterodox economics by replacing intellectual concepts from orthodox economics that hinder us with concepts that help us. In particular, Hamilton has helped replace equilibrium with evolution, make-believe with reality, ideological distortion of government with practical use of government, the economy as a product of natural law with the economy as a product of human law and, last, he has helped us replace the entrepreneur as a hero with the entrepreneur as a real person. These articles provide an alternative to the self-adjusting market. They provide an explanation of how the interaction of cultural patterns and technology determine the evolutionary path of the economic development of a nation. This is not a simple materialist depiction of economic history as some Marxists have advocated, instead Hamilton treats technology and culture as endogenous forces, embedded and inseparable from each other and therefore, economic development. This volume will be of most interest and value to professional economists and graduate students who are looking for an in-depth explanation of the origins and significance of institutional economics.

Handbook on the Economics of Cultural Heritage

History, Methodological Reflections and Contemporary Applications

A Textbook of Cultural Economics

Measuring the Value of Culture

Economics of Art and Culture

Using the economic perspective, this exciting text offers an alternative view to sociological or art historic approaches to art. The issues discussed include: institutions from festivals to "superstar" museums, different means of supporting the arts, an investigation into art as an investment, and the various approaches applied when valuing our cultural properties. This text challenges widely held popular views and, once started, is difficult to put down.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 56. Chapters: Social capital, Cultural diversity, Organizational culture, Economics of religion, Social network, Creative industries, Economics of the arts and literature, Creative class, William Baumol, Eli Berman, Economics of the FIFA World Cup, Art valuation, Enterprise social networking, Sexual capital, Economic ideology, Conceptual economy, Bruno Frey, Media economics, Chiang Mai Creative City, Noise: The Political Economy of Music, Art finance, New Music Economy, ArtTactic, Blockage discount, Victor Ginsburgh, Laurence Iannaccone, David Throsby, Cultural industry, Economics of language, Art world economics, Organizational field, Cultural subsidy, Culture speculation, Economic network.

This book provides an always fascinating exploration of culture race, gender and identity in the marketplace, providing a structured conversation about some of the most difficult issues of the economic valuation of culture and indeed the very meaning of cultural subordination. We consider four central questions: Can economic behavior be understood without an attentive account of the cultural context in which economic transactions occur? We criticize the failure of neoclassical economics to integrate explicitly the cultural variables of ordinary life into the models of economic measurement and the assumptions of economic reasoning. We argue that these "thin" models are devoid of the important differences of culture, language, and identity. We identify instead a more complex set of ideas that incorporate culture and its tension with commerce. What is the impact of racial dominance on the ownership and control of cultural property? Do the financial arrangements in the entertainment industry determine whether racial and cultural minorities will ever achieve self-sufficiency? We are fascinated by the artists whose labor as musicians, painters, singers, songwriters and actors enrich our daily lives. Yet, these cultural stars often live lives of economic

desperation after their turn in the spotlight has ended. What is the effect of royalty payment systems is and of corporate structures that frequently under compensate, and even cheat these aging stars of the current revenue generated by the contributions they made in their youth? Lastly, attention is given to the dynamics of the market valuation of the human capital components of language, hairstyle, sexual difference, and culturally significant garb. Does control of these modes of expressive autonomy depress the wages and opportunities for advancement of workers who do not choose to assimilate with the dominant culture? More important, are cultural styles associated with subordinated groups so devalued by the majority that non-assimilationists must pay an economic penalty for their personal preference to seek harmony between their inner lives and their outer appearance.

This second edition offers a comprehensive, up-to-date overview and analysis of cultural economics in the digital creative economy.

Culture, Economics, Politics

On the Relationship Between Economics and Arts

Methods and Examples in Cultural Economics

Cultural Economics and Theory

Markets and Culture : Cases and Materials

This volume emphasizes the economic aspects of art and culture, a relatively new field that poses inherent problems in economics, with its quantitative concepts and tools. Building bridges across disciplines such as management, art history, art philosophy, sociology, and law, editors Victor Ginsburgh and David Throsby assemble chapters that yield new perspectives on the supply and demand for artistic services, the contribution of the arts sector to the economy, and the roles that public policies play. With its focus on culture rather than the arts, Ginsburgh and Throsby bring new clarity and definition to this rapidly growing area. Presents coherent summaries of major research in art and culture, a field that is inherently difficult to characterize with finance tools and concepts Offers a rigorous description that avoids common problems associated with art and culture scholarship Makes details about the economics of art and culture accessible to scholars in fields outside economics

A Research Agenda for Cultural Economics explores the degree of progress and future directions for the field. An international range of contributors examine thoroughly matters of data quality, statistical methodology and the challenges of new developments in technology. This book is ideal for both emerging researchers in cultural economics and experienced practitioners. It is also relevant to workers in other fields such as cultural policy, public policy, media studies and digital economics.

Cultural economics is the application of economic analysis to the creative and performing arts, the heritage and cultural industries, in both the public and private sectors. It is concerned with the economic organisation of the cultural sector with the behaviour of producers, consumers and governments in that sector. The subject includes a range of approaches from mainstream and radical, neoclassical, welfare economics, public policy and institutional economics and it also espouses interdisciplinary analysis connected to these topics. There have been an increasing number of studies concerned with culture and its relationship to economic growth. Culture affects economic activity through the choices that people make about how to allocate scarce resources. In other terms, while culture may be a fundamental determinant of economic activity, it acts through proximate factors like the accumulation of capital, the adoption of technology, or labour market participation decisions. The decisions regarding saving, technology adoption and labour market participation are similar in that they involve some sort of constrained optimization problem. That is, there is some budget constraint and some utility function, and people do the best they can to maximize utility while keeping within that budget. So if culture is to influence economic activity, it has to influence those constrained optimization problems. And there are really only two options then. Either culture influences budget constraints, or it influences utility functions. This Book, *Advanced Introduction to Cultural Economics*, deals with the theoretical development of cultural economics as a subject, the application of economic analysis and econometrics to the field of culture, and with the economic aspects of cultural policy. Contributions by specialist reflect changes in the field of cultural economics over the last years. It applies economic analysis to all of the creative and performing arts and the heritage and cultural industries, whether public or privately funded. Additionally, the book explores the economic organisation of the cultural sector and the behaviour of producers, consumers, and governments within the cultural sector. Readers will find original researches dealing with the theoretical development of cultural economics as a subject, the application of economic analysis and econometrics to the field of culture, and the economic aspects of cultural policy.

Non-technical analysis of how cultural industries contribute to economic growth and the policies required to ensure that cultural industries will flourish.

A Comparison of Three Market Economies

A Globalizing World?

A Cultural Economic Analysis of Craft

Long-run Development and the New Cultural Economics

Social Capital, Cultural Diversity, Organizational Culture, Economics of Religion, Social Network, Creative Industries, Economics

Culture is a priceless inheritance and source of wellbeing that is of immense value to humankind. Cultural economics set out to examine the nature and social benefits of cultural products and phenomena as they exist in the market. This volume is the masterpiece of Li Yining, one of the best-known Chinese economists, active in devoting his attention to the role of culture in the economy since the 1950s. Considering the importance of culture in the development of socialism with Chinese characteristics, the author combines cultural history, economic history, and the history of economic thought to produce unique perspectives. This book not only introduces the central concepts of cultural economics and the culture industry, but proposes several groundbreaking views that greatly influenced the culture policies of China, including cultural adjustment,

cultural confidence, and cultural checks and balances. Researchers and students of economics, cultural studies, and Chinese politics, as well as policy makers, will benefit from this volume.

Many economists now accept that informal institutions and culture play a crucial role in economic outcomes. Driven by the work of economists like Nobel laureates Douglass North and Gary Becker, there is an important body of work that invokes cultural and institutional factors to build a more comprehensive and realistic theory of economic behavior. This book provides a comprehensive overview of research in this area, sketching the main premises and challenges faced by the field. The first part introduces and explains the various theoretical approaches to studying culture in economics, going back to Smith and Weber, and addresses the methodological issues that need to be considered when including culture in economics. The second part of the book then provides readers with a series of examples that show how the cultural approach can be used to explain economic phenomena in four different areas: entrepreneurship, trust, international business and comparative corporate governance.

Cultural economics has become well established as a subject of interest for students and instructors of courses ranging from economics to arts administration as well as for policy-makers and practitioners in the creative industries. Digitization has had a tremendous impact on many areas of the creative economy and the third edition of this popular book fully reflects it. The Handbook of Cultural Economics is an acknowledged leading source for students, teachers and others interested in finding out about the subject. Cultural economics covers a wide range of topics and they are reflected in the many short and accessibly written chapters. Each chapter is written by a specialist in the subject and offers both suggestions for further reading and cross-references to other related chapters in the book. It therefore combines accessibility with depth of knowledge. The intention of the book is to introduce the reader to the various topics and to testify to the strength of economics in explaining the economic aspects of the world of the arts and creative industries. The third edition demonstrates the huge impact that digitization has had on production and consumption in the sector. While being accessible to any reader with a basic knowledge of economics, it presents a comprehensive study at the forefront of the field for students and teachers of economics, business economics, creative industries, and media and arts administration as well as for policy-makers. Cultural heritage is a complex and elusive concept, constantly evolving through time, and combining cultural, aesthetic, symbolic, spiritual, historical and economic values. The Handbook on the Economics of Cultural Heritage outlines the contribution of economics to the design and analysis of cultural heritage policies and to addressing issues related to the conservation, management and enhancement of heritage. The Handbook takes a multidisciplinary approach, using cultural economics as a theoretical framework to illustrate how crucial and stimulating cross-disciplinary dialogue actually is. Contributors scrutinise the co-existence of cultural and economic values as well as the new challenges that arise from changes brought about by technology, and relationships between the different actors engaged in the production, distribution and consumption of heritage services. The roles of public, private and non-profit organizations are also explored. Case studies underpin the discussion, demonstrating the clear and vital link between theory and practice. This highly unique Handbook will prove a fascinating and informative read for academics, researchers, students and policymakers with an interest in cultural economics.

Advanced Introduction to Cultural Economics

A Handbook of Cultural Economics

Economic Ideas, Policy and National Culture

Education, Cultures, and Economics

Cultural Economics And Cultural Policies

This edited volume reviews the conflict between economic prescriptions for improved education in the developing world and local cultures. Among the issues reviewed are: conceptions of culture and economics in development and education literature, economic considerations of school systems to promote cultural goals, the differentiation of schools from other sites of cultural reproduction, learning experiences of various cultural groups, and the cross-cultural work of development agencies.

This book documents the use of methods that put a value on cultural goods, including theater, cultural events, museums, archeological sites, and libraries. The author sets forth the advantages and disadvantages of each method using case studies to illustrate how they work. Moreover, the theoretical background of the methods and the kind of information they can provide are discussed. Both market and non-market valuation techniques are covered.

This book studies the relationship between the arts and the economy. By applying economic thinking to arts and culture, it analyses markets for art and cultural goods, highlights specific facets of art auctions and discusses determinants of the economic success of artists. The author also sheds new light on various cultural areas, such as the performing and visual arts, festivals, films, museums and cultural heritage. Lastly, the book discusses cultural policies, the role of the state in financing culture, and the relationship between the arts and happiness.

Includes articles on both the 'traditional' fare of cultural economics - economics of cultural policy, the performing arts, museums and heritage, and artists labour markets - and the scope to the economics of creative industries and copyright. This book is suitable for undergraduates and postgraduates, and teachers of cultural economics.

Economics and Culture

Teaching Cultural Economics

A New Look at Cultural Economics

The Economics of Cultural Policy

Handbook of Cultural Economics, Third Edition

Cultural Economics analyzes the contribution to and role of the creative industries and their products and services in the overall economy. In this fascinating introduction to the field, Christiane Hellmanzik illuminates the challenges that the creative industries present for economic analysis.

'Ruth Towse is to be congratulated on assembling such a high quality range of writers on cultural economics and on orchestrating their contributions so expertly. From anthropology and auctions through copyright and superstars to visual arts and welfare economics, scholars and general readers alike will discover in this Handbook an absorbing compendium of entries covering the main themes of a fascinating sub-discipline.' - Martin Ricketts, University of Buckingham, UK 'The best collection on cultural economics, definitive. An invaluable, original, and important addition to the field. Ruth Towse is the perfect person

to put such a book together. Unlikely to be surpassed anytime soon.' - Tyler Cowen, George Mason University, Mercatus Center and James Buchanan Center for Political Economy, US A Handbook of Cultural Economics includes over 60 eminently readable and concise articles by 50 expert contributors. This unique Handbook is both highly informative and readable; it covers a wide area of cultural economics and its closely related subjects. While being accessible to any reader with a basic knowledge of economics, it presents a comprehensive study at the fore-front of the field. Of the many subjects discussed, chapters include: Art (including auctions, markets, prices, anthropology), artists' labour markets, arts management and corporate sponsorship, globalization, the internet, media economics, museums, non-profit organisations, opera, performance indicators, performing arts, publishing, regulation, tax expenditures, value of culture and welfare economics.

Culture manifests itself in everything human, including the ordinary business of everyday life. Culture and art have their own value, but economic values are also constrained. Art sponsorships and subsidies suggest a value that exceeds market price. So what is the real value of culture? Unlike the usual focus on formal problems, which has 'de-cultured' and 'de-moralized' the practice of economics, this book brings together economists, philosophers, historians, political scientists and artists to try to sort out the value of culture. This is a book not only for economists and social scientists, but also for anybody actively involved in the world of the arts and culture.

What determines the price of a pop concert or an opera? Why does Hollywood dominate the film industry? Does illegal downloading damage the record industry? Does free entry to museums bring in more visitors? In A Textbook of Cultural Economics, one of the world's leading cultural economists shows how we can use the theories and methods of economics to answer these and a host of other questions concerning the arts (performing arts, visual arts and literature), heritage (museums and built heritage) and creative industries (the music, publishing and film industries, broadcasting). Using international examples and covering the most up-to-date research, the book does not assume a prior knowledge of economics. It is ideally suited for students taking a course on the economics of the arts as part of an arts administration, business, management, or economics degree.

Dilemmas for Development

Recent Developments in Cultural Economics

Arts & Economics

The Value of Culture

Cultural Economics

Today's news media is full of references to 'globalization' - a buzz word that is quickly becoming ubiquitous. But what exactly is globalization? What are its main driving forces? Does it truly embrace all aspects of our lives, from economics to cultural developments? A Globalizing World? examines these and other key questions in a highly accessible fashion, offering a clear and intelligent guide to the big ideas and debates of our time. In doing so, it does not take one particular stance for or against globalization; rather, it examines the arguments and evidence about its nature, form and impact. After introducing the main theoretical positions of those who have studied the subject, key chapters look at the changing form of modern communication and cultural industries, trade patterns and financial flows of the world economy, and whether or not the 'new political world order' is qualitatively different from the old state system. This is essential reading for all students of politics, economics and international relations.

Highly acclaimed analysis of the links between the two worlds of economics and culture.

Much recent discussion surrounding valuation of the arts and culture, particularly in the policy arena, has been dominated by a concern to identify an economic and financial basis for valuation of art works, arts, activities and more general ways in which we express our culture. Whereas a great deal can be gained from a fuller understanding of the economic value of art, there is a real danger that financial considerations will tend to crowd out all other aspects of value. This book moves beyond the limitations implicit in a narrow economic approach, bringing different disciplinary viewpoints together, opening up a dialogue between scholars about the processes of valuation that they use and exploring differences and identifying common ground between the various viewpoints. The book's common theme – the tension between economic and cultural modes of evaluation – unites the chapters, making it a coherent and unified volume that provides a new and unique perspective on how we value art.

The second edition of this widely acclaimed and extensively cited collection of original contributions by specialist authors reflects changes in the field of cultural economics over the last eight years. Thoroughly revised chapters alongside new topics and contributors bring the Handbook up-to-date, taking into account new research, literature and the impact of new technologies in the creative industries. The book covers a range of topics encompassing the creative industries as well as the economics of the arts and culture, and includes chapters on: economics of art (including auctions, markets, prices, anthropology), artists' labour markets, creativity and the creative economy, cultural districts, cultural value, globalization and international trade, the internet, media economics, museums, non-profit organisations, opera, performance indicators, performing arts, publishing, regulation, tax expenditures, and welfare economics.

Culture in Economics

On Values, Economics and International Business

Value in Culture, Economics, and the Arts

Handbook of the Economics of Art and Culture

The Artful Economist

This book reassesses central topics in cultural economics: Public finance and public choice theory as the basis for decision-making in cultural and media policy, the role of welfare economics in cultural policy, the economics of creative industries, the application of empirical testing to the performing arts and the economics of cultural heritage. Cultural economics has made

enormous progress over the last 50 years, to which Alan Peacock made an important contribution. The volume brings together many of the senior figures, whose contributions to the various special fields of cultural economics have been instrumental in the development of the subject, and others reflecting on the subject's progress and assessing its future direction. Alan Peacock has been one of the leading lights of cultural economics and in this volume Ilde Rizzo and Ruth Towse and the other contributors ably capture the import of his contributions in a broader context of political economy. In doing so, they offer an overview of progress in cultural economics over the last forty years. Tyler Cowen, Professor of Economics and Director of the Mecatus Center, George Mason University, Fairfax, Virginia, USA A fitting tribute to Professor Sir Alan Peacock's inspiring intellect leadership and his outstandingly rich and varied legacy in the domain of cultural economics, this book draws together illuminating analyses and insights from leading cultural economists about the role and value of this dynamic and increasingly policy-relevant field of enquiry. Gillian Doyle, Professor of Media Economics and Director of Centre for Cultural Policy Research, University of Glasgow, UK Cultural economics has become well established as a subject of interest for students and teachers of courses ranging from economics to arts administration as well as for policy-makers and practitioners in the creative industries. Digitisation has had a tremendous impact on many areas of the creative economy and the third edition of this popular book fully reflects it.

A key element of any society, culture generates a great deal of economic activity. This book addresses a diversity of topics and concepts relating to this economic activity, such as value, creation, and the creative industries, supply and demand in the cultural sector, the role of government and the purpose and formulation of public cultural policy

Since the early 1990s, culture, in the sense of norms and values, has entered economic analysis again, whereas it was totally absent from mainstream economics during most of the second half of the twentieth century. The disappointing results of mainstream economics and developments in the world economy triggered an awareness of the relevance of the context in which people make decisions. Developments which were triggering this were the unexpected high growth rates in Asia, (the Asian miracle), the transition of previously centrally planned economies and the increased attention for the role of religion after 9/11/2001. Some of the areas this research covers are: The history of culture in economics from Adam Smith to the present The way culture is incorporated into economic analysis Methods used in empirical analysis on culture and economics Culture as an explanatory factor of cross-country difference in institutions and performance Culture appears to be relevant for explaining differences between otherwise similar countries; in particular OECD-countries. Uncertainty avoidance, for example, significantly explains the relative importance of financial markets. This book is the first that provides an overview of the field of culture and economics and will be of use to postgraduate researchers in the field of economics and culture.

The Arts, the Heritage, and the Media Industries
Analysis & Cultural Policy

The Evolutionary Economics of David Hamilton
A Research Agenda for Cultural Economics
Culture and Economics

Over the last 30 or 40 years a substantial literature has grown up in which the tools of economic theory and analysis have been applied to problems in the arts and culture. Economists who have surveyed the field generally locate the origins of contemporary cultural economics as being in 1966, the year of publication of the first major work in modern times dedicated specifically to the economics of the arts. It was a book by Baumol and Bowen which showed that economic analysis could illuminate the supply of and demand for artistic services, the contribution of the arts sector to the economy, and the role of public policy. Following the appearance of the Baumol and Bowen work, interest in the economics of the arts grew steadily, embracing areas such as demand for the arts, the economic functions of artists, the role of the nonprofit sector, and other areas. Cultural economics also expanded to include the cultural or entertainment industries (the media, movies, the publishing industry, popular music), as well as heritage and museum management, property right questions (in particular copyright) and the role of new communication technologies such as the internet. The field is therefore located at the crossroads of several disciplines: economics and management, but also art history, art philosophy, sociology and law. The Handbook is placed firmly in economics, but it also builds bridges across these various disciplines and will thus be of interest to researchers in all these different fields, as well as to those who are engaged in cultural policy issues and the role of culture in the development of our societies. *Presents an overview of the history of art markets *Addresses the value of art and consumer behavior toward acquiring art *Examines the effect of art on economies of developed and developing countries around the world

All human beings develop a certain view on the world, and individuals belonging to the same national cultures are likely to develop very similar views with one another. In this same manner, academic economists and policymakers are consistently exposed to the same view on the preferred way of organizing an economy as the rest of the population of their given country. This book explores the economic impacts of these shared cultural values, focusing on the wider economies of the USA, Germany, and France. These three countries represent broadly different types of economic organization and their corresponding economic ideologies: a free market economy, a coordinated market economy, and a hierarchical market economy. The contributors to this edited volume work to examine the extent to which the shared worldviews between academic economists, policymakers, the wider population, and the tradition of each economic thought in which the economy fits, impacts these economies. In particular, the chapters look at the design of the labor market, the financial system, competition policy, and monetary policy. The work also explores the extent to which the shared views on national culture and economic systems and policies in these countries contribute to the population's well-being overall. This book makes an invaluable contribution to the literature on comparative economics, economic policy, well-being and cultural economics.

Teaching Cultural Economics is the first book of its kind to offer inspiration and guidance for teaching cultural economics through short chapters, a wide scope of knowledge and teaching cases by experienced teachers who are expert in the topic.

Cultural Economics and Cultural Policies offers a unique guide to the state of the art in cultural economics. First, it alerts scholars and students to the necessity for careful definition and measurement of the 'cultural sector'. Second, it affords examples of how economic analysis can shed light on the motivation of creative and performing artists and of artistic enterprises. Third, Cultural Economics and Cultural Policies widens the discussion of public policy towards the arts beyond general economic appraisal of arguments for government financial support. It does so by considering the government's role in defining property rights in artistic products and in regulating as well as financing the arts; examining how the criteria for government support are actually applied. Cultural Economics and Cultural Policies will be of interest to economists, students and policy makers.

Beyond Price