

66007 - Introduction to Culture and Economy (Seminar)wöchentlich | Montag | 12:15 - 13:45 | 15.10.2007 - 01.02.2008 | [C 14.102](#)

Studiengang	Gebiet	Modul/Fach	Semester	Bereich	CP	Prüfungsnr.
Angewandte Kulturwissenschaften (Magister/Magistra Artium)	Kulturwissenschaftlicher Integrationsbereich	Hauptstudium - Kultur und Gesellschaft	k.A.	B3		
Angewandte Kulturwissenschaften (Magister/Magistra Artium)	Nebenfach Kulturvermittlung und Kulturorganisation	Hauptstudium	k.A.	B2		

Veranstaltungsdetails**Maximale Teilnehmerzahl:** 32**Hyperlink:** <http://sachakagan.proboards37.com/index.cgi?board=cews2005>

Inhalt: One major stream of the seminar will deal with the standard findings of the Economics of the arts, and with some major issues in the Political Economy of the arts. It will cover the following topics: Demand (actual demand, taste, voter preference.); Production (with attention to production costs and performance indicators); the Cost disease (with its criticism and its political uses); economic arguments for art policy (welfare economics, public choice).

The third session will however bring an altogether different, reversed perspective, exploring the influence of Culture on the Economy. The Culture/Economy duality will then be grasped in terms of mutual influences (instead of one-way determination).

The second major stream of the seminar will introduce an alternative way to study and practice Cultural Economics, i.e. an economics that incorporates institutional economics and cultural processes in the way it analyses the economy of arts and culture. We will look at the insights brought by the manuals of cultural economics of Bruno Frey and David Throsby. We will pay attention to Frey's notion of intrinsic vs. extrinsic motivation and Arjo Klamer's model of the 3 spheres of the economy. We will see in which sense Arjo Klamer proposes a new Cultural Economics while Hans Abbing blends economics and sociological insights to uncover the exceptional character of the economy of the arts as well as its power structures. At each step, we will examine the policy implications of these new insights: We will see for example how Klamer's notion of Common Goods moves towards a political economy of the Third Sphere, while Hans Abbing's analysis involves severe criticism of State intervention in the arts, contrasting with David Throsby's Public Good regulationist convictions. Besides, the interdisciplinary sociological-economic

approach of “conventions” will be introduced with focus on the artist as “entrepreneur in conventions”.

Finally, we will discuss two hot topics in the political economy of culture: Copyright (and the notion of intellectual property) and Globalization (i.e. how a globalizing economy transforms cultural diversity).

Literatur: Hans Abbing 1980: See ed. Towse 1997.

Hans Abbing, *Why are artists poor? : The exceptional economy of the arts*, Amsterdam University Press, 2002.

Hans Abbing, “Let’s forget about the Cost Disease”, unpublished article. Available on MyStudy

William J. Baumol and W. G. Bowen, “On the performing arts: the anatomy of their economic problems”, *American Economic Review*, 57, 3, 1965.

Ronald Bettig, *Copyrighting culture*, Westview Press, 1996.

Mark Blaug 1978: See ed. Towse 1997.

Mark Blaug, “Where are we now on Cultural Economics”, *Journal of Cultural Economics*, 15, 2, 2001. Available on MyStudy

Luc Boltanski and Laurent Thévenot, *On justification : economies of worth*, Princeton University Press, 2006. (French original version also available at the University library...)

Pierre Bourdieu, “The Economy of Symbolic Goods”, in *Practical Reason*, Stanford University Press, 1998.

Tyler Cowen, *In praise of commercial culture*, Harvard University Press, 1998.

Tyler Cowen, *Creative Destruction: How Globalization is changing the World's Cultures*, Princeton University Press, 2004.

Tyler Cowen, *Markets and Cultural Voices: Liberty Vs. Power in the Lives of Mexican Amate Painters (Economics, Cognition, and Society)*, University of Michigan Press, 2005.

Tyler Cowen, *Good and Plenty : The Creative Successes of American Arts Funding*, Princeton University Press, 2006.

Ed. Paul DiMaggio, *Nonprofit Enterprise in the Arts: Studies in Mission and Constraint*, Oxford University Press, 1986

Paul DiMaggio, “Culture and Economy”, in eds N.J. Smelser and R. Swedberg, *The handbook of economic sociology*, Princeton University Press, 1994.

Richard A. Epstein, “The Regrettable Necessity of Contingent Valuation”, *Journal of Cultural*

Economics, 27, 3, 2003.
Available on MyStudy

Amitai Etzioni, *The Moral Dimension, Towards a new economics*, The Free Press, 1988.

Amitai Etzioni, "Toward a New Socio-Economic Paradigm", *Socio-Economic Review*, 1, 1 2003.
Available on MyStudy

Francois Eymard-Duvernay et al., "Pluralist Integration in the Economic and Social Sciences: The Economy of Conventions", *Post-Autistic Economics Review*, 34, 2005.

Eds Olivier Favereau and Emmanuel Lazega, *Conventions and Structures in Economic Organization: Markets, Networks and Organizations*, Edward Elgar, 2003.

Ed. Mike Featherstone, *Global Culture. Nationalism, Globalization and Modernity*, Sage Publications, 1990.

Bruno Frey 1989: See ed. Towse 1997.

Bruno Frey, *Not Just for the Money: An Economic Theory of Personal Motivation*, Edward Elgar, 1998.

Bruno Frey, *Art & economics*, Springer, 2000.

Bruno Frey, *Inspiring Economics: Human Motivation in Political Economy*, Edward Elgar, 2001.
(Chapters 2, 7)

Gapinski 1980: See ed. Towse 1997.

Mark Giese, "Community property. Digital music and the economic modalities of transmission and ritual modes of communication", in *Journal of Communication Inquiry*, 28 (4), pp. 342-362, 2004.

Eds V. Ginsburgh and D. Throsby, *Handbook on the economics of art and culture*, Elsevier, 2006.

Globerman and Book 1974: See ed. Towse 1997.

Goudriaan and Pommer 1987: See ed. Towse 1997.

Grampp/West 1986-7: See ed. Towse 1997.

James Heilbrun and Charles Gray, *The economics of art and culture : an American perspective*, Cambridge University Press, 1993

Soren Jagd, "Laurent Thévenot and the French Convention School, A short introduction", followed by: "The French Convention School and the coordination of economic action: Laurent Thévenot interviewed by Soren Jagd

at the EHESS Paris”, in Economic Sociology, European Electronic Newsletter, 5, 3, 2004.

Sacha Kagan, “Performance Indicators for the Performing Arts, Pros and Cons”, unpublished article.

Sacha Kagan, ENT³, Art projects for intercultural interaction: Entrepreneurship in Conventions, Erasmus Universiteit Rotterdam, 2004.

NB: Read especially chapter 1 section 1

Full document available online at: <http://sachakagan.chez-alice.fr/docs/ent3.doc>

Sacha Kagan, “The artist and social change: Entrepreneurship in conventions”, European Sociological Association (ESA) Conference in Torun, Research Network for the Sociology of the Arts, 2005.

Arjo Klamer (with Anna Mignosa and Olav Velthuis), "The Economics of Attention", in JACE (Japanese Association for Cultural Economics), 2000.

Arjo Klamer, “The lives of cultural goods”, unpublished article, 2002.

Arjo Klamer, “Accounting for Social and Cultural Values”, De Economist 150, 4, 2002(b).

Available on MyStudy

Arjo Klamer, “The economy of the common goods”, 2003.

A modified version of the paper, entitled “Art as Common Good”, was presented at the bi-annual conference of the Association of Cultural Economics International (ACEI) at Chicago, 2004, and is available at <http://www.klamer.nl/commonsart.htm>).

Arjo Klamer, “A Pragmatic View on Values in Economics”, in Journal of Economic Methodology, 10, 2, 2003(b).

Available on MyStudy

Arjo Klamer, “Cultural goods are good for more than their economic value”, in eds Rao and Walton, Culture and public action: a cross-disciplinary dialogue on development policy, Stanford University Press, 2004.

Arjo Klamer and P.W. Zuidhof, “The role of the Third Sphere in the world of the arts”, ACEI Conference in Barcelona, 1998.

Ed. Arjo Klamer, The Value of Culture: On the Relationship Between Economics and the Arts, Amsterdam University Press, 1997.

Patrick Legros, “Copyright, art and internet: Blessing the curse?”, in eds V. Ginsburgh and D. Throsby, Handbook on the economics of art and culture, Elsevier, 2006 (pp. 285-308).

Lawrence Lessig, Free culture : how big media uses technology and the law to

lock down culture and control creativity, Penguin Press, 2004.
Freely available on <http://free-culture.org/freecontent/>

Morrison and West 1986: See ed. Towse 1997.

Peacock 1969: See ed. Towse 1997.

Peacock 1976: See ed. Towse 1997.

Robert S. Pindyck and Daniel L. Rubinfeld, Microeconomics, 5th edition,
Prentice-Hall, 2001.

Pommerehne and Frey 1990: See ed. Towse 1997.

Schneider and Pommerehne 1983: See ed. Towse 1997.

Bruce A. Seaman, "Empirical studies of demand for the performing arts", in
eds V. Ginsburgh and D. Throsby, Handbook on the economics of art and
culture, Elsevier, 2006 (pp. 415-472).

Joost Smiers, Arts under pressure : promoting cultural diversity in the age of
globalization, Zed
Books, 2003.

David Throsby 1994: See ed. Towse 1997.

David Throsby, Economics and Culture, Cambridge University Press, 2001.

David Throsby, "Determining the Value of Cultural Goods: How Much (or
How Little) Does Contingent Valuation Tell Us?", Journal of Cultural
Economics, 27, 3, 2003.
Available on MyStudy

Throsby and Withers 1985: See ed. Towse 1997.

Throsby and Withers 1986: See ed. Towse 1997.

Towse 1994: See ed. Towse 1997.

Ruth Towse, Creativity, Incentive and Reward: An Economic Analysis of
Copyright and Culture in the Information Age, Edward Elgar, 2001. (Chapters
1 and 2)

Ed. Ruth Towse, Cultural Economics: The Arts, the Heritage and the Media
Industries, Edward Elgar, 1997.

Ed. Ruth Towse, Baumol's cost disease : the arts and other victims, Edward
Elgar, 1997(b).
Available at the Volgershall library...

Ed. Ruth Towse, Copyright in the Cultural Industries, Edward Elgar, 2002.
(Chapters by Farchy and
Rochelandet, MacMillan and Smiers)

Ed. Ruth Towse, A handbook of cultural economics, Edward Elgar, 2003 (2005 for the paperback).

Chapters to read: Introduction, 2, 11, 14, 17, 18, 19, 20, 22, 25, 30, 31, 34, 45, 46, 48, 49, 50, 52, 56, 59, 61.

West 1986: See ed. Towse 1997.

World Intellectual Property Organization (WIPO), Guide on Surveying the Economic Contribution of the Copyright-Based Industries, WIPO, 2003.

Available at

http://wipo.int/copyright/en/publications/pdf/copyright_pub_893.pdf

Viviana Zelizer, The Social Meaning of Money, Basic Books, 1995.

Viviana Zelizer, "Payments and Social Ties", Sociological Forum 11:481-495, 1996.

This seminar will be organized around 2 complementary axes so that the students will be able to:

Ziel:

Understand the differences between, and identify the strengths and weaknesses of 2 diverging branches in cultural economics: On the one hand, a majority of cultural economists who apply standard economics to the arts and cultural industries; on the other hand, some cultural economists who, as they raise attention to cultural processes, are departing from standard economics (as well as some social scientists exploring the influence of Culture on Economy).

Move from theoretical insights to practical implications: This seminar will not only deal with economic thinking on the arts and culture; it will also introduce students to the political economy of the arts.

Final Grade = about 20 % oral presentation (Referat) + about 70% written final paper (Hausarbeit) + about 10% active participation in class. Repeated absence in class will result in proportional penalties on the final grade.

REFERAT: An oral presentation can be presented by 1, 2 or 3 students. Each student who needs a grade (Schein) will have to do either one 'Referat' alone or two 'Referate' with one or two other students.

Prüfungsleistung:

HAUSARBEIT: A final paper can be written by 1, 2 or 3 students. Papers by 1 student shall be 15 pages long, not including the coverpage, TOC and bibliography (Times New Roman or Nimbus Roman No9 L, size 12, 1.5 lines spacing). Papers by 2 students shall be 22 pages long; 3 students: 30 pages. The teacher prefers to receive papers in printed format in his mailbox in building 11 AND in electronic version by email (preferably OpenOffice2 document, or otherwise MS Word XP).

Sonstiges:

All the course material will be in English. Books, book extracts and articles will be available at the library reserve and/or in MyStudy. All course communication will be in English.

Some more readings (besides the topics for the 'Referate' in the 'Seminarplan'):

- To have an overview of the standard economics of the arts, students can read some of the following: Towse, "Introduction" in ed. Towse 2003; Throsby 1994 (in ed. Towse 1997, vol 1 part 1); Frey 1994 (in ed. Towse 97, vol 1 part 1); Blaug 2001.

- To introduce themselves to some basic notions in standard economics, students can look into Pindyck and Rubinfeld 2001.

- A discussion of the US system of arts funding: Cowen 2006
- Other topics of cultural economics (e.g. artists labor markets, book price, contracts, etc.) are addressed in eds Ginsburgh and Throsby 2006. Have a look there if you wish to do your final paper ('Hausarbeit') on a different topic.