

ECONOMICS OF ART AND CULTURE

Invited Papers at the 12th International Conference of the
Association of Cultural Economics International

Victor A. Ginsburgh
ECARES, Université Libre de Bruxelles and
CORE, Université Catholique de Louvain

† ‡ ▼

ELSEVIER
2004

Amsterdam – Boston – Heidelberg – London – New York – Oxford – Paris
San Diego – San Francisco – Singapore – Sydney – Tokyo

CONTENTS

CONTRIBUTORS

INTRODUCTION

CHAPTER 1	MOTION PICTURE DIRECTORS: LUCK, TALENT AND REWARDS	
	<i>Arthur De Vany</i>	
CHAPTER 2	INDEPENDENT FILM FINANCE, PRE-SALE AGREEMENTS, AND THE DISTRIBUTION OF FILM EARNINGS	19
	<i>Frank W. Rusco and W. David Walls</i>	
CHAPTER 3	ARE THEY ALL CRAZY OR JUST RISK AVERSE? SOME MOVIE PUZZLES AND POSSIBLE SOLUTIONS	33
	<i>S. Abraham Ravid</i>	
CHAPTER 4	MEASURING THE CULTURAL DISCOUNT IN THE PRICE OF EXPORTED U.S. TELEVISION PROGRAMS	49
	<i>Stuart McFadyen, Colin Hoskins and Adam Finn</i>	
CHAPTER 5	ATTITUDES TOWARD ADVERTISING AND PRICE COMPETITION IN THE PRESS INDUSTRY	61
	<i>Jean J. Gabszewicz, Didier Laussel and Nathalie Sonnac</i>	
CHAPTER 6	ART DEALERS IN HOLLAND	75
	<i>John Michael Montias</i>	
CHAPTER 7	AUCTIONING PAINTINGS IN LATE SEVENTEENTH-CENTURY LONDON: RULES, SEGMENTATION AND PRICES IN AN EMERGENT MARKET	97
	<i>Neil De Marchi</i>	

CHAPTER 8	MUSIC AS A COMMODITY: CREATING A MARKET IN EIGHTEENTH-CENTURY LONDON	129
	<i>Rosamond McGuinness</i>	
CHAPTER 9	THE TEST OF TIME: DOES 20TH CENTURY AMERICAN ART SURVIVE?	143
	<i>William M. Landes</i>	
CHAPTER 10	THE CREDIBILITY OF CULTURAL ECONOMISTS' ADVICE TO GOVERNMENTS	165
	<i>Alan Peacock</i>	
CHAPTER 11	QUANTIFYING QUALITY AND OTHER PROBLEMS	179
	<i>Timothy Mason</i>	
CHAPTER 12	WHO OWNS CULTURAL GOODS? THE CASE OF BUILT HERITAGE	187
	<i>Françoise Benhamou</i>	
CHAPTER 13	THE RELATIONSHIP BETWEEN REGIONAL AND NATIONAL POLICIES IN THE ARTS	203
	<i>Romilda Rizzo</i>	
CHAPTER 14	MAKING A LIST: INFORMATION AS A TOOL OF HISTORIC PRESERVATION	221
	<i>J. Mark Schuster</i>	