Preface

This book collects together 10 years’ research on one aspect of cultural economics, artists’ labour markets. I started in 1988 with a Leverhulme Trust grant at the London School of Economics with research for my book *Singers in the Marketplace: Economics of the Singing Profession* (Towse, 1993). I was enabled to do this study by the fact that I had spent the previous 10 years studying singing and gaining a little experience of opera and recitals. I had a wonderful time doing that and living in a fantasy world that I was just not quite cut out for. For much of the time while I was studying singing, I worked as an economist one way or another, as a Senior Lecturer at Middlesex University, where I had started my academic career, then as a researcher at the Institute of Education, University of London. Alan Peacock gave me my first research work in cultural economics on the project he did for the Arts Council of Great Britain on inflation and the performed arts, which tested Baumol’s Cost Disease hypothesis in the arts in Britain over the decade of the 1970s. I also did freelance work for the Policy Studies Institute, basically data-mining for *The Economic Importance of the Arts in Britain* edited by John Myerscough (Myerscough, 1988). My first publication in the field of cultural economics was my contribution as the Rapporteur to a Council of Europe conference in Munich in 1984, published as *Funding the Arts in Europe* and edited by John Myerscough (Myerscough, 1984). Thus began my career as a cultural economist. Shortly after, I taught arts administration at City University, while being active in that role myself (I promoted an opera, Offenbach’s *The Brigands*, on the Edinburgh Fringe and did a recital series myself there too).

In 1990, I moved to Department of Economics at the University of Exeter, where I taught Economics of Social Policy and introductory economics. Few cultural economists are able to earn their living from that alone and that is not such a bad thing; it is important for any area of applied economics that ideas circulate. After writing a series of papers on artists’ labour markets, some of them commissioned by the Arts Council of Great Britain (later of England) and the Arts Council of Wales, I began to work on the economics of copyright as it relates to artists. I obtained a grant from the Economic and Social Research Council under the Media Economics and Media Culture programme headed by Simon Frith for the research project ‘Copyright, Performers’ Rights and Incentives in Cultural Markets’. Millie Taylor worked with me on this project.
In 1994, I became joint editor (with Mark Crain) of the reconstituted *Journal of Cultural Economics*, which I now edit jointly with Mark Schuster. I also served for six years on the Executive Board of the Association for Cultural Economics International (ACEI) and was a founding member of the International Centre for Research in the Economics of the Arts (ICARE) in Venice, founded by Gianfranco Mossetto. The regular ACEI conferences and the ICARE workshops have provided a stimulating forum for meeting and discussing with cultural economists from all over the world. I am much indebted intellectually to Bruno Frey and to David Throsby. Alan Peacock and Will Baumol have also, it goes without saying, been major influences. I have had the particular privilege of editing a book of Baumol’s work and to Alan I owe a very special debt of thanks for his continuing support and inspiration. I am also grateful to Arjo Klamer for his support and for encouraging me to join him at the Department for the Study of the Arts and Culture at Erasmus University Rotterdam, to which I moved in 1999. He and Roger van den Bergh of the Faculty of Law kindly supervised my promotion there. Thanks also go to William Baumol, Barbara Krug, Rudi Holzhauer and Jules Theeuwes for their questions and comments. Most of all, my greatest friend, critic, supporter and devil’s advocate is my husband, Mark Blaug.

I have had the good fortune to have had very special secretarial assistance from Diana Moyse. We have worked together for over 10 years with great mutual respect and enjoyment. Miro de Ruiter added finishing touches.

This book consists of a combination of specially written material (Chapters 1, 2 and 9) and reprinted previously published work. An Individual Award from The Leverhulme Trust enabled me to prepare it. Chapter 3 was commissioned and published as a Research Report by the Arts Council of England, to whom I am grateful for permission to reprint it, and to Andy Feist for all the hard work he put into editing it and insisting I write clearly for non-economists! Chapter 4 was originally published in the first book I edited (with Abdul Khakee), *Cultural Economics*, published in 1992 by Springer Verlag and now out of print. Chapter 5 was written jointly with Millie Taylor and I am grateful to her for her contribution and for her permission to reprint the paper and also to Sage Publications, the publishers; the paper was published as ‘The Value of Performers’ Rights: An Economic Analysis’, in *Media, Culture and Society*, Volume 20, number 4, October, 1998, pp. 631–52. Chapter 6 was published as ‘Copyright and Economic Incentives: An Application to Performers’ Rights in the Music Industry’, in *Kyklos*, Vol. 52, 1999, Fasc. 3, pp. 369–90 and I acknowledge permission from Helbing and Lichtenhahn Verlag to reprint the paper. Chapter 7 appears in *Cultural Policy*, 6 (1), 91–107, ‘Copyright, Risk and the Artist’. Chapter 8 was commissioned and published by the Intellectual Property Institute in the UK. I retain the copyright of both these – I have learned something useful from my studies!