Contributors

Babette Aalberts studied Dutch law at the University of Leiden. Since 1998 she has worked as a research fellow at the University of Leiden and the University of Tilburg at the Center for Law, Public Administration and Information, and as a lawyer at the Intellectual Property department of the law firm Kennedy Van der Laan in Amsterdam.

Annemarie Beunen studied law and art history at the Catholic University of Nijmegen in the Netherlands, where she also worked as a researcher specializing in copyright. She is currently preparing a doctoral dissertation on the protection of databases at the Department of Law and Computer Science at Leiden University. She also worked at the Boekmanstichting in Amsterdam as the editor of the *Museumrechtwijzer*, a book on Dutch museum law published in November 2000.

Michael A. Einhorn received a PhD in economics from Yale University and is now a Principal in the firm of LECG, LLC, New York (www.lecg.com). Dr Einhorn specializes in microeconomic analysis, intellectual property, and antitrust, with particular regard to media, entertainment, and electronic content. With offices in 19 cities in North America and Europe, LECG is an economic consulting firm that provides sophisticated economic and financial analysis, expert testimony, litigation support, and strategic management consulting to a broad range of public and private enterprises.

Joëlle Farchy is assistant professor at the University of Paris Sud. In 1990, her PhD in economics at the university of Paris Pantheon Sorbonne, was about the French film industry. She now teaches both in the University of Paris Sud and in the Pantheon-Sorbonne. She has published several papers on cultural industries. Her last book entitled *The End of the Cultural Exception*, published in 1999, deals with the consequences of digital innovations for cultural industries.

Thomas Gallagher is a scholar on the Programme for Comparative Media Law and Policy at the Centre for Socio-legal Studies, University of Oxford. Previous academic employment includes the post of Research Officer at the
Institute of Economics and Statistics, University of Oxford from 1996 to 1998, where he conducted research concerning the formulation of public policy towards the information superhighway. This research was supported by the Economic and Social Research Council’s Media Economics and Media Culture programme. He is currently submitting completed research for the degree of DPhil at the University of Oxford.

Jacco Hakfoort received his degree in economics from Erasmus University in Rotterdam. Previously, he held positions at the University of Amsterdam, Utrecht University and City University Business School, London. He is now affiliated to the Competition and Regulation Unit of the CPB Netherlands Bureau of Economic Policy Analysis, an independent economic research institute. He participated in the CPB research project Publishers Caught in the Web? published in 2000, investigating the impact of ICT developments on markets for information goods and the appropriate public policy for these markets (http://www.cpb.nl/eng/pub/pubs/werkdoc_119/). His current research interests include real-estate economics, transport economics and the economics of information goods. He has published widely in national and international journals, and books, in these areas. Besides his CPB affiliation, Hakfoort also holds a visiting professional fellowship at the Cambridge International Land Institute.

Martin Kretschmer (PhD philosophy, UCL) is Leverhulme Reader in Intellectual Property and joint director of the Centre for Intellectual Property and Management (www.cippm.org.uk), School of Finance and Law, Bournemouth University. He was consultant editor for BBC Worldwide and Time Warner. MK is a Fellow of the Centre for Strategy Research at City University Business School, London (where he was ESRC Research Fellow from 1996 to 1999) and a Fellow of the Queen Mary Intellectual Property Research Institute, University of London.

William M. Landes is Clifton R. Musser Professor of Law and Economics at the University of Chicago Law School. He was previously Clifton R. Musser Professor of Economics and before that he was Professor of Economics at the University of Chicago since 1974. He specializes in industrial organization, economic analysis of law, and intellectual property and art law, and has published widely in these fields, often with Richard A. Posner. He was President of the American Law and Economics Society in 1992/93 and was editor of The Journal of Law and Economics from 1975 to 1991 and of The Journal of Legal Studies from 1991 to 2000.

Elena Levshina has a degree in Arts and taught for many years at the
Contributors

Department of Theatre Management at St Petersburg Theatre Arts Academy. She now is a head of INTERSTUDIO: Institute of Innovative Programs for the Professional Development of Cultural Workers, the State Educational Institution of Continuing and Postgraduate Education. She specializes in copyright and cultural economics, and management.

Fiona Macmillan is a Reader in Law at Birkbeck College, University of London and an Associate Fellow of the Queen Mary Intellectual Property Research Institute, University of London. She has previously held academic positions at the University of New South Wales, the University of Leicester, the Institute of Advanced Legal Studies at the University of London, and Murdoch University in Western Australia. At Murdoch University she was the Copyright Director of the Asia Pacific Intellectual Property Institute. Fiona Macmillan’s research interests are focused on the regulation of private power. A particular application of this research area is in relation to the commodification of copyright.

Shinji Matsumoto was the Director of GEIDANKYO until mid 2001. He was formerly a viola player with the Japan Philharmonic Symphony Orchestra and Secretary of the Musicians’ Union of Japan. He has specialized in performers’ rights in Japan, which have been officially recognized since 1970. He was appointed Director of GEIDANKYO in 1987. GEIDANKYO has been actively involved with the Association for Cultural Economics International for over ten years and was responsible for the organization of the International Symposium on Cultural Economics in Tokyo in 1999.

Natalia Pakhomova has a degree in Arts and taught for many years at the Department of Theatre Management at St Petersburg State Theatre Arts Academy. She now is a head of the department of Cultural Policy at the INTERSTUDIO: Institute of Innovative Programs for the Professional Development of Cultural Workers, the State Educational Institutional of Continuing and Postgraduate Education. She specializes in copyright and cultural economics, and management.

Frederick (Rick) van der Ploeg obtained his doctorate in economics from King’s College, Cambridge in 1981. He held posts at the University of Cambridge, the London School of Economics, the University of Tilburg, the European University Institute in Florence and at the University of Amsterdam. He has also been visiting professor at universities in the United Kingdom, the United States, the Czech Republic, Italy and Austria. He has been a member of the board of the Wiardi Beckman Foundation and sat in the party executive of the Labour Party (PvdA) from 1992 onwards. From 1994 to 1998, he was a
member of the Lower House of the Netherlands States General. In 1998 Dr van der Ploeg was appointed State Secretary for Education, Culture and Science in the second Kok government.

Emanuela Reale is a researcher in science policy and law at the Institute for Studies on Research and Scientific Documentation, National Research Council, Rome. She deals with political and institutional aspects of the public research system, giving special attention to the dissemination of research results. Her more recent publications are on the public scientific system in Italy (1998); on concepts, methods and instruments for monitoring science and technology (2000); on relationships between research and science museums (2000); and on the changing role of public research institutes (2000).

Michael Rushton received his PhD in Economics from the University of British Columbia, and is currently Professor of Economics at the University of Regina, Canada, and book review editor of the Journal of Cultural Economics. In the autumn of 2000 he was a visiting scholar in cultural economics at Erasmus University Rotterdam. He has published papers on copyright reform in Canada, moral rights, methodological individualism and cultural economics, and the public funding of controversial art. His recent papers include an economic analysis of copyright in works of artistic craftsmanship, and a critique of the economic approach to freedom of expression. He is currently doing research on the constitutional structure of arm’s-length publicly funded arts councils.

Fabrice Rochelandet is a researcher at the University of Paris Sud. He received his Doctorate in Economics from the University of Paris Pantheon-Sorbonne. His thesis addressed the question of copyright in view of the technological changes in the cultural industries. He has taught courses and seminars on public economics, copyright economics, and heritage and copyright. His current research centres on electronic commerce of cultural goods, intellectual property and information economics. He has written and published several articles on the protection of copyrighted content in the digital age, the efficiency of copyright collecting societies and on European copyright harmonization.

Joost Smiers is Director of the Centre of Research of the Utrecht School of the Arts, the Netherlands. His books include Etat des lieux de la création en Europe. Le tissu culturel déchiré, Paris 1998 (L'Harmattan). His present research is on the consequences of economic globalization for artistic life in different parts of the world.
Contributors

Paul Leo Carl Torremans was educated at the universities of Leuven (Belgium), Le Havre (France) and Leicester (UK). He is currently Professor of Business Law and Director of the Centre for Business Law and Practice in the Department of Law of the University of Leeds (UK), where he teaches intellectual property law and private international law. From July 1997 until August 2000 he served as Sub-Dean for Graduate Studies at the University of Leicester. His main research interests are intellectual property rights, their international exploitation and their interaction with private international law. He has published widely in these areas in scholarly journals such as the European Intellectual Property Review, the Intellectual Property Quarterly, the International Review of Industrial Property and Copyright Law, IPrax and the Cahiers de Propriété Intellectuelle. His two main books are Intellectual Property and Private International Law, with Professor James Fawcett, Clarendon Press 1998 (OUP) and Holyoak and Torremans Intellectual Property Law, with Jon Holyoak, 2001 (Butterworths, 3rd edn).

Ruth Towse held posts in economics at several UK universities before moving to the Department for the Study of the Arts and Culture (KCW) at Erasmus University Rotterdam in 1999, where her current post is Senior Lecturer in Cultural Industries. For the last ten years, she has specialized in cultural economics and published a number of books and articles in the field. Her latest book, Creativity, Incentive and Reward: an Economic Analysis of Copyright and Culture in the Information Age, brings together her work on the economics of artists’ labour markets and copyright. She has been joint editor of the Journal of Cultural Economics since 1993.

Peter Tschmuck is an assistant professor at the Institute for Cultural Management of the University of Music and Performing Arts in Vienna. From 1990 to 1995, he studied economics and business administration at the University of Innsbruck. His doctoral thesis was on the relationship of music to socioeconomic change at the Innsbruck Courts in the late sixteenth and early seventeenth century. He obtained his doctoral degree in April 2000. In his current research, he works on structure and processes in the music industry. Further research fields are the history of ideas in cultural economics, the economics of copyright, and arts management. Peter teaches courses at the University of Music and Performing Arts in Vienna, at the University of Economics and Business Administration in Vienna, at the University of Innsbruck and at the University of Klagenfurt.