

Index

Abbing, Hans, 223 academic respectability, 264 acquisition policies of museums, 161 Actors' Equity, 16, 218 admission fees, 157, 167 and equity considerations, 159 and overall fiscal health, 160 advertising, 198 aesthetic pleasure, 146, 147, 149, 181 aesthetics of live performance, 15 Africans in high arts, 261 agglomeration, economies of, 229 Ailey, Alvin, 180 album sales and ticket prices, 253 Alvin Ailey American Dance Theatre, American Ballet Theater, 116, 220 American Federation of Musicians. 218, 219 Anderson, Robert, 148 arcane welfare rule, 159 art industry, growth of competition among forms of recreation, 12 influence of changes on supply side, institutional change in performing arts, 25 international data on arts activity, 19 measuring, 11 overview, 7-8 physical indicators, 16 since 1970, 15 Art Institute, 167 art market, 137 art as investment, 4-5 demand for art, 143 supply and demand concept, 138 supply of art, 143 types of, 138 art museums, 153, 259 acquisition policies of, 161

audiences, 156 collection sharing and franchising, cost conditions of, 158 deaccessioning, 162 as decreasing cost industry, 157 distribution of art among, 163 entrance fees, 160 federal assistance, 169 functions of, 153 Institute for Museum and Library Services, 169 National Endowment for the Arts. 9 National Endowment for the Humanities, 5-6 overall fiscal health, 160 private support, 169 revenues, 167 special exhibitions, 165 state and local government support, subsidies to, 185 "superstar" museums, 167 tours, 165 Art Sales Index, 137 artificial intelligence, 266 artistic activities, traditional, 252 artistic deficit, 7-8 artistic freedom and donations, 4-5 artists age of, 212 categories, 211 concentration among the fifty largest metropolitan areas, 231 demand for, 216-217 earnings, 262 economic welfare, 212 factors influencing career choice, 5-6 income from work, 212 labor market for, 215, 218 marginal productivity of, 218 performing, 230

supply of, 217

training of, 222 unemployment rates for, 211 value of work, 7-8 visual, 9, 260 wages, 218 arts. See also visual arts blogs, 141 critiques and commentary, 141 and cultural industries, discrimination in, 262-263 gender representation in, 223-224 gig labor market in, 7-8 institutions and audience characteristics, 38 journalism, 141 and local quality of life, 241 outreach programs, 217 arts, labor markets in, 214 demand for artists, 216-217 labor market theory and the arts, 214-216 supply of artists, 217 Arts Council England, 199, 213 arts demand and their policy implications, 64 cross-price elasticity of demand, 5-6, 9 expected value of the income elasticity of demand, 4-5 income elasticity of demand, 70 price elasticity of demand, 64 arts education, 154, 178, 263 and arts participation, 36, 187 and demand for art, 263-264 unresolved issues, 263-264 versus income and participation rates, 6 arts in a local economy, 228 artists per 10,000 of population, 231 arts and local quality of life, 4-5 arts industry in the United Kingdom, 239

survey of, 212

294

attendance at, 132, 155



case study, 231	characteristics and participation	and economies of agglomeration,
clustering of famous artists, 233	rates, 7–8	229
concentration or deconcentration	composition, 41	as monopolistically competitive, 92
over time, 232	overlapping of, 34	size of sector of, 29
cultural tourism, 235	surveys and participation studies, 32	Broadway.20, 26
economic impact studies, 236	Australia	Brown, Paula, 34, 41
economic impact studies, misuse of,	change in attendance, 19, 24	Bryan, Michael, 146
239	participation rates in, 33	Buraimo, Babatunde, 265
locational patterns in the visual arts,	Australia Council for the Arts, 183	Bureau of Economic Analysis (BEA), 7
233	average daily operating cost curve	Burgundian dynasty, artistic
multiplier effects, 238	(ADOC), 158	productions under, 5
relative size of the local arts sector,		Business Week, 139
measuring, 232–233	Bakhshi, H., 249	
role of economies of agglomeration,	Balanchine, George, 26, 27	Canada
229–231	ballet, 4, 15, 16, 20, 258	change in attendance, 19, 23
arts organizations, management of, 127	average age, 261	participation rates in, 33
boundaries of the organization, 7-8	companies, 121	Carracci, Annibale, 162
markets versus hierarchies, 9	participation rate, 33	Castiglione, Concetta, 235
principal-agent problem, 130	Ballet Russe de Monte Carlo, 26	Caves, Richard, 127
strategy in the nonprofit arts, 7–8	Ballet Society, 27	central place theory, 237
structure of arts organization, 5–6	Ballet Theatre, 26	Centre Pompidou, 192
arts sector	Baltimore Museum of Art, 162	Chartrand, Harry Hillman, 204
definition of, 4–5	Banfield, Edward, 138	Chia, Sandro, 150
growth of, 15	Bartók, Bella, 257	Chicago orchestra, 28
measuring growth, 11	Basquiat, Jean-Michel, 180	Chicago Symphony, 220
size of, 7–8	Baumol, Hilda, 121	chief artistic officer (CAO), 6
Asian Americans in high arts, 261	Baumol, William J., 5, 6, 98, 105, 107,	Cincinnati orchestra, 28
asset	110–112, 119, 121, 122, 167, 180,	classical music audience, 41
demand, theory of, 145	186, 188, 266	Clinton, Bill, 195
liquidity of, 6	Berlin Philharmonic, 113	Coase, R. H., 127, 128, 192
return on, 9	Bernstein, Leonard, 180, 257	collection sharing, 164
risk associated with, 5–6	Black playwrights, 261	collective benefits, 177, 183, 203
tax on resale of, 147	Blaug, Mark, 6	collective traditions of our art and
Association for Cultural Economics, 6	blockbusters, 159, 166	culture, 181
Association of Art Museum Directors	Book, Sam H., 99	Comédie Française, 201
(AAMD), 153	Borowiecki, Karol J., 114, 133, 206,	commercial sector firms, grants and
asymmetric information, 129	234, 235, 252, 262, 263	donations, 99
Atlanta Ballet, 26	Boston orchestra, 28	commercial television, 113
attendance, 94, 248–249	Boulanger, Nadia, 224	commercial theater
at art museums, 155	Bowen, William G., 5, 6, 98, 105, 107,	finding price-output combination,
dance, 23	110–112, 119, 167, 180, 186, 188	95–96
at maritime museum, 159	British Museum, 250	production costs, 97
maximizing, 96	broadcasting, 19. See also digital	competition
museum, 132	broadcasting	among forms of recreation, 12
at performing arts, 12, 19, 78	and consumer behavior, 14	and artistic innovation, 102
at symphony concerts, 19	digital, 113	competition between popular culture
auction, 141	income from, 113	and high arts, 256
auction house commissions, 141	live, 6	art museums, 259–260
audience age	and media bias, 245	dance, 258
and artistic innovation, 260	radio, 19, 25	opera, 259
and participation rate, 4–5, 36	Broadway theater	symphony concerts, 257
audience(s)	and artistic innovation, 259	theater, 258



296 Index

complementarity in consumption, 74 complementary goods, 160 computer algorithm, paintings created by, 266 concentration effect, 165 concerts attendance at, 20 participation rates in, 25 conservation, 154 consume culture 265 consumer aggregate income, 71 behavior and television broadcasting, 14 sovereignty, 18 surplus, 140 consumer choice, 45 consumer budget optimization, 47 demand, supply, and determination of price, 50 deriving demand curves, 6 determinants of demand, 54 measuring utility of consumption, 45 rise of "dynamic pricing", 54 consumer spending on performing arts, 12, 16, 32, 71. See also indirect and induced spending consumption skills, 264 contemporary dance, 20 contributed income, 118 Cook, Philip, 221 Copland, Aaron, 257 core arts, 7-8 Corigliano, John, 204 corporate contributions, 7-8, 169, 197, 199-200. See also donations; grants corporate sponsors, 166 cost conditions of museums, 157. See also art museums entrance fees and equity considerations, 159 full cost versus marginal cost pricing, 158 cost of production, 83 arts as a special case, 7-8 basic concepts, 83 definition of cost, 7-8 for a theatrical enterprise, 6 unit cost variation with output, 7-8 cost-disease hypothesis, 122, 266

cost-increasing effect of productivity lag, 112 costs curves, 4-5, 94, 96-98 personnel, 115 Covent Garden, 110 Covid-19 pandemic, 7, 8, 12, 19, 199, 203 247 and its aftermath, 266 and subsidies 192 and symphony concerts, 257 technological advancements post, and tourism sector, 235 Creative Europe, 263 cross-elasticity of demand, 5-6 crowding, 159 crowding out/in, 193 cryptocurrency, 266 cultural amenities, 180 cultural boom, 11 cultural capital, 179-181 cultural consumption, 248, 252 cultural districts, role of, 234 cultural goods and services, 194 traditional, 252 cultural heritage, 267 cultural institutions, 250 cultural ministries in European governments, 5–6 cultural tourism, 132, 167, 235, 267 cultural tradition, 187 culture wars, 190 Cummings, Elijah, 262 da Vinci, Leonardo, 263 Dahl, Christian M., 262, 263 dance, 15, 16, 20, 258, 261 attendance, 23 average age of participants, 261 competition with high arts, 258 income of, 29 and institutional change, 26 theaters, 20 Dance Theater of Harlem, 261 deaccessioning, 162 decision-making hierarchies, 128 decorativeness of art, 138, 140 decreasing cost industries, 96, 177, 184 Degas, Edward, 166 demand

demand-based pricing, 54 determinants of, 54 elastic, 66 equation, elasticity values from, 69 function, 56 demand curves, 57, 94, 96, 112, 140, 142, 176 aggregate, 48 demand and the black swan event, 61 deriving, 7-8 for paintings, 145 shifting of, 58, 59 variable change, 59 Denis, Ruth St., 27 Denmark spending for arts support, 193 tax deductible individual donations to arts organizations in, 201 differentiated products, 90 digital broadcasting, 19, 258 impact on live attendance, 248-249 digital cultural consumption, 83, 248 digital cultural heritage influence on art demand and supply, 250-252 digital identifier, 150 digital marketing, 41 digital music platforms, 253 digital reproduction of arts, 123 digital streaming, 16, 114, 257 digital technologies impact on mass media, 245 and new art markets, 248 DiMaggio, Paul, 34, 41, 90, 103 diminishing returns, 93, 94 direct spending, 237 discipline-based arts education, 264 disposable personal income (DPI), 12, 14, 16, 19 distribution effect, 166 diversity and high arts, 261 donations, 99 commercial sector firms, 99 not-for-profit firms, 99 price-output choices of performing arts firms, 99 donors, 162 drama, 20 driven artist, 227 Druckman, Jacob, 204 Drury Lane Theatre, 110



Duchamp, Marcel, 250	in nigh arts, 261	elements of economic theory of arts
Duncan, Isadora, 27	Etro, Federico, 130	support, 175
duopoly, 92	Eurobarometer opinion survey, 236	equity of arts production and
	Eurobarometer questionnaires, 245	access, 186
earned income, 116, 167	Europe, preferences towards tourism,	external benefits as public
earned versus unearned income, 9	236	goods, 182
earnings gap	Europe private contributions, 5–6	market failure, 177
defined, 111, 116, 167	European Union, 147	optimization in perfectly competitive
and earned versus unearned income,	externalities, 177	markets, 176
118		stability of, 6
econometric technique, 70, 76	Farrell, Suzanne, 180	Graham, Martha, 27, 180
economic impact of art and culture,	fee-based income, 118	Grampp, William, 6, 143
236	financial crisis of 2008–2014, 124	grants, 28, 99, 169
direct spending, 237	Finland	commercial sector firms, 99
indirect and induced spending, 237	artist definitions and occupational	and institutional size, 101
misinterpretation of, 240–241	titles, 209	not-for-profit firms, 99
multiplier effects, 238	change in attendance, 19, 20	price-output choices of performing
special cases of New York and Los	fixed costs, 84, 218	arts firms, 99
Angeles, 231	Forbes, 139	grants-in-aid, 99
stimulating local economic growth,	Ford Foundation, 27, 28, 38	Gray, Charles M., 265
7–8	foundations, private support from, 198	Great Depression, 14, 25, 115
economies of agglomeration, 229	Fowler, Charles, 263	Great Recession, 16, 211
economies of scale, 98–99, 106	France	gross domestic product (GDP), 7
and productivity lag, 112	aid for arts support, 195	growth in physical output, 106
economies of scope, 106	change in attendance, 19, 25	
and productivity lag, 112	franchising, 164	Hansmann, Henry, 101
Economists Talk Art, 268	Frank, Robert, 221	Heckscher, August, 190
Eduniversal, 6	free-rider problem, 184	Hendon, William S., 6
Egyptian art, 166	Frey, Bruno S., 6, 115, 167	Hermitage, 167
El Greco, 181		Hernández, Trilce Navarrete, 6, 133,
elastic demand, 66	galleries, 141	206
endowment funds, 168	The Gallery of Lost Art, 250	high-definition transmissions, 113
English auction, 142	gender	Hispanic population, high arts in,
English National Ballet Philharmonic,	and attendance rate, 36	261
267	representation in arts, 223-224	Hoffman, William, 204
English Touring Opera, 249	geographic distribution of population,	homogeneous goods, 90
entertainment admissions and tourist	25	households, 145
visits, 236	Germany, change in attendance, 19	as buyers of paintings, 145
entrance fees and equity considerations.	Getty Center for Education in the	investments, 149
See also admission fees	Arts, 264	human capital, 6
cost conditions of museums, 159	The Ghosts of Versailles, 204	Humphrey, Doris, 27
equilibrium price, 5-6, 60, 140	gig labor market, 7–8	Hutter, Michael, 6
equity argument, 175	Ginsburgh, Victor, 6	
equity of arts production and access	global government bonds, 149	Iceland, spending for arts support,
arts subsidies and income	Globerman, Steven, 99	193
distribution, 9	Gonzaga of Mantua, 5	IHS Technology Cinema Intelligence
egalitarian arguments, 187	Google Art Project, 250	Service, 114
merit goods, 5–6	government support for arts, 175	imperfect information, 139
merit goods and income distribution,	to art museums, 4–5	income, 41, 55
187	case against public subsidies, 4-5	education versus, 6
ethnic minorities, 41	direct public support of the arts in	from mass media, 113
cultural traditions, 264	practice, 6	and participation rates, 36



Cambridge University Press & Assessment 978-0-521-87030-6 — The Economics of Art and Culture Karol J. Borowiecki , Charles M. Gray , James Heilbrun Index **More Information**

298 Index

income elasticity of demand, 70, 145 consumer budgets and industry growth, 71 deriving from a demand equation, 72 expected value in performing arts, 7-8 indifference curve analysis, 63, 89, 104, indirect and induced spending, 237 indirect public support, 206 inelastic demand, 66 information costs, 139, 141, 149 innovation in arts, 4-5, 106, 113, 259, 260, 265-266 and competition, 102 encouraging, 181 Institute for Museum and Library Services, 153 institutional size and grants, 101 intellectual appeal of arts, 139, 140 internet via streaming technologies, 247 inventory investment, 221 Irises, 137 Italy cultural tourism in, 235 museum attendance in, 132 ruling families of, and artistic productions, 5 Jacksonville Symphony, 220

jazz, 33, 36, 41 The Jazz Singer, 14, 115 Johnson, Lyndon B., 190 joint consumption, 182 Jolson, Al, 14 Journal of Cultural Economics, 6

Kennedy, John F., 190 King Tut, 166 Kirchberg, Volker, 19 Kirstein, Lincoln, 26, 204, 268

Labex ICCA, France, 6 labor costs music festivals, 115 ruling families of, and artistic productions, 124 labor skills, 106 Lange, Mark D., 99 Last, Anne-Kathrin, 99 law of diminishing returns, 87 League of American Orchestras, 257

League of Resident Theatres, 16 liberal capitalism, 55 liberal education, 180 Little Theater movement, 26 live broadcasting on live attendance, impact of, 248-249 live performing arts impact of television on, 15 and participation rates, 36 and talking pictures, 14 living standards and productivity lag, 112 loan exhibit, 165 local economy and arts activity, 180 local government and art museums, 4-5 Los Angeles, performing arts activity, Los Angeles Philharmonic, 220 Louis XIV. 6 Louvre Museum, 167, 192, 252, 265

luxuries, 146

Mahler, Gustav, 257

Manet, Édouard, 150, 263 marginal cost (MC), 84-87 curve, 94 -equal-to-price rule, 185 pricing, 158, 185 marginal productivity of artists, 218 marginal revenue, 95 and price elasticity of demand, 67 product, 216 marginal utility, 7-8, 176 maritime museum, attendance at, 159. See also art museums market clearing, 140 market demand curve, 7-8 market failure, principal causes of, 175, 185, 189 collective benefits, 177 externalities, 177 monopoly, 177 market supply curve, 50 market types, 4-5 monopolistic competition, 5-6 oligopoly, 9

perfect competition, 7-8 pure monopoly, 6 markup pricing, 140 mass media competition with, for inputs, 114

income from, 113 influence on art demand and supply, 244-249 wage effect, 115 Matisse, Henry, 166 McCaughey, Claire, 204 Medici of Florence, 5 membership fees, 185. See also admission fees membership programs, 155 mergers and corporate giving, 203 Met Opera, 249 MeToo movement, 262 Metropolitan Museum of Art, 167, 168, 252 Metropolitan Opera, 27, 28, 113, 118, 189, 200, 204 Michelangelo, 263 Midori, 220 Miller, Derek, 122 Minneapolis Institute of Art, 159 Minnesota Dance Theatre, 209 Minnesota Orchestra, 131 Miró, Joan, 250 modern dance, 229. See also dance Modigliani, Amedeo, 235 Mondrian, Piet, 235 Monet, Claude, 235 monopoly, 177 Montias, J. Michael, 163 Moore, Thomas Gale, 26, 56, 115, 181 Moses und Aron, 204 motion pictures, 12, 19, 25, 247, 260 Mozart, Wolfgang Amadeus, 266 multiculturalism, 264 multimedia performances, 260 multiplier effects, 238 Musée d'Orsay, 192 Museo Leonardiano, 132 Museum Data Files, 153 Museum of Fine Arts in Boston, 164 Museum of Modern Art, 214, 252 Musgrave, Richard A., 189 music concerts, 253 music consumption, 7-8 music festivals, 115 musical museums, 257 musicals show, 20

Nagoya museum, 164 national arts foundation, 190



National Endowment for the Arts	opera	sizes of the four sectors, 6
(NEA), 7, 15, 27, 33, 41, 164, 189,	attendance at, 20, 23, 24	and unions, 218–220
190, 194	companies, support to, 7, 197	Perlman, Itzhak, 220
National Endowment for the	competition from non-live	personnel costs, 115
Humanities (NEH), 190	performance, 259	Peters, Mary J., 120
National Gallery of Art, 169	growth of, 9	Peterson, Richard, 260
National Income and Product Account	income from, 29	Philadelphia orchestra, 28
(NIPA), 7	participation rate, 33	Philharmonic Orchestra, 249
National Museum of China, 252	Opera America, 27	phonograph, 12
National Museum Services Board, 170	operating income, art museum, 167. See	photography, 252
Natural History Museum of Denmark,	also art museums	Picasso, Pablo, 235, 250
132	operettas, participation rate, 33	Pigou, A. C., 181
Netherlands, change in attendance, 19	opportunity cost, 83	Pissarro, Camille, 235
Netzer, Dick, 29, 181, 186, 189, 190	orchestras, 19, 20	Poland, aid for arts support, 195
new institutional economics, 127	Ordway Center for the Performing	Pollock, Jackson, 180
New York, performing arts activity	Arts, 132	Pommerehne, Werner W., 6, 144
in, 231	Oslo Opera House, 24	popular culture, 19
New York City Ballet, 27, 116, 200	output in performing arts, 81, 82	portraits, 143
New York Historical Society, 163	overcrowding, 267	Prado, 167
New York Philharmonic Orchestra, 110	overhead cost, 112	price
New York Times, 150, 164, 204	overtime labor, 50	determination, 50
Nochlin, Linda, 224	Oviedo Opera, 124	discrimination, 53, 96
non-fungible tokens (or NFTs), 266	•	elastic tickets, 53
nonperformance earned income, 118	Pagani, L., 130	independence, 92
nonprofit arts firms, 128	painters and sculptors, 4, 139, 221	interdependence, 92
institutional size, 102	paintings	price-quantity combination, 91
private donations to, 195–196	as an investment, 7–8	reduction, 53
nonsalary costs, 116	market in, 139	of related goods, 56
Norman, Jessye, 180	primary market in, 140	taker, 215
Norway, change in attendance, 19, 24	riskiness of, 149	price elasticity of demand, 53, 64, 145,
not-for-profit firms, 93, 155, 181	Pankratz, David B., 264	160
artistic and financial objectives, 92	participation rates in arts	differences in, 7–8
donations and grants, 99	and audience age, 4–5, 36	and marginal revenue, 67
price and output in, 96	in Australia, 24	and price change, 67
production costs, 97	in ballet, 33	and total revenue, 66, 67
•	Canada, 33	price-output choices of performing arts
O'Hagan, John, 6, 114	concerts, 25	firms, 90, 91
O'Keeffe, Georgia, 180	and income, 6	artistic and financial objectives, 92
O'Neill, Eugene, 26	in live performing arts, 36	effects of donations and grants, 99
occupational status, 41	and occupational status, 36	institutional size, market structure,
and participation rate, 36	opera, 33	and innovation, 101
Off-Broadway contract, 16	operettas, 33	market types, 7–8
Off-Broadway theater, 26	and population, 9	model of the firm in live performance
online exhibition, 250	and socioeconomic status, 5–6	arts, 94
online games, 252	theater, 33	production costs, 97
online music consumption, 253	in the United States, 33, 36	Prieto-Rodriguez, Juan, 252
online presence of museums, 41, 250,	women, 36	primary market, 139
260, 267. See also art museums	Peacock, Alan, 180	principal–agent problems, 130
online sales, 266	performing arts	principal–agent relationships, 128
online streaming, 113. See also digital	change in supply of, 18	private charitable foundations, 15
broadcasting	institutional change in, 25	private collections, 148



300 Index

private donations, 100, 185 private support for arts, 167, 169, 193 donating works of art, 197 Europe private contributions, 9 individual, corporate, and foundation support, 197–199 international comparison of arts support, 193-195 mathematics of indirect aid, or tax expenditures, 195-196 public vs private support, 202-203 problem set art market, 151-152 for art museums, 42, 103, 172, 192 art organizations, 133 artists' incomes, 225-226 arts demand and their policy implications, 79-80 for arts in a local economy, 242-243 arts sector in the economy, 9 audiences for art, 7-8 consumer demand, 62 digital cultural heritage, 254-255 economics of art museums, 171-172 economics of arts management and strategy, 133 firms and markets in the performing arts, 103-104 for government support for arts, 7-8 growth of arts sector, 4-5 for innovation in high arts, 269–270 market in works of art, 151-152 for private support to arts, 7–8 production and cost to the performing arts, 88-89 productivity lag, 125-126 ticket prices and length of run, 103-104 production costs, 97. See also cost of production production function, 81 production in performing arts basic cost concepts, 9 measurement of output, 81 output in the performing arts, 82 production costs, 5-6 productivity lag, 167 algebraic explanation of the effects of. 107 argument 106 artistic deficit, 6

consequences of, 111 coproduction in arts, 7-8 and earnings gap, 112, 116 and the growth of music festivals, 115 historical record to support, 110 and innovation in performing arts, and mass media wage effect, 115 offsets to the effects of, 112 and personnel costs, 116 and subsidies for arts, 186 promotion, 198 Provincetown Players, 26 public funds, for arts outreach programs, 217 public goods, external benefits as, 182 declining cost industry, 184 lack of information, 185 productivity lag and subsidies for the arts, 186 public policymakers, 41 public subsidies, 100, 185 case against, 4-5 public support for arts, 7-8, 16 public willingness for external benefits, 183 pure income effect, 78

questionnaires, 33

radio broadcasting, 19, 25 Ravel, Maurice, 257 real economic growth elasticity, 146 recorded music, 19 regional prestige, 180 Renaissance courts, 5 Renneboog, Luc, 137 renting, 163 resident theaters, 26, 96 Revenue Reconciliation Act of 1990, 195 revenue-generating activities, 155 revenues, museum, 167. See also art museums contributed private support, 169 federal assistance, 169 institute for museum and library services, 6 national endowment for the humanities, 6

state and local government support,

Rijksmuseum, 167 risk taking and institutional size, 102 Robbins, Lionel, 3 Rosen, Sherwin, 220 Rosenquist, James, 143 Roth, Evan, 162 Rousseau, Henri, 162 Royal Concertgebouw, 121 Royal National Theatre, 113, 248 Royal Shakespeare Theatre, 110 royalties, 113 4-5 salary payments, 238 Salvador, 267

Saint Paul Chamber Orchestra (SPCO), San Francisco Ballet, 26 Satie, Erik, 234 Schneider, Friederich, 144 Schoenberg, Arnold, 204 School of American Ballet, 27 Schuster, Mark, 194 Schwarz, Samuel, 120 Scitovsky, Tibor, 264 secondary market, 141 self-image, 11 Shawn, Ted, 27 Shostakovitch, Dmitri, 257 Sibelius, Jean, 257 Singer, Leslie, 138 skill-building programs, 125 Smithsonian Institution, 163, 169 social improvement of arts participants, 181 social media, 41 social welfare, 176 socialization, 5-6 socioeconomic character of attenders, 33, 39 socioeconomic status and participation rates, 5-6 SoHo, 235 Solomon R. Guggenheim Museum, 165 Spaenjers, Christophe, 137 special exhibitions, 166 spectator amusements, 14 spectator sporting events, live, 18 SPPA, 156 St. Louis orchestra, 28 State arts councils, 170 state support, 198



to art museums, 4–5	taste	unit labor costs, 108
economic impact of, 236	and consumer's demand, 55	unitary elasticity, 66, 67
and growth of arts sector, 15	and preferences in art, 7-8	United Kingdom
Steiner, Rudolf, 160	Tate Gallery, 250	artists' gender represenation in, 223
Stenberg, Kristen, 99	Tate Modern, 252	artists' income in, 213
Stockhausen, Karlheinz, 124	tax expenditures, 194	arts industry in, 239
Storr, Robert, 214	tax-deductible donations, 118	change in attendance, 19, 20
strategic positioning, 132	television	earned revenue of opera and
Strauss, Richard, 257	broadcasting, 14	theater companies, 201
Stravinsky, Igor, 257	impact of, 14	United Nations World Tourism
streaming	and live performing arts, 19	Barometer, 235
audiovisual content, 248	Tharp, Twyla, 180	United States
cultural content, 267	Thatcher, Margaret, 201	earned revenue of opera and
subscription sales, 39, 97	Theatre Communications Group,	theater companies, 201
subsidies for arts, 15, 18, 100, 118	26, 29	participation rates in, 33
government, 159	theaters	universities, arts and economics
and income distribution, 9	and audience characteristics over	programs in, 6. See also arts
intercountry comparisons of, 194	time, 41	education
and productivity lag, 186	changes in sector, 25	Useem, Michael, 34
public, 191	competitive situation of, 258	Coom, Michael, 5
The Subsidized Muse	historical cost trend of, 110	value added tax (VAT), 194, 206
substitutes, 240	participation rate, 33, 36	Van Gogh, Vincent, 137, 162,
in consumption, 73	public support for, 198	166, 235
and price elasticity, 7–8	theatrical writing and production, 260	variable costs, 84, 86
summer music festivals, 243	theory of demand for arts, 267	Variety Newspaper, 7
superstar museums, 167	Throsby, C. David, 6, 82, 85,	video communications
superstar performers, 220–221	93, 94, 179, 181, 184, 189, 223,	software, 267
supertitles, 259	227, 249	video games and cultural
supply curves, 140	ticket prices	consumption, 252
and artist labor market, 215	and album sales, 253	video message, 266
intersection of, 50	dynamic pricing, 54	Video message, 200 Vienna State Opera, 201
*	and income, 116	virtual collaboration tools, 267
and optimization in perfectly		
competitive markets, 176	inflexible, 52	virtual museum, 265. See also art
and primary market, 140	in reality, 9	museums
shifting of, 59	Törmä, Taneli, 124	visitor engagement, 250
and ticket pricing, 51, 52	total fixed costs, 84	visitor orientation, 167
Surveys of Public Participation in the	total revenue, price elasticity of	visual artists, 9, 260
Arts, 155, 187, 262	demand and, 66, 67	visual arts, 199, 217, 231, 233
Sweden, change in attendance, 19	total utility (TU), 4–5	220
Switzerland, spending for arts	total variable costs, 84	wage, 238
support, 193	tours, 166	effect, 115
symphony orchestras, 5–6, 81, 98, 118,	Towse, Ruth, 6	inflation, 115
257, 258	transactions costs, 139	scale in Broadway, 26
attendance at, 19	Trinity College, Dublin, 6	Walker Art Center, 162
average age of participants, 261	Trump, Donald, 195	Wall Street Journal, 139
earned income ratio, 118	two-part tariff scheme, 185	Washington Art Consortium, 164
inelastic short-run demand curve,		Washington Post, 162
219	Uffizi, 167	Washington Square Players, 26
marginal productivity of artists in,	unearned income, 9, 118, 167	wealth
218	unemployment rates for artists, 211	and buying capacity, 145
royalties from the sale, 113	unions and performing arts,	distrubtion and merit goods, 187
size of sector of, 7–8	218–220	elasticity of demand, 145



302 Index

website, 41 Weil, Stephen E., 163 Wetzel, Heike, 99 Williams, John, 180 Williams, Tennessee, 261 Williamson, Oliver, 127, 128 Withers, Glenn A., 6, 82, 85, 93, 94, 181, 184, 189 Wittlin, Alma S., 153, 154 Wolfgang Amadeus Mozart, 266 women into artistic professions, 262

-to-men's earnings ratio, 224

and participation rate, 36 representation in arts, 223–224 World War II, 11, 14, 25, 110 Wright, Frank Lloyd, 164

Yardley, Jonathan, 162 Yo-Yo Ma, 180