

84-268^d

ARTS AND
ECONOMICS II

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84-268^d

Arts and economics II;
a preliminary list

Contribution to the Third
International Conference on
Cultural Economics

Amsterdam, March 1984

Boekmanstichting
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Typed by: Mies van Splunter, Ina Wienesen-Blokker

INTRODUCTION

1. Arts and economics II, has been compiled to answer the request of Dr. Virginia Lee Owen of the Illinois State University to update the so-called 'Maastricht bibliography' (Tineke Pronk, Arts and economics; a bibliography. Amsterdam, Boekmanfoundation, 1982), provided at the Second International Conference on Cultural Economics in Maastricht, Holland.
Tineke Pronk herself updated and revised in 1983 her own bibliography with regard to literature on sponsoring the arts.
For that reason Arts and economics II should be seen as a supplement to Arts and economics; a bibliography (1982) and to 'Sponsoren van kunst' (Sponsoring the Arts); een literatuurlijst (1983).
The short time we had to compile this list - less than two weeks - explains the somewhat haphazard character of the list.

2. Sources that have been used:
Artsbibliographies modern, 1982 - 1983
Bibliographic guide to art and architecture, 1983
Business and economics; books 1876 - 1983
International index to film periodicals 1977; an annotated guide
Performing arts 1876 - 1981; books; including an international index of current serial publications
Rehrauer, G. The MacMillan film bibliography
And last but not least, the library of the Boekmanfoundation.

Ineke van Hamersveld

A

Abrahams, F.

Wordt de Nederlandse boekhandelbranche nu één grote Bruna-zaak?

Knipselkrant Raad voor de kunst 12(1980)28(16 jul)193-194

Oorspr.verschenen in: Vrij Nederland,12-7-1980.

Elsevier,VNU en Bruna zullen met hun fusieplannen een grote greep krijgen op de distributie en verkoop van het boek in Nederland.Een ontwikkeling waarmee de kleine zelfstandige boekhandel niet blij is.

Economics and the book

Ahlers, A.W.

Where and how to sell your photographs;formerly'where and how to sell your pictures;gth.rev.ed.

Garden City,N.Y.,Amphoto,c.1979.256 blz.,afbn.

Marketing(photographs)

Akkermans, E.

Toekomst van cultuurindustrie is in handen van consument; technologie en marketing kennen geen grenzen.

Knipselkrant Raad voor de kunst 12(1980)27(9 jul)186

Oorspr.verschenen in:Hervormd Nederland,14-6-1980

Marketing(cultural industries)

Anatomy,The,of an art auction.

Commack,N.Y.,(1972).III,77 blz.(Arnold Harvey associates).

Fundraising/private support(visual arts)

Anderson,R.J.jr.,and S.P.Maltezou.

The economic condition of live professional theatre in America.

Washington D.C.,1977.4 blz.(National endowment for the arts/In: Research in arts).

Economics and performing arts (theatre)

Angels without wings;an exploratory study of investors in the living theatre.

Chicago,Mimeographed,1956.(Weiss and Geller research)

Fundraising/private support(theatre)

Aquino,J.L.,J.J..Kitney.

Statistical analysis of subsidised dance, drama and puppetry companies,1974-78;activity and financial statistics for twenty-eight performing arts companies receiving general grants from the theatre board of the Australia council.

North Sydney,1980.140 blz.(Theatre board by the arts information program of The Australia council/Australian Theatre).

Government support for the arts(performing arts);finance

Arian, E.

Bach,Beethoven,and bureaucracy;the case of the Philadelphia orchestra.

University,Ala.,University Alabama press,(1971).

Economics and the performing arts(music)

Art for the millions; essays from the 1930's by artists and administrators of the WPA Federal art project; ed. with an introd. by F.V. O'Connor.
Greenwich, Conn., (1973). 317 blz., afbn. (New York graphic society).
Government support for the art (visual arts)
Management (arts administration)

Artist's and photographer's market '77; ed. by L. Lapin, K. Polking and P.A. Sandhage.
Cincinnati, Ohio, Writers digest, c. 1976. V, afbn.
Marketing (photographs)

Arts, The; a priority for investment; the report of the Governor's task forces on the arts and humanities.
(Boston), 1973. IX, 42, 61 blz., map. (Becher research corporation/ A study of non-profit arts and humanities organizations in the Commonwealth of Massachusetts).
Theory of economics and culture.
Government support for the arts.

Arts, The, and the New England economy.
Cambridge, Mass., 1980. 144 blz.
Theory of economics and culture.

Arts and the states; a report of the Arts task force, National conference of state legislators; comp. by L. Briskin.
Denver, Colo., 1981. 96 blz., afbn. (National conference of state legislators/NCSL).
Government support for the arts.

Arts funds in Australia?
Sidney, 1975. 15 blz., lit. opg. (Arts council of Australia/Research paper).
Australian government; philanthropic trusts supplying arts funds; corporate funding.

Arts, The, in the economic life of the city; a study by Urban innovations group school of architecture and urban planning university of California, Los Angeles; under dir. of H.S. Perloff; with a pref. by W. Grant Brownrigg; with contrib. by P. Bullock, L. Cooper, S. Eisner a.o.
New York, NY, 1979. 28 cm., VII, 150 blz., afbn., bijln., lit. opgn., schema's, tabn. (American council for the arts).
The development of a "model" or framework to inventory and analyze arts activities and institutions and to evolve strategies to enhance the contribution of the arts to local economies; an overview of the arts activities and institutions in Los Angeles to lay an in-depth foundation for the discussion of strategies and tactics of change; the probing of strategies to improve the orientation and financing of the arts 'system' to strengthen its economic contribution.

Assistance to the performing arts.
Z.pl., 1977. (Industries assistance commission/Parliamentary paper; no. 290/1977, blz. 133-134).
Fundraising/private support (performing arts)

Austen-Smith,D.

On justifying subsidies to the performing arts.
York,1979.30 cm.,20 blz.,lit.opgn.(University of York).
Paper prepared for the first international conference on
cultural economics and planning, August 8-10,Edinburgh.

Auty,G.

Public patrons from Piccadilly.

Tract,no.28,29-35

A critical discussion of the Arts Council of Great Britain which, the author argues, is becoming a totalitarian organization with a self-perpetuating bureaucracy, its fluence deriving from its heavy subsidizing of provincial art centres which would be otherwise unable to survive. Unlike private galleries, public supported ones are unconstrained by commercial considerations and lavish money on worthless productions on the grounds that if they are unpopular, they must be good. As a result many serious artists are unable to get their works exhibited outside the private galleries.

B

Backas,J.

The state arts council movement.

Washington D.C.,1980.(The national endowment for the arts/
National assembly of state arts agencies).

A background paper,prepared for the National partnership meeting
june 23-25,1980.

Baelen,C.van.

Vlaamse boekenmarktcijfers.

Boekblad 149(1982)6(12 feb)12-13.

Economics and the book

Bakker,K.de.

Van der Louw wil vaste prijs snel wettelijk regelen;

CRM-minister:'Frans model kun je niet klakkeloos overnemen'.

Boekblad 149(1982)9(5 mrt)10-12.

Economics and the book

Baldwin,C.R.

Art and money;acting to reform the tax reform act.

Art in America 64(1976)3(May/Jun)40-44.

Artists,museums and the public have suffered and are suffering
from the application of the tax reform act;many dealers are
among the most eloquent spokesmen for reform.

Balfour,N.

The contemporary art society.

Antique collector 52(1981)11(nov)94-95,afbn.

The work of the Contemporary Art Society,a charity founded
by Ottoline Morrell and Roger Fry,which has been purchasing
the work of living artists to give to public collections for
70 years,and is now acting as purchaser for and adviser to
various companies such as De Beers,B.P. and the National West-
minster Bank who wish to improve the working environment for
their staff and clients.

Balio.T.

United artists;the company built by the stars.

Madison,Wisconsin press,1976.XVIII,232 blz.,afbn.,lit.opg.

Contribution to fuller understanding of the filmindustry

1919-1951.It is an attempt to place the art in its larger social
and economic context,based on the rich corporate records of
United Artists. The stars were Charlie Chaplin,Douglas Fairbanks
Mary Pickford and D.W.Griffith,who were,besides artists also
businesspartners.

Bamossy,G.,and R.J.Semenik.

Tangible and intangible motivators of performing arts patronage.

Chicago,1981.4 blz.(American marketing association/In:Changing
marketing environment,The;new theories and applications;ed.
by K.Bernhardt a.o.,blz.154-157).

Government support for the arts

Marketing (performing arts)

Bartelli,C.

Musei:tanto ci pensa lo sponsor.

Arte,(1982)117,91,afb.

Discusses the dangers and advantages of museum sponsorship. While Italian museums have many problems,which it is difficult for them to solve by themselves,and sponsorship is attractive, the author argues that one must differentiate between patronage and sponsorship which is a commercial undertaking: the firm must gain from it,and so it is not a donation.Tax remission on cultural expenditure may help, but there must be a clearly defined structure and the museum of exhibition organizers must have complete control.However,the problems of sponsorship should not be an excuse to leave Italian museums in their present state.

Battersby,J.

The arts council phenomenon.

London,Calouste Gulbenkian foundation,1981.64 blz.

Report of the first Conference of Commonwealth Arts Councils, held at the University of Kent,England(6-9 April 1979).The introduction outlines the origins and aims of the conference, and the issues raised during the proceedings are councils and finance;arts councils in a changing society;response to pressures and problems;common problems-democracy for the arts, criteria for financial support for the arts,devolution,ethnic arts;the arts and education;the training of artists and teachers of the arts.The summary of the conference and proposals points to the challenge to the original principles of the concept of an arts council which has engendered a need for sharing and comparing experiences.It was proposed to establish a biennial forum and a permanent study centre.

Baumol,W.J.

Macroeconomics of unbalanced growth:the anatomy of urban crisis.

The American economic review 67(1967),(Jun)415-426,lit.opgn.

Analysis of the arts as the victims of unbalanced growth.

Beckett,J.

Circle;the theory and patronage of constructive art in the thirties.

Z.pl.,u.en j.21 blz.

Bevat literatuuropgave.(In:Circle;constructive art in Britain, 1934-40,blz.11-31).

The author describes the radical changes in English culture and society brought about by political and economic forces that affected the structure of art dealing and patronage during the 1930s,and shows how 'Circle'participated in the cultural preoccupations of the time,the connections with French and exiled European artists distinguishing its contents from those of 'Axis'. 'Circle'presented a confluence of abstract and constructivist art which stood in a direct relationship with the social order,despite the variety and richness of work, ranging from the ambiguous spatial,configurations of Héliou and Piper to the austere forms of Mondrian and Nicholson,from the simplicity of Barbara Hepworth's geometric sculpture to the complexity of that by Tatlin,Calder and Pevsner. It is concluded the 'Circle'represented the virtual swansong of English abstract art before the Second World War.

Behoud, Het, van cultuur en werkgelegenheid; resultaten en
aanbevelingen van een economische verkenning naar het behoud
en de creatie van arbeidsplaatsen bij musea, monumenten en
archieven; opgesteld door I.Th.H.Hilhorst.
Rijswijk, 1982..30 cm., VIII, 30 blz., bijl., lit.opn., tabn.
(Ministerie van cultuur, recreatie en maatschappelijk werk)
Economics and museums, galleries and monuments

Belk, R.W., R.J.Semenik and A.Andreasen.
Co-patronage patterns in arts-related leisure activities.
Ann Arbor, 1980. 6 blz. (Association for consumer research/In:
Symbolic consumer behavior; ed.by E.C.Hirschman and M.B.Holbrook,
blz.95-100).

Bennet, C.N.
The guide to kinema photography; for managers, manager operators, and
operators of kinema theatres; containing valuable information
on the technical, human, and legal aspects of the industry.
London, Pittman, 1923. 194 blz., afbn.
Management (film)

Berlyle, M.K.
How to sell your art work; a complete guide for commercial and
fine artists.
Englewood Cliffs, N.Y., Prentice hall, c.1978. XV, 269 blz., afb.
(A Spectrum book/The art and design series).
Oorspr.druk: 1973, onder de titel Selling your art work.
Marketing (visual arts)

Bernhardt, Chr.
Das "Finnische Modell" und die Schweiz; Filmförderung in Finnland
und in der Schweiz; ein Vergleich.
Knipselkrant Raad voor de kunst 12 (1980) 35 (3 sept) 248.
Oorspr.verschenen in: Ciné bulletin, augustus 1980.
Government support for the arts (film)

Betsky, S.
American literature in the market place: literature & cultural
inquiry; rede uitgesproken bij zijn afscheid als hoogleraar in
de Amerikaanse letterkunde aan de rijksuniversiteit te Utrecht
op 18 november 1982.
Utrecht, 1982. 37 blz., bijln. (Rijksuniversiteit Utrecht).
Bevat bibliografie.
On the connection between living literature and the culture
at the present time: the trade book publication of fiction in
America in hardbound and paperback editions.

Birkenhead, Th.B.
Economics of the Broadway Theatre.
Z.pl., 1963. (New School for Social Research).
Unpublished Ph.D.dissertation.
Economics and the performing arts (theatre)

Blodgett, R.E.
How to make money in the art market.
New York, Wyden, (1975). X. 267 blz.
Bibliografie: blz. 251-252
Marketing (visual arts)
Art as an investment

Boost,Ch.

Filmfinanciering in Holland.Overdruk 1 p.

Enkele woorden gewijd aan het Nederlandse filmsubsidiëringsbeleid.

Government support for the arts(film)

Boek,Het, in Noord en Zuid; een aanzet tot confrontatie;

onder red.van A.Grypdonck; met bijdr. van W. Dehennin, A. Faché, J.J. de Groot e.a.

Gent,De Graeve,1981.48 blz.

Speciaal nummer van:Algemeen Nederlands archief 1(1981)2,1-48.

Management- en branche-informatie;markt,prijs en promotie van het boek(elementen m.b.t. onderzoek over markt,prijs en promotie);professionalisering en perspectieven voor het boek.

Management(books)

Boime,A.

Les magnats américains à la conquete de l'art français.

Histoire,(1982) 44,38-48

Describes how,at the turn of the century,American tycoons were buying French paintings on a pattern similar to that of their business investments, with a view to short- and long-term profit.

Book distribution and promotion problems in South Asia;comp. and ed.by N.Sankaranarayanan.

Madras,z.j.,278 blz.,fign.,tabn.(UNESCO)

1. National surveys on book distribution;
2. Distribution procedure in advanced countries;
3. Book market procedure in South Asian Countries;
4. Training courses on bookselling;
5. Role of Libraries.

Borneman,E.

Rebellion in Hollywood:study in motion picture finance.

Harper's 193(1946)1157(Oct)337-343

Notes the effect of the war and tax structure on new demands by major producers.

Borris,S.

The fostering of artistic creativity in music.

Strasbourg,1980.42 blz.,tabn.(Council of Europe/Council for cultural co-operation;cultural affairs/Education and culture).

Public and private aid to creative musicians; the principles of aid to the arts in the Federal republic of Germany;The foundation of creative activities through usufructuary rights; private and special sponsorship;indirect financial assistance; The furtherance of contemporary music;Support to projects in the'Länder' and municipalities;radio and television;the musician in the changed world of recorded sound.

Boudewijns,L.

Twaalf maanden na de vaste boekenprijs.

Boekblad 148(1981)1(9 jan)14-15.

Economics and the book

Boycot-actie van winkelketens tegen boekenclub-leverende uitgevers niet van de baan.
Boekblad 149(1982)43(5 nov)12,14
Economics and the book

Boye, H.
How to make money selling the songs that you write.
New York, Fell, (1970). 176 blz.
Marketing(music)

Brady, A.
Monopoly and the first freedom.
Hollywood Quarterley 2(1947)3(apr)225-241
Monopolies and movie production

Brady, A.
The problem of monopoly.
Annals of the American academy of political and social science
254(1947), (nov)125-136
Economics and film

British film industry, The.
London, 1952. 307 blz. (Political and economic planning/P.E.P.).
A report on the history and organization of the British film industry in the fifties; the economic problems of producing films are put forth and analyzed. The original report was updated in 1958.

Brookshire, D.S., B.S. Ives, and W.D. Schulze.
The valuation of aesthetic preferences.
Journal of environmental economics and management 3(1976), 325-346

Brown, M.W.
New Deal art projects; boondoggle or bargain?
ART news 81(1982)4(apr)82-87, afbn.
Franklin D. Roosevelt's policy towards the arts during the Depression is still a matter of contention. With the collapse of the art market after the Wall Street crash, artists, by accepting support from public funds, accepted an obligation to public sentiment and taste and many were led to reconsider the social rôle of art. The author provides a detailed examination of the origins and operations of arts projects within the framework of the New Deal strategy, contrasting George Biddle's encouragement of a socially orientated murals project with Edward Bruce's more ambitious aims for setting up a nationwide arts programme and concluding that the darkest blot in the history of the art projects was the scandalous disposal of their effects. Yet, through Roosevelt's policies, an entire generation of artists was kept active in art and a new generation supported while training.

Bruggen, P. van.
De popindustrie; het einde van de weelde.
Haagse post 67(1980)47(22 nov)94-101
Onderzoek naar de gevolgen van de recessie voor de platenmaatschappijen.
Economics and the performing arts(music)

Buch und Lesen international; Berichte und Analysen zum Buchmarkt und zur Forschung; hrsg. von E. Dorsch und K.H. Teckentrup; bearb. von P.E. Dorsch, G. Krieger und K.H. Teckentrup; mit einem Vorw. von O.O. Roegele; mit Beitr. von Th. Waller, H.M. Zell, D. Van-Dunem u.a.

Gütersloh, Verlag für Buchmarkt- und Medien-Forschung, 1981.

740 blz., grafn., lit. opgn., regs., tabn.

Bevat biografie.

Bevat o.a. artikel van Joan Hemels over onderzoek naar de boekenmarkt in Nederland.

Economics and the book

Bueren, P. van.

Elke film moet zijn eigen publiek vinden.

Tijdschrift voor marketing 13 (1979) 12 (dec) 3-6

Economische aspecten van de filmindustrie.

Marketing (film)

Burnham, B.

The art crises.

New York, St. Martin. (1975). 256 blz.

Marketing (visual arts)

Art as an investment

Burnham, S.

The art crowd.

New York, Mckay, (1973). XIII, 395 blz., afbn.

Bibliografie: blz. 371-373

Marketing (visual arts)

Art prices

Burstein, D., and F. Stasiowski.

Project management for the design professional; a handbook for architects, engineers and interior designers.

New York, 1982. (Whitney library of design).

Management (architecture and interior design)

Business, The, of art; ed. with an introd. by L.E. Caplin.

Englewood Cliffs, N.Y. Prentice-Hall, 1982. 383 blz. (The national endowment for the arts).

Bibliografie blz. 147-148

Marketing

Busnar, G.

Careers in music.

New York, N.Y., Messnar, c. 1982. 255 blz., afbn.

Bibliografie: blz. 249-250

Economics and the performing arts (music)

C

Canady, J.

A very private man and his supreme gifts to the public.

Smithsonian 14(1983)1,98-104,afbn.

Describes Paul Mellon's career of creative philanthropy and his benefactions to the arts in de U.S.A.

Cassady, R. jr.

Monopoly in motion picture production and distribution:1908-1915

Los Angeles, University of Southern California press, 1959.66 blz.

Account of monopoly featuring the Motion picture patents company and the General-film company.

Chamberlain, B.

The artist's guide to his market; 2nd. ed.

New York, Watson-Guptill, 1975. 176 blz.

Oorspr. druk: 1969

Marketing (visual arts)

Chatburn, Th.

The uneasy business of music.

Music and musicians, (1980), (May) 26-27.

A look at the consequences of illegal taping and low sales on the future of live and recorded music.

City arts support; status and issues; working paper.

Baltimore, c. 1982. (The cultural policy institute).

Government support for the arts

Cochrane, D.

The business of art.

New York, Watson-Guptill, 1978. 256 blz., afbn.

Bibliografie: blz. 249

Marketing

Coe, L., R. Denny and A. Rogers.

Cultural directory II.

Z. pl., z. j. (Smithsonian institution press).

Source for locating grants and assistance from the federal government for cultural activities; includes details on more than 300 federal programs, activities, and resources.

Coleman, R.

Making \$\$\$ in filmmaking; film financing and the 'magic' banker.

Filmmakers 10(1977)5 (March) 50-52, afbn.

Interview with the banker Lewis Horowitz; he discusses tax shelters and how banks invest in films.

Collier, C.

It's pretty: but is it commerce?

Arts review 34(1982)26 (17-31 dec) 665, afb.

Discusses the present state of design in Britain and the effects on it of industrial and governmental sponsorship.

Communicating with the museum visitor; guidelines for planning.

Toronto, 1976. XX. 498 blz., afbn. (Royal Ontario museum; communications design team)

Bibliografie: blz. 477-491

Management (museums)

Community art agencies;a handbook and guide;(E.S.Daniels ed. dir.,R.Porter ed.)
(New York),c.1978.IV,408 blz.(American council for the arts).
Art commissions

Community support of the performing arts;selected problems of local and national interest.
(Hempstead,N.Y.,Hofstra university),1970.VII,327 blz.,afbn.
(Hofstra university yearbook of business;series no.7;vol.5).
Government support for the arts(performing arts)

Conant,M.

Antitrust in the motion picture industry:economic and legal analysis.
Berkeley,University of California press,1961.240 blz.
A summary and analysis of the numerous antitrust cases involving the motion picture industry.Attention is given to conditions that caused the suits. Very specialized,the work includes a list of cases, a bibliography,and an index.

Coombs,H.C.

The Australian council for the arts;progress and plans.
Z.pl.,z.u.1969
Paper prepared for the UNESCO-ANU seminar on public support for the performing arts,may 1969.

Coster,M.de.

Le disque,art ou affaires? Analyse sociologique d'une industrie culturelle;publié avec la concours de la Fondation universitaire de Belgique.
Grenoble,Presses universitaires,1976.221 blz.,lit.opgn.
Bevat bibliografie.
Economics and the performing arts(music)

Competing for the right card.

The Economist,(1980),(23 Aug)49.
Examination of the three main influences of the Edinburgh festival:money,politics and taste.

Cwi,D.

Merit good or market failure;justifying and analyzing public support for the arts.
Boulder,Westview press,1982.(In:Public policy and the arts;ed. by K.V.Mulcahy and C.R.Swaim).
Theory of economics and culture.

Cwi,D.

The economic impact of ten cultural institutions on the economy of the Salt Lake SMSA.
Z.pl.,1980.(John Hopkin's university:center for metropolitan planning and research)
Theory of economics and culture.

Cwi,D.

The economic impact of the arts;a study of 49 cultural institutions in six U.S. SMSA's;a research division report.
Washington,1981.(National endowment for the arts).
Theory of economics and culture.

Cwi,D.,and K.C.Lyall.

Issues in developing a model to assess the community-wide
economic effects of cultural institutions.

Washington D.C.,1978.6 blz.(National endowment for the arts/
In:Research in the arts,blz.54-59).

Theory of economics and culture.

D

Dace, W.

Subsidies for the theater; a study of the Central European system of financing drama, opera and ballet, 1968-1970.

Manhattan, Kan., (AG Press), 1972. 188 blz., afbn.

Government support for the arts (performing arts); finance

Dance Touring program; guidelines for sponsors, fiscal year 1975. (Washington, 1973). 12 blz. (National endowment for the arts).

Fundraising/private support (dance)

To be used with:

Dance Touring program; directory of dance companies, fiscal year 1975; and list of state or regional people responsible for the administration of the dance touring program for fiscal year 1975, and touring schedule 1973-74.

New York, (1973). V, 168 blz. (National endowment for the arts).

David, C.

Collecting and care of fine art; a dealer's guide to collecting and investing in paintings, watercolors and sculpture; 1st. ed.

New York, Crown, c, 1981 (A Herbert Michelman book).

Fundraising/private support (fine arts)

Art as an investment

Davies, H.M., H. Posner, J. Boutton.

Selections from the Chase Manhattan bank art collection.

Amherst, Mass, 1981. 24 blz., afbn.

Catalogue to an exhibition presenting a representative selection of 42 recent acquisitions in a variety of media made by the Chase Manhattan Bank, comprising a survey of contemporary international art. The introduction by Helaine Posner discusses the bank's leading rôle in current corporate art collecting and describes several of the works by Christo, Elizabeth Murrey, Mary Miss, Alice Aycock and Jennifer Bartlett, among others.

Dawson, A.

Motion picture economics.

Hollywood quarterley 3 (1948) 3 (Spring) 217-240

A major statistical study.

Dawson, A.

Motion picture production in Canada.

Hollywood quarterley 5 (1950) 1 (Fall) 83-99

The economics of distribution and production

Dean, R.T., and I.A.S. Ibrahim.

Using econometric models to forecast the impact of economic conditions on the operation of artistic and cultural institutions.

Washington D.C., 1978. 3 blz. (National endowment for the arts/ In: Research in the arts, blz. 46-48).

Theory of economics and culture

Dearing, J.

Making money making music; no matter where you live.
Cincinnati, Ohio, Writer's digest books, c.1982.
Economics and the performing arts (music)

Degand, C.

Creative art and cinematographical production vis-à-vis the
state in Europe; aid and production.
Cultural policy, (1981) 4/5, 4-6
On the film-maker's art and its relationship with economics
and politics.

Delson, D.

The dictionary of marketing and related terms in the motion
picture industry.
New York, Bradson, 1978. 70 blz.
A collection of advertising, sales, production and financial
terms arranged alphabetically and defined in clear, precise
language; designed for the novice, more than for the professional.

Denisoff, R.S.

Solid gold; the popular record industry; forew. by I.L. Horowitz.
New Brunswick, New Jersey, Transaction, 1975. 504 blz., afbn., lit.
opgn., tabn.

Bevat bibliografie.

Het ontstaan van de popmuziek en de snelle transformatie van
deze kunst in een commercieel produkt wordt getracht te ver-
klaren. Daarbij komt voornamelijk de rol die de platenindustrie
met zijn vrienden, vijanden en werknemers speelt, naar voren.
Economics and the performing arts (music)

Dewonck, Ph.M.

Elements de réponse à la communauté française de Belgique
à l'enquête internationale sur l'aide à la création musicale.
Z.pl., 1974. 31 blz., bijln., tabn. (Conseil de l'Europe/Comité
de l'éducation extrascolaire et du développement culturel).

Dollars, The, and sense of business films.

New York, 1954. 128 blz., afbn. (Association of national
advertisers/Film steering committee).

One hundred fifty-seven films were studied in this research
project concerning the economics of producing and distributing
advertising and public relation films, sometimes called
'business' or 'sponsored' films.

Dranov, P.

Inside the music publishing industry.

White Plains, N.Y. Knowledge industry publications, 1980.
(Communications library).

Economics and the performing arts (music)

Dreimuller, A.P. en Ph. van Engeldorp Gastelaars.

Innovatie in monumentenzorg: managementstrategie in een
culturele bedrijfstak,

Plan 13 (1982) 11 (nov) 34, 37, 49

Als verklaring voor de disproportioneel teruglopende overheids-
subsidies t.a.v. restauraties kan het ontbreken van een maat-
schappelijk draagvlak voor de monumentenzorg worden genoemd.
Teneinde voor de monumentenzorg een beleidsinstrument te
ontwikkelen dat een meer integrale visie op haar functioneren
mogelijk maakt, wordt een aanzet gegeven tot een managements-

strategie, gebaseerd op een bedrijfskunsige visie. Aandacht wordt onder meer besteed aan marketing, produktie-organisatie en werkgelegenheidsaspecten. Gekonkludeerd wordt, dat marketing (voorlichting) over monumentenzorg topprioriteit verdient, gevolgd door produktie-innovatie (goedkoper restaureren).
Economics and museums, galleries and monuments

E

Economic benefits of preserving old buildings.
Washington, D.C., Preservation press, 1982.

Oorspr. druk: 1976

Papers from the Economic benefits of preserving old buildings conference, held in Seattle, Washington, July 31-August 2, 1975, sponsored by the city of Seattle and the Historic Seattle preservation and development authority.

Economic impact of non-profit arts organizations in British Columbia; a report by the Centre for public sector studies, University of Victoria for cultural services branch, Ministry of provincial secretary and government services.
Victoria, B.C., 1979. 29 blz. (Ministry of provincial secretary and government services).

Bavat bibliografie blz. 26-29

Theory of economics and culture.

Economic research in the performing arts; ed. by W.S. Hendon, J.L. Shanahan, I.Th. Hilhorst a.o.; contrib. ed.: C.M. Colonna, J. Heilbrun, V.L. Owen a.o.

Akron, 1983. 161 blz., grafn., lit. opgn., statistieken, tabn.
(Boekmanfoundation/Center for urban studies/The university of Akron/Association for cultural economics).

Vol. 2. of the Proceedings of the Second international conference on cultural economics and planning which was held May 26-28, 1982 in Maastricht, Holland.

1. Economic conditions in the performing arts: S. Schwarz. Growth of the earnings gap; some preliminary evidence; D. Leroy. The economics of professional performers' training; E. Shoesmith and G. Millner. Cost inflation and the London orchestra; R. Goudriaan and C.A. de Kam. Demand in the performing arts and the effects of subsidy; F. Murph. Comment: inflation and the arts.

2. The performing arts environment: J.F. Richardson. The cost of opera; the case of Carol Fox and Chicago's Lyric; V.L. Owen. Technological change and opera quality; Ch. van der Leeuw. Who is burning down the opera? J. Pick. The compulsion towards inefficiency; B. Burkom. The economic impact of journalistic criticism; M.V. Felton. A comparative analysis of public aid to musical creation; A. Khakee. The compulsion toward inefficiency; R.W. Belk. The economic impact of journalistic criticism; V.L. Owen. Comment: economics of opera; L.J. van Gemerden. Studies in opera.

3. Improving the economic environment through audience development: A. Bruce. A model of audience formation; G. Bamossy. Socializing experiences as predictors of performing arts patronage behaviour; R.J. Semenik. Season ticket proneness among art attenders; R.W. Belk and A. Andreasen. The effects of family life cycle on arts patronage; F. van Puffelen. Marketing the arts; necessity and implementation; S. Austen. The effects of family life cycle; R.W. Belk. A model of audience formation.

Economic situation, The, of the cinema in Europe; ed. by C. Degand. Strasbourg, 1978. 48 blz. (Council of Europe).

Report derived from a symposium on 'Cinema and the state', held in Lisbon, June 14-16, 1978.

Economic support for the arts; ed. by J.L. Shanahan, W.S. Hendon, I.Th.H. Hilhorst a.o.

Akron, 1983. 145 blz., lit.opgn., statistieken, tabn. (Boekman-foundation/Center for urban studies/The university of Akron/Association for cultural economics).

Vol.3. of the Proceedings of the Second international conference on cultural economics and planning which was held May 26-28, 1982 in Maastricht Holland. 1. The challenge; R.Hotke. Opening remarks; the challenge to policymakers: new realities/old problems; J.Kremers. Opening remarks; why support the arts. 2. Justifying economic support for the arts; T.Scitovsky. Subsidies for the arts; the economic argument; J.Pen.Avery cultural economist's ideas about the Locus of decision-making; C.D.Throsby, G.A.Withers. Measuring the demand for the arts as a public good; F.Schneider, W.A.Pommerehne. Private demand for public subsidies to the arts; a study in voting and expenditure theory.

3. Comparative national cultural policy; J.M.Montias. Public support of the performing arts in Western Europe and the United States; D.Cwi. Arts councils as public agencies; the policy impact of mission, role and operation; A.Field. Experiment and public accountability. 4. Critique of national cultural policy: T.Rowse. Equivocal economics; an analysis of economist's interventions into the Australian debate or government arts funding; J.Zuzanek. Recent trends in public and private spending in the arts in industrial societies; H.O.van den Berg. Cultural affluency; effects on cultural planning and research. 5. Comments: D.J.Wolfson. Subsidies for the arts; D.Cwi. Alternative policy perspectives and their implications for the decentralization of arts policy; R.K.Filer. Measuring the demand for cultural goods; S.Montgomery. Experiments and public accountability; H.M.van de Kar, The dangers of decentralization; D.C.S.Shearn. Comparative national support for the arts; D.C.S.Shearn. Critiquing national cultural policy.

Economic trends in the print industry; with contrib. by B.H. Bagdikian, J.N.Rosse, S.R.Barnett a.o.

Philadelphia, 1980. 45 blz., afbn., tabn., lit.opgn.

Speciaal nummer van: Journal of communication 30(1980)2, 59-103. Bevat de bijdragen: Conglomeration, concentration and the media; The decline of direct newspaper competition; Newspaper monopoly and the law; Books in the marketplace of ideas; Competition versus concentration in the book trade; The magazin industry: developing the special interest audience.

Economics and historic preservation; ed. by W.S.Hendon, J.L. Shanahan, I.Th.H.Hilhorst a.o.

Akron, 1983. 173 blz., lit.opgn., tabn. (Boekmanfoundation/Association for cultural economics/Center for urban studies/university of Akron).

Vol.1. Of the Proceedings of the Second international conference on cultural economics and planning which was held May 26-28, 1982, in Maastricht, Holland.

1. Conceptual issues in preservation economics: T.Koizumi. The city as a cultural process; W.S.Hendon. Benefits and costs of historic preservation; F.F.Ridley. The poverty of economics and the conservation of buildings; D.R.Vaughan. Tourism and the cultural heritage: a pandora's box?

2. Case studies in preservation economics: Ch.W.N.Miles. Management of house-opening ventures in Britain; F.F.Ridley. Preserving the Albert Dock; a case study; W.S.Hendon. Admission income and historic houses.

3.Preservation planning;P.Stark.The unplanned arts center as a base for planned growth in arts provision;E.L.Fundaburk.A popular culture museum as a viable business enterprise. M.G.Hood.Increasing visitors to museums;W.J.Lawrence and L. Washburn.Strategic factors in designing centers for the performing arts.

4.Comments:Ch.W.N.Miles.Cultural amenities and the city; J.F.Richardson.A discussion of historic preservation;E.T.Grist. A comment on popular culture museums.

Economics,The,of New educational media;vol.2:Cost and effectiveness.

New York,1980.316 blz.,afbn.(UNESCO).

Reports,case studies and abstracts of recent work done on new educational technology from the content;some of the material is pertinent to film.

Economic et moyens de diffusion.

Cahiers de l'IS(M)EA,série ES(1972)1(avr)630-993

Economics and film

Elsom,J.

Arts subsidy in Great Britain:a system in crisis.

American arts 13(1982)2(March)22-26,afbn.

An analysis of the contribution of the Arts Council to the arts in Britain from its foundation in 1945 to the present and a consideration of the impact of cuts in Arts Council spending from 1980 onwards.The alternative plans for sponsorship outlined by the Liberal Party's Arts Panel are assessed.

English cathedrals and tourism;problems and opportunities. London,1979.(English tourist board).

Economics and museums,galleries and monuments

Epstein,L.

Music market place.

New York city,Facts on file,1982.

Economics and the performing arts(music)

Eustis,M.

B'way,Inc!;the theatre as a business.

New York,Dodd/Mead,1934.

Economics and the performing arts(theatre)

F

Fadiman, W.

Should American films be subsidized?

Saturday review 50(1967)31(Aug 5)14-17

If America wants film to be as culturally significant as the other arts, federal support will be necessary.

Farber, S.

Movies from behind the barricades.

Film quarterley 24(1970/71)2(Winter)24-33

The problems of political films in Hollywood: marketing and ideological distortion.

Farr, D.

Eighty years on; the achievements of the National art-collections fund in a changing world.

Apollo 117(1983)251(Jan)14-20, afbn.

Bevat literatuuropgave.

The author summarizes the recent history of the National Art-Collections Fund, which has now been in existence for 80 years. Its chief success has been in lobbying support for campaigns to keep works in England, in acting as a vehicle for bequests and donations, and in jointing other heritage groups in campaigns for example for changes in capital taxation. The fund's purchasing power has dropped in real terms, and while the load of support has been spread by the recent creation of the National Heritage Memorial Fund, support from the Local Purchases fund of the Victoria and Albert Museum has weakened. With the cuts in grants to provincial and university museums, some of this shortfall has been taken up by the fund, so that its support for non-national purchases has gone up. Legacies have benefited the Capital Fund over these 20 years, corporate membership has increased and the Lutece Trust is now helping U.S. citizens obtain tax deductions for donations to the Fund. Support for particular purchases from the fund's advisers has often helped win further contributions. The author goes on to give details of 26 purchases of some importance to which the fund contributed and concludes by appealing for support, noting that despite its slender resources this oldest and most prominent of the museum supporters' groups has established a sound reputation as an independent expert authority.

Farr, D.

The patronage and support of sculptors.

Z.pl., u.en j.29 blz., afbn., lit.opg. (In: British sculpture in the twentieth century; ed. by S. Nairne and N. Serota, blz. 29-37).

Discusses the ebb and flow between public and private patronage for sculptors in Britain from the beginning of the 20th century. The rôle of the Arts Council of Great Britain is seen by the author as not solely that of a provider, but also as a stimulator of patronage. In this rôle it has had a directly beneficial effect upon sculptors, by encouraging local initiatives and jointly funded commissions which would not otherwise have been forthcoming. Different views are given of the importance of private patronage and public commissions, discussed in relation to individual works produced over the years, and the author shows that there is an encouraging expansion of patronage and support for sculptors, helped by the diligent campaign carried on, particularly by Henry Moore, to shape public opinion, and to encourage the public to accept

modern sculpture on its own terms.

Faulkner, M.H.

Des lois et des cadres (2); le 'testament' cinématographique de M. Hugh Faulkner.

Cinéma qué 5 (1976) 3, 28-30.

Ex-secretary of State, M.H. Faulkner, outlines his views on the Canadian film industry and its financing.

Feature film finance seminar.

Toronto, 1978. (Motion picture institute of Canada).

Transcripts from the first annual seminar on financing Canadian features; sponsored by the Canadian film development council; speakers/panelists from banks, production companies, government agencies, unions etc.

Feld, A.L., M.O'Hara, J.M.D. Schuster.

Patrons despite themselves; taxpayers and arts policy.

New York, New York university press, 1983. (A twentieth century fund report).

Government support for the arts

Corporations and tax(ation)

Charitable contributions corporations

Fenten, D.X., and B. Fenten.

Behind the circus scene; ed. by H. Schroeder; prod. by R.M. Heise.

Mankato, MN., Crestwood house, c. 1980. 47 blz., afbn.

Describes the behind the-scenes-activities at a circus.

Management(circus)

Findlater, R.

What are writers worth?

London, 1963. (Society of authors).

Economics and the book

Finn, D.

A sound footing for corporate support.

Museum news 59 (1981) 4 (jan/feb) 50-59, afbn.

A discussion of business sponsorship of the arts in the U.S.A. Many cultural institutions have learned to be wary of offers of financial support, and it is often necessary to refuse gifts when they do not suit the institution's policies. The author describes the efforts of his public relations firm to achieve a mutually satisfactory partnership between Time Inc., and the National Gallery of Art, Washington D.C. (and other museums) in order to mount the exhibition 'The Search for Alexander' in the autumn of 1980.

Fonografisch klachtenboek.

Amsterdam, 1978. obl., 39 blz., afbn., grafn., tabn. (Nederlandse vereniging van producenten en importeurs van beeld- en geluidsdragers (NVPI)).

Verslag van de problemen in de platenwereld/industrie. Aan de orde komen met name: de Conventie van Rome; piraterijbestrijding; 'merchandising' rond radio- en t.v.-uitzendingen; het BTW-tarief en prijzen, Overzicht van cijfers (1977) gecompleteerd door een 'economische' verkenning.

Bevat enige statische gegevens.

Economics and the performing arts (music)

Fox,D.M.

Engines of culture;philanthropy and art museums.
Madison,1963.90 blz.(University of Wisconsin/State historical
society of Wisconsin for the Department of history/Logmark
editions.

Fundraising/private support(museums)

Franklin,H.B.

Motion picture theater management.
New York,Doran,1927.365 blz.,afbn.
Text on theater management:plant,personnel,finance,music;
accidents,structure,legal considerations etc.

Fransman,J.

Sponsoring van kunst vertoont internationaal bont patroon.
Knipselkrant Raad voor de kunst 15(1983)25(22 jun)153.
Oorspr.verschenen in:Financieel dagblad,6-6-1983
Information on the situation in several west-european countries
concerning sponsoring the arts.

FrascoGna,X.jr.,and H.L.Hetherington.

Succesful artist management.
New York,Billboard,1978.(A Billboard book).
Management(performing arts)

Friedman,K.S.

The'Art economist'on art as investment;a candid look.
Art economist 2(1982)1(13 jan)1-2
Examines the situation relating to corporate and private
buying of art as an investment,discussing this through a
hypothetical case of picture buying and contrasting the
investment value of such buying with investing in market
commodities or the money market.

Friedman,K.S.

The'Art economist'on investing in art;what does it mean?
Art economist 2(1982)2(31 jan)1-3
Analysis of the interrelationship between art and finance,
noting the way in which modern society is based on monetary
exchange system,establishing the meaning of the word'invest'
and applying this to art and the practice of art.

Friedman,K.S.

The Art economist on 1982-1983;the year ahead.
Art economist 11(1982)11(30 sept)1-7.
The author begins with a comment on the aims and rôle of
'The Art Economist',followed by a brief review of the art
market during 1981-82.He then compares the implied and real
effect of Sotheby Parke Bernet's problems during the year,
the way in which the art market's fluctuations were reflected
in art magazine publishing and its problems,and presents
suggestions on the state of the market for 1982-83,notably
that craft work will be the area of greatest market expansion.

Friedman,K.S.

The'Art economist'on the art market in a troubled economy.
Art economist 1(1981)3(16 dec)1-4
Examines in detail the effect of recession on the art market
in the U.S.A.,noting comments from several gallery directors
and suggesting that it has a side effect of creating a more
vital feeling of creativity and resulting sense of
excitement and hope for the future.

Friedman,K.

The 'Art economist' on the state of the arts 1983; footnotes and Mayflowers.

Art economist 3(1983)18(2 may)2,6-8.

A series of notes relating to the market value of Julian Schnabel's paintings, the influence of political events on culture, a visit to David Stoltz's studio in Wooster Street, New York, a brief assessment of the state of the art market in relation to the general economic state, and the recent trend of two galleries exhibiting one artist's work at the same time.

Friedman,K.S.

'The art economist' on Willi Bongard.

Art economist 1(1981)2(18 nov)1-2

The career of Willi Bongard as pioneer in the field of art economics, noting the publications to which he contributes and his own attitude towards his rôle.

Frischer,P.,J.Adams.

The artist in the market place; making your living in the fine arts.

New York, Evans, 1980. 165 blz.

Bevat literatuuropgave.

The authors suggest that it is possible to make a living in the fine arts without compromising artistic integrity, and they provide comprehensive information about exhibiting and selling work. They relate how to choose a gallery, how to assess the potential of an agent or private dealer, and how to approach museums or private galleries directly. Contemporary artists contribute advice, alternative exhibition methods are described, book-keeping and legal problems are explained. The appendix lists sample contracts, art organizations, resources, art-related jobs, and information on framing and conservation.

Funding the arts in hard times.

Knipselkrant Raad voor de kunst 14(1982)44(10 nov)474.

Oorspr. verschenen in: The Times, 25-10-1982.

Government support for the arts

Furstner,H.

Van milde verkoop tot vaste prijs.

Boekblad 149(1982)35(10 sept)20

Met lit.opg.

De kollektieve vertikale prijsbinding voor het boek werd in 1904 ingesteld. Nagegaan wordt hoe het met de vaste prijs in de tijd daarvoor gesteld was.

Economics and the book

G

Gallantin,A.

The pursuit of happiness;the abstract and brief chronicles of the time.

New York,z.u.,1950.VIII,221 blz.,afbn.

Fundraising/private support for the arts .

Gallery facility planning for marketing original prints.

Los Angeles,(1967).35 blz.(Tamarind lithography workshop).

Marketing(prints)

Gans,H.

The politics of culture in America;a sociological analysis.

Middlesex,Penguin books,1972.(In:Sociology of mass communications;ed.by D.McQuail).

Government support for the arts

Gapinski,J.H.

The production of culture.

Review of economics and statistics 62(1980),(Nov)578-586,lit. opgn.

A production function suitable a priori to a nonprofit orientation is postulated,and its characteristics are examined. The definition of variables are considered and the time series of cross sections comprising the data file are reviewed. Econometric issues are treated,estimated equations are presented,principal findings are summarized and policy implications offered.

Gedin,P.I.

Het Zweedse model.

Boekblad 148(1981)50(30 dec)11-12.

Over de Scandinavische boekenmarkt en over de gevolgen van de vrije boekenprijzen in Zweden.

Economics and the book

Gerkan,M.von.

Verantwortung,Die,des Architekten;Bedingungen für die gebaute Umwelt.

Stuttgart,Verlags-Anstalt,c.1982.223 blz.

Economics of the visual arts(architecture)

Gessner,A.

Film und Wirtschaft.

Köln,z.u.,1928.

Dissertatie Keulen.

Economics and film

Gessner,R.

A reexamination of the art versus industry question in light of recent developments affecting production authority and creativity.

Journal of the Society of cinematologists 4(1964),27-30

Fundraising/private support

Gillett,Ch.

Making tracks;Atlantic records and the growth of a multi-billion-dollar industry.

New York,Dutton,(1974).305 blz.,afbn.

Bibliografie:blz.287-288

Economics and the performing arts(music)

Gimpel,R.

Dealing-shortcomings and pitfalls and the advantages to artists.
Art monthly,(1977)9(Jul/Aug)3-10.

Costs and policies of a gallery,the contradictions in
collecting and the benefits artists can derive from their
dealers.

Ginnane,A.,and L.Gorr.

Guide for the Australian film producer;part 4:financing the
production-1.

Cinema papers,(1977)11(Jan)230-232.

Methods for obtaining finance for a proposed film.

Gispen,W.

Staat en film;een onderzoek naar het filmbeeld van de
ministeries van O.K.en W. en CRM en de rol van de Raad voor de
kunst daarbij in de periode na de tweede wereldoorlog;doctoraal-
scriptie.

Groningen,1979.III,229 blz.,lit.opgn.,tabn.(Rijksuniversiteit
Groningen).

Government support for the arts(film)

Glas,F.de.

De Zweedse boekenmarkt en de vertikale prijsbinding;de
'jämlighet'van het boek voor iedereen.

Knipselkrant Raad voor de kunst 13(1981)4(4 feb)40.

Oorspr.verschenen in:De Groene Amsterdammer,21-1-1981.

Economics and the book

Glazer,D.

Where to sell handcrafts;a directory for marketing craft
products with a list of sources for craft supplies.

Boston,Branford,(1951).72 blz.

Marketing(crafts)

Goff,M.

Literature in the new decade.

Contemporary review 236(1980)1372(May)240-251

The lack of business and Arts council money for literature;the
decline of publishing,but a future for books.

Goodman,C.J.

A study of the economic aspects of a lithography workshop
to serve contemporary American artists.

Los Angeles,Calif.,1963.131 blz.,afbn.(Tamarind lithography
workshop).

Economics and the visual arts(prints)

Goodman,C.J.

Marketing art;a handbook for the artist and art dealer;

F.J.Goodman ed.

Los Angeles,Gee tee bee,c.1972.XIV,318 blz.,afbn.

Marketing(visual arts)

Greenfield,H.I.,and S.Schwarz.

Problems and issues in the development of an econometric model
of the performing arts.

Washington D.C.,1978.3 blz.(National endowment for the arts/In:
Research in the arts,blz.43-45).

Economics and the performing arts

Groeiende economische betekenis van Nederlandse filmmarkt.
Film(1978)9(5 mei)2.
Economics and film

Groot,C.

Fund raising;een nieuw beleidsinstrument voor musea.
Amsterdam,z.u.,1983.VIII,76 blz.,bijl.
Afstudeerskriptie Reinwardt academie,Leiden
Literatuuropgave:p.68-71.

Aan de orde komen,motieven om aan fund raising te doen;houding van de Nederlandse musea en de Nederlandse museumvereniging t.a.v.fund raising;de noodzaak van fund raising beleid; tenslotte worden er een aantal aanbevelingen gedaan.
Fundraising/private support(museums)

Grijpdonck,A.

Boek en boekenbranche in de informatie-maatschappij.
Ons erfdeel 24(1981)3(mei/jun)357-363

Beschouwing over de socio-culturele functie van het boek in een tijdperk met sterk toegenomen informatiebehoefte.Pleidooi voor ondersteunende maatregelen,gezien deze functie:niet alleen subsidiëring,doch ook b.v.regime van opgelegde verticale prijsbinding.Samenwerking Noord en Zuid in het raam van Nederlandse Taalunie mag geen nivellering betekenen.
Economics and the book

Guback,Th.H.

American interests in the British film industry.
Quarterley review of economics and business 7(1967)2(Summer) 7-21
Economics and film

Guback,Th.H.

Film and cultural pluralism.
Journal of aesthetic education 5(1971)2(Apr)35-51
European filmmaking is being swallowed economically by America; economics can explain why films take certain aesthetic forms.

Guback,Th.H.

Film as international business.
Journal of Communication 24(1974)1(Winter)50-101,lit.opg.
Examination of the world-wide system of movie marketing and production and looks at what multinational conglomerations are doing to that system.

Guback,Th.H.

The international film industry;western Europe and America since 1945.
London enz.,Indiana university press,1969.244 blz.
Economics and film

Guide to corporate giving in the arts 2;ed.by R.A.Porter.
New York,1981.378 blz.(American council for the arts).(ACA publications).

Specific information about the arts contributions policies and priorities of individual corporations;detailed information from 502 of the country's largest corporations.

Guide to corporate giving 3;ed.by R.A.Porter.
New York,1983.XXIII,567 blz.(American council for the arts).
Rev.ed.of:Guide to corporate giving in the arts 2.1981.
Fundraising/private support
Charitable contributions corporations

Guthe,C.E.

So you want a good museum;a guide to the management of small
museums.

(Washington,1973).III.37 blz.(American association of museums).

Bibliografie:blz.35

Oorspr.druk:1957

Management(museums)

H

Hanks, N.

In support of freedom.

(Tempe, Ariz.), 1971. 20 blz. (Bureau of educational research and services/Grady Gammage memorial lecture; no. 10).

Government support for the arts; finance

Hanks, N.

The story of the arts and education council in St. Louis.

Z. pl., 1970. 2 blz. (Associated councils of the arts/In: Newton and Hatley).

Government support for the arts

Hanna, M.

The performing arts and tourism in Britain; paper presented to a conference on 'The arts and tourism'.

Toronto, 1980. (American council for the arts).

Economics and the performing arts

Hanna, M.

Tourism and the provincial theatre in England.

London, 1976. (English tourist board).

Economics and the performing arts

Hanoun, M.

A propos de 'l'avance sur recettes'; une lettre de Marcel Hanoun. Image et son, (1977) 313 (jan) 7-8.

French director M. Hanoun describes in a letter to I e S the conditions for receiving government aid in France.

Harris, H., and L. Farrar.

How to make money in music; a guidebook for success in today's music business.

New York, Arco, c. 1977.

Economics and the performing arts (music)

Haustrate, G.

Ambiguïté's d'un certain cinéma français.

Cinéma, (1977) 217 (jan) 6-17, afbn.

M. Amiel, A. Cervoni, J. Fresnais, F. Gévaudin and J. Grant discuss the current French film situation, financing, distribution etc.

Havens, T. R. H.

Artist and patron in postwar Japan.

Princeton, N. J., enz., Princeton university press, 1982. 334 blz., afbn., lit. opg.

Using extensive interviews with arts administrators, the author studies patronage of dance, music, theatre and the visual arts in Japan from 1955 to 1980. He pays special attention to the relationship between the mass media and the arts, and to the existence of separate clienteles for various artists and companies, modelled after family loyalty systems.

Hellmich, H.

Die Finanzierung der Deutschen Filmproduktion.

Breslau, z. u., 1935.

Dissertation Breslau.

Government support for the arts (film); finance

Herz,W.

De Photo-und kinematografische Industrie Deutschlands in ihrer volkswirtschaftlichen Stellung.

Emsdetten,z.u.,1936.

Economics and film

Heijden,F.J.van der.

Een dag voor de kunstondernemer;misverstanden rond een wassen neus.

De Nederlandse gemeente 35(1981)43(23 okt)496-497

Management

Heyting,L.

Musea domineren presentatie beeldende kunst;forumdiscussie over de betekenis van de galerie voor publiek,kunstenaar en kunstbeleid.

Knipselkrant Raad voor de kunst 14(1982)11(24 mrt)80.

Oorspr.verschenen in:NRC Handelsblad,12-3-1982.

Verslag van een forumdiscussie in de Nieuwe Kerk,11-3-1982, over de relaties tussen galeriers,kunstenaars en musea.

Economics and the visual arts

Heyting,L.,en K.L.Poll.

Minister Gardeniers:vaste prijs voor boeken moet blijven bestaan.

Knipselkrant CRM,(1979)3609(17 sep)392.

Oorspr.verschenen in:NRC Handelsblad,15-9-1979.

Economics and the book

Hilhorst,I.Th.H.,en B.Langenberg.

2nd international conference on cultural economics and planning: verslag.

Openbare uitgaven:14(1982)4(aug)196-205

Met lit.opgn.

Theory of economics and culture.

Hirsch,P.M.

Processing fads and fashions:an organization-set analysis of cultural industry systems.

American journal of sociology 77(ca.1970)4(639-659)

Met lit.opg.

Outline of the structure and operation of entrepreneurial organizations in three cultural industries:book publishing, phonograph records,and motion pictures.

Hirschhorn,S.

The movie entertainment industry;an economic marketing and financial study of the motion picture and movie theatre market.

New York,Morton research,1976.127 blz.

A stock research report,prepared for potential investors.

Hoek,K.van den.

Handhaving nodig van vaste boekenprijs.

Knipselkrant Raad voor de kunst 13(1981)48(9 dec)409.

Oorspr.verschenen in:De Volkskrant,1-12-1981.

Economics and the book

Holst,N.von.

Künstler Sammler Publikum;ein Buch für Kunst-und Museumfreunde.

Darmstadt enz.,Luchterhand,1960.308 blz.,afbn.,lit.opgn.

Das Verhältnis des jeweils lebenden Geschlechts zu

wahlverwandten Kunstwerken der jüngsten oder einer weiter zurückliegenden Vergangenheit, das Werden der grossen Sammlungen und die von ihnen ausstrahlenden Kräfte, Kunstraub und Kunstwanderung, das Wirken der Händler und das Treiben der Fälscher.

Holz, L.

How to sell your art and crafts; a marketing guide to creative people.

New York, Scribner, (1976).

Marketing (crafts)

Horstmann, H.C., and V.H. Tousley.

Motion picture operation, stage electrics and illusions.

Chicago, Drake, 1917. 393 blz., afbn.

A practical handbook and guide for theater electricians, motion picture operators, and managers of theaters and productions.

Houston, P.

Occupied industry.

Sight and sound 34 (1965) 2 (Spring) 59-60

American control of British filmmaking.

How cities support the arts; a U.S. conference of mayors briefing paper.

Washington, c. 1982. (U.S. conference of mayors).

Government support for the arts

How to raise money; special events for arts organization.

New York, z.j. (American council for the arts).

Compilation of fundraising ideas from America and Canada, intended to answer the question what kind of events one could organize.

How to run a picture theatre; ed. by staff of Kinematograph and Lantern weekly.

London, Baron, 1914. 127 blz., afbn.

A handbook for proprietors, managers, and exhibitors.

Hultén, O.

Mass media and state support in Sweden.

Stockholm, 1979. 56 blz., tabn. (The Swedish institute).

Bevat literaturopgave.

Government support for the arts (mass media)

Hunnings, N.

The film industry and the EEC.

Sight and sound 41 (1972) 2 (Spring) 82-85

Speculations on the effect of entry into the Common Market.

Hunter, S.

Art in business; the Philips Morris story; with photos by G. Gorgoni.

New York, Abrams, c. 1979. 200 blz., afbn. (Business committee for the arts)

Fundraising/private support (visual arts)

Hurst, W.E.

The music industry book; protect yourself before you lose your rights and royalties; 2nd. ed.

Hollywood, ca. , Seven arts press., c. 1981. (The entertainment series; vol. 2).

Bibliografie: blz. 89

Economics and the performing arts (music)

Hurst, W.E., and R. Donato.
How to be a music publisher; 2nd ed.
Hollywood, Seven arts press, c.1979. VI, 74 blz., afbn.
(Entertainment industry series; vol.11/A 7 arts press
entertainment industry book)
Economics and the performing arts (music)

Hurst, W.E., and W.S. Hale.
The publisher's office manual; how to do your paperwork in the
music publishing industry.
Hollywood, Calif., (1966). X, 1000 blz., afbn., part.
(Entertainment industries series; vol.3)
Economics and the performing arts (music)

Husra, B.
Patterns of power.
Films and filming 10 (1964) 7 (Apr) 49-56
Economics of the British film industry.

Hutchison, J.
The complete kiné manager.
London, Kinematograph publications, 1937. 253 blz.
Duties, responsibilities and rights of the motion picture theatre
manager and his/her staff; companion volume to the complete
projectionist.

Huysman, P.
Dag van de ondernemer; management in kunst lijkt nergens naar.
Knipselkrant Raad voor de kunst 13 (1981) 38 (30 sep) 327.
Oorspr. verschenen in: Provinciale Zeeuwse courant, 18-9-1981.
Over het kongres 'Kunstbedrijven en bedrijfskunde', gehouden
op 5 oktober 1981 in de Agnietenhof in Tiel.
Management

Hyman, R.
The professional artist's manual.
New York, Nostrand Reinhold, c.1980. 240 blz., afbn.
Economics and the arts.

I

Ichaporia, N.

Crazy for foreign; the exchange of goods and values on the international ethnic arts market.

Berkeley, University of California at Berkeley, 1980. 325 blz.

This dissertation examines the effect of the western market on its Asian suppliers of arts and crafts, with special reference to India as one of its major suppliers and an example of the consequences of accelerated commercialization on a culture and its products. It is shown that demand from the west often gives previously scorned or ignored ranges of material an added significance in their nations of origin, frequently following a western-based ideology of nationalism. Because the west demands what the producer is often only too happy to leave behind in the rush for industrialization, artisans are dependent on distant rather than indigenous markets, resulting in aesthetic and symbolic confusion. It is concluded that the future of the crafts now depends on their consumption as adornment for alien life styles for whom they represent a modish rebellion against the established industrial world.

In the common market; a wider screen for Britain.

Sight and sound 31 (1961/1962) 1 (Winter) 32-34

Speculation on how entry into the Common Market would affect British film-making.

Industries culturelles, Les.

Paris, La Documentation Française, 1980. 180 blz., bijln, fig., tabn. (Notes et études documentaires; no. 4535-4536).

Bevat bibliografie.

In twee gedeelten worden aspecten van de culturele industrie behandeld. Boek en plaat; produktie, concurrentie en management van editor/producer. Audiovisuele media: televisie, monopoliepositie; de omroeporganisatie; de markt van audiovisuele media; de nieuwe media.

Ook de relatie film/tv komt ter sprake.

Management (cultural industries)

Economics and the arts (cultural industries)

Ingram, W.

A London life in the Bronze age Francis Langley, 1548-1602.

Cambridge, Mass., Harvard university press, 1978. IX, 335 blz.

Management (theatre)

Is there any future in Hollywood?

Economist 234 (1970) 6601 (Feb. 28) 51-54

Changes in Hollywood's economic structure.

Issues in supporting the arts; an anthology based on the conference 'The economic impact of the arts'; ed. C. Violette and R. Taqqu.

Ithaca, N.Y./Washington D.C., 1982. 105 blz. (Graduate school of business and public administration/Cornell University).

Theory of economics and culture

Government support for the arts

Fundraising/private support

J

Jansen, J.H.Th., en J.R.A.Pet.

De nederlandse film in de jaren 1940-1945; een filmografie gebaseerd op een verkennend onderzoek naar de gevolgen van de duitse bezetting voor produktie, distributie en censuur; met een voorw. van R.L.Schuursma.

Utrecht, 1977. 27 blz. (Stichting film en wetenschap/SFW-audio-visueel archief).

Bevat literatuuropgave.

Duitse propaganda en het beleid van de bezettingsautoriteiten; -bezettingspolitiek en de veranderingen in de organisatie van het Nederlands filmwezen; -economische gelijkschakeling van de Nederlandse filmindustrie; -invloed van de N.S.B.

Economics and film

Jobs, G.

Motion picture empire.

Hamden, Conn., Archon, 1966. 398 blz., afbn.

A study of the business and financial aspects of the film industry during its formative years. Based in part on the author's personal recollections, this book considers the early inventions, the formation of the trusts, filmmaking as big business and similar topics. The emphasis is on the early years, and the later period of 1945 to 1970 is given scant attention.

Johnstone, M.

Report from Los Angeles.

Afterimage 9(1981)4(Nov)3, afb.

Aspects of the uncertain climat  for fine art photography in Los Angeles; exhibitions and activities of galleries, dealers, alternate programs and museums; the effects of the National endowment for the arts funding arts

Jones, D.B.

Hollywood's international relations.

Quarterley of film, radio, and television 11(1957)4(Summer)362-374

Hollywood's attempts to adapt to the foreign market.

Jong, A.de.

CRM en het Produktiefonds denken over nieuwe manieren om de speelfilm te subsidi ren.

Skoop 13(1977)4(mei)33-35, 52.

The working procedure for financing and subsidizing film productions in the Netherlands.

Journalistieke verscheidenheid en een economisch gezonde dagbladpers geen tegenstrijdige belangen; toespraak van minister Van Doorn op de jaarvergadering van de Vereniging de Nederlandse dagbladpers.

Nederlandse staatscourant, (1977) 108(7 jun)4, 5.

Toespraak van de toenmalige minister van CRM Van Doorn, waarin hij ingaat op de economische facetten van het dagbladgebeuren. Hij konstateert een gezonde economische situatie bij de dagbladpers, maar wijst daarnaast naar de zorg voor het handhaven van een redaktionele verscheidenheid in de dagbladen.

Economics and the mass media

K

Kaderlan, N.S.

The role of the arts administrator; rev. ed.

Madison, 1982. 62 blz., schema's, tabn., lit. opg. (Center for arts administration/Graduate school for business/University of Wisconsin).

In order to survive in a rapidly changing environment, arts organizations have begun to use more sophisticated methods in marketing, development and financial management; the level of planning is higher because arts organizations have recognized the need to prepare for change rather than just react to circumstances; the majority of arts administrator's activities fall within the supportive and managerial functions; the arts administrator's position continues to be a focal point for conflicting interests, pressures and expectations within and about the arts organization.

Kallman, A.

Die Konzernierung in der Filmindustrie, erläutert an den Filmindustrien Deutschlands und Amerikas.

Jena, z. u., 1932.

Dissertation Jena.

Economics and film

Karshner, R.

The music machine.

Los Angeles, Calif., Nash, (1971). 196 blz.

Economics and the performing arts (music)

Katchen, C.

Promoting and selling your art.

New York, Watson, Guphill, 1978. 191 blz.

Bibliografie: blz. 187

Marketing (visual arts)

Keen, G.

Money and art; a study based on the Times-Sotheby index; (1st. Amer. ed).

New York, Putnam, (1971). 286 blz., afbn.

Bibliografie: blz. 272

art prices

Kelly, T., G. Norton, and G. Perry.

A competitive cinema.

London, 1966. 204 blz., afbn. (Institute of economic affairs).

After a research period of two years, the authors issued this analysis of the British Film Industry. They cover the history, the background of the current economic problems, the conflicts of interest and the failure of the government to help. Their recommendations for improvement include a revamping of the existing booking structure, a more lenient censorship, a London showcase for all films, a requirement for theatre operators to indicate when a film has been altered or cut, etc.

Kennedy, J.P.

The story of the films.

New York, Shaw, 1928. 377 blz., afbn.

In the late twenties some 14 leaders of the film industry spoke to students at the Harvard Business School. Appearing were William Fox, Jack Warner, Will Hays, Adolph Zukor, Marcus Loew, etc. Each presented one aspect of the industry at that time. This is the edited version of those presentations, introduced by Joseph Kennedy Sr.

Kiesewetter, B.

Die amerikanische Tonfilmindustrie.

Wirtschaftsdienst, (1930) 42

Economics and film

Kiesewetter, B.

Die europäische Tonfilm-Industrie.

Wirtschaftsdienst, (1930) 21.

Economics and film

Kingsley, D.

Out of the crisis.

Films and filming 1 (1955) 11 (Aug) 6-7

The role of the British national film finance corporation.

Klein, W.J.

The sponsored film.

New York, Hastings, 1976. 210 blz.

In his introduction the author states 'a sponsored film is a moving picture, in any form, paid for by anyone controlling its content and shown for public entertainment or information'. He provides a survey of such films, considering their origin, purchase, sales, production, management, restrictions, etc. Practical information such as a sample contract, specifications, distribution centers, and several organization rosters are included in an appendix. The book is indexed. The text includes experiences and anecdotes along with exposition, description and data; as a result the coverage is quite comprehensive.

Klingender, F.D., and S. Legg.

Money behind the screen; a report prep. on behalf of the Film Council.

London, Lawrence and Wishart, 1937. 79 blz.

Explores financial foundations of the film industry in Britain and the United Nations.

Knight, C.

Building collections/collectioning buildings.

Portfolio 3 (1981) 5 (Sept/Oct) 82-87, afbn.

Founded in 1956 by Sydney and Frances Lewis, Best products has expanded from showcasing art to sponsoring new and often bizarre architectural designs.

Knobel, L.

Role of the client.

Architectural review 171 (1982) 1020 (Feb) 19-22, afbn.

Explores the rôle of the client in the success of a project, often ignored in architectural criticism. The author uses the example of the Cummins Engine Company in Columbus, Indiana, and elsewhere, which patronizes architecture in a bid to improve the environment and thereby their own growth and efficiency. An interview with a director of the firm and the architect of its new plant in Scotland, Peter Ahrends, in which they explain how this policy of collaboration works in practice, is also included.

Koopman, C.A.

De economische geschiedenis van de Bergense school.

Economisch sociaal-historisch jaarboek 44(1981), 267-283, lit.opg.

The Bergen School of Art flourished from 1910 to 1930 and included such artists as Gestel, Wiegman, Kuyten, Berg, Toorop. The largest collection of Bergen art was purchased by Piet Boendermaker. When finally sold to museums and the public in 1957 and 1958, most drawings and paintings sold for less than 100 gulden. Sales of Bergen art in 1970s show an increase of 500 to 2000 per cent in value with several paintings exceeding that. Factors in this increase are identified as being scarcity of works, increased recognition of the style and shows by museums and dealers.

Kosarin, S.

Juvenile delinquency; a remedy through music.

New York, Vantage press, (1956). 68 blz.

Economics and the performing arts (music)

Kozak, Y.

How to make money in motion pictures.

Beach, N.Y., Josephine, 1979.

Marketing (film)

Kunstmarketing, een uitdaging aan de kunst en aan de marketing.

Knipselkrant Raad voor de kunst 15(1983)45(9 nov)271-272

Oorspr. verschenen in: Tijdschrift voor marketing 17(1983)9(sept).

De voornaamste problemen rond de introductie van marketing in de culturele sector, en is ten dele gebaseerd op de door F. van Puffelen verrichte studie: Marketing in de culturele sector.

Marketing

L

Laczniak, G.R., and P.E. Murphy.
Marketing in the performing arts.
Atlanta economic review 27(1977), 4-9
Marketing (performing arts).

Lahoud, J.
Theater awakening; a report on Ford foundation assistance to
American drama.
New York, Office of reports, 1977. 44 blz., afbn. (Ford foundations).
Government support for the arts (theatre); finance.

Lamson, D.
Measured productivity and price change; some empirical evidence
on service bias, motion picture theaters.
Journal of political economy 78(1970)2 (March/Apr) 291-305
Argues, with mathematical tools, that changes in quality alter the
traditional assumptions about the inflationary cost of seeing
films.

Landstone, Ch.
Off-stage; a personal record of the first twelve years of state
sponsored drama in Great Britain.
London, Elek, 1953.
Fundraising (private support (theatre)).

Langenberg, B.J.
America on the move; verslag van enkele bezoeken in de Verenigde
Staten (van 14 juni tot 18 juli 1979).
Z.pl., z.u., ca. 1979. 20 blz., lit. opgn.
Over de Research Division van de National Endowment for the
Arts, opleidingen in 'Arts administration' in de USA en het ar-
beidsvoorwaardenoverleg in het toneel in de USA.
Management (arts administration).

Langenberg, B.J.
The creative arts and contemporary society; verslag van een
cursus over kunst en kunstbeleid in de Verenigde Staten, of:
hoe 52 mensen zich twee weken kunnen opwinden over de stelling
dat er onderscheid gemaakt kan worden tussen 'high and low
culture'; Salzburg seminar in American studies, 11-24 juni 1978.
Z.pl., z.u., ca. 1978. 36 blz., bijln., lit. opgn., tabn.
Government support for the arts.

Langenberg, B.J.
Snoepen van de nacht; verslag van een zomerkursus in bedrijfs-
kunde op het gebied van de kunst, Harvard university, Cambridge,
USA, 26 juni-22 juli 1977.
Z.pl., z.u., 1977. 25 blz., bijln., lit. opgn., schema's.
Achtergrond, methode, inhoud van de zomerkursus 'Arts administration'
georganiseerd onder auspiciën van Harvard Summer School: betekenis
van de cursus voor Nederland.
Management (arts administration).

Large, N. le, en J. Rubinstein.
CRM over muzieksponsoring.
Preludium, (1982), (apr) 21
Zes vragen aan Minister A. van der Louw over kunstsponsoring,
vooral gericht op de muziek. Antwoorden van de minister.
Fundraising/private support (music).

Law and the arts-art and the law;ed.by T.Horwitz;assistant ed.T.Patenode;with contrib.by J.S.Lynch,J.E.Wexler,Th.R. Leavens a.o.
Chicago, Lawyers for the creative arts, 1979.X, 228 blz., lit.opgn., tabn.
Income tax and record keeping for the individual artist; financial management, budgeting and bookkeeping for organizations; writers and the law; visual artists and the law; performing artists and the law; film/video and the law; a real estate guide for individuals and groups; how to set up nonprofit corporations; getting and keeping your tax exemption.

Lees-Milne, J.

Earls of creation; five great patrons of eighteenth century art. New York enz., House and Maxwell (1963). 285 blz., afbn., plattegrn., ports.
Bibliografie: blz. 265-271
Fundraising/private support.

Leeuw, Ch. van der.

De markt van het sentiment; economen-congres over kunst en cultuur.
Intermediair 18 (1982) 24 (18 jun) 15 en 17.
Verslag van de Tweede internationale conferentie over culturele economie en planning, georganiseerd door de Boekmanstichting, het Ministerie van CRM en de University of Akron.
Theory of economics and culture.

Lefkowitz, L.J.

Inquiry by Hon. Louis J. Lefkowitz; attorney general of New York State, into financing and ticket distribution practices in the New York legitimate theatre; 2 vols.
New York, 1963. (New York state).
Government support for the arts (theatre); finance.

Levine, K.

The culture barons.
New York, Crowell, c. 1976. 312 blz., afbn.
Fundraising/private support.
Management.

Levene, V.E., and W.J. Buckley.

A bibliography on arts administration.
Binghamton, 1977. 30 blz. (State university of New York at Binghamton; School of management; School of arts and sciences).
Management (arts administration).
Bibliographies.

Lewis, H.T.

The motion picture industry.
New York, Nostrand, 1933. 454 blz.
The motion picture industry in the Netherlands, from three aspects: production, distribution and exhibition.

Ligthart, P.

Financing of the art policy by the Dutch government 1950-1980. Amsterdam, 1984. 28 blz., grafn., tabn. (Boekmanstichting).
Government support for the arts; finance.

Linker, K.

Public sculpture II; provisions for the paradise.

Artforum 19(1981)10(Jun)37-42, afbn.

Current types of funding public sculpture in the USA, including the manner in which works are sponsored and artists are chosen, and the ways in which finances are generated and public support is mobilized.

Litman, B.R.

The economics of the television market for theatrical movies.

Journal of communication 29(1979)4, 20-33.

Economics of film.

Little, S.W.

The Broadway producer; a report for the Rockefeller brothers fund. Z.pl., z.u., 1963.

Economics of the performing arts.

Lord, C.

The arts endowment; Task force recommendations, guideline revisions.

Afterimage 9(1981)5(Dec)3

Discusses the U.S. government entities and policies involving the arts, particularly the report of the Presidential task force on the arts and humanities and its recommendations; the negative effect of the 1981 tax law on private philanthropy; the budget of the National endowment for the arts as well as its fellowship system; notes that Reagan's economic policies and efforts to switch from public to private patronage are the most important factors affecting government patronage of the arts.

Lussanet, P.de.

De financiering van Franse films.

Skoop 13(1977)4(mei)34-35.

Short survey of the methods of financing and subsidizing film productions in France.

M

MacCann, R.D.

Hollywood in transition.

Boston, Houghton, Mifflin, 1962. 208 blz.

Subject is the beginning of the end of Hollywood; freedom from four restrictive influences—censorship, studio control, domestic market demands and assembly line production—has followed the television revolution of the fifties. The causes and effects of these new freedoms on production are considered in the first section, while the latter portion looks at producers, directors, writers and stars as they now function in the changing Hollywood.

Madden, P.M.

Film as investment.

London, Pursuit productions, 1977. 45 blz.

Presentation on the economics of film production.

Majstorovic, S.

Cultural policy in Yugoslavia.

Paris, 1972. 81 blz., afbn. (UNESCO/Studies and documents on cultural policies).

Government support of the arts; finance.

Malamud, J.

The merchandising of music.

Popular music and society 2 (1973) 4, 291-296, lit.opg.

Economics of the performing arts (music).

Marchetts, R.

Law of the stage, screen and radio, including author's literary property and copyright in drama, music, photoplays and radio script; the press and the radio; censorship of films; defamation through screen and radio; broadcasting drama.

San Francisco enz., Sutton-house, (c.1936).

Government support for the arts.

Marketing the arts: a selected and annotated bibliography; comp. by K. Nakamoto and K. Levin; updated 1981 and with a pref. by C. Elsten.

Madison Wisconsin, 1981. 22 blz., bijl. (Association of College; university and community arts administrators).

Marketing and the arts: overview; audience development; audience (marketing) research; audience characteristics, segmentation and consumer behavior; pricing policy and promotion; marketing in arts-related fields (f.i.: arts education; attitude and participation surveys; economic impact-studies).

Bibliographies.

Marketing the arts; ed. by M.P. Mokwa, W.M. Dawson and E.A. Prieve; with a forew. by Ph. Kotler; with contrib. by K. Nakamoto, B.M. Enis, S.J. Levy a.o.

New York, Praeger, 1980. XVIII, 286 blz., bijl., fign., lit.opgn., tabn. (Preager series in public and non-profit sector marketing).

Wide-ranging collection of essays, which provide insight into the theory and practice of marketing the arts. The book is divided into four sections: managing the arts market; planning and product policies; marketing research and arts market analysis;

and elaborating and controlling the arts marketing programme.

Marrow, D.

The art patronage of Maria de' Medici.

Ann Arbor, UMI research press, 1982. XIV, 175 blz. (Studies in Baroque art history; no. 4).

Bibliografie, p. 121-127.

Fundraising/private support.

McCain, R.

Markets for work of art and "markets for lemons".

Philadelphia, z. j. 22 blz., VI, bijln., grafn., lit. opgn. (Temple university/Faculty working papers and reprint series).

Economics and the arts.

McDougall, A.

The great challenge of the Canada council art bank.

Vie des arts 27(1982)107(Summer)20-25, 95, afbn.

Examines the creation of the Canada Council Art Bank, founded 10 years ago in order to buy works of art from contemporary Canadian artists through federal or provincial governments.

A detailed description of the Bank's method of functioning is followed by an assessment of its success in renting its works to government and non-profit organizations, thus providing money for artists and maximum exposure of their work. The Bank has generated interest abroad and the author describes its affect on the art world of Alaska, Australia, New Zealand and the U.S.A. Finally the author looks at the challenge faced by the new director of the Bank, William Kirby.

McGrath, K.M.

1971 financial and salary survey.

(Washington, D.C.), 1971. 92 blz., afbn. (American association of museums).

Economics and museums, galleries and monuments; finance.

McGrath, K.M.

1973 museum salary and financial survey.

(Washington D.C., (1973)). XII, 110 blz. (American association of museums).

Economics and museums, galleries and monuments, finance.

McLaughlin, R.

Broadway and Hollywood; a history of economic interaction.

New York, Arno, 1974. 302 blz.

This volume, one in the Dissertations on Film series, was written in 1970 as one of the requirements for a doctoral degree at the University of Wisconsin. Beginning with the economic impact that the first films had upon theatre at the turn of the century, the end of touring companies, the migration of actors and playwrights to film work, and the beginning of economic interrelationships are described. During the period from 1927 to 1946, further economic adjustments were necessary and a state of peaceful coexistence took place. The advent of television, however, again necessitated further change and adjustment of the enterprises concerned. The continuing symbiotic relationship of the three is noted. Notes, tables, and a bibliography complete the work.

Menen, A.

Art and money; an irreverent history.
New York, McGraw Hill, c.1980. 226 blz.
Government support for the arts.
Marketing.

Mercillon, H.

Sur l'économie de l'art.

Revue des travaux de l'Académie des sciences, morales et politiques et comptes rendus de ses séances 133(1980)4, 731-755, lit.opg.

While art history has existed for centuries, the economics of art has developed only during the past decade. Stating that the economist of visual art studies such things as the determination of prices, the world market in art works and the financial operations of museums, the author cites examples, mostly since 1914.

Meyer, G. de.

De fonogram-, geld- en informatiestroom in de populaire muziek-industrie (1).

Communicatie 9(1979)3, 7-16.

De positie van de artiest en manager; agent en concertpromotor; "artist and repertoire-man" en producer; rol van de studio; de marketing; de duplikatie en verpakking.

Management (music).

Marketing (music).

Economics and the performing arts (music).

Meyer, G. de.

Het productieproces van fonografische populaire muziek.

Massacommunicatie 7(1979)5 (sept/okt) 181-214

Synthese van een hoofdstuk uit een proefschrift aan de Katholieke universiteit Leuven. De volgende aspecten komen o.m. aan de orde: artiest en manager, agent en promotor, artist and repertoire (A&R), manager en producer, studio-opnamen, marketing, duplicatie en verpakking, fonogrambedrijfstructuur, distributie, auteursrecht, promotiemedia en de consument.

Management (music).

Marketing (music)

Economics of the performing arts (music).

Michels, C.

How to survive and prosper as an artist.

New York, Holt, Rinehart and Winston, 1982. (An Owl book).

Marketing.

Mills, G.

Public expenditure on the arts in Great Britain.

Yorkshire bulletin of economics and social research 11(1959), (dec) 86-99.

Government support for the arts.

Millsaps, D.

National directory of arts and education support by business corporations, 2; by D. Millsaps and editors of the Washington international news letter; 2nd. ed.

Washington D.C., W.I.A.L., c.1982. III, 234 blz. (The arts patronage series; no. 10).

Fundraising/private support.

Mitchell, A.
Marketing the arts.
Stanford, 1962. (Stanford research institute).
Marketing.

Money behind the scenes.
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architect Charles A. Platt (1861-1933) and the relationship
between them was important to both their interest; several of
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framework, and investment presentation. Topics considered under
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competition, finance options, packaging, legalities, and presentation.
The second part on the financing presentation discusses cover,
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O'Grady, H.

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Puffelen, F. van.

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sector met een speciale uitwerking voor de sectoren musea en toneel.

's-Gravenhage, Staatsuitgeverij, 1982. XII, 170 blz., fig.

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planning and research).

The policy uses of audience studies; issues in developing a model to assess the communitywide economic effects of cultural institutions.

Resource directory and economic impact of the arts in Louisiana; prep. for Division of the Arts, Department of culture, recreation and tourism, State of Louisiana and the Ozarks regional commission; prep. by Research associates).
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The management of motion picture theatres.
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Het dagbladbedrijf in Nederland; een economisch-sociaal beeld.
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Everything you want to know about the record industry in Nashville, Tennessee, country music capital of the world.

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Organizational aspects in the performing arts, the making of the Seattle opera.

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American artist 45(1981)471(Oct)54-57, 101, afbn.

When President Reagan cut Federal art programmes, he expressed the need for industry and private citizens to pick up the commitment. This article describes a recent successful commission arrangement between Ashland Oil Inc. and the landscape painter Wolf Kahn. Under the terms of their agreement, Kahn did landscapes of the Lexington area in Kentucky. Ashland sponsored an exhibit of his work and paid Kahn a fee to lecture at the University of Kentucky.

Schiaffino, E.

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Schwarz, R.A.

Corporate philanthropic contributions.

Journal of finance 23(1968)3(Jun)479-497

An analysis of a special form resource allocation, corporate philanthropic contributions; conceptual formulation, the variable employed in the analysis and the time series and cross-sectional statistical tests which were performed for the purpose of discerning. The effects that income and tax rates have upon corporate giving.

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Yale review 49(1959), (sept)95-110

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Shaffer, H.B.

Government and the arts.
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Shanahan, J.

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Shemel, S., and M.W. Krasilovsky.

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Sklar,R.
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concern in institutional circles.

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The economic laws of art production;an essay towards the
construction of a missing chapter of economics.
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financiering van korte films;financiële aspecten van de film-
distributie;kanttekeningen bij het filmgebruik door de Nederland-
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door de RVD-filmotheek;enkele vragen en opmerkingen bij de
behandeling van het filmbeleid in de Tweede kamer;ideeën voor
een toekomstig filmbeleid.
Government support for the arts;finance.

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New republic 120(1949)5(Jan 31)11-24.

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Spencer, D.A., and H.D. Waly.

The cinema today.

New York, Oxford university press, 1939. 202 blz., afbn.

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Spraos, J.

The decline of the cinema; an economist's report.

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Stacey, T.

The case for subsidy.

Cinema papers, (1977) 12, 347, 369.

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The celluloid empire; a history of the American movie industry.

New York, Hastings, 1978. 328 blz., afbn.

The concern of this volume is the business-economics of American motion pictures over the past 80 years. The text treats many of the people and films that were determinants of financial failures or fortunes. It is in this area that the volume is weakest, relying on an encyclopedic recital of factual information (e.g., see D.W. Griffith; *Escape* (1940); Jean Harlow). The attempt is to provide a survey of the economic history of Hollywood; the result here is a recap of familiar facts, incidents and questionable legends (business dealings in Hollywood were never open knowledge). Illustrations, a selected bibliography, a reprint of the motion picture Production Code, and an index complete the book.

State, The, and the arts; ed. and with an introd. by J. Pick; with contrib. by H. Willatt, J. McRobert, N. Abercrombie a.o.

Eastbourne, Oxford, 1980. 160 blz., afbn., bijln., lit. opgn., reg., schema's, tabn. (City arts series).

Promotion of the arts; the mechanism of the Arts council and some problems of policy; the relationship between local authorities and the Arts council during the period 1963-1978; the Council's policies in drama, and the effective achievements of the subsidised theatre; the philosophy behind the existence of four London orchestras; the conflict between the administrators

creators in the worlds of theatre and music;some problems of state support for the visual arts;comparisons between the Arts Council of Great Britain and its European counterparts.

State arts agencies,The,in 1974:all present and accounted for. Washington D.C.,c.1975.(National endowment for the arts/ Research division report;no.8).
Government support for the arts.

States and cinema;a Sight and sound enquiry.
Sight and sound 36(1966/67)1(Winter)26-29.
Information on subsidy and state aid to film industry in England and Europe.

Steps in producing and costing a business film;comp.by Audiovisua! committee.
New York,1962.(Association of National advertisers).
Economics and film.

Strooker,P.
Permanent marktonderzoek voor platenindustrie.
Intomarkant, (1976)7(feb)6-8,afbn.
Phonogram's Pieter Strooker over marketing en muziek.
Marketing(music).

Sullivan,M.C.
The group of twenty-nine;financial and operation statistics of twenty-nine performing arts organizations 1966 to 1972. Ottawa,Canada Council information services,1973.89 blz.,bijln., grafn.,tabn.
Report on the publicly subsidized professional performing arts.It presents a statistical record over de five years from 1966-67 tot 1971-72 of the finances and performing activities of a number of orchestras,and opera,dance,and theatre companies that constitute a major portion of the performing arts'industry' in Canada.The figures presented are a compilation of the facts reported by the companies.

Summer,M.
Harder times ahead for Sotheby's.
Art economist 11(1982)8(30 Jun)4-5
Describes the retraction of Sotheby Parke Bernet's American salesrooms,and discusses the reasons for the closures.

Summer,M.
The art economist:81-82 auctions.
Art economist 11(1982)10(31 Aug)1-4
Description and analysis of the art market in general and the auction market in particular in the U.S.A.during 1981-82, with specific reference to Sotheby's and Christie's record for the year.It is concluded that the market has changed,and that this is more to do with a subtle change within the market itself than with the general economic situation.

Survey,A,of arts administration training in the United States 1982/'83;Center for arts administration;Graduate school of business;University of Wisconsin-Madison and Association of arts administration educators.
New York,1982.X,82 blz.,bijln.,tabn.(American council for the arts).
Management(arts administration).

Swenson, J.

Entrepreneur's role in introducing the sound motion picture.
Political science quarterly 63(1948)3 (Sept)404-423.
Examines Warner Brothers' entry into the period of sound,
concluding that it corresponds to the 'entrepreneurial role
as described in economic theory'.

T

Taubman, J.

Performing arts management and law.

New York, Law-Arts, 1973. 6 vols., afbn.

This six-volume set was written and compiled by a theatrical attorney. It consists of two volumes of text and four loose-leaf volumes of sample forms (film, television, theatre-dance, live performances). Made up of decisions, precedents and case histories, the text volumes include commentary and interpretation by the author. The set is an impressive compilation of materials that should be of great assistance to attorneys.

Taylor, J.R.

Backing Britain.

Sight and sound 38(1969)3 (Summer) 112-115.

The effect of American financing on the British film industry.

Theatre-business.

Fortune 17(1938), (Feb) 66-72, 102-106

Theatrical manager, The, in England and America; player of a perilous game; by Ph. Henslow, T. Wilkinson, S. Price a.o.; ed. by J.W. Donohue jr.

Princeton, N.J., Princeton university press, 1971. XII, 216 blz., afbn., facs., ports.

Management (theatre).

Thompson, B., C.D. Throsby and G.A. Withers.

Measuring community benefits from the arts; survey method and results.

Z.pl., z.j. (Macquarie university; school of economic and financial studies/Research paper).

Theory of economics and culture.

Throsby, C.D.

Social and economic benefits from regional investment in art facilities; theory and application.

Journal of cultural economics 6(1982)1 (Jun) 1-14.

Theory of economics and culture.

Government support for the arts.

Throsby, C.D.

The economics of melodrama; the performing arts after the IAC.

Current affairs bulletin 54(1974)4 (Sept) 12

Economics and the performing arts.

Timmers, M.

Fund raising en sponsoring; een museologische verkenning; scriptie museologie-management.

London, 1982. (Reinwardt academie).

Fundraising/private support (museums).

Torre, M. de la and L. Monreal.

Museums; an investment for development; 2nd.ed.

Paris, 1982. 86 blz., XX, tab., lit.opg. (International council of museums).

This study examines the role that museums can play in the socio-economic development of a nation; it analysis how museums

can be realistically financed in those countries where funds are scarce.

Trachtenberg, L.

The sponsor's guide to filmmaking.

New York, Hopkinson & Blake, 1978. 145 blz., afbn.

A guide for business/industry executives faced with the prospect of film sponsorship. In twelve terse chapters the author tells how sponsored films are made, promoted, and distributed. His text is characterized by common sense suggestions based on goals or economy and efficiency in filmmaking. Topics discussed include choosing a producer, defining your audience, setting costs, contracts, scripts, shooting, post-shooting, promotion, distribution, etc. Appendixes include a glossary, along with lists of film distributors, organizations, directories, and competitions.

Tijdschriften en mediabeleid.

Z.pl., 1982. II, 28 blz., bijln., tabn. (NOTU; Nederlandse organisatie van tijdschrift-uitgevers).

Tijdschriften en overheid; economische situatie van de tijdschriftpers; maatschappelijke functies van de tijdschriftpers; uitbreiding zendtijd omroep en de financiering daarvan; beleidskonklusies.

Economics and the mass media (press).

U

United arts fundraising policy book.
New York, z.j. (American council for the arts).
The bylaws, policies and procedures from thirteen large and small
united arts funds in America.

V

Vargas,L.,B.Sahli.

A guide to grants and funding for the visual artist.

Z.pl.,z.u.,c.1976.

Government support for the arts.

Fundraising/private support.

Verhage,G.

Film symposium.

Skrien,(1978)80(nov)38-40.

Verslag van een symposium,gehouden van 14 tot 16 juni 1978 en georganiseerd door de kulturele kommissie van de Raad van Europa,met als thema'de film en de staat'.Daarbij is aan de orde gekomen of de staat de film financieel moet ondersteunen, de relatie film-televisie en de toekomst van de audio-visuele media.Wat betreft de steun aan de film door de overheid bleek in de zaal een belangrijke kontroverse te bestaan,met name over de omvang van de steun,de wijze waarop steun wordt verstrekt en aan wie.

Government support for the arts(film),finance.

Vötterle,K.

Der Musikverleger als Unternehmer.

Musica 5(1951)7/8(Jul/Aug)259-262.

Economics and the performing arts(music).

Vos,N.

'Dag van de kunstondernemer';de self-promoting van de Interfaculteit bedrijfskunde.

Kunstenaarskrant 5(1981)10(nov)7.

Verslag van een bijeenkomst,georganiseerd door de Interfaculteit bedrijfskunde Delft,gehouden op 5 oktober 1981,over kunstmanagement.

Management.

Vos,N.

Management in het kunstbedrijf.

Kunstenaarskrant 5(1981)9(okt)15.

Gesprek met Wim Warmer,zakelijk medewerker bij theatergroep 'Werk in uitvoering',over de door hem aan het Banffinstituut in Alberta,Canada,gevolgde cursus management,toegespitst op de kunstsektor.

Management.

W

Wallis, R., and K. Malm.

The interdependency of broadcasting and the phonogram industry; a case study covering events in Kenya during March 1980.

(Paris), 1980. 32 blz., diagr., lit. opgn. (Unesco/Mediacult documents; no. 6).

Economics and the performing arts (music).

Economics and the mass media.

Wamsteeker, J. A.

De vaste prijs van het boek; achtergronden van een 'dubbeltje op z'n kant'.

Open 12 (1980) 5 (mei) 241-256.

Economics and the book.

Warman, Chr.

Ministry of arts and more public funds used in MP's report.

Knipselkrant Raad voor de kunst 14 (1982) 43 (3 nov) 465.

Oorspr. verschenen in: The Times, 20-10-1982.

Government support for the arts.

Weber, J.

Entmündigung der Künstler; Geschichte und Funktionsweise der bürgerlichen Kunsteinrichtungen; mit einem Vorw. von M. Michaelis.

München, Damnitz, 1979. 279 blz., lit. opgn., reg. (Kultur-Theorie und Politik).

Herkunft und Funktionsweise des bürgerlichen Kunstbetriebs vor allem in 19. und 20. Jahrhundert. Wie entstand- und wie wirkt- jenes Machtkartell aus Händlern und Sammlern, Ausstellungsmanagern und Grosskritikern, das die Künstler ausgeschlossen und entmündigt hat?

Wehle, M. M.

Financial management for arts organizations.

Cambridge, 1975. XII, 163 blz., graf., schema, tab. (Art administration research institute).

Part I covers the basic considerations in reporting the activities of an organization stated in terms. Part II is concerned with the use of financial data in decision making, particularly cost data. Part III, describes some specific problems in reporting and financial management.

Westelaken, G. van de.

Het filmbedrijf, deel I; de verschaffers.

Haagse post 65 (1978) 14 (8 apr) 48-51

Westelaken, G. van de., en F. Zaagsma.

Het filmbedrijf, deel II; de verspreiders.

Haagse post 65 (1978) 15 (15 apr) 44-48

Whithers, G. A.

Private demand for public subsidies: an econometric study of cultural support in Australia.

Journal of cultural economics 3 (1979) 1 (Jun) 53-61.

This econometric analysis of variations in non-federal arts outlays indicates the high explanatory power of such economic influences as population density, income, tax levels and federal

arts outlays. Further there is some evidence that the demand for assistance may stem mainly from a desire for private benefit. Finally, the relative magnitudes of the income and tax-share elasticities for arts assistance indicates that as community incomes rise there will be a significant net increase in this form of public expenditure, despite the revenue raising burden implied.

Widera, H.

Sicherung der Rentabilität der deutschen Filmwirtschaft.
Hamburg, z.u., 1939.
Dissertatie Hamburg.
Economics and film.

Williams, R.Ch.

Russian art and American money, 1900-1940.
Cambridge, Harvard university press, 1980. VI, 309 blz, afbn.
Bibliografie: blz. 295-298.
Marketing.
Economics and the arts.

Williams, W.E.

The arts and public patronage.
Lloyds bank review 19 (1958), (Jul) 18-29
Government support for the arts.

Witboek; het stelsel van collectieve verticale prijsbinding voor boeken in het Nederlandse taalgebied.
Amsterdam, 1981. 36 blz. (Vereeniging ter bevordering van de belangen des boekhandels).
Boeken als maatschappelijke en economische producten; het functioneren van de Nederlandstalige boekenmarkt; samenvatting van hoofdargumenten voor het handhaven van de Vlaams/Nederlandse overeenkomst en daarmee van het stelsel kollektieve vertikale prijsbinding voor boeken in het Nederlands taalgebied.
Economics and the book.

Wolfers, N.

Financing the Great Japan exhibition.
Connoisseur 208 (1981) 836 (Oct) 122-123, afbn.
An account of how over £2 million was raised to sponsor the 'Great Japan Exhibition' held at the Royal Academy of Arts, London, in late 1981 and early 1982. The prime sponsor, Midland Bank International, invited five leading British companies - each with long-standing business links with Japan - to form a complementary sponsorship group.

Woodstock, G.

Naturalism and the Canadian genius.
Arts Canada 36 (1979/80) 4 (Dec/Jan) 2-10, afbn.
Examines the national elements in Canadian art and literature in the 19th and 20th centuries, relating nationalism to national self-awareness; distinguishes between development enriching the national culture and the exclusiveness of political nationalism; questions government patronage of arts (Canada council, art bank).

Wijtman, B.

Het Zeeuws meisje orkest op wereldtoernee door Zuid-Afrika?

Muziek en dans in onderwijs en praktijk 3(1979)9(dec)17-18

Interview met Bert van Mourik, zakelijk leider van het Nederlands kamerorkest en één van de grootste pleitbezorgers van kunst-sponsoring door het bedrijfsleven. Gepleit wordt voor een nieuw subsidiesysteem waarbij rijk en bedrijfsleven elkaar aanvullen: de overheid stelt zich verantwoordelijk voor het hele kunstleven en neemt salariskosten, organisatiestructuur, bureau en management voor haar rekening; bijzondere (extra) wensen zouden door het bedrijfsleven gefinancierd moeten worden.

Government support for the arts.

Fundraising/private support.

Y

Young, J., and I. Young.
Succeeding in the big world of music business.
Boston, Little Brown, c. 1977.
Economics and the performing arts (music).

Z

Zajec, M.

Obdobje kompromisa.

Ekran 13 (1976) 3, 44-45, afbn.

Relationships of ideology and economics in film production.

Zalkind, R.

Getting ahead in the music business.

New York, Schirmer books. c. 1979. XVII, 186 blz. (Zadoc music business series/A Zadoc book).

Economics and the performing arts (music).

Zelenko, L.S.

Funding the arts in the '80s: will the openings close the gap?
American artist 46 (1982) 479 (Jun) 78-82, afbn.

A survey of the prospects for funding the arts in the U.S.A. during the 1980s in the light of federal budget cuts. Pointing to the success of museum and gallery, gala events, the author concludes that the survival and growth of arts organizations depends on effective communication with the private sector.

Zelermeyer, R.

Gallery management; 1st. ed.

New York, Syracuse university press, 1976. 159 blz., afbn.
Management (galleries).

Zucker, R.

Filmrow motion picture marketing blackbook; part I.

Los Angeles, Filmrow, 1981. 350 blz.

Marketing (film).