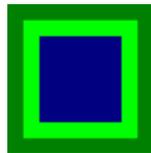


Association for Cultural Economics International

ACEI

Newsletter

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1. Matters of ACEI

□ Report of the ACEI's Secretary-Treasurer

The three members elected to the Executive Board were: Françoise Benhamou, professor at Rouen and Paris I University, elected to her second term on the Board; Gillian Doyle, Director of the MSc in Media Management programme and Head of Film & Media Studies at the University of Stirling (UK); and Xavier Castañer, professor at the HEC Business School (France).

The Executive Board is in the process of planning a meeting which is to be held in Bruges, Belgium, at the end of June. Suggestions for items to be added to the agenda for the meeting should be sent to Victor Ginsburgh, President, ACEI, at: vginsbur@ulb.ac.be or to me (e-mail address below).

As of the end of 2002 the ACEI's accounts had a combined balance of approximately \$55,000 (US). The balance at the end of 2001 was approximately \$45,000. Of those funds, almost \$3,500 is committed to pay for the 2003 subscriptions to the *Journal of Cultural Economics* for members who joined for both 2002 and 2003.

In part due to the size of the ACEI's funds and the agreement reached with Kluwer Academic Publishers, the publisher of the 'Journal of Cultural Economics,' the Executive Board unanimously agreed to not change the membership fees for 2003.

I hope everyone is having a nice winter (summer for those in the other half of the world).

Respectfully,

[Neil O. Alper, Executive Secretary-Treasurer]

(e-mail: acei@neu.edu)

PROFILES

Charles M. (Mel) Gray (USA)

Charles (Mel) Gray, professor of economics at the University of St. Thomas in Minneapolis and St. Paul, received his Ph.D. from Washington University in St. Louis, where his fields of public finance and urban and regional economics predisposed him to cultural economics almost as much as did the student tickets to the St. Louis Symphony. Not content with just studying the arts, he scribbles doggerel, keeps a sketchbook and pencil within reach, and is a member of a chamber orchestra. He has been a member of ACEI since 1984 and has attended all the biannual conferences since, as well as occasional interim gatherings. His research interests range across all of what we know as cultural economics. Recently his focus has been on the

structure of arts organizations and on arts participation. Regarding the latter he has carried out four projects for the National Endowment for the Arts. He has produced numerous book chapters and journal articles, but most members would know him as co-author of “The Economics of Art and Culture”, in its second edition, and as local arrangements coordinator for the 2000 conference in Minneapolis.

Françoise Benhamou (France)

Françoise Benhamou is Professor at Rouen and Paris I University, France; member of the Editorial Committee of the *Journal of Cultural Economics*; and member of the Scientific Board of the Institut National du Patrimoine, Paris. She has published several books (including *L'Economie du Star System*) and reports, and has written numerous papers in the field of cultural economics (including “Tarification efficace et efficacité du prix,” and “Constrained Choice and Heritage Designation. Its Application in France”). She has also produced a documentary film, *Keynes. Ou le capitalisme sous antidépresseurs*, with B. Gazier and G. Nadeau.

Xavier Castañer (France/Spain)

Xavier Castañer plays the piano, sings and used to conduct a choir. He holds a PhD in Business Administration from the University of Minnesota (US). Prior to his studies in Minnesota, he was an assistant professor at the ESADE Business School (Barcelona), where he co-directed and taught in the Executive Program in Arts Management. Currently he’s an assistant professor in strategy at the HEC Business School (Paris). He has been a member of ACEI since 1994 and active in ACEI conferences as a presenter, discussant and chair since 1996, as well as a reviewer for the *Journal of Cultural Economics*. As a member of the executive board of the Spanish Association for Cultural Economics he was part of the organizing committee for the Barcelona conference in 1998. His research on orchestra management is in *From Maestro to Manager* and his paper on the determinants of artistic innovation was awarded the Presidents’ Prize at the Minneapolis ACEI conference and published in the *JCE*. He is the co-editor of and author in a casebook on cultural management. His current research examines the effect of competition on artistic innovation and the corporate strategies of companies in the information and communication industries.

Gillian Doyle (UK)

Gillian Doyle (BA, Economics & Philosophy, Trinity College Dublin; PhD in Media Economics, Stirling) is Director of the MSc in Media Management programme and Head of Film & Media Studies, a top-rated Department for research, at the University of Stirling. Prior to coming to Stirling in 1993, she worked in London for five years as an Equities Analyst for a leading Swiss Bank. Her main teaching and research interests focus on media economics, finance and public policy issues related to the communications and cultural industries. Recent publications include two single authored books; *Understanding Media Economics* (London, Sage: 2002) and *Media Ownership* (London, Sage: 2002). Gillian has been a member of the ACEI since 1996.

2. Academic Interests

□ Conferences Scheduled and Calls for Papers

(1) The University of Chicago Cultural Policy Center will hold the “**2003 Arts and Humanities in Public Life Conference.**” The broad topics are: Building on the Past; Landmarks Policy and Urban Development. Panels will address Public Memory and Heritage Preservation; Preservation Policy Frameworks and Tools; the Politics of Preservation and examine key Chicago cases including Soldier Field and Michigan Avenue. The conference is co-chaired by Richard Epstein, James Parker Hall Distinguished Service Professor of Law at the University of Chicago, and Vincent Michael, Director of the Historic Preservation Program at the School of the Art Institute of Chicago. It will be held at the School of the Art Institute of Chicago Ballroom (112 S. Michigan Avenue), 9:00am to 5:00pm, Saturday, April 19, 2003. For more information go to <http://culturalpolicy.uchicago.edu/conf03/index.htm>, or call (773) 702-4407

(2) Call for papers: **STP&A 2003: Developments in "The Field" An Almost-30-Year Perspective**, October 9-10-11, 2003. The conference is hosted by the Arts Policy and Administration Program, The Ohio State University, Columbus, Ohio. While papers that take a long-term view of the developments of the past thirty years in this field are particularly welcome, the STP&A conference is broad-ranging and participants can suggest a wide array of topics concerning any art field considered from a social science, humanities, or professional perspective. International, comparative, and/or multi-disciplinary approaches are encouraged, as are graduate student proposals. For more information, contact Arts Policy and Administration Program, The Ohio State University, ph: 614-292-5356. The Proposal deadline is May 1, 2003. Email panel proposal, or paper title and short description to artspolicy@osu.edu

(3) FOKUS plans a workshop on “**Economy and Culture**” dealing with contemporary interrelations between the cultural and the economic sector in 2004. FOKUS is the Austrian Society for Cultural Economics and Policy Studies founded in 1997. For further information: <http://www.fokus.or.at> Contact: fokus@t0.or.at

(4) **The Royal Economic Society** <http://www.warwick.ac.uk/res2003/> 2003 Annual Conference will be held at the [University of Warwick](http://www.warwick.ac.uk) April 7-9.

(5) The Annual Congress of the **European Economic Association** <http://www.eeassoc.org/> and the European Meeting of the **Econometric Society** <http://www.econometricsociety.org/es/meetings/Europ03.html> will run in parallel at the same place for the first time. Stockholm University <http://www.su.se/>, Sweden. August 20-24. 2003.

□ **Books, Personals, and Other Interests**

(1) F. M. Scherer's new book, *Quarter Notes and Bank Notes: The Economics of Music Composition in the 18th and 19th Centuries*, will be published in the fall of 2003 by the Princeton University Press." <http://pup.princeton.edu/>

(2) Prof. Dr. Gerd-Michael Hellstern has conducted for the third time a **visitor survey** and evaluation of one of the largest exhibition in modern art, the Documenta11 in Kassel, Germany. The exhibition has been visited by more than 650,000 visitors and a representative sample of 6,500 visitors has been taken to find out about the origin and profile of the audience, their motivations, use of information and services and evaluations of the exhibition. A special feature in this survey has been a study of the sponsorship awareness among the audience. hellstern@wirtschaft.uni-kassel.de

(3) *Arts and Artists from an Economical Perspective* by Xavier Greffe, has been recently published by UNESCO and Economica. This book examines the relationship between the fine arts and economics - the contribution of various art forms toward economic growth and development, and the impact of economic factors on the creation of art. For the table of contents, visit the website: <http://upo.unesco.org/bookdetails.asp?id=4015>

(4) **International Master's Degree** in Cultural Economics and Cultural Entrepreneurship: Starting September 2003, the Department for the Study of the Arts and Culture (known as KCW, its Dutch acronym) in the Faculty of History and the Arts, Erasmus University Rotterdam is offering the International MA in Cultural Economics and Cultural Entrepreneurship. The degree is taught in English by a team of internationally recognized scholars, led by Dr Ruth Towse and Professor Arjo Klamer. It consists of intensive coursework over 7 month period, followed by a thesis. Teaching is a mixture of formal and informal lectures, seminars and tutorials. Assessment is by examination and essays. The entrance requirement for the MA is a good quality BA in economics or a related discipline(s). Part of the degree may be study abroad. European students pay the same nominal fees for the MA as Dutch students. For more information, contact Ruth Towse on towse@fhk.eur.nl.

(5) **A post-doc position** is available at the Woodrow Wilson School of Public and International Affairs (WWS) at Princeton University in the field of art and cultural policy studies. Please direct any inquiries directly to Sandy Paroly, 432 Robertson Hall, Princeton University, Princeton, NJ 08540 Contact sparoly@princeton.edu.

3. Country Report

□ **Cultural Policy and Globalisation in India – Emerging Issues**

This note while analysing the implications of globalisation on Indian culture, also brings out (i) the diversity of Indian society and its culture in historical perspective, (ii) an evolution of the cultural policy and its main features, (iii) the process of globalisation and its background in the Indian context, and (iv) difficulties before the government of India in designing the cultural policy, which may prove to be like walking on a “knife-edge path”. The following discussion is organised accordingly.

I Introducing the context

Culture, being a vital component of the social life, links the past with the present, and also helps in carrying forward the existing cultural practices and forms. ‘Cultural capital’ can be used, both as an instrument of social investment in the future, and for sustaining the cultural dominance. The role of culture in meaningfully integrating the nation and promoting its socio-economic development is also well recognised.

Culture and its dynamics, not only influence, but are also largely influenced by a number of changes taking place in economic, social, political, legal and religious spheres and so on. In the context of developing countries, changes coming through the globalisation process are not only fast and widespread; but are considered to be serious. This process would bring opportunities of gains for a few, losses for some while excluding the rest. Thus, it would be worthwhile attempt to look into the impact of globalisation on the Indian culture. This is the focus of this paper.

II Introducing India and its cultural background

India, as a nation has got many distinct characteristics. Geographically, India is a vast country and holds seventh position in the world. The country exhibits extreme diversities` with respect to relief features, quality of soil, and climatic conditions. Demographically, it is the second largest country, after China in the world having more than a billion people residing in 28 States and 7 Union Territories. India’s ecological diversity is wonderful. It is ranked as the 12th mega bio-diversity centres of the world.

Historically speaking, India has got a fascinating and unbroken history. Its social diversity reflected in peoples’ way of life and their cultures is unique. People using 93 languages corresponding to about 1700 dialects can be categorised into 5 main religions, 4 main castes, and more than 3000 sub-castes. In addition, the country has got about 400 tribal communities spread over to the entire country representing diverse cultures. As a result, the diversity of Indian people reflected in multiplicity of languages and dialects; regional practices with regard to values, beliefs, customs and religions; gods and goddesses worshipped; co-existence of different caste and ethnic groups; and the living styles with respect to consumption patterns, architecture, dress, handicrafts, science and technology, regional production etc. is amazing. All these features have

helped in creating a vast scale of art forms and cultural creations having a bewildering diversity and a great historical depth.

III Indian culture: historical perspective and uniqueness

The culture of India, historically and comparatively speaking, shows a number of distinct features. It is known to be one of the oldest, and highly developed even in early years of civilisation. It has displayed a great continuity despite the repeated foreign invasions and the deep wounds inflicted by invaders. In spite of multifarious differences, there is a basic unity in the thinking, feeling and living of Indians. Indian culture exhibits a great assimilative capacity. The examples of cultural inter-mixture, tolerance and harmony are prominent. Many scholars prefer to call it a 'composite culture'. Indian culture has extended its influence much beyond its territories even in the early years.

IV Cultural policy in India: an evolution

Policy-making in the area of culture is quite a difficult task. India for long, it seems, did not have, so to call any cultural policy. In the pre-British period, art and cultural creation and its promotion more or less remained disorganised. The British Empire had its own interests in promoting and even analysing Indian art and culture. During the freedom struggle, many people contributed by promoting the Indian culture and also by resisting the cultural attacks on Indians through their writings, etc. After independence, the "state" assumed an important role in protecting the art, culture and heritage. Our national leaders while recognising the role of the government had the perception that culture should not be used as the subservient to the political philosophy.

At present, there are three dimensions of culture - national identity, mass media and tangible and intangible heritage. All these dimensions are dealt with differently or collectively by a number of government departments such as culture, education, information and broadcasting, home, environment and forests, social welfare, textiles, etc. But in principle, the art and culture sector is being looked after by the Department of Culture, who functions as one of the constituents of Ministry of Human Resource Development. It is the top-level designer of the national cultural policy. The department of Culture while preparing the policy recognises that it has to constantly strive to build bridges between the present and the past, and also to link culture with education, tourism and communities.

The main highlights of the Cultural Policy of India include: the institution building; encouraging non-official and such other institutional initiatives to popularise, preserve and promote traditional craftsmanship and artisanship; publishing textbooks in regional languages, and enlarging the scope of its sponsorships, giving fellowships, funding important projects, etc.; organizing events, festival of important national personalities; creating International cultural cooperation networks (cultural agreements with 97 foreign countries); and having incorporated constitutional representation to culture in the '80s and so on..

Cultural policy seen through financial allocations made by both the Central and State Governments brings out many interesting highlights. One, the management of art and culture sector is being financially decentralised as planned allocations in the Central sector as compared with that in the state sector have been steadily falling over the period. After touching to about 70 per cent in Seventh Plan, planned allocations in the central sector have declined to about 57 per cent in the Ninth Plan.

Two, art and culture planned allocations as a percentage of total plan outlay are just insignificant (0.187 in the Ninth plan). Three, the year-wise allocations of the Central government show that total expenditure incurred on art and culture activities are quite insignificant seen in terms of proportion of either GDP or total expenditure incurred by the government in addition of showing the wide fluctuations. For instance, as percentage of Gross Domestic Product (GDP), Central government spending has ranged in 0.017 to 0.020 during 1985-86 to 2001-02. Similarly, arts and culture expenditure as percentage of total revenue and capital expenditure of the Central Government, ranges between 0.010 and 0.012 per cent all along during the period 1985-86 to 2001-02.

Four, revenue expenditures incurred by an individual State as percentage of all-states-total, show that *middle income States (MIS)* comprising Tamil Nadu, Karnataka, Andhra Pradesh, Kerala and West Bengal spend much more (about 39 per cent) than the *high income States (HIS)* comprising Goa, Punjab, Maharashtra, Haryana and Gujarat (about 21 per cent) *Low-income States (LIS)* comprising Rajasthan, M.P., Orissa, U.P. and Bihar (undivided), and *special category States (SPCS)* comprising all the north-eastern States, Himachal Pradesh, J & K, and Sikkim, spend around 19-20 per cent of the all-State-total. It may be noted that MIS spend much greater share (about 39 per cent) as compared to the proportion of their population share of about 32 per cent, which are not found for any other categories of States. Intra-States' group disparities are of very high order. To be sure, art and culture not only gets fiscal support from Centre and State governments, but also from the private sector, i.e. from corporate houses, etc.

VI Existing cultural policy and globalisation process – emerging implications

Globalisation process is not a new phenomenon. Given its long history, it has evolved out of a gradual process of progressive integration of the world economy through falling barriers to trade, exchange, and greater mobility of capital and labour. Globalisation follows a process, which is associated with a general direction of change towards “internationalisation”, navigated by conscious human decisions. This process increases internationalisation of the production, distribution, and marketing of goods and services through the market mechanism and also promotes social interactions among different population groups along with changing the “mindset” of the people, gradually and indirectly. And in the process, MNCs assume a vital role in integrating the diverse economic and other activities through trade, finance, investment, technology transfer and relocation of the manufacturing units.

During the period of privatisation, liberalisation and globalisation, two related developments, first, the 'fiscal retreat' by the "state" and the second, the leading role by the market forces, are likely to assume importance. Globalisation seen in this background has generated a variety of apprehensions about the preservation of the cultural heritage, sustainability of the existing art and cultural forms, and conditions for their future patterns and promotion. Five areas are likely to be seriously affected.

1. The fiscal retreat seen in federal setting implies reduced spending particularly on providing subsidies both at the central and local level over the period. Since, government has also to vacate a number of areas of taxation etc, revenue resources are likely to shrink. Reduced revenue receipts implies fall in Centre's own fiscal capacity (a) to undertake expenditures on cultural activities, and (b) make fiscal transfers to State Governments. The cut in cultural expenditures by the Central Government and the declining fiscal transfers to States would adversely affect the cultural sector. The effect would be still worse on poorer States.
2. It is feared that internationalisation of economic activities and integration with global markets will have serious implications for cultural and cultural products like films, TV programmers and sound recording, production and their making; investment and financing patterns; marketing and distribution approaches; movement of capital and of creative people etc. The entire process from production to delivery to the people may give birth to new unconventional regimes and international relationships, institutions and even agreements, along with the emergence of different norms, rules, decision-making procedures, which are common to international practices facilitating international trade and investment patterns. These would have a pervasive influence on the domestic art and culture sector and the impact may not be suitable to the country and its people at large. Unhindered and unregulated flow of cultural goods and global exchange could be threatening to some cultures.
3. In spite of the WTO replacing the GATT in which trade in goods, services and investments have been integrated, cultural industries and the art and culture sector display some peculiar points, which may create tensions. For instance, it is not always easy to find out the origin source of a cultural service or a good and/or whether it is being exchanged. The marketing and distribution taking place globally further complicates the matter. Those involved in trade may configure the transaction in a manner that confer them tax benefit or regulatory treatment, more so when "outsourcing" and "body shopping" are becoming common practices. The cultural products are unique and cannot be easily standardised.
4. In the face of globalisation pressures getting more and more intense, the country's own cultural sector may be competed out or may heavily come under the international pressures. As a result,

the age-old relationship between art and culture and society will undergo structural changes on account of (a) “cheap showmanship” and consumerism being encouraged through visual and print media; (b) creativity being geared towards market-usefulness; (c) value system of all those engaged in art and culture sector witnessing a change to follow the market approach; (d) "global teenage culture" pushed by MNCs resulting into conflict with economic realities particularly prevailing in underdeveloped countries; (e) rising pressures on cultural activity undertaken by organisations related to education, social work, and community development to go the market way would dilute the real cultural content; and (f) traditional institutions characterised as non-legal, non-formal, particularly, having strong hereditary transmission towards cultural creation may find it difficult to sustain in the changed scenario.

5. With globalisation of cultural sectors and increased mobility of cultural factors, the country may find a kind of indifference, disenchantment and even hostility as people may react by sticking to old traditions, and may further narrow down their interest to family, the tribe and religious groups and use self-definition to preserve their cultural identity. Given the low level of spending on culture by the government, the poor purchasing power and vast poverty in the country, and the requirements of supplying some basic cultural output to people, the vast majority of population may further be divorced from the mainstream cultural values.

VII Future cultural policy: the reinforced role of the “state”

A quick recap of the preceding section shows that that globalisation may push the country towards a social chaos. For instance, large differences with respect to caste, region, history, language, tradition and religion, cultural differences may politically be exploited to become more fundamental than the divergence in political and ideological beliefs. And people would be more conscious in respect of these differences. This may lead to a higher degree of intolerance, and a preferred social choice leading to social chaos. Many scholars have feared that globalisation together with advances in digital technology may cause destruction to diverse outlooks, and may give rise to cultural hegemony. However, the counter argument that commonality seen in diverse cultures can lead to harmonizing cultures and peaceful co-existence, though acceptable is based on too many strong assumptions relating to the working of the civil society and its governance, and the “global ethics”, and such other norms to be practised by all nations.

It becomes quite evident that art and culture in India requires preservation, promotion, dissemination and even revivalism at times, and also an appreciation of its deep interlinkages with other economic and socio-political policies. The role of the “state” particularly in a developing country like India may have to be proactive to create an enabling environment particularly in situations when - market fails to deliver the bare minimum required output of the cultural goods to a vast majority of population – there is a need to preserve specific

cultural profiles and promote cultural diversity and - government has to assert that what people want is inappropriate for the society at large.

VIII Cultural policy in the future: a knife-edge path

Seen in the preceding background discussion, India, in fact, may enter into a paradoxical situation. On the one hand, there may emerge a greater need for government support for consolidation of cultural forms, their further production, preservation of cultural diversity and promotion of the cultural values and knowledge during the globalisation period, and on the other, globalisation pressures may become more and more intense to force the government to free this sector from the government control. How to resolve such a contradiction, particularly when 'cultural stress' and dehumanisation related to religion, language, caste, and region are too much, would be a great task ahead for the Government of India.

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- End note: This note is based on the paper presented at the 12th Biennial Conference of the Association of Cultural Economics International (ACEI) held at Rotterdam, the Netherlands, 2002 [Paper # 36, Book of Abstracts, p.22]. This paper would be made available on request.

4. Editor's Corner

□ Editor's Note

2003 is an in-between-year. We had a biennial conference in Rotterdam last year and will have a conference in Chicago next year. The president of our association is preparing for a survey about the last conference for the future improvement and the local organizers at the University of Illinois in Chicago have already started the preparation for the local arrangements. This is the time for the members to put their feedback from the last conference into the next one. If you have any suggestions, send them to the president-elect who will be organizing the next conference.

Financial support by Kookmin University for editorial work and the distribution of the ACEI Newsletter is gratefully acknowledged. I would like to thank Dr. Sung-Jin Chung, the President of Kookmin University.

The key to the success of this newsletter is the participation from you, the general membership of this Association. Please read the boxed **Call for Information** at the end of this newsletter and send the information concerning any aspect of the interests of the members to the editor.

[Byung-Hee Soh sooam@kookmin.ac.kr]

□ Quotations on Arts and Culture:

Paintings, unlike pieces of music, are also investments; and the more innovative, the better investments they are, since the less appreciated they are in the present, the more their value might grow with time. A patron of the arts, therefore, who seeks a good investment in addition to a source of stimulus enjoyment, has every inducement to acquire the professionals' taste, or at least to adopt their judgment in preference to his or her own.

--- **Tibor Scitovsky**. *The Joyless Economy: The Psychology of Human Satisfaction*, (1992) New York: Oxford University Press. p.276. [submitted by B.H. Soh]

□ For a **membership application form**, see the **ACEI homepage** at
<<http://www.acei.neu.edu>>

□ Addresses of ACEI Officers

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□ **Call for Information**

Please share information that may be useful or of interest to other members:

Information on books, papers, conferences.

Information on personal achievement and changes.

(affiliations, positions, promotions, honors, etc.)

Information on cultural events in your country.

Country report on the status of arts and culture or relevant policies.

A short account of a unique customs and cultural aspects of your country
that may enlighten Easterners or Westerners as the case may be.

Submit quotable quotations on arts or culture.

(such as the one from Adam Smith in this issue. Please be specific
about the reference so that the editors can verify the quotations)

Submit short and semi-academic article on arts and culture

Submit short and succinct account of data on arts and culture

All the information should reach the editor **by July 20, 2003**
to be considered for the August 2003 issue.

Where to send: Professor B.H. Soh

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