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Education

Ph.D. in Economics and Historical Studies (dual degree)
New School for Social Research, New York, USA (August 2015)
Dissertation Concerning a Political Economy of Art with Emphasis on the United States of America (Supervisor: William Milberg, Dean and Professor of Economics)
Fields of specialization: Economics of the 1930s, Cultural Economics, History of Economic Thought, Historiography of the New Deal and the Federal Art Project

M.A. in Economics, New School for Social Research (January 2012), thesis paper: “Education and Preference-Creation in American Art Museums from the Perspective of Welfare-Enhancing Consumption.”

MBA, Policy and Planning (Honors, 1992)
University of New Mexico, Albuquerque, NM, USA
Coursework: economics, finance, accounting, not-for-profit management, entrepreneurship

Fellowship in Public Policy, MBA Program (Summer 1991)
Georgetown University, Washington, DC

Teaching Experience

St. John’s University, New York, 2008 to 2021. Courses include managerial economics, economic history of the western community, money and banking, development of industrial organization in the USA, and introductory macro and microeconomics.

Fashion Institute of Technology (FIT/SUNY), New York, 2010-2012 (short-term assignment); international economics.

Have prepared syllabi for undergraduate courses in cultural economics and environmental economics.

Virtual teaching: Have prepared a fully-virtual introductory economics course and a YouTube teaching channel with more than 60 mini-lectures for self-study (2020-current).

Publications (partial listing)

Markets and Artists in Music, with Ying Zhen and J.J. Arias, Routledge (2023 forthcoming).

Entries on “Austrian School Monetary Explanation for the Business Cycle” and “Inequality Caused by Active Monetary Policy” in *Encyclopedia of Financial Crisis* (Edward Elgar, 2023 forthcoming).

“Report from Brooklyn on the Political Economy of Art during Coronavirus Time,”
EconomistsTalkArt.org (July 2020).

“Book Review: *Escape from Democracy; The Role of Experts and the Public in Economic Policy* by David M. Levy and Sandra J. Peart,” *Independent Review* (March 2020).

“When is a Monopoly not a Monopolist? A Case-Study on Ticketmaster,” *Global Business Research Symposium 13th Annual Proceedings* (2019).

“The ‘App Economy’ versus Vested Interests,” *Global Business Research Symposium 11th Annual Proceedings* (2017).

“On the Value Paradox in Art Economics,” *Research in the History of Economic Thought and Methodology* (2017).

“What’s Good for General Motors is Bad for America: A Case Study on John Heskett’s Design-Oriented Theory of Value in Retrospect,” *She Ji: The Journal of Design, Economics, and Innovation* (2017).

“A note on John Heskett’s economics,” book chapter in *Design and the Creation of Value* by John Heskett, Clive Dilnot, editor (Bloomsbury Press, 2017).

“Book Review: *The Economics of John Kenneth Galbraith: Introduction, Persuasion and Rehabilitation* by Stephen P. Dunn,” *Journal of the History of Economic Thought* (Spring 2014).

“Taming Leviathan with a Basic Income,” chapter in *Basic Income and the Free Market: Austrian Economics and the Potential for Efficient Redistribution*, Guinevere Liberty Nell, editor (Palgrave-Macmillan, 2013).

“Book Review: *Valuing the Unique: Economics of Singularities* by Lucien Karpik, translated from the French by Nora Scott.” *Heterodox Economics Newsletter* (February 2013).
<http://heterodoxnews.com/htnf/htn143/Weber-HEN-Feb-2013.pdf>

“Aid and Liberty in West Africa during the Cold War and Post-Cold War Periods, 1975 – 2005,” *Journal of African Development* (Spring 2012).

“Book Review: *The Pure Theory of Capital* by F.A. Hayek,” *Review of Political Economy* (October 2011).

Entries on “Economic Stabilization,” “Equity/Debt Capitalization,” “Fiscal Policy” and “Public Works Policy,” in *Booms and Busts: An Economic Encyclopedia* (M.E. Sharpe, 2010).

“Book Review: *The Origin and Development of Financial Markets and Institutions: From the Seventeenth Century to the Present* by Jeremy Attack and Larry Neal (Eds.),” *Review of Political Economy* (July 2010).

“Book Review: *Labor’s Canvas: American Working-Class History and the WPA Art of the 1930s* by Laura Hapke,” *Economic History Network* (May 2009).
http://eh.net/book_reviews/labors-canvas-american-working-class-history-and-the-wpa-art-of-the-1930s

Scholarly Participations (partial listing)

Participant with Association for Cultural Economics International (ACEI, 2008-present), Global Business Research Symposium (GBRS, 2013-2019), and Summer Institute for Preservation of Economic Thought (2008-2015).

Founding Member of ReggaeSunsplashPreservationSociety.org where we are working to catalogue, preserve and digitize more than 300 hours of analog festival concert footage in Jamaica from 1978 to 1994. Project also creates state-of-the-art procedures for AV digitation archival professionals (2015-present).

Presentation of “A Case Study in Copyright: Reggae Sunsplash Preservation Society and Opportunity Costs for Intellectual Property Rights Enforcement,” written with Don Green. ACEI 22nd Conference, Bloomington, IN USA. (June 2023, forthcoming).

Co-coordinated the North American Workshop on Cultural Economics in conjunction with the ACEI and the Southern Economic Association, Fort Lauderdale. Presented “Practice, Entrepreneurship and Subjectivity in Artist Identification with Applications to the Covid-Era,” written with Ying Zhen and JJ Arias (November 2022).

Mentored student poster on film archive creation-process for university research month April 2019. Moderated NYC Panel for International Reggae Day 2020 on creative destruction in music, digital communication and screen media, available on YouTube “Reggae Sunsplash Archive” channel. Created database to allow the capture of metadata for preservation project Digital Asset Management System (2022).

Presented “Complex Econogenic Harm: Identification as the First Step Towards Redress” with the Southern Economic Association, Houston, November 2021 (virtual).

Presented “The Curious Case of William Niskanen: A Case in Business Ethics?” with the Southern Economics Association, New Orleans, November 2020 (moved to virtual conference and presentation).

“An Exploration into the performing arts and the political economy of ticketing: the case of Ticketmaster”, and, “Cantillon effects in the Canadian art market” with Douglas J. Hodgson, ACEI sessions at the Southern Economic Association meetings. Also discussed Meg Elkins paper on busking as entrepreneurship and chaired a session on comparative cultural institutions (November 2019).

“A rational reconstruction for *The Image: Knowledge in Life and Society* (Boulding 1956): Through the lens of recent expressive voter theory and the ‘good’ image in modern politics and society,” History of Economics Society (HES), Columbia University. Also discussed Don Mathew’s critique on the political economy of George Orwell (June 2019).

“Expressive Voting: from Boulding’s Images to Downs’s Ideology” (work-in-progress), revising the paper about Boulding (1956) above with co-author Julien Grandjean.

“The Reggae Sunsplash Preservation Society: Our Work So Far”, with Douglas Green, Popular Culture Association 2019 National Conference, Washington, DC (April 2019).

“Contribution towards a critique of conventional macroeconomic wisdom, and why actually-existing public debt and monetary policy is regressive policy,” Libertarian Scholars Conference, NYC (October 2018).

“The Actually-Existing Welfare State in the USA and One Possible Transformation to a Basic Income,” 16th Annual North American Basic Income Guarantee Congress, New York City (June 2017).

Fourth North American Cultural Economics Workshop, discussed “Should Governments Subsidize the Arts?” by Alice Labor, Montreal (November 2017).

“Political Economy of the New Deal Art (1933-1943),” University of Maryland Graduate History Student Association Annual Conference (February 2014).

“Re-reading Veblen's Theory of the Leisure Class (1899) in the 21st Century,” Summer Institute for the History of Economic Thought, Richmond, VA (June 2011). Presentation available, <http://www.youtube.com/watch?v=vYVu2ql5hf8>

“Cantillon Effects in the Market for Fine Art,” Eastern Economic Association, New York (February 2011).

“Karl Marx and the Original Social Theory of the Class Struggle,” Summer Institute for the History of Economic Thought, Richmond, VA (June 2010). <http://www.youtube.com/watch?v=dG0ERDXYdEI>

“Works Progress Administration (1935-1943): Social Safety Net, Central Planning or Political Pragmatism?” History of Economics Society (HES), Denver, CO (June 2009).

Editorial and Journal Referee Activities

Creating index for *Artists and Markets in Music* (see publications). (2023).

Referee for *Philosophy of Social Science*, *Journal of Media and Communication Studies*, *Journal of Cultural Economics* and *She Ji* (2008 – present).

Editorial consultation for John Heskett’s *Design and the Creation of Value*, edited by Clive Dilnot, Parsons School of Design (September 2015 - July 2016).

Referee for book proposal on the Basic Income, Springer (June 2016).

Current Research

Critique of neo-classical thinking about industrial classifications of art production and related policy (Cultural economics, sociology and philosophy).

Monetary policy, institutional incentives, and the real estate market as an asset bubble in relation to the Great Recession, both in the USA and internationally (Monetary theory and recent economic history). Research expanded to include art market and social media bubbles (Cultural economics and social psychology).

The regressive nature of economic policy interventions. Includes research into ‘econogenics’, the harm that economic policy by experts can bring (Political economy and procedural justice).

Archives used in research

Archives of American Art, Smithsonian Institution, Washington, DC; US National Archives, College Park, MD; Stephen Lee Taller Ben Shahn Archive, Harvard University, Cambridge, MA; New-York Historical Society, New York City; Abba Ptachya Lerner papers, Library of Congress, Washington, DC; *New York Times* digital archives; Reggae Sunsplash Preservation Society Film Archive, St. John’s University, Staten Island, NY. LPedia.org.

Work History (prior to full-time doctoral studies)

United States Department of State

Chief of Financial Oversight and Coordination (Civil Service position), 2002-2004
Washington, DC

Assisted in strategic planning, oversight and quality control for Department of State’s worldwide finance operations. Helped coordinate inter-agency financial integration towards a US Government-wide audited Financial Statement.

United States Agency for International Development (USAID), Washington, DC
Credit Program Controller (Civil Service), 1997-2002

Wrote and implemented policies on risk assessment and economic analysis for development loans in consultation with Congressional staff and the Office of Management and Budget (OMB). Presented financial governance policies to international banking community and economic development officials in Dakar, Almaty, Bamako, Guatemala City and Washington, DC.

USAID, Almaty, Kazakhstan and Dakar, Senegal
Financial Management Officer (Foreign Service), 1994-1997

Member of Market Transition Team for Central Asia involved in conversion of socialist economic system to market-based system, including international accounting standards, stock market development, trade liberalization and pension sustainability. Improved financial accountability and approved payments made by US Treasury for Central Asian and West African USAID operations.

USAID, Washington, DC
Financial Policy Analyst (Civil Service), 1990-1994

Managed pilot Free Market Development Advisors Program, with US MBA student advisors in ten emerging market countries engaged in trade-creation and technology transfer. Conducted site visits to the Gambia, Mali, Botswana, the Philippines and Nepal. Improved and standardized financial management and contracts for USAID grants worldwide.

Williams-Sonoma, Inc.
San Francisco, CA
Internal Auditor, 1988-1989

Audited financial reporting of 12 retail units throughout the United States, including transaction, account, and budget analyses and the design and generation of cash, inventory and receivables reports for senior management.

Redwood Oil Company, Inc.
Marin County, CA
Retail Supervisor, 1984-1988

Responsible for operations at five retail units and supervised 23 employees, including cash management and profit, inventory and pricing analyses. Implemented on-line financial management system for contract with State of California for bio-fuel distribution in 13 locations.

Associations

Africa Economics and Finance Association
American Economic Association
Association for Cultural Economics International
Museum of Modern Art (MoMA) Artist Membership
New Deal Preservation Society
Popular Culture Association
Public Choice Society
Society for the Development of Austrian Economics

Public Activities

Community producer with BRIC Arts Media Brooklyn cable television, and producer of *Hardfire TV* creating more than 60 monthly shows on political economy issues (2015 – present).

Co-Director and co-founder of Reggae Sunsplash Preservation Society not-for-profit 501(c)3 organization (2018 – present).

Overseas Professional Experience:

Botswana, Costa Rica, The Gambia, Guatemala, India, Kazakhstan, Kyrgyzstan, Mali, Nepal, The Philippines, Senegal and Uzbekistan

Personal

Tennis, music, cooking, painting and graphic arts, film and reading

Languages

English, native; French, basic; Russian, basic

References

Upon request