

Emory University

SOCIOLOGY OF THE ARTS

SOC 561; Fall 2019

Fridays, 1:00 – 4:00, 206 Tarbutton Hall

Dr. Timothy J. Dowd

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Office Hours: Mondays, 1:00 – 4:00

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COURSE DESCRIPTION

Sociological consideration of the arts has a long history. It extends back to the works of such classical writers as Max Weber and W.E.B. Du Bois and has burgeoned in recent times with the contributions of such scholars as Pierre Bourdieu, Wendy Griswold, and Damon Phillips. In studying realms of creativity, such scholars have connected those realms to key concerns in sociological theory – such as commodification, inequality, legitimation, and racialized hierarchies – while also drawing recently upon a host of cutting edge methodologies related to multiple correspondence analysis, social network analysis, topic modeling, and so forth. Put another way, this graduate seminar on a specialized topic also ties directly to the core of sociology.

In this advanced seminar, we seek a purchase on this sociological work by discussing many of these classic works in class and by reading contemporary works addressing themes that currently enliven the sociology of the arts. As a result, we will explore such topics as artistic careers, fields of artistic production, aesthetic boundaries, the audiences for artistic works, and the import and impact of critics. Besides providing students with grounding in the sociology of the arts, this advanced seminar will also prepare them for doing their own research in this area of scholarship, as well as in sociology more broadly. In particular, we will give special attention to methods and designs employed in current research, and each student will also embark upon their own empirical project. Thus, by the end of the semester, all will have a grasp of the field and an understanding of how to conduct research in the sociology of the arts.

COURSE REQUIREMENTS

This course is organized as a seminar, which entails the combination of a fair amount of reading, class discussion, and an empirical paper. Given this organization, you are expected to attend each class and to participate.

A) Attendance

If you must miss a class, please inform me ahead of time so that we can make arrangements. Note that unexcused absences will negatively affect your final grade.

B) Class Participation and Discussion

Active participation requires adequate preparation. You therefore must read the assigned material before class and develop your own assessment of this material. Such careful preparation will improve the quality of class discussion. Of course, class discussion should be both informed and respectful; moreover, it should be a forum wherein all can raise questions, explore ideas, and express misgivings. Most of all, this discussion should be fun. Class participation comprises 50% of your final grade.

C) Electronic Device Policy

Electronic devices, such as laptops and tablets, can be very useful in terms of taking notes. However, when students use them in class to do other things (e.g., surf the Internet, order from online stores, check social media posts) that proves detrimental both to student participation and discussion. Note that using devices in a non-curricular way will, most definitely, affect your final grade in a negative fashion.

D) Final Paper

Many of you will complete a theoretically informed paper with an empirical component. This paper will be at least 15-pages in length (typed and double-spaced), and it will likely represent the *first* step in your efforts to submit a work for conference presentation and / or journal review. While the paper topic is left to your discretion (subject to my approval), the default paper will consist of analysis of an existing dataset – most likely one of the surveys located at the National Archive of Data on Arts & Culture (see <http://www.icpsr.umich.edu/icpsrweb/NADAC/studies>) or one of the longitudinal datasets that I have. Of course, you have the option of proposing an alternative to this default paper – including a qualitative study or literature review.

I ask that you discuss your topic with me by **October 4** and meet with me to discuss your outline by **November 8**. The final paper is due on **December 17** and comprises 50% of your final grade.

COURSE RESOURCES

The assigned readings are drawn from many sources, so there is no textbook. Instead, the required readings are available on our Canvas site for SOC 560 (see <http://canvas.emory.edu>).

Note that the readings for this class augment – but do not duplicate – those found in my other culture seminars: Sociology of Culture (SOC 560) and Sociology of Mass Media (SOC 562). As a result, you may wish to peruse the SOC 560 and SOC 561 syllabi for additional culture / arts readings on my faculty webpage (<http://www.sociology.emory.edu/home/people/faculty/dowd-tim.html>).

If you have any special needs, please contact me at the beginning of the semester, and we will discuss the necessary arrangements (for additional information, visit the Emory Office of Accessibility Services website; see <http://equityandinclusion.emory.edu/access/index.html>).

COURSE SCHEDULE
(Subject to Revision)

August 30: **Introductions**

September 6: **Situating “Art” in the Broader Society**

Becker, Howard S. and Alain Pessin. 2006. “A Dialogue on the Ideas of ‘World’ and ‘Field.’” *Sociological Forum* 21: 275-286.

Bourdieu, Pierre. 1983. “The Field of Cultural Production, or: The Economic World Reversed.” *Poetics* 12: 311-356.

Du Bois, W.E.B. 1905. *The Souls of Black Folk: Essays and Sketches*. London: Archibald Constable & Co. Chapters 1 and 14.

Edwoozie, Joseph C., Jr. 2017. *Break Beats in the Bronx: Rediscovering Hip-Hop’s Early Years*. Chapel Hill, NC: University of North Carolina Press. Chapters 3 and 5.

Weber, Max. 1978 (1921). “The History of the Piano.” Pages 378-382 in *Max Weber: Selections in Translation*, edited by W.G. Runciman (Translated by Eric Matthews). Cambridge, UK: Cambridge University Press.

September 13: **Be(com)ing an Artistic Creator**

Erigha, Maryann. 2018. “On the Margins: Black Directors and the Persistence of Racial Inequality in Hollywood.” *Ethnic and Racial Studies* 41: 1217-1234.

Frenette, Alexandre and Timothy J. Dowd. 2018. “Who Stays and Who Leaves? Arts Education and the Career Trajectories of Arts Alumni in the United States.” With Contributions from Trent Ryan. Working Paper. National Endowment for the Arts.

Fine, Gary Alan. 2018. *Talking Art: The Culture of Practice and the Practice of Culture in MFA Education*. Chicago: University of Chicago Press. Selections.

Kleiner, Sibyl. 2009. “Thinking with the Mind, Syncing with the Body: Ballet as Symbolic and Nonsymbolic Interaction.” *Symbolic Interaction* 32: 236-259.

Lachmann, Richard. 1988. “Career as Graffiti and Ideology.” *American Journal of Sociology* 94: 229-250.

September 20: *Aesthetic Classification: Canons and “High Culture”*

Accominotti, Fabien, Adam Storer, and Shamus R. Khan. 2018. “How Cultural Capital Emerged in Gilded Age America: Musical Purification and Cross-Class Inclusion at the New York Philharmonic.” *American Journal of Sociology* 123: 1743-1783.

DeNora, Tia. 2013. “Musicians Make Markets: Aestheticising Music Distribution in Beethoven’s Vienna.” *European Societies* 15: 212-228.

DiMaggio, Paul. 1992. “Cultural Boundaries and Structural Change: The Extension of the High Culture Model to Theater, Opera, and Dance, 1900-1940.” Pages 21-57 in *Cultivating Differences: Symbolic Boundaries and the Making of Inequality*, edited by Michèle Lamont and Marcel Fournier. Chicago: University of Chicago Press.

Inoue, Tokiko. 2018. “Western Classical Music in a Non-Western Culture: The Repertoires of Japanese Professional Orchestras in the Twentieth Century.” *Poetics* 67: 13-25.

Santoro, Marco. 2010. “Constructing an Artistic Field as a Political Project: Lessons from *La Scala*.” *Poetics* 38: 534-554.

September 27: *Aesthetic Classification: “De-Hierarchilization” and Commodification*

Banks, Patricia A. 2018. “The Rise of Africa in the Contemporary Auction Market: Myth or Reality?” *Poetics* 71: 7-17.

DiMaggio, Paul, Manish Nag, and David Blei. 2013. “Exploiting Affinities between Topic Modeling and the Sociological Perspective on Culture: Application to Newspaper Coverage of U.S. Government Arts Funding.” *Poetics* 41: 570-606.

Kharchenkova, Svetlana. 2018. “The Market Metaphors: Making Sense of the Emerging Market for Contemporary Art in China.” *Poetics* 71: 71-82.

Janssen, Susanne, Giseline Kuipers and Marc Verboord. 2008. “Cultural Globalization and Arts Journalism: The International Orientation of Arts and Culture Coverage in American, Dutch, French, and German Newspapers, 1955-2005.” *American Sociological Review* 73: 719-740.

Shin, Dongyub, Kangsan Lee and Hakbae Lee. 2014. “Neoliberal Marketization of Art Multiplexity: Price Formation in a Korean Art Auction, 1998-2007.” *Poetics* 43: 120-148.

October 4: *Arts Organizations*

Dowd, Timothy J. and Kevin J. Kelly. 2012. “Composing a Career: The Situation of Living Composers in the Repertoires of US Orchestras, 2005-2006.” Pages 210-233 in *Careers in Creative Industries*, edited by Chris Mathieu. New York: Routledge.

Franssen, Thomas and Giseline Kuipers. 2013. "Coping with Uncertainty, Abundance and Strife: Decision-Making Processes of Dutch Acquisition Editors in the Global Market for Translations." *Poetics* 41: 48-74.

Godart, Frédéric C. 2018. "Culture, Structure, and the Market Interface: Exploring the Networks of Stylistic Elements and Houses in Fashion." *Poetics* 68: 72-88.

Kim, Bo Kyung and Michael Jensen. 2011. "How Product Order Affects Market Identity: Repertoire Ordering in the U.S. Opera Market." *Administrative Science Quarterly* 56: 238-256.

Noh, Shinwon and Pamela S. Tolbert. 2019. "Organizational Identities of U.S. Art Museums and Audience Reactions." *Poetics* 72: 94-107.

DUE DATE FOR MEETING RE: RESEARCH PAPER TOPIC (October 4th)

October 11: Fields of Artistic Production

Anheier, Helmut K., Jurgen Gerhards, and Frank P. Romo. 1995. "Forms of Capital and Social Structure in Cultural Fields: Examining Bourdieu's Social Topography." *American Journal of Sociology* 100: 859-903.

Leschziner, Vanina. 2007. "Kitchen Stories: Patterns of Recognition in Contemporary High Cuisine." *Sociological Forum* 22: 78-102.

Tuchman, Gaye and Nina E. Fortin. 1984. "Fame and Misfortune: Edging Women Out of the Great Literary Tradition." *American Journal of Sociology* 90: 72-96.

Turner, Bryan S. and Steven P. Wainwright. 2006. "'Just Crumbling to Bits'? An Exploration of the Body, Ageing, Injury and Career in Classical Ballet Dancers." *Sociology* 40: 237-255.

van Der Laan, Elise and Giseline Kuipers. 2016. "How Aesthetic Logics Shape a Cultural Field: Differentiation and Consolidation in the Transnational Field of Fashion Images, 1982-2011." *Poetics* 56: 64-84.

October 18: Connecting Careers, Organizations and Fields, Pt. 1: Networks

Accominotti, Fabien. 2009. "Creativity from Interaction: Artistic Movements and the Creativity of Modern Painters." *Poetics* 37: 267-294.

De Vaan, Mathijs, David Strang, and Balazs Vedres. 2015. "Game Changer: The Topology of Creativity." *American Journal of Sociology* 120: 1144-1194.

Giuffre, Katherine. 1999. "Sandpiles of Opportunity: Success in the Art World." *Social Forces* 77: 815-832.

Phillips, Damon. 2013. *Shaping Jazz: Cities, Labels, and the Global Emergence of an Art World*. Princeton, NJ: Princeton University Press. Selections.

Uzzi, Brian and Jarrett Sprio. 2005. "Collaboration and Creativity: The Small World Problem." *American Journal of Sociology* 111: 447-504.

October 25: *Connecting Careers, Organizations and Fields, Pt. 2: Reputations*

Braden, Laura. 2009. "From the Armory to Academia: Careers and Reputations of Early Modern Artists in the United States." *Poetics* 37: 439-455.

De Nooy, Wouter. 2003. "Fields and Networks: Correspondence Analysis and Network Analysis in the Framework of Field Theory." *Poetics* 35: 301-327.

Dubois, Sébastien. 2018. "The Price of Rhymes: The Evolution of Poets' Status throughout History." *Poetics* 70: 39-93.

Lang, Gladys Engel and Kurt Lang. 1988. "Recognition and Renown: The Survival of Artistic Reputation." *American Journal of Sociology* 94: 79-109.

Pénet, Pierre and Kangsan Lee. 2014. "Prize & Price The Turner Prize as a Valuation Device in the Contemporary Art Market." *Poetics* 43: 149-171.

November 1: *Cultural Intermediaries, Part 1: Critics and Legitimation*

Chong, Phillipa. 2013. "Legitimate Judgement in Art, the Scientific World Reversed? Maintaining Critical Distance in Evaluation." *Social Studies of Science* 43: 265-281.

Dowd, Timothy J., Trent Ryan, and Yun Tai. 2016. "Talk of Heritage: Critical Benchmarks and DIY Preservationism in Progressive Rock." *Popular Music & Society* 39: 97-125.

Griswold, Wendy. 1987. "The Fabrication of Meaning: Literary Interpretation in the United States, Great Britain, and the West Indies." *American Journal of Sociology* 92: 1077-1117.

Lane, Christel. 2013. "Taste Makers in the 'Fine-Dining' Restaurant Industry: The Attribution of Aesthetic and Economic Value by Gastronomic Guides." *Poetics* 41: 342-365.

Verboord, Marc, Giseline Kuipers, and Susanne Janssen. 2015. "Institutional Recognition in the Transnational Literary Field, 1955-2005." *Cultural Sociology* 9: 447-465.

November 8: *Cultural Intermediaries, Part 2: From Production to Consumption*

Acord, Sophia Krzys. 2010. "Beyond the Head: The Practical Work of Curating Contemporary Art." *Qualitative Sociology* 33: 447-467.

Berkers, Pauwke. 2009. "Ethnic Boundaries in National Literary Histories: Classification of Ethnic Minority Fiction Authors in American, Dutch and German Anthologies and Literary History Books, 1978-2006." *Poetics* 37: 419-438.

Childress, Clayton, Craig M. Rawlings, and Brian Moeran. 2017. "Publishers, Authors, and Texts: The Process of Cultural Consecration in Prize Evaluation." *Poetics* 60: 48-61.

Jamerson, Heather. 2009. "Intoxicators, Educators, and Gatekeepers: The Enactment of Symbolic Boundaries in Napa Valley Wineries." *Poetics* 37: 383-398.

Sapiro, Gisèle. 2015. "Translation and Symbolic Capital in the Era of Globalization: French Literature in the United States." *Cultural Sociology* 9: 320-346.

DUE DATE FOR MEETING RE: RESEARCH PAPER OUTLINE (November 8th)

November 15: Moving Forward Bourdieu's Theory of Taste

Banks, Patricia Ann. 2010. "Black Cultural Advancement: Racial Identity and Participation in the Arts among the Black Middle Class." *Ethnic and Racial Studies* 33: 279-289.

Berghmann, Michaël and Koen van Eijck. 2009. "Visual Arts Appreciation Patterns: Crossing Horizontal and Vertical Boundaries within Cultural Hierarchy." *Poetics* 37: 348-365.

Braden, L.E.A. 2016. "Collectors and Collections: Critical Recognition of the World's Top Art Collections." *Social Forces* 94: 1483-1507.

Mears, Ashley. 2015. "Girls as Elite Distinction: The Appropriation of Bodily Capital." *Poetics* 53: 22-37.

Nuccio, Massimiliano, Marco Guerzoni, and Tally Katz-Gerro. 2018. "Beyond Class Stratification: The Rise of the Eclectic Music Consumer in the Modern Age." *Cultural Sociology* 12: 343-367.

November 22: Moving Forward Cultural Omnivorism Theory

Fishman, Robert M. and Omar Lizardo. 2013. "How Macro-Historical Change Shapes Cultural Taste: Legacies of Democratization in Spain and Portugal." *American Sociological Review* 78: 212-239.

Hahl, Oliver, Ezra W. Zuckerman, and Minjae Kim. 2017. "Why Elites Love Lowbrow Culture: Overcoming High-Status Denigration with Outsider Art." *American Sociological Review* 82: 828-856.

Jarness, Vegard and Sam Friedman. 2017. "'I'm Not a Snob, but...': Class Boundaries and the Downplaying of Difference." *Poetics* 61: 14-25.

Karademir-Hazir, Irmak. 2014. "How Bodies are Classed: An Analysis of Clothing and Bodily Tastes in Turkey." *Poetics* 44: 1-21.

Lena, Jennifer C. 2019. *Entitled: Discriminating Tastes and the Expansion of the Arts*. Princeton, NJ: Princeton University Press. Selections.

November 29: NO CLASS (THANKSGIVING BREAK)

December 6: *Audiences in Action: The Creative Work of "Receivers"*

Clawson, Laura. 2011. *I Belong to This Band, Hallelujah! Community, Spirituality, and Tradition among Sacred Harp Singers*. Chicago: University of Chicago Press. Selections.

Griswold, Wendy, Gemma Mangione and Terence E. McDonnell. 2013. "Objects, Words and Bodies in Space: Bringing Materiality into Cultural Analysis." *Qualitative Sociology* 36: 343-364.

Matlon, Jordanna. 2011. "Il est garçon: Marginal Abidjanais Masculinity and the Politics of Representation." *Poetics* 39: 380-406.

Rawlings, Craig M. and Clayton Childress. 2019. "Emergent Meanings: Reconciling Dispositional and Situational Accounts of Meaning-Making from Cultural Objects." *American Journal of Sociology* 124: 1763-1809,

Stamatov, Peter. 2002. "Interpretive Activism and the Political Uses of Verdi's Operas in the 1840s." *American Sociological Review* 67: 345-366.

December 17: DUE DATE FOR FINAL PAPERS