

Johannes Gutenberg University Mainz
Institute of Sociology
BA Sociology, module 09/10 Advanced course: "Sociology of culture"
Summer term 2024

Sociology of Art

Prof. Dr. Gunnar Otte

Thursday, 4.15-5.45 p.m., Georg Forster-Building, Room 01.721

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Please make appointments (in person, phone or videochat) by e-mail!

Course schedule

18.4.2024

Introduction: Content and organization of the seminar

25.4.

Cancelled (business trip)

2.5.

What is art? What is an artist? What are tasks of the sociology of art?

In this session we will discuss how to define the subject area of the sociology of art. What is art? What is an artist? What are the boundaries where art merges into other forms of aesthetic expression? How do we deal with normative questions? Is art always fine and valuable art or does it also include kitsch and entertainment? Apart from defining terms, we will talk about operational definitions: How can we capture the population of artists? Finally, the question arises as to what distinguishes a sociological approach to art from other perspectives, e.g. the humanities, history, economics, and psychology. Please, read one of the four highlighted texts!

- ▶ Otte, Gunnar (2012): *Programmatik und Bestandsaufnahme einer empirisch-analytischen Kunstsoziologie*. *Sociologia Internationalis* 50 (1-2): 115-143.
- ▶ Zolberg, Vera L. (1990): *Constructing a Sociology of the Arts*. Cambridge: Cambridge University Press. (Chap. 1: What is art? What is the sociology of art? Pp. 1-25)
- ▶ Heinich, Nathalie (2022): *The three generations of the French sociology of art*. *American Journal of Cultural Sociology* 10: 337-353.
- ▶ Karttunen, Sari (1998): *How to Identify Artists? Defining the Population for "Status-of-the-Artist" Studies*. *Poetics* 26: 1-19.

Alexander, Victoria D. (2020): *Sociology of the Arts: Exploring Fine and Popular Forms*. Second Edition. Oxford: Blackwell.

Alexander, Victoria D. & Anne E. Bowler (2014): *Art at the Crossroads. The Arts in Society and the Sociology of Art*. *Poetics* 43: 1-19.

De la Fuente, Eduardo (2007): *The "New Sociology of Art": Putting Art back into Social Science Approaches to the Arts*. *Cultural Sociology* 1 (3): 409-425.

Zolberg, Vera L. (2015): *A cultural sociology of the arts*. *Current Sociology Review* 63 (6): 896-915.

Throsby, David (2001): *Defining the Artistic Workforce: The Australian Experience*. *Poetics* 28: 255-271.

Lena, Jennifer C. & Danielle J. Lindemann (2014): *Who is an Artist? New data for an old question*. *Poetics* 43: 70-85.

Otte, Gunnar & David Binder (2015): *Data Bases and Statistical Systems: Culture*. In: James D. Wright (Ed.): *International Encyclopedia of the Social and Behavioral Sciences*. Second Edition. Volume 5. Amsterdam: Elsevier, 727-734.

Hanquinet, Laurie & Mike Savage (Eds.) (2016): *Routledge International Handbook of the Sociology of Art and Culture*. New York: Routledge.

- Danko, Dagmar (2012): *Kunstsoziologie*. Bielefeld: Transcript.
- Smudits, Alfred, Michael Parzer, Rainer Prokop & Rosa Reitsamer (2014): *Kunstsoziologie*. München: Oldenbourg.
- Karstein, Uta (Ed.) (2024): *Kunstsoziologie*. München: De Gruyter Oldenbourg.
- Steuerwald, Christian (Ed.) (2017): *Klassiker der Soziologie der Künste. Prominente und bedeutende Ansätze*. Wiesbaden: Springer VS.
- Borowiecki, Karol J., Charles M. Gray & James Heilbrun (2024): *The Economics of Art and Culture*. Third Edition. Cambridge: Cambridge University Press.
- Ginsburgh, Victor A. & David Throsby (Eds.) (2006 / 2014): *Handbook of the Economics of Art and Culture*. Volumes 1 and 2. North-Holland: Elsevier.
- Allesch, Christian G. (2006): *Einführung in die psychologische Ästhetik*. Wien: Facultas.
- North, Adrian C. & David J. Hargreaves (2008): *The Social and Applied Psychology of Music*. Oxford: Oxford University Press.

9.5.

Public holiday

PART I: CREATIVE PRODUCTION OF ART

16.5. (double session)

16.15-17.45: The creation of art: Interactionist and historical perspectives

We approach the topic of art creation in an explorative way and at the same time get to know a classic of the sociology of art. Howard S. Becker is a representative of symbolic interactionism. With his concept of “art worlds”, he emphasizes that art is always to be understood as the result of cooperative action by many people who share a set of conventions and cope with material restrictions. This means that art is not, or less than we usually think, the creative product of lone artistic geniuses. From a historical perspective, however, the modern artist is increasingly exposed to individualized market risks and opportunities. We will therefore contrast the figure of the modern artist with historical predecessors.

- ▶ Becker, Howard S. (1974): *Art as Collective Action*. *American Sociological Review* 39 (6): 767-776.
- Becker, Howard S. (1978): *Arts and Crafts*. *American Journal of Sociology* 83 (4): 862-889.
- Becker, Howard S. (1982): *Art Worlds*. Berkeley: University of California Press.
- Becker, Howard S. (2005): *Making it up as you go along: How I wrote Art Worlds*. (Abruf unter <http://www.howardsbecker.com/articles/writingaw.html>)
- Danko, Dagmar (2015): *Zur Aktualität von Howard S. Becker*. Einleitung in sein Werk. Wiesbaden: Springer VS.
- Godart, Frédéric, Sorah Seong & Damon J. Phillips (2020): *The Sociology of Creativity. Elements, Structures, and Audiences*. *Annual Review of Sociology* 46: 489-510.
- Wohl, Hannah (2021): *Bound by Creativity. How Contemporary Art is created and judged*. Chicago: University of Chicago Press.
- Müller-Jentsch, Walther (2005): *Künstler und Künstlergruppen. Soziologische Ansichten einer prekären Profession*. *Berliner Journal für Soziologie* 15: 159-171.
- Ruppert, Wolfgang (2000): *Der moderne Künstler. Zur Sozial- und Kulturgeschichte der kreativen Individualität in der kulturellen Moderne im 19. und frühen 20. Jahrhundert*. 2. Auflage. Frankfurt a.M.: Suhrkamp.
- Warnke, Martin (1996 [1985]): *Hofkünstler. Zur Vorgeschichte des modernen Künstlers*. 2., überarbeitete Auflage. Köln: Dumont.

- What are the advantages and limitations of Becker’s interactionist approach?
- What distinguishes artists in the modern age from their pre-modern forms of existence?

16.5. (continued)

18.00-19.30: Living conditions, social networks, and career success of artists

The living conditions of artists today are very inconsistent and vary from superstar to living in poverty and precarity. There are stable standard employment relationships in the arts, but self-employed, project-based activities and mixed employment, consisting of full-time and part-time work, predominate. There are many discontinuities in the careers of artists: Career success sometimes comes abruptly, but it can quickly vanish again. How can the status of artists be adequately described? How important are a privileged social background, general and job-specific educational qualifications, social networks as well as group memberships for access to artistic engagements and for career development?

► Menger, Pierre-Michel (1999): *Artistic Labor Markets and Careers*. *Annual Review of Sociology* 25: 541-574.

Menger, Pierre-Michel (2014): *The Economics of Creativity. Art and Achievement under Uncertainty*. Cambridge: Harvard University Press.

Lingo, Elizabeth L. & Steven J. Tepper (2013): *Looking Back, Looking Forward: Arts-Based Careers and Creative Work*. *Work & Occupations* 40 (4): 337-363.

Fohrbeck, Karla & Andreas Johannes Wiesand (1975): *Der Künstler-Report. Musikschaffende, Darsteller/Realisatoren, Bildende Künstler/Designer*. München: Hanser.

Schulz, Gabriele, Olaf Zimmermann & Rainer Hufnagel (2013): *Arbeitsmarkt Kultur. Zur wirtschaftlichen und sozialen Lage in Kulturberufen*. Berlin: Deutscher Kulturrat.

Haak, Carroll (2008): *Wirtschaftliche und soziale Risiken auf den Arbeitsmärkten von Künstlern*. Wiesbaden: Springer VS.

Throsby, David & Katya Petetskaya (2017): *Making art work: An economic study of Professional Artists in Australia*. Strawberry Hills: Australia Council for the Arts.

Abbing, Hans (2002): *Why are Artists poor? The exceptional Economy of the Arts*. Amsterdam: Amsterdam University Press.

Ljunggren, Jørn (2016): *Economic rewards in the cultural upper class: The impact of social origin on income within the Norwegian field of culture*. *Poetics* 57: 14-26.

Steiner, Lasse & Lucian Schneider (2013): *The happy Artist: An empirical Application of the Work-Preference Model*. *Journal of Cultural Economics* 37 (2): 225-246.

Bille, Trine & Søren Jensen (2018): *Artistic Education Matters: Survival in the Arts Occupations*. *Journal of Cultural Economics* 42: 23-43.

Coulson, Susan (2012): *Collaborating in a Competitive World: Musicians' Working Lives and Understandings of Entrepreneurship*. *Work, Employment & Society* 26 (2): 246-261.

Friedman, Sam, Dave O'Brien & Daniel Laurison (2017): *"Like Skydiving without a Parachute": How Class Origin Shapes Occupational Trajectories in British Acting*. *Sociology* 51 (5): 992-1010.

Segers, Katia, Annick Schramme & Roel Devriendt (2010): *Do Artists benefit from Arts Policy? The Position of Performing Artists in Flanders (2001-2008)*. *Journal of Arts Management, Law & Society* 40 (1): 58-75.

Thurn, Hans Peter (1983): *Die Sozialität der Solitären. Gruppen und Netzwerke in der Bildenden Kunst*. In: Friedhelm Neidhardt (Ed.): *Gruppensoziologie. Perspektiven und Materialien*. Opladen: Westdeutscher Verlag, 287-318.

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

Dowd, Timothy J. & Diogo L. Pinheiro (2013): *The Ties among the Notes: The Social Capital of Jazz Musicians in three Metro Areas*. *Work & Occupations* 40 (4): 431-464.

Faulkner, Robert R. & Andy B. Anderson (1987): *Short-term Projects and Emergent Careers: Evidence from Hollywood*. *American Journal of Sociology* 92: 879-909.

Lutter, Mark (2012): *Anstieg oder Ausgleich? Die multiplikative Wirkung sozialer Ungleichheiten auf dem Arbeitsmarkt für Filmschauspieler*. *Zeitschrift für Soziologie* 41: 435-457.

Jensen, Michael & Heeyon Kim (2020): *Reaching for the Stars. The Importance of Reputational Rank in Creative Career Development*. *Poetics* 80: 101396.

Alfken, Christoph, Tom Broekel & Rolf Sternberg (2015): *Factors Explaining the Spatial Agglomeration of the Creative Class: Empirical Evidence for German Artists*. *European Planning Studies* 23 (12): 2438-2463.

Zwaan, Koos, Tom F.M. ter Bogt & Quinten Raaijmakers (2009): So you want to be a Rock'n'Roll Star? Career Success of Pop Musicians in the Netherlands. *Poetics* 37: 250-266.

Haynes, Jo & Lee Marshall (2018): Beats and Tweets: Social Media in the Careers of Independent Musicians. *New Media & Society* 20 (5): 1973-1993.

- To what extent does the economic career success of artists depend on their social background/educational qualifications/embeddedness in social networks? (Choose one of these partial questions!)
- Which research designs and samples are suited to investigate the living conditions and economic career success of artists?
- What do we know about the “status of artists” in contemporary Germany?

23.5.

Cancelled (business trip)

30.5.

Public holiday

6.6.

Cancelled (business trip)

13.6. (double session)

16.15-17.45: Creativity of artists in the life course

Does artistic creativity develop according to certain regularities over the course of a person's life and career? How does artistic creativity change over time? Are artists particularly innovative at the beginning or with the progress of their career? Which artistic works achieve long-term fame and recognition? We discuss these questions using the examples of painting and music.

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

Galenson, David W. (2001): *Painting Outside the Lines. Patterns of Creativity in Modern Art.* Cambridge: Harvard University Press.

Galenson, David W. (2009): *Conceptual Revolutions in Twentieth-Century Art.* Cambridge: Cambridge University Press.

Simonton, Dean Keith (1986): Aesthetic Success in Classical Music: A Computer Analysis of 1935 Compositions. *Empirical Studies of the Arts* 4: 1-17.

Simonton, Dean Keith (1994): Computer Content Analysis of Melodic Structure: Classical Composers and Their Compositions. *Psychology of Music* 22: 31-43.

Simonton, Dean Keith (1997): Products, Persons, and Periods: Historiometric Analyses of Compositional Creativity. Pp. 107-122 in: David J. Hargreaves & Adrian C. North (Hg.): *The Social Psychology of Music.* Oxford: Oxford University Press.

Martindale, Colin (1990): *The Clockwork Muse. The Predictability of Artistic Change.* New York: Basic.

Mainemelis, Charalampos, Sevasti-Melissa Nolas & Stavroula Tsirogianni (2016): Surviving a Boundary-less Creative Career: The Case of Oscar-Nominated Film Directors, 1967-2014. *Journal of Management Inquiry* 25 (3): 262-285.

Giuffre, Katherine (2010): Half the Right People: Network Density and Creativity. *Culture Unbound* 2: 819-846.

- How does Galenson argue in his original studies and what does he find out?
- How does musical originality develop in the oeuvre of classical composers?

PART II: DISSEMINATION AND VALUE FORMATION OF ART

13.6. (continued)

18.00-19.30: Structures, actors, and organizations in the art field

Art production and consumption take place in a social field that is structured by numerous actors and their power relations. This is because artistic products are rarely transmitted directly from the artist to the recipient, but are usually disseminated by intermediary organizations, such as publishers, labels, galleries, or platforms. According to art field theory by Pierre Bourdieu, one of the most important representatives of the sociology of art, this results in field structures in which commercial success and reputation with peers and critics often do not run parallel, but rather constitute opposite poles.

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

Bourdieu, Pierre (1996): *The Rules of Art. Genesis and Structure of the Literary Field*. Stanford: Stanford University Press.

Schumacher, Florian (2011): *Bourdieu's Kunstsoziologie*. Konstanz: UVK.

Anheier, Helmut K., Jürgen Gerhards & Frank P. Romo (1995): *Forms of Capital and Social Structure in Cultural Fields. Examining Bourdieu's Social Topography*. *American Journal of Sociology* 100 (4): 859-903.

Zahner, Nina Tessa (2006): *Die neuen Regeln der Kunst. Andy Warhol und der Umbau des Kunstbetriebs im 20. Jahrhundert*. Frankfurt a.M.: Campus.

Gerber, Alison & Clayton Childress (2017): *The Economic World Obverse: Freedom through Markets after Arts Education*. *American Behavioral Scientist* 61 (12): 1532-1554.

● How convincingly can Bourdieu's model be applied to concrete contemporary fields of artistic production? (Choose a field that you know quite well or search for suitable literature!)

20.6.

Symbolic boundaries and value formation in art

Symbolic boundaries are discursively drawn by participants in the art field, for example, by demarcating "mainstream" and "subculture", or "entertainment" and "art". Such boundaries can change historically. What is considered "high culture" or "legitimate culture" is subject to social construction processes, as the rise of musical genres (e.g., jazz) or artistic media (e.g., film) to the rank of recognized art shows.

► Baumann, Shyon (2001): *Intellectualization and Art World Development: Film in the United States*. *American Sociological Review* 66: 404-426.

DiMaggio, Paul (1982): *Cultural Entrepreneurship in Nineteenth-Century Boston. Parts I and II. Media, Culture and Society* 4: 33-50 und 303-322.

DiMaggio, Paul (1992): *Cultural Boundaries and Structural Change: The Extension of the High Culture Model to Theater, Opera, and the Dance, 1900-1940*. In: Michèle Lamont & Marcel Fournier (Eds.): *Cultivating Differences. Symbolic Boundaries and the Making of Inequality*. Chicago: University of Chicago Press, 21-57.

DiMaggio, Paul (1987): *Classification in Art*. *American Sociological Review* 52: 440-455.

Levine, Lawrence W. (1988): *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*. Cambridge: Harvard University Press.

DeNora, Tia (1991): *Musical Patronage and Social Change in Beethoven's Vienna*. *American Journal of Sociology* 97 (2): 310-346.

Weber, William M. (2004 [1975]): *Music and the Middle Class: The Social Structure of Concert Life in London, Paris and Vienna between 1830 and 1848*. Aldershot: Ashgate.

Lopes, Paul (2002): *The Rise of a Jazz Art World*. Cambridge: Cambridge University Press.

Lena, Jennifer C. & Mark C. Pachucki (2013): *The sincerest form of flattery: Innovation, Repetition, and Status in an Art Movement*. *Poetics* 41 (3): 236-264.

Bevers, Ton (2005): *Cultural Education and the Canon. A Comparative Analysis of the Content of Secondary School Exams for Music and Art in England, France, Germany, and the Netherlands, 1990-2004*. *Poetics* 33: 388-416.

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

Velthuis, Olav (2005): *Talking Prices. Symbolic Meanings of Prices on the Market for Contemporary Art.* Princeton: Princeton University Press.

- How did “high culture” come about in Germany / in the USA?
- How does the value of art genres and artists develop and change? (Examples: jazz, photography)
- In international comparison, what is considered legitimate art in state institutions (e.g., schools) and quality media (e.g., arts section of daily newspapers)?

27.6. (double session)

16.15-17.45: Market and organizational structures and innovation in the art market

Cultural critics have always diagnosed a trend towards the increasing standardization of artistic products for a mass audience, which is thought to be caused by concentration processes in the cultural industry. Nevertheless, there are always spurts of innovation. From the perspective of organizational sociology, we can ask which industry and company structures favor or hinder innovation. Richard Peterson has pursued such questions with his “production of culture” approach, primarily for the music industry. The core thesis is that artistic originality is not enough to establish new styles on the market, but that it is dependent on structural and organizational scope conditions.

► Lopes, Paul D. (1992): Innovation and Diversity in the Popular Music Industry, 1969 to 1990. *American Sociological Review* 57: 56-71.

Otte, Gunnar (2017): Richard A. Peterson (1932-2010) und Paul J. DiMaggio (*1951). Organisationale Kulturproduktion und kultureller Statuskonsum. In: Christian Steuerwald (Hg.): *Klassiker der Soziologie der Künste. Prominente und bedeutende Ansätze.* Wiesbaden: Springer VS, 799-829.

Peterson, Richard A. & David Berger (1975): Cycles in Symbol Production: The Case of Popular Music. *American Sociological Review* 40: 158-173.

Peterson, Richard A. (1990): Why 1955? Explaining the Advent of Rock Music. *Popular Music* 9: 97-116.

Peterson, Richard A. & Narasimhan Anand (2004): The Production of Culture Perspective. *Annual Review of Sociology* 30: 311-334.

Dowd, Timothy (2004): Concentration and Diversity Revisited. Production Logics and the U.S. Mainstream Recording Market, 1940-1990. *Social Forces* 82: 1411-1455.

Dowd, Timothy J., Kathleen Liddle, Kim Lupo & Anne Borden (2002): Organizing the Musical Canon: The Repertoires of the Major U.S. Symphony Orchestras, 1842 to 1969. *Poetics* 30: 35-61.

Glasow, Maria & Thomas Heinze (2022): Innovationskrise im staatlichen Theatersektor? Eine Längsschnittanalyse für Theater in Nordrhein-Westfalen, 1995-2018. *Kölner Zeitschrift für Soziologie und Sozialpsychologie* 74: 203-232.

Verboord, Marc & Amanda Brandellero (2018): The Globalization of Popular Music, 1960-2010: A Multilevel Analysis of Music Flows. *Communication Research* 45 (4): 603-627.

Martorella, Rosanne (1977): The Relationship between Box Office and Repertoire: A Case Study of Opera. *Sociological Quarterly* 18 (3): 354-366.

Griswold, Wendy (1981): American Character and the American Novel: An Expansion of Reflection Theory in the Sociology of Literature. *American Journal of Sociology* 86: 740-765.

White, Harrison C. & Cynthia A. White (1993 [1965]): *Canvases and Careers. Institutional Change in the French Painting World.* Chicago: Chicago University Press.

Moulin, Raymonde (1987 [1967]): *The French Art Market: A Sociological View.* New Brunswick: Rutgers University Press.

Caves, Richard E. (2000): *Creative Industries. Contracts between Art and Commerce.* Cambridge: Harvard University Press.

- How does the “production of culture” approach explain artistic change? (Demonstrate this using a selection of studies from Peterson and his associates, e.g., for Rock’n’roll, Country music, etc.!)
- Is there a standardization and canon formation in the worldwide opera repertoire?
- Does globalization lead to a standardization of popular cultural forms around the world or are national cultural repertoires preserved?

27.6. (continued)

18.00-19.30: Art criticism and herd behavior

The implementation of the market principle in modernity did not only give rise to organizations for the dissemination of artistic products, but also to professional art criticism. Art criticism performs a pre-selection of new publications and a quality assessment of the selected works. To what extent does it influence opinion formation and consumer behavior, e.g. in theater, film, and literature? However, the public also reacts to peer behavior, whether through personal recommendations or quantitative market information, e.g., bestseller lists. Recently, internet platforms, user rating systems, and algorithmic recommendation systems, have been ascribed a special power of influence.

► Keuschnigg, Marc (2015): Product Success in Cultural Markets: The Mediating Role of Familiarity, Peers, and Experts. *Poetics* 51: 17-36.

Keuschnigg, Marc (2012): *Das Bestseller-Phänomen. Die Entstehung von Nachfragekonzentration im Buchmarkt*. Wiesbaden: VS.

Shrum, Wesley (1991): Critics and Publics: Cultural Mediation in Highbrow and Popular Performing Arts. *American Journal of Sociology* 97: 347-375.

Gemser, Gerda, Martine van Oostrum & Mark A. A. M. Leenders (2007): The Impact of Film Reviews on the Box Office Performance of Art House versus Mainstream Motion Pictures. *Journal of Cultural Economics* 31: 43-63.

Simonton, Dean Keith (2009): Cinematic Success Criteria and their Predictors: The Art and Business of the Film Industry. *Psychology & Marketing* 26: 400-420.

Allen, Michael Patrick & Anne E. Lincoln (2004): Critical Discourse and the Cultural Consecration of American Films. *Social Forces* 82: 871-894.

Schmutz, Vaughn (2005): Retrospective Cultural Consecration in Popular Music. *Rolling Stone's Greatest Albums of All Time*. *American Behavioral Scientist* 48: 1510-1523.

Salganik, Matthew J. & Duncan J. Watts (2009): Social Influence. The Puzzling Nature of Success in Cultural Markets. In: Peter Hedström & Peter Bearman (Eds.): *The Oxford Handbook of Analytical Sociology*. Oxford: Oxford University Press, 315-341.

Verboord, Marc (2014): The Impact of Peer-produced Criticism on Cultural Evaluation: A Multilevel Analysis of Discourse Employment in online and offline Film Reviews. *New Media & Society* 16 (6): 921-940.

Verboord, Marc (2011): Cultural Products go online: Comparing the Internet and Print Media on Distributions of Gender, Genre and Commercial Success. *Communications* 36: 441-462.

- What influence do professional critics have on the success of artistic products and how can this be investigated? (Please, pick one art domain!)
- Does the increase in amateur critics on internet platforms lead to an expansion of the repertoire of legitimate art?

PART III: CONSUMPTION AND RECEPTION OF ART

4.7.

Empirical regularities and theoretical explanations of art consumption

The demand for cultural offerings raises the question of which population groups consume which products (inside and outside the home) and why certain regularities can be observed. According to empirical studies, there are typical variations according to education, income, age, gender, and other characteristics. Various theoretical explanations are put forward to account for these variations, such as resource-based, socialization, network or cognitive approaches. A core question relates to the selectivity of the high culture audience by education and social class.

► Nagel, Ineke & Harry B.G. Ganzeboom (2015): Art and Socialisation. In: James D. Wright (Hg.): *International Encyclopedia of the Social and Behavioral Sciences*. Second Edition. Volume 2. Amsterdam: Elsevier, 7-14.

Bourdieu, Pierre (1987): *Distinction. A Social Critique of the Judgement of Taste*. Cambridge: Harvard University Press.

Schulze, Gerhard (1992): *Die Erlebnisgesellschaft. Kultursoziologie der Gegenwart*. Frankfurt a.M.: Campus.

- Kirchberg, Volker & Robin Kuchar (2014): States of Comparability. A Meta-Study of Representative Population Surveys and Studies on Cultural Participation. *Poetics* 43: 172-191.
- Glogner-Pilz, Patrick & Patrick S. Föhl (Eds.) (2016): *Handbuch Kulturpublikum. Forschungsfragen und -befunde*. Wiesbaden: Springer VS.
- Glaap, Rainer (2024): *Publikumsschwund? Ein Blick auf die Theaterstatistik seit 1949*. Wiesbaden: Springer VS.
- Ganzeboom, Harry B.G. (1982): Explaining Differential Participation in High-Cultural Activities. A Confrontation of Information-Processing and Status-Seeking Theories. In: Werner Raub (Ed.): *Theoretical Models and Empirical Analyses. Contributions to the Explanation of Individual Actions and Collective Phenomena*. Utrecht: E.S., 186-205.
- Notten, Natascha, Bram Lancee, Hermann G. van de Werfhorst & Harry B.G. Ganzeboom (2015): Educational Stratification in Cultural Participation: Cognitive Competence or Status Motivation? *Journal of Cultural Economics* 39: 177-203.
- Le Roux, Brigitte, Henry Rouanet, Mike Savage & Alan Warde (2008): Class and Cultural Division in the UK. *Sociology* 42: 1049-1071.
- Prieur, Annick, Lennart Rosenlund & Jakob Skjott-Larsen (2008): Cultural Capital Today. A Case Study from Denmark. *Poetics* 36: 45-71.
- Willekens, Mart & John Lievens (2014): Family (and) Culture: The Effect of Cultural Capital within the Family on the Cultural Participation of Adolescents. *Poetics* 42: 98-113.
- Notten, Natascha, Gerbert Kraaykamp & Ruben P. König (2012): Family Media Matters: Unraveling the Intergenerational Transmission of Reading and Television Tastes. *Sociological Perspectives* 55 (4): 683-706.
- Otte, Gunnar, Holger Lübke & Dave Balzer (2022): Macht Stadtluft aktiv? Die Nutzung außerhäuslicher Kulturangebote im Stadt-Land-Vergleich. In: Nina Kolleck, Martin Büdel & Jenny Nolting (Eds.): *Forschung zu kultureller Bildung in ländlichen Räumen. Methoden, Theorien und erste Befunde*. Weinheim: Beltz Juventa, 207-227.
- What audience structures do cultural offerings have and how can this composition be explained?
 - How effective is cultural socialization in the family and at school for arts participation in later life?

11.7.

Is there a transformation of cultural taste?

In some influential papers, Richard Peterson argued in the 1990s that art consumption no longer follows the traditional hierarchy of a high-culturally oriented bourgeois audience on the one hand and an entertainment-oriented mass audience on the other. Instead, according to his “omnivore-univore” thesis, it is valued in the upper classes nowadays to have a broad repertoire of taste. Lively empirical research has been conducted on this thesis. More recently, other transformations of cultural taste have also been diagnosed. It is postulated that in times of globalization, the cross-border, cosmopolitan interest in products of different cultural origins characterizes legitimate taste.

- Bryson, Bethany (1996): “Anything But Heavy Metal”: Symbolic Exclusion and Musical Dislikes. *American Sociological Review* 61: 884-899.
- Peterson, Richard A. (1992): Understanding Audience Segmentation: From Elite and Mass to Omnivore and Univore. *Poetics* 21: 243-258.
- Peterson, Richard A. & Roger M. Kern (1996): Changing Highbrow Taste: From Snob to Omnivore. *American Sociological Review* 61: 900-907.
- Rossmann, Gabriel & Richard A. Peterson (2015): The Instability of Omnivorous Cultural Taste over Time. *Poetics* 52: 139-153.
- Kunißen, Katharina, Debora Eicher & Gunnar Otte (2018): Sozialer Status und kultureller Geschmack: Ein methodenkritischer Vergleich empirischer Überprüfungen der Omnivore-Univore These. In: Julia Böcker, Lena Dreier, Melanie Eulitz, Anja Frank, Maria Jakob & Alexander Leistner (Eds.): *Zum Verhältnis von Empirie und kultursoziologischer Theoriebildung. Stand und Perspektiven*. Weinheim: Beltz Juventa, 209-235.
- Rössel, Jörg (2006): Allesfresser im Kinosaal? Zur Übertragbarkeit des Konzepts der kulturellen Allesfresser auf Deutschland. *Soziale Welt* 57: 259-272.
- Robette, Nicolas & Olivier Roueff (2014): An Eclectic Eclecticism: Methodological and Theoretical Issues about the Quantification of Cultural Omnivorism. *Poetics* 47: 23-40.

Van Eijck, Koen (1999): Socialization, Education, and Lifestyle: How Social Mobility Increases the Cultural Heterogeneity of Status Groups. *Poetics* 26: 309-328.

Ollivier, Michèle (2008): Modes of Openness to Cultural Diversity: Humanist, Populist, Practical, and Indifferent. *Poetics* 36: 120-147.

Hanquinet, Laurie (2017): Exploring Dissonance and Omnivorousness: Another Look into the Rise of Eclecticism. *Cultural Sociology* 11 (2): 165-187.

Chan, Tak Wing (2019): Understanding Cultural Omnivores: Social and Political Attitudes. *British Journal of Sociology* 70 (3): 784-806.

Rössel, Jörg & Julia Schroedter (2015): Cosmopolitan Cultural Consumption: Preferences and Practices in a heterogeneous, urban Population in Switzerland. *Poetics* 50: 80-95.

Meuleman, Roza & Marcel Lubbers (2014): The Social Distinction in having Domestic versus Foreign Favorite Music Artists. *Poetics* 45: 55-71.

- How has cultural taste, or art consumption, changed over time? (Use the example of selected art genres or audiences!)
- Is omnivorousness an expression of symbolic inclusion and tolerance or a new means of distinction?
- What is the relationship between omnivorousness and cosmopolitanism?

18.7. (double session)

16.15-17.45: Reception of works of art

The question of how concrete products are perceived and experienced by recipients must be separated from the investigation of the quantitative demand for cultural offerings. What effect do works of art have on the recipients and what do the recipients do with them? Are specific cultural competencies necessary to enjoy works of art and how are they acquired?

► Bourdieu, Pierre (1968): Outline of a Sociological Theory of Art Perception. *International Social Science Journal* 20 (4): 589-612.

Berlyne, Daniel E. (Hg.) (1974): *Studies in the New Experimental Aesthetics: Steps toward an Objective Psychology of Aesthetic Appreciation*. Washington.

Orr, Mark G. & Stellan Ohlsson (2001): The Relationship between Musical Complexity and Liking in Jazz and Bluegrass. *Psychology of Music* 29: 108-127.

Leder, Helmut, Benno Belke, Andries Oeberst & Dorothee Augustin (2004): A Model of Aesthetic Appreciation and Aesthetic Judgments. *British Journal of Psychology* 95: 489-508.

Daenekindt, Stijn & Henk Roose (2017): Ways of Preferring: Distinction through the 'what' and the 'how' of Cultural Consumption. *Journal of Consumer Culture* 17: 25-45.

Hanquinet, Laurie (2013): Mondrian as Kitchen Tiles? Artistic and cultural Conceptions of Art Museum Visitors in Belgium. *Cultural Trends* 22 (1): 14-29.

Schuster, Martin & Manfred Koch-Hillebrecht (2016): *Wodurch Bilder wirken*. Psychologie der Kunst. Köln: DuMont.

Hohmaier, Kathrin (2015): „Hässlich wie ein modernes Kunstwerk“. Die Praxis eines Kunstvermittlungsjahres für museumsferne Besuchergruppen. In: Dagmar Danko, Olivier Moeschler & Florian Schumacher (Eds.): *Kunst und Öffentlichkeit*. Wiesbaden: VS, 167-186.

Tröndle, Martin, Steven Greenwood, Volker Kirchberg & Wolfgang Tschacher (2014): An Integrative and Comprehensive Methodology for Studying Aesthetic Experience in the Field. *Merging Movement Tracking, Physiology, and Psychological Data*. *Environment & Behavior* 46 (1): 102-135.

Rössel, Jörg (2009): Kulturelles Kapital und Musikrezeption. Eine empirische Überprüfung von Bourdieus Theorie der Kunstwahrnehmung. *Soziale Welt* 60: 239-257.

DeNora, Tia (2000): *Music in Everyday Life*. Cambridge: Cambridge University Press.

- How does Bourdieu's theory of art perception fare empirically?
- How can the reception of art be investigated experimentally – and with what results?

(continued)

18.00-19.30: Transfer effects of the practice and reception of art

Transfer effects on other domains, e.g. intelligence, are repeatedly attributed to the reception of art and even more so to artistic practices. Does listening to Mozart or making music really make you smarter? What methodological challenges arise when trying to prove such effects?

► Hille, Adrian & Jürgen Schupp (2014): How Learning a Musical Instrument affects the Development of Skills. *Economics of Education Review* 44: 56-82.

Jäncke, Lutz (2012): *Macht Musik schlau? Neue Erkenntnisse aus den Neurowissenschaften und der kognitiven Psychologie*. 2. Nachdruck. Bern: Huber.

Schellenberg, E. Glenn (2004): Music Lessons enhance IQ. *Psychological Science* 15 (8): 511-514.

Schumacher, Ralph (2006): *Macht Mozart schlau? Die Förderung kognitiver Kompetenzen durch Musik*. Bonn/Berlin: BMBF.

Rittelmeyer, Christian (2013): Transferwirkungen künstlerischer Tätigkeiten. Ihre kritische Kommentierung durch eine umfassende Theorie ästhetischer Bildung. *Zeitschrift für Erziehungswissenschaft* 16 (3) (Sonderheft Kulturelle und ästhetische Bildung): 217-231.

Rittelmeyer, Christian (2016): *Bildende Wirkungen ästhetischer Erfahrungen. Wie kann man sie erforschen? Eine Rahmentheorie*. Weinheim: Beltz Juventa.

Hasselhorn, Johannes (2015): *Messbarkeit musikpraktischer Kompetenzen von Schülerinnen und Schülern: Entwicklung und empirische Validierung eines Kompetenzmodells*. Münster: Waxmann.

- How can the development of artistic (amateur) practices in the life course be explained?
- How can artistic competencies be measured?

19.30 @ Baron restaurant: Summary, pizza & drinks

Seminar topic

The seminar deals with culture in the sense of the high and popular arts in sociological as well as interdisciplinary perspective (especially music, film, literature, performing and visual arts). In accordance with a common process model of the sociology of art, three subject areas are dealt with one after another: 1. the creation and production of art; 2. the mediation, dissemination and value formation of art; 3. the consumption and reception of art. The seminar adopts the perspective of explanatory sociology, which is concerned with empirically describing social regularities in the field of art and explaining them with testable theories.

Learning objectives and teaching concept

In this seminar, students acquire basic sociological knowledge about the production, dissemination and consumption of art. This includes central empirical findings, research designs and methodologies as well as theoretical concepts and explanations. Students are enabled to apply these tools to questions of their own choice and to understand historical and contemporary phenomena in the field of art from a sociological perspective.

The seminar organization is based on the weekly reading and discussion of compulsory texts, which are made available on the learning platform ILIAS (marked with ►). Most sessions will be supplemented by short lecture elements by the lecturer. Additional input will be provided through student group presentations on research in the sociology of art or on historical or current art phenomena.

Requirements and credit points

The seminar is assigned to the advanced courses in modules 9 and 10. Prior or parallel attendance of the lecture “Introduction to Cultural Sociology” is compulsory. According to the curriculum, the seminars in these modules offer one of the few opportunities to thoroughly practice writing a term paper and systematically searching for scientific literature. You should take this opportunity seriously as a training for your Bachelor thesis!

The acquisition of **credit points** requires

- (a) regular active participation,
- (b) weekly reading of the compulsory literature,
- (c) participation in an oral group presentation (20 min),
and in the case of a **graded performance** additionally
- (d) the preparation of a term paper (only individual papers are permitted).

Active participation count for 10% of the grade, the group presentation for 15% (identical grade for all, unless otherwise agreed) and the term paper for 75%.

Group presentations

In small teams of 2 to 3 students, you are expected to provide input in one session that deepens or expands on the class topic. This takes the form of an oral presentation, which should not exceed **20 minutes in length!** Please refer to the guidelines and assessment criteria for presentations on the lecturer’s website (<https://sozialstruktur.soziologie.uni-mainz.de/lehre>).

There are two variants, which may also be combined:

Variante A: Literature-based presentation. On the basis of scientific literature, a question of the sociology of art is discussed. Suggestions for possible topics are given at the end of each session in the syllabus (●). You may need to specify and re-title such a topic to get a suitable research question for your presentation! You may also suggest your own topic. The presentation should be based on **at least five scientific papers** (journal articles, chapters in anthologies, or monographs). Carry out a literature search supported by scientific databases (e.g. Web of Science). Follow the instructions for literature search on the lecturer's website.

Variante B: Material-based analysis of an art phenomenon. A historical or current phenomenon in the field of art is presented using material you have assembled. The phenomenon should relate to a session topic. A sociological question should be developed for this subject and put up for discussion. In other words, the phenomenon should be **theorized and/or methodized!** For example, hypotheses can be developed as to how the phenomenon can be explained sociologically, or a research design can be developed which could hypothetically be used to investigate the phenomenon systematically. A few references to relevant sociological literature are also desirable.

Early consultation with the lecturer is expected – if possible, several weeks before the presentation date. The preliminary presentation must be submitted by e-mail **at least one week before the session**. You will receive immediate feedback.

Term papers

The term paper can be a literature review, an empirical paper (e.g. secondary analysis of statistical data), or a proposal for a research design. The topic should be related to the content of the seminar and be roughly agreed with the lecturer by the last session on **July 18, 2024**. Please note the instructions for writing sociological term papers and the assessment criteria for term papers on the lecturer's website (<https://sozialstruktur.soziologie.uni-mainz.de/lehre>).

You must submit an approximately **two-page synopsis** of your proposed term paper by e-mail by **August 31, 2024**. You will receive immediate feedback.

The deadline for submission of the term paper is **September 30, 2024**. Please send it to me as a PDF file by e-mail (including the signed declaration of independent preparation). Papers submitted late will not be accepted. You will receive a written assessment of your term paper by e-mail. Without active participation, admission to the term paper may be refused.