

SOC6518: Culture Industries

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Office Hours: After Class

Course Description

It goes without saying that mediated cultural objects such as art, fashion, novels, and music are both produced and consumed. This course, drawing on the sociology of culture, economic sociology, and organizational sociology, focuses on the production and distribution of culture within fields, industries, organizations, and markets. As we'll be covering a range of linked subfields and perspectives and our semester is short, we'll only be covering the last 50 years or so of intellectual development, cross-pollination, and shared interests, albeit sometimes under different flags and names.¹



This means we'll be missing some history and some perspectives from *Ye Olde Sociology* that have fallen out of favor or aren't as widely used anymore. On the first day I'll be providing some background on these alternate perspectives and how we got to where we are. Don't worry; we won't just be genuflecting to what we're reading. Should you choose to work in this area, you will of course be getting jobs by building on the things we'll learn in this course, or, dare I say, maybe even occasionally trying to tear them down.

Equally importantly, I'll be honest: I kind of don't care if you end up working in this research area or not. For that reason, our goal in the course is twofold: (1) for you to *know* the areas of interest and debate in this research area; (2) for you to professionalize yourself and make *substantial progress* both substantively (e.g. on a project) and interactionally/emotionally (e.g. for you to feel more confident in the hidden curriculum of academia). You'll note that after the first week I've almost entirely assigned articles that have been published in the last five years or so. That's not because these are all exemplary articles in their topical areas (although some of them are), but rather, it's important for you to know what counts as publishable social science at a variety of journals these days.

Course Goals:

- Students will leave the course with an understanding of the current issues and debates in the study of culture producing industries, as well as with an understanding of the recent historical antecedents to these issues and debates. Put another way, students will have a

¹ See "The Production of Culture" or "Sociology of Culture" in North American sociology, "Creative Industries" in Business, Management, and Economics, "Cultural Industries" in European Sociology, and "Media Industries" in Media Studies and the like. As always, there are stakes and allegiances signaled with the usage of these terms, but for this course we'll maintain terminological agnosticism while applying definitional skepticism.

frame of reference for what people are talking about—and why they’re talking about what they’re talking about –when going to professional conferences and the like.

- Students who seek to contribute to this area will have a storehouse of knowledge and citations to draw upon in order to maximize their contribution to the (perhaps dreaded) “conversation.”
- As this is a graduate-level course, the “hidden curriculum” of the course is to professionalize you (e.g. to get you ready for presenting at conferences, submitting articles for peer-review, and perhaps even going on the job market). As this is a topical seminar these things will never be our primary areas of foci, but we’ll be engaging them in many small and non-obtrusive ways.

A Typical Day in the Course:

Accountability Roundtable (10): We’ll spend the first ten minutes updating on our previous weeks progress, and setting a research related goal for the next week.

Content Talk (60): The *discussion leader* will guide discussion of the three articles for about 50-60 minutes. This will be about the theory, methods, and arguments of the articles, how they fit in the broader picture, and so on.

Architecture Talk (15): *The discussion leader* will guide discussion on the architecture of the articles. This is not a discussion about their content, but rather, the architecture of them, what works well and not as well, and what can be ported into our own work (or should be avoided in our own work).

Project Talk (30): In the last 45 minutes (or so) of class we’ll engage in discussion and workshopping of the *project presenters* project for the course. It will be their job to give us a brief background, and to pepper us with questions.

Metrics of Evaluation:

- Each week you will fill out the *reading keys* worksheet for all three articles. I’m not having you write response papers because after finishing your coursework it’s a form of writing you’ll never have to do again; it’s looking to the past, not the future. From the perspective of an instructor, reading responses are a way to ensure that you’re not arriving to class as a zombie that’s hoping to live off the brains of others. The *reading keys* worksheet is for you a lower-cost way for me to ensure you’re not a zombie. It’s also good practice to start thinking about the articles you read this way, if you haven’t already. **(10% of final grade)**
- We will be rotating presentation of the day’s readings. In your rotation you will be responsible for *briefly* summarizing the articles (your expectation is that everyone has read them, and if they haven’t that’s their problem, not yours). Your real job is to come up with a wide-swath of questions and conversation points that get discussion going, and to be the point-person for that discussion. **(10% of final grade)**.
- After the first course meeting you will complete the *Week 1 Assignment* worksheet. The first page is specific to this course. The second and third pages are by Charles Tilly. When emailing me back the work sheet you should also email me back *what you have so far* on the project you’ll be working on. Your paper grade will be based on *the progress* you’ve made during the semester, not what you ultimately hand in. The *Week 1 Assignment* worksheet is worth **10% of your final grade**.

- Starting several weeks into the course, we'll rotate having a *project presenter* for the last 45 minutes of class or so. The project presenter will recap for everyone what their semester long project is, and come with well-thought out questions to pose to the group that will help them accomplish their goals (**10% of final grade**)
- As you'll see on your *Week 1 Assignment* worksheet, you can write a term paper for this course if you choose to do so, but you *are not required* to write a term paper for this course. Instead, you are required to make *substantial progress* on a project that is worthy of credit for a course or more. With the *Week 1 Assignment* you'll be handing in what have you so far, and your grade for this component of the course (and really your course grade) will be based on how *substantial the progress* you make is. Here's the trade-off though: as I'm not requiring you to write a term paper, if you don't make substantial progress on something of your choosing for this course, you have quite simply failed yourself, and I'm going to fail you too. To be clear, I'm not kidding. Making *substantial progress* on a project of your choosing is worth **50%** of your final course grade.
- *Scholarly Attitude*: Usually called "participation", the adoption of a "scholarly attitude" is worth **10% of your final grade**. Students with a scholarly attitude take the intellectual endeavor seriously and demonstrate their commitment to academic pursuits by actively engaging in the material, reflecting deeply on the readings, raising thoughtful questions and comments in class, and generally going above and beyond the requirements of the course. Students who lack a scholarly attitude passively complete the readings assignments, occasionally engage in other activities in class (playing with phones, texting, daydreaming, and so on), and are primarily concerned with doing the minimum required in the course, obtaining a particular grade in the course, and cutting corners in an effort to appear more prepared than they really are. Graduate students who adopt a scholarly attitude are practicing their identity as they look forward to their future careers. Graduate students who do not adopt a scholarly attitude are still looking backward to the past and need to leave undergraduate expectations behind.

Academic Integrity & Late Policies:

Reading keys assignments will not be accepted after the class for which they are assigned, because what's the point? Late work will generally be very frowned upon, and I reserve the right to be as punitive as the case calls for, up to but not exceeding a markdown of one half letter grade (not to exceed 3.5 total points) per 24 hour period. If something is going to be late informing me before the deadline and specifying the deadline by which you will have it done is imperative.

Copying, plagiarizing, falsifying medical certificates, or other forms of academic misconduct will not be tolerated. Any student caught engaging in such activities will be referred to the Dean's office for adjudication. Any student abetting or otherwise assisting in such misconduct will also be subject to academic penalties. Students are expected to cite sources in all written work and presentations. See this link for tips for how to use sources well:

(<http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize>).

According to Section B.I.1.(e) of the Code of Behaviour on Academic Matters it is an offence "*to submit, without the knowledge and approval of the instructor to whom it is submitted, any academic work for which credit has previously been obtained or is being sought in another course or program of study in the University or elsewhere.*" By enrolling in this course, you agree to abide by the university's rules regarding academic conduct, as outlined in the Calendar. You are expected to be familiar with the *Code of Behaviour on Academic Matters* (<http://www.artsci.utoronto.ca/osai/The-rules/code/the-code-of->

[behaviour-on-academic-matters](#)) and *Code of Student Conduct* (<http://www.viceprovoststudents.utoronto.ca/publicationsandpolicies/codeofstudentconduct.htm>) which spell out your rights, your duties and provide all the details on grading regulations and academic offences at the University of Toronto. Normally, students will be required to submit their course essays to Turnitin.com for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the Turnitin.com reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of the Turnitin.com service are described on the Turnitin.com web site.

Accessibility Services

It is the University of Toronto's goal to create a community that is inclusive of all persons and treats all members of the community in an equitable manner. In creating such a community, the University aims to foster a climate of understanding and mutual respect for the dignity and worth of all persons. Please see the University of Toronto Governing Council “Statement of Commitment Regarding Persons with Disabilities” at

<http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/ppnov012004.pdf>.

In working toward this goal, the University will strive to provide support for, and facilitate the accommodation of individuals with disabilities so that all may share the same level of access to opportunities, participate in the full range of activities that the University offers, and achieve their full potential as members of the University community. We take seriously our obligation to make this course as welcoming and accessible as feasible for students with diverse needs. We also understand that disabilities can change over time and will do our best to accommodate you. Students seeking support must have an intake interview with a disability advisor to discuss their individual needs. In many instances it is easier to arrange certain accommodations with more advance notice, so we strongly encourage you to act as quickly as possible. To schedule a registration appointment with a disability advisor, please visit Accessibility Services at <http://www.studentlife.utoronto.ca/as>, call at 416-978-8060, or email at: accessibility.services@utoronto.ca. The office is located at 455 Spadina Avenue, 4th Floor, Suite 400. Additional student resources for distressed or emergency situations can be located at distressedstudent.utoronto.ca; Health & Wellness Centre, 416-978-8030, <http://www.studentlife.utoronto.ca/hwc>, or Student Crisis Response, 416-946-7111.

Equity and Diversity

The University of Toronto is committed to equity and respect for diversity. All members of the learning environment in this course should strive to create an atmosphere of mutual respect. As a course instructor, I will neither condone nor tolerate behaviour that undermines the dignity or self-esteem of any individual in this course and wish to be alerted to any attempt to create an intimidating or hostile environment. It is our collective responsibility to create a space that is inclusive and welcomes discussion. Discrimination, harassment and hate speech will not be tolerated. Additional information and reports on Equity and Diversity at the University of Toronto is available at <http://equity.hrandequity.utoronto.ca>

Course Outline

Week 1

Meetings and Greetings, plus the Older Ways to Study Cultural Production

(Translation: watch your professor be massively unfair to exceptionally bright historical figures)

Week 2

Starting at Our Beginning

Becker, H. S. (1974). Art as collective action. *American Sociological Review* 39(6): 767-776.

Peterson, R. A., & Anand, N. (2004). The production of culture perspective. *Annual Review of Sociology* 30:311-334.

Bourdieu, P. (1983). The field of cultural production, or: The economic world reversed. *Poetics* 12(4-5): 311-356.

DISCUSSION LEADER:

PROJECT PRESENTER:

Week 3

Field Theory

Krause, M. (2018). How fields vary. *British Journal of Sociology* 69(1):3-22.

Wilderom, R., & van Venrooij, A. (2019). Intersecting fields: The influence of proximate field dynamics on the development of electronic/dance music in the US and UK. *Poetics*, 77, 101389.

Basov, N. (2019). The ambivalence of cultural homophily: Field positions, semantic similarities, and social network ties in creative collectives. *Poetics*.

DISCUSSION LEADER:

PROJECT PRESENTER:

Week 4

Worlds

Reilly, P. (2018). No laughter among thieves: Authenticity and the enforcement of community norms in stand-up comedy. *American Sociological Review* 83(5): 933-958.

Skaggs, R. (2019). Harmonizing Small-Group Cohesion and Status in Creative Collaborations: How Songwriters Facilitate and Manipulate the Cowriting Process. *Social Psychology Quarterly*, 82(4), 367-385.

Parker, J. N., & Corte, U. (2017). Placing collaborative circles in strategic action fields: Explaining differences between highly creative groups. *Sociological Theory*, 35(4), 261-287.

DISCUSSION LEADER:

PROJECT PRESENTER:

Week 5 Networks

Godart, F. C., & Galunic, C. (2019). Explaining the popularity of cultural elements: Networks, culture, and the structural embeddedness of high fashion trends. *Organization Science*, 30(1), 151-168.

Light, R., & Odden, C. (2017). Managing the boundaries of taste: culture, valuation, and computational social science. *Social Forces*, 96(2), 877-908.

Dowd, T.J., and D.L. Pinheiro. (2013). The ties among the notes: The social capital of jazz musicians in three metro areas. *Work and Occupations* 40(4):431–64.

DISCUSSION LEADER:

PROJECT PRESENTER:

Week 6 Creativity

Leschziner, V., & Brett, G. (2019). Beyond Two Minds: Cognitive, Embodied, and Evaluative Processes in Creativity. *Social Psychology Quarterly*, 82(4), 340-366.

Sagiv, T., Simons, T., & Drori, I. (2020). The Construction of Authenticity in the Creative Process: Lessons from Choreographers of Contemporary Dance. *Organization Science*, 31(1), 23-46.

Furnari, S., & Rolbina, M. (2018). Brokerage styles and interaction rituals in creative projects: Towards an interactionist perspective on brokerage. *Research in the Sociology of Organizations*, 55, 17-45.

DISCUSSION LEADER:

PROJECT PRESENTER:

Week 7 Work in Cultural Economies

Wohl, H. (2020). Creative visions: Presenting aesthetic trajectories in artistic careers. *Poetics*, 76, 101358.

Anteby, M., & Occhiuto, N. (2020). Stand-in labor and the rising economy of self. *Social Forces*, 98(3), 1287-1310.

Friedman, S., & O'Brien, D. (2017). Resistance and resignation: Responses to typecasting in British acting. *Cultural Sociology* 11(3): 359-376.

DISCUSSION LEADER:

PROJECT PRESENTER:

Week 8 Intermediation

Vaughn, M. P. (2019). Supermodel of the World: The Influence of Legitimacy on Genre and Creativity in Drag Music Videos. *Social Psychology Quarterly*, 82(4), 431-452.

Banks, P. A. (2019). High culture, black culture: Strategic assimilation and cultural steering in museum philanthropy. *Journal of Consumer Culture*, 1469540519846200.

Christin, A. (2018). Counting clicks: Quantification and variation in web journalism in the United States and France. *American Journal of Sociology* 123(5): 1382-1415.

DISCUSSION LEADER:

PROJECT PRESENTER:

Week 9
Inequality

- Erigha, M.** (2020). Racial Valuation: Cultural Gatekeepers, Race, Risk, and Institutional Expectations of Success and Failure. *Social Problems*
- Simon, S. J.** (2019). Hollywood power brokers: Gender and racial inequality in talent agencies. *Gender, Work & Organization*, 26(9), 1340-1356.
- Childress, C., & Nault, J. F.** (2019). Encultured biases: The role of products in pathways to inequality. *American Sociological Review*, 84(1), 115-141
- DISCUSSION LEADER:
PROJECT PRESENTER:

Week 10
Categories and Classification

- Coman, S., & Phillips, D. J.** (2018). Ambiguity and the longevity of creative industries: the case of swing through the lens of interdisciplinary collaboration. *Frontiers of Creative Industries: Exploring Structural and Categorical Dynamics*, 55, 203-35.
- Keuschnigg, M., & Wimmer, T.** (2017). Is category spanning truly disadvantageous? New Evidence from primary and secondary movie markets. *Social Forces* 96(1): 449-479.
- van Venrooij, A. and V. Schmutz.** (2018). Categorical ambiguity in cultural fields: The effects of genre fuzziness in popular music. *Poetics* 66:1–18.
- DISCUSSION LEADER:
PROJECT PRESENTER:

Week 11
Consecration

- Reyes, V.** (2014). The production of cultural and natural wealth: An examination of World Heritage sites. *Poetics*, 44, 42-63.
- Price, T.** (2020). Posthumous consecration in rock's legitimating discourse. *Poetics*, 101431.
- Inoue, T.** (2018). Western classical music in a non-Western culture: The repertoires of Japanese professional orchestras in the twentieth century. *Poetics*, 67, 13-25.
- DISCUSSION LEADER:
PROJECT PRESENTER:

Week 12:
Cultural Objects as Causal Variables

- Domínguez R. F.** (2014). Preserving the unpreservable: Docile and unruly objects at MoMA. *Theory and Society* 43(6):617–45.
- Askin, N., & Mauskapf, M.** (2017). What makes popular culture popular? product features and optimal differentiation in music. *American Sociological Review* 82(5): 910-944.
- Zamora-kapoor, A., Godart, F., & Zhao, Y.** (2020). Networks on the walls : Analyzing “ traces ” of institutional logics in museums ’ permanent exhibitions. *Poetics*, 79