

SOC6518H: The Production of Culture in Creative Industries

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Course Description

Who thought spending \$350,000,000 on *John Carter* was a good idea? Why is it so hard to figure out how much something costs in an art gallery? How do critics reach consensus? What do the different topics in 19th Century British and American novels tell us about the differences between these two societies? Is fame a mark of talent? Does conglomeration decrease product variety? When was the precise moment when quality gave way to market considerations? These are all questions we'll be answering in this course (although two of them are admittedly trick questions).



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, organizational sociology, and business and management focuses on the production and distribution of culture within fields, industries, and organizations. As we'll be covering a range of linked subfields and perspectives and our semester is short, we'll be starting somewhat recently in the 1970s with the emergence of what can be loosely defined as "The Production of Culture" (PofC) approach, and focusing on how the perspective has matured, cross-pollinated, and evolved, 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.

Course Goals:

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.

- 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 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 will leave more equipped to take the Culture Area Exam.
- 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.

Course Structure:

This is a weekly discussion-based seminar course. Each day will begin by thematically orienting the discussion topics everyone has brought in (see below), which will be followed by the scheduled presenter providing a brief summary of the readings and asking some of his/her own initial questions to get our conversation started. I’ll provide mini-lectures to give the requisite background when needed, but will mostly be working to keep our conversation on topic and productive. I’ll be asking you for your feedback on how things are going in the 6th week of the course, and we’ll adjust as we go.

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 student role 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 and responses, 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.

Additional Metrics of Evaluation:

- Each week you will bring two discussion topics pertaining to each assigned reading. Your discussion topics should make it clear that you’ve completed the reading and understand the questions and issues at hand (**10% of final grade**)
- We will be rotating presentation of the day’s topic. In your rotation you will be responsible for giving a ten minute summary, and posing initial questions and discussion topics. (**10% of final grade**)
- You are responsible for submitting reading responses at the beginning of five of the twelve class meetings. These should be 500-750 words, or two to three typed, double spaced pages.

You might want to match some of these up with your rotation in presenting the day's topics. (15% of final grade)

- In **Week 6** you will be submitting a one-page final paper proposal/outline. I will supply you with a sample proposal/outline in advance. (5% of final grade)
- In **Week 12** we will be holding a mini-conference for our final class in which you will be giving a 15 minute, conference-style presentation on your term paper. Don't worry, if you don't know how to do this, I'll show you. (15% of final grade)
- Your final paper, of about 15 pages, is due **one week after the last class**. I'll provide guidelines. (35% of final grade)

Plagiarism and & Late Policies:

Late work will be graded down by the equivalent of one letter grade for each 24 hour period of lateness. You are better off handing in nothing than handing in something that is plagiarized. See policies here: <http://goo.gl/1sJEzy> and avoidance practices here: <http://goo.gl/Ak47k>

Course Outline

(Note: see Appendix for suggested/optional/for-your-records readings for each topical area)

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.

Hirsch, P. M. (1972). Processing fads and fashions: An organization-set analysis of cultural industry systems. *American Journal of Sociology* 77(4): 639-659.

Griswold, Wendy. (1981). American character and the American novel. *American Journal of Sociology* 86(4):740-65.

Week 3

Work in Culture Producing Industries

Hesmondhalgh, D., & Baker, S. (2010). 'A very complicated version of freedom': Conditions and experiences of creative labour in three cultural industries. *Poetics*, 38(1): 4-20

de Laat, K. (2015). "Write a Word, Get a Third": Managing Conflict and Rewards in Professional Songwriting Teams. *Work and Occupations* 42(2): 225-256.

Zafirau, S. (2008). Reputation work in selling film and television: life in the Hollywood talent industry. *Qualitative Sociology*, 31(2), 99-127.

Frenette, A. (2013). Making the Intern Economy: Role and Career Challenges of the Music Industry Intern. *Work and Occupations* 40(4): 364-397.

Week 4

Decision Making, and Debating Art & Commerce

Ahlkvist, J. A., & Faulkner, R. (2002). "Will this record work for us?": Managing music formats in commercial radio. *Qualitative Sociology*, 25(2): 189-215.

Bielby, W. T., & Bielby, D. D. (1994). "All Hits Are Flukes": Institutionalized Decision Making and the Rhetoric of Network Prime-Time Program Development. *American Journal of Sociology* 99(5): 1287-1313.

Godart, F. C., & Mears, A. (2009). How do cultural producers make creative decisions? Lessons from the catwalk. *Social Forces* 88(2): 671-692.

Friedman, S. (2014). The hidden tastemakers : Comedy scouts as cultural brokers at the Edinburgh Festival Fringe. *Poetics* 44: 22–41.

Week 5

Field Theory

Bourdieu, P. (1985). The market of symbolic goods. *Poetics* 14(1): 13-44.

DiMaggio, P.J., and W.W. Powell. (1983). "The iron cage revisited: Institutional isomorphism and collective rationality in organizational fields." *American Sociological Review* 48(2): 147–160.

Fligstein, N, and D McAdam. (2011). "Toward a General Theory of Strategic Action Fields*." *Sociological Theory* 29(1): 1–26.

Leschziner, V., and I. A. Green. (2013). Thinking about Food and Sex: Deliberate Cognition in the Routine Practices of a Field. *Sociological Theory*, 31(2): 116–144.

Week 6

Concentration and Diversity (paper proposal/outline due)

DiMaggio, P. (1977). Market structure, the creative process, and popular culture: Toward an organizational reinterpretation of mass-culture theory. *The Journal of Popular Culture* 11(2): 436-452.

Peterson, R. A., & Berger, D. G. (1975). Cycles in symbol production: The case of popular music. *American Sociological Review* 40(2): 158-173.

Lopes, P. D. (1992). Innovation and diversity in the popular music industry, 1969 to 1990. *American Sociological Review* 57(1): 56-71.

Carroll, G. R., & Swaminathan, A. (2000). Why the microbrewery movement? Organizational dynamics of resource partitioning in the US brewing industry. *American Journal of Sociology* 106(3): 715-762.

Week 7

Classification: Categories, Genres, and Types

DiMaggio, P. (1987). Classification in art. *American Sociological Review* 52(4): 440-455.

Hsu, G. (2006). Jacks of all trades and masters of none: Audiences' reactions to spanning genres in feature film production. *Administrative Science Quarterly* 51(3): 420-450.

Lena, J. C. (2012). *Banding together: How communities create genres in popular music*. Princeton University Press. **Kersten, A., & Verboord, M. (2014).** Dimensions of Conventionality and Innovation in Film : The Cultural Classification of Blockbusters , Award Winners , and Critics' Favourites. *Cultural Sociology* 8(1): 3-24

Week 8

Critics and Prizes

Baumann, S. (2001). Intellectualization and art world development: Film in the United States. *American Sociological Review* 66(3): 404-426.

Verboord, M. (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.

Anand, N., & Jones, B. C. (2008). Tournament rituals, category dynamics, and field configuration: The case of the Booker Prize. *Journal of Management Studies* 45(6): 1036-1060.

Cattani, G., Ferriani, S., & Allison, P. D. (2014). Insiders , Outsiders , and the Struggle for Consecration in Cultural Fields : A Core- Periphery Perspective. *American Sociological Review* doi:10.1177/0003122414520960

Week 9

Status, Prestige, and Inequality

Merton, R. K. (1968). The Matthew effect in science. *Science* 159(3810): 56-63.

Salganik, M. J., & Watts, D. J. 2008. Leading the herd astray: An experimental study of self-fulfilling prophecies in an artificial cultural market. *Social Psychology Quarterly* 71(4): 338-355.

Change this to Mears and Godart.

Yogev, T. (2010). The social construction of quality : status dynamics in the market for contemporary art, *Socio-Economic Review* 8:511–536.

Lindner, A.M., Lindquist, M., and J. Arnold. 2015). Million Dollar Maybe ? The Effect of Female Presence in Movies on Box Office Returns. *Sociological Inquiry* 85(3): 407–428.

Week 10

Networks, Teams, and Collaboration

Uzzi, B., & Spiro, J. (2005). Collaboration and creativity: The small world problem. *American Journal of Sociology* 111(2): 447-504.

Cattani, G., and S. Ferriani (2008). A Core/Periphery Perspective on Individual Creative Performance : Social Networks and Cinematic Achievements in the Hollywood Film Industry *Organization Science* 19(6): 824–844.

Harrison, S., & Rouse, E. (2013). Let’s dance! Elastic coordination in creative group work: A qualitative study of modern dancers. *Academy of Management Journal* 57(5): 1256–1283.

Aubke, F. (2014). Creative Hot Spots : A Network Analysis of German Michelin-Starred Chefs” *Creativity and Innovation Management* 23(1): 3–14.

Week 11

Values, Valuation, and Pricing

Lamont, M. (2012). Toward a comparative sociology of valuation and evaluation. *Annual Review of Sociology* 38(1): 201-221.

Velthuis, O. (2003). Symbolic meanings of prices: Constructing the value of contemporary art in

Amsterdam and New York galleries. *Theory and Society*, 32(2), 181-215.

Mears, Ashley. 2011. "Pricing Looks: Circuits of Value in Fashion Modeling Markets," in (eds.) Aspers & Beckert's *The Worth of Goods*: Oxford University Press

Rossmann, G., & Schilke, O. (2014). Close, But No Cigar: The Bimodal Rewards to Prize-Seeking. *American Sociological Review* 79:86–108.

Week 12: In-Class Mini-Conference

Appendix: So you want to know more? You're in the right place.

Week 2: Starting at Our Beginning Additional Resources

Alexander, Victoria. 2003. *Sociology of the Arts: Exploring fine and popular forms*. Blackwell.

Becker, H. S. (1984). *Art worlds*. Univ of California Press.

Bourdieu, P. (2005). Principles of an economic anthropology. *The handbook of economic sociology*, 2, 75-89.

Caves, R. E. (2000). *Creative industries: Contracts between art and commerce*. Harvard University Press.

Corse, S. M. (1997). *Nationalism and literature: The politics of culture in Canada and the United States*. Cambridge University Press.

Crane, D. (1992). *The production of culture*. Sage Publications.

Du Gay, P. (Ed.). (1997). *Production of culture/cultures of production* (Vol. 4). Sage.

Grindstaff, Laura. 2008. "Culture and popular culture: A case for sociology." *The Annals of the American Academy of Political and Social Science*. 619, 6-14.

- Griswold, W.** (2000). *Bearing witness: Readers, writers, and the novel in Nigeria*. Princeton University Press.
- Hesmondhalgh, David.** 2007. *The cultural industries*. Sage.
- Hirsch, P. M.** (2000). Cultural industries revisited. *Organization science*, 11(3), 356-361.
- Lingo, E.L. & Tepper, S.J.** (eds) (2013). "Patterns and Pathways: Artists and Creative Work in a Changing Economy." Special Issue of *Work & Occupations* 40(4).
- Lawrence, T. B., & Phillips, N.** (2002). Understanding cultural industries. *Journal of management inquiry*, 11(4), 430-441.
- Peterson, R. A.** (1976). The Production of Culture: A Prolegomenon. *American Behavioral Scientist*, 19(6), 669-684.
- Peterson, R. A.** (1979). Revitalizing the culture concept. *Annual Review of Sociology*, 5, 137-166.
- Peterson, R. A.** (1990). Why 1955? Explaining the advent of rock music. *Popular Music*, 9(1), 97-116.
- Ryan, J. & M. Hughes** (eds). (2000), The production and consumption of culture: Essays on Richard A. Peterson's contributions to cultural sociology. *Poetics* 28(2-3): 91-233.
- Schudson, Michael.** 1989. "How Culture Works: Perspectives from Media Studies on the Efficacy of Symbols." *Theory and Society* 18: 153-180.
- White, Harrison C. and Cynthia A. White.** 1965. *Canvases and Careers*. New York: Wiley

Week 3: Work in Culture Producing Industries Additional Resources

- Alper, N. O., & Wassall, G. H.** (2006). Artists' careers and their labor markets. *Handbook of the Economics of Art and Culture*, 1, 813-864.
- Baker, W. E., & Faulkner, R. R.** (1991). Role as resource in the Hollywood film industry. *American Journal of Sociology* 97(2): 279-309.
- Christopherson, S.** (2008). Beyond the Self-expressive Creative Worker: An Industry Perspective on Entertainment Media. *Theory, culture & society*, 25(7-8), 73-95.
- Ekelund, B. G., & Börjesson, M.** (2002). The shape of the literary career: An analysis of publishing trajectories. *Poetics*, 30(5), 341-364.
- Eikhof, D. R., & Haunschild, A.** (2006). Lifestyle meets market: Bohemian entrepreneurs in creative industries. *Creativity and innovation management*, 15(3), 234-241.
- Faulkner, R. R., & Steiner,** (1983). *Music on demand: Composers and careers in the Hollywood film industry*. New Brunswick, NJ: Transaction books.
- Fine, Gary Alan.** 1992. "The culture of production: Aesthetic Choices and Constraints in culinary Work." *American Journal of Sociology*. Vol. 97 (5): 1268-1294. [1][n]
- Gill, R., & Pratt, A.** (2008). In the social factory? Immaterial labour, precariousness and cultural work. *Theory, Culture & Society*, 25(7-8), 1-30.
- Grindstaff, L.** (2002). *The money shot: Trash, class, and the making of TV talk shows*. University of Chicago Press.
- Hesmondhalgh, D., & Baker, S.** (2011). *Creative Labor: Media Work in Three Cultural Industries*. Routledge.
- Leschziner, V.** (2007). Kitchen stories: Patterns of recognition in contemporary high cuisine. In *Sociological Forum* (Vol. 22, No. 1, pp. 77-101).
- Lindemann, D. J.** (2013). What Happens to Artistic Aspirants Who Do Not "Succeed"? A Research Note From the Strategic National Arts Alumni Project. *Work and Occupations* 40(4): 465-480
- Lingo, E. L., & Tepper, S. J.** (2013). Looking Back, Looking Forward: Arts-Based Careers and Creative Work. *Work and Occupations* 40(4): 337-363.
- Menger, P. M.** (1999). Artistic labor markets and careers. *Annual Review of Sociology* 25:541-574.
- Menger, P. M.** (2006). Artistic labor markets: Contingent work, excess supply and occupational risk management. *Handbook of the Economics of Art and Culture*, 1, 765-811.

- Neff, G., Wissinger, E., & Zukin, S. (2005). Entrepreneurial labor among cultural producers: “Cool” jobs in “hot” industries. *Social Semiotics* 15(3): 307-334.
- Porcello, T. (2004). Speaking of Sound: Language and the Professionalization of Sound-Recording Engineers. *Social Studies of Science*, 34(5), 733-758.
- Siebert, S., & Wilson, F. (2013). All work and no pay: consequences of unpaid work experience in the creative industries. *Work, Employment & Society* 27(4): 711-721
- Svejenova, S. (2005). ‘The Path with the Heart’: Creating the Authentic Career. *Journal of Management Studies*, 42(5), 947-974.
- Umney, C., & Kretsos, L. (2013). Creative labour and collective interaction: the working lives of young jazz musicians in London. *Work, Employment & Society*, 28(4): 571-588.
- van Dijk, N. (1999). Neither the top nor the literary fringe: The careers and reputations of middle group authors. *Poetics*, 26(5), 405-421.
- Wacquant, L. (1998). A fleshpeddler at work: Power, pain, and profit in the prizefighting economy. *Theory and Society*, 27(1), 1-42.
- Zuckerman, E. W., Kim, T. Y., Ukanwa, K., & von Rittmann, J. (2003). Robust Identities or Nonentities? Typcasting in the Feature-Film Labor Market. *American Journal of Sociology*, 108(5), 1018-1073.

Week 4: Decision Making, and Debating Art & Commerce Additional Resources

- Childress, C. C. (2012). Decision-making, market logic and the rating mindset: Negotiating BookScan in the field of US trade publishing. *European Journal of Cultural Studies*, 15(5), 604-620.
- Chong, P. (2013). Legitimate judgment in art, the scientific world reversed? Maintaining critical distance in evaluation. *Social Studies of Science*, 43(2), 265-281.
- Cohen, M. D., March, J. G., & Olsen, J. P. (1972). A garbage can model of organizational choice. *Administrative science quarterly*, 1-25.
- Franssen, T., & Kuipers, G. (2013). Coping with uncertainty, abundance and strife: Decision-making processes of Dutch acquisition editors in the global market for translations. *Poetics*, 41(1), 48-74.
- Gitlin, T. (1994). *Inside prime time*. University of California Pr.
- Greenfeld L. 1988. Professional ideology and patterns of gate-keeping: evaluation and judgment within two art worlds. *Soc. Forces* 66: 903-25
- March, J. G. (1994). *Primer on decision making: How decisions happen*. Simon and Schuster
- Mauws, M. K. (2000). But is it art? Decision making and discursive resources in the field of cultural production. *The Journal of Applied Behavioral Science*, 36(2), 229-244.
- Miller, L. J. (2008). *Reluctant capitalists: Bookselling and the culture of consumption*. University of Chicago Press.
- Molotch, H., & Lester, M. (1974). News as purposive behavior: On the strategic use of routine events, accidents, and scandals. *American sociological review*, 101-112.
- Powell, W. W. (1986). *Getting into print: The decision-making process in scholarly publishing*. University of Chicago Press.
- Roberts, J. P. (2010). Revisiting the creative/commercial clash: an analysis of decision-making during product development in the television industry. *Media, Culture & Society*, 32(5), 761-780.
- Rushton, M. (2003). Transaction cost politics and the National Endowment for the Arts. *Poetics*, 31(2), 133-150.
- Schudson, M. (1989). The sociology of news production. *Media, culture and society*, 11(3), 263-282.
- Thornton, P. H. (2004). *Markets from culture: Institutional logics and organizational decisions in higher education publishing*. Stanford University Press.
- Wei, J. (2012). Dealing with reality: Market demands, artistic integrity, and identity work in reality television production. *Poetics*, 40(5), 444-466.

Wright, D. (2005). Mediating production and consumption: cultural capital and 'cultural workers'. *The British journal of sociology*, 56(1), 105-121.

Week 5: Field Theory Additional Resources

- Anand, N. and Richard A. Peterson. 2000. "When Market Information Constitutes Fields: Sensemaking of Markets in the Commercial Music Industry." *Organization Science* 11:270-284.
- Anheier, H. K., Gerhards, J., & Romo, F. P. (1995). Forms of capital and social structure in cultural fields: Examining Bourdieu's social topography. *American Journal of Sociology*, 859-903.
- Beckert, J. (2010). How do fields change? The interrelations of institutions, networks, and cognition in the dynamics of markets. *Organization Studies*, 31(5), 605-627.
- Bourdieu, P. (1993). *The field of cultural production: Essays on art and literature*. Columbia University Press.
- Bourdieu, P. (1996). *The rules of art: Genesis and structure of the literary field*. Stanford University Press.
- Bourdieu, P. (2002). The Forms of Capital in (ed) Biggart's *Readings in Economic Sociology*: Wiley-Blackwell.
- De Nooy, W. (2003). Fields and networks: correspondence analysis and social network analysis in the framework of field theory. *Poetics*, 31(5), 305-327.
- Ferguson, Priscilla Parkhurst. 1998. "A Cultural Field in the Making: Gastronomy in 19th Century France." *American Journal of Sociology* 104:597-641.
- Fligstein, N., & McAdam, D. (2012). *A theory of fields*. Oxford University Press.
- Hesmondhalgh, D. (2006). Bourdieu, the media and cultural production. *Media, Culture & Society*, 28(2), 211-231.
- Lamont, M. (2012). How has Bourdieu been good to think with? The case of the United States. In *Sociological Forum* Vol. 27(1): 228-237 (note: see responses and responses to responses in this issue too)
- Lash, S. (1993). Pierre Bourdieu: Cultural economy and social change. *Bourdieu: critical perspectives*, 193-211.
- Leschziner, V., & Green, A. I. (2013). Thinking about Food and Sex: Deliberate Cognition in the Routine Practices of a Field. *Sociological Theory*, 31(2), 116-144.
- Lizardo, O. (2009). The comparative analysis of organizational forms: Considering field and ecological approaches. *Research in the Sociology of Organizations*, 26, 117-151.
- Martin, J. L. (2003). What Is Field Theory? *American journal of sociology*, 109(1), 1-49.
- Scott, Michael. 2012. "Cultural entrepreneurs, cultural entrepreneurship: Music producers mobilising and converting Bourdieu's alternative capitals." *Poetics* 40:237-255. [1][n]
- Sallaz, J. J., & Zavisca, J. (2007). Bourdieu in American sociology, 1980-2004. *Annu. Rev. Sociol.*, 33, 21-41.
- Thompson, J. B. (2010). *Merchants of culture*. Polity.

Week 6: Concentration and Diversity Additional Resources

- Berry, S. T., & Waldfoegel, J. (2001). Do mergers increase product variety? Evidence from radio broadcasting. *The Quarterly Journal of Economics*, 116(3), 1009-1025.
- Burnett, R. (1992). The implications of ownership changes on concentration and diversity in the phonogram industry. *Communication Research*, 19(6), 749-769.
- Carroll, G. R. (1985). Concentration and specialization: Dynamics of niche width in populations of organizations. *American journal of sociology*, 1262-1283.

- Christianen, M.** (1995). Cycles in symbol production? A new model to explain concentration, diversity and innovation in the music industry. *Popular Music*, 14(01), 55-93.
- Dowd, T. J.** (2004). Concentration and diversity revisited: Production logics and the US mainstream recording market, 1940–1990. *Social forces*, 82(4), 1411-1455.
- Dougherty, D., & Corse, S. M.** (1995). When it comes to product innovation, what is so bad about bureaucracy?. *The Journal of High Technology Management Research*, 6(1), 55-76.
- George, L.** (2007). What's fit to print: The effect of ownership concentration on product variety in daily newspaper markets. *Information Economics and Policy*, 19(3), 285-303.
- Greve, H. R., Pozner, J. E., & Rao, H.** (2006). Vox Populi: Resource Partitioning, Organizational Proliferation, and the Cultural Impact of the Insurgent Microradio Movement1. *American Journal of Sociology*, 112(3), 802-837.
- Hotelling, H.** (1929). Stability in Competition. *The Economic Journal*, 39(153), 41-57.
- Peterson, R. A., & Berger, D. G.** (1996). Measuring industry concentration, diversity, and innovation in popular music. *American Sociological Review*, 61(1), 175-178.
- Powell, W. W.** (1980). Competition versus concentration in the book trade. *Journal of Communication*, 30(2), 89-97.
- Rossmann, G.** (2004). Elites, masses, and media blacklists: The Dixie Chicks controversy. *Social Forces*, 83(1), 61-79.
- Rossmann, G.** (2012). *Climbing the Charts: What Radio Airplay Tells Us about the Diffusion of Innovation*. Princeton University Press.
- Sapiro, Gisèle.** 2010. "Globalization and Cultural Diversity in the Book Market: The Case of Literary Translations in the US and in France." *Poetics* 38: 419-439.
- Stinchcombe, Arthur.** 1959. "Bureaucratic and Craft Administration of Production." *Administrative Science Quarterly*. 4:168-187.
- Verboord, M.** (2011). Market logic and cultural consecration in French, German and American bestseller lists, 1970–2007. *Poetics*, 39(4), 290-315.

Week 7: Classification: Categories, Genres, and Types Additional Resources

- Baumann, S., Dowd, T. J., & Janssen, S.** (2009). Introduction: Classifying culture—Agents, structures, processes. *Poetics*, 37(4), 295-297.
- Becker, H. S.** (1976). Art worlds and social types. *American Behavioral Scientist*, 19(6), 703-717.
- Espeland, W. N., & Sauder, M.** (2007). Rankings and Reactivity: How Public Measures Recreate Social Worlds. *American Journal of Sociology*, 113(1), 1-40.
- Hannan, M. T.** (2010). Partiality of memberships in categories and audiences. *Annual Review of Sociology*, 36, 159-181.
- Hsu, G., Hannan, M. T., & Koçak, Ö.** (2009). Multiple category memberships in markets: An integrative theory and two empirical tests. *American Sociological Review*, 74(1), 150-169.
- Holt, Douglas.** 2002. "Why Do Brands Cause Trouble? A Dialectical Theory of Consumer Culture and Branding." *Journal of Consumer Research*. Vol 29. No. 1: 70-90. [1][n]
- Jamerson, H.** (2009). Intoxicators, educators, and gatekeepers: The enactment of symbolic boundaries in Napa Valley wineries. *Poetics*, 37(4), 383-398.
- Lena, J. C., & Peterson, R. A.** (2008). Classification as culture: Types and trajectories of music genres. *American Sociological Review*, 73(5), 697-718.
- Negro G, Koçak O, Hsu G.** 2010. Research on categories in the sociology of organizations. *Res. Soc. Organ.* 31: 3–35
- Negus, K.** (2004). *Music genres and corporate cultures*. Routledge.
- Ollivier, M., Gauthier, G., & Truong, A. H.** (2009). Cultural classifications and social divisions: A symmetrical approach. *Poetics*, 37(5), 456-473.

- Ollivier, M. (1997). Measuring symbolic boundaries among artists. *Poetics*, 24(5), 299-328.
- Rao H, Durand R, Monin P. 2005. Border crossing: bricolage and the erosion of categorical boundaries in French gastronomy. *Am. Sociol. Rev.* 70: 968-91
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