

SYLLABUS

Creative Industries and Cultural Capital

Indiana University – Spring 2009 – Alfredo Minetti

AADM-Y 500/28579 - SPEA-V 450/28577

Class meets from: 09:05am-11:35am, Fridays, at PV 273



Leaders in the field of cultural production require, especially in the current knowledge-based economy, an understanding of what is known as “cultural capital.” The importance of culture as the locus of identity, innovation, and creativity has yet to gain the attention it deserves from arts administrators, even as a tool for the advancement of economic success and growth in arts organizations. Acknowledging the diverse forms of cultural capital, this course explores the dynamics of social aesthetics, taste development, and creativity and their implications for leadership in arts organizations.

Professor: Dr. Alfredo Minetti

E-mail: aminetti@indiana.edu

Office: SPEA 429 - Office Phone: 855-9027

Office Hours: *by appointment.*

Please, do not hesitate to contact me to schedule an appointment. My schedule is very flexible and I am always eager to meet with students to discuss class issues.

Reading materials:

Please, check E-Reserves (password: **class**) and OnCourse under 'Resources.' In addition, observe the online links for some of the reading/research materials.

Complementary readings:

I have a comprehensive list of complementary readings and audio/visual materials related to every single topic of this class. Please, let me know if you develop interest in any of the class topics so I can share these resources with you.

Grading:

- 1) **Midterm** (March 6) = 300 points
- 2) **Final paper** (5-7 page-length for undergraduates and 10-15 page-length for graduates) = 500 points (due on the day of the official final for the class)
- 3) **Attendance/Participation** = 200 points

○ *TOTAL POSSIBLE POINTS = 1,000*

Grading Scale:

A+ = 975 or higher	A = 925	A - = 900
B+ = 875	B = 825	B - = 800
C+ = 775	C = 725	C - = 700
D+ = 675	D = 625	D - = 600
F = 599 or lower		

IMPORTANT NOTE: Depending on people's interests, I might change a couple of the readings as the semester develops, if I decide to do so, I will give you a two week advance notice.

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TOPIC OUTLINE

INTRODUCTION

- **CLASS 1:** *January 16*
 - o Introduction to the course and syllabus.

DISCUSSING CLASS IN AMERICA

- **CLASS 2:** *January 23*
 - o Screening of the film: “*People Like Us: Social Class in America*”
 - o Discussion of the readings

Readings:

- 1) Hogan, David. Education and Class Formation: the peculiarities of the Americans. In: *Cultural and Economic Reproduction in Education: Essays on class, ideology, and the State*. Michael W. Apple (editor). London: Routledge & Kegan Paul Ltd. Pp. 32-78.
- 2) DiMaggio, Paul and Michale Useem. The arts in class reproduction. In: *Cultural and Economic Reproduction in Education: Essays on class, ideology, and the State*. Michael W. Apple (editor). London: Routledge & Kegan Paul Ltd. Pp. 181-201.

ON SOCIAL AESTHETICS

- **CLASS 3:** *January 30*
 - o Screening of the film: “*Doon School Chronicles*”
 - o Discussion of the reading

Readings:

- 1) MacDougall, David. Social Aesthetics and the Doon School. In: *Visual Anthropology Review* 15(1): 3-20. (1999)

THE SOCIAL CONTEXT OF CREATIVITY

- **CLASS 4:** *February 6*

Readings:

- 1) DeNora, Tia. Musical Patronage and Social Change in Beethoven’s Vienna. In: *The American Journal of Sociology* 97(2): 310-364. (1991)
- 2) Fine, Gary A. Aesthetic Choices and Constraints in Culinary Work. In: *The American Journal of Sociology* 97(5): 1268-1294. (1992)

- 3) Webb, Jen; Tony Schirato; and Geoff Danaher. Art and Artists. In: *Understanding Bourdieu*. Jen Webb; Tony Schirato; and Geoff Danaher (authors). London:Sage. (2002) Pp. 166-180.

--- See also the following encyclopedic definitions:

- 4) Monnier, Christine A. *Pierre Bourdieu* (1930–2002).
- 5) Graaf, Paul M de. *Capital: Economic, Cultural, and Social*.
- 6) Eisenberg, Anne F. *Habitus/Field*.

PERSPECTIVES FROM THE SOCIAL SCIENCES I

- **CLASS 5:** *February 13*

Readings:

- 1) Inglis, David. Thinking “Art” Sociologically. In: *The Sociology of Art: Ways of Seeing*. David Inglis and John Hughson (editors). New York:Palgrave Macmillan. Pp. 11-29.
- 2) Lane, Jeremy F.. When Does Art Become Art? Assessing Pierre Bourdieu’s Theory of Artistic Fields. In: *The Sociology of Art: Ways of Seeing*. David Inglis and John Hughson (editors). New York:Palgrave Macmillan. Pp. 30-42.

PERSPECTIVES FROM THE SOCIAL SCIENCES II

- **CLASS 6:** *February 20*

Readings:

- 1) Svašek, Maruška. Museums: Space, Materiality and the Politics of Display. In: *Anthropology, Art and Cultural Production*. Maruška Svašek (author). London:Pluto Press. Pp. 123-153. (2007)
- 2) Svašek, Maruška. ‘Fine Art’: Creating and Contesting Boundaries. In: *Anthropology, Art and Cultural Production*. Maruška Svašek (author). London:Pluto Press. Pp. 154-190. (2007)

STATUS GROUPS: THE SOCIAL CONSTRUCTION OF IDENTITY AND EXCLUSION

- **CLASS 7:** *February 27*

Readings:

- 1) Blau, Judith R.; Peter M. Blau; and Reid M. Golden. Social Inequality and the Arts. In: *The American Journal of Sociology* 91(2): 309-331. (1985)
- 2) Bryson, Bethany. “Anything But Heavy Metal”: Symbolic Exclusion and Musical Dislikes. In: *American Sociological Review* 61(5): 884-899. (1996)

- 3) DiMaggio, Paul. Cultural Entrepreneurship in Nineteenth-Century Boston: The Creation of an Organizational Base for High Culture in America. In: *Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies*. Chandra Mukerji and Michael Schudson (editors). Berkeley:University of California Press. Pp. 374-397.

--- MIDTERM ---

- **CLASS 8:** *March 6*

PIERRE BOURDIEU CONSIDERED

- **CLASS 9:** *March 13*

Readings:

- 1) Grenfell, Michael. Biography of Bourdieu. In: *Pierre Bourdieu Key Concepts*. Michael Grenfell (editor). Stocksfield:Acumen. Pp. 11-25.
- 2) Wacquant, Loïc. Pierre Bourdieu. In: *Key Sociological Thinkers*. Rob Stones (editor). Hampshire:Macmillan Press. (1998) Pp. 215-229.
- 3) Webb, Jen; Tony Schirato; and Geoff Danaher. The Field of Cultural Production. In: *Understanding Bourdieu*. Jen Webb; Tony Schirato; and Geoff Danaher (authors). London:Sage. (2002) Pp. 146-165.
- 4) Maton, Karl. Habitus. In: *Pierre Bourdieu Key Concepts*. Michael Grenfell (editor). Stocksfield:Acumen. Pp. 49-65.
- 5) Thomson, Patricia. Field. In: *Pierre Bourdieu Key Concepts*. Michael Grenfell (editor). Stocksfield:Acumen. Pp. 67-81.

Also, the following two book reviews:

- 6) Rhodes, Eric Bryant. Review of: The Field of Cultural Production by Pierre Bourdieu. In: *Acta Sociologica* 37(2) 1994. Pp. 216-219
- 7) Fyfe, Gordon. Review of: The Field of Cultural Production by Pierre Bourdieu. In: *The British Journal of Sociology* 45(3) 1994. Pp. 514-515.

--- **Guest Speaker:** Dr. Joelle Bahloul (Professor of Anthropology)

ON CULTURAL CAPITAL

- **CLASS 10:** *March 27*

Readings:

- 1) DiMaggio, Paul and John Mohr. Cultural Capital, Educational Attainment, and Marital Selection. In: *The American Journal of Sociology* 90(6) 1985. Pp. 1231-1261.

- 2) Lamont, Michelle and Annette Lareau. Cultural Capital: Allusions, Gaps and Glissandos in Recent Theoretical Developments. In: *Sociological Theory* 6(2) 1988. Pp. 153-168.
- 3) Lareau, Annette and Elliot B. Weininger. Cultural Capital in Educational Research: a Critical Assessment. In: *Theory and Society* 32(5/6), Special Issue on The Sociology of Symbolic Power: A Special Issue in Memory of Pierre Bourdieu (2003). Pp. 567-606.
- 4) Moore, Rob. Cultural Capital: Objective Probability and the Cultural Arbitrary. In: *British Journal of Sociology of Education* 25(4), Special Issue: Pierre Bourdieu's Sociology of Education: The Theory of Practice and the Practice of Theory (2004). Pp. 445-456.
- 5) Moore, Robert. Capital. In: *Pierre Bourdieu: Key Concepts*. Michael Grenfell (editor). Stocksfield:Acumen. Pp. 101-117.

EMBODIMENT

- **CLASS 11:** *April 3*

Readings:

- 1) Royce, Anya Peterson. Artistry: The Embodiment of Transparency. In: *Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in a Cross-Cultural Perspective*. Anya Peterson Royce (author). Walnut Creek:Altamira Press, 2004. Pp. 63-83.
- 2) Royce, Anya Peterson. Tewa Indian Ritual: Native Aesthetics. In: *Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in a Cross-Cultural Perspective*. Anya Peterson Royce (author). Walnut Creek:Altamira Press, 2004. Pp. 105-122.
- 3) Royce, Anya Peterson. Artistry and Altered States. In: *Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in a Cross-Cultural Perspective*. Anya Peterson Royce (author). Walnut Creek:Altamira Press, 2004. Pp. 207-226.

--- **Guest Speaker:** Dr. Anya Royce (Chancellor's Professor of Anthropology)

OBJECTIFICATION

- **CLASS 12:** *April 10*

Readings:

- 1) De Marchi, Neil and Hans J. Van Miegroet. The History of Art Markets. In: *Handbook of the Economics of Art and Culture, volume 1*. Handbooks in Economics 25. Victor A. Ginsburgh and David Throsby (editors). Amsterdam:Elsevier. (2006) Pp. 69-122.
- 2) Barthes, Roland. *Mythologies*. Selected and translated by Annette Lavers. New York:Hill and Wang. 1972.

- a. Wine and Milk. Pp. 58-61.
- b. Ornamental Cookery. Pp. 78-80.
- c. The New Citroën. 88-90.

INSTITUTIONALIZATION

- **CLASS 13:** *April 17*
 - o Screening of the film: “*Who the #\$\$\$% Is Jackson Pollock?*”
 - o And discussion of the reading

Readings:

- 1) Wacquant, Loïc J. D.. Sociology as Socioanalysis: Tales of “Homo Academicus” [By Pierre Bourdieu]. In: *Sociological Forum* 5(4) 1990. Pp. 677-689.

DISTINCTION

- **CLASS 14:** *April 24*

Readings:

- 1) Bourdieu, Pierre. The Aristocracy of Culture. In: *Distinction: A Social Critique of the Judgement of Taste*. Translated by Richard Nice. Cambridge, Massachusetts:Harvard University Press. Pp.11-96.
- 2) Warner, Michael. Review Article of P. Bourdieu’s ‘Distinction: A Social Critique of the Judgement of Taste’. In: *MLN* 100(5): 1133-1135. (1985)

CONCLUSION

- **CLASS 15:** *May 1*
 - o Finals Thoughts

Readings:

- 1) Holt, Douglas B.. Distinction in America? Recovering Bourdieu’s theory of tastes from its critics. In: *Poetics* 25 (1997) 93-120.
- 2) DiMaggio and Toqie Mukhtar. Arts Participation as Cultural Capital in the United States, 1982-2002: *Signs of Decline?* In: *Engaging Art: The Next Great Transformation of America’s Cultural Life*. Steven J. Tepper and Bill Ivey (editors). New York:Routledge. (2008) Pp.273-305.

SPEA Academic Policies

SPEA faculty do not tolerate cheating, plagiarism, or any other form of academic dishonesty. If you have not done so, you should read the IUB Code of Student Rights, Responsibilities, and Conduct, which can be accessed at <http://dsa.indiana.edu/Code/> so you will be sure to understand what these terms mean and what penalties can be issued for academic dishonesty. Academic dishonesty can result in a grade F for the class (an F for academic dishonesty cannot be removed from the transcript). Significant violations of the Code can result in expulsion from the University.

Plagiarism is using another person's words, ideas, artistic creations, or other intellectual property without giving proper credit. According to the Code of Student Rights, Responsibilities, and Conduct, a student must give credit to the work of another person when he/she does any of the following:

- a. Quotes another person's actual words, either oral or written;
- b. Paraphrases another person's words, either oral or written;
- c. Uses another person's idea, opinion, or theory; or
- d. Borrows facts, statistics, or other illustrative material, unless the information is common knowledge.

AMERICANS WITH DISABILITIES ACT STATEMENT:

I will make accommodations for students registered with the Disability Services for Students Office in Franklin Hall (I.U. Bloomington), phone: 812-855-7578.