

<b>Studiengang</b>	<b>Gebiet</b>	<b>Modul/Fach</b>	<b>Semester</b>	<b>Bereich</b>	<b>CP</b>	<b>Prüfungsnr.</b>
<a href="#">Angewandte Kulturwissenschaften (Magister/Magistra Artium)</a>	<a href="#">Hauptfach Kunst- und Bildwissenschaften</a>	<a href="#">B1 Soziologie der Kunst, kontextuelle Kunst</a>	5 - 9	B1		
<a href="#">Angewandte Kulturwissenschaften (Magister/Magistra Artium)</a>	<a href="#">Nebenfach Kulturvermittlung und Kulturorganisation</a>	<a href="#">Grundstudium</a>	k.A.	B1		0
<a href="#">Angewandte Kulturwissenschaften (Magister/Magistra Artium)</a>	<a href="#">Nebenfach Kulturvermittlung und Kulturorganisation</a>	<a href="#">Hauptstudium</a>	k.A.	B1		0
<a href="#">Angewandte Kulturwissenschaften (Magister/Magistra Artium)</a>	<a href="#">Kulturwissenschaftlicher Integrationsbereich</a>	<a href="#">Hauptstudium - Interdisziplinäre Kulturwissenschaften</a>	k.A.			

**Inhalt:**

The seminar covers some of the major sociological analyses of arts audiences and arts reception in the past 30 years. It starts with a historical account of the invention and imposition of high culture vs low culture (sessions 2-3), continues with the role of social class in arts consumption, Pierre Bourdieu's Distinction (sessions 4-6) and other analyses of arts audiences, most especially Richard Peterson's omnivore thesis (sessions 9-10) and Lahire's sociology at the level of the individual (session 13). Attention is also given to specific dimensions such as family background, education, generational changes and ethnicity (sessions 8, 11). We shall also discuss Hans Abbing's claim that a 'new art' reception is increasingly taking over while 'high art' is declining (session 12), and the notion of cultural 'philistines' (session 14).

**Literatur:**

H. Abbing, From High Art to New Art, Vossiuspers UvA, Amsterdam, 2006.

H. Abbing, Van hoge naar nieuwe kunst, historische uitgeverij, Groningen, 2009.

P. Bourdieu, Distinction, Routledge, 1989 (1979 French original version).

B. Bryson, “‘Anything but heavy metal’: Symbolic exclusion and musical dislikes”, American Sociological Review, 61, 1996.

B. Bryson, “What about the univores? Music dislikes and group-based identity construction among Americans with low levels of education”, Poetics, 25, 1997.

P. Coulangeon, "Quel est le rôle de l'école dans la démocratisation de l'accès aux équipements culturels", in eds O. Donnat and P. Tolila, *Le(s) Public(s) de la Culture*, Presses de Sciences Po, 2003 (p. 245-265).

P. DiMaggio, M. Useem, "Social class and arts consumption: The origins and consequences of class differences in exposure to the arts in America", *Theory and Society*, 5, 2, 1978.

D. Gartman, "Culture as class socialization or mass reification : A critique of Bourdieu's *Distinction*", *American Journal of Sociology*, 97, 2, 1991.

D.B. Holt, "Distinction in America? Recovering Bourdieu's theory of tastes from its critics", *Poetics*, 25, 1997.

J. Jensen, *Is art good for us?: beliefs about high culture in American life*, Rowman & Littlefield Publishers, 2002.

B. Kolb, "The effect of generational changes on classical music concert attendance and orchestras' responses in the UK and US", *Cultural Trends*, 41, 2001.  
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B. Kolb, "Ethnic preference for the arts: the role of the social experience as attendance motivation", *International Journal of Nonprofit and Voluntary Sector Marketing*, 7, 2, 2002a.

B. Kolb, "Ethnic Attendance at the Arts versus Ethnic Experience of the Arts: Adjusting to a Changing Cultural Reality", paper presented at the 2002 ACEI Conference in Rotterdam, 2002b.

B. Kolb, "Ethnic Attendance at the Arts: Adjusting to a Changing Cultural Reality", *Arts Reach*, April 2003.

B. Lahire, "From the habitus to an individual heritage of dispositions. Towards a sociology at the level of the individual", *Poetics, Journal of Empirical Research on Culture, the Media and the Arts*, 31, September 2003.

B. Lahire, *La culture des individus*, La Découverte, 2004.

B. Lahire, "Cultural dissonance or omnivorous behaviour? Exchanges with Richard Peterson", paper presented at the 2007 conference of the Arts Research Network of the European Sociological Association in Lüneburg, 2007.

B. Lahire, "The individual and the mixing of genres: Cultural dissonance and self-distinction", *Poetics*, 36, 2008.

M. Lamont, M. Fournier (Eds.), *Cultivating Differences: Symbolic Boundaries and the Making of Inequality*, University of Chicago Press, 1992.

M. Lamont, A. Lareau, "Cultural capital: allusions, gaps and glissandos in recent theoretical developments", *Sociological Theory*, 6, 2, 1988.

L. Levine, *Highbrow, lowbrow : the emergence of cultural hierarchy in America*, Harvard University Press, 1994 (1988).

W.G. Morrisson and E.G. West, "Child exposure to the performing arts: The implication for adult demand", *Journal of Cultural Economics*, 10, 1, 1986.

R.A. Peterson, "Understanding audience segmentation: From elite and Mass to Omnivore and Univore", *Poetics*, 21, 1992.

R.A. Peterson, "Changing highbrow taste: from snob to omnivore", *American sociological review*, 61, 1996.

R.A. Peterson, "The rise and fall of high-brow snobbery as a status marker", *Poetics*, 25, 1997.

R. Peterson, G. Rossman, "Changing Arts Audiences: Capitalizing on Omnivorousness", in B. Ivey, S.J. Tepper (eds.), *Engaging art : the next great transformation of America's cultural life*, Routledge, 2008.

J.P. Robinson, T. Filicko, "American Public Opinion about the Arts and Culture, The Unceasing War with Philistia", in eds Joni M. Cherbo and Margaret J. Wyszomirski, *The public life of the arts in America*, Rutgers University Press, 2000.

K. Van Eijck, "The impact of family background and educational attainment on cultural consumption: A sibling analysis", *Poetics*, 25, 1997.

K. Van Eijck, "Socialization, education and lifestyle: How social mobility increases the social heterogeneity of status groups", *Poetics*, 26, 1999.

The seminar will allow students to address questions of arts reception such as the following:

- \* Where and why are there distinctions and segregations in the reception and consumption of arts and culture?
- \* Does eclectic, 'postmodern' cultural consumption mean the end of the distinction between high and low art?
- \* Why do 'younger' people nowadays avoid, more than ever, traditional high arts venues?
- \* At the individual level, are cultural practices coherent or dissonant, and why?

**Ziel:**

**Teilnahmevoraussetzung:** All communications will be in English.

**Studienleistung:**

Referat

**Prüfungsleistung:**

Hausarbeit

**Sonstiges:**

See the "Seminarplan" on myStudy for the detailed literature references for the 'Referat'...