

SECTION CULTURE



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Word from the Chair

Geneviève Zubrzycki, University of Michigan



Dear cultural sociologists,

The calmer winter months are a good time to think about longer-term improvements to our section's activities. For a few years now we have offered professionalization workshops: we held one on publishing in journals with the editors and editorial board members of *AJCS*, *Poetics*, and *Qualitative Sociology*; another on writing and publishing in graduate school and beyond, led by Eviatar Zerubavel; and next summer we'll hold another one on navigating the post-doc/tenure track job market as a cultural sociologist.

To these important activities we want to add a mentoring program for our section's graduate students. I have already collected information from students who declared interest in that initiative after I announced it in one of my emails to the section's listserv. I now ask faculty who are willing and able to provide *light* mentoring to students to volunteer. Here is the kind of mentoring we have in mind:

- Provide advice on which journals to consider;
- How to think about post-docs and the job market;
- Share how you think about career trajectory and the place of cultural sociology in it (and vis-à-vis other subfields).

The Culture Mentor would obviously not replace a thesis advisor or a committee member; rather, we see the mentor's role as providing practical insights about our specific sub-field and its professional dynamics, which students may not necessarily get at their home institutions.

This is not envisioned as a long-term commitment; obviously, a mentoring relationship could develop over time between parties, but the section's role would be to facilitate a "match" and a one-time conversation. We propose to jump start the mentoring initiative with a simple brief meeting at ASA.

Please let me know if you're willing to participate in this pilot program at the next ASA in Seattle. And if you're a student, it's not too late to sign up!

All best, Geneviève

CALL FOR CONTRIBUTIONS

The Culture Section newsletter exists largely thanks to members' contributions. Send us proposals and suggestions of features and articles.

We're particularly interested in increasing our section of reviews. If you want to review a specific book, a special issue, or introduce your own work, please contact us (kowalskia@ceu.edu). If you want to write reviews and need ideas of possible books to review, consult the announcement section in this newsletter. Recent issues of *SectionCulture* are posted [here](#) for more titles.

ATTN: STUDENTS

The Culture Section is launching a mentoring program for students on the academic job market.

If you are a student and would like to participate, see all the details on page 10

Culture Section Research Networks: An Update



The Culture Section maintains a number of "research networks" — small groups of members that are bound by targeted interests. These groups function at their own pace: some maintain websites and listservs, some meet regularly at ASA meetings, some sponsor conferences.

If you would like to join a network, contact the network leaders listed below. If you would like to start a network, please contact Karen A. Cerulo, the Network Coordinator at cerulo@rci.rutgers.edu. She will give you the information for this very simple process.

For your convenience, a list of current networks can be found below:

Culture and Sexuality:
Amin Ghaziani, University of British Columbia:
Amin.Ghaziani@ubc.ca

Consumers Studies Network:
Dan Cook, Rutgers:
dtcook@camden.rutgers.edu

Political Culture:
Paul Lichterman, USC:
lichterm@usc.edu

Nina Eliasoph, USC:
eliasoph@usc.edu
Andrea Press, University of Virginia:
alp5n@virginia.edu

Culture and Rurality:
Joan Weston, Ohio University:
weston@ohio.edu

Symbolic Boundaries:
Bethany Bryson, James Madison University:
brysonbp@jmu.edu

Culture and Cognition:
Karen Cerulo, Rutgers:
cerulo@rci.rutgers.edu

<http://www.sas.rutgers.edu/virtual/sociology/cult-cog/cultcog.html>

Material Culture:
Terence McDonnell, Notre Dame University:
terence.e.mcdonnell@nd.edu

Visual Sociology:
Daina Cheyenne Harvey, College of the Holy Cross:
dharvey@holycross.edu

FOUR QUESTIONS FOR...

Mabel Berezin, Cornell University

“Understanding your own cultural context enables you to see and make connections, as well as choose a research path. Self-knowledge and reflection goes a long way toward creating not only good cultural sociologists, but motivated researchers and inspiring teachers.”

Mabel Berezin



How did you become interested in the study of culture?

I have always been interested in culture because I have always been interested in difference — and the meanings that individuals or groups attach to difference. Difference and commonality are the core dimensions of culture, *sui generis*, and the focus, although in much more structured ways, of contemporary cultural analysis.

I would not have articulated my interest in culture in quite this way when I began my professional career as a sociology graduate student in the early 1980s. The period between my college graduation and landing in graduate school was all about difference as I traveled among various micro-cultures. In a relatively brief period of time, I went from a short, very short, stint in a post-*Mad Men*-style advertising agency to a foster care agency to graduate study in English. None of these roles quite fit me, although I acquired much “local knowledge” and cultural awareness as I travelled from one micro-world to the other! I was a failure at fetishizing consumption. I cared deeply for the parentless children that I oversaw — but what right does a twenty-two-year-old have to supervise foster parents? Even though I worked for a private agency on the Upper East Side of Manhattan, I have no doubt that many of the children that my inexperienced self oversaw ended up populating some of the urban ethnographies of my fellow sociologists. I found graduate study of English too unworldly for my taste.

Armed with my English degree, I landed in Boston and found a job by pure chance with a

physician at Boston City Hospital who was fresh out of the Johns Hopkins School of Public Health and eager to become involved in health and justice issues. My new boss was a bit of a penny pincher who trolled rejected medical school resumes rather than paying to place his own ad. He found my resume in a pile of “rejects” (sigh!) and decided that because I was an English major I could probably write. And *presto* — I became the head administrator/researcher/writer of what I would now describe as a fledgling research shop! In the end, it was a short leap from the world of public health to graduate study of sociology.

People always have the misperception that English majors must write well, but I argue they are no better or worse writers than anyone else. What the study of literature really does is to teach you how to see, how to make connections among diverse and sometimes apparently unrelated phenomena, to “only connect” as E.M. Forster famously declared in *Howard’s End* when he juxtaposed the world of “telegraphs and anger” against the softer world of humane letters. Making connections is the core of my cultural sociology. Some of those connections occur to me by focusing upon what I call “telling details” that point to larger issues. I often begin my longer articles and book chapters with micro narratives or observations that fit into some larger pattern, or I identify errant “facts” that speak to larger issues. You cannot base an entire article or narrative on an errant fact, but errant facts if used and chosen properly provide insights into larger wholes. My desire to make connections characterizes my sociological

method and is the foundation of my interest in culture. When I began graduate school at Harvard, Daniel Bell and Orlando Patterson were the faculty most interested in making the kinds of connections that attracted me. My first teaching assistant position was for Wendy Griswold's now classic, but new at the time, *Sociology of Culture* undergraduate class. I wanted to work with all of these fine scholars. I did — and the rest is history, or at least professional history.

What kind of work does culture do in your thinking?

The problem of meaning is constitutive of sociological analysis. Culture, the societal embodiment of meaning, is a primary component of thinking about why individuals or collectivities act and react in certain ways. But scholars who work on culture already know that. Our challenge has always been to translate our assumptions into a viable and rigorous sociological method. I favor narrative, description, and comparison as my methodological tools; but there are, of course, many others. I have spent most of my sociological career studying political communication and national culture. Usually, I apply those interests to the study of illiberal politics in nominally democratic states. My first research projects focused on Italian fascism and the performative aspects of political communication. I learned from that research that totalitarian regimes are rarely as totalistic as they would like us to think that they are. In short, regimes, or politicians, can craft all sorts of messages, but sometimes they simply fall on deaf ears. Trying to identify what collectivities listen to, which messages resonate, and which do not is the core of political cultural analysis. In short, the more you dig into a cultural analysis, the more dynamism you find. The challenge as a cultural and political sociologist is to capture that dynamism — the lack of fixity of meaning — and yet also to create a stable academic account of a process. In short, we often have to write *as if* our meanings were more fixed than they are.

My empirical focus was, and is, the “deep cultures” of nationalism, religion, and what I have labeled before the terms were popular — anti-liberal or illiberal politics. “Deep culture” is constitutive of these phenomena. By “deep culture,” I mean the way that collectivities structure meanings in ways that they themselves are hardly

aware of and which cultural sociology has to excavate. In this task, narrative and description is a large part of my methodological repertoire but not simply random narratives and descriptions. I use these methodological tools to compare events and narratives of various sorts, which I order in different ways. Depending upon what I wish to know, I might look at events that are happening at the same time — what I label “contiguous events” — or I might look at a single category of a phenomena that changes over time, again through the lens of events — what I label “sequential events” (Berezin 2012* explains this method in detail).

Much of my research has been sequence oriented. In the last few years, I have been thinking and writing about the resurgence of right politics across the entire European continent. While it is important to look at this phenomenon on a case-by-case basis to capture the particularities of national cultures and historical legacies, the newly salient European nationalist right captures what I would describe as a “contiguous event.” The challenge that this type of analysis presents is to write and think about the simultaneity of events while acknowledging the particularities of national instances.

“In short, the more you dig into a cultural analysis, the more dynamism you find. The challenge as a cultural and political sociologist is to capture that dynamism — the lack of fixity of meaning — and yet also to create a stable academic account of a process.”

Mabel Berezin

What are some of the benefits and limitations of using culture in this way?

All research methods and approaches have benefits and limitations. For me, the crucial element is awareness. When you pursue a research project, you should make explicit both to yourself and eventually to your audience (i.e., those peer reviewers who will read your articles and books), that you are aware of the benefits and limitations of your approach and that you have factored them into your research design and analysis.

What often goes unacknowledged in our research is that our own tastes, talents and proclivities tend to govern how we select our research subjects and methods. I am happier working in a historical mode with evidence drawn from material objects of all sorts — from films, to newspapers, to documents, to texts, to visual images, and now, to the web and social media. Comparison is necessary to any social science that aims at approaching a causal claim but there are a variety of methods for how one can build comparison into an analysis. The advantage of historical methods is practical as well as academic. Text or material based evidence provides a degree of control over my research material which methods that rely on

interviews or ethnographies lack. In more experiential methods that occur in real time, your research is dependent upon access to interviewees or research sites. These methods also become more difficult as one's career advances and one has less time to simply take off and spend a year or two in a field site. But again, this is a matter of taste. There is undeniably much that experiential methods such as ethnographies and interviews provide that one cannot get at with textual data. I am intrigued by "big data" and its possibilities for cultural analysis. And, I am collaborating with talented graduate students who have facility with machine-readable data sets.

How does it shape your choice of research topics?

I tend to be interested in topics first and to think of the cultural dimensions of what I choose to focus on later. For example, in my current research, it is clear to me that economic crisis is triggering extreme nationalist reactions: The cultural question is why do economic crises produce extreme nationalist reactions?

But most importantly, for any academic researcher, and particularly for young scholars, I think that it is essential to figure out who you are

first before thinking of methods or research orientations. What interests you? What keeps you going? Your dissertation project will define your early career and will be with you for at least ten years, and possibly more — from when you begin the initial research, to the actual dissertation and article writing, and, in the case of cultural sociology, most likely book writing. What research style suits you? Do you like to be out and about observing and talking to research subjects? Do you like to sit in dusty libraries and archives by yourself? Do you like to travel to other countries? Are you multilingual? Does social media, computer technology and "big" data intrigue you? Understanding your own cultural context enables you to see and make connections, as well as choose a research path. Self-knowledge and reflection goes a long way toward creating not only good cultural sociologists, but motivated researchers and inspiring teachers — which, in the end, is what we all do!

*Mabel Berezin. 2012. "Events as Templates of Possibility: An Analytic Typology of Political Facts." In *The Oxford Handbook of Cultural Sociology*, Jeffrey C. Alexander, Ronald Jacobs and Philip Smith, eds. NY: Oxford University Press.



CONFERENCE ANNOUNCEMENTS

"New Directions in Culture and Cognition"

Boston Park Plaza Hotel, March 19, 2016

Organized by Karen A. Cerulo and Daina Cheyenne Harvey

Mini-Conference Session of the 2016 Annual Meeting of the ESS

Full details on page 14

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### **"Inventing the New: Innovation in Creative Enterprises"**

**Northwestern University, April 8-9, 2016**

**Organized by Claudio E. Benzecry and Pablo J. Boczkowski**

**Full details on page 16**

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"Resilient Europe? 23rd International Conference of Europeanists"

DoubleTree by Hilton, Philadelphia, PA, April 14-16, 2016

Organized by the Council for European Studies

The preliminary program is now available at:

<https://councilforeuropeanstudies.org/conferences/2016-ces-conference>



Junior Sociologist Profile: Michael Rodríguez-Muñiz

Alexandra Kowalski, CEU

Michael Rodríguez-Muñiz is back in Chicago, the city in which he grew up, after six years of graduate school at Brown University. He co-edited an agenda-setting [special issue of *Qualitative Sociology*](#) on the relationship between ethnography and Actor-Network Theory in December 2013, defended his doctoral thesis in April 2015, and published an article of his own on the myopias of disciplinary knowledge and poverty research [in *the American Journal of Cultural Sociology*](#) this past Fall. He is currently a University of Chicago [Provost's Postdoctoral Scholar](#) in the Sociology department, where, under the mentorship of Andreas Glaeser, he plans to turn his dissertation into a book. After the postdoc, Michael is set to start as an Assistant Professor in Sociology and Latina/o Studies at Northwestern University, with an affiliation with the Science in Human Culture Program.

Michael's dissertation, titled *Temporal Politics of the Future: National Latino Civil Rights Advocacy, Demographic Knowledge, and the "Browning" of America* is an ethnography of

Latino civil rights organizations in the US. It focuses more specifically on the production and circulation of demographic knowledge about Latino/a populations, and on its impact on contemporary political struggles over the meaning of changing demographic trends, what some observers have described as the so-called "browning of America." Questions of cultural conceptions of the future, the impact of statistical knowledge on political projects and community mobilization, and scholarly debates about the transformation of the U.S. ethnoracial order are also central to the thesis.

Michael's interest in race issues and in sociology more generally was largely shaped by his upbringing and education in Chicago. He started working as a community organizer in the Puerto Rican neighborhood of Humboldt Park while an undergraduate at Northeastern Illinois University. This made him a witness to gentrification and its social effects, and an active part of the support infrastructure for displaced and evicted families. Later, as a Master's student at the University of Illinois-Chicago, it was the large immigration

march of March 2006 in the city's downtown which inflected his interests and research. The event gathered over 100,000 protesters and sparked a nationwide movement for progressive immigration reform. UIC faculty developed a study of the protest, to which Michael contributed through research on Puerto Rican and Mexican activists. This shifted his interests in the direction of the relationship between political process and identity formation.

Michael's work explores the intersection between the sociology of scientific knowledge, the sociology of the state, and political sociology, drawing inspiration specifically from the sociology of quantification (à la Wendy Espeland and Mitchell Stevens), and from the political sociology of the future (à la Ann Mische). The sociology community at Brown happened to host several cohorts of students interested in politics of knowledge while Michael was a doctoral student there, offering a rich and

"Michael's work explores the intersection between the sociology of scientific knowledge, the sociology of the state, and political sociology, drawing inspiration specifically from the sociology of quantification (à la Wendy Espeland and Mitchell Stevens), and from the political sociology of the future (à la Ann Mische)."

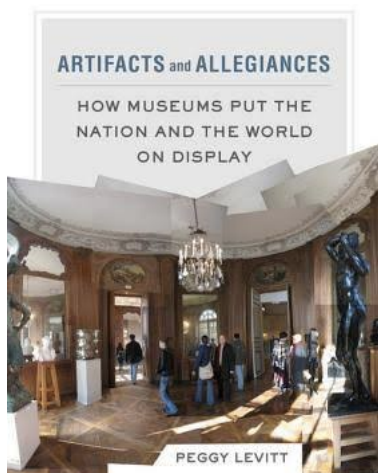
vibrant ground for him to develop intellectually. He did so in the company and mentorship of advisors José Itzigsohn and Gianpaolo Baiocchi (now at NYU), committee members Michael Kennedy and Ann Morning (NYU), and many fellow students.

Aside from his book, Michael is finishing the research project

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BOOK REVIEWS

Artifacts and Allegiances: How Museums Put the Nation and the World on Display
(2015, University of California Press) By Peggy Levitt



Review by Gemma Mangione, Northwestern University

This is an abbreviated version of the author's review of the same book for the journal [Society](#), forthcoming spring 2016.

Peggy Levitt is not afraid to acknowledge that museums have a lot of baggage.

"Some critics," she notes in the book's introduction, "see museums as beyond salvation. They are simply too flawed to right their historical wrongs" (p. 7). It is with these institutions' long history of nationalism and imperialism in mind that she embarks on her global ethnography of contemporary museums, asking whether and how museums actually can create global citizens. The very question might seem daring, given the long shadow of elitism and domination in which museums stand. Not exactly so for Levitt, who rises to the challenge of investigating their social relevance in an increasingly global world.

Artifacts and Allegiances describes, analyzes, and compares what Levitt calls "global museum assemblages:" evolving norms of museum display and education realized differently across three national contexts (p. 8). She traces these across three empirical chapters, each focused on one such assemblage: the first in Northern Europe, the second in the United States, and the third in Asia and the Middle East. Through a decisively interdisciplinary and methodologically innovative approach combining network ethnography, cultural analysis, and comparative sociology, Levitt shows how museum projects throughout the world serve to define, engage, and enact ideals of cosmopolitanism mediated by local (national or regional) culture.

The book begins by comparing museums in Scandinavia, illustrating first how Danish institutions display pride in the ethnic heritage of a rela-

tively small and homogenous country. Copenhagen museums, for example, take on the global primarily to celebrate the national with exhibits focused on pre-history. Swedish museums, however, echo the nation's pride in its long history of political-economic dominance and progressive social policies, thereby displaying a more explicitly cosmopolitan orientation. From Stockholm to Gothenburg, exhibits foreground global cultural diversity and foreign and indigenous cultures, as well as contemporary social issues such as human trafficking. Like their Danish counterparts, however, Swedish museums shy away from addressing the politics of difference in domestic culture, equating equality with sameness.

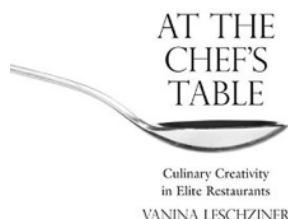
"Through a decisively interdisciplinary and methodologically innovative approach combining network ethnography, cultural analysis, and comparative sociology, Levitt shows how museum projects throughout the world serve to define, engage, and enact ideals of cosmopolitanism mediated by local (national or regional) culture. "
Gemma Mangione

In contrast, she suggests embracing racial and ethnic identities in the United States offers a means for artists' empowerment (p. 53). In her second chapter, Levitt examines how American museums celebrate difference by comparing the American wings of the Museum of Fine Arts in Boston and of the Brooklyn Museum. The MFA's "Art of the Americas" wing traces connections between art of the New England colonies and the indigenous Americas, underscoring America's "porous boundaries" (p. 60). The Brooklyn Museum's American Identities exhibit instead aims to engage its community by starting with Brooklyn's own racial and ethnic diversity and examining how this relates to the world beyond gallery walls. Regardless of whether these museums showcase diversity from the inside-out or outside-in, Levitt argues, their cosmopolitan ideals reflect parochialism, with exhibits primarily emphasizing internal diversity. This reveals a deep-rooted cultural belief

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Send your proposals for book and special issue reviews to the newsletter editors at kowalskia@ceu.edu. Advanced graduate students interested in working with editors are particularly encouraged to contact us.

***At the Chef's Table: Culinary Creativity in Elite Restaurants*
(2015, University of California Press) By Vanina Leschziner**



Review by Hannah Wohl, Northwestern University

Vanina Leschziner's *At the Chef's Table* explores how and why chefs make decisions about the dishes they serve by drawing upon

interviews and ethnographic observations with 44 chefs of elite restaurants in San Francisco and New York City.

After an introductory chapter that lays out the two cases (San Francisco and New York), describes the methods, and offers background information on the culinary field, chapter two provides a description of how professionals enter the culinary field and move from one job to another within this field. Leschziner shows how mobility is influenced by internal promotions and social networks. These moves represent paths of action, as each move is made with an eye toward the next move. Paths of action differ by location, with New York City chefs being more mobile than San Francisco chefs, because they place more emphasis on social distinction.

Chapter three examines chefs' views of innovation, analyzing how

chefs classify their cuisines. Leschziner finds that chefs most commonly categorize their cuisines on a continuum from traditional to innovative by referencing techniques and ingredients. Chefs must negotiate these external classifications asserted through restaurant reviews and ratings in order to successfully differentiate themselves from their competitors and maintain a consistent professional self-concept.

In chapter four, Leschziner explores how chefs maintain culinary styles by examining professional lineages, defined as chefs' formal and informal relationships with other chefs. Leschziner examines how culinary styles relate to others' recipes and dishes. Chefs endeavor to balance conformity with distinct styles and unusual ideas, in order to create a classifiable but distinctive style. In doing so, they categorize themselves in relation to other chefs and monitor their colleagues' work, while downplaying this activity so as to sustain a belief in their autonomous creativity. Thus, creative dif-

ferences are not produced by merely culture or social structure, but by chefs' relationships with each other. The patterns of these relationships vary between locations, as San Francisco chefs share information more freely than their New York City counterparts who monitor knowledge about others more closely.

Chapter five focuses on cognitive patterns and work processes. Leschziner reveals how the creation of new dishes involves both intuitive knowledge and deliberative thinking. Chefs rely on the tacit knowledge of recalling ingredients from memory and combining them with other ingredients by using "a sense of what feels right," while also drawing from toolboxes of knowledge by cognitively accessing repertoires of dishes which can be adapted. Leschziner rejects dual-process models of cognition as either deliberative or automatic by proposing that there are three paths of action – deliberate thinking, automatic cognition, and motivated action driven by intuitions – and suggests that these paths are intertwined in the creative process.

"Leschziner's engagement of cognitive sociology with field theory is especially novel, as she refines Bourdieu's conceptualization of fields with an understanding of how creative choices are not only constrained by producers' positions in the field, but also constitute these positions."

Hannah Wohl

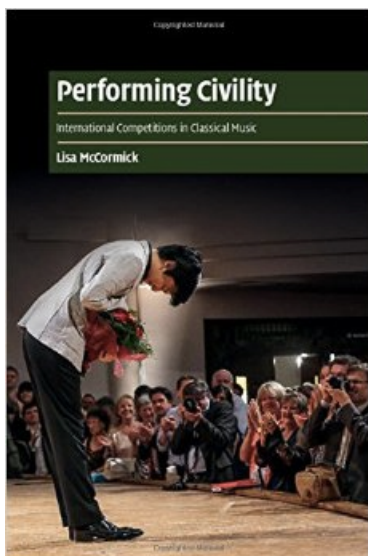
Chapter six explains how chefs employ their culinary styles to compete for and maintain particular positions in the culinary field. The culinary field is characterized by a degree of heteronomy, as chefs strive to innovate artistically while also

producing economic profit. This heteronomous field is composed of both relations between chefs and relations between dishes. Ideas move through social conduits, with chefs emphasizing their social connections to higher status peers and downplaying their relationships with lower status peers. Chefs' innovativeness and flavor organize the culinary field at the individual level, by shaping the creative processes through which chefs produce dishes, as well as at the organizational level, by influencing normative standards through which chefs and others judge dishes. Chefs prioritize certain standards so as to have economic success in and make meaning from particular field positions.

In chapter seven, Leschziner shows how chefs' classification of their own styles along the continuums of tradition/innovation and moral purity/impurity (devotions to "principles of excellence" vs. market success) are correlated with statuses. Leschziner finds that high-status chefs associate

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**Performing Civility: International Competitions in Classical Music
(2015, Cambridge University Press) By Lisa McCormick**



Lisa McCormick, University of Edinburgh, introduces her book

Competitions dominate musical culture today. Musicians of every stripe are perpetually involved in competitive events, and ratings for *The Voice* suggest the format continues to enthrall audiences. Music contests are every-

where, but they are most extensively institutionalized in classical music. Since the Second World War, the number of international events staged for aspiring concert musicians has risen dramatically, all promising to launch major careers. What has fuelled this proliferation?

It is tempting to explain this in terms of marketization. Economic logic demands standardized meritocratic systems to reduce complexity, and because conservatories produce an oversupply of competent players, the classical music industry supposedly needs a further sorting mechanism. But why then would competitions have been so important in the Soviet Union? There, the absence of free markets was thought to create the need for competitions.

Nor can we explain the proliferation of competitions in terms of prestige because these

august occasions have been continually plagued by rumours of corruption; neither the establishment of a governing agency (the World Federation of International Music Competitions) nor the implementation of sophisticated voting systems quell accusations that talent is routinely overlooked. Furthermore, the prestige of winning is often short-lived; most laureates quickly disappear from the public eye. Why then do musicians continue to participate? And why do audiences – both live and on-line – continue to care deeply about the results?

Answering these questions requires consideration of the broader cultural significance of these

events and the organizations that stage them. In my book, I argue that competitions have become an important part of contemporary musical life because they are about civility as much as music. By civility, I refer first to the social relations and institutional procedures that characterize the “civil sphere” as concretizations of the cultural ideals of universalism, openness, transparency, and fairness. Competitions become “civil institutions” by being open to musicians of any race or creed or nationality, by striving for equal treatment of competitors, by removing bias from deliberations, and by applying rules transparently and consistently. At another level, civility refers to an individual’s cultivated behaviour and control over emotions; competing musicians display civility musically through the convincing performance of masterworks from the Western classical canon, and interpersonally through interactions offstage with other competitors, host families, and journalists.

Although many were founded several decades earlier, competitions fully entered the civil sphere only in the 1950s, when the universalizing sentiment of the postwar period inspired directors to cooperate in combatting the nationalism, ideological hostility and clientelism that threatened their legitimacy and undermined professionalization. Competitions were then positioned to cultivate cosmopolitan attitudes and facilitate the expansion of the musical public by providing a symbolic forum where marginalized groups claim cultural inclusion through compelling displays of civility.

They could even become occasions of “performative fusion” where civil heroes are forged and political

“Civil and musical ideals are renegotiated with every cycle of a competition, renewing hope in the possibility that this imperfect mechanism might still reveal the next great artist of our time – a hope that survives despite (even because of) the frustrations and disappointments.”

Lisa McCormick

hostilities overcome, as when Van Cliburn, a Texan, won the Tchaikovsky Competition in Moscow in 1958 at the height of the Cold War.

But combining music with civility can also bring negative consequences. I explain the tendency for competitions to breed acrimony, disillusionment and controversy as the result of a tragic element at play. Directors are constantly devising new measures to improve these events, both in response to criticisms and to generate renewed excitement. But by appealing to civil ideals to restore faith in competitions, they risk extinguishing the very aspects of musical culture that they were

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ANNOUNCEMENTS AND NEWS

CULTURE SECTION

The Culture Section is launching a mentoring program for students on the academic job market. If you are a student and would like to participate, send the following information in an *MS Word Document* to Geneviève Zubrzycki, Chair of the Section, at your earliest convenience:

- Name
- Institutional Affiliation
- Email and phone number
- Dissertation Title and Abstract, date proposal defended (or to be defended)--
- Committee Members
- Research areas (give 3-5)

Indicate what you'd find useful from a mentor, keeping in mind the kind of help a ASA mentor can provide: advice on the job market; publication venues; how to read between the lines of reviews; post-PhD options besides academia and such. Mentors are not advisors; they typically won't read and comment on chapters.

Based on these requests a call will be sent for possible mentors. The hope to set up for the 2016 ASA meeting.

Quick link to renew your ASA membership if you haven't done so: <https://asa.enoah.com/>

RECENT PUBLICATIONS

BOOKS

Jeffrey Alexander, Elizabeth Butler Breese, María Luengo eds. 2016 (Forthcoming in May). [*The Crisis of Journalism Reconsidered Democratic Culture, Professional Codes, Digital Future*](#). Cambridge University Press.

Kate Cairns and Josée Johnston. 2015. [*Food and Femininity*](#). London: Bloomsbury Publishing.

Joseph O. Baker and Buster G. Smith. 2015. [*American Secularism: Cultural Contours of Nonreligious Belief Systems*](#). New York: NYU Press.

Michael S. Evans. 2016. [*Seeking Good Debate: Religion, Science, and Conflict in American Public Life*](#). Oakland: University of California Press. (30% off with code 16M4197 at link above)

Kelly Fritsch, Clare O'Connor, AK Thompson. 2015. [*Keywords for radicals*](#). AK Press.

Moon-Kie Jung. 2015. [*Beneath the Surface of White Supremacy: Denaturalizing U.S. Racisms Past and Present*](#). Stanford, CA: Stanford University Press.

Krishan Kumar. 2015. [*The Idea of Englishness: English Culture, National Identity, and Social Thought*](#). Ashgate.

Betsy Leondar-Wright. 2014. [*Missing Class: Strengthening Social Movement Groups by Seeing Class Cultures*](#). Cornell University Press.

Lisa McCormick. 2015. [*Performing Civility: International Competitions in Classical Music*](#). Cambridge: Cambridge University Press.

Victor Roudometof. 2014. [*Globalization and Orthodox Christianity: The transformations of a religious tradition*](#). London and New York: Routledge.

Jonathan Wynn. 2016. [*Music/City: American Festivals and Placemaking in Austin, Nashville, and Newport*](#). University of Chicago Press.

JOURNAL ARTICLES AND BOOK CHAPTERS

Elizabeth Chiarello. 2015. "The War on Drugs Comes to the Pharmacy Counter: Frontline Work in the Shadow of Discrepant Institutional Logics." *Law & Social Inquiry* 40(1): 86-122.

Matthew J. Cousineau. 2016. "Accomplishing Profession Through Self-Mockery." *Symbolic Interaction*, Forthcoming.

Matthew J. Cousineau. 2015. "Mass Media as a Discursive Resource and the Construction of Engineering Selves." *Bulletin of Science, Technology & Society* 35(1):35-43.

James J. Dean. 2015. "Being Straight in a Post-Closeted Culture." *Contexts* 14(3): 68-69.

Lisa C. Fein and Jeremy. B. Straughn. 2014. "How Citizenship Matters: Narratives of Statelessness and Citizenship Choice in Estonia." *Citizenship Studies* 18 6-7: 690-706. ([permanent link](#))

Guillermina Jasso. 2015. "Thinking, Saying, Doing in the World of Distributive Justice." *Social Justice Research* 28:435-478.

Mads Meier Jæger and Richard Breen. 2016. "[A Dynamic Model of Cultural Reproduction](#)." *American Journal of Sociology* 121(4): 1079-1115

Jonathan J.B. Mijs, Elyas Bakhtiari, and Michèle Lamont. 2016. "Neoliberalism and Symbolic Boundaries in Europe Global Diffusion, Local Context, Regional Variation." *Socius: Sociological Research for a Dynamic World* 2: 1-8. doi 10.1177/2378023116632538

Paul Lopes. 2015. "The Heroic Age of American Avant-garde Art." *Theory and Society* 44(3): 219-249.

Anna Paretskaya. 2015. "This Is What Democracy Sounds Like: Protest Performances of the Citizenship Movement in Wisconsin and Beyond." *Social Movement Studies* 2015, 14(6):635-650.

Derek Roberts. 2016. "Subcultural Boundary Maintenance in a Virtual Community for Body Modification Enthusiasts." *International Journal of Cultural Studies*, forthcoming.

Derek Roberts. 2015. "Modified People: Indicators of a Body Modification Subculture in a Post-Subculture World." *Sociology* 49(6): 1096-112.

Victor Roudometof. 2014. "Nationalism, Globalization and Glocalization." *Thesis Eleven* 122(1):18-33.

Victor Roudometof. 2013. "The Glocalisations of Eastern Orthodox Christianity," *European Journal of Social Theory* 16 (2): 226-45.

Junhow Wei. 2016. "I'm The Next American Idol": Cooling Out, Accounts, and Perseverance at Reality Talent Show Auditions. *Symbolic Interaction* 39(1): 3-25. (Lead Article)

SPECIAL ISSUES

[Poetics Volume 53, Pages 1-80 \(December 2015\)](#) *Cultural sociology and new forms of distinction*. Edited by Sam Friedman, Mike Savage, Laurie Hanquinet and Andrew Miles.

Sam Friedman, Mike Savage, Laurie Hanquinet, Andrew Miles, "Cultural sociology and new forms of distinction;" Omar Lizardo, Sara Skiles, "Musical taste and patterns of symbolic exclusion in the United States 1993–2012: Generational dynamics of differentiation and continuity;" Ashley Mears, "Girls as elite distinction: The appropriation of bodily capital;" Giseline Kuipers, "Beauty and distinction? The evaluation of appearance and cultural capital in five European countries;" Danielle Hedegard, "Transnational connections: The meaning of global culture in the tastes of Brazilian elites;" Vegard Jarness, "Modes of consumption: From 'what' to 'how' in cultural stratification research"

[American Journal of Cultural Sociology Volume 4, Issue 1 \(February 2016\)](#)

John R Hall, "Social futures of global climate change: A structural phenomenology;" Roberto Vélez-Vélez, "Sixty years before the homicide: The Vieques movement and trauma resolution;" Brad Vermurlen, "Structural overlap and the management of cultural marginality: The case of Calvinist hip-hop;" Laura E Enriquez & Abigail C Saguy, "Coming out of the shadows: Harnessing a cultural schema to advance the undocumented immigrant youth movement."

SOCIOLOGY OF CULTURE IN THE MEDIA

Amy Binder (UC San Diego), co-author of *Becoming Right. How Campuses Shapes Young Conservatives* (with Kate Wood, Princeton University Press, 2013) talked to [CBS News](#) and to the [Chronicle of Higher Education](#) about elite schools and elite curricula.

Junhow Wei's doctoral work, a micro-sociological analysis of perseverance, failure, and achievement through participation in talent shows, was reviewed in online publications [Philly.com](#) and [PS Mag](#), as well as in the [Chicago Tribune](#).

Krishan Kumar's talk, entitled "Understanding the Rise of Political Englishness, c. 1990-2015", and based his [new book](#), can be listened to at <http://www.joh.cam.ac.uk/rise-political-englishness-conference> (Conference on "The Rise of Political Englishness," St. John's College, Cambridge University, November 27, 2015)

The online social science magazine *Books and Ideas/La Vie des Idées* published a series of essays reflecting on Viviana Zelizer's 1994 classic, the reactions it provoked, and its enduring influence on both sides of the Atlantic. The special issue is entitled "[Twenty Years After The Social Meaning of Money](#)" and features pieces by [Jeanne Lazarus](#), [Nina Bandelj](#), [Marion Fourcade](#), [Florence Weber](#), [Fred Wherry](#), and [Viviana Zelizer herself](#).

AWARDS

American Zoo: A Sociological Safari (Princeton University Press, 2015) received Honorable Mention in the Sociology & Social Work category among this year's PROSE Awards, or the American Publishers Awards for Professional & Scholarly Excellence, given by the Association of American Publishers.

Michael Flaherty (Eckerd College) received a Fulbright Fellowship in the Department of Culture and Society at Aarhus University, Denmark, for 2017. He will be teaching a graduate seminar, Time and Temporal Systems, and finishing his next book, *The Cage of Days: Time and Temporal Experience in Prison*.

CALLS FOR PAPERS, PROPOSALS, AND NOMINATIONS

Charles Horton Cooley Book Award – The Society for the Study of Symbolic Interaction

announces its call for nominations for the 2016 Charles Horton Cooley Book Award, given annually to an author for a book that represents an important contribution to the perspective of symbolic interaction. To be eligible for the 2016 award, a nominated book should have a publication date between 2013 and 2015. Previously nominated works within this three-year publication period remain eligible but must be re-nominated. Please send nominating letters and copies of books to all three committee members. **Deadline: March 2, 2016**

Thomas DeGloma (Committee Chair) tdegloma@hunter.cuny.edu; Stacey Hannem shannem@wlu-ca; Gregory Smith G.W.H.Smith@salford.ac.uk

Special Issue: *Intersections, East European Journal of Society and Politics*: Call For Abstracts

“Reconfiguring concepts and understanding realities for social sciences in the age of big data”: This special issue is trying to be a meeting point where researchers focusing on the use of big data for social scientific research could have the opportunity to present their thoughts on theories, methods, ethical or legal issues, or publish their tangible research results.

We invite papers that touch upon the dilemmas and use of big data. Both theoretical and empirical papers are welcome. Submit an abstract of 600-800 words by **30 March, 2016** through our online submission system. Authors will receive feedback from the editorial team by 14 April, 2016. The deadline for submitting the final papers is 21 August, 2016. All details at <http://intersections.tk.m-ta.hu/index.php/intersections/announcement/view/11>.

CFP: “Integrating Interactionist Traditions: Building Theoretical, Methodological, and Disciplinary Bridges in the Study of Everyday Life.” VIIth Conference of the European Society for the Study of Symbolic Interaction, July 4-8, 2016, Topola, Bulgaria. The aim of the conference is to facilitate knowledge transfer and encourage the exchange of research experience between European and North American scholarly traditions as well as between sociology and other social sciences. The conference host is the European Polytechnical University, a new institution near Sofia, in collaboration with the Institute for Population and Human Studies at Bulgarian Academy of Sciences. **Deadline for abstracts and session proposals: March 31st, 2016**, to be sent to Prof. Andrew Blasko and Vessela Misheva at the Conference email address: conference2016@iphs.eu. More detailed information concerning the conference, including registration and accommodations (at the Topola Skies Resort on the seacoast north of Varna) is available on the [website](#).

The University of Connecticut's Humanities Institute (with the generous support of the John Templeton Foundation) announces a funding proposal competition of \$2 million to support interdisciplinary research projects on intellectual humility and its role in promoting meaningful public discourse. **Deadline for letters of intent: May 1st 2016**. Full details at: <http://publicdiscourseproject.uconn.edu/>. In addition, applications are being accepted for both residential and non-residential fellowships for work relevant to the project's aims. The deadline for residential fellowship applications is **April 15th 2016**; non-residential fellowship applications will be considered on a rolling basis. Full details can be found at: <http://publicdiscourseproject.uconn.edu/>.

The Institute of Advanced Studies in Toulouse, France will host a workshop on October 13 & 14, 2016 and invites submissions of papers on the subject of [Freedom and Control of Expression in the aftermath of the Paris attacks](#). Who controls freedom of expression and online content in the digital era, and how? Embedded in this question are the challenges and constraints of expression, such as the tension between a bottom-up or top-down digital public sphere or who is left out as a digital player. Also central to this question are the role of three broad actors: the state, market and civil society. For more information consult the [Workshop's web site](#). Submission at <https://easy-chair.org/conferences/?conf=fceda15pa>. **Submission deadline: Friday, April 1**

Organizers: Jen Schradie (IAST), Sandra Vera Zambrano (Sciences Po Toulouse - LASSP), Nikos Smyrniaios (University of Toulouse – LERASS) with support from the Jean-Jacques Laffont Digital Chair of the IAST and TSE. **Questions :** freedomcontrol.conf@iast.fr

Call for Papers: What do Contentious Objects Want? Political, Epistemic and Artistic Cultures of Return. International Conference to be held at the Kunsthistorisches Institut, Florence, October 21-22, 2016. Applications in English consisting of an abstract of 300 words and a short C.V. should be submitted by the 1st of May, 2016 to: felicity.bodenstein@khi.fi.it. Full details at http://www.khi.fi.it/5375371/20160501_Contentious-Objects

Conference: Representing Perpetrators of Mass Violence, Utrecht University, 31 August–3 September, 2016. Organizers: Susanne C. Knittel and Uğur Ümit Üngör

This conference aims to explore the questions and problems that arise in the context of the representation of perpetrators in the media, public discourse, in cultural representations, as well as in education and academic scholarship.

Please send an abstract (max. 300 words), and a short bio (max. 100 words) to perpetratorstudies@uu.nl by 30 April 2016. The conference is open to scholars, including PhD students and early career academics, educators, and curators of sites of memory or museums. The conference language will be English.

Susanne C. Knittel is Assistant Professor of Comparative Literature at Utrecht University.

Uğur Ümit Üngör is Associate Professor of History at Utrecht University and Research Fellow at the Institute for War, Holocaust, and Genocide Studies (NIOD) in Amsterdam.

This conference is the second international conference organized by the Perpetrator Studies Network. For more information please visit us at <http://perpetratorstudies.sites.uu.nl>

Call for Papers: Media Sociology Preconference 2016. University of Washington, Seattle. August 19, 2016

We invite submissions for a preconference on media sociology to be held at the University of Washington on Friday, August 19, 2015. (This is one day before the start of the annual meeting of the American Sociological Association in Seattle.) To encourage the widest possible range of submissions, we have no pre-specified theme again this year and invite both theoretical and empirical papers on any topic related to media sociology. Submissions from graduate students and junior scholars are particularly welcome. Full information at: <http://asamediasociology.blogspot.com/> Abstract deadline: March 31, 2016. Contact: Casey Brienza (casey.brienza@gmail.com). Please write "Media Sociology Preconference" in the subject line.)

UPCOMING CONFERENCES

ESS MINI-CONFERENCE: NEW DIRECTIONS IN CULTURE AND COGNITION

Saturday, March 19, 2016

Organizers: Karen A. Cerulo, Rutgers University

Daina Cheyenne Harvey, College of Holy Cross

PROGRAM: (See full program, including abstracts [on the Culture section's website](#))

9:15-10:00AM: Welcome and Coffee

10:15-11:45AM: Theorizing Thought

Presider: Wayne Brekhus, Department of Sociology, 312 Middlebush Hall, Columbia, MO 65211-6100,

Karen Cerulo, Department of Sociology, Rutgers University, New Brunswick
Culture and Embodied Cognition

Omar Lizardo, Department of Sociology, Notre Dame University, South Bend, IN
A Plea for Social Mechanisms in Culture and Cognition Research: A Multilevel Systems Approach

Orlando Patterson, Department of Sociology, Harvard University, Cambridge, MA
The significance of declarative and procedural memory for understanding cultural knowledge and practice.

Sameer B. Srivastava, Hass Management of Organizations Group, University of California at Berkeley

Fitting In or Standing Out? The Tradeoffs of Structural and Cultural Embeddedness

12:00PM to 1:30PM: Measuring Culture and Cognition

Presider: Gabe Ignatow, Nicholas Evangelopoulos and Kelly Roberts, University of North Texas,

Gabe Ignatow, Nicholas Evangelopoulos and Kelly Roberts, University of North Texas
Text-based Measurement of Situated Cognition in Organizations

Mary Beth Fallon Hunzaker, Duke University, Department of Sociology
Mapping Cultural Schemas of Welfare and Poverty

Terrence McDonnell, Department of Sociology, Notre Dame University
Productive Methods in the Study of Culture and Cognition

Andrew Miles, University of Toronto
Measuring Automatic Cognition: A Comparison of Three Measures and Their Practical Utility for Sociological Research

Hana Shepherd, Dept. of Sociology, Rutgers University
Can Innovative Analyses of Attitudes Improve Prediction of Behavior?: Conceptualizing Cognitive Schemas and Fertility-related Behavior

1:45-3:15PM: Interdisciplinary Dialogs on Cognition: Learning from One Another

Presider: Karen A. Cerulo, Rutgers University, Department of Sociology

Maria Islas, University of Denver; Karen Danna, Department of Sociology, County College of Morris
"It all starts with the social actor": Lessons learned from interdisciplinary research in culture and cognition"

Jacob Strandell, Department of Sociology, University of Copenhagen
The Cultural Schema: Toward Conceptual Compatibility in Culture-Cognition Interaction Research

Paul Thagard Philosophy Department and Centre for Theoretical Neuroscience, University of Waterloo
Explaining Culture Requires New Theories of Cognition and Communication

Stephen Vaisey and Lauren Valentino, Duke University, Department of Sociology
Pronoun Use and Cultural Models of the Self

3:30-5:00PM: New Approaches in the Empirical Study of Culture and Cognition

Presider: Daina Cheyenne Harvey, College of Holy Cross

Joseph Bayer, University of Michigan, Communication Studies
Connection Cues: Activating the Norms and Habits of Social Connectedness

Allesandra Lembo, Rich Moore and John Martin, Department of Sociology, University of Chicago
Formal Procedures for Assessing Qualitative Experience in In-Depth Interviews

Hwa-Yen Huang, Department of Sociology, Rutgers University
Shocked by Normal Crises: A Cognitive Sociology of the "All Other Things Being Equal"

Jason Torkelson, Department of Sociology, Rutgers University
Foregrounding Relinquished Identities: The Potential Significance of Approaching Identification in Reverse

INVENTING THE NEW: INNOVATION IN CREATIVE ENTERPRISES

Northwestern University, April 8th and 9th, 2016

Organized by Claudio E. Benzecry and Pablo J. Boczkowski

A Lambert Family Communication Conference

Northwestern University - School of Communication

Where and how does innovation happen? Who are the key actors that translate what has been done before into something different? And what is the role of face-to-face interaction, of conventions and of organizations in allowing (or blocking) for creativity to flourish? What is the role of networks in producing the diffusion of innovative cultural products and practices? Are there any particular social locations that favor the production of innovative cultural forms? Is it better to be in the core or in the periphery of a field? And what are the elements that have to be in place for inventive uses to develop? What are the new ways of doing that result from the destabilization of existing patterns thanks to technological disruption? And what is the relationship between copying and making something anew? Who are the actors benefited and which are the ones who suffer when innovation happens?

Over the last decade or so scholars of communication, sociology, anthropology and science studies have developed parallel lines of study that have explored the role of networks, actors, interaction, organizations and technology in fostering innovation in creative enterprises, but have nevertheless been less interested in engaging in conversation with one another. This event aims to foster fruitful interdisciplinary conversations about the emergence, evolution, and social and political impact of innovation in the creative sector. To this end, it will bring together scholars at various stages of career development and from various disciplinary backgrounds--from communication and sociology to management and anthropology. Moreover, these scholars will draw upon a spectrum of theoretical and methodological resources and focus on a wide array of objects of study.

KEYNOTE ADDRESS:

Pierre-Michel Menger, College de France

PANELS

Panel 1: What's new?

Millenarian Tinkering: Or, Why is Everyone Making? - Fred Turner, Stanford University, Communication Studies

Rethinking Television: Broadband-Distributed Portals and the Logics of a Subscription Model - Amanda Lotz, Communication, University of Michigan

"From Private Play to Public Entertainment"? The rise of game live-streaming and the variety caster - T.L. Taylor, Comparative Media Studies, MIT

Brand Warfare and the Demobilization of FARC Rebels in Colombia - Alex Fattal, Film and Video Studies, Pennsylvania State University

Panel 2: Geographies and scales of innovation

Tracking Global Trajectories of Cultural Valuation: The Case of Gabriel Orozco - Larissa Buchholz, Society of Fellows, Harvard University

Show, Scene & Space: Musicians, opportunity structures, and Geographies of Genre - Jonathan R. Wynn, Sociology, University of Massachusetts - Amherst

Building Indiewood in a Hollywood World: The Role of Intermediaries in Creating Market Categories - Mukti Kahire, Organizational Behavior, Harvard Business School

Panel 3: Communities of innovation

"Fairer Uses" in a Qualitative Study of Borrowing Practices Among Everyday Creators and Innovators- Jessica Silbey, Law, Northeastern University

Innovation and its Discontents. Some Insights from the Kitchen - Vanina Leschziner, Sociology, University of Toronto

Fold networks in creative explosions- Balazs Vedres, Sociology and Center for Network Science, Central European University

Panel 4: Materials for the new / new materials

Digital objects as partial possessions: creativity, authenticity and property in the case of digital art.- Fernando Dominguez, Communication, University of California – San Diego

Innovation in 1867 Paris: How the Production and Reception of Japanese-Style Ceramics Spurred the Emergence of Modernism - Sonia Coman, Art History, Columbia

Like Prescription Sunglasses: Radical subjectivity and the moral innovation of personalized audio - Joseph Klett, Sociology, University of California - Santa Cruz

RODRIGUEZ PROFILE**CONTINUED FROM PAGE 6**

which put the issue of quantification of political groups at the center of his work. The project was started in Rhode Island several years ago and looks at Latino activists enrolling local participation in the 2010 census. It questions the mechanisms that generate trust in, enthusiasm for, and consent to state knowledge production. A fact not widely acknowledged so far, local elites have to mediate state processes of knowledge production, and help making the state legible and legitimate. Michael thus walks in the fresh steps left by Mara Loveman in studying the state/knowledge nexus, and an article will come out of this work soon.

Michael is looking forward to a busy couple of years at the University of Chicago. After a Fall semester teaching a "politics of racial knowledge" course to undergrads he is finally able to focus exclusively on the book. He is currently sorting through the arguments of his dissertation and thinking about the narrative arc of his book manuscript, while also planning some additional field work prior to 2016 election.

**LEVITT REVIEW****CONTINUED FROM PAGE 7**

that American values are global values, suggesting the "world still needs to come to America rather than the other way around" (p. 90).

Her third case compares new museum projects in Singapore and Doha aimed at defining these locations' emerging positions on the world stage. In these cases, museum professionals have distinct advantages, as they are able to rely on modern technological and educational resources older institutions have been slower to embrace (p. 106). They also benefit from an opportunity to revisit the "Western model" that has historically

dominated museum practice (p. 126). Nevertheless, Levitt finds it important to ask, borrowing from the Singaporean policy scholar Kenneth Tan, whether one can have "a new society without new politics" (as these museum projects seem to suggest) (p. 111). She finds in this chapter that state-sponsored institutions intent on creating new cultural value systems around art do so in the name of elite interests, and examines how these reflect and reproduce social boundaries outside the museum. Some of Singapore's cosmopolitan ideals, for example, both eschew the freedoms associated with the West and resonate more profoundly with Singapore's educated laborers than its more traditional "heartlanders" and recent immigrants. Museums in Doha, similarly, primarily serve the city's enfranchised citizens and are run by a privileged expatriate work force.

Levitt's examination of museums from Scandinavia to Singapore yields several contributions to the broad literature on museums, and I will tend to three here. First, the book offers a fresh look at a classical object of cultural investigation (the museum) by usefully charting some new features it assumes in the contemporary period. In an ever-changing world, Levitt shows how growing migration rates and other effects of globalization generate new conditions for innovation and of inequality in public service institutions. She finds museum professionals are responsive to these conditions, and encourage cosmopolitan values and competencies (p. 8). While Levitt distinguishes her project from world polity and neo-institutionalist analyses (p. 139), her empirical analyses thus support one of their central tenets: namely, that change within institutional fields happens as organizations adopt global norms. The book ultimately shows that diverse museums across radically different contexts all embrace cosmopolitan ideals, while curating them in ways mediated by local environments.

Second – and relatedly – Levitt shows that museums navigate a “continuum” between nationalism and cosmopolitanism (p. 3; pp. 136-137). The idea of a spectrum challenges these concepts’ commonplace opposition, as well as the moral valences associated with it. It is thus additionally a useful alternative to the recurring polarity of elitism (bad) and democracy (good) that characterizes much of the scholarship on museums, particularly in the United States. In particular, Levitt challenges cosmopolitanism’s mythology of universal good by considering, for example, what it obscures. In her first chapter, she complicates notions of Sweden’s upstanding progressiveness by noting how the Swedes’ discomfort with expressions of nationalist pride allows them to avoid confronting the darker periods in their history, among them complicity with Germany during World War II (p. 31, 33, 46-47, 136).

Third, Levitt’s approach is comparative. While a large part of the literature on museums is devoted to Western cases and often focuses on art museums, Levitt works within a broadly-defined museum field that includes art, national, history, and community museums. This permits her to examine all her cases through the same conceptual lens, whether they originated in the American Golden Age, result from Scandinavian states’ efforts to respond to their growing cultural diversity, or reflect the cutting edge of contemporary museology in emerging regional powers such as Qatar and Singapore. Rather than suggesting that museums’ elitist repertoires are a thing of the past, she shows that people articulate them differently across national borders, museum walls, and historical moments. Asking how, and to what effect, these variables matter ultimately broadens the claims she can make about museums and helps us better understand their (and our) responses to a new global environment.

Of course, no book ever exhausts its topic, and so this reader was also left with some lingering questions. For example, one of Levitt’s empirical findings – possibly among the most striking in the book – concerns the Queens Museum, one of two community-based analogs to the encyclopedic Brooklyn Museum (pp. 77-82). Levitt pays particular attention to the Queens Museum’s efforts to engage its diverse community of Corona, including its offering language and skill-based classes through partnerships with local organizations (p. 78). She concludes her analysis by suggesting that this museum is the most cosmopolitan of all the US museums she discusses (p. 83). While Levitt’s analysis for the most part privileges exhibitions, with the Queens Museum she highlights how museums’ political projects can also involve fundamentally

reimagining the museum’s social role (rather than simply redesigning exhibits for self-selecting visitors). Tending to such differences in organizational form across museums (and discussing whom they benefit) might have provided deeper answers to Levitt’s question of whether museums’ “showcasing” of diversity is the same as creating global citizens (p. 77), both in the United States and abroad.

But perhaps another scholar will take up this question, as Levitt’s research gives us much to think about, and build upon. *Artifacts and Allegiances* ultimately offers a compelling narrative with insight and passion well-supported by rich sociological analysis. It is useful to scholars across disciplines interested in museums, global politics, and the culture of place. More generally, anyone who appreciates the intellectual accomplishment of revisiting a beleaguered empirical topic from an innovative critical standpoint will find much to love in this book.

Gemma Mangione is a doctoral candidate in sociology at Northwestern University. Her dissertation examines how art museums and botanical gardens across the United States serve visitors with disabilities. Her most recent article, “Making Sense: Constructing Aesthetic Experience in Museum Gardens and Galleries,” is forthcoming from Museum & Society.



LESCHZINER REVIEW

CONTINUED FROM PAGE 8

more closely with both traditional and pure cuisine and have more consistency in their values compared to lower status chefs. Upper-middle-status chefs have fewer creative constraints and experience less pressure to enact principles of “pure” creation, while withholding enough prestige to innovate; they must do more work, however, in order to differentiate themselves from both their higher and lower status peers. Emphasis on traditionalism is more salient in San Francisco than New York City. Leschziner then turns to a broader discussion of how chefs navigate creative decisions while accounting for perceived constraints of this work. She asserts that professional self-concepts orient chefs to their positions in the field, guiding the process by which chefs work both intuitively and instrumentally.

Leschziner draws upon an impressive array of literatures, including cognitive sociology and the sociologies of culture, of organizations, and of work. This broad theoretical scope contributes to a wide-ranging analysis of the substantive topic of

culinary work, from career trajectories to patterns of innovative thinking. Sociologists studying this topic will surely find this book to provide a significant empirical contribution to the study of culinary careers, networks, and work processes, and these findings can be fruitfully applied to processes of creative production in other cultural fields. Leschziner's engagement of cognitive sociology with field theory is especially novel, as she refines Bourdieu's conceptualization of fields with an understanding of how creative choices are not only constrained by producers' positions in the field, but also constitute these positions.

Perhaps because Leschziner ambitiously draws upon so many fields, the book points in many stimulating theoretical directions, but can be found somewhat lacking in theoretical focus. The intriguing theoretical discussions at the end of each chapter might have been drawn together through a more sustained discussion of the relationship between cognitive and creative patterns, professional self-concept, and status, for example. The notion of "creativity within constraints" – how chefs navigate social constraints when making creative decisions concerning their dishes – is productively discussed in relation to several topics. This could be even further emphasized, serving as the central organizing principle to anchor various theoretical investigations.

Another possible reservation concerns the fact that, although Leschziner observed 44 chefs at work, she relies in writing much more heavily on interview data than on ethnographic material. Weaving ethnographic observations into the rich fabric of interview quotes could have further animated and strengthened the analysis.

Overall, *At the Chef's Table* provides a valuable primer on culinary creativity that sociologists researching creative processes and cultural fields will find useful.

Hannah Wohl is a doctoral candidate in sociology at Northwestern University. Her dissertation examines processes of creative production in the field of contemporary visual art. Using ethnographic and interview methods, she analyzes how artists make decisions about their work during the creative process, and how these choices are influenced by social and economic forces. Her most recent article, "Community Sense: The Cohesive Power of Aesthetic Judgment," is published in the current issue of Sociological Theory.



MCCORMICK BOOK INTRO

CONTINUED FROM PAGE 9

aiming to protect in the first place; more of the one comes at the expense of the other.

No matter how strong the imperative to reconcile them, the problem is that music and civility are fundamentally incompatible, and the tension between them produces "performative de-fusion" for everyone involved in competitions. Competitors feel compelled to be strategic and technically correct in their presentation of musical self, which undermines deeply-held notions of what it means to be a good (read: moral) performer. The "managing" of decision-making obliges jurors to resort to a-musical listening and to avoid talking to respected colleagues, which contradicts cherished practices and principles. Audience members often display national, ethnic or gender partiality when discussing competitors' performances; even when consensus emerges, it can be angrily at odds with the jury's decision. These unresolved tensions fuel the "project of re-fusion" expressed in ongoing critical discussions about the role and the purpose of competitions in classical music. Civil and musical ideals are renegotiated with every cycle of a competition, renewing hope in the possibility that this imperfect mechanism might still reveal the next great artist of our time – a hope that survives despite (even because of) the frustrations and disappointments.

Lisa McCormick is a Lecturer in the department of sociology at the University of Edinburgh. She has published widely in the sociology of the arts and serves on the editorial boards of the American Journal of Cultural Sociology and Music and Art in Action. She is co-editor, with Ron Eyerman, of Myth, Meaning and Performance (2006). Her first article on music competitions, which appeared in Cultural Sociology in 2009, won the SAGE prize in excellence and/or innovation. She is also a Faculty Fellow with the Center for Cultural Sociology at Yale University and a Research Associate with the Centre for Death and Society at the University of Bath.

