

Culture

Section of the American Sociological Association

Winter, 1992

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1991-1992 Culture Section Elected Officers

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FROM THE CHAIR

Diana Crane

WHO ARE WE?

Now that the Sociology of Culture Section has more than 650 members and is four years old, it is time to try to answer a surprisingly difficult question: Who are we? Several of the Section's activities this year are related in one way or another to this question.

One strategy is to ask our members to identify their backgrounds, their fields of interest, and the influences on their work. John Ryan and the Membership Committee will be seeking this information from members in this issue. Second, Rosanne Martorella has agreed to update the Sociology of Culture Course Syllabi [1]. This manual also reveals a great deal about us, specifically, how we teach our courses and what we think our students should know. Thirdly, Richard Peterson, in collaboration with the Publication Committee, is preparing a bibliography of key items in the Sociology of Culture for libraries.

The larger question that we hope to be able to answer as a result of all this activity is: What is the Sociology of Culture today? Is the Section simply an amorphous collection of individuals who are drawn to the word 'culture' but who define a sociology of culture in very differ-

ent ways? Obviously, the field is inherently diverse. A bibliography of representative items on the Sociology of Culture covers a wide variety of topics, including "occupational culture, organizational culture, news-making, community culture, the culture of poverty, artistic production, cultural class, sports, and American social character." [2] Martorella's compilation of course syllabi revealed little consensus concerning how the sociology of culture should be taught. In the same volume, Greenfeld depicted the Sociology of Culture as a perspective that permeates the entire discipline while Goldfarb argued that it is a genuine subfield with its own subject matter, theory, and methods.

Alternatively, are we a group whose members are primarily rejecting certain methodological and theoretical orientations associated with the study of social structure rather than a group that embraces alternative perspectives? If we have alternative perspectives, are they closer to the other social sciences or to the humanities than to other specialties in sociology? Should we be elated or depressed

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From the Chair

by the fact that John Ryan finds it necessary to list on his questionnaire 27 disciplines that might be of relevance to our work?

One indication of our ties with other specialties within sociology is the extent to which our members have joint memberships in other ASA sections. The previous directory questionnaire in 1989 found the greatest overlaps between membership in our section and memberships in sections dealing with theoretical sociology (21%) and comparative/historical approaches (19%). [3] This seems to suggest that our members are concerned with theory and looking toward perspectives associated with other social sciences.

Obviously we cannot force a consensus where none truly exists, but perhaps the section can provide a focal point that will help to generate or reinforce common interests. The selection of topics for our sessions at the Annual Meetings provides a way to call attention to emerging theories and new research topics. By recognizing important contributions to the field, our annual awards can also contribute to the formation of a collective identity for the field. An annual series of volumes on the Sociology of Culture could also perform an important role in this respect but raises a number of questions: What topics would best represent the interests of the members? Should the series be based on well established themes or should it be

helping new themes coalesce? Or both?

Establishing our identity or identities is an issue that should be given high priority. If we are not successful in defining new and shared theoretical perspectives based on sound empirical research, we face the possibility that "cultural sociology could degenerate into twigs on the branches of social theory and historical sociology instead of having its own research traditions, problems, debates, and methods." [4] In the long run, if we are unable to establish a common identity or identities, it seems likely that our membership list will decline, as our members eventually turn elsewhere for direction and intellectual challenge.

[1] R. Martorella, D. Papademas, Y. Schlesinger, and V. Zolberg, *Course Syllabi, Resources, and Instructional Material on the Sociology of Culture*. Washington, D.C.: ASA Teaching Resources Center, 1989.

[2] Special Area Reading List on "Culture", September, 1991, Department of Sociology, Vanderbilt University (courtesy of Richard Peterson).

[3] Only two other fields had overlaps greater than 10%: sex and gender (12%) and political sociology (10%).

[4] Personal communication, Wendy Griswold, May 28, 1991.

INTERVIEW WITH GLADYS ENGEL LANG AND KURT LANG, awarded the 1991 Section Award of First Prize for Best Article.

Note: As you will recall from the last issue of *Culture*, the 1991 Section Awards Committee [Vera Zolberg (Chair), Sandra Ball-Rokeach and Sam Gilmore] awarded this prize to the Langs for their article "Recognition and Renown: The Survival of Artistic Reputation" *American Journal of Sociology* (July 1988). The Langs kindly gave of their time and insight to answer our questions. An interview with Nicola Beisel, whose article received the Award Committee's Honorable Mention, will follow in the next issue.

EDITORS: Given the carefully presented rationale for your research design, etching does seem the art form of choice for your study. But that might not have been so apparent when you were first developing your theoretical questions. Its candidacy is hardly promoted by the conventional roll-call of the more prominent fine arts. And even with the art world's resurgence of interest in etching, it was "out of style" for a long period, as your article details. How did you decide upon etching as the best art form to use for your study? Or did you develop your research questions from an interest piqued by some previous acquaintance with the history of etching or of individual 'peintres-graveurs'?

KURT: I have always been moved more by my curiosity about things than by their presumed "theoretical relevance." From early adolescence on I always loved art and was fascinated by Rembrandt etchings though I had no idea how they were made. Then, about twenty years ago, we bought a few etchings for our daughter when she was an undergraduate art major at the University of Chicago. They were not very expensive and pretty soon we were buying a few for ourselves. After a while, we began to think about merging this pastime with our more academic interests.

GLADYS: It was not that we ever decided to study etching as an art form but rather that what we were learning about the history of etching, about its rise and fall in popularity, began to

mesh with a more longstanding interest in the relationship between changes in popular taste and changes in cultural productivity.

KURT: Let me add that I came to etching as I had come to sociology -- because I enjoyed it. Theory came in naturally through a longstanding interest in the dynamics of collective behavior. The "etching revival" was a bit like the tulipmania described by Mackay [1]. Gradually other theoretically relevant issues attracted our attention, such as how artistic reputations survive. We worked the way we usually work: using theory to interpret our data, and looking back at our data to elaborate and refine whatever theoretical notions we manage to dredge up from the literature and our memories.

EDITORS: In your article you mention that the sample under study was related to your research for a 'larger project' - and of course you have recently published a larger project indeed, the 430+ page *Etched In Memory: The Building and Survival of Artistic Reputation* [U. of North Carolina Press 1990]. What was the relation of the article to the scope and task of your book?

GLADYS: The idea behind that article was an observation we made early on in our work: why had so many of the British women successful during the revival of etching been so fully forgotten? At that point we deliberately designed a research approach to explain both these women's success and their posthumous neglect once taste changed.

We presented our first tentative hypotheses to a group of feminist sociologists and art history majors at Bradford University in England. Their comments were helpful. Two years later, while we were working on our Watergate book [2], I presented a revised version of the "disappearing lady-etchers" at an Eastern Sociological Society meeting and

then we gave a still more developed paper at the ISA meeting in Mexico City. But the basic conceptualization and conclusions from these presentations survived revisions to be incorporated into the *AJS* article and into our book. As to the scope of the study, we had to be careful not to let the problem run away from us.

KURT: By 1983 we felt ready to write up our data for a more comprehensive study on the intersection of history and biography in the construction of collective memory. We had finished drafts of six chapters -- none yet on the survival of reputation -- when given the opportunity to present a 50-page paper to a conference on communication and collective memory. It gave us an added incentive to go beyond the feminist angle in addressing posthumous reputations.

As these conference papers were never published, we were at a loss about what to do with a discursive 50-page paper. We sent it to *AJS*, whose reviewers wanted more theory, more about women, more statistics, together with a shorter paper. Some of the material discarded was reintegrated into various chapters of the book.

EDITORS: Regarding your research question about which factors account for "selective survival in the collective memory?", you observed in your book that the "most obvious answer, readily proffered by some art historians with whom we have raised the subject, is that the forgotten ones must not have been 'good enough' to be remembered." [1988: 84] Although your article challenged that conventional aesthetic dictum, it was also sensitive to the point that qualities inherent in a work can contribute to the survival of artistic reputation. We wonder what type of

(continued to page 4)

FROM THE EDITORS

Cheryl Zollars and Muriel Cantor

We wish to thank those who extended such gracious comments about the last issue and those who helped us get it organized and out in the first place!

In this issue you will find a column from Section Chair Diana Crane and an interview with the Langs which coincidentally and interestingly touch on similar issues of importance to the section. One intrepid graduate student, Scott Davies, has held us to our word and introduced a new dissertation abstracts feature to the newsletter, and Elizabeth Long, our Chair-Elect, has shared her research in progress with us. We hope to continue this feature in forthcoming issues.

* * *

Upcoming: Among the topics we have planned for the Spring Issue are an interview with Nicola Beisel and articles on cultural theory, on ethnographic definitions of culture, and on the study of values. The latter begins an article series exploring different methodological approaches to the study of culture -- to be continued in the Summer issue, an expanded issue devoted to this subject.

While we have solicited several articles already for the Summer Issue, we are open to readers' suggestions for articles. If you would like to ensure that your preferred methodology is discussed, feel free to write us proposing an article. [Do query before submitting, since we may have already planned an article on the topic and since these articles are expected to follow a similar overall format.]

As always, we welcome letters of comment or response to articles published in the newsletter.

* * *

Please note that the submission deadline for the Spring 92 issue is March 1, 1992. We must sternly repeat that all submissions, regardless of brevity, should be made on diskette in either [IBM] WordPerfect 4.2 or higher or ASCII. While complementary faxes, e-mails or printed copies are welcome, they are not acceptable substitutes for submissions on diskette!

INTERVIEW

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reception the article and book have had among art historians or scholars? How have they reacted to your arguments?

KURT: We are still awaiting book reviews but suspect there will not be a flood from the art world. We wrote about a "minor" art form; most of the artists whose careers we discuss are not taken seriously by art historians and curators and we ourselves lack the art historical credentials to get them to change their minds. This is one reason, among others, for a lack of attention.

As to the article -- we sent about a dozen copies to a select group of art and literary historians. Only one responded. The friendly note from Francis Haskell was very gratifying.

GLADYS: We ought to add that the reviews that have appeared in art and museum journals (here and in England)

have been favorable, even flattering, and exhibited an openness to sociological arguments. One respected print curator gave it his seal of approval and even our most critical reviewer -- writing in a print newsletter -- allowed that the book was blessedly free of professional sociological jargon -- a backhanded compliment, if there ever was one. We still have not heard from any academic art historian.

EDITORS: We think our readers would be interested in learning about the difficulties you faced in finding a publisher willing to undertake *Etched in Memory* and why. Can you recount your experience with its publication process -- adding your professional insights as sociologists interested in the production of culture?

GLADYS: First of all, we did not seek out a publisher until the manuscript was nearing completion. Given responses to papers presented, we simply did not anticipate problems. The first response

from the editor of the press that had seemed a natural just "loved it," did not want a word changed, took almost a year trying to get it through the board. The manuscript was sent off immediately to the next most likely press, asking for a quick answer; the editor got a great review and was ready to send a contract but the marketing manager said "no way" -- sociological books on art were not selling. It took a lot more tries to find an editor able to persuade his board.

KURT: The roadblocks, as I see them, were essentially three: the manuscript was long and illustrations added to production costs. We knew this and indicated our willingness to make some cuts along lines an interested editor might suggest. But not many will take chances if the marketing department balks. One prestigious press expressed interest if, and only if, we cut out one third of the original manuscript. We refused. We did not want to do a book high on

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"theory" with only a distant view of the world of experience. Second, ours was an empirical study that cut across several fields (sociology of culture, art history, and women's studies). Only sections would be suitable for collateral reading in advanced courses. Third, and most important to colleagues in the sociology of art, the manuscript was almost always reviewed by at least one reader representing art history. Though acknowledging that we knew our subject, they did not think etching was as glamorous as renaissance painting, the Impressionists, or Modernism.

Although I am not sure, in retrospect, whether letting the case material carry the theory is a good way to get published or to achieve visibility in the field, both of us remain committed to writing clear prose without the pedantry that might impress some colleagues and editors.

GLADYS: But no matter. The University of North Carolina Press accepted the manuscript subject to as much cutting as we might find reasonable and subsidized the book as part of a series with "potential" as a trade book, allowing it to be sold through book stores. We have been happy with the press, especially the beautiful production, but recognize that its marketing organization cannot compete with the largest university presses. We think the world of our editor, Paul Betz, who has been eager to acquire manuscripts in the sociology of culture. Sadly, in these days of retrenchment, being the last editor hired by the press, he was recently severed. A blow for aspiring authors in our section!

EDITORS: How would you relate this article and book to the corpus of your other work in the sociology of culture? Put another way -- since topically your work spans numerous subjects, do you perceive a thematic unity or set of interests underlying your work in general, and how would you describe this?

KURT: The common thread is our approach to social phenomena in terms of

collective behavior rather than as direct manifestations of an underlying social structure. We are of the old Chicago School. Without being proselytizers, we both focus on substance, on how meanings are constructed, how issues evolve, how generations develop their unique historical consciousness. Put differently, it is the emphasis on the social construction of images -- of the contemporary world (as in live television), of the past (as in dead artists), of personalities (as in reputations generally), and so forth -- that ties our work together.

After MacArthur Day in Chicago, we were immediately tagged as specialists on television for what had been an improvised study of "crowd behavior" with findings about TV-coverage a serendipitous offshoot. Maybe we should have been strategic and flaunted a new "theory." Readers reacted to the findings on the "reality" of TV but not to the conceptualization of how the "landslide effect" attributable to television influenced public opinion.

GLADYS: It seems that a lot of people are puzzled as to how our interests moved from television to art. Most uninitiated people are prepared to accept our somewhat flippant explanation: etching is a direct and natural extension of our interest in visual communication. If pressed to explain, I would trace it to a longstanding research concern with the collective movement of taste. Our book on collective behavior, written 30 years ago, has a chapter on the compelling nature of fashion, a phenomenon with some similarity to other kinds of shifts in mass sentiment and public moods, stimulated by mass communication, of which MacArthur Day is but one example. That same interest in the underlying dynamics is now carried into our concern with the survival of reputation and the reconstruction of collective memories.

EDITORS: In your careers, you have both seen the sociology of culture through a period of institutional doldrums within the profession and through its more

recent (ahem) ascendancy. Do you have any reflections on this? And what is your vision of a sociology of culture?

KURT: Indeed! Sociology is as much subject to fashion as everything else. What you call the recent ascendancy of "culture" has several sources. In part, it seems a reaction to the flatness of what used to be mainstream mass communication research -- the measurement of effects, the factors that maximize persuasive influence, the two-step flow, etc. -- and the failure of that collective enterprise to see how the meanings produced by the mass media are woven into the fabric of society. On another level the attraction to sociology of culture has been political, with radical sociologists and feminists drawing on Marxism and depth psychology as a springboard for their social critique. Another specifically intellectual influence has been European sociology -- the Frankfurt School, Gramsci, Raymond Williams and Stuart Hood, Bourdieu, etc. -- combined with semiology and structuralism. Finally, there is the branching out -- you can call it revitalization -- of previously underdeveloped fields. What was once known as the "sociology of knowledge" has become concretized into a sociology that studies literary, scientific, artistic, and media production.

No one should ever go on record about the future. But I see a potential cleavage between an encompassing "general" sociology of culture with a focus on meanings (a la Geertz, etc.) as a perspective on all institutions (from the family to the state) and a "specific" sociology of culture more narrowly linked to the arts and the intellect.

GLADYS: Well, I will have the good sense not to put my vision on record. I will fall back on the dependable old idea of an operational definition. The sociology of culture today consists of what cultural sociologists are doing and so it will in the future. In spite of all efforts to spell out the parameters of the field now or in years to come, the future of the

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sociology of culture is going to depend on the interests and quality of the sociologists who are attracted to the field and on their research. If the kind of cleavage Kurt anticipates develops, the question is whether we really do have more than one sub-field here and, if so, whether, when and how they ought to split.

EDITORS: Someone once observed that mass media are studied in sociology, psychology and political science, and because it is special to none of them, it has been marginalized in all! Recently there has been a resurgence of interest in what is being called 'cultural studies', broadly defined, across the humanities and social sciences. This interdisciplinary phenomenon can be both positive and negative for the 'revival' of the sociology of culture. Do you see any emergent patterns, and do you have any advice on how the section can cultivate the positive aspects, in an institutional sense?

GLADYS: To find an answer, it might be well to take a closer look at the marginalization of mass communication in American sociology. Its fate had little, if anything, to do with its multidisciplinary approach. Note, for instance, that in Britain media sociology still flourishes or, at least, is still respected. I think in the U.S. both the media and the study of the media just grew too popular; everybody wanted a piece of the action so now we have a field of communication studies which encompasses everything but the kitchen sink. Much that passes for research there is just watered down sociology of mass communication. You know, getting back to the article which generated this interview, Baudelaire, the French critic and poet, speaking about the "etching craze" once warned that, in the case of an elite art, a little unpopularity could be a sort of consecration whereas a bit of popularity usually sufficed to inspire a multitude of mediocre imitators. The very success etching was experiencing

in France could be, he warned, the cause of its downfall. Well, that is the way I respond to your question about cultural studies. It is up to the section to see to it that the best work in the field is encouraged, read, and disseminated but it is also necessary to ensure that the popularity of any particular topic does not determine whether or not certain papers are presented at the meetings or dominate the roundtables.

KURT: I have always favored a multidisciplinary approach. Our work can only be enriched by a thorough knowledge of what is best.

EDITORS: Between ourselves we started to enumerate the major awards/research fellowships you have received for your work, singly and in combination, and after we ran out of fingers we decided it might be easier to attempt a list of those you did not receive...assuredly much shorter! After all of that, is this award in any way special to you? And what is left in terms of overarching goals to set for your research projects in the future?

KURT: Surely you exaggerate. Believe me, there have been many times when we clearly felt the way the forgotten etchers would feel were they alive today. The award has been a healthy boost to self-esteem at a stage in life when one is tempted to think seriously about one's accomplishments (and lapses) and how best to invest the remaining professional years.

We are seriously considering a book on reputations -- the resources that feed reputations, the strategies through which they are developed, what a reputation means to the individual, the social consequences of reputation. It will not be confined to the arts. The vastness of the subject may prevent the book from ever being written.

GLADYS: I think it will have to be a series of essays rather than one wholly integrated manuscript. I am especially interested in following up on the matter

of archiving in relation to collective memory and on the impact of major discontinuities -- whether the result of wars, migration, national realignments, etc. -- on cultural productivity.

KURT: To continue with your other question: the award really does mean something special. We began working on the etching revival without any idea as to whether the work would have any resonance in the discipline. One of the original *AJS* reviewers said -- not meaning to be unkind, I trust -- that it sounded more suited to the *New Yorker* than to the *AJS*. Perhaps we should have tried the *New Yorker* -- just kidding! -- but the response from colleagues means more.

More important is what the award means to the section or may mean to the field. Does it adequately reflect what should be its central interest? Is the research approach an acceptable model? Is the agenda implicit in the study likely to prove productive? Will it gain the section more recognition from nonmembers?

GLADYS: Thank you for asking. We enjoyed answering.

[1] Ed.n.: Charles Mackaye, *Memoirs of Extraordinary Popular Delusions*, Volume I. Lindsay, 1850.

[2] Ed.n.: Gladys Engel Lang and Kurt Lang, *The Battle for Public Opinion: The President, the Press, and the Polls During Watergate*. N.Y.: Columbia University Press, 1983.

SUB-CULTURAL INSIGHT

From the article "Food Bank Gets New Building. Effort Needs Volunteers", by Ashley Blackmer, in the November 1991 *UCLA Club of Washington, D. C. Alumni Newsletter*. The quote coordinates the club's food bank volunteer program:

"Even UCLA Alumni who are uncomfortable being around poor people have discovered the personal reward of working at the Food Bank," adds [Ossi] Meyn. "They say they like volunteering here because they never have to see the people they're helping."

Culture Section Directory II

This is the questionnaire which will be used to construct the 1992-93 Culture Section Membership Directory. The last issue of the newsletter solicited suggestions for improving the response categories. Many of those suggestions have been incorporated into this version. Please complete the following questionnaire and return it to: John Ryan, Department of Sociology, Clemson University, Clemson SC 29634-1513. The deadline for inclusion is March 15th, 1992.

PLEASE PRINT CLEARLY

NAME: _____
(Last) (First) (Middle Initial)

DEPT: _____

ORGANIZATION: _____

STREET (IF NECESSARY): _____

CITY: _____ STATE: _____ ZIP: _____

OFFICE PHONE (WITH AREA CODE): _____

HOME PHONE (WITH AREA CODE): _____

FAX NUMBER: _____

BITNET ADDRESS: _____

NUMBER OF YEARS SECTION MEMBER: _____

YEAR OF PH.D. _____

WHAT IS YOUR PRIMARY ORGANIZATIONAL AFFILIATION? (CIRCLE ONE):

- (1) Student (2) University or College with Graduate School (3) None (4) 4-Year College (5) 2-Year College
 (6) Government (7) Research/Consulting Organization (8) Self-Employed

1. What are the substantive sources of information for your research? Choose no more than 5 and rank order by placing a number from 1 to 5 next to your choices.

SOURCES:

- ___ a. literature/books
- ___ b. movies/cinema
- ___ c. television
- ___ d. radio
- ___ e. newspapers/magazines
- ___ f. theater
- ___ g. dance
- ___ h. street performance
- ___ i. painting/sculpture
- ___ j. fashion/cosmetics
- ___ k. photography
- ___ l. museums
- ___ m. architecture
- ___ n. classical music
- ___ o. opera/musical theater
- ___ p. jazz
- ___ q. popular music/rock
- ___ r. country music
- ___ s. sports
- ___ t. mass media
- ___ u. crafts/hobbies
- ___ v. leisure
- ___ w. humor
- ___ x. youth culture
- ___ y. audiences/consumption
- ___ z. everyday interaction
- ___ 1. class, ethnic groups
- ___ 2. religious groups
- ___ 3. gender groups
- ___ 4. political groups
- ___ 5. organizations
- ___ 6. occupations
- ___ 7. intellectuals
- ___ 8. documents & texts
- ___ 9. other _____

2. What are your primary theoretical, methodological research orientations? Choose no more than 3 and rank order by placing a number from 1 to 3 next to your choices.

ORIENT:

- ___ a. culture/society links
- ___ b. content/analysis
- ___ c. critical theory
- ___ d. sociology of knowledge
- ___ e. ethnography
- ___ f. symbolic interaction
- ___ g. archival research
- ___ h. experimental studies
- ___ i. computer modeling
- ___ j. analysis of large data sets
- ___ k. collective memory
- ___ l. cultural capital/strat.
- ___ m. production of culture
- ___ n. participant observation
- ___ o. social networks
- ___ p. cultural change
- ___ q. other _____

4. Does your research focus primarily on one region? (e.g. the South; Eastern Europe; North America; Afro-Caribbean)
 Please specify below

3. Disciplines other than soc. of greatest relevance to your culture-related work? Choose no more than 4; rank order by placing a number from 1 to 4 next to your choices.

DISC:

- ___ a. history
- ___ b. English/comparative literature
- ___ c. anthropology
- ___ d. philosophy
- ___ e. economics
- ___ f. political science
- ___ g. psychology
- ___ h. cognitive science
- ___ i. religious studies
- ___ j. history or philosophy of science
- ___ k. education
- ___ l. creative writing
- ___ m. journalism
- ___ n. theater
- ___ o. painting, etc.
- ___ p. dance
- ___ q. music performance
- ___ r. arts administration
- ___ s. psychiatry
- ___ t. popular culture
- ___ u. American studies
- ___ v. media, communication studies
- ___ w. musicology/ethno-musicology
- ___ x. art history
- ___ y. folklore, folklife
- ___ z. marketing
- ___ 1. linguistics
- ___ 2. other _____

Bauman, Zygmunt. *Thinking Sociologically*. Cambridge, MA: Blackwell. Exploring the underlying assumptions which structure our view of the world, Bauman elucidates the key concepts of sociology and offers exemplary instances of thinking sociologically. For text use.

Restivo, Sal. *The Sociological Worldview*. Cambridge, MA: Blackwell. An excellent companion to the Bauman work, Restivo traces the development of sociological thought.

Game, Ann. *Undoing the Social: Towards a Deconstructive Sociology*. Toronto: University of Toronto Press. Exploring the immediate experience of daily life, Game considers the themes of desire, memory, time and the body. Sociology for the "me generation." It had to happen.

Willis, Susan. *A Primer for Daily Life*. New York: Routledge. Observing that popular culture studies have concentrated on the mass media, Willis focuses on the mundanities of daily life: Children's toys, plastic packaging, banana sticker logos, backyard camping, aerobics classes, and the like, are considered. Through the lens of Henri Lefebvre and Michel de Certeau she finds daily life has been commodified.

Marcus, Greil. *Dead Elvis: A Chronicle of a Cultural Obsession*. New York: Doubleday. Elvis is alive in the hearts and fancies of millions, and Marcus, one of the handful of sensible rock critics, tries to show how and why he lives the way he does by piecing together with his own writings on Presley's post-parting life other bits and pieces of the public discourse that keeps Elvis alive.

Jones, Mari Riess and Susan Holleran, eds. *Cognitive Bases of Musical Communication*. American Psychological Association. The authors review the recent work that exposes how we understand and communicate meaning in music.

Bissinger, H.G. *Friday Night Lights: A Town, A Team, and a Dream*. New York: Harper Collins. By focusing on the mania of high school football in a Texas town, Bissinger seeks out the core values of American society. As David Halberstam says in his review, "...horrible."

Klein, Alan M. *Sugarball: The American Game, the Dominican Dream*. New Haven, CT: Yale University Press. Kline shows how the play of baseball has been radically transformed as it has become the national obsession of the Dominican Republic.

Butler, John Sibley. *Entrepreneurship among Black Americans: A Reconsideration of Race and Economics*. Albany, NY: State University of New York Press. Butler focuses on the sociological conception of entrepreneurship and the history of African-American self-help groups in America.

Altheide, David L. and Robert P. Snow. *Media Worlds in the Postjournalism Era*. Hawthorne, NY: Aldine de Gruyter. Following on their earlier joint work, the authors show how the assumptions and logics of media organizations structure the rewards for media managers, which in turn shape how the world is portrayed via the electronic media.

Richardson, James T., Joel Best, and David Bromley, eds. *The Satanism Scare*. Hawthorne, NY: Aldine de Gruyter. The key word in the title is "Scare" as the authors rightly focus primarily on the anti-satanist groups and the interests they serve rather than on the forlorn satanist groups themselves.

Comstock, George and Haejung Paik. *Television and the American Child*. San Diego: Academic Press. The authors present the current evidence on the link between TV viewing and scholastic achievement, use of time, susceptibility to advertising, and behavior.

Sciulli, David. *Theory of a Societal Constitutionalism: Foundations of a Non-Marxist Critical Theory*. Cambridge, UK: Cambridge University Press. Though the title hardly suggests it, Sciulli focuses on the arbitrary actions of contemporary professionals, corporate executives, and entrepreneurs. Rather than seeing individual deviant behavior, Sciulli sees a pattern of what he terms "social authoritarianism" that threatens to transform civil society. Welcome cyberpunks.

Bacon-Smith, Camille. *Enterprising Women: Television Fandom and the Creation of Popular Myth*. Philadelphia: University of Pennsylvania Press. Bacon-Smith finds that women comprise 90% of those fans who elaborate plots and characters based on "Star Trek," "Miami Vice" and the like. They share their worlds via "fanzines," conventions, videotapes, and catalogues.

Parenti, Michael. *Make-Believe Media: The Politics of Entertainment*. New York: St. Martin's Press. An interpretation of the stock characters of TV from "superdocs," "oil opera" mavens, and blue-collar buffoons to the "swarthy hordes" of aliens, the "wide weird world of sport," and contemporary red-bating "witch hunters" like Rambo. Parenti concludes that the media propagate images that support imperialism, class privilege, racism, sexism, ethnic stereotypes, militarism, and anti-working class bias.

Seven from Princeton University Press

Wuthnow, Robert. *Acts of Compassion: Caring for Others and Helping Ourselves*. Wuthnow explores Americans' altruistic behavior in the light of their individualism and hedonism. He explores the rationalizations and psychic benefits to the 45% who are involved in volunteer activities.

Lansing, J. Stephen. *Priests and Programmers: Technologies of Power in the Engineered Landscape of Bali*. The need for effective water management links thousands of farmers over entire watersheds and is, or was, controlled in the name of the goddess of Crater Lake by the priesthood of the water temples.

Van Zandt, David E. *Living in the Children of God*. A detailed participant-analyst's account of a community of committed Jesus People.

Juergensmeyer, Mark. *Radhasoami Reality*. Juergensmeyer examines the religious logic of the Radhasoami sect of Hinduism that is rapidly gaining hundreds of thousands of adherents from the ranks of North Indian professionals and businessmen.

Rosner, David and Gerald Markowitz. *Deadly Dust: Silicosis and the Politics of Occupational Disease in Twentieth-Century America*. In the 1930s silicosis, an occupational lung disease, was defined as a major public health threat. By the 1950s, however, the same symptoms that lead doctors to ask about work in dusty places lead doctors to non-occupational diagnoses of asthma or emphysema. The authors explore the inter-locking relationships of public health, labor, business, and government in the labeling of disease.

Rosenau, Pauline Marie. *Post-Modernism and the Social Sciences: Insights, Inroads, and Intrusions*. This movement which rejects humanism, discards history, and resists any truth claims is seen in contemporary developments ranging from New Age sensitivities to Third World Fundamentalism. What is more, PM is seen to be restructuring the social sciences.

Alvarez, Sonia E. *Engendering Democracy in Brazil: Womens' Movements in Transition Politics*. Brazil has had the longest military-authoritarian regime in Latin America. At the same time it has developed the largest, most radical and most successful Latin American women's movement focused on issues of social justice.

A Dozen from Temple University Press

Case, Carole. *Down the Backstretch: Racing and the American Dream*. Working as a groom, Case joined the racetrack world to understand the dedication and enthusiasm of the racing world's low-paid workers and found a "demi-culture" of argot, proverbs, rituals and mutual support in this world of sweat and manure.

Paules, Greta Foff. *Dishing It Out: Power and Resistance Among Waitresses in a New Jersey Restaurant*. Waitresses, we learn, shed the definition of servant dependent on tips for that of entrepreneur-soldier locked in a struggle with owners and customers alike.

Quinonez, Lora Ann, CDP, and Mary Daniel Turner, SND. *The Transformation of American Catholic Sisters*. Grounded in their own experience, the authors trace the radical transformation in the personal and corporate lives of Roman Catholic nuns.

Kunda, Gideon. *Engineering Culture: Control and Commitment in a High-Tech Corporation*. Based on a year's observation in an engineering division, Kunda shows how the idea of "corporate culture" has been used by managers in an effort to impose its norms and standards on employees. Fascism by any other name ...

Busch, Glenn. *You Are My Darling Zita*. Six people, ranging from coal miner to clergy, born around 1900, describe their lives prompted by photos of themselves and their times.

Kukla, Barbara J. *Swing City: Newark Nightlife, 1925-50*. Kukla shows that music and entertainment operate generally as sources of income, self worth and role-modeling for Newark's strictly segregated African American community.

Murphy, Arthur D. and Alex Stepick. *Social Inequality in Oaxaca: A History of Resistance and Change*. Based on the rich ethno-historical evidence available for the region, the authors trace the patterns of stratification spanning twenty centuries.

Kann, Mark E. *On the Man Question: Gender and Civic Virtue in America*. Kann suggests that political institutions are based not on the ideal of individualism but on the ideal of civic virtue trained into the white middle-class male by mother, wife, and military discipline.

Finkelstein, Joanne. *The Fashioned Self*. The body and its covering are subject to great attention because appearance is construed as synonymous with character. Tell that to Madonna.

Waldorf, D., C. Reinerman, and S. Murphy. *Cocaine Changes: The Experience of Using and Quitting*. Based on 267 in-depth interviews, co-

caine we learn, is not inevitably addicting and controlled use is common. The authors explore the culture that supports use without abuse.

Moore, Joan W. *Going Down to the Barrio: Homeboys and Homegirls in Change*. A sequel to the author's 1978 study, this work traces the changes in two gangs over three generations of members.

Hinrichs, Karl, William Roche, and Carmen Sirianni, editors. *Working Time in Transition: The Political Economy of Working Hours in Industrial Nations*. The authors show how changing hours and timing of work profoundly influence activities in off-work hours.

Eleven from Sage

Lemert, Charles C., editor. *Intellectuals and Politics: Social Theory in a Changing World*. The ten authors show how the ideas of scholars come to contour the social world.

Blalock, Hubert M. Jr. *Understanding Social Inequality: Modeling Allocation Processes*. Blalock develops models to show how stratification is built-up from the complex interplay of individual-level decisions.

Frost, Peter J. and Larry F. Moore, Meryl Reis Louis, Craig C. Lundberg, and Joanne Martin, eds. *Reframing Organizational Culture*. This and the next work attempt to recapture for intellectually honest researchers the concept of "organizational culture" from the Biz School organizational doctors.

Sackman, Sonja A. *Cultural Knowledge in Organizations: Exploring the Collective Mind*. See just above.

Easton, David and Corinne S. Schelling, eds. *Divided Knowledge: Across Disciplines, Across Cultures*. The distinguished authors explain and agonize over the fractioning within a range of disciplines from literary studies to sociology.

Cantor, Muriel G. and Joel M. *Prime Time Television, Content and Control*. (Second Edition) Much revised. Included are chapters on the new regulatory environment, the changing audience and a completely new chapter on the influence of American television in the international marketplace.

Comstock, George. *Television in America*. (Second Edition). A timely up-dating of this standard work.

Lull, James, ed. *Popular Music and Communication*. Most of the articles ask how pop [rock] music is produced and how its meaning is shaped in the process.

Wernick, Andrew. *Promotional Culture: Advertising, Ideology, and Symbolic Expression*. Wernick shows the role of commercial advertising as a form of symbolic expression in shaping contemporary culture.

Wills, Geoff and Cary L. Cooper. *Pressure Sensitive: Popular Musicians Under Stress*. The authors provide a sympathetic and revealing picture of the contrasting job and life demands that are placed on performing artists in rock, pop, and jazz music.

Scannell, Paddy, ed. *Broadcast Talk*. The various authors focus primarily on the radio news

interview showing how what is communicated is circumscribed by the evolving conventions of the genre.

Six from Random House

Bellah, Robert N., Richard Madsen, William M. Sullivan, Ann Swidler, and Steven M. Tipton. *The Good Society*. The authors of the widely read *Habits of the Heart* say readers must take responsibility for making the institutions work and thus take responsibility for themselves.

Shames, Laurence. *The Hunger for More: Searching for Values in an Age of Greed*. Like the work just mentioned, this one is a rebuke to the compulsive materialism of the 1980s.

Kammen, Michael. *Mystic Chords of Memory: The Transformation of Tradition in American Culture*. A significant contribution to the exciting and still-murky topic of collective memory-formation. Kammen gains leverage by comparing American with European memory-making processes.

Rachlin, Harvey. *The TV and Movie Business: An Encyclopedia of Careers, Technologies, and Practices*. Unique among media encyclopedias, this work presents economic and attendance data and definitions of key terms (cf. "share," "rating," "cume") as well as information on notable people.

Nelson, Havelock and Michael Gonzales. *Bring the Noise: A Guide to Rap Music and Hip-Hop Culture*. An inside job, Nelson rates records and provides reams of grist for the mills of trivia buffs.

Lax, Eric. *Woody Allen*. This writer on Allen has the advantage of having interviewed him over a twenty-year span.

Three from SUNY

Hummon, David M. *Commonplaces: Community Ideology and Identity in American Culture*. Based on interviews, Hummon shows how Americans construct a sense of community identity on the basis of which they then identify "community problems."

Edsforth, Ronald and Larry Bennett, eds. *Popular Culture and Political Change in Modern America*. The authors suggest how the pop media and social movements have affected political culture in recent decades.

Glover, C. Jane. *The Positive Image: Women Photographers in Turn-of-the-Century America*. Glover shows how photography formed the basis for a positive social identity for a loose circle of turn-of-the-century women.

Seven from Blackwell

Lash, Scott and Jonathan Friedman, eds. *Modernity and Identity*. Rejecting the opposition between the impersonal rationality of high modernism and the irrationalist anti-rationality of postmodernism, the authors suggest the possibility of a "third way."

Benjamin, Marina, ed. *Science and Sensibility: Gender and Scientific Enquiry 1780-1945*. The authors focus both on woman as object of scientific inquiry and women as scientists.

Varoufakis, Yanis. *Rational Conflict*. Using examples drawn from industrial relations, diplo-

macy, hostage crises, and the law, Varoufakis, an economist, shows that it is impossible to quantify the aspirations of contenders. Rather, conflicts are better understood in terms of the "history" of prior events.

Shepherd, John. *Music as Social Text*. Unique among rock scholars, Shepherd tries to understand the meaning fans find in the form and beat of the music itself rather than in the words or the intentions of creators.

Edwards, Viv and Thomas J. Sienkewicz. *Oral Cultures Past and Present: Rappin' and Homer*. This collaboration between a classicist and a sociolinguist uses the oral expression of six cultures spanning three millennia to show the communalities in the culture of oral communication.

McQuire, Randall H. and Robert Paynter, eds. *The Archaeology of Inequality*. The authors take a first look at race, class, and ethnicity in the United States from the perspective of our trash middens.

Three from Westview Press

Jhally, Sut and Justin Lewis. *Enlightened Racism: The Cosby Show, Audiences, and the Myth of the American Dream*. The authors examine the representation of race and class on prime-time 1980s TV through "The Cosby Show" as understood by its audience. A solid piece of work.

Marcus, George E. and Peter Dobkin Hall. *Lives in Trust: The Fortunes of Dynastic Families in Late Twentieth-Century America*. Over time the wealthy families grow into self-perpetuating organizations. Their wide-flung philanthropies help to legitimate their existence, to create good will, and to coopt political and intellectual groups that might otherwise be critical.

Fjellman, Stephen M. *Vinyl Leaves: Walt Disney World and America*. All of the elements of the Disney-World experience are interpreted. As the blurb says: "Exhaustion and cognitive overload lead visitors into the bliss of Commodity Zen—the characteristic state of postmodernism. ... This book is the story of our commodity fairyland."

Three from Greenwood

Kaid, Lynda Lee, Jacques Gerstle, and Keith R. Sanders, eds. *Mediated Politics in Two Cultures: Presidential Campaigning in the United States and France*. The editors have done a great service by putting together these parallel studies of the role of the media in the French and U.S. presidential elections of 1988.

Lemert, James B., William R. Elliott, James M. Bernstein, William Rosenberg, and Karl J. Nestvold. *News Verdicts, the Debates, and Presidential Campaigns*. Sadly, the authors find that media analyses of political debates swing more votes than do the debates themselves.

Yarnoid, Barbara M. *The Role of Religious Organizations in Social Movements*. Not surprisingly, religious organizations are found to have an influence on social movements whose ideologies are consonant or directly contrary to their tenets.

Send all inquiries, correspondence and possible submissions to Richard A. Peterson, Department of Sociology, Box 1635-B, Vanderbilt University, Nashville, TN 37235.

RESEARCH IN PROGRESS

Note: The following initiates a new section, and function, of the Culture Section newsletter. As mentioned in the Fall issue, *Culture* will publish brief abstracts on graduate student dissertations and faculty research in progress -- from section members only, and subject to editing for reasons of space.

DISSERTATION - Doctoral Student

In Search of the Culture Clash: Evaluating a Sociological Theory of Class Educational Inequalities

Scott Davies

Dept. of Sociology, University of Toronto

My thesis undertakes a theoretical and empirical assessment of neo-Marxist theories of "cultural resistance." Resistance theory explains class disparities in education as due to a cultural resistance to schooling among working class youth. I argue that this theory has striking similarities with previous non-Marxist theories, differing mainly by its essential class interpretation of the phenomenon within an Immanent Critical framework.

Based on operationalization of key themes from resistance ethnographies in two Ontario-wide data sets, findings suggest that the theory has somewhat overstated the amount of class reproduction, and that while a "culture clash" exists it lacks a strong class base. Rather, the types of conflict described in these ethnographies emerge directly from a lack of scholastic success, and is a predominately male phenomenon. Thus, theories of resistance have likely exaggerated the class basis of cultural conflict in schools, under-emphasizing the schools' relative autonomy from class. I propose that a more fruitful direction for understanding such conflict is to emphasize how blocked educational opportunities promote new emergent identities based on a cultural self-preparation for probable class futures.

BOOK - Faculty

Between Public Culture and Private Lives: Reading Groups and the Making of the Middle Classes

Elizabeth Long

Dept. of Sociology, Rice University

Drawing on theoretical traditions in cultural sociology, reader response theory, and feminist scholarship, I have studied over 100 locally-organized book discussion groups in Houston to discover how these groups, and the literature they read, mediate between individual lives and broader shifts in socio-cultural values. I have investigated book selection and interpretation, as well as group interaction, to influence what factors (e.g. gender, class, group structure) influence the "uses" of literature, differences in reflectiveness and relationships to literary culture and social activism, both among and between these groups.

The project has already elucidated some links between reading, social status and social "identity," including non-literary forms of public participation. It also has begun to illuminate both the nature of diversity within the American cultural mainstream, and the ways literature can serve as a "lens" through which people discuss their concerns about the fundamental values that animate their lives, and the social developments they must deal with as they negotiate their own personal life choices. The book will be completed in 1993.

ANNOUNCEMENTS / CALL FOR NOMINATIONS

ONLINE NETWORK

Computer List for the Scientific Study of Religion. SSREL-L provides a forum for the discussion of issues relevant to the title topic, content similar to that of journals like the *Journal for the Scientific Study of Religion* or *Sociological Analysis*. Direct inquiries to List Owner: Donald R. Ploch, Sociology, U. of Tennessee, Knoxville TN 37996.

To subscribe send message to:
Bitnet: LISTSERV@UTKVM1 or to
Internet: LISTSERV@UTKVM1.UTK.EDU
Messages will be processed automatically and should consist of the following:

SUBSCRIBE SSREL-L Your Name [your name can have spaces, e.g. Don Ploch].

CALL FOR NOMINATIONS FOR GRADUATE STUDENT PAPER AWARD FOR 1992

The Section invites submissions for the graduate student paper competition. Unpublished papers related to culture -- defined here in the widest sense -- are welcome. Cash prize of \$300 will be awarded. Three copies of each paper with the author's name and affiliation on the front title page only should be sent by April 1, 1992 to:

Liah Greenfeld,
Department of Sociology,
Harvard University,
William James Hall #558.
Cambridge, MA 02138.

CALL FOR NOMINATIONS FOR BOOK PRIZE AWARD FOR 1992

The Culture Section will be awarding a prize for the best recent book in the field at the next annual meeting. To be eligible, books must have been published in 1988 or subsequently. The committee consists of Diane Barthel (chair), Ewa Morawska, Charles Simpson, Gaye Tuchman, and Janet Wolff. Contact Diane Barthel at Dept. of Sociology, SUNY/Stonybrook, Stonybrook, NY 11794, for more information. All nominations must be received by March 15, 1992. Also see the previous issue of *Culture* for details.

ANNOUNCEMENTS / CALLS FOR PAPERS

PAPERS: CONFERENCES

Theory, Culture & Society 10th Anniversary Conference, [prior to the ASA annual meeting:] 16-19 August 1992, Seven Springs Mountain Resort, Champion, PA, near Pittsburgh. Within U.S., direct inquiries to either: Roland Robertson, Sociology, U. of Pittsburgh, Fax: 412 648 2799, or Kate White, Center for International Studies, U. of Pittsburgh, Fax: 412 648 2199. Outside the U.S., direct inquiries to Mike Featherstone, Teesside Polytechnic, Middlesbrough, Cleveland TS1 3BA, England. Fax: (0642) 226 822. Phone: (0642) 218121 Ext. 2347. Invitation program to be mailed 15 April 1992. Persons interested in presenting should **inquire immediately** since the initial submission deadline has already passed [31 December 1991].

The 3rd World Congress of Theatre Sociology, 30 October - 2 November 1992, Instituto Politecnico de Porto, Portugal. Among the planned topics are the interactions between Theater and Society; Cultural Anthropology; Education; Audiences and Publics. Persons interested in presenting should **inquire immediately**, since the submission deadline has already passed [15 January]: Director Roger Deldime, Centre de Sociologie du Theatre, Universite Libre de Bruxelles, avenue Jeanne, 44 cp 124, B-1050 Bruxelles, Belgium. Inquiries may also be directed to Vera Zolberg, Sociology, New School for Social Research, New York NY 10003. (212) 229-5767. Fax: 212 229 5315.

Workshop on Culture and Social Movements, 18-20 June 1992, U. of California, San Diego. Sponsored by the Collective Behavior/Social Movements Section of the ASA, the workshop will combine a format of thematic sessions with invited papers and several roundtable sessions each day. Persons interested in presenting at roundtables should **inquire immediately**, since the submission deadline has already passed [15 January] -- late submissions will be considered. Send abstracts/submissions to: Stella Capek, Sociology, Hendrix College, Conway, AR 72032. For further information about the workshop, please contact Hank Johnston, San Diego State U., San Diego CA 92182-0383. Phone: (619) 673-0356. Fax: 619 594 1358.

Social Theory, Politics and the Arts 18th Annual Conference, 9-11 October 1992, Annenberg School for Communication, U. of Pennsylvania, Philadelphia. International meeting of scholars, artists and arts administrators united by common interests in the interdisciplinary study of the arts, society and politics. Papers can focus on a wide range of themes: relations between popular and elite arts; economy of culture; the arts' role in 'multiculturalism' debates; structure and functioning of art worlds; emergence of transnational arts and culture; 'arts and--' other topics [politics, dimensions of difference (race, gender, sexuality), national/ethnic identity, censorship]. Papers (no longer than 10 double-spaced pages) or detailed abstracts of single proposed papers, proposals for panels [3-4 paper, 90 minute] or alternative session formats with detailed descriptions, will all be considered. Send two copies of submissions (with any audio-visual requirements specified) to: Larry Gross, The Annenberg School for Communication, U. of Pennsylvania, Philadelphia, PA 19104. Phone: (215) 898-5620. Fax: 215-898-2024. Internet: flg@asc.upenn.edu. **Submission deadline: 15 April 1992.**

The 6th Annual WKU Women's Studies Conference, 24-26 September 1992, at Western Kentucky U., Bowling Green. Theme: "Women: Voices, Visions and Vexations." Proposals for individual papers/panels and complete sessions are invited in all areas of Women's Studies. Abstracts for papers should be approximately 200 words, typed, and double-spaced. Paper presenters and individuals interested in serving as moderators and/or discussants should send vitae to the Program Committee. Direct queries to: Program Committee, WJU Women's Studies Conference, 200 Fine Arts Center, Western Kentucky U., Bowling Green, KY 42101. Phone: (502) 745-6477. Fax: 502 745 5387. **Deadline for submissions is 6 March 1992.**

PAPERS: PUBLICATIONS

Muriel Cantor, Sociology, American U. [Washington DC 20016], is editing a volume on research into occupations involved in cultural production. Of

special interest are media creators and literary, visual and performing artists. The tentative title is *Creators of Culture* and the book will be published by JAI Press as part of the series on occupational research edited by Helena Lopata. Cantor invites scholars interested in contributing research-based articles to send a short abstract of their research and proposed article to her by **April 1, 1992.**

Paul DiMaggio, Sociology, Princeton U. [Princeton NJ 08544][note his new address], writes to call attention to the thematic redefinition and editorial board reorganization of *Poetics: Journal of Empirical Research on Literature, The Media and the Arts*. The new sub-title indicates a commitment to publishing empirically based social-science research. According to incoming editor C.J. Van Rees: "In this respect it clearly distinguishes itself from those journals focusing on the hermeneutic description, interpretation and evaluation of individual works, authors or currents... [T]he individual work of art per se is not a legitimate object of study in a *Poetics* paper. However, a contributor might legitimately aim to study from a sociological, psychological, economic or linguistic viewpoint, for instance, how humans handle cultural objects or perform cultural activities... [L]iterary-philosophical approaches to art and literature have a more appropriate outlet in the increasing number of journals that publish such 'postmodernist' articles. Reflecting the new orientation, the editorial board has been reorganized to include: Judith Blau, Pierre Bourdieu, Diana Crane, Harry Ganzeboom, Wendy Griswold, Richard A. Peterson, Karl Erik Rosengren, Harrison White, Vera Zolberg. Submit papers to the Editor, Cees J. Van Rees, Dept. of Language and Literature, Tilburg University, P.O. B. 90153, 5000 LE Tilburg, The Netherlands. Send other inquiries to either Van Rees or the Associate Editors: Mihaly Csikszentmihalyi, Psychology, U. of Chicago, and Paul DiMaggio, Sociology, Princeton. In addition, a special edition on "Trends and Tendencies in Audience Research" is being planned. Send submissions directly to the editor of the special issue, Karl Erik Rosengren, University of Lund, Sweden. **Deadline for the special issue is 1 June 1992.**

Culture Section Committees

Section Chair Diana Crane has announced the following section committees and members for the coming year:

Book/Article Prize Committee

Diane Barthel, Chairman
Dept. of Sociology
SUNY-Stony Brook
Stony Brook, NY 11794

Ewa Morawska
Charles Simpson (SUNY-
Plattsburgh)
Gaye Tuchman
Janet Wolff

Student Paper Prize Committee

Liah Greenfeld, Chair
Dept. of Sociology
Harvard University
William James Hall #558
Cambridge, MA 02138

Judith Blau
Sarah Corse

Publication Committee

Sharon Zukin, Chair
61 East 11th St.
New York City, NY 10003

Judith Adler
David Altheide
Priscilla Parkhurst Ferguson
Thelma McCormack

Membership Committee

John Ryan, Chair
Dept. of Sociology
Clemson University
Clemson, SC 29634

Judith Balfe
Mabel Berezin
Michele Lamont

Annual Volume Committee

Diana Crane, Chair
13 rue Cassette
75006 Paris, France

Jeffrey C. Goldfarb
Elizabeth Long
Richard A. Peterson

Program Committee

Elizabeth Long
Department of Sociology
Rice University
Houston, Texas 77251

Jon Cruz
Herman Gray
Annette Lareau
Ron Lembo

YET MORE ANNOUNCEMENTS

The Journal of Arts Management and the Law has issued a call for papers. Send submissions to Judith Balfe, The College of Staten Island, St. George Campus, 130 Stuyvesant Place, Staten Island, NY 10301.

Diana Crane, Sociology, U. of Pennsylvania, writes to call attention to three publishers who are seeking manuscripts in the sociology of culture:

Blackwell editor Simon Prosser is specifically seeking a textbook on the sociology of culture. Other topics will also be considered. Address: Simon Prosser, Blackwell Publishers, 108 Cowley Road, Oxford OX4 1JF, United Kingdom.

Westview Press has two series of books on culture, one edited by Janice Radway and another that includes Vera Zolberg on the editorial committee. Address: Gordon Lester-Massman, Westview Press, 550 Central Avenue, Boulder, CO 80301. Phone: (303) 444-3541.

The University of Minnesota Press is seeking books for its series on *Politics, Culture and Society*. Address: Sociology Editor, U. of Minnesota Press, 2037 University Avenue, S.E., Minneapolis, MN 55414.

Clinton R. Sanders, Sociology, U. of Connecticut-Hartford [West Hartford CN 06117], writes to call attention to the *Journal of Consumer Research*, published by U. Chicago Press, as "a source of information and a potential outlet for the work of culture section members." Past issues have included numerous articles with a sociological focus on the "study of the creation and consumption of commercial materials and activities." In recent issues, "[p]ostpositivist methods and poststructural/postmodern perspectives have been increasingly represented."

Section members may also be interested to learn of a newsletter specializing in topical review essays, *Communication Research Trends: A Quarterly Information Service from the Centre for the Study of Communication and Culture*. The center which publishes the newsletter was established by the Jesuits in 1977. Address correspondence to 221 Goldhurst Terrace, London NW6 3EP, England. E-mail: mway@uk.ac.ulcc.clus1.

POSITION AVAILABLE

Editor, *Sociological Inquiry*, The Journal of Alpha Kappa Delta: The International Sociological Society, for a four year term beginning January 1993. Send vita, statement of editorial philosophy, list of references and indication of institutional support to: Candace Clark, Sociology, Montclair State College, Upper Montclair, NJ 07043. Application Deadline: 1 February 1992.

FELLOWSHIP: REQUEST FOR DONATIONS

ASA Congressional Fellowship. The American Sociological Foundation has allocated \$5,000 out of current income to fund a fellowship for 1992 -- and has also received a challenge grant designed to create a permanent endowment. An anonymous donor has pledged to give up to \$10,000 provided that this gift is matched on a 4 to 1 basis by gifts from other donors before the end of 1992. According to Fund Chair Raymond Russell, the program and the individual research projects it funded were originally "intended to enhance the visibility of sociology in Washington, and to make Congressional staffs and federal bureaucrats more receptive to our analyses of current problems and to our proposals for research." To participate, watch upcoming *Footnotes* for announcements. To contribute to the program's endowment, either (1) send checks [payable to the American Sociological Foundation] to the Congressional Fellowship Fund, c/o the American Sociological Foundation, 1722 N Street N.W., Washington, D.C. 20036, or (2) include your contribution to the fund with your dues payment next time you renew your ASA membership.

Communication from Elizabeth Long, Chair Elect

Elizabeth Long thanks all who submitted papers in response to the Call for Papers for the 1992 Section Day Program to be held at ASA in Pittsburgh. She received over 60 excellent papers, and was particularly pleased that such a large percentage of the submissions were contributed by junior scholars. The final program will be published in the Summer Edition of *Culture*.