

INDEX

- Academic evaluation systems, 131
- Ambiguity
- data and method, 209–210
 - DownBeat*, 210–211
 - historiographical and sociological analysis, 207
 - key protagonists analysis, 211–215
 - Kublerian model, 208
 - vs. longevity, 223–225
 - Oleg Grabar's analysis, 207
 - research stages, 209
 - swing definitions
 - Commerce, 215
 - contestation-based approaches, 218
 - Culture, 215, 219
 - data analysis, 215
 - Difficult to Define, 215
 - Mental State, 215
 - social birth, 215, 217–218
 - themes, 219–220
 - swing phrases
 - analysis, 220–221
 - attributes, 221
 - language and vocabulary, 222
 - state, community and family realms, 222–223
 - visual orders, 207
- Anthropology, 110–111
- Archetypical authenticity, 163
- Art investment
- academic conventions, 83
 - artistic innovations, 86
 - cultural innovation, 86
 - Dutch economy, 80
 - economic cycle, 79
 - evolutionary mechanism, 86
 - intercontinental trade, 78
 - international trade, 81
 - long-term performance, 84
 - market saturation, 82
 - “modern” art market, 78
 - non-academic art, 83
 - Renaissance theories, 79
 - repositioning and spillover form, 86
 - “risk preference,” 81
 - supply and demand, 85
 - vedute, 81–82
- Art market, 7, 76–78, 97–98
- Arts and materiality redux
- culture production, 271
 - phases of change
 - cultural turn, 273–274
 - material and semiotic approaches, 274–277
 - origins, 272–273
- Askin and Mol analysis, 10. *See also* Institutionalizing authenticity, music world
- “a-structural bias”, 20
- Audience–candidate evaluative processes
- academic evaluation systems, 131

- average treatment effect (ATE), 149
- award-based consecration
 - choices, 151
- collaboration data, 132
- collaborative network, 152
- correlation coefficients, 144, 145
- cultural consecration, 130
- descriptive statistics, 144
- generalized linear models, 143–144, 146
- identity-based motifs, 151
- Matthew effect, 131
- peer-based tournaments, 153
- peer-evaluation settings, 131
- percentage change, 147, 148
- pre-consumption preferential treatment, 150
- project size and project sophistication, 147
- reward allocation mechanisms, 132
- rewarding producers, 148
- robust standard errors, 144
- social structure, 131
- status and social proximity, 144, 147, 149
- status-based mechanisms, 133
- status beliefs, 130
- tournament rituals, 152
 - control variables, 140–143
 - data, 138
 - dependent variable, 138–139
 - empirical setting, 136–138
 - independent variable, 139–140
 - peer recognition, 133
 - social distance and rewards, 135–136
 - status and rewards, 134–135
- Audience-side explanation, 238, 239
- Average treatment effect (ATE), 149
- Bourdieuian tradition, 150, 273
- Brokerage styles and interaction rituals
 - “a-structural bias,” 20
 - boundary conditions, 40
 - brokerage behavior, 23
 - classification, 20
 - collaboration and control, 18
 - collective creativity, 24
 - collective effervescence, 27
 - communication modes, 26
 - communication tools, 26
 - corporate management solution, 39
 - creative control, 21–22
 - creative product/service, 21
 - cultural intermediaries, 22
 - definition, 25
 - distrust cycle, 24
 - emotional energy, 19, 27
 - fluid contexts, 21
 - “gatekeepers,” 22
 - inductive theory, 23
 - interactionist model, 19
 - interpretive tone style, 26
 - market cultural products, 20
 - micro-behavioral tactics, 20
 - micro-interactionist perspectives, 19
 - mutual attention, 19, 27
 - opportunities, 18
 - positive “residue,” 28
 - positive “spillovers,” 27–28
 - process model
 - advantages and collective outcomes, 30
 - brokerage micro-interactions, 28, 30
 - creative development phase, 31, 34–36

- implementation phase, 31, 36–38
 - resource gathering phase, 31, 32–34
 - salient action ideal, 28
 - situations, 25
 - social interactions, 19
 - social skill, 20
 - structural position, 18, 23
 - systematic theoretical frameworks, 23
 - tertius-iungens* vs. *tertius-gaudens* dichotomy, 26, 38
- Categorization process, 3
 - audience-side explanation, 238, 239
 - “buyer’s own brands” (BOB), 240
 - control variables, 251–253
 - corporate groups, 260
 - data, 247
 - dependent variable, 247–248
 - descriptive statistics and correlations, 254–256
 - econometric analysis, 240
 - empirical setting
 - category-based expectations, 245–246
 - Champagne house, 244, 260
 - supermarket chain, 247
 - supply agreements, 245
 - growers’ assumptions, 261, 262
 - hypothesis development, 243–244
 - independent variables
 - characteristics, 248
 - corporate and listed group, 250–251
 - density, 249
 - family CEO, 249
 - newcomer, 249–250
 - information-search process, 261
 - institutionalized expectations, 239
 - marginal effects, 258
 - market participants, 238, 239, 260
 - modeling method, 253
 - organizational sociology, 238
 - paired *t*-test, 263
 - RE probit regressions, 254, 257–258
 - RE regressions, 258–260
 - robust standard errors, 261
 - salience, 239
 - strategic usage, 241–242
 - typicality and default expectations, 242–243
- Chilean architectural firm, Svejnova and Christiansen analysis, 6. *See also* Social impact, reative leadership
- Cognitive entrenchment, 118
- Collins’ notion of interaction chains, 5
- Coman-Ernstoff and Phillips
 - categorization, 10–11. *See also* Swing, interdisciplinary collaboration
- Commodification process, 161
 - archetypical authenticity, 163
 - artistic and economic value, 162
 - authenticity zones, 168
 - cognitive structures, 193
 - cultural cohesion and acceptance, 164
- Digital Era, 168–179, 191
 - appropriation, 175–177
 - classification system, 177–179
 - consumption, 170–172
 - death of scarcity, 168
 - peer-to-peer (P2P) file sharing service, 168
 - production, 168–170
 - selection, 172–174

- economic sociology, 162
- institutional arrangements, 164
- institutional configuration, 166, 167
- music information retrieval (MIR), 167
- “Production of culture” perspective, 166
- prototypical authenticity, 163
- rent-seeking behavior, 167
- scarcity of scarcity, 192
- social construction, 165
- stereotypical authenticity, 163
- Communication modes, 26
- Contemporary art, 87–88
 - control variable features, 92
 - financial-investment profile, 92, 93, 95
 - interaction effect, 94
 - “investment” profile, 93–94
 - random-effects probit regression, 92, 94
- Contestation-based approaches, 218
- Corporate groups, 260
- Counterbalancing process, 10
- Creative development phase, 31, 34–36
- Cultural expression, 1
- Cultural intermediaries, 22
- Culture markets, 204
- Death of scarcity, 168
- Descriptive statistics, 144
- Digital Era, 168–179, 191
 - appropriation, 175–177
 - classification system, 177–179
 - consumption, 170–172
 - death of scarcity, 168
 - peer-to-peer (P2P) file sharing service, 168
 - production, 168–170
 - selection, 172–174
- Digital Millennium Copyright Act (DMCA), 175
- Directing process, creative leadership
 - brokerage, 60
 - integrative methodology, 61
 - monotonous design, 59
 - social housing model, 61
 - strategic framing, 60–61
 - total control, 59
- Distrust cycle, 24
- DownBeat*, 210–211. *See also* Ambiguity
- Durkheimian ritual notion, 27
- Dutch economy, 80
- Econometric analysis, 240
- Economic cycle, 79
- Economic-sociological concept, 108
- Economies and cultures, 2
- Elemental model, 6, 51–52
- Epistemic dissonance, 63
- Evaluative dissonance, 63
- Evolutionary mechanism, 86
- Felsenstein’s interaction style, 35
- “Flux of social life” stabilization, 4
- Financialization, 8
- Foucault’s (1980) knowledge/power notion, 66
- French painting system, 3
- Furnari and Rolbina’s triadic relationship, 5. *See also* Brokerage styles and interaction rituals

- Gehry's conception, 59
- Generalized linear models, 143–144, 146
- Godart concept of “style,” 8–9. *See also* Style concept
- Implementation phase, 31, 36–38
- Inductive theory, 23
- Information-search process, 261
- Institutionalizing authenticity, music world
- authenticity search
 - Adorno's analysis, 181
 - authenticity management, 181
 - consumption, 185–188
 - elements, 181
 - institutional configuration, 180
 - production, 182–185
 - production and consumption, 179
 - selection, 188–191
 - socioeconomic institutions, 180
 - commodification process, 161
 - archetypical authenticity, 163
 - artistic and economic value, 162
 - authenticity zones, 168
 - cultural cohesion and acceptance, 164
 - Digital Era, 168–179
 - economic sociology, 162
 - institutional arrangements, 164
 - institutional configuration, 166, 167
 - music information retrieval (MIR), 167
 - “Production of culture” perspective, 166
 - prototypical authenticity, 163
 - rent-seeking behavior, 167
 - social construction, 165
 - stereotypical authenticity, 163
- digitalization, 161
- electrical reproduction, 160
- ephemeral rhizomatic networks, 161
- “illegitimate”/“identity incongruent” recordings, 159–160
- technological and institutional changes, 160
- Institutional systemic response, 10
- Jazz at Lincoln Center (JALC), 206
- Kublerian model, 208
- Legitimacy discount, 4
- Lingo and O'Mahony's buffer's style, 36
- Macro-economic structures, 2
- Matthew effect, 131
- Micro-social dynamics, 2
- Monet-ization process, 7
- art “commodification”/“financialization,” 74
 - art investment
 - academic conventions, 83
 - artistic innovations, 86
 - cultural innovation, 86
 - Dutch economy, 80
 - economic cycle, 79
 - evolutionary mechanism, 86
 - intercontinental trade, 78
 - international trade, 81
 - long-term performance, 84
 - market saturation, 82
 - “modern” art market, 78
 - non-academic art, 83
 - Renaissance theories, 79

- repositioning and spillover form, 86
 - “risk preference,” 81
 - supply and demand, 85
 - vedute, 81–82
- art market, 76–78, 97–98
- ARTnews rank, 91–92
- collectors-as-investors, 97
- contemporary art, 87–88
 - control variable features, 92
 - financial-investment profile, 92, 93, 95
 - interaction effect, 94
 - “investment” profile, 93–94
 - random-effects probit regression, 92, 94
- data, 90–91
- definition, 75
- economic cycles, 95
- financial markets, 74
- hypotheses, 88–90
- market valuations, 75
- socio-psychological mechanisms, 96
- Modern Art, 7
- Monroy project, 52
- Music information retrieval (MIR), 167
- Non-human algorithmic mechanisms, 10
- Non-partisan, Simmel’s concept, 37
- Norwegian advertising field, 9
- Ody-Brasier’s analyses, 11. *See also* Categorization process
- Oleg Grabar’s analysis, 207
- Paired *t*-test, 263
- Peer recognition, 133
- Peer-to-peer (P2P) file sharing service, 168
- Producer–audience interface, 4
- “Production of culture” perspective, 166
- Prototypical authenticity, 163
- Qualitative analysis, 11
- Quantitative analysis, 7–8
- Quinta Monroy’s innovation, 52
- Rational choice models, 3
- Renaissance theories, 79
- Resource gathering phase, 31, 32–34
- Reward allocation mechanisms, 132
- Safe harbor provisions, 175
- Self-construction process, 49
- Selznick’s collaboration contexts, 50
- Semiotic codes, 1
- Sgourev’s concept of “Monetization”.
See Monet-ization process
- Shape evaluative process, 9
- Simmel’s classic analysis, 5, 106, 107, 109
- Social housing model, 61
- Social impact, creative leadership
 - architectural process, 50
 - change and reconstitution concern, 49
 - creativity-purpose balancing act, 66
 - data collection, 53
 - directing process
 - brokerage, 60
 - integrative methodology, 61
 - monotonous design, 59
 - social housing model, 61
 - strategic framing, 60–61
 - total control, 59

- discovery-driven approach, 53
- Elemental model, 51–52
- epistemic dissonance, 63
- evaluative dissonance, 63
- housing solutions, 48
- “incremental” approach, 52
- institutional change, 50–51
- mechanisms and outcomes, 54
- micro-interactions, 54
- Monroy project, 52
- multimodality, 54–55
- opportunity networks, 52
- participatory architecture, 63
- project mediators, 55
- public social challenge, 48
- “relevant pragmatism,” 55
- replication and evangelizing, 62–63
- self-construction process, 49
- solution synthesis
 - advantages, 58–59
 - design, 56–57
 - human infrastructure, 56
 - micro-interaction settings, 56
 - organizing, 57–58
- university-based innovation platform, 51
- visual representations, 64–65
- Social structures
 - ambiguity, definition, 10
 - and categories, 2–4
 - category dynamics, 10
 - contributions, 6
 - counterbalancing process, 10
 - cultural production, 12
 - “financialization,” 8
 - institutional systemic response, 10
 - internal and external audiences, 9
 - inter-temporal dynamics, 6
 - investor-type art collectors, 7
 - modern architecture, 11
 - monet-ization process, 7
 - non-human algorithmic mechanisms, 10
 - Podolny’s contribution, 3
 - producer–broker–audience relationship, 5
 - quantitative analysis, 11
 - resource gathering phase, 6
 - semiotic and material changes, 5
 - shape evaluative process, 9
 - Simmel’s classic analysis, 5
 - social innovation, 7
 - sociological content analysis, 10
 - status-based signals, 9
 - “style-based” approach, 8
- Sociological content analysis, 10
- Socio-psychological mechanisms, 96
- Stereotypical authenticity, 163
- Style concept, 8, 122
 - aesthetic criteria, 108
 - anthropology, 110–111
 - cultural component, 105
 - cultural studies, 111–113
 - definition, 114, 121
 - economic-sociological concept, 108
 - elements
 - audience evaluations, 115, 116
 - canonical features, 117
 - category spanning, 116
 - cognitive entrenchment, 118
 - cognitive resources, 117
 - composite concepts, 119
 - cultural evolutions, 119
 - environmental conditions, 121
 - hybridization process, 118
 - hybrids rejection, 118
 - ideal-typical features, 116
 - institutionalization levels, 115, 117

- “mix and match” styles, 119
 - organizations act, 115
 - purity, 118
 - stylistic components, 120
 - stylistic concordance, 116
- evaluation and classification
 - schemes, 105
- fashion industry, 104
- individuality vs. generality, 106
- language elements and genre, 107
- management, 113–114
- organizational and individual
 - style, 106
- personal style, 107
- social science research, 106
- sociology, 108–110
- technology-based industries, 105
- Stylistic concordance, 116
- Supply and demand, 85
- Swing, interdisciplinary collaboration
 - ambiguity
 - data and method, 209–210
 - DownBeat*, 210–211
 - historiographical and
 - sociological analysis, 207
 - key protagonists analysis, 211–215
 - Kublerian model, 208
 - vs. longevity, 223–225
 - Oleg Grabar’s analysis, 207
 - research stages, 209
 - swing definitions, 215–219
 - swing definitions, themes,
 - 219–220
 - swing phrases, 220–223
 - visual orders, 207
- case study
 - architecture, 226
 - art history and sociology, 207
 - DownBeat*, 206
 - innovation, 227
 - Jazz at Lincoln Center
 - (JALC), 206
 - sociocultural terms, 225
 - “Swing Era,” 205
- conceptual implications, 227–229
- culture markets, 204
- social category, 204
- Tournament rituals
 - control variables
 - competitive intensity, 142
 - conflict of interest, 142
 - high-quality projects, 141
 - jurors on project, 142
 - median experience, 142
 - positive co-experience, 143
 - project size, 142
 - project sophistication, 141–142
 - quality control, 140–141
 - data, 138
 - dependent variable, 138–139
 - empirical setting, 136–138
 - independent variable, 139–140
 - peer recognition, 133
 - social distance and rewards,
 - 135–136
 - status and rewards, 134–135
- Zuckerman’s specification,
 - categorical imperative, 4