

Contents

<i>List of tables</i>	xiii
<i>List of figures</i>	xv
<i>Acknowledgements</i>	xvi
<i>Note to the reader</i>	xix
Introduction	1
PART I	
Situating the analysis	7
1 Culture after <i>Distinction</i>	9
1.1 <i>Introduction</i>	9
1.2 <i>Bourdieu's three axioms</i>	11
1.3 <i>Contestations over Bourdieu in French sociology</i>	14
1.4 <i>Bourdieu in the sociology of stratification and education</i>	16
1.5 <i>Bourdieu in cultural sociology</i>	17
1.6 <i>Bourdieu in cultural and media studies</i>	20
1.7 <i>Conclusion</i>	22
2 Researching cultural capital: questions of theory and method	24
2.1 <i>Introduction</i>	24
2.2 <i>Habitus and the dispersal of practices</i>	25
2.3 <i>Disaggregating cultural capital</i>	28
2.4 <i>Field theory and the relational organisation of the social</i>	31
2.5 <i>Methodological overtures</i>	36
2.6 <i>Conclusion</i>	39

PART II

Mapping tastes, practices and individuals 41

3 Mapping British cultural taste and participation 43

3.1 *Introduction* 43

3.2 *Using multiple correspondence analysis* 45

3.3 *The space of lifestyles: a cultural map of
Britain in 2003* 48

3.4 *Social groups and the space of lifestyles* 52

3.5 *The class structure of Britain* 54

3.6 *Conclusion* 56

4 Individuals in cultural maps 58

4.1 *Introduction* 58

4.2 *Individuals in the space of lifestyles* 59

4.3 *Snobbery and diversity in accounts of taste* 66

4.4 *Conclusion* 71

PART III

Cultural fields and the organisation of cultural capital 73

5 Tensions of the musical field 75

5.1 *Introduction* 75

5.2 *Music as a contested cultural field* 75

5.3 *Contours of musical taste* 78

5.4 *The intensities of musical taste* 82

5.5 *Music and performance* 89

5.6 *Conclusion* 92

6 Popular and rare: exploring the field of reading 94

6.1 *Introduction* 94

6.2 *The functions of reading* 95

6.3 *Book cultures* 97

6.4 *Newspapers and magazines: the uses of
everyday reading* 106

6.5 *Conclusion* 110

7 A sociological canvas of visual art 113

7.1 *Introduction* 113

7.2 *Contrasting paintings* 115

7.3 *Consuming visual art* 123

7.4	<i>Appreciating visual art</i>	126
7.5	<i>Conclusion</i>	130
8	Contrasting dynamics of distinction: the media field	132
8.1	<i>Introduction</i>	132
8.2	<i>The different class registers of television and cinema</i>	135
8.3	<i>Television and new practices of distinction</i>	142
8.4	<i>Film and the differential value of 'aesthetics' and 'the real'</i>	147
8.5	<i>Conclusion</i>	149
9	Cultural capital and the body	152
9.1	<i>Introduction</i>	152
9.2	<i>The concept of embodied cultural capital</i>	153
9.3	<i>Sport and physical exercise</i>	155
9.4	<i>Bodily adornment and care</i>	160
9.5	<i>Eating and cuisine</i>	164
9.6	<i>Conclusion</i>	168
	Resumé of Part III: Tensions and dynamics	170
	PART IV	
	The social dimensions of distinction	175
10	Cultural formations of the middle classes	177
10.1	<i>Introduction</i>	177
10.2	<i>The debate on the middle classes</i>	178
10.3	<i>The British middle classes</i>	179
10.4	<i>Unravelling omnivorousness</i>	182
10.5	<i>Middle-class identification</i>	191
10.6	<i>Conclusion</i>	193
11	Culture and the working class	195
11.1	<i>Introduction</i>	195
11.2	<i>Taking account of culture</i>	196
11.3	<i>The British working class today</i>	198
11.4	<i>Detachment</i>	201
11.5	<i>Local games of distinction: divisions within the working class</i>	205
11.6	<i>Class hostility?</i>	209
11.7	<i>Conclusion</i>	212

12 Gender and cultural capital	214
12.1 Introduction	214
12.2 Gender and household relations	217
12.3 Cultural fields and the gendering of individuals	220
12.4 Contested gender identities	227
12.5 Conclusion	232
13 Nation, ethnicity and globalisation	234
13.1 Introduction	234
13.2 Home and away	238
13.3 The culture-scapes of England, America and Europe	245
13.4 Conclusion	249
14 Conclusion	251
Methodological appendices	260
Appendix 1: Focus groups	260
Appendix 2: The survey and its analysis	262
Appendix 3: Household interviews	275
Appendix 4: Elite interviews	278
 Cast of characters	 279
Notes	283
References	289
Index	301

Tables

3.1	Contribution of modalities from each cultural subfield to the variations on each axis, multiple correspondence analysis	47
5.1	Liking/disliking of musical genres	78
5.2	Knowledge of and taste for musical works	79
5.3	Cluster analysis of musical taste	80
6.1	Literary genres, likes and dislikes	99
6.2	Knowledge of and taste for literary works	102
6.3	Preferences for genres of literature, by gender and education, binary logistic regression analysis	105
7.1	Engagement with visual art, selected activities, university graduates and those with no educational qualification	123
7.2	Liking and disliking genres of art	127
7.3	Type of art liked the most and art gallery attendance	128
8.1	Class position and television genre preference	137
8.2	Class position and film genre preference	139
8.3	Film type liked most, by age	143
8.4	Preferences for television programmes, by class, education and age	146
8.5	Film preferences and gender	147
9.1	Favourite sport to participate in, by gender	157
9.2	Selected body modification activities, by gender	161
9.3	Preferred styles of dress, by gender	162
9.4	Alternative and complementary medical treatments, by class	164
10.1	Levels of participation and taste in selected activities, by class	180
10.2	Factors influencing respondents' volume of participation: OLS (ordinary least squares) coefficients of regression	184
10.3	Class identity by occupational group	191
11.1	Taste: liking of selected cultural items, by class	200
11.2	Political opinions, by class	203
11.3	Participation in selected activities, fractions of the working class	207
12.1	Male respondents' social class, by household type row percent	218
12.2	Female respondents' social class, by household type row percent	218

12.3	Occupational class of male respondent and occupational class of partner row percent	219
12.4	Occupational class of female respondent and occupational class of partner row percent	219
13.1	Ethnicity and the regional scales, number of items known and liked	247
13.2	Age and the regional scales, number of items known and liked	248
13.3	Respondents' country of origin and the regional scales (ethnic boost sample only), number of items known and liked	249
13.4	Class and the regional scales	249
A1.1	Focus group participants	262
A2.1	Contributions of active categories	265
A2.2	Contribution to total variance of the seven fields by participation and taste	274
A2.3	Eigen values, rates of variance and cumulated Benzécri's modified rates	274

Figures

(between pp. 124–125)

- 3.1 Multiple correspondence analysis: axes 1 and 2, indicating variables contributing to axis 1
- 3.2 Multiple correspondence analysis: axes 1 and 2, indicating variables contributing to axis 2
- 3.3 Multiple correspondence analysis: axes 1 and 3, indicating variables contributing to axis 3
- 3.4 Multiple correspondence analysis: axes 1 and 4, indicating variables contributing to axis 4
- 3.5 Multiple correspondence analysis: 12 occupational classes, axes 1–2
- 3.6 Deviation and concentration ellipses for age groups in axes 1–2
- 3.7 Dispersion of women and men, axes 1 and 3
- 3.8 Father's highest qualification and respondent's educational experience, axes 1–4
- 3.9 Distribution of three social classes, axes 1 and 2
- 4.1 Position of interviewees (main sample) in the space of lifestyles
- 7.1 *The 'Fighting Temeraire' Tugged to her Last Berth to be Broken Up* (before 1839)
- 7.2 David Hockney, *Paper Pools* (1980)
- 10.1 Middle classes in the cloud of individuals (four occupational classes)
- 10.2 Distribution of professional occupations (mean points) in axes 1–4
- 10.3 Position of interviewees (main sample) in the space of lifestyles, axes 1 and 4
- 12.1 Interviewees (main sample) location in cloud of individuals, axes 1 and 3