

Title

# Studies in social sciences and communication I. *Sociology of art and design*

Classroom ☒  
 Studio or workshop ☐  
 External venue ☐  
 Online ☐

Codes

**M-DM-103-1**

Host

MOME Future School

	Type	ECTS	Contact hours	Independent learning hours	Course type	Semester	Unit
Basic info	seminar	5	12x2=24	75-24=51	lecture	2025 fall	M-DM-103

Recommendation	<i>Students interested in the intersections of sociology, culture, and art will find this course highly valuable for developing a critical understanding of artistic labor and institutions. The class encourages active engagement through discussions and essay presentations, fostering analytical skills and original research. It is recommended for those eager to explore how</i>
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Short description	<i>This course explores the sociological dimensions of art and cultural production, examining how ideology, social structures, and power relations shape artistic work. Key topics include intellectual roles, cultural industries, gender inequalities, taste, and the impact of colonialism and regional specificities. Methodological tools and critical cultural</i>
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Instructors	Name	Contact	Bio	Office hours
	Márton Szarvas	<a href="mailto:szarvas@mome.hu">szarvas@mome.hu</a>	sociologist	on demand

Semester schedule	<table> <tr> <th>Course scheduling</th><th>Class appointments</th></tr> <tr> <td>weekly</td><td>Wednesdays 13:40-15:00</td></tr> </table>	Course scheduling	Class appointments	weekly	Wednesdays 13:40-15:00
Course scheduling	Class appointments				
weekly	Wednesdays 13:40-15:00				

Week	Date	Educational content
Week 1	Sept 3	Introduction – Sociological Examination of Art: During this session, we will examine the foundations and necessity of sociological examination of artistic and cultural production.
Week 2	Sept 10	Intellectuals and the Peculiarities of Artistic Work: Through the work of Antonio Gramsci and Karl Mannheim, we will analyze the history and structural characteristics of intellectual positions.
Week 3	Sept 17	Cultural Production and Ideology: How ideology shapes cultural production and artistic autonomy.
Week 4	Sept 24	Cultural Industries: The industrialization of culture and its impact on artistic labor and meaning.
Week 5	Oct 1	Gender Inequalities in the Field of Culture: We will address gender-based divisions of labor and resulting inequalities. We will particularly focus on the social conditions of female artistic positions.
Week 6	Oct 8	The Social Conditions of Taste: Through the work of Pierre Bourdieu, we will examine the social determination of taste.
—	Oct 15	No class – Course Week
Week 7	Oct 22	The Field of Cultural Production and the Art World: We will familiarize ourselves with concepts suitable for describing communities created by cultural workers.
Week 8	Oct 29	Methodology – Examination of Cultural Institutions and Creators: In this session, we will become acquainted with some basic methodological approaches that aid in the examination of artistic



		work and institutions. By this date, the topic and brief summary of the end-of-year essays must be submitted and presented.
Week 9	Nov 5	Cultural Policy and Cultural Politics: Using the tools of critical public policy research, we will analyze the processes surrounding the emergence of cultural policies.
Week 10	Nov 12	Colonialism and Intellectual Epistemologies: We will learn about tools for understanding the history and processes of artistic production outside of Europe.
Week 11	Nov 19	Specificities of Hungary and Eastern Europe: We will learn about the characteristics of artistic production in Eastern Europe and Hungary. We will pay special attention to the characteristics of semi-peripheral positions and post-socialist conditions.
Week 12	Nov 26	Alternatives and Self-Organization: How do cultural workers protect their interests? What movement initiatives are there to address workplace vulnerability? In the first half of the class, students will present the content and theoretical framework of their semester essays, and in the second half, we will discuss issues related to cultural work and organization.

Requirements  
and evaluation

Assignments	Evaluation criteria	Deadline	% in evaluation
Class participation	The student participates in class discussions, reads and interprets assigned readings.	Nov 26.	10
Questions	Throughout the semester, the student asks 3 questions related to 3 readings	Nov 26.	10
Abstract	One 300 words response paper on a paper of the student's choosing	On the class of their choosing	10
Essay	At the end of the semester, the student presents the results of their independent data collection in a 1500-word essay or visualisation: the essay should contain a mapping of a field chosen by a group (e.g. fashion, theater, film..) list the main actors, their relationship, main problems and concerns, alternatively also how it	7 Jan 2026	70



	works in other contexts, countries		
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#### Mandatory readings

- Bourdieu, Pierre (1999). *Economic Capital, Cultural Capital, Social Capital*.
- Becker, Howard S. (1983). *Art Worlds*. Berkeley: University of California Press. (excerpts)
- Bennett, Tony (1992). *Putting Policy into Cultural Studies*. In L. Grossberg, C. Nelson, & P. A. Treichler (Eds.), *Cultural Studies* (pp. 23–37). Routledge.
- Barna Emília (2022). *Emotional and Relational Labour in Music from a Feminist Perspective*. In: *Music as Labour: Inequalities and Activism in the Past and Present*. London: Routledge.
- Brook, O., O'Brien, D., & Taylor, M. (2020). *Culture is Bad for You*. Manchester University Press.  
<https://doi.org/10.7765/9781526152152>
- Bourdieu, Pierre (2012). *The Rules of Art*. Budapest: BKF. (excerpts)
- de Peuter, G. (2011). *Creative Economy and Labor Precarity: A Contested Convergence*. *Journal of Communication Inquiry*, 35(4), 417–425.  
<https://doi.org/10.1177/0196859911416362>
- Kuleva, Margarita (2023). *Towards Luminescent Ethnography of Creative Work: Purity, Dirt and Social Inequality in Russian Art Institutions*. *European Journal of Cultural Studies*, 26(1).
- Praznik, Katja (2022). *A Feminist Approach to the Denied Economy of Art*. In: *Turn* 30, pp. 65–85.
- Kristóf, L. (2021). *From Cultural Policy towards Cultural Politics? The Case of the Hungarian Cultural Sphere*. *International Journal of Cultural Policy*, 27(2), 191–201.  
<https://doi.org/10.1080/10286632.2021.1873964>
- Nagy, K., & Szarvas, M. (2021). *Morals of Precarity: Artistic Trajectories under the Orbán Regime of Hungary*. *Comparativ*, 31(2), 217–230.
- Szreder, K. (2018). *Instituting the Common in the Artistic Circulation: From Entrepreneurship of the Self to Entrepreneurship of the Multitude*. *Praktyka Teoretyczna*, 27(1), 193–223.  
<https://doi.org/10.14746/prt.2018.1.8>
- Sandoval, M. (2018). *From Passionate Labour to Compassionate Work: Cultural Co-ops, Do What You Love and Social Change*. *European Journal of Cultural Studies*, 21(2), 113–129.  
<https://doi.org/10.1177/1367549417719011>

#### Recommended readings

- Mannheim, Karl (1929/1996). *Ideology and Utopia*. Budapest: Atlantis Publishing House.
- Gramsci, Antonio (1979). *Crossroads in Pedagogy*. Budapest: Akadémiai Kiadó.
- Beck, A. (2003). *Cultural Work: Understanding the Cultural Industries*. Routledge.
- Szelényi Iván & King, Lawrence (2016). *New Class Theories: On the Relationship between Intellectuals and Power*. In: *Consciousness*, 112: 148–164.
- Barna Emília, Katona Noémi (2022). *LiveJasmin and the Hierarchies of the Global Sexcam Industry: Beyond the Digitalization and Empowerment Narrative*.
- Bourdieu, Pierre (1984). *Distinction: A Social Critique of the Judgement of Taste*. Cambridge: Harvard University Press.
- Sasvári Edit, Hornyik Sándor, Turai Hedvig (2018). *Art in Hungary, 1956–1980: Doublespeak and Beyond*. London: Themes and Hudson.
- Bourdieu, Pierre (2002). *For the Scientific Examination of Cultural Creations*. In: *Practical Reasoning*. Budapest.
- Bennett, Tony (1998). *Culture: A Reformer's Science*. Sage.
- Mitchell, T. (1989). *The World as Exhibition*. *Comparative Studies in Society and History*, 31(2), 217–236.
- Sahlins, M. (1992). *The Economics of Development in the Pacific*. *Anthropology and Aesthetics*, 21, 12–25.



- Nagy, K. (2022). *The Ambitions, Financial and Political Dependencies of the Hungarian Academy of Arts between 1992 and 2003*. *Culture And Community*, XIII(1), 69–80.
- Huth, J. (2022). *From Managerial Capitalism to Cultural Warfare: The Crisis of Artists' Associations in the Nineties*. *Culture And Community*, XIII(1), 53–67.

Learning outcomes	Knowledge	During the semester, the student acquaints themselves with fundamental sociological concepts and processes related to the analysis of cultural production and the artistic field, along with their history and formation
	Skills	The student is capable of situating cultural production within the entirety of political and sociological processes, reading and analyzing them from critical perspectives.
	Attitude	The student recognizes the sources of inequalities related to access to culture (gender, class, race, ethnicity, geography) and approaches them in accordance with the principles of social responsibility.
	Responsibility	By the end of the semester, the student is able to read basic sociological texts related to cultural research. They are capable of reflecting on given social phenomena in their research and managerial work.

Exemptions	<input type="checkbox"/> Exemption from attending and completing the course cannot be granted
	<input type="checkbox"/> Exemption may be granted from the acquisition of certain competences and the fulfilment of tasks
	<input type="checkbox"/> <u>Some tasks can be replaced by other activities</u>
	<input type="checkbox"/> Full exemption can be granted

Curriculum link	Subject in curriculum	Related courses (parallels)	Mark contribution to subject grade
	M-DM-103	M-DM-103-1	50%
		M-DM-103-2	50%

Course prerequisites	Prerequisites in case of elective	Is it available as an elective?
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