

Title	Social sciences and communication I. - Sociology of Art
Codes	M-DM-103-1 / ER-ADM-MA-262701-04
Host	MA School
Location	Classroom / Online

Basic info						
Course type	Credit	Contact hours	Student working hours	Unit type	Semester	Unit
lecture + seminar	5	24	51	ADM mandatory	2026 fall	M-DM-103

Recommendation
Mandatory for ADM1 students. Intended for MA students interested in understanding artistic and cultural production through sociological perspectives. Relevant for students working in cultural management, research, and creative fields.

Short description
This course introduces key sociological theories and methods for analyzing cultural production, art worlds, and inequalities in the cultural field. Weekly seminars combine theoretical readings, discussion, and student-led research work culminating in an independent essay or visualization project.

Teachers			
Name	Contact information	Short BIO	Office hours
Márton Szarvas	szarvas@mome.hu	Sociologist and lecturer focusing on cultural production, labor, and inequality.	By appointment
Teacher 2...			

Course scheduling			
Weekly seminar		Weekly class appointments	
regular classes		We 13:40-15:00	
Details of each session’s type and schedule, showing the teacher’s role			
1	Date	Seminar	Studio/workshop

2	09.09.	Introduction - Sociological Examination of Art: During this session, we will examine the foundations and necessity of sociological examination of artistic and cultural production.	classroom
3	09.16.	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	classroom
4	09.23.	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.	classroom
5	09.30.	The Social Conditions of Taste - Through the Work of Pierre Bourdieu, we will examine the social determination of taste	classroom
6	10.07.	The Field of Cultural Production and the Art World: We will familiarize ourselves with concepts suitable for describing communities created by cultural workers.	classroom
7	10.21.	Field in the global context: art worlds on the global market	classroom
8	10.28.	Choosing a research project	classroom
9	11.04.	Cultural Policy and Cultural Politics: Using the tools of critical public policy research, we will analyze the processes surrounding the emergence of cultural policies.	classroom
10	11.11.	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	classroom
11	11.18.	Digitisation and cultural industries	classroom
12	11.25.	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	classroom
12	12.02.	Presentation of the research projects.	classroom
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Course completion requirements, prerequisites, and evaluation				
Students' duties				
Requirements, assignments	Form of evaluation	Evaluation criteria	Deadline	% in evaluation
Class participation	Participation	Attendance and discussion	Weekly	10%
3 reading questions	Written/oral	Quality of reflection	During semester	10%
Abstract/project outline	Submission	Clarity and feasibility	Midterm	10%
End term paper	Submission	Clarity and feasibility	End term	70%
e.g. eligibility criteria for the exam, free-form description				

Course materials and literature
1. Week: Introduction - Sociological Examination of Art: During this session, we will examine the foundations and necessity of sociological examination of artistic and cultural production. Recommended reading: Buka, Virág, Nagy, Kristóf, Szarvas, Márton (2022). Culture and Capitalism. Turn 30. (7-39). http://fordulat.net/pdf/30/F30_BUKA_NAGY_SZARVAS.pdf 2. Week: 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. Required reading: de Peuter, G. (2011). Creative Economy and Labor Precarity : A Contested Convergence. <i>Journal of Communication Inquiry</i>, 35(4), 417–425. https://doi.org/10.1177/0196859911416362 Brook, O., O'Brien, D., & Taylor, M. (2020). <i>Culture is bad for you</i>. Manchester University Press. https://doi.org/10.7765/9781526152152 Recommended reading: 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 - Selection from Consciousness 112: 148-164

3. Week: 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.

Required reading: Praznik, Katja (2022): A Feminist Approach to the Denied Economy of Art In: Turn 30 (65-85)

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

Recommended reading: Barna Emília, Katona Noémi (2022) LiveJasmin and the Hierarchies of the Global Sexcam Industry: Beyond the Digitalization and Empowerment Narrative.

4. Week: The Social Conditions of Taste - Through the Work of Pierre Bourdieu, we will examine the social determination of taste.

Required reading: Bourdieu, Pierre (1999) "Economic Capital, Cultural Capital, Social Capital"

Recommended reading: Bourdieu, Pierre (1984): Distinction: A Social Critique of the Judgement of Taste Cambridge: Harvard University Press. Brook, O., O'Brien, D., & Taylor, M. (2020). Culture is bad for you. Manchester University Press.

5. Week: The Field of Cultural Production and the Art World: We will familiarize ourselves with concepts suitable for describing communities created by cultural workers.

Required reading: Becker S., Howard (1983) Art Worlds. Berkeley: University of California Press. (excerpts) Bourdieu, Pierre (2012) The Rules of Art. Budapest: BKF. (excerpts)

Recommended reading: Sasvári Edit, Hornyik Sándor, Turai Hedvig (2018) Art in Hungary, 1956–1980: Doublespeak and Beyond. London: Themes and Hudson.

6. Week: 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.

Required reading: 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.

Recommended reading: Bourdieu, Pierre (2002): For the Scientific Examination of Cultural Creations In: Practical Reasoning. Budapest.

7. Week: Cultural Policy and Cultural Politics: Using the tools of critical public policy research, we will analyze the processes surrounding the emergence of cultural policies.

Required reading: Bennett, T. (1992). Putting Policy into Cultural Studies. In L. Grossberg, C. Nelson, & P. A. Treichler (Eds.), *Cultural Studies* (pp. 23–37). Routledge.

Recommended reading: Bennett, T. (1998). *Culture: A Reformer's Science*. Sage.

8. Week: Colonialism and Intellectual Epistemologies: We will learn about tools for understanding the history and processes of artistic production outside of Europe.

Dobos, E. (2021). Central and Eastern Europe: An Invisible Sewing Shop. *Acta Universitatis Sapientiae, European and Regional Studies*, 20(1), 1–16. <https://doi.org/10.2478/auseur-2021-0008>

Dobos, E. (2022). Changing Landscapes but Ingrained Power Relations? The Green Promise of the COVID-19 Pandemic, the (Un)sustainability of the Fashion Industry, and the Central-Eastern European Production Background. In *ActA Univ. SApientiAe, SociAl AnAlySiS* (Vol. 12).

Recommended reading: 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.

9. Week: 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.

Required reading:

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.

Recommended reading: 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.

10. Week: 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.

Required reading:

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>

Weekly presentations and instructor materials.

Additional readings listed in the original syllabus.

Learning outcomes

Knowledge	Understand key sociological concepts of cultural production and artistic fields.
Skills	Analyze cultural production critically within broader social and political processes.
Attitude	Recognize inequalities in cultural access and production.
Autonomy and Responsibility	Apply sociological concepts independently in research and professional work.

Exemption

Full or partial exemption may be granted according to institutional regulations.

Curricular connections

Unit	Parallel courses	Course proportion in unit
M-DM-103	M-DM-103-2	50%
Course prerequisites	Is it available as an elective?	If elective, specific prerequisites

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Guidelines and rules for the use of artificial intelligence in the course
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According to MOME Artificial Intelligence and Plagiarism Policy.
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Equipment and materials needed from TechPark	Does TechPark provide this?
Equipment or material requirement 1	yes/no
Equipment or material requirement 2	

Other information, comments

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