

Syllabus (Course description)

Course title: Studies in Social Sciences and Communication I. 1. / Sociology of art (M-DM-103)				
Course instructor(s), contact details: Márton Szarvas szarvas@mome.hu				
Code: M-DM-103-1	Curriculum (program/level): MA	Recommended semester: 1st	Credit: 5 (with 103-2)	Number of class hours: 12x2 Student task hours: 51
Related codes:	Type: (seminar/lecture/ consultation, etc.)	Can it be an elective course? -	In case of an elective course what are the specific prerequisites: -	
Course connections (prerequisites, parallels): to be completed with 103-2 together				
Aim and principles of the course: The aim of the course is to familiarize the students with sociological theories and approaches to cultural production.				
Learning outcomes (professional and general competences to be developed): <p>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.</p> <p>Skill: The student is capable of situating cultural production within the entirety of political and sociological processes, reading and analyzing them from critical perspectives.</p> <p>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.</p> <p>Autonomy and 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.</p>				
Topics and themes to be covered in the course:				
<ol style="list-style-type: none"> 1. Introduction - Sociological examination of art 2. Intellectuals and the peculiarities of artistic work 3. Cultural production as ideology 				

4. Methodology - Examination of cultural institutions and creators
5. Gender inequalities in the field of culture
6. Social conditions of taste
7. Cultural production
8. Cultural industries
9. Cultural policy and cultural politics
10. Colonialism and intellectual epistemologies
11. Specificities of Hungary and Eastern Europe
12. Alternatives and self-organization

Specificities of process organisation / organisation of learning:

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: Mannheim, Karl (1929) 1996: Ideology and Utopia. Budapest, Atlantis Publishing House (excerpts) Gramsci, Antonio (1979) Crossroads in Pedagogy. Budapest: Akadémiai Kiadó

(excerpts) Beck, A. (2003). Cultural Work: Understanding the cultural industries. Routledge. (excerpts)

Recommended reading: Szelényi Iván & King, Lawrence 2016: New Class Theories: On the Relationship between Intellectuals and Power - Selection from Consciousness 112: 148-164

3. Week: Cultural Production as Ideology: Based on the work of Karl Marx and Friedrich Engels, we will learn about artistic production as ideological production.

Required reading: Marx, K., & Engels, F. (1974). German Ideology. Helikon. (excerpts)

Recommended reading: Wolff, Janet (1993) The Social Production of Art. Macmillan: London. (49-71)

4. 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.

5. 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)

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

6. 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.

7. 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.

8. 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.

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

Required reading: Fanon, F. (1952). Black Skin, White Masks. Grove Press. (excerpts) Mitchell, T. (1989). The World as Exhibition. Comparative Studies in Society and History, 31(2), 217–236.

Recommended reading: Sahlins, M. (1992). The Economics of Development in the Pacific. Anthropology and Aesthetics, 21, 12–25.

10. 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: Nagy, K., & Szarvas, M. (2021). Morals of Precarity: Artistic Trajectories under the Orbán Regime of Hungary. *Comparativ*, 31(2), 217–230. Kiossev, A. (2000). Notes on Self-Colonizing Cultures. *Hungarian Letter Internationale*, 37, 7–10.

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.

11. 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: Buka Virág, Gagyí Ágnes, Nagy Kristóf, Szarvas Márton (2021) A Way out of the Crisis of Art In: *Café Babel* 82 (38-45)

https://www.academia.edu/60795716/Buka_Vir%C3%A1g_Gagy%C3%81gnes_Nagy_Krist%C3%B3f_%C3%A9s_Szarvas_M%C3%A1rton_Ki%C

Students' tasks and responsibilities:

- Class participation: The student participates in class discussions, reads and interprets assigned readings.
- Abstract: By the 4th week, the student writes a 200-word summary that includes the subject of the end-of-semester essay and the research questions.
- Project outline: The student presents the content, theoretical framework, and methodology of the end-of-semester essay in a 5-minute presentation format.
- Questions: Throughout the semester, the student asks 3 questions related to 3 readings.
- Essay: At the end of the semester, the student presents the results of their independent data collection in a 1500-word essay.

Learning environment:

classroom and online

Assessment:

It measures if the student was capable to conduct an independent research that integrates the literature of the class.

Requirements to be met:

Method of assessment:

Assessment criteria:

The student finishes the following exercise:

- Class attendance, maximum number of absences: 3
- Abstract
- Project outline
- Questions
- Essay

How is the mark calculated:

- Class participation: 10%
- Abstract: 10%
- Project outline: 20%
- Questions: 20%
- Essay: 40%

Required Literature:

Recommended Literature:

Other informations:

Recognition of knowledge acquired elsewhere/previously/validation principle:

- No exemption from attending and completing the course.
- Exemptions from the acquisition of certain competences and the completion of certain tasks may be granted.
- Some tasks may be replaced by other activities.
- Full exemption may be granted.

Out-of-class consultation times and location:

