

COURSE OUTLINE

(1) GENERAL

SCHOOL	Social Sciences		
ACADEMIC UNIT	Sociology		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	478	SEMESTER	
COURSE TITLE	Sociology of the Arts		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	6
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Compulsory Elective Course / Specialized Background and Skills Development		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://soc.aegean.gr/en/info/course/koinoniologia-ton-technon/		

(2) LEARNING OUTCOMES

Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i> <i>Consult Appendix A</i> • Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area • Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B • Guidelines for writing Learning Outcomes
In this course, students engage critically with the theoretical approaches, research, and applications of the Sociology of the Arts at the levels of knowledge, skills, and competences. Upon successful completion of the course, students will be able to: - demonstrate knowledge and understanding of the historical depth and scientific scope of the Sociology of the Arts, - understand the multifaceted relationships between Art, Society, and Culture, comprehend and apply theories and methodologies in the study of artistic phenomena and culture, - recognize and relate the Sociology of the Arts to other vital fields of social life and professional development (education, work, inequalities, collective action, research, law, etc.), - collect and interpret scientific data related to art and culture, and develop critical reflection on social, political, scientific, and ethical issues,

- use the acquired knowledge and skills to pursue further studies and training in research and applications of sociology and the social sciences in the arts, culture, and cultural policy, understand cultural and arts policies, their function, rationale, objectives, evaluation, and theoretical foundations,
- understand and evaluate collaborative, participatory, socially engaged, collective, and community-based forms of art,
- develop awareness and understanding grounded in scientific evidence, as well as empathy and experiential learning.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Production of new research ideas</i>	<i>Others...</i>
	<i>.....</i>

The general competences developed within the framework of the course include:

- working in pairs, groups, and plenary sessions,
- collaboration in interdisciplinary and inter-artistic environments,
- critical thinking, self-reflection, and empathy,
- understanding fluid social conditions and adapting to new situations,
- respect for diversity and multiculturalism, as well as sensitivity to issues of gender and sexuality,
- the development of new interdisciplinary research ideas,
- the ability to search for, analyze, and synthesize data and information, teamwork.

(3) SYLLABUS

Sociology has developed a range of theoretical perspectives on the production and consumption of art, as well as numerous applications in the fields of the arts and culture. The Sociology of the Arts examines the historical dimensions of social aesthetics and the arts more broadly, focusing on contemporary approaches in the research sociology of art and on the analysis of actions, objects, artworks, artists, collaborative networks, institutions, and theoretical perspectives, particularly in relation to artistic production (creators), mediation, and the reception of works of art.

The Sociology of the Arts explores in depth the intersections between sociological, research-based, and philosophical approaches to art and culture, covering the transition from modern to contemporary art, as well as the shift from mass culture to the digital era. The diverse interconnections between Art and Society in both modern and contemporary culture constitute a central field of study through interdisciplinary approaches in the social sciences and the humanities. These issues are approached through various sociological and social scientific perspectives, including the Frankfurt School and critical theory, the Marxist tradition, the French tradition, empirical and research approaches, audience morphology, the sociological analysis of taste, the sociology of mediation, the sociology of fields, the sociology of interaction, the sociology of identity, and pragmatic sociology.

The course is structured around four main thematic areas:

- A) Relations between art and society,
- B) The transition from the modern to the contemporary,
- C) Contemporary research sociology of art, and
- D) Applications.

1. Introduction to the Sociology of Art: Terms, Concepts, and Disciplines.

Introduction to the key terms and concepts of the course (Elias, 1997; Horkheimer & Adorno, 1987; Bauman, 1994; C. W. Mills, 1985; Heinich, 2014, 2015), presentation of the principal academic disciplines concerned with society and art, and overview of the course themes.

A. Relations Between Society and Art.

2. Society and Art: The Approach of Social Aesthetics.

Presentation of an initial relationship between society and art as articulated through sociological aesthetics (Heinich, 2014) during the first half of the twentieth century (Marxist tradition, Frankfurt School, French tradition) (Benjamin, 1978; Lalo, n.d.; Lukács, 2022; Raphaël, 2021).

3. The Approach of the Social History of Art.

Examination of the social history of art through empirical approaches (Baxandall, 1988; Heinich, 2014). Presentation of the relationship between artist and artwork within their contexts (Heinich, 1993; Clark, 1973).

4. Contemporary Research Approaches in the Sociology of Art.

Research sociology of art applies statistical and ethnomethodological approaches (quantitative and qualitative research methods). The course examines the interdependence between artists, institutions, and objects through various scientific approaches (Heinich, 2014, 2015; Zolberg, 2011).

B. From the Modern to the Contemporary.

5. Modernism and the Avant-Garde: The Movements of the Historical Avant-Garde.

Exploration of the concepts of Modernism, Modernity, and the Avant-Garde in art, culture, and society. Particular emphasis is placed on the term “avant-garde,” which originated in military terminology, was adopted in politics, and later transferred to the arts to signify practices challenging traditional authority, institutions, and culture (Calinescu, 1987; Bürger, 2010; Loizidis, 1992; Bauman, 2002).

6. From Mass Reproduction to Digital Art.

Examination of the artwork as produced and distributed through large-scale reproduction. Discussion of issues concerning the uniqueness of the original artwork and its mass reproduction, the fragmentation of space and time in modern and contemporary culture, and the mechanical production and reproduction of art. Reference is also made to digital art as an extension of mass reproduction, as well as to issues relating to new technologies, perception, democracy, simulation, representation, and hyperreality. Art in the age of Artificial Intelligence is also addressed (Benjamin, 1978; Freeland, 2005; Baudrillard, 1994; Pleios, 2025; Tsironis, 2025).

7. The Transition to Contemporary Art: Elements of a Paradigm.

Examination of theoretical tools derived from the social sciences. Concepts such as value neutrality (Weber, 2005) and paradigm (Kuhn, 1962) are employed in relation to the analysis of culture and art (Heinich, 2015). Analysis of the characteristics constituting the paradigm of contemporary art: provocation, limits, context, use of materials, reproduction of artworks, presence of the artist, narration, mediation, collection, and curatorship (Heinich, 2015).

C & D. Topics in the Research Sociology of Art and Applications.

8. The Artwork and Society.

Development of a sociology of artworks through the examination of objects and works of art. Discussion of concepts related to evaluation, interpretation, and observation (Bourdieu, 1975; Foucault, 2001; Foucault, 1993; Heinich, 2014; Zolberg & Cherbo, 1997).

9. Creators, Art, and Society.

Sociological approaches address the social morphology of the artistic field, the position of the artist within the field of production and creation, and the description of actions and interactions resulting in works of art (Bourdieu, 1993, 2006, 2017; Becker, 1982; Elias, 2006; Heinich, 1996, 2014). A particularly significant social and political issue regarding inequalities among artistic producers is gender.

10. Creators in Art: The Case of Research on Participatory Art Forms.

Application of sociological approaches to producers (Bourdieu, Becker, Elias, Heinich) in research on participatory art (Bishop, 2012; Kravagna, 1999; Dezeuze, 2010). Emphasis is placed on qualitative research methodology through the study of creators involved in participatory processes.

11. Mediation in Art.

Examination of research concerning the distribution of artworks and institutions within the art worlds. Discussion of the structures and functions mediating between the artwork and its reception, as well as their significance in issues of gender inequality in artistic creation and recognition (Freeland, 2005; Nochlin, 1988; Guerrilla Girls, 1998). Presentation of institutions, professionals, and theories relating to mediation in art and culture (Bourdieu, Darbel, & Schnapper, 1991; Bourdieu, 2013; Becker, 1982).

12. Reception and the Audience.

The audience constitutes the central focus of analysis: its morphology, motivations, behaviors, and emotions. Audiences are approached through the lens of diversity. Important research directions include the statistical analysis of cultural phenomena and the sociological study of taste (Bourdieu, Darbel, & Schnapper, 1991; Panagiotopoulos & Vidali, 2019; Prior, 2005; Bourdieu, 2013; Lombardo & Wolff, 2020).

13. Mediation and Reception Through a Visit to the Tériade Museum-Library.

Reconsideration of the concepts of mediation and reception in art and culture. Presentation and discussion of the professionals, objects, theories, and institutions involved in mediation through the example of the Tériade Museum-Library. Discussion of the morphology and responses of visitors, with the contribution of the museum staff.

The course includes lectures and presentations by the instructor. Themes, issues, and questions are also developed through dialogue. Presentations and discussions are enriched through the use of audiovisual material related to the course units. Furthermore, the teaching

process is strengthened through experiential exercises that encourage student participation, facilitate understanding of the topics, and provide feedback.

Student participation is a central objective within a pedagogical approach aimed at knowledge, emancipation, and authentic exchange through dialogue. The teacher is not only the one who teaches, but also the one who learns through dialogue with students and learns while teaching. This is conceived as a participatory process in which all participants develop collectively (Freire, 1977). Participation may follow stages toward knowledge as described by Rancière: learning, repeating, translating, deconstructing, and reconstructing (Rancière, 2008).

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, use of audiovisual media, PowerPoint presentations, and the internet in lectures; use of electronic tools for accessing and organizing bibliography.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	39 hours
	Study and analysis of bibliography	26 hours
	Essay/paper writing	39 hours
	Interactive teaching	26 hours
	Educational visit	4 hours
	Laboratory practice	26 hours
	Course total	160 hours
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	- Written or oral examination. - Option to prepare and present a written assignment in accordance with the Study Guide of the Department of Sociology.	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

a) Basic Textbooks

- Heinich, N. (2014). *Sociology of Art*. Athens: Plethron.

- Baltzis, A. & Tsetsos, M. (2025). *Sociology of Art: Anthology of Texts*. Athens: Sakis Karagiorgas Foundation.

b) Additional References

Greek-language Sources

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Cultural Sociology, American Journal of Cultural Sociology, FIELD: A Journal of Socially-Engaged Art Criticism, Revue Sociologie de l'Art, Res: Anthropology and Aesthetics.