

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	SOCIAL SCIENCES		
<b>ACADEMIC UNIT</b>	SOCIOLOGY		
<b>LEVEL OF STUDIES</b>	UNDERGRADUATE		
<b>COURSE CODE</b>	ERGK 378	<b>SEMESTER</b>	6/7/8
<b>COURSE TITLE</b>	Sociology of Professions: the artistic professions		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <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>		<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>
		3	6
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	skills development		
<b>PREREQUISITE COURSES:</b>	Sociology of work and employment (BIOK 275)		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	GREEK		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	NO		
<b>COURSE WEBSITE (URL)</b>	-		

### (2) LEARNING OUTCOMES

#### Learning outcomes

*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.*

*Consult Appendix A*

- *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*

By accomplishing the course, students are expected to

- Possess the necessary knowledge of theoretical approaches to the sociology of professions.
- Understand the specificities of artistic professions.
- Use the acquired knowledge and understanding to develop and support arguments related to the transformation of artistic work.
- Understand and evaluate the work issues of creative workers/artists.
- Understand the implications of broader transformations on the labor rights of creative workers and artists (e.g., technological changes).
- Prepare integrated projects concerning artistic and creative work.

#### 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?*

*Search for, analysis and synthesis of data and information, with the use of the necessary technology*

*Adapting to new situations*

*Decision-making*

*Working independently*

*Project planning and management*

*Respect for difference and multiculturalism*

*Respect for the natural environment*

*Showing social, professional and ethical*

*responsibility and sensitivity to gender issues*

*Criticism and self-criticism*

<i>Team work</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an international environment</i>	<i>.....</i>
<i>Working in an interdisciplinary environment</i>	<i>Others...</i>
<i>Production of new research ideas</i>	<i>.....</i>
Working independently Team work Production of new research ideas Criticism and self-criticism Production of free, creative and inductive thinking <i>Respect for difference and multiculturalism</i>	

### (3) SYLLABUS

<ul style="list-style-type: none"> <li>Artists and Creative Workers: <ul style="list-style-type: none"> <li>Definition of Cultural and Creative Industries</li> <li>Who is considered an artist?</li> <li>Professional and amateur artists: A Difficult Delimitation</li> <li>Professionalization and artistic education</li> <li>Self-definition and recognition by peers</li> </ul> </li> <li>The Artist as worker <ul style="list-style-type: none"> <li>The Dual Nature of Artistic Work: Art and Profession</li> <li>Multi-employment</li> <li>- Economic inequalities in artistic work</li> <li>- Inequalities (gender, social class, age, ethnic origin, etc.)</li> <li>Artistic/creative work</li> <li>- Working hours and unpaid work</li> <li>Artists as an archetype of the flexible worker in contemporary capitalism</li> </ul> </li> <li>Artistic entrepreneurship <ul style="list-style-type: none"> <li>From cultural to creative industries</li> <li>The Artist-Entrepreneur</li> <li>Reputation and Networking Economies</li> <li>The skills of the "artist-entrepreneur"</li> </ul> </li> <li>Special topics <ul style="list-style-type: none"> <li>Working Status of Artists/Creative Actors: Policies, Initiatives, and Debates at the National, European, and International Levels</li> <li>The impact of the economic and pandemic crises on artistic and creative sectors.</li> <li>Artists' related rights: Why are they important?</li> <li>Technological Transformations/Artificial Intelligence and Implications for the Artists and creators</li> <li>Aspects of artistic and creative work in national contexts and by sector (Institutional framework, training, labor issues, and problems)</li> </ul> </li> </ul>	
--	--

### (4) TEACHING and LEARNING METHODS - EVALUATION

<b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
<b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i>	<i>Use of ICT in teaching (power point)</i> <i>communication with students (by e-mail, e-learn)</i> <i>E-learn</i> <i>Mendeley - Reference Management Software</i>	
<b>TEACHING METHODS</b> <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</i>	<b>Activity</b>	<b>Semester workload</b>
	Lectures	18 h
	Study and analysis of bibliography,	55 h
	Presentation of students' essays	21 h
	Essay writing	56 h

<i>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>		
	Course total	150h
<b>STUDENT PERFORMANCE EVALUATION</b>  <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>	Language of evaluation: Greek Methods of evaluation : Delivery of written essay at the end of the semester (35%) Oral Presentation of essay (35%) Attendance/Active Participation in the works of the seminar (30%)	

#### (5) ATTACHED BIBLIOGRAPHY

##### - Suggested bibliography:

- Ποταμιάνος, Ν. & Δελβερούδη, Ε.-Α. (2021). (Επιμ.). *Δουλεύοντας στον χώρο του θεάματος*. Φιλοσοφική Σχολή του Πανεπιστημίου Κρήτης.
- Καρακιουλάφη, Χ., Οι εργάτες της τέχνης. Το επάγγελμα του ηθοποιού στην Ελλάδα σε καρούς κρίσης. Αθήνα: Παπαζήσης.
- Bain, A. (2005). Constructing an artistic identity. *Work, employment and society*, 19(1), 25-46.
- Banks, M. & Hesmondhalgh, D. (2009). Looking for work in creative industries policy. *International journal of cultural policy*, 15(4), 415-430.
- Menger, P. M. (1999). Artistic labour markets and careers. *Annual review of sociology*, 25(1), 541-574.
- 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.
- Serafini, P. & Banks, M. (2020). Living precarious lives? Time and temporality in visual arts careers. *Culture Unbound*, 12(2), 351-372.

##### - Related academic journals:

- European Journal of Cultural Studies
- Culture Unbound
- International journal of cultural policy

