

Interview partner: Prof. Sabine Breitsameter/Darmstadt University of Applied Sciences
Interviewer: Milena Gau

Can you briefly summarize the focus of the master's program?

The program is committed to improving and deepening the understanding of digital media, not only to increase participation in its multifaceted opportunities for creativity and insight, but also to bring each student to the point that he or she has internalized its deepest meaning and can impart this to a community.

The ramifications of digital media as a societal force have been seriously acknowledged by the realms of politics, education, and culture, but there are still far too many people in all age and social groups who are unable to make sense of the world of digital media. In the end, the goal is to integrate society and digital media in a sensible and especially ethical and qualitatively aesthetic way. In the process of doing this, we contribute to validating the promises of digital media, such that a person is able to participate in a proactively understanding way and/or be operatively and meaningfully involved. This is relevant generally, but also in the context of various target groups and communities.

To encourage the unfolding of this goal in a practical way, students will develop IMC knowledge and skills during their course of studies for the purpose of becoming active facilitators with innovative approaches and methods. Specific occupations include work as a curator of media exhibitions, as media dramaturge for TV broadcasters, culture publicist, culture manager, and especially in aesthetic education, such as within the context of social projects. This all occurs within the realm of the particular and new conditions of digital media.

How is the program structured? What kinds of modules are offered?

At the core of each semester is a project module, during which a public project is executed using both a practical and scientifically based approach. For example, this could be an exhibition of works of media art or a workshop program in which schoolchildren are given the opportunity to discover a film, opera, or theater project through experiencing and engaging media. This could also involve the development and production of a festival for radio plays or music videos. There are many different possibilities here.

This project module is compulsory.

There are also electives the student can choose to take, for example, to deepen an understanding of financing or legal aspects, or learn about the facilitation of media in intercultural contexts, the practical significance of media theories, or the newest exhibition and event technologies.

To whom is this program designed to appeal?

The program is designed to be international and transdisciplinary, and is therefore geared towards domestic and foreign students with bachelor's degrees in an area related to digital media, which includes courses of study in media design, media cultural studies, media pedagogy, as well as journalistic and publishing studies, media technology, media economics, media-focused art and musicology, social education, and similar areas. Last but not least, the program is geared to people from our media campus who hold related degrees and wish to expand their knowledge. The related programs include Digital Media, Animation and Game, Interactive Media Design, Motion Pictures, Sound and Music Production, Online Communication, and Online Journalism.

How long is the program (standard duration)?

Three semesters for those entering the program with a seven-semester bachelor's degree, or four semesters for those with a six-semester bachelor's degree.

What skills are taught?

Graduates from this program should be able to impart media forms and content within a social context with a high standard of ethics and aesthetics. We also teach innovative media-technological developments, as well as current media discourse and theories, progressive media formats and platforms, and the latest socio-communal developments. Students are introduced to control instruments in the area of financing and budgeting, organization, management, and cultural publicist practices, as well as facilitation strategies and

Interview partner: Prof. Sabine Breitsameter/Darmstadt University of Applied Sciences
Interviewer: Milena Gau

media-pedagogic approaches. Along with project-based learning, special emphasis is placed on research-oriented work in order to give students the capability to critically evaluate medial, cultural, and social phenomena and to apply these productively to original and successful media cultural work. Ultimately, innovative media and its technologies also necessitate the development of innovative forms of facilitation and education.

In what fields will graduates from this program become professionally active? What are some potential employers?

For the skills described, job opportunities exist throughout the entire culture and media industry. This includes festivals, the field of exhibitions, the programming departments of broadcasters, media houses, and publishers, as well as educational institutions, facilitation programs at opera, orchestra, and theater houses, in media salons and showrooms of commercial enterprises and industry, as well as in the sciences, particularly in the organization of symposiums. Opportunities for freelance work are just as available as regular job positions.

Are there any special features of the program? For example, are the lectures held in English?

What's important to us is an international and intercultural approach. This means that media cultural work does not stop at national boundaries or is limited to a specific heritage. It is set up to serve to everyone. We are looking forward to international students and the multifaceted perspectives they encourage. For this reason, classes are taught in English.

What are the admission requirements? Will there be numerus clausus? Is it necessary to complete an internship? Is it necessary to take an aptitude test?

Beyond the grade and the specific technical focus of the degree already attained, relevant factors include appropriate practical experience, strong motivation, any awards or distinctions, as well as a well-founded and interesting project proposal. Of course it is also important that the ideas are expressed well in English. These abilities are evaluated within the framework of an admissions process. Applications should include the appropriate documents. Information about how this works can be found on the program's homepage. Students who have earned a six-semester bachelor's degree must also complete an 18-week industrial placement semester.

When will the program first be offered?

The master's degree in International Media Cultural Work is scheduled to begin in the winter semester of 2016/17.

How many slots are available?

The program allows for 20 students to be admitted each year. You can apply to begin in either the winter or summer semester.

At which campus will the program be offered?

Classes are generally held at the Media Campus of Darmstadt University in Dieburg, Germany.

Who are the supervising professors?

Among the professors in the program are Prof. Dr. Torsten Fröhlich, Prof. Claudia Söller-Eckert, Prof. Alexander Herzog, myself Prof. Sabine Breitsameter, and other colleagues. Lecturers include additional experts from the field, recognized for their contributions.

Interview partner: Prof. Sabine Breitsameter/Darmstadt University of Applied Sciences
Interviewer: Milena Gau

Is there a contact for additional questions about the program?

Please feel free to contact me:
sabine.breitsameter@h-da.de



Source: hFMA website

Prof. Sabine Breitsameter is the Director of the Master degree's program International Media Cultural Work (IMC) at Darmstadt University of Applied Sciences (h_da). She is an experimental radio maker, media art curator and Professor of Sound and Media Culture at Darmstadt UAS, Germany. Her research focuses on sound and media art, media ecology and the cultures of perception. 2004–08: Visiting Professor of Experimental Audiomedia at the Berlin University of the Arts and co-founder of the Master's program Soundstudies. As an author, director and editor she focuses on media art, contemporary music and modern culture and has created many radio plays and documentaries, mainly for the German public broadcasters Deutschlandradio and ARD, but also for ORF/Austria, NPR/USA, and Radio Canada. She had been working with All India Radio, and started from 2004-2006 the independent and mobile German-Polish artist radio Radio_Copernicus, cooperating with Polish cultural Institutions in Wroclaw, Kraków and Warszawa. Numerous lecture and workshop tours throughout the globe. 1996 Breitsameter was composer in residence at Simon Fraser-University/Burnaby on behalf of the German Goethe-Institute. She has been director of numerous symposia, festivals and art projects, including Documenta, ZKM Karlsruhe, Ars Electronica Linz, Academy of the Arts Berlin, McLuhan Salon Berlin, World Soundscape Conference 2012. The most popular among Breitsameter's publications is her revision, publication and translation of R. Murray Schafer's The Tuning of the World in German (German title: Die Ordnung der Klänge). Current research: 3D audio & 360° visuals: its history and its artistic as well as audience-related innovations.