Uddannelses- og Forskningsministeriet

Prækvalifikation af videregående uddannelser - Joint Masters Degree in Media Arts Cultures

Udskrevet 11. november 2026

Kandidat - Joint Masters Degree in Media Arts Cultures - Aalborg Universitet

Institutionsnavn: Aalborg Universitet
Indsendt: 01/10-2014 08:29
Ansøgningsrunde: 2014 - 2
Status på ansøgning: Godkendt
Afgørelsesbilag
Samlet godkendelsesbrev
Download den samlede ansøgning
Læs hele ansøgningen

Ansøgningstype
Ny uddannelse

Udbudssted
Aalborg Universitet, Aalborg

Er institutionen institutionsakkrediteret?
Nej

Er der tidligere søgt om godkendelse af uddannelsen eller udbuddet?
Nej

Uddannelsestype
Kandidat

Uddannelsens fagbetegnelse på dansk fx. kemi
Joint Masters Degree in Media Arts Cultures

Uddannelsens fagbetegnelse på engelsk fx. chemistry
Joint Masters Degree in Media Arts Cultures

Den uddannedes titel på dansk
Cand. Mag. i Media Arts Cultures

Den uddannedes titel på engelsk
Master of Arts in Media Arts Cultures

Hvilket hovedområde hører uddannelsen under?
Humaniora

Hvilke adgangskrav gælder til uddannelsen?

Det bemærkes at uddannelsen er en Erasmus Mundus Joint Masters Degree in Media Arts Cultures. Igennem ansøgningen omtales uddannelsen som MediaAC. Engelske afsnit er uddrag fra den af EU godkendte Erasmus Mundus ansøgning.

Ansøgning: Optagelsesprøve.
Rekrutteringsgrundlaget er internationale studerende med minimum en bachelorgrad. Studerende optages på baggrund af vurdering af deres ansøgning og baseres på følgende generelle kriterier:
a. academic quality (results from previous studies, previous background/field of study)
b. their motivation and justification of the application in relation to prior studies, work experience (if applicable) and future career plans towards the aims of MediaAC (motivation letter in combination with their CV, and the example of work.)
c. content from example of work related to the field. (e.g., quality and innovation of academic writing, cultural project or creative/artistic work using media to evaluate the capabilities of the student)

Er det et internationalt uddannelsessamarbejde?

Ja

Hvis ja, hvilket samarbejde?

Erasmus Mundus Joint Masters Program of Excellence
samarbejde imellem
o Aalborg Universitet, Aalborg, Danmark (AAU)
o Krems Universitet, Østrig (KU)
o Lodz Universitet Polen, (LU)
o City University Hong Kong, Kina (CU)

Hvilket sprog udbydes uddannelsen på?

Engelsk

Er uddannelsen primært baseret på e-læring?

Nej

ECTS-omfang

120

Beskrivelse af uddannelsen

Beskrivelse af uddannelsen:
Den toårige kandidatuddannelse foregår med et semester på hver af de fire samarbejdende universiteter i Krems (Østrig), Lodz (Polen) eller Hong Kong (Kina) og Aalborg (Danmark). Hver for sig repræsenterer disse universiteter et særligt kompetence-udbud og en unik faglighed, der tilsammen skaber en ny og dynamisk uddannelse, der giver de studerende kompetencer til at kunne iværksætte og opdyrke fremtidens arbejdsroller inden for især de digitale og medierende kulturarvsinstitutioner og kreative industrier.
Aalborg Universitet, med sine campusser i både Aalborg og København, varetager uddannelsens andet semester og repræsenterer den problemorienterede praksis indenfor 'Experience Design in Media Art Cultures: From Concept towards Dissemination' med et specialiseret fokus på kritisk analyse og problemløsning af arkiverings- og kuratering spørgsmål inden for det elektronisk medierede og digitale kunst og kultur felt, samt på digitalisering/formidling af kulturarven generelt. Indholdet, samt de konstituerende faglige elementer, i MediaAC er yderligere beskrevet i ansøgningen vedr. Erasmus Mundus Joint Master til EU, der citeres nedenfor.

The curriculum of MediaAC answers the needs of the evolving fields related to the future and heritage of Media Arts Cultures. Our global digital world is filled with new media culture that encompasses the big questions of today such as the processes of globalisation, utopias of neuroscience, political repression, big data, and the growing world-wide surveillance. Thus, the analysis of media arts cultures is socially and culturally enlightening. The examination of historical media art forms offers technological insights which, though left behind in the standardisation process, may be vital to the next generation of software and hardware engineers, as well as to cultural practitioners. Media Arts have great potential for critical reflection and future innovation. But, they are especially vulnerable to decay, because media evolution (including storage and playback methods) accelerates. In MediaAC, the students will achieve for the first time internationally advanced historical and theoretical knowledge in Media Arts in an innovative combination with creative, artistic, curatorial, and technological practices. They will get language competences and intercultural training for European and world-wide cooperation (especially Asia).

In the first semester, MediaAC starts in Austria with "Histories and Archiving" focusing on the study of the Histories of Media Arts Science and Technology and the relation and importance of innovative archiving for future research in Media Arts Heritage. In the second semester, the program continues in Denmark with the applied processes of initiating and curating experience design projects in archives and cultural heritage projects, and their relationships to academic methodologies and the non-academic private and public-sector activities. Students will complete an internship collecting experiences on-site with associated partners. The third semester, based in either the innovative European media environment of Poland or the vibrant Asian media culture of Hong Kong, will concentrate on the development of the production of knowledge and creative output within the evolving Media Arts Cultures and help define international directions for future needs within the field to be addressed in research during the final Master's Thesis semester. The Master's Thesis semester (semester four) can be completed at any of the three EU universities as well as at the partner university in Asia. Special emphasis is given to transferable skills (i.e., research methods, presentation skills, language and leadership) and to real-world connections.

Sammenhæng i uddannelsessystemet:
MediaAC fremstår som en specialiseret uddannelse rettet mod et unikt tværdisciplinært fagfelt, der kombinerer kunst og kulturteori med kunstneriske-kuratoriske praksisser samt viden og færdigheder inden for digital teknologi. Det findes ikke andre kandidatuddannelser, der kombinerer disse fagligheder. Uddannelsen er et internationalt uddannelsessamarbejde, der tilbyder:

a) studerende (deraf 1-2 danske) en uddannelse på højeste international niveau, der er stilet mod et internationalt arbejdsmarked (der inkluderer kunst- og kulturmarkeder i Østen)
b) internationale, excellente studerende en specialiseret uddannelse, der inkluderer danske og nordeuropæiske tilgange til mediekunst og dens samfundsmæssige betydning og muligheder for en oplevelsesbaseret industri.
Konkret har MediaAC samarbejdet også betydning for nogle af Aalborg Universitets egne uddannelsesmiljøer, idet det komplementerer allerede eksisterende uddannelser (såsom BA Art and Technology, KA oplevelsesdesign og interaktive digitale medier).

MediaAC fremmer således internationaliseringen og fagspecialiseringen
af Humanioras undervisningsportefølje. Med MediaAC bliver AAU humaniora en del af de toneangivende internationale uddannelses- og
forskningsmiljøer inden for det beskrevne uddannelsesfelt. Ingen andre hjemlige, sammenlignelige uddannelser er baseret på et internationalt,
formelt samarbejde af den karat.

Uddannelsens konstituerende faglige elementer

1st sem. Danube University Krems / AUSTRIA 30 ECTS:
Media Art Histories and Theories – Media Cultural Heritage (10 ECTS)Digital Archiving and Preservation (10 ECTS)
Art and Science Methodologies (5 ECTS)
Problem Identification (5 ECTS)
Intercultural Courses (language option: German), academic writing, intercultural training

2nd sem. Aalborg University / DENMARK 30 ECTS:
Experience Design in Media Art Cultures: From Concept towards production (20 ECTS)
Experience Design Technologies (5 ECTS)
Elective (5 ECTS)
Intercultural Courses (language training option: Danish), academic writing, problem-solving skills

Summer between 2nd and 3rd Semesters: Internship / Associated Partner (5 ECTS)

3rd sem. City University of Hong Kong / CHINA (choice of two 10 ECTS):
Visual Ethnography: Critical and Creative Practices 10 ECTS
Philosophy of Technology and New Media 10 ECTS
Arts Management and Curating / Games and Ludic New Media (elective)(10 ECTS)
Privacy and Surveillance in Art and Culture / Digital Audiovisual Culture(elective) (10 ECTS)
Required - Research Skills and Methods (5 ECTS)

3rd sem. University of Lodz / POLAND (choice of two 10 ECTS and one 5 ECTS):
New media aesthetics (10 ECTS)
Arts Management and Curating (10 ECTS)
Game Culture and Gamification (10 ECTS)
Approaching Interactive Media (5 ECTS)
Research Skills and Methods (5 ECTS)

4th sem Master's Thesis 30 ECTS:
Danube University / Austria - Humanities Research and Cultural Heritage ttrack
Aalborg / Denmark - Experience Design in Media Arts Cultures track
University of Lodz / Poland - Cultural Analysis track
City University of Hong Kong / China - Creative Industries track

Der henvises til detaljeret beskrivelse i Curriculum Book (bilag nr.7 i PDF)

Begrundet forslag til taxameterindplacering

Kandidatuddannelsens takstmæssige placering anses som heltidstakst 2 (ift. danske takstindplaceringer). Joint Master Degree programmets 2. semester vil for alle studerende foregå på Aalborg Universitet. Desuden har de studerende mulighed for at være tilknyttet Aalborg Universitet på 4. semester (speciale). Den danske takstindplaceringen vil derfor kun have relevans for disse semestre for studerende fra EU medlemslande
Begrundelsen for takst 2 er, at kandidatuddannelsen i MediaAC skal forstås som en tværdisciplinær uddannelse, som er afhængig af informationsteknologisk materiel og labs. 60 obligatoriske ECTS-point af kandidatuddannelsens 120 ECTS kan beskrives som moduler, som bl.a. indebærer fysisk interface design, programmering, artefaktproduktion, installationsdesign samt undersøgelsesdesign, der kræver AV og avanceret IT udstyr. Det drejer sig om følgende moduler:

1. semester
Media Art Histories and Theories – Media Cultural Heritage 10 ECTS
Digital Archiving and Preservation 10 ECTS
Art and Science Methodologies 5 ECTS

2. semester
Experience Design in Media Art Cultures: From Concept towards Production 20 ECTS
Experience Design Technologies 5 ECTS

3. semester (Hong Kong)
Visual Ethnography: Critical and Creative Practices 10 ECTS

Derudover rummer uddannelsen 60 ECTS, som beskrives som hovedsageligt human- og samfundsvidenskabelige. Her skal det dog anføres at disse ECTS fortrinsvist understøtter de produktive og innovative aktiviteter

Forslag til censorkorps

Censorkorps for Informationsvidenskab og Interaktive Medier

Dokumentation af efterspørgsel på uddannelsesprofil - Upload PDF-fil på max 30 sider. Der kan kun uploades én fil.

30 sider_011014.pdf

Kort redegørelse for behovet for den nye uddannelse

MediaAC reagerer på et specfikt behov i den kreative sektor. Generelt indeholder de kreative og innovative erhverv på Europæisk plan nogle af de markante vækstrater i EU. European Competitiveness Report fra 2010 påviser således, at man på Europæisk niveau forventer stor vækst fra de kreative og innovative erhverv. Også på nationalt plan fremhæves de kreative erhverv i regeringens vækstplan Kreative Erhverv + Design fra 2013 som et kerneområde for fremtidens danske vækst. Vækstplanen peger på, at Danmark har en styrkeposition og et stærkt potentiale indenfor de kreative erhverv.

MediaAC er en international Master, hvis formål er at uddanne kandidater, der er i stand til at forstå og operere med mediebaseret kunst- og kulturproduktion, som på den ene side er stærkt præget og markeret af en oplevelsesbaseret kulturindustri; på den anden stiller sine helt egne krav til, på en reflekteret måde, at sætte fokus på den medierede kulturarv.
Dette formål er blevet yderligere motiveret, analyseret og beskrevet i markedsanalysen for uddannelsen udført af konsortiet bag MediaAC.

Uddrag fra godkendt ansøgning om Erasmus Mundus Joint Master Degree in Media Arts Cultures (Ansøgningen kan eftersendes efter behov).

Market Analysis – Media Arts Cultures, MA
Our global digital world is filled with new media culture. Internet, social media, computer games, big projection screens and small displays not only substantially determine our daily lives, but also inspire progressive artists. They treat the big questions of today such as the processes of globalisation, utopias of neuroscience, political repression, big data, and the growing world-wide surveillance vividly with contemporary means of expression. Media Arts fields not only have international relevance, but also have a world-wide presence at festivals (e.g., Ars Electronica, ISEA, Microwave Festival Hong Kong a.o.), art schools, research projects, world-famous museums and conferences (e.g. MediaArtHistories Conference - http://www.mediaarthistory.org). The analysis of Media Arts is socially and culturally enlightening. Contemporary digital art provides a privileged access to understanding the digital revolution. In addition, the examination of historical media art forms offers technological insights which, though left behind in the standardization process, may be vital to the next generation of software and hardware engineers, as well as to cultural practitioners. Thus, Media Arts have great potential for critical reflection and future innovation. But, they are especially vulnerable to decay, because media evolution including storage and playback methods accelerates. In 2011, the Liverpool declaration was initiated to express the need for adequate documentation, preservation strategies, research, and teaching programmes for media art and has been signed by hundreds of high-ranking academicians, artists and museum directors from 40 countries (www.mediaarthistory.org/declaration).

Obviously, a worldwide shift for a development of Media Arts Cultures programmes with a humanistic approach becomes apparent, where the histories and theories of Media Arts Cultures in combination with preservation measures and creative and technological skills are taught. Thus, heritage, experience and knowledge infrastructures of Media Arts should be supported for the expected growing number of research projects and preservation measures in museums, archives and libraries on Media Art in particular and digital culture in general. These information infrastructures and expertise for museum preservation, collections of digital art, and competences for the dissemination of the histories and theories of media art cultures could not be caught up due to a gap between the growing media art field and the current cultural industries. For bridging the gap, innovative course programmes by three European universities that are competitive on an international level will be combined for the first time and enriched by an internationally renowned partner university in Hong Kong for the Joint Master Degree Media Arts Cultures (JMD MediaAC). The future experts in Media Art and digital culture

and communication need well-based theoretical knowledge. They will also need special practical insights and skills for an adequate handling, preservations, archiving, and presentation of Media Art in the 21st century – especially with regard to the special technical aspects of Media Art. For instance, they will also need high language competences and intercultural training for European and world-wide cooperation with countries such as Asia. Even though Media Art is a well-established artistic expression, the existing master programmes even by global players such as MIT do not take into account all of the needed competencies as a whole and mostly have a practical, and not a theoretical and methodological focus. Besides, they focus mostly on fine arts and not on the applied arts that enhance employability.
At the Danube University Krems, the European model of Image Science has been especially focused on analysing complex Media Art and its global issues for providing significant interpretations with an interdisciplinary and historical perspective. Growing out of the unique international curriculum for MediaArtHistories MA, students will now achieve internationally advanced knowledge in histories and theories of Media culture for the first time in combination with creative, artistic, curatorial, and technological practices at the universities of Aalborg and Lodz and at the outstanding City University of Hong Kong. In particular, the cooperation with the latter addresses the competitive gap between Europe and China and reinforces the international dimension of the JMD. The special method of project-based learning used in Aalborg will be integrated in the JMD teaching at the other universities. Additionally, internships in several European and international institutions are organised for increasing competences and employability of the students. Only the mobility between the four universities and the international associated partners will allow the excellent learning outcomes resulting from highly advanced theory, progressive practical experience and the best educational methods that are needed for experts in the current and future media art field.
The importance of gaining and improving new skills for the global digital age is a part of education in student learning as well as institutional learning, mobility and practice opportunities:
The students will, as individuals, achieve unique and excellent advanced learning skills and competencies by the supported mobility between the Danube University Krems, the universities of Aalborg and Lodz, and the City University of Hong Kong, which is not possible to offer by any single university.
The teachers will, as individuals, be supported by the JMD to cooperate across borders in developing learning skills and competencies.
The JMD will support a yearly contact for teachers and students coming together in further advancing the learning skills, as well as enhancing and deepening cross-border cooperation around the academic content (knowledge) of the field of Media Arts Cultures
The mobility of students and teachers between EU and Hong Kong allows for cross-border cooperation between Europe and China, as well as the rest of Asia, which reinforces the international and global dimension of the JMD.

With the project-learning method, students will be deepening practical skills by participating in courses on the creation of impressive exhibitions, presentations and archives.
Mobility also allows for internships in several European cultural institutions with an international reputation and globally relevant institutions are organised for the students for increasing their practical and critical skills and their value within the market.
The JMD Programme improves employability of the students by offering them unique skills and international networks that prepare them for the emergent and future job market of Media Arts Cultures.
Grounded in the mobility offered by the JMD, the students will acquire skills and international networks to improve their employability in the CCS and institutions demanding expertise and excellence in all matters and skills concerning Media Arts Cultures.
In the EU the focus on digital heritage interests is already intense and a job-market within the field is already growing. Here, the students coming out of the JMD would offer a more unique and focused set of skills than are currently offered,

making them highly useful and employable in that job-market. Their special skills and knowledge are needed for digital archival and preservation projects in many museums and collections, for future employment as avant-garde curators, managers, media art conservators, educators in museums and other institutions, at festivals, in private collections and art galleries, or consultants in the growing video and pc game industry and digital communication agencies.
In the US, companies and museums are increasingly in demand for highly skilled people who can manage and at the same time innovate and independently produce new solutions for digital culture platforms or services.
World-wide there is a huge and rapidly evolving cultural job-market where hundreds of new museums are appearing every year. For instance, 390 new museums opened in China in 2011. Due to the partnership with CityU the students of the JMD will be well suited for cooperative ventures between Europe and China.

The steps undertaken to involve players from the public and private sector will be:
• Student's internship will be used to develop course curriculum and horizontal skills. Career advising at the partner HEIs will support the students to set up contacts to potential employers.
• Involving associated partners directly into internship agreements and quality assessment of the JMD. The consortium will invite carefully selected players in the field to be associated partners of the JMD – involving national, European and international organisations and institutions such as Ars Electronica Center AEC (Linz, AT), Zentrum fuer Kunst- und Medientechnologie ZKM (Karlsruhe, DE), Digital Art Museum (Berlin/Frankfurt, DE), Museum of Contemporary Art (Copenhagen, DK), Foundation for Art and Creative Technology (Liverpool, UK), Digital Interactive Art Space (Vallensbaek, DK), WRO Biennale (Wroclaw, PL), Atelier für Videokonservierung (Bern, CH), Transmediale Festival (Berlin, DE), Monochrome (Vienna, AT), Polytech Museum (Moscow, RU), MOCA Roskilde and Roskilde Festival (Roskilde, DK) and more.
• Inviting members from the Associated Partners to the Advisory Board to give strategic advice.
• Establishing an extensive international network of non-associated employers and players. An important role in this respect is played by the associated partners of MediaAC, which will provide support to the programme with placements for internships, lectures, marketing-support, site-visits, programme development and linking the programme to the national, European, and international markets of media arts cultures.

For gennemgang af efterspørgsel specifikt på det danske arbejdsmarked henvises til den up-loadede fil vedr. "Dokumentation af efterspørgsel på uddannelsesprofil".

Underbygget skøn over det samlede behov for dimittender

Det skønnes, at der vil blive uddannet ca. 24 internationale dimittender årligt fra 2017.
Dette tal er et resultat af anvisninger fra de Internationale institutioner involveret i behovsafdækningen (se næste afsnit) og de enkelte uddannelsesinstitutioners kapacitet.
Heraf skønnes 1-2 dimittender at være danske.

Hvilke aftagere/aftagerorganisationer har været inddraget i behovsundersøgelsen?

Uddannelsen har indgået partnerskab med en række internationale institutioner. Disse institutioner rådgiver uddannelsens konsortiemedlemmer om arbejdsmarkedsforhold på mediekunstområdet generelt, samt tilbyder praktikpladser til de studerende på uddannelsen:

Internationale institutioner involveret i behovsafdækningen:

Ars Electronica (Linz, AUT)
transmediale (Berlin, DE)
Zentrum fuer Kunst- und Medientechnologie ZKM (Karlsruhe, DE)
Digital Art Museum (Berlin/Frankfurt, DE)
Foundation for Art and Creative Technology FACT (Liverpool, UK)
WRO Biennale (Wroclaw, PL)
Atelier für Videokonservierung (Bern, CH)
Transmediale Festival (Berlin, DE), Monochrome (Vienna, AT)
Polytech Museum (Moscow, RU)
Inter Art Center (Malmö, SWE)

Danske institutioner involveret i behovsafdækningen: (Se vedhæftede behovsanalyse)
Digital Interactive Art Space DIAS (Vallensbæk, DK)
Kulturstyrelsen, DK
Aftagerpanel for Art & Technology
Aftagerpanel for Humanistisk Informatik

samt:
Evalueringsrapport fra EACEA

Hvordan er det sikret, at den nye uddannelse matcher det påviste behov?

Sammenhængen mellem det påviste behov of den nye uddannelse sikres af det Internationale Advisory Board som tilknyttes uddannelsen med det formål at sikre en løbende evaluering af indhold og relevans.
Dette er yderligere beskrevet i Erasmus Mundus ansøgningen:

In order to accomplish the integration of different areas of knowledge – from theoretical to practical capabilities, from artistic expression to economic exploitability etc., it is evident that MediaAC has to strengthen its networks and alliances both in the area of higher education and the CCS (The Creative and Cultural Sectors).
• The potential of the consortium partners to consult already well-established networks will support the integration of and interaction with non-academic players.
• To that effect, the associated partners of MediaAC are well-established in Media Arts Cultures (see Annexes LoI). The Advisory Board of MediaAC brings together individuals from academic and non-academic institutions and organisations.
• Furthermore, the courses offered by the consortium are conducted and consulted by selected professionals who are (partly) based outside the area of higher education – researchers with an affiliation to non-academic institutions, like museums, galleries, the creative industries etc., as well as well consulting lecturers based in CCS –, e.g. in the game industries, museums, archives etc., offering the possibility to react quickly to the current needs of the CCS in terms of the content of the curriculum and the needs of stakeholders outside of the area of higher education.
• The well-established programme of MediaArtHistories at DUK has already gained experience in cooperating with non-academic professionals – like curators, artists, archivists etc. – in their courses. In order to introduce the students of MediaAC to non-academic players as well as potential jobs – inside and outside the academic sector –, they have to complete an internship at an institution or company that is either an associated partner of the consortium or is of special interest to the student. The quality of a self-chosen internship partner will be assessed by the consortium prior to the start of the first internship.

The consortium has defined specific learning cycles related to each semester:

• Sem. 1 - DUK and its elaborate faculty opens up a perspective informed by the discourses of the humanities, the Heritage of Media Arts Cultures, critical reflection and historical awareness for Media Arts Cultures.
• Sem. 2 - AAU will introduce the students to the theory and practice of Experience Design - from concept towards production in collaborative work-situations with regard to creative use of the aesthetics and technology of experience design and experience economy.
• Between Sem. 2-3 - Internship where students will set forward with their own priorities by pursuing individual interests in a potential workplace.
• Sem. 3 - CityU students engage in the technologically rich campus of the School of Creative Media with application oriented media ubiquitous to the Creative and Cultural Sector.
• Sem. 3 - ULO returns students to research and offers aesthetics and Analysis of the Media Arts with theory of media and new media.
Sem 4 - Master Thesis, offers two possible tracks
• Research that focuses on current theoretical and/or historical debates about Media Arts Cultures as it is related to management of cultural projects, i.e. cultural research and management, to qualify the graduate for an academic career or public sector job. (students hosted by DUK and ULO)
• Show the graduate’s abilities in creative applications and industries and equip them especially for the requirements of the CCS (students hosted by CityU and AAU)

Sammenhæng med eksisterende uddannelser

Der er nogle fjernt beslægtede danske uddannelser fra andre universiteter, der er rettet mod det hjemlige arbejdsmarked, idet uddannelserne er på dansk og typisk meget bredere ift. faglighed og arbejdsmarkedskompetence.

Beslægtede danske uddannelser:

KA i Digital Design (AU)
Dansksproget, meget bred uddannelse inden for digital design, der fokuserer på udvikling af digitale artefakter, apps og spil.
Ifølge informationerne på websitet er de arbejdsmarkedsrelaterede funktioner: udvikler, projektleder, rådgiver, konsulent eller som designer, fx i it-branchen eller inden for kommunikation og marketing. Uddannelsen er ikke specifikt rettet mod den internationale mediekunst vedr. kulturarv, kuratering og formidling, som Media AC er.

KA i Designstudier (SDU)
Studier beskæftiger sig udelukkende med etablerede designområder og har fokus på designhistorie, -teori og -analyse.

Billedkunst, kunstteori og formidling (KU)
Beskæftiger sig med især med de visuelle medier i kunst og er rettet meget bredt mod kulturindustrien samt kunstformidling, dansksproget.

Der er enkelte perifært sammenlignelige uddannelser på det kunstneriske område, udbudt af designskolerne, som fx KA Visuel Kultur og Identitet eller KA Art Game, Design and Development, begge udbudt af Det Kongelige Danske Kunstakademis Skoler for Arkitektur, Design og Konservering eller KA Kommunikationsdesign med speciale i Interaktionsdesign, udbudt af Designskolen Kolding.
Disse uddannelser må dog forstås som primært kunstneriske uddannelser og ikke som akademiske uddannelser (såsom MediaAC) og er desuden meget brede i deres sigte og ikke specifikt rettet i mod mediekunst som kulturarv og kulturarv som mediekunst.

Beslægtede europæiske uddannelser:

MSc in Culture, Media and the Arts, Erasmus University Rotterdam
http://www.eur.nl/master/opleidingen/art_culture_studies/?gclid=Cj0KEQjw7vmgBRDdnLPZp7aBlroBEiQA7_NmV2qjbG6nwTn998G
Admission: BA degree in Sociology or Culture Studies, including statistical analysis. Language requirements: English.
Denne uddannelse er en sociologisk uddannelse, der fokuserer på medier og kunstens samfundsmæssige betydning og som er rettet imod forskning.

MA in Kulturwissenschaften – Culture, Arts and Media, Leuphana Universität Lüneburg
http://www.leuphana.de/kulturwissenschaften-studium-master.html
Admission: BA in culture, arts and social science, Language requirements: English
Det drejer sig om en meget bred og tværvidenskabelig (humanistisk og samfundsvidenskabelig uddannelse, der forstår medier som distributions- og informationskanaler og ikke som produktions og kurateringsteknologier).

MSc in Economics and Management in Arts, Culture Media and Entertainment, Università Commerciale Luigi Bocconi
http://www.unibocconi.eu/wps/wcm/connect/Bocconi/SitoPubblico_EN/Navigation+Tree/Home/Schools+and+Programs/Graduate+S

Admission is based on: evaluation of the applicant's dossier.
Uddannelsen er en projektlederuddannelse der fokuserer på management, økonomi, processtyring og jura inden for de kreative og kunstneriske erhverv.

MA in Media Culture and Art Theories, Kunst Universität Linz
http://www.ufg.ac.at/Master-Programme.1738+M52087573ab0.0.html
Admission: artistic or scientific BA in media, art or cultural studies
“The curriculum links theory and practice, research and artistic design processes and is offered on a trans-institutional basis taking the form of three disciplines: “Media Theories” (at the Institute of Media Design), “Art History/Art Theory with a Gender Studies focus” and “Cultural Studies” (both at the Institute of Fine Arts and Cultural Studies).” (website).
Uddannelsen synes at være tysksproget og favner meget bredt (også ift. arbejdsmarked), men har dog ikke fokus på teknologi og artifact udvikling.

EACEAS Evaluation report (bilag 1) fremhæver ligeledes: "The state-of the-art with respect to other Masters on this topic is given and enables appreciation of the distictiveness of the JMD compared to existing Masters." (side 1 bilag 1)

Set i forhold til ovenstående uddannelsesudbud vil Media AC dække specifikke aftagerbehov på følgende områder:
1. MediaAC udfylder det kompetencebehov, der findes for kandidater, der besidder en unik egen-kraft, og som ved hjælp af nutidens og fremtidens teknologier kan skabe innovative processer og produkter, der er med til at skabe fremtidens udvikling og økonomi.
2. MediaAC opfylder et stort behov i den danske (og internationale) kuturarvssektor for kvalificerede kandidater, der kan tænke på tværs af medier, teknologi, kunst og kultur og finde nye sammenhænge og løsninger.
3. Praktikforløb er integreret i uddannelsens progression og indhold og sikres gennem det internationale advisory board i samarbejde med MediaAC consortium board.
4.Uddannelsen sigter mod at udvikle fremtidige arbejdsområder i den kreative og kulturelle sektor generelt, som ellers ikke ville blive imødeset eller afdækkede.
5.Mobilitet mellem forskellige kulturelle markeder integreres aktivt i uddannelsens kompetenceelement, således at der opnås studerende med nye og anderledes viden og færdigheder, som de er i stand til at omsætte i praksis ind i et dynamisk media arts cultures felt der er under konstant forandring.
6.Kandidater bliver i stand til at tænke innovativt i en kreativ udveksling mellem kunst og forskning.

Rekrutteringsgrundlag

Rekrutteringsgrundlaget er internationale studerende med minimum en bachelorgrad. Studerende optages på baggrund af vurdering af deres ansøgning og baseres på følgende generelle kriterier:
a. academic quality (results from previous studies, previous background/field of study)
b. their motivation and justification of the application in relation to prior studies, work experience (if applicable) and future career plans towards the aims of MediaAC (motivation letter in combination with their CV, and the example of work.)
c. content from example of work related to the field. (e.g., quality and innovation of academic writing, cultural project or creative/artistic work using media to gauge the capabilities of the student)

Forventet optag

24 studerende - heraf cirka 1-2 danske studerende/semester

Hvis relevant: forventede praktikaftaler

Uddrag fra ansøgning om Erasmus Mundus:
The consortium will organise internships, during the summer between the first and second year, just after the students have finished the problem-based learning semester in Denmark. All students will have the opportunity to complete an Internship. The internships have a workload of 5 ECTS and will be graded. Internships will be available at the Associated Partners and at identified MediaAC network organisations capable of providing a quality internship experience. An internship certificate will be part of the diploma supplement (see Annex). The networking supported within the programme and through the partners via the internship will be enabled by the International Advisory Board and carried out by the Semester Coordinators. The Associated Partners and guest scholars/lecturers will play an important role in assist the consortium in preparing students for the required skills and understandings on networking to prepare them for internships and future employment in the CCS of Media Arts Cultures.
Associated partners play a vital role, either in providing proper placements for internships themselves or supporting students to find a place that fits their academic interests and future career plans.

Hermed erklæres, at ansøgning om prækvalifikation er godkendt af institutionens rektor

Ja

Status på ansøgningen

Godkendt

Ansøgningsrunde

2014 - 2

Afgørelsesbilag - Upload PDF-fil

Afgørelse_KA Media Arts Cultures_AAU.pdf

Samlet godkendelsesbrev

AAU - Godkendelse af ny uddannelse - KA (Erasmus+) i Media Arts 9830707_1_1.pdf

AALBORG UNIVERSITET

Rektoratet
Fredrik Bajers Vej 5
Postboks 159
9100 Aalborg

Rektor
Per Michael Johansen
Telefon: +45 9940 9501
Email: rektor@aau.dk
www.aau.dk

Dato: 01-10-2014

Styrelsen for Videregående Uddannelser
Bredgade 43
1260 København K

Ansøgning om prækvalifikation af ny kandidatuddannelse i Media Arts Cultures

Aalborg Universitet ønsker hermed at ansøge om prækvalifikation og godkendelse af kandidatuddannelsen i Media Arts Cultures, jf. lov 601 af 12. juni 2013 om akkreditering af videregående uddannelsesinstitutioner.

Per Michael Johansen
Rektor

AALBORG UNIVERSITET

Det Humanistiske Fakultetskontor
Kroghstræde 3
Postboks 159
9100 Aalborg

Vedr.: Prækvalifikation af Erasmus Mundus Joint Master Degree i Media Arts Cultures (MediaAC)

Til prækvalifikation fremsendes en beskrivelse af Erasmus Mundus Joint Master Degree i Media Arts Cultures (MediaAC) under Det Humanistiske Fakultet, AAU.

MediaAC koordineres lokalt på AAU af lektor og studieleder (School of Communication, Art and Technology, CAT) Falk Heinrich samt lektor og Erasmus Mundus koordinator Morten Søndergaard.

AAU har siden januar 2014 indgået i et samarbejde med Krems Universitet, Østrig (KU), Lodz Universitet, Polen (LU), samt City University Hong Kong, Kina (CU) omkring udviklingen af en Master i Media Arts Cultures (MediaAC). En omfattende konsortium-aftale, der skal regulere indhold og bidrag fra de enkelte institutioner, er indgået i forbindelse med ansøgningen til Erasmus Mundus. Hver af de fire samarbejdede institutioner repræsenterer et særligt kompetenceudbud og faglighed, der tilsammen skaber en ny og dynamisk uddannelse. Formålet er at give de studerende kompetencer til at kunne initiere og opdyrke fremtidens arbejdsroller indenfor især de digitale og medierede kulturarvsinstitutioner.

I august 2014 blev MediaAC udvalgt blandt 58 ansøgere til at modtage støtte fra det europæiske eliteprogram Erasmus Mundus, hvilket udløste en bevilling på 1.850.000 Euro. Programmet løber til og med 2018 med mulighed for forlængelse.

International nyskabelse
MediaAC er en international 2-årig kandidatuddannelse rettet mod et tværdisciplinært fagfelt, der på unik vis kombinerer kunst- og kulturteori med kunstneriske-kuratoriske praksisser og med viden og færdigheder inden for digital teknologi i medieindustrier og -kulturarvsplatforme. Der findes ikke andre kandidatuddannelser i Europa, der kombinerer disse fagligheder.

Konkret har MediaAC-samarbejdet betydning for nogle af Aalborg Universitets egne uddannelsesmiljøer, idet det komplementerer allerede eksisterende uddannelser (såsom BA Art and Technology, KA oplevelsesdesign og KA i interaktive digitale medier). Med MediaAC bliver AAU Humaniora en del af de toneangivende internationale uddannelses- og forskningsmiljøer inden for det beskrevne uddannelsesfelt. Ingen andre danske uddannelser indenfor beslægtede områder er baseret på et internationalt, formelt samarbejde af denne karat.

Aalborg Universitet - med sine campusser i både Aalborg og København, repræsenterer den problemorienterede praksis med fokus på 'Experience Design in Media Art Cultures: From Concept towards Dissemination' som et særligt fokus på den digitale kunst og kulturarv i de nord-europæiske kulturinstitutioner.

I denne ansøgning beskrives de konstituerende faglige elementer, der indgår i Media Arts Cultures. Til dels via et overblik over uddannelsen (bilag 6), og dels via Curriculum Book, som giver et mere detaljeret indblik i de forskellige semestre og fag (bilag 7). Yderligere oplysninger om uddannelsen kan også findes på det officielle site for Media Arts Cultures: http://www.mediartscultures.eu

I nedenstående sammenfattes efterspørgslen efter uddannelsens profil blandt uddannelsens potentielle danske aftagere (bilag 2,3,4 og 5). Derudover indgår engelsksprogede citater fra EACEAs evaluation-report (vedlagt som bilag 1).

AALBORG UNIVERSITET

Sammenfatning af efterspørgsel på uddannelsesprofil

På baggrund af initiativtagernes forespørgsel hos relevante internationale kunst- og kulturinstitutioner er der i ansøgningen til EU foretaget en analyse af den aktuelle og især fremtidige situation. Denne dokumentation af behov kan derfor ikke være en markedsanalyse eller dimittendanalyse, men snarere en interessetilkendegivelse fra vigtige interessenter på mediekunst og kulturarvsmarkedet. (Erasmus Mundus ansøgningen kan fremsendes efter behov)

Her skal især fremhæves tre elementer: 1) fokus på den Europæiske kunst- og kulturarvssektor generelt, som står overfor store fremtidige udfordringer, ligesom 2) det amerikanske kunst- og kulturfelt, som er under drastisk forvandling i disse år i retning af en forståelse og anvendelse af de krav, som brugerne af forskellige interfererende kunstneriske mediekulturfelter stiller, samt de forventninger et globalt oplevelseskulturelt marked skaber. 3) Fokus på det hastigt vækstende kunst- og kulturfelt i Kina, hvor der ifølge City University i Hong Kong hvert år grundlægges mere end 300 nye museer. Behovet for viden om og værktøjer til at analysere og kritisk forstå denne udvikling samt kompetencer til rent faktisk at reagere på forandringerne er stor og bliver kun større i EU, USA og Kina. Dette behov kommer denne Erasmus Mundus Joint Master i møde.

I Danmark er situationen lig med den i EU og USA, omend det danske kulturarvssystem, med dets høje og avancerede grad af centralisering og regulering står overfor en række udfordringer i mødet med en så dominerende faktor, som den globale oplevelsesøkonomi. På nær få undtagelser (Medicinsk Museion i København og Moesgaard Museum i Århus) er forandringernes omfang enten endnu ikke erkendt eller ønsket, hvilket skaber en situation, hvor det danske kulturarvslandskab på den korte bane vil blive koblet af udviklingen i EU og USA; og på den lidt længere bane vil risikere at miste muligheden for at få del i udviklingen i Kina.

I redegørelsen for behovet for den nye uddannelse er uddraget fra ansøgningen til Erasmus Mundus citeret. EACEAs vurdering heraf er at “the JMD[1] is clearly in line with the employment market and needs of the employers, which is well described. Samt “The proposal describes properly the competences and skills that the students will acquire and linked not only to learning outcomes and achievements of potential graduate, but also to the needs of the potential employers and media users.”

Specifikt for det danske arbejdsmarked dokumenteres behovet igennem udtalelser fra udvalgte potentielle aftagere. Som bilag til prækvalifikationsansøgningen vedlægges udtalelser om behovet og visionen i uddannelsen fra aftagerpanelerne for hhv. Humanistisk Informatik (citat fra referat af aftagerpanelmøde) og Art and Technology på Aalborg Universitet (udtalelse fra formand Johanne Bugge). Desuden har vi modtaget udtalelser fra Rasmus Vestergaard, konsulent og leder af DIAS i Vallensbæk Kommune og tidligere medlem af Den danske museumsforenings bestyrelse og tidligere direktør for Skive Kunstmuseum. Herudover vedlægges som bilag et interview med kontorchef i Kulturstyrelsen, Ole Winther, om behovet og relevansen for MediaAC.

Aftagerpanelet for Humanistisk Informatik udtaler (citeret fra referat af aftagerpanelmøde d. 20.08.2014).

” [uddannelsens] Kompetencer vurderes at være anvendelige på de større museer i Danmark og bestemt på de større internationale museer. Aftagerpanelet vurderer, at måske AROS og Louisiana kunne være potentielle aftagere. Derudover vurderes det, at det er godt med erfaring med internationale samarbejder.”

Formanden for aftagerpanelet for Art and Technology, Johanne Bugge, "bifalder og anbefaler […]etableringen af en ny ERASMUS+ masteruddannelse, hvor kunstneriske metoder går hånd i hånd med teknologi og samtidsforståelse."

Endvidere:

[1] Joint Master Degree (in Media Arts Cultures)

"Jeg vurderer, at oplevelsesbaseret forretningsudvikling bliver en stadig større faktor i både erhvervsvirksomheder, turisme, kultur og offentlige organisationer. Det er min forventning og overbevisning, at masteruddannelsen vil føde direkte ind i det kompetencebehov, der findes for personer, der besidder en unik egen-kraft, og som ved hjælp af nutidens og fremtidens teknologier kan skabe innovative processer og produkter, der er med til at skabe fremtidens udvikling og økonomi." (bilag 3)

Særlige styrkeområder i uddannelsen (sammenfatning af udtalelse fra Chefkonsulent Rasmus Vestergaard)

"Styrken i uddannelsen er, at kandidaterne vil have viden og kompetence inden for det digitale felt i bredere forstand, end er tilfældet i dag: fra teoretisk rammesætning, en historisk-udviklingsmæssig optik og teknisk grundviden til konkret produktionserfaring inden for det digitale felt og specialviden om den digitale kunsts særlige udfordringer." (Bilag 2)

"Således vil uddannelsen kunne skabe kandidater, der har en kombination af teoretiske, tekniske, kunstneriske, kreative og akademiske kompetencer, og dermed en kompetenceprofil, der vil være særdeles attraktiv for kulturinstitutionerne generelt." (ibid.)

Rasmus Vestergaards udtalelser viser:

- At uddannelsen i høj grad er baseret på praktisk erfaring med feltet fx i forhold til praktikforløb. Dette *hands-on* element vil gøre kandidaterne særligt attraktive at rekruttere.
- At uddannelsen rummer et vitalt udviklingsperspektiv.
- At uddannelsen har indtænkt den digitale kunst som en udviklingskilde, der rækker langt ud over det kunstneriske område, som kompetenceelement. De studerende lærer nye måder at tænke teknologi på, hvor udvikling af brugerflader og konkrete kommercielle produkter/designselement indgår.
- At den giver mulighed for en udvikling, der er baseret på en dialog mellem design, kunst og hverdagsliv.

Ole Winther, kontorchef i Kulturstyrelsen udtaler:

”Styrken ved uddannelsen [Media AC] er, at det er et internationalt joint venture mellem forskellige uddannelser (og institutioner); samt, at der bringes flere ting i spil, som ellers ikke var mulige. Styrken kunne således være, at man med MediaAC kom langt nok ned i teorien på området således at der oparbejdes en værktøjskasse, som kandidaterne får med sig….

”Det væsentlige er, at kulturarvsinstitutionernes kernefagområderne kan udvikle sig - og at der er uddannelsesmæssigt fokus herpå. [….] Hvis MediaAC kan bidrage til at udvikle kernefaglighederne ville det være en styrke.”(Bilag 5)

Med udgangspunkt i ovenstående afdækning af aftageres behov må der tages det forbehold, at feltet af aftagere til stadighed er i bevægelse og endnu ikke er fuldt afdækket. Dette skyldes dels, at der ikke alene er tale om en ny uddannelse, men også et helt nyt felt. De samarbejdende universiteter er derfor bevidste om, at der foreligger et stort arbejde med at uddybe kendskabet til det professionelle arbejdsfelt. Med dette forbehold, kan der på baggrund af udtalelser fra aftagere konstateres en god sammenhæng mellem det forventede indhold og aftagernes behov. Følgende kan fremhæves:

1. MediaAC udfylder det kompetencebehov, der findes for kandidater, der besidder en unik egen-kraft, og som ved hjælp af nutidens og fremtidens teknologier kan skabe innovative processer og produkter, der er med til at skabe fremtidens udvikling og økonomi.
2. MediaAC opfylder et stort behov i den danske (og internationale) kulturarvssektor for kvalificerede kandidater, der kan tænke på tværs af medier, teknologi, kunst og kultur og finde nye sammenhænge og løsninger.
3. Praktikforløb er integreret i uddannelsens progression og indhold og sikres gennem det internationale advisory board i samarbejde med MediaAC consortium board.
4. MediaAC sigter mod at udvikle fremtidige arbejdsområder i den kreative og kulturelle sektor generelt, som ellers ikke ville blive imødekommet eller afdækkede.
5. Mobilitet mellem forskellige kulturelle markeder integreres aktivt i uddannelsens kompetenceelement, således at der uddannes studerende med viden og færdigheder, som gør dem i stand til i praksis at operere i den dynamik, som karakteriserer feltet Media Arts Cultures.
6. MediaAC er godt supplement til de monofaglige uddannelser, der traditionelt fører til ansættelse indenfor den danske kulturarvssektor.
7. Kandidater bliver i stand til at tænke innovativt i en kreativ udveksling mellem kunst og forskning.
8. MediaAC er et internationalt uddannelsessamarbejde, der tilbyder en uddannelse på højeste internationalt niveau, der er stilet mod et internationalt arbejdsmarked (der inkluderer kunst- og kulturmarkeder i Østen).
9. Internationale, excellente studerende tilbydes en specialiseret uddannelse, der inkluderer danske og nordeuropæiske tilgange til mediekunst og dens samfundsmæssige betydning og muligheder for en oplevelsesbaseret industri.

Bilagsoversigt for prækvalifikationsansøgningen:

1. EACEAs JMD Evaluation report on Media Arts Cultures
2. Aftagerudtalelse fra DIAS v/Rasmus Vestergaard
3. Aftagerudtalelse fra Aftagerpanelet for Art & Technology
4. Aftagerudtalelse fra Aftagerpanelet for Humanistisk Informatik
5. Aftagerudtalelse fra Kulturstyrelsen v/Ole Winther/telefonnotat
6. Oversigt over konstituerende elementer
7. Curriculum Book

E+: KA1 – Joint Master Degrees
Evaluation Report

Proposal number:	553671-EPP-1-2014-1-AT-EPPKA1-JMD-MOB
Proposal title:	Media Arts Cultures
Coordinator:	Oliver Grau
Applicant organisation:	UNIVERSITAET FUER WEITERBILDUNG KREMS

Award Criteria

A1 Relevance of the project

The JMD programme proposed intends to deliver a Master in the field of Media Arts Cultures. The context of the proposal is well defined and backed up with key policy references. The objectives of the programme to educate specialists in this field are clearly outlined as are the competences to be acquired in order to have the full capacities to address the challenges related to the field.

The mobility is clearly justified in relation to the competences of the consortium and number of pertners. The integration of the competences of the partners is well addressed in terms of improved attractiveness of the JMD. The international dimension with the presence of a Chinese university is coherent.

Skills to be acquired for a better employability and career prospects for the students are well substantiated. Internships are also mentioned. Cultural awareness is detailed and addressed properly but aspects of language training should have been presented in more detail.

The specific objectives of the mobility are thoroughly detailed although concrete actions on how to achieve these objectives could have been more detailed. The JMD is clearly in line with the employment market and needs of the employers, which is well described. Concrete figures and economic impacts should have been integrated. The JMD will propose an ambitious course that will clearly make the EHEA attractive and help to respond to challenges existing in the field of Media Arts Cultures. The complementarity of the partner institutions leads to a convincing, innovative and comprehensive approach to teaching the subject in a unique way. The state-of-the-art with respect to other Masters on this topic is given and enables appreciation of the distinctiveness of the JMD compared to existing Masters. Discussion of the added-value for the students, the teachers, the universities, the employers, the European society, at a national and international level could be more detailed. Overall, the proposal shows a clear added value of the programme and justifies the EU financial support. However, the excellence of each university that gathers to create this JMD could be more substantiated, novelty is not specifically outlined and innovation in the teaching methodology is not presented. Though the benefits for the partner countries to cooperate within the consortium are convincingly highlighted, it is only described for China as a full partner of the consortium. Benefits should also be explained for other partner countries.

The proposal describes properly the competences and skills that the students will acquire and linked not only to learning outcomes and achievements of potential graduate, but also to the needs of potential employers and media users. The fundamental basis on which the JMD has been built are defined enabling assessment of the very good objectives of the joint master. The courses are interdisciplinary and the courses to be delivered (with the ECTS) are presented and very well detailed in the annexes. The articulation of the structure of the programme in the 2 years is also clarified. The length of the internship should be clarified. It says "4 weeks" in the annexe. Clarifications should be given on whether or not this is a fixed length. Since this internship takes place between two semesters, it is clear that the internship can't be too long and questions arise concerning its impact on employability.

A sound teaching methodology and approach between theory and practice is well outlined in the proposal.The programme clearly highlights the research prospects for the students after the JMD (4th semester with a research oriented master thesis). Though there is also the possibility to make a more professional 4th semester, employability prospects in the non-academic sectors, and especially private companies, should be more highlighted. There is the mention of an advisory board to review the progress of the JMD but composition should be defined.

The proposal provides a list of the non-academic partners. Some explanations on their relevance to the field would be welcome. It is stated that the consortium benefits from strong networks but clear

evidence of the collaborative schemes existing between the consortium and these networks should have been provided. The number of associated partners (letters of support appended) coming from different sectors is really positive but again their role should be defined in more concrete terms. There are no explanations on the role of the Brazilian university in the consortium and the relevance could be questioned. The purposes of cooperations with them are outlined but only in general terms.
There is a strategy presented on how to ensure the involvement of the non-academic sector but more applied actions could be proposed (i.e. constitution of a committee to act as a liaison office, surveys to ensure of the quality of the involvement, signature of non-academic partner charter...).
The expected benefits and tangible outputs are clearly outlined and there are a number of meaningful actions relevant for the future sustainability of the JMD beyond initial EU funding, although the sustainability could have been more explained, especially potential future funding.
The building of the consortium is the result of an integrated approach, which is clearly defended in compasrison to one single country trying to provide the same level of competences. The needs of such a joint master are well demonstrated. The management procedures and decision-making process is clearly highlighted and convincing. This is further explained in the draft of the consortium agreement which is appended. The need for an integrated learning mobility is stated and well demonstrated.
A joint degree should be awarded but it is not explained in this part of the proposal if this is already recognized nationally.

B.1 Quality of the project design and implementation

The different modules and curriculum are well presented and structured around the 4 semesters. The exact content of the courses is appended and clearly described. Different pedagogical approaches are considered to achieve a broad range of options for mobile students.
The student will have the possibilities to study one semester at a non-EU country, which is positive and evidences the internationalisation of the JMD, and they will also have the possibility to do an internship between the 2nd and 3rd semester which will be credited with ECTS.
The strategy to ensure the induction of the students is briefly presented through inter-cultural courses taking place at two universities. However, this aspect could be slightly more developed. The course design is flexible enough to allow students across intakes to meet and personally exchange.
The presence of scholars/guest lecturers is respected but more information on the number and the length time at the host centre should be provided. A strategy is briefly described to ensure the involvement of the guest lecturers through the setting up of a semester coordinator that will supervise the work of the lecturers and make sure that teaching and curriculum activities are well planned during the different semesters.
The partnership composition and preparation of the curriculum have been jointly prepared, combining different approaches and different fields of expertise of the partners. The academic strengths and speciality of each partner is well presented and enables assessment of the good implementation, complementarity and the excellence in teaching of the JMD.
The ECTS mechanism is described, though references to the methodology adopted (in accordance with ECTS guidelines) could have been provided. The marks will be provided by following the national legislation and then converting into the Erasmus system (A, B, C, D, E, F). A table provides the conversion scheme describing the different marks.
Methods for the validation of the learning outcomes and how to deliver them with the courses are well presented in an integrated manner, as well as the different examination procedures. More information could be given on the re-sitting of exams and how this will be implemented.
A diploma supplement is appended. The learning outcomes to be validated should be better detailed in the supplement, which seems a bit light. The degree to be awarded is a joint degree. The process to recognize it has been launched and all universities should be able to deliver it before the start of the JMD in 2015. At a national level, all institutions will have the capacity to award the national degree, which will be further integrated at all partner institutions, as part of their course and degree catalogues.
The promotion of the JMD will be done mainly through the website and other promotional materials to be distributed widely. The description is brief but convincing and seems to benefit from the experience of one of the partners already involved in an EMMC.
The selection procedure is briefly described with a joint approach through the admission board and the joint secretariat. There is also mention of an external quality assurance of the process and selections that will be arranged by the quality board.
The list of services to be offered after the selection is sufficiently outlined and shows a strong experience in welcoming foreign students. However, more information on language training is

necessary. This is only briefly addressed.
The insurance scheme is convincingly presented and at reasonable monthly rates.
The mutual rights and obligations are well outlined and a student and a consortium agreement is appended defining all the necessary rules. However, there is no mention on how the JMD scholarships will be managed vis-à-vis the students.
The integration of the students into the socio-economic and professional environment seems relevant and will take place through JMD break-out sessions. However, more information on the implementation of these sessions could have been provided. Other actions for networking are described but should be more concretely detailed and especially the exact socio-economic fields (exact roles of the "scientific community", the "large network of organisations", the "International Advisory Board", definition of the "industry networks", ...).
The proposal states that the associated partner will have an important role to play with internship placements but since the internship agreement to be signed (appended) mentions only 4 weeks, other strong evidence should be given with regard to more contacts with the socio-economic fields and especially the associated partners. It is regarded as a strong point that ECTS are attributed to the internship but clear information should be provided on lengths, skills, competences and knowledge to be applied during this internship. The role of the scholars/guest lecturers should be emphasized here.

B.2 Quality of the project team and the cooperation arrangements

The proposal presents the different key staff that will play important roles in the implementation of the Master. There are supportive arguments to bring together distinctive scholars and practitioners, combining the forces of their respective universities from programme and partner countries. All three Programme Country HEIs indicate the long-term institutional commitment to the realisation and sustainability of the programme.
The staff is well presented and show experience relevant to implementing the JMD and providing excellence to the curriculum with a clear added-value. The added-value of the scholars/guest lecturers is briefly described but sufficient to appraise the added-value. Some more concrete actions for their activities in the consortium could have been provided (apart from teaching). A few more indicators on guest scholars' specific contributions would be useful. The role of each partner is adequately presented through a table defining the large and small role of each partner for different managerial activities. Partners are committed to follow the principle of integration and transparency, there is discernible jointness in relation to the distribution of duties and tasks among the partners. Moreover, a number of managing bodies will ensure effective working mechanisms for project implementation and performance monitoring (consortium, joint secretariat, admission, quality, semester coordinator, ...).
The consortium board and the coordinator role are properly described in this part of the proposal. For the other boards, although the admission and quality boards, the semester coordinator, the international advisory board, the joint secretariat are described in other parts of the proposal and in the consortium agreement, a fuller explanation should have been provided in this part of the proposal to have a clear picture of the whole managerial structure. Also, it would be useful to know in which board the associated partners are included. The Consortium Agreement outlines the roles and tasks of each partner, which are defined and endorsed at the consortium level. The composition of the board (with the names of the representatives) is presented in the CA. The students are present in the management structures and their role will be devoted specifically to quality and programme development.
The selection process will be jointly managed through an admission board using an existing system belonging to another EMMC of one of the partners. The whole selection process is thoroughly described and demonstrates the existing experience of the consortium for the JMD selection process. The associated partners will be also present in the admission board on a rotating basis, which is positive. The elaborated quality selection criteria are well presented and clear, as are the grades used for the selection.
The course promotion to the targeted students is addressed. A short explanation on how to attract especially non-EU students could have been integrated. There is mention of approx. 200-500 applications per intake. This number should be evidenced by comparison to other Masters in this field. Language requirements have been defined and are considered to be appropriate and realistic.
The student fee is provided as well as the plans for the number of future students per future intake but the actual exact costs per year per student are not mentioned by taking into account the expenses and incomes. The definition of the expenses is presented in the proposal and the consortium agreement and this seems justified but the exact amount is not provided. The income budget is also not presented with

exact amounts, which does not enable a global view of the business plan to assess the relevance of the student fees chosen. The proposal states that a financial book will be developed in the preparatory phase, which will enable proper transparency but a preliminary table "expenses/incomes" divided by the number of students expected for a year would help to grasp the global picture.
The financial participation of each partner is addressed but only in general terms and the exact contribution to the budget is unclear. The methodology to allocate the available funds between the partners is vaguely presented here but more specifically in the consortium agreement. Clear, though brief, information on how the lump sum will be used is given. The overall budget calculation has been agreed by all partners.
The effort to find complementary funding is mentioned but this seems in its infancy and no clear evidence is provided of existing commitments of non-EU funding. It is understood that this is a new innovative JMD but attention should be given to show clear commitments from the partners to look for external funding.

B.3 Impact and dissemination

The impact description is briefly but convincingly addressed at the different levels (faculty, university, consortium). The internationalisation will be properly addressed through the setup of an international advisory board. Impact on stakeholders is mentioned, but not further specified. A quality board will be implemented to assess the impacts but concrete tools, means and measures the consortium envisages to apply in order to assess the impact and determining value and visibility of the JMD to the field. The whole impact evaluation process could have been further described. The proposal would gain if examples of key performance indicators are set up and quantified (i.e. number of students applications, number of stakeholders interests, number of jobs for future students, ...) and if tools are outlined to allow a thorough assessment of the impact of the project on all (academic, social, socio-economic and international) levels.
Different promotional materials are described and evidence a good dissemination strategy to raise awareness, yet it would be useful to learn more about target-specific activities from partner countries. Tasks have been defined to implement the dissemination strategy, though more precisions on who does what would be useful to appraise if there is an equal distribution of the work. The main players targeted are properly described to help with the dissemination strategy but more information should be presented on how they will be targeted. A good strategy and actions for efficient dissemination, including different medias (JMD breakout sessions, social media, ejournal, ...) are defined with interesting features.Educational materials will be made freely available but there are no indicators on how open licenses will be utilised.
The internal procedures to evaluate the project are presented through the quality board that will meet twice a year. However, no clear information is provided on the methods of evaluations (eg. questionnaires) and the exact content of the evaluations. It seems that only the students will be targeted for the internal evaluation. Brief information are provided but a clear methodology should have been described.
The international advisory board will play the role of the external reviewer of the JMD. The tasks and roles for the evaluation are properly described. The content to be evaluated is mentioned as well as the means to carry out the external evaluation. This is adequately addressed. There is mention of the national, international and professional quality assurance bodies involved in the external evaluation, but there is no information on their specific roles. Action plans to take into account the results of eveluations will be created through the implementation of the quality board and measures presented are relevant and associated partners take place in the review process. Nevertheless, it is recommended to look more deeply into qualitative and quantitative evaluation mechanism.
The proposal describes a mid and long-term sustainability plan with different levels of focus that are well explained. There is a clear understanding on the need to install appropriate measures to ensure the further development and sustainability of the Master but concrete information are missing on how exactly the consortium will secure sustainability and additional fundings. Although the commitment of the partners is undoubted, the issue of sustainability is not clearly addressed. A proper financial plan (which is mentioned but is not yet available) evidencing the strategy could have been provided.
A list of different stakeholders is given (ministries, national bodies, potential employers, ...) but this is a bit general and it should have been presented clear examples of actual stakeholders to appraise the fact that the JMD has already done a market analysis for future sustainability. Real measures are not concretely described though it seems that the JMD will try to mobilize several stakeholders.

The proposal presents three levels to take into account the needs for future employers. It says that it will analyse the needs but it does not explain how they will be analysed and how they will be taken into account for future improvement of the learning outcomes of the students and of their employability profile. There is little evidence about employability prospects beyond established festivals, media art centres and spaces. The associated partners will be included in the advisory board to provide strategic advice though there are no description of what kind of strategic advice. The proposal will build an international network with non-associated employers (already defined) who will support the programme, provide lectures and internship. However, it is not clear how these players support horizontal skills; students need to compete in the vast field of global media and cultural industries. More concrete measures and scope for collaboration could have been foreseen.

Overall comments

The approach is relevant with regard to mobility benefits and the general, specific and operational objectives of Key Action 1 for learning mobility of individuals are well supported. The consortium should identify better a set of clear features to place the JMD within a framework of excellence, innovation and competitiveness but overall, the proposal is satisfactory and is clearly relevant.
The academic programme is relevant and the competences to be acquired are properly described and will contribute to improve the learning performances and personal development. However, the concrete role, support, involvement of the non-academic partners should be better explained and the strategy for sustainability should be developed more fully. The structure of the programme with regard to the mobility is adequately integrated, as is the jointness of the JMD with regard to management in general. The expected impacts of such a jointness are outlined. Overall, for the relevance criteria, this proposal addresses in a comprehensive manner the most relevant aspects of a high quality JMD.
For the second step, the proposal demonstrates a clear understanding of the relevant qualitative aspects of the project design and implementation. Likewise, there is detectable excellence for the partnership composition and the relevant expertise of each partner. There are some really good and interesting elements in the proposal, but some aspects are less convincing. The proposal would gain strength if the following points were adressed more in depth: a clear financial plan taking into consideration expenses/incomes, a more detailed impact evaluation process that is evidenced by concrete tools, more description of the methodology for the internal evaluation, a sustainable strategy backed up by concrete figures, a strategy for involving employers outlined in concrete terms.

DIAS DIGITAL INTERACTIVE ART SPACE VALLENSBÆK

Til rette vedkommende

Vallensbæk 09.09.14

Vedr. Joint Master Degree i Media Arts Culture

På given anledning vil jeg på vegne af DIAS Digital Interactive Art Space udtrykke entydig støtte i relation til Masteruddannelsen i Media Arts Culture. Uddannelsen vil utvivlsomt bidrage til en opkvalificering af det digitale kulturområde.

Anvendelsen af digitale medier i kunsten har for alvor manifesteret sig gennem de sidste 10-15 år. Ikke desto mindre er den kunstneriske udforskning af disse medier kun i sin opstart. En lang række kunstnere – på den danske og internationale kunstscene – er qua deres brug af den digitale palet med til at tilvejebringe ny viden, indsigt og erkendelse inden for det digitale felt. En viden der på sigt kan anvendes i samfundet mere generelt.

Den digitale kunst bryder ofte med traditionelle forestillinger om kunst. Såvel kunstværker som de bagvedliggende processer viser med al tydelighed, at anvendelsen af digitale redskaber resulterer i flydende grænserne mellem etablerede kunstkategorier; ofte nedbrydes skellet mellem kunstformer som fx billedkunst, musik og dans i det enkelte værk. Følgelig må kultur- og kunstinstitutioner tilgodese dette æstetiske krydsfelt og denne nye kunstneriske virkelighed. Dét kan bl.a. opnås ved, at teknologi, humaniora og kunst mødes og at udvekslingen mellem de traditionelt opdelte vidensfelter øges.

Denne kunstneriske virkelighed står som et centralt aspekt i DIAS' faglige arbejde – og er en vigtig baggrund for etableringen kunsthallen. Inden for kategorien "digital kunst" favner DIAS fx videokunst, teknologi-tematiserende kunst, netkunst, lyskunst, netværkskunst, spil, augmented reality, tværmediale/-æstetiske projekter, interaktive installationer og lydkunst. Samtidig søger kunsthallen at indtænke den digitale kunsts særlige kunstneriske og erkendelsesmæssige potentiale fx i relation til nye målgrupper og anderledes udstillingsformater. Netop undersøgelsen nye udstillingsplatforme, der bryder med adskillelsen af kunsten fra virkelighed/offentlighed qua den traditionelle rammesætning (museum, udstillingssted, kunsthal mv.), er central for DIAS. Således er DIAS i forhold til andre kunsthaller særlig ved at have et radikal anderledes udstillingsareal: Udstillingerne vil præsenteres døgnet rundt på og omkring en S-togsstation. Man kunne sige, at DIAS har taget betegnelsen "det udvidede museum" til sig.

Når dette fremdrages her skyldes det, at kombinationen af digital kunst, et ønske om at inddrage nye brugergrupper og anvendelsen af nye udstillingsplatforme og -strategier stiller krav til det kulturelle område – og ikke mindst til de personer, som skal være med til at realisere og kvalificere arbejdet. I det lys vil nærværende masteruddannelse kunne bidrage med kandidater, der kan sikre en grundlæggende kvalitet i arbejdet.

Styrken i uddannelsen er, at kandidaterne vil have viden og kompetence inden for det digitale felt i bredere forstand: fra en teoretisk rammesætning, en historisk-udviklingsmæssig optik og en teknisk grundviden til konkret produktionserfaring inden for det digitale felt og specialviden om den digitale kunsts særlige udfordringer. Således vil uddannelsen kunne give kandidaterne en kompentanceprofil, der ved at forene teoretiske, tekniske, kunstneriske, kreative og akademiske kompetencer vil være særdeles attraktiv for kulturinstitutioner generelt.

Potentialet i uddannelsen er således generelt set stort, men her skal blot tre forhold fremdrages. For det første at uddannelsen i høj grad er baseret på praktisk erfaring med feltet fx i forhold af praktikforløb. Dette *hands-on* element vil gøre kandidaterne særligt attraktive at rekruttere. For det andet, at uddannelsen rummer et vitalt udviklingsperspektiv. For et mindre land som Danmark er international udveksling afgørende, og det endnu mere, idet man betragter udviklingsfelter som fx det digitale kulturfelt. Aalborg Universitets deltagelse i et internationalt netværk, der fx etablerer direkte adgang til et af den digitale kulturverdens poler (Hong Kong), er en gevinst og inspirationskilde, der vil komme undervisere, studerende og aftagerinstitutioner til gode. På DIAS vil vi se frem til at modtage praktikanter, der bringer deres internationale optik ind i en dansk kontekst. Og endnu mere konkret: I DIAS regi vil vi se frem til at følge kandidater, der qua opnåede kompetencer, har en grundlæggende forståelse af den digitales kunsts behov for forankring fx i det offentlige rum.

Den digitale kunst har gennem tiden vist sig som en udviklingskilde, der rækker langt ud over det kunstneriske område. Nye måder at tænke teknologi på, udvikling af brugerflader og konkrete kommercielle produkter/designs kan nævnes som overordnede eksempler på dette. For det tredje er det derfor vigtigt, at uddannelsen har indtænkt dette element. En styrke i uddannelsen er, at den giver mulighed for en udvikling, der er baseret på en dialog mellem design, kunst og hverdagsliv. Resultatet kunne være nye produkter, nye medieformer og anderledes formidlingsstrategier.

Med disse betragtninger skal støtten til Masteruddannelse understreges.
Undertegnede står naturligvis til rådighed, idet yderligere oplysninger måtte ønskes.

De bedste hilsner,

Rasmus Vestergaard
Kurator
rasmus@diaskunsthal.dk, +45 31 33 58 28
Digital Interactive Art Space
DK-2665 Vallensbæk Strand

JOHANNEBUGGE
EXPERIENCE CONSULT

22. september 2014

Udtalelse vedr. ny international ERASMUS + masteruddannelse i Media Arts Cultures

De seneste 10-15 år har vist et stort behov for at koble Kultur, Teknologi og Erhverv langt tættere sammen i målet om at berige og skabe nye forretningsmodeller og innovationer både med et organisatorisk og afsætningsmæssigt sigte for at sikre virksomheder og organisationer konkurrencekraft i en globaliseret verden.

Det digitale verden er overalt – den omslutter os, vi omgiver os med den, den er i os, den er på os; Den vil være i rivende udvikling og i en fart, der kun vil blive hurtigere jo dygtigere mennesker bliver til at innovere sammen, forstå potentialer sammen og sammen udfordre samtiden og vores forståelse af digitale platforme, brugerbehov, forbrugsmønstre og interaktion.

Det er derfor essentielt at sammentænke udtryksmæssige, teknologiske og økonomiske aspekter og at sætte innovation i system for at udfordre og skubbe på en udvikling, der skaber fremtidens løsninger på uforløste behov og problemstillinger bredt forstået.

Jeg bifalder og anbefaler derfor etableringen af en ny ERASMUS+ masteruddannelse, hvor kunstneriske metoder går hånd i hånd med teknologi og samtidsforståelse.

Jeg vurderer, at oplevelsesbaseret forretningsudvikling bliver en stadig større faktor i både erhvervsvirksomheder, turisme, kultur og offentlige organisationer. Det er min forventning og overbevisning, at masteruddannelsen vil føde direkte ind i det kompetencebehov, der findes for personer, der besidder en unik egen-kraft, og som ved hjælp af nutidens og fremtidens teknologier kan skabe innovative processer og produkter, der er med til at skabe fremtidens udvikling og økonomi.

Med venlig hilsen

Johanne Priem Bugge

Direktør, Johanne Bugge Experience Consult
Formand for Aftagerpanelet, Art & Technology, Aalborg Universitet

Johanne Bugge Experience Consult ApS

Glucksvej 17
DK - 9200 Aalborg SV

Tlf.: 29 61 81 01
skrivtil@johannebugge.dk
johannebugge.dk

Cvr nr.: 35410120

AALBORG UNIVERSITET

Humanistisk Informatik
Rendsburggade 14
9000 Aalborg

Uddrag af referat fra møde med aftagerpanelet for Humanistisk Informatik d. 20-08-2014

Ad 6. Erasmus+ Uddannelse i Media Arts Cultures

En mindre gruppe forskere har i samarbejde med Danube Universität i Krems i Østrig, Lodz i Polen og Hong Kong City University søgt og fået en positiv tilbagemelding på en Erasmus + Joint Master Degree i Media Arts Cultures. Uddannelsen læner sig op af oplevelsesdesign. Det at denne ansøgning er gået igennem vurderes som en chance for internationalisering af uddannelsesområdet under studienævnet.

Media Arts Cultures uddannelsen henvender sig til studerende fra hele verden. Medie-og mediekunst som internationale fagligheder.

Uddannelsen skal godkendes national sammenhæng. Oplevelsesdesign skal byde ind med 30 ECTS – nogle kurser samlæses, hvor andre går mere i retning af præsentation og præservering af kunst og kultur.

Aftagerpanelet udtaler, at der på et universitet skal være plads til denne type uddannelse.

Kompetencer vurderes at være anvendelige på de større museer i Danmark og bestemt på de større internationale museer. Aftagerpanelet vurderer, at måske AROS og Louisiana kunne være potentielle aftagere. Derudover vurderes det, at det er godt med erfaring med internationale samarbejder.

Der er pt. ikke nogen repræsentanter inden for Museumsverdenen i aftagerpanelet og det er derfor svært at forholde sig til de reelle kompetencer. LDH peger på, at Utzon arkivet er tilgået AAU. Det er blevet diskuteret hvordan dette arkiv kan digitaliseres og præsenteres på nye måder. Dette var en oplagt opgave. CSB beretter om, at man hos Mærsk opbevarer prøver fra undergrunden (tværsnit af undergrunden) – der findes pt ikke nogen metode til at digitalisere viden omkring jordprøver – behovet er, at fastholde viden om noget fysik digitalt (her er ikke ”culture” involveret) men behovet er til stede – det anbefales at AAU særligt arbejder med, hvordan denne uddannelse kan sikre en bredere aftagermulighed.

Telefon-interview med Ole Winther, 29. september 2014
Af Morten Søndergaard

1. Hvor relevant finder du kandidatuddannelsen i Media Art Cultures (MediaAC) for kulturarvsfeltet generelt?
Temmelig relevant, men man skal samtidig være opmærksom på hvordan uddannelsen underbygger kernefagligt indhold (kunsthistorien, kulturhistorien, arkæologien), som generelt er under pres. Det ville være et problem, hvis uddannelsen står alene uden kernefagligheder og udelukkende fokuserer på udenomsfænomener. Styrken ved uddannelsen er, at det er et internationalt joint venture mellem forskellige uddannelser (og institutioner); samt, at der bringes flere ting i spil, som ellers ikke var mulige. Styrken kunne således være, at man med MediaAC kom langt nok ned i teorien på området således at der oparbejdes en værktøjskasse, som kandidaterne får med sig.

2. Hvordan finder du at MediaAC er relevant for det danske kulturarvsfelt?
DK adskiller sig fra andre lande, især de anglosaksiske, ved at man primært arbejder indenfor det, man er uddannet til. Monofagligheder er tradition, men det kunne være en potentiel styrke, hvis monofaglighederne suppleres med (og brydes af) en kandidatuddannelse i MediaAC, hvor en bredere faglighed der både har et teoretisk og praktisk element, gør sig gældende.

3. Hvilke af uddannelsens specifikke kompetencer ser du er relevant for det fremtidige kulturarvsfelt i Danmark?
Det væsentlige er, at kulturarvsinstitutionernes kernefagområderne kan udvikle sig - og at der er uddannelsesmæssigt fokus herpå. Kernefaglighed er udfordret nok i forvejen. Hvis MediaAC kan bidrage til at udvikle kernefaglighederne ville det være en styrke.

4. Kan du se, at MediaAC kandidaten addresserer et kommende jobmarkeds behov indenfor for kulturarvsfeltet - generelt og/eller i Danmark?
Ja, så længe der er tale om institutioner, der har størrelsen til at kunne rumme den slags tværfaglige eksperimenter og har ressourcerne til at reflekterer sine kernefagligheder ind i forhold til disse nye kompetencer. For de små institutioner, hvor monofaglighederne er fremherskende og båret af få medarbejdere, som især findes i den danske kontekst, vil det måske være problematisk at tænke tværgående fagligheder ind. Det danske system, som det ser ud nu, kunne således på den anden side have brug for, i et internationaliseringsperspektiv, kandidater fra MediaAC; på den anden side er de små institutioner så pressede som det er nu, og spiller ikke godt sammen med et fremtidigt jobmarked hvor blandingsfagligheder får for meget fodfæste.

Bilag 6

Erasmus Mundus Joint Master Programme in Media Arts Cultures

1st sem. Danube University Krems / AUSTRIA	***30 ECTS***
Media Art Histories and Theories – Media Cultural Heritage	*10 ECTS*
Digital Archiving and Preservation	*10 ECTS*
Art and Science Methodologies	*5 ECTS*
Problem Identification	*5 ECTS*
Intercultural Courses (language option: German), academic writing, intercultural training	
2nd sem. Aalborg University / DENMARK	***30 ECTS***
Experience Design in Media Art Cultures: From Concept towards production	*20 ECTS*
Experience Design Technologies	*5 ECTS*
Elective	*5 ECTS*
Intercultural Courses (language option: Danish), academic writing, problem-solving skills	
Summer between 2nd and 3rd Semesters	***30 ECTS***
Internship / Associated Partner	*5 ECTS*
3rd sem. City University of Hong Kong / CHINA *(choice of two 10 ECTS)*	
Visual Ethnography: Critical and Creative Practices	*10 ECTS*
Philosophy of Technology and New Media	*10 ECTS*
Arts Management and Curating / Games and Ludic New Media (elective)	*10 ECTS*
Privacy and Surveillance in Art and Culture / Digital Audiovisual Culture (elective)	*10 ECTS*
Required - Research Skills and Methods	*5 ECTS*
3rd sem. University of Lodz / POLAND *(choice of two 10 ECTS and one 5 ECTS)*	
New media aesthetics	*10 ECTS*
Arts Management and Curating	*10 ECTS*
Game Culture and Gamification	*10 ECTS*
Approaching Interactive Media	*5 ECTS*
Research Skills and Methods	*5 ECTS*
4th sem Master's Thesis	***30 ECTS***
Danube University / Austria - Humanities Research and Cultural Heritage track	

Curriculum Book
Joint Erasmus Mundus Master Degree in Media Arts Cultures

Media Art Histories and Media Cultural Heritage, 1st semester , 10 ECTS
University of Danube
Objectives Media Art History offers a basis for understanding evolutionary history of audiovisual media, from the Laterna Magica to the Panorama, Phantasmagoria, Film, and the Virtual Art of recent decades. Using online databases and other modern aids, knowledge of computer animation, net art, interactive, telematic and genetic art as well as the most recent reflections on nano art, CAVE installations, augmented reality and wearables are introduced. Artists and programmers give new insights into the latest software and interface developments.
Module activities (course sessions etc.) · Introduction to the theories and discourses of Media Art Histories · Key approaches and methods from Image Science, Media Archaeology and the History of Science & Technology · Insights in the newest developments in the field from artists and programmers
Examination The module will be completed with the following examinations: (1) A research-based report in which the students demonstrate their ability to utilise primary and secondary sources, build up argument and analysis and (2) a presentation that should show the students' ability to prepare own arguments and evidence on the basis of readings.

Digital Archiving and Preservation, 1st semester, 10 ECTS
University of Danube
Objectives The aim of the module is to acquaint the students with the planning and performance of digitisation projects and the realisation of sustainable indexing and preservation concepts. Knowledge about future-oriented archiving, efficient presentation and commercial use of digital collections is becoming one of the key competencies of companies and institutions across different disciplines. The access to practice is strongly supported by the professional equipment of the digitalization centre, by two international database projects of the Department for Image Science and by the attached image collection, which is located at the Centre of Image Science at the monastery Goettweig.:
Module activities (course sessions etc.) Courses and teaching activities that may be offered are within in the following areas: ● introduction and access to the professional world of digital acquisition and long term archiving of visual material

- essential knowledge about hard- and software, selection and evaluation criteria
- creation of practice-oriented project ideas and concept

Examination
The module will be completed with the following examinations: (1) A research-based report in which the students demonstrate their ability to utilise primary and secondary sources, build up argument and analysis and (2) a presentation that should show the students' ability to prepare own arguments and evidence on the basis of readings.

Art and Science Methodologies, 1st semester, 5 ECTS

University of Danube

Objectives
The big questions of today such as the processes of globalisation, utopias of neuroscience, political repression, big data, and the growing world-wide surveillance are treated in art. For analysing art and especially media art in its complexity, special science methodologies are needed. Image Science is particularly suitable for Media Art. It is based on the methodological extensions of art history. But it expands towards an interdisciplinary development that connects with history of science, media studies, psychology, philosophy, communication studies, neuroscience, emotions research, and more. The aim of the module is to acquaint the students with the application of different science methodologies in the analysis and interpretation of (media) art.

Module activities (course sessions etc.)
Courses and teaching activities that may be offered are within in the following areas:

- importance and history the application of science methodologies in the analyses of (media) art
- usage examples of (current) scientific discoveries in (media) art:

sample interpretations with science methodologies on (media) art, for instance in the following areas:
- art and technology
- art and environmental science
- art and sociology
- art and neuropsychology
- art and computer science (including Artificial Intelligence)
- art and ethics

Examination
The module will be completed with the following examinations: (1) A research-based report in which the students demonstrate their ability to utilise primary and secondary sources, build up argument and analysis and (2) a presentation that should show the students' ability to prepare own arguments and evidence on the basis of readings.

Problem Identification, 1st semester, 5 ECTS

University of Danube

Problem identification is a fundamental capability in academic practices, i.e. to gather and analyse data systematically is imperative in conducting research. By compiling and analysing an often huge amount of data, the students will be able to prioritize which problems to address so that they can create an appropriate course of action. The module teaches students in identifying research subjects, developing theses, gathering data and finding the apparent methodologies to assure a target-oriented research.

Module activities (course sessions etc.)
Courses and teaching activities that may be offered are within in the following areas:
Problem identification
Data analysis
Application of apparent methodologies

Examination
The module will be completed with the following examinations: (1) A research-based report in which the students demonstrate their ability to utilise primary and secondary sources, build up argument and analysis and (2) a presentation that should show the students' ability to prepare own arguments and evidence on the basis of readings.

Experience Design in Media Art Cultures: From Concept towards production, 2nd semester, 20 ECTS

Aalborg University

Objectives
The module will enable the student to engage constructively, creatively and critically with experience-design processes; focus will be on artistic and curatorial methods and design-based development processes with regard to production/development of media art heritage and knowledge infrastructures. This also includes testing and evaluation methods of concepts and prototypes.
The combination and organization of the above activities will require an understanding of cultural project management and the ability to manage and facilitate experience design processes. Parallel to this, the students will gain theoretical and practical understanding of the 'media art culture' in a global and local setting of experience economy.
The students learn to reflect on media art culture in an experience-design context from the viewpoint of relevant theories relative to the progression of the theoretical of the previous modules in the international masters Programme.

Module activities
Courses and teaching activities that may be offered are within in the following areas:

- Experience culture – technology, media and aesthetics
- Theories of Experience design and -economy
- Methods and digital tools for running, testing and evaluating complex design-processes
- Management of complex design processes in collaborative work-situations.

Examination
The module is completed on the 8th semester by passing the following examination:
An external oral examination in: **"**Experience Design in Media Art Cultures: From Concept to Production**"**

The examination is a conversation between the student(s) and the examiner and external examiner based on a project report produced individually or in a group. The project report/written work will be considered the shared responsibility of the group. Students will be examined and assessed on the basis of the entire project report, and one combined grade will be awarded each student for the project report and the oral performance.

Experience Design Technologies, 2nd semester, 5 ECTS

Aalborg University

Objectives

This module provides the students with a systematic overview of selected digital technologies and their application to the extent that they are relevant to experience design in media art cultures. In this context, the student must be able to analyse and evaluate the use of technology in existing experience design and creatively reflect on these technologies possible applications in the production of future experience designs.

The course introduces and rehearses basic exemplary modular algorithmic strategies and principles that provide insight into the functionalities of digital technology.

Module activities (course sessions etc.)
In connection with the module training courses and exercises in the following areas:

- Basic functionality and use of digital technology
- Applying technologies into the media art cultures field

Examination
The module is evaluated by:

An internal written examination in "Technologies of Media Art Cultures".
The test takes the form of a set 3- day take-home assignment in which the students on the basis of module answers the supplied questions and tasks within the module field.

Media Arts Cultures – heritage, experience, creation. 2nd semester, elective, 5 ECTS

Aalborg University

Objectives
This course will explore and survey the field of Media Arts Cultures further. The course offers a theoretical and methodological study of art, technology and science as epistemological elements in a Media Arts Culture.
The objectives of the course are to give the students a theoretical and methodological framework to analyse and operationalize phenomena in a media arts cultures context.
The course will bridge first and second semester to third semester courses.
The course is being developed for the JMD in a collaboration between the partner universities.

Module activities (course sessions etc.)
Lectures and workshops, assignments and practical exercises.

Examination
Written exposition. The examination is a seven-day take-home assignment on a set topic. On the basis of the module, students will respond to one or a number of questions and assignments within the subject area of the module. The assignment paper must not exceed ten pages, and it must be prepared individually.

Visual Ethnography: Critical and Creative Practices + Individual Study, 3rd semester, 10 ECTS

City University of Hong Kong
http://eportal.cityu.edu.hk/bbcswebdav/institution/APPL/Course/Current/SM6324.htm

Objectives

This course explores visual ethnography as both a form of ethno-methodologies for the study of everyday urban culture and its relevance in the context of research-creation, which has grown in valence in contemporary art practices.
This course has two main components: to learn how to study our everyday culture and produce knowledge about the world using visual media, and to study visual objects in our everyday life, such as photographs, movies, maps, posters, materials on YouTube, graphic design etc. to see the unique ways they tell us about the world in which we live.
A strong focus of this course rests on developing competence and critical thinking in the deployment of audio-visual tools in field studies, and the epistemological implication of these tools – how knowledge production is mediated by tools and how media representation of fieldwork findings articulates as well as shapes the way we know. Students in this course therefore embrace the multiple identities of an observer, critic and mediator, and artist.
One fourth of the course will be spent on well-known cases of artists and works that involve substantial exercises of visual ethnography -- to study how they transform field experience into artistic actions. This component will allow those students who, instead of an elaborate written report, choose to present their final

work in the form of an art work.
This course discusses in depth important cultural theories, history of documentaries, creative impulses in urban studies, and research methods in anthropology.

Independent study:
The course aims to give students the opportunity to explore topics of personal interest in media history, theory, criticism, and practice under the supervision of an academic staff member. Independent study projects provide a means for students to investigate topics that are relevant to their studies but are not covered within the programme's set curriculum. They also allow students to extend their examination of topics introduced in other classes.

Module activities

- Deploying audio-visual media in ethnographic research;
- Researching and collecting visual/audio objects to gain insight into culture and everyday life;
- Ethnography and/for/in art-making: from ethnography to creative collecting and art-making;
- (Re-)presenting research findings as audio-visual artifacts, e.g. a documentary, an audio album.

Examination

A. Research-based Written Report/ Thesis Statement
Students should demonstrate ability to utilize primary and secondary sources, build up argument and analysis. The threshold of 'discovery' lied in a student's self initiatives to conduct additional research and to personalize theories for her/his personal daily experience.

B. Creative Project/ Technical Project/ Portfolio
Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned authorship.

C. Presentation
This assessment will grade on content and fluency of presentation. Students should show their co-operation to conduct a well-organized presentation with their own argument and evidence from readings and notes. The threshold of 'discovery' lied in a student's self initiatives to conduct additional research and to personalize theories for her/his personal daily experience.

D. Logbook/ Journal
The evidence of 'discovery' lies in the students' demonstrated ability to address and approach problems in multiple perspectives, and to provide illumining documentation of the research or problem-solving process.

Research-based Project (Independent Study)
Students should demonstrate a postgraduate-level ability to undertake independent research through the application of relevant knowledge and skills, develop coherent and significant research problems, and carry out that research through well-organized argument and analysis.

Philosophy of Technology and New Media + Independent Study. 3rd semester, 10 ECTS

City University of Hong Kong,
https://eportal.cityu.edu.hk/bbcswebdav/institution/APPL/Course/Current/SM6325.htm

Objectives

This course seeks to understand how new media technologies are embedded and constituted in our everyday practices and to examine the artistic potential of human-technology relations. It posits practices involving new media technologies into a framework of philosophy of technology and critically interrogates the promises and expectations about around new media. More specific topics include examining the ways in which technologies are (re-)shaped in their culturally situated use-contexts. Special attention is paid to the mundane but intimate human-technology relations we enter into on a everyday basis and the ways in they modify our understanding of the world and our ability to operate in it. Relevant questions, to be dealt with in both scholarly and artistic fashion, include: Do technologies have purposes? Where does the human body stop and the technology begin? Do technologies make us more/less free? What is the balance of power like in a particular human-technology relation? Upon completion of the class, students should be able to apply post-phenomenological insights in their own research projects and artistic practice, and subject new media artworks to critical analysis as technologies.

Independent study:
The course aims to give students the opportunity to explore topics of personal interest in media history, theory, criticism, and practice under the supervision of an academic staff member. Independent study projects provide a means for students to investigate topics that are relevant to their studies but are not covered within the programme's set curriculum. They also allow students to extend their examination of topics introduced in other classes

Module activities

- Key theoretical positions and concepts concerning the nature of technologies and their role in constituting human experience of the world
- Articulate how technologies are created in human practices and how they mediate and transform human experience of the world; identify artistic uses for existing technologies
- Differentiate between and critically discuss new media artworks based on the involvement of technology
- Apply post-phenomenological theory in independent research and critical writing, and artistic practice

Examination

A. Presentation

This assessment will grade on content and fluency of presentation. Students should show their co-operation to conduct a well-organized presentation with their own argument and evidence from readings and notes. The threshold of 'discovery' lied in a student's self initiatives to conduct additional research and to personalize theories for her/his personal daily experience.

B. Reaction Paper

This assessment will grade on rationality, clarity and fluency of argument and comment. The threshold of 'discovery' lies in a student's ability to negotiate a position that is informed, defendable, and standing on

personal insight.

C. Final Project/ Paper

Students should demonstrate ability to utilize primary and secondary sources, build up argument and analysis. The threshold of 'discovery' lied in a student's self initiatives to conduct additional research and to personalize theories for her/his personal daily experience.

D. Class Participation and Performance

This assessment task reviews students' participation and performance in discussions, debates and peer critique during the tutorial sessions. The evidence of 'negotiation', the sign of discovery, lies in students' pre-class preparation and interpersonal sensitivity to his/her peer members.

Research-based Project (Independent Study)

Students should demonstrate a postgraduate-level ability to undertake independent research through the application of relevant knowledge and skills, develop coherent and significant research problems, and carry out that research through well-organized argument and analysis.

Elective; 3rd semester, 10 ECTS

- Arts Management and Curating (SM5329) + Independent Study I (SM5315)
- Privacy and Surveillance in Art and Culture (SM6319) + Independent Study I (SM5315)
- Games and Ludic New Media (SM6323) + Independent Study I (SM5315)
- Digital Audiovisual Culture (SM5303) + Independent Study I (SM5315)

City University of Hong Kong
https://eportal.cityu.edu.hk/bbcswebdav/institution/APPL/Course/Current/SM5329.htm
https://eportal.cityu.edu.hk/bbcswebdav/institution/APPL/Course/Current/SM6319.htm
https://eportal.cityu.edu.hk/bbcswebdav/institution/APPL/Course/Current/SM6323.htm
http://eportal.cityu.edu.hk/bbcswebdav/institution/APPL/Course/Current/SM5303.htm
http://eportal.cityu.edu.hk/bbcswebdav/institution/APPL/Course/Current/SM5315.htm

Objectives

Arts management and curating:

This class provides training in skills required of practitioners of arts management, and investigates fundamental topics crucial to the practice of arts administration, including strategies for creating a favorable environment for arts development, processes and procedures for establishing priorities concerning the varieties of art to be promoted, and the practice of curatorship as a creative activity. By the end of the semester, students should be able to analyze and critique arts policy, local and international arts cultures, and they should develop skills in discerning trends in artistic creation.

Privacy and Surveillance in Art and Culture:

This course aims to provide an overview of the terrain of surveillance and privacy in the contemporary world, and of the emerging field of surveillance studies, with a focus on relevant technologies, relevant social and political issues, and artistic and social activist responses.

Games and Ludic New Media:

The study of games is a new and rapidly expanding field of academic research, which is closely connected to the rapid development of computer games as a cutting-edge art form. This course introduces students to the basic theoretical questions and vocabulary concerning games and play, and their application into analytic, critical and creative purposes. Rather than focusing exclusively on digital games, a broad spectrum of contemporary and historical game/play activities will be discussed. Special attention will be paid to the medium-specific qualities in certain forms of play. The theoretical insights will be applied into game analysis, criticism, modification, and design exercises. Through these exercises the course explores questions related to the role of games/play in new media art, the representational potential of games, and the use of games in critical discourses and interventionist practices.

Digital Audiovisual Culture:
This course aims to provide students with a strong foundation in both analog and digital audio visual aesthetics and theory. During the semester, we will consider ideas concerning the relationship between human perception and mediated communication, as well as points of similarity (or analogy) and difference between "old" and "new" media forms. These investigations will be conducted initially through a selective introduction to key concepts of film theory, which will provide a partial template for thinking about issues of form and narrativity in new media. The goals of the class are to develop a common vocabulary and conceptual understanding of new media, to identify and clarify the relationship between aesthetic and cultural theory and artistic practice, and to begin an ongoing process of looking closely at the relationship between one's own practical work and that of historical antecedents and contemporary peers.

Module activities
Depending on choice: please find course descriptions on-line

Examination
Varies according to choice: please find course descriptions on-line
But
Independent study:
Research-based Project
Students should demonstrate a postgraduate-level ability to undertake independent research through the application of relevant knowledge and skills, develop coherent and significant research problems, and carry out that research through well-organized argument and analysis.

New Media Aesthetics. 3rd semester, 10 ECTS

University of Lodz

Objectives
The aim of the module is to acquaint the students with the aesthetic and theoretical issues related to new media.
Learning outcomes are the characterisation of the electronic media, the outline of their history and elements of theory, the meaning and functions of electronic media in contemporary culture, community and identity in the media today, the distinction of types of electronic media: video, computer animation and interactive media (computer games, installations, virtual reality), discussion of their characteristics and artistic application,

analysis of selected examples.

Module activities
Courses and teaching activities that may be offered are within in the following areas:

- Aesthetics of new media
- Theory of new media
- Analysis of selected examples of new media
- Discussion of New media in contemporary culture

Examination
The module will be completed with the following examinations: (1) A research-based report in which the students demonstrate ability to utilize primary and secondary sources, build up argument and analysis and (2) a presentation that should show the students ability to prepare own argument and evidence on the basis of readings.

Arts Management and Curating. 3rd semester, 10 ECTS

University of Lodz

Objectives
The module provides insight into contemporary curatorial practices and methodologies for the research and application of both theoretical and practical curatorial ideas. Furthermore, the goal of the module is to make students familiar with principles of economic and financial analysis of art management, i.e. management in the field of visual arts and exhibitions, and to relevant legal notions and norms. Issues relating both to freelancing curators as well as institutionally affiliated curators and producers are discussed. Questions relating to management, marketing, budgeting funding, organisation and intellectual property are recurring in the teaching and learning activities of the module.

Module activities
Courses and teaching activities that may be offered are within in the following areas:

- Curatorial practices and methodologies
- Arts management and related issues like marketing, budgeting, organisation etc.

Examination
The module will be completed with the following examinations: (1) A research-based report in which the students demonstrate ability to utilize primary and secondary sources, build up argument and analysis and (2) a presentation that should show the students ability to prepare own argument and evidence on the basis of readings.

Game Culture and Gamification. 3rd semester, 10 ECTS

University of Lodz

Objectives
The module aims to provide an introduction to the character, development and theory of games. Games have grown into an important form of culture and human interaction, even electronic applications and tools outside the area of entertainment are more and more affected by the influences of games, a phenomenon that is commonly described by the term of 'gamification'.

The module is particularly targeted at the questions of analysis, design and application of games from user- and culturally focused perspectives. The programme directs students to develop academic skills like critical thinking, scientific writing and carrying out research projects while encouraging active and comprehensive involvement with the practical processes and phenomena related to games and Internet.

Module activities
Courses and teaching activities that may be offered are within in the following areas:

- Theories and introduction to the field of game studies
- Game design
- Conducting research in game studies

Examination
The module will be completed with the following examinations: (1) A research-based report in which the students demonstrate ability to utilize primary and secondary sources, build up argument and analysis and (2) a presentation that should show the students ability to prepare own argument and evidence on the basis of readings.

Approaching Interactive Media. 3rd semester, 5 ECTS

University of Lodz

Objectives
The subject of the module is interactive media discussed from four perspectives:
(1) Communicative and practical perspective (basic phenomena and notions): human-computer interaction, interface, hypertext, hypermedia, multimedia – integration of media, computer games, virtual environments
(2) Sociocultural perspective: Importance of new media for the phenomenon of information society, web society, audiovisual culture and cyberculture.
(3) Interactive media: aesthetic perspective and aesthetics of new media
(4) Artistic perspective, the art of interactive media – its characteristics and representatives

Module activities
Courses and teaching activities that may be offered are within in the following areas:

- Introduction to interactive media on a phenomenological level

- Approach of cultural studies to interactive media
- Insights on the historical and contemporary expression of interactive art

Examination
The module will be completed with the following examinations: (1) A research-based report in which the students demonstrate ability to utilize primary and secondary sources, build up argument and analysis and (2) a presentation that should show the students ability to prepare own argument and evidence on the basis of readings.

Research Skills and Methods. 3rd semester, 5 ECTS

University of Lodz

Objectives
The aim of the module is to enable and prepare the students to initiate, implement and write up research. Research is vital in academia, but also outside – eventually all decision-making whether in private business or government need to be evidence based, and hence will call for good research.
The module provides in-depth knowledge of problem identification, the strategic planning and conducting of a research project, literature search as well as the rules of good scientific pracitice and current methods of knowledge transfer, i.e. in publications.

Module activities
Courses and teaching activities that may be offered are within in the following areas:

- Research process
- Identifying a scholarly monograph
- Create annotated bibliographies
- Dissertation and thesis writing tips
- Citation analysis
- Writing a research proposal

Examination
The module will be completed with the following examinations: (1) A research-based report in which the students demonstrate ability to utilize primary and secondary sources, build up argument and analysis and (2) a presentation that should show the students ability to prepare own argument and evidence on the basis of readings.

Uddannelses- og
Forskningsministeriet

Aalborg Universitet
aau@aau.dk

Afgørelse om foreløbig godkendelse

5. december 2014

Styrelsen for Videregående Uddannelser
Uddannelsespolitik 2

Bredgade 43
1260 København K
Tel. 7231 7800
Fax 7231 7801
Mail uds@uds.dk
Web www.ufm.dk

CVR-nr. 3404 2012

Sagsbehandler
Jakob Krohn-Rasmussen
Tel. 72318737
Mail jkra@uds.dk

Ref.-nr. 14/017529-04

Uddannelses- og Forskningsministeren har på baggrund af gennemført prækvalifikation behandlet ansøgning om godkendelse af (Erasmus+) kandidatuddannelsen i Media Arts Cultures.

Ministeren har truffet følgende afgørelse:

Foreløbig godkendelse af (Erasmus+) kandidatuddannelsen i Media Arts Cultures

Afgørelsen er truffet i medfør af § 17 i bekendtgørelse nr. 745 af 24. juni 2013 om akkreditering af videregående uddannelsesinstitutioner og godkendelse af nye videregående uddannelser.

Godkendelsen er betinget af efterfølgende positiv uddannelsesakkreditering eller institutionsakkreditering. Hvis den positive akkreditering ikke er opnået senest 1. januar 2016 bortfalder den foreløbige godkendelse.

Godkendelsen er endelig, når Akkrediteringsrådet har truffet afgørelse om positiv akkreditering.

Det er en forudsætning for godkendelsen, at uddannelsen og dennes studieordning skal opfylde uddannelsesreglerne, herunder bekendtgørelse nr. 1389 af 15. december 2011 om universiteternes internationale uddannelsesforløb (international uddannelsesbekendtgørelse).

Når der foreligger en positiv akkreditering, skal uddannelsesinstitutionen rette henvendelse til Styrelsen for Videregående Uddannelser med henblik på tildeling af kode til Den Koordinerede Tilmelding samt koder fra Danmarks Statistik.

Ansøgningen er blevet vurderet af Det rådgivende udvalg for vurdering af udbud af videregående uddannelser (RUVU). Vurderingen er vedlagt som bilag.

Uddannelsen er omfattet af reglerne i international uddannelsesbekendtgørelse.

Titel:
Efter reglerne i international uddannelsesbekendtgørelses § 26, stk. 1, fastlægges uddannelsens titel til:

Engelsk: Master of Arts (MA) in Media Arts Cultures

Udbudssted:
Uddannelsen udbydes med semestre på Donau-Universität Krems i Krems (Østrig), Lodz Universitet i Lodz (Polen), City University i Hong Kong (Kina) og Aalborg Universitet i Aalborg (Danmark). De studerende optages på Donau-Universität Krems i Østrig.

Sprog:
Ministeriet har noteret sig, at uddannelsen udbydes på engelsk.

Normeret studietid:
Ministeriet har noteret sig, at uddannelsen normeres til 120 ECTS-point.

Takstindplacering:
Uddannelsen indplaceres til:

Heltidstakst 2

Aktivitetsgruppekode: 6279 Media Arts Cultures

Censorkorps:
Ministeriet har noteret, at uddannelsen tilknyttes censorkorpset for Informationsvidenskab og interaktive medier.

Dimensionering/ Maksimum-ramme/ kvote
Styrelsen har meddelt ministeriet, at styrelsen ikke ønsker at fastsætte en maksimumsramme for tilgangen til uddannelsen.

Ministeriet har noteret sig, at de samarbejdende universiteter har fastsat en maksimumramme på 24 studerende for tilgangen til uddannelsen.

Efter det oplyste vil universitetet, i tilfælde af at ansøgerantallet overstiger 24 studerende, udvælge de mest kvalificerede ansøgere ud fra følgende:

"*All eligible applications to MediaAC will be reviewed by members of Consortium partners. The reviewers will assess:*

- *the applicant's academic quality, judged primarily from the results of prior university studies.*
- *the applicant's motivation and justification of the application in relation to prior studies, work experience (if applicable) and future career plans towards the aims of Media Arts Cultures, judged from the CV in combination with the letter of motivation, essay and one example of work.*
- *the applicant's skills related directly to Media Arts Cultures, judged from the results of prior studies and submitted documents.*
- *the applicant's English language skills, judged from the certificate provided.*

The scores from the review will form a ranked list of applications which will be used for student selection by the MediaAC Admission Board. In the

event that two or more applications on this ranked list show the same score the Admission Board will decide on their ranking."

Ministeriet har ikke bemærkninger til disse kriterier, da der er tale om faglige kriterier. Ministeriet bemærker dog, at kriterierne af hensyn til de studerendes retssikkerhed tydeligt skal fremgå af samarbejdsaftalen, jf. § 8 i international uddannelsesbekendtgørelse, samt universitetets hjemmeside.

Adgangskrav:
Efter det oplyste er der adgang til uddannelsen for studerende med en bachelorgrad. Ansøgere vil blive optaget på baggrund af en vurdering af deres ansøgning, som beskrevet ovenfor.

Ministeriet bemærker, at det af samarbejdsaftalen med de udenlandske universiteter skal fremgå, hvilke adgangskrav ansøgere skal opfylde for at blive optaget på uddannelsen, herunder krav til adgangsgivende uddannelser på bachelorniveau, jf. § 8, stk. 1, nr. 2, i international uddannelsesbekendtgørelse.

Med venlig hilsen

Jette Søgren Nielsen
Kontorchef

Bilag 1: RUVUs vurdering

Ansøger:	**Aalborg Universitet**	
Uddannelse:	**Kandidat i Media Arts Cultures** Engelsk titel: Master of Arts in Media Arts Cultures	
Udbudssted:	**Aalborg**	
Uddannelsessprog	**Engelsk**	
Beskrivelse af uddannelsen:	Kandidat i Media Arts Cultures er en 2-årig Erasmus Mundus-uddannelse, godkendt og delvist finansieret af EU, med dansk deltagelse ved AAU. Uddannelsen foregår med et semester på hvert af de fire samarbejdende universiteter i Krems (Østrig), Lodz (Polen) eller Hong Kong (Kina) og Aalborg (Danmark). Aalborg Universitet, med sine campusser i både Aalborg og København, varetager uddannelsens andet semester og repræsenterer den problemorienterede praksis indenfor 'Experience Design in Media Art Cultures: From Concept towards Dissemination' med et specialiseret fokus på kritisk analyse og problemløsning af arkiverings- og kuratering spørgsmål inden for det elektronisk medierede og digitale kunst og kultur felt, samt på digitalisering/formidling af kulturarven generelt. *Konstituerende elementer* *1st sem. Danube University Krems / AUSTRIA 30 ECTS:* - Media Art Histories and Theories – Media Cultural Heritage (10 ECTS) - Digital Archiving and Preservation (10 ECTS) - Art and Science Methodologies (5 ECTS) - Problem Identification (5 ECTS) - Intercultural Courses (language option: German), academic writing, intercultural training *2nd sem. Aalborg University / DENMARK 30 ECTS:* - Experience Design in Media Art Cultures: From Concept towards production (20 ECTS) - Experience Design Technologies (5 ECTS) - Elective (5 ECTS) - Intercultural Courses (language training option: Danish), academic writing, problem-solving skills *Summer between 2nd and 3rd Semesters: Internship / Associated Partner (5 ECTS)* 3rd sem. City University of Hong Kong / CHINA (choice of two 10 ECTS): - Visual Ethnography: Critical and Creative Practices 10 ECTS - Philosophy of Technology and New Media 10 ECTS - Arts Management and Curating / Games and Ludic New Media (elective)(10 ECTS) - Privacy and Surveillance in Art and Culture / Digital Audiovisual Culture(elective) (10 ECTS) - Required - Research Skills and Methods (5 ECTS) *Eller:* *3rd sem. University of Lodz / POLAND (choice of two 10 ECTS and one 5 ECTS):* - New media aesthetics (10 ECTS) - Arts Management and Curating (10 ECTS) - Game Culture and Gamification (10 ECTS) - Approaching Interactive Media (5 ECTS) - Research Skills and Methods (5 ECTS) 4th sem. Master's Thesis 30 ECTS: - Danube University / Austria - Humanities Research and Cultural Heritage track - Aalborg / Denmark - Experience Design in Media Arts Cultures track - University of Lodz / Poland - Cultural Analysis track	

	- *City University of Hong Kong / China - Creative Industries track*
RUVUs vurdering	*RUVU vurderer*, at ansøgningen opfylder kriterierne, som fastsat i bekendtgørelse nr. 745 af 24. juni 2013, bilag 4. RUVU har herunder lagt vægt på, at uddannelsen skal udbydes af et internationalt universitet konsortium under Erasmus Mundus. Udvalget vurderer, at der er tale om en international eliteuddannelse rettet mod det internationale arbejdsmarked.