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Dato: 01-10-2014

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
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AALBORG UNIVERSITET

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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 samarbejdende 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).



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 interesselinkende analyse 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 interagerende 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 JMD¹ 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 Vælsbæk 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/designelement 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:



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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 international 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 oplevelsesebaseret 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 partners. 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 comparison 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 evaluations 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 addressed 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.

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, kunsthall 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.

.....

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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 kompetenceprofil, 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 digitale 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

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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

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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 Universit t i Krems i  st rig, Lodz i Polen og Hong Kong City University s gt og f et en positiv tilbagemelding p  en Erasmus + Joint Master Degree i Media Arts Cultures. Uddannelsen l ner sig op af oplevelsesdesign. Det at denne ans gning er g et igennem vurderes som en chance for internationalisering af uddannelsesområdet under studien vnet.

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

Uddannelsen skal godkendes national sammenh ng. Oplevelsesdesign skal byde ind med 30 ECTS – nogle kurser saml ses, hvor andre g r mere i retning af pr sentation og pr servering af kunst og kultur.

Aftagerpanelet udtaler, at der p  et universitet skal v re plads til denne type uddannelse.

Kompetencer vurderes at v re anvendelige p  de st rre museer i Danmark og bestemt p  de st rre internationale museer. Aftagerpanelet vurderer, at m ske AROS og Louisiana kunne v re potentielle aftagere. Derudover vurderes det, at det er godt med erfaring med internationale samarbejder.

Der er pt. ikke nogen repr sentanter inden for Museumsverdenen i aftagerpanelet og det er derfor sv rt at forholde sig til de reelle kompetencer. LDH peger p , at Utzon arkivet er tilg et AAU. Det er blevet diskuteret hvordan dette arkiv kan digitaliseres og pr senteres p  nye m der. Dette var en oplagt opgave. CSB beretter om, at man hos M rsk opbevarer pr ver fra undergrunden (tv rsnit af undergrunden) – der findes pt ikke nogen metode til at digitalisere viden omkring jordpr ver – behovet er, at fastholde viden om noget fysik digitalt (her er ikke "culture" involveret) men behovet er til stede – det anbefales at AAU s rligt 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 adresserer et kommende jobmarkeds behov indenfor 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.

Erasmus Mundus Joint Master Programme in Media Arts Cultures

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

Media Art Histories and Media Cultural Heritage, 1st semester , 10 ECTS
University of Danube
<p>Objectives</p> <p>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.</p>
<p>Module activities (course sessions etc.)</p> <ul style="list-style-type: none"> · 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
<p>Examination</p> <p>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.</p>

Digital Archiving and Preservation, 1st semester, 10 ECTS
University of Danube
<p>Objectives</p> <p>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.:</p>
<p>Module activities (course sessions etc.)</p> <p>Courses and teaching activities that may be offered are within in the following areas:</p> <ul style="list-style-type: none"> • 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/or 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' lies 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' lies 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 illuminating 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' lies 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, defensible, 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' lies 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 practice 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.