

CURRICULUM VITAE

Dr. Martin A. M. Gansinger

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EDUCATION

- 10/2009: **PhD, Journalism and Communications**, pass with distinction, University of Vienna
- Dissertation: Complete Communion...? The musical method of collective improvisation as an analogy for the Ideal Speech Situation and framework of Intercultural Communication
- 05/2005: **Diploma programme, Communication Science/Political Science** (pass with distinction), University of Vienna

TEACHING/ADMINISTRATIVE EXPERIENCE

- 02/2014-06/2018
- **Assistant Professor**/Faculty of Communication, Girne American University
 - **Head of Department**/Radio, TV & Cinema (2015-2017)
 - **Department Coordinator**/Graduate Programme
 - **Head of Department**/Public Relations (2018)
- Courses taught: **Undergraduate:** Theories of Mass Media, Media Planning, Organizational Communication, News Writing for Radio and TV, Introduction to Journalism for PR, Music Programming for Radio, Media Law, Camera Application, Techniques of TV Production, TV Studio Management, Introduction to Political Science, PR Campaign, Creative Writing, Advertising Workshop; **Master:** New Communication Systems, News Analysis, Mass Media System, Media and Public Opinion, Advertising and Marketing Principles, Media and Language; **PhD:** International Communication, Effective Communication, Philosophy of Communication, Media Ethics, Communication Policies, Communication and Globalization, Communication and Technology;
- 01/2010-08/2011 **Senior Lecturer** at the Faculty of Communication Science/European University of Lefke
- Courses taught: **Undergraduate:** Publicity, Media Policy, Media Ethics, News Writing, Art and Society, Photojournalism, Basic Journalism, Journal Production, Newspaper Publishing, History Art and Culture, Investigative Journalism, Media and Public Opinion, Introduction to Communication, Research Techniques in Media, Publication Design and Production, Entertainment, Art and Culture Journalism;

PROFESSIONAL EXPERIENCE

- since 06/2018 **Coursebook author** at iubh – International University of Applied Sciences, Bad Honnef, Germany
- 02/2013-08/2013 **Tutor** at the Union of Islamic Cultural Centers Austria
- 06/2012-01/2013 **Parental leave**/Toulouse, France
- 10/2011-05/2012 **PR-Coordinator** of *Moringa Oleifera Africa-Europe*, Vienna/Toulouse
- 01/2009-08/2009 **Lectorship** for *Going International – Health Information Service*
- 01/2005-06/2009 **Print & Online-Editor** of *jazzzeit* – magazine for music and culture
- 05/2005-03/2008 **PR-Coordinator** for the internationally awarded record label *Jazzwerkstatt Records*
- 10/2004-03/2005 **PR-Assistant** at *ibis acam* – Institute for teaching and education
- 10/2004-12/2006 **Editor and Host** at Vienna-based radio-station *orange 94.0*
- 08/2004-12/2004 **Research Assistant** at Ludwig Boltzmann Institute
- 01/2004 **Co-Founder** of the European youth magazine *EUphoria* with offices in Eastern Europe, Croatia and Slovenia
- 02/2003-12/2003 **Online-Editor** of the youth website *chilli*

PUBLICATIONS

Articles, Book Chapters etc.

Gansinger, M. A. M. (accepted). Sufferers in Babylon. A Rastafarian perspective on class, race and gender in Reggae. In: Peddie, I. (Ed.). *The Bloomsbury Handbook of Popular Music and Social Class*. London, Oxford: Bloomsbury Press.

Gansinger, M. A. M. (accepted). Influence of Islam on Black musical expression and its contribution to the religions' re-contextualization in popular culture. Conference paper, *Rocking Islam: Music and the Making of New Muslim Identities*, Centre for Popular Cultures and Music, Freiburg University, 27-29 September 2018.

Gansinger, M. A. M. (accepted). From radicals to cultural icons: the consensual absorption of controversial Bobo Shanti ideology by contemporary Rasta-artists. *Caribbean Quarterly* (Routledge/Taylor & Francis).

Gansinger, M. A. M. & Kole, A. (2018). Clicktatorship and democracy. Influence of social media on political campaigning. In: Gansinger, M. A. M. & Kole, A. (Eds.). *Vortex of the Web. Risks and chances in an online environment*. Hamburg: Anchor.

Yıldırım, A. & Gansinger, M. A. M. (2018). The juxtaposition effect of online communication on social environments. In: Gansinger, M. A. M. & Kole, A. (Eds.). *Vortex of the Web. Risks and chances in an online environment*. Hamburg: Anchor.

Gansinger, M. A. M. (2018, April). From radicals to cultural icons: the consensual absorption of controversial Bobo Shanti ideology by contemporary mainstream Reggae-artists. Conference paper, *Reggae Innovation and Sound System Culture International Conference, The Royal Birmingham Conservatoire/Birmingham City University, 4-5 April 2018*.

Shah, M. A., Gansinger, M. A. M. & Kole, A. (2017, December). A Comparative Analysis of the Content of Classic and Modern Pashtun Films with Pashtun Literature. In: *Proceedings of the 96th IASEM International Conference, Cambridge, December 19th, 2017*.

Ephraim, P. E., Atker, T. & Gansinger, M. A. M. (2017). New Media-New Voices: Satirical Representations of Nigeria's Socio-Politics in Ogas at the top. *Critical Studies in Media Communication*, 34(1), 44-57 (Routledge/Taylor & Francis).

Gansinger, M. A. M. & Kole, A. (2017). Plagiarism and Profit. Moral and Ethical Aspects of Scientific Plagiarism and Academic Publishing in the 21st Century. In: Gansinger, M. A. M. & Kole, A. (Eds.). *Mapping Media Responsibility. Contemporary Aspects of Morals and Ethics*. Hamburg: Anchor.

Gansinger, M. A. M. (2017). Interdisziplinäre Aspekte zur Improvisation als kommunikatives Beziehungsgeschehen. *immediate. Currents in Communication, Culture and Philosophy*, 1 (online).

Kole, A. & Gansinger, M. A. M. (2016). Wires of Wisdom. Orally, Literally, and Experientially Transmitted Spiritual Traditions in the Digital Era. In: Kole, A. & Gansinger, M. A. M. (Eds.). *Roots Reloaded. Culture, Identity, and Social Development in the Digital Age*. Hamburg: Anchor.

Gansinger, M. A. M. & Kole, A. (2016). Nigerian Music and the Black Diaspora in the USA. African Identity, Black Power, and the Free Jazz of the 1960s. In: Gansinger, M. A. M. & Kole, A. (Eds.). (2016). *From Tribal to Digital. Effects of Tradition and Modernity on Nigerian Media and Culture*. Saarbrücken: Scholars' Press.

Ejeomo, S. O., Gansinger, M. A. M. & Kole, A. (2016). Parental Attitude toward the Use of Local Language on Radio Stations and its Effect on Nigeria Youth. (A Case Study of Raypower Radio). In: Gansinger, M. A. M. & Kole, A. (Eds.). (2016). *From Tribal to Digital. Effects of Tradition and Modernity on Nigerian Media and Culture*. Saarbrücken: Scholars' Press.

Ejeomo, S. O., Kole, A. & Gansinger, M. A. M. (2016). The Use of Online Communication as an Effective Tool for the Achievement of Organizational Goals (A Case Study of Nigeria Breweries). In: Gansinger, M. A. M. & Kole, A. (Eds.). *From Tribal to Digital. Effects of Tradition and Modernity on Nigerian Media and Culture*. Saarbrücken: Scholars' Press.

Shah, M. A. & Gansinger, M. A. M. (2014). A Comparative Analysis of Voice of America and Al-Jazeera News Organizations depicts the picture of Pakistan. *International Journal of Science and Research*, 3(6), 318-323.

Gansinger, M. A. M. (2007). Felix Austria? Die JazzWerkstatt Wien. *Conference paper, Radio Jazz Research, 2. Arbeitstagung, Münster, January 4-5, 2007*.

Gansinger, M. A. M. (2006, September). Aspects of intercultural communication in improvised music. Conference paper, *Music and theatre as tools for intercultural learning; Tallinn Youth Center, Tallinn, Estonia, September 4-11, 2006*.

Gansinger, M. A. M. (2006, February). Aspects of intercultural communication in improvised music. Conference paper, *Music – a tool for tolerance and intercultural learning; Baring High School, Fyn, Denmark, February 7-14, 2006*.

Gansinger, M. (2005). That's why they fear our jungle music (Abstract). *Transfer. Online-Magazin für Kommunikationswissenschaftliche Nachwuchsforschung*, 3, 13. Munich: Deutsche Gesellschaft für Publizistik- und Kommunikationswissenschaft.

Monographs

Gansinger, M. A. M. (in preparation). *Extemporaneous speech as instructional method in traditional knowledge systems and its parallels to the structural process of improvisation in music.*

Gansinger, M. A. M. (2017). *Radical religious thought in Black popular music, Five Percenters and Bobo Shanti in Rap and Reggae.* Hamburg: Anchor.

Gansinger, M. A. M. (2010). *Zur Kommunikation in kollektiv improvisierter Musik. Kommunikationstheoretische und interkulturelle Aspekte.* Saarbrücken: Südwestdeutsche Hochschulschriften.

Gansinger, M. A. M. (2008). *Soziale Artikulation im US-HipHop. Kommunikationsstruktur einer sozialen Minderheit.* Saarbrücken: Verlag Dr. Müller.

Gansinger, M. (2009). Complete Communion...? Die musikalische Methode der Kollektiv-Improvisation als Analogie zur Idealen Sprechsituation und Rahmenmodell interkultureller Kommunikation. <http://othes.univie.ac.at/7424/>
DOI: 10.13140/RG.2.2.33403.92967

Edited Volumes

Tsvasman, L. & Gansinger, M. A. M. (Eds.). (in preparation). *Encyclopaedia of Improvisation. Interdisciplinary Concepts and Practice Potential.*

Gansinger, M. A. M. & Kole, A. (Eds.). (2018). *Vortex of the Web. Risks and chances in an online environment.* Hamburg: Anchor.

Gansinger, M. A. M. & Kole, A. (Eds.). (2017). *Mapping Media Responsibility. Contemporary Aspects of Morals and Ethics.* Hamburg: Anchor.

Kole, A. & Gansinger, M. A. M. (Eds.). (2016). *Roots Reloaded. Culture, Identity, and Social Development in the Digital Age.* Hamburg: Anchor.

Gansinger, M. A. M. & Kole, A. (Eds.). (2016). *From Tribal to Digital. Effects of Tradition and Modernity on Nigerian Media and Culture.* Saarbrücken: Scholars' Press.

PEER-REVIEWER/EDITOR

Critical Studies in Media Communication (Routledge/London, New York)

Border Crossing. Journal of Social Sciences and Humanities (Transnational Press, London)

RESEARCH SCHOLARSHIP

Conception and participation in a 9-month research project in Ghana in cooperation with Prof. John Collins, University of Ghana, and The Vienna Institute for Development and Cooperation (2007). The project was funded by the Department for Research Services and International Relations of The University of Vienna and aimed at evaluating interactive aspects during collective performances of musicians from Ghana, Togo, Burkina Faso, and Mali in the context of music and intercultural communication.

SUPERVISION

PhD: Jarrar, Y. (2016). *Framing the Egyptian 'Uprising' by Pan Arab News Networks: Tracing the Protest Paradigm in Al-Jazeera and Al-Arabiya's Coverage of Egyptian Protests from June 2013 to June 2014 (A Comparative Study)*. Girne American University, Girne, Cyprus.

Ephraim, P. E. (2016). *New Media, Radical Puppetry And Image Management: The Construction of Counter-Hegemonic Discourse in Ogas At The Top*. Girne American University, Girne, Cyprus.

MA: Abwe, Elvis E. (2017). *The portrayal of Africa by Western media: Case study; a content analysis of the BBC online news service coverage of the African news stories from January 1, 2016 – January 30, 2016*. Girne American University, Girne, Cyprus.

Adeyemi, O. A. (2016). *The Influence of Glo Television Advertisement on Consumer Buying Behavior in Lagos State, Nigeria*. Girne American University, Girne, Cyprus.

Odion, B. D. (2016). *Media Coverage of Rural Areas in Nigeria*. Girne American University, Girne, Cyprus.

Ikop, M. O. (2017). *Critical Discourse of Anti-Female Genital Mutilation Campaign Rhetoric in Nigeria: A contest of ideologies*. Girne American University, Girne, Cyprus.

Mohammed, N. F. (2017). *Political Blogging and Rap Music as an alternative means of communication: A content analysis of its usage during the Egyptian Revolution*. Girne American University, Girne, Cyprus.

LANGUAGES

German (native), English (fluent, IELTS Academic module 8/9), French (intermediate)

REFERENCES

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DISSERTATION ABSTRACT

The method of collective improvisation in music is based on a conception of democratic and emancipatory values that seems to resemble that of Jürgen Habermas ideal speech situation. Consciously individualized personal expressions take the place of traditional conceptions and functions within musical forms and lead to the assumption of collective improvisation as a favorable framework for intercultural communication, tested by this paper.

After approaching collective improvisation as a synchron and interactive process of relations according to the discipline, a short discussion of the term intercultural communication is provided. Following some thoughts on improvised action in music and corresponding theoretical, historic and psychological aspects a short summary of the developments of free and collective forms of improvisation since its appearance in the free jazz of the 1960s is given. Next is a comparison of the specific nature of communication within this context and the characteristics of Habermas' ideal speech situation. After a close examination from a system-theoretical perspective in the sense of the musical method as high context-communication the practical relevance of non-verbal communication besides the sound of the musical expressions will be further discussed. This is followed by a consideration of collective improvisation in the context of intercultural communication and the presentation of individually developed ways of expression on the instrument by simultan rejection of idiomatic and culturally developed traditions – proclaimed by musicians like Derek Bailey or Vinko Globokar – as being contributive to minimize asymmetric forms of dialogue in intercultural communication.

A nine-months research stay in Ghana and methodological instruments such as interviews and participant observation was supposed to provide results concerning the existence of possible predispositions of elements from African music within the method of collective improvisation that could lead to distorted findings concerning the assumption of a favorable framework for intercultural communication. Further results regarding the theoretical categorization of the musical method of collective improvisation within the field of communication science and its practical compatibility in the context of intercultural communication are provided by reflective thoughts of relevant musicians like Evan Parker or Alexander von Schlippenbach, as gathered in interviews.