

Media Ambassador China-Germany

中德媒体使者

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Dear Committee Members,

This is not an easy application for me to write:

- it is in English, but the language I learned three times - at home, at school, at work - is my beloved German tongue**
- it may not measure up to your expectations and rules of your program**
- it is due to my colleagues at the national and international chapter of my union saying that I'm still „young enough“ to apply**

Why do I still want to write this application in spite of all of these concerns? As a young man I experienced the prerogative and charge of an „Ambassador“ as one of the first individual travellers – now I would like to witness these encounters and to report on those.

My daughter (25) has three European nationalities: German, French and Austrian – and, we made her learn Mandarin. We had to overcome many hurdles. But now I feel free to interact as an „Ambassador 2.0“ and I would enjoy this challenge.

I'm as old as my country, the Federal Republic of Germany, and I started writing as early as for my school magazine. Now

- I'm a seasoned professional in writing and editing, in radio and TV, on stage as well as online**
- I was elected and reelected member of the board of the German Journalists Union in Berlin**
- I do speak at conferences and teach at Media-Schools and Universities about my profession, nuts and bolts included.**

The reasons for the profound qualities of my profession as a journalist – and beyond:

- a long time involvement with German public broadcasting combined with the early-bird experience of private radio and TV**
- the decision to quit too well established systems and to build my career on the continually re-approved references of my work**
- the experience living in foreign countries like France, England, the US and others and to perform in these languages.**

Why China? I started travelling in 1976 looking for the lost traces and hidden artists still capable to play Sichuan opera.

I lectured and wrote about Epic theatre and was translated for the first time into Chinese in 1984.

On my last trip my students and I visited media executives in China on the occasion of the EXPO-Fair in Shanghai.

This year I would like to come back, alongside with my young colleagues – as an experienced and curious scholar.

Dear Committee Members,

since the early days of my life I had to learn to meet new challenges – and to transform them into opportunities:

Born in the Free Hanseatic City of Bremen: my mother was playing the organ at the main cathedral, my father was teaching physics. To overcome this contradiction between exact science and the fine arts was a permanent challenge and a trigger looking for solutions.

Fighting for survival and success – with all kinds of means – this I noticed as early as my first encounters in mainland China. And, since then, many relations were established alongside this theme: in science as well as in the field of arts.

We both suffered from the lack of continuity in our countries: war and civil war, walls and wallet gardens, one party systems and one-world-strategies. What I experience and learned in China as well as in East Germany were of major importance and impact to my work as a writer and journalist.

How do we encounter our „own“ history in Germany – and in China? Following the observations and guidelines of the Europe-China Cultural Compass (ISBN 978-3-939670-59-9) I would like to create a document about the nitty-gritty dailies mirroring this topic.

The aim is to use the digital tools of media production and distribution – even earlier than an „early adopter“ I was involved in the development and implementation of ISDN, DVB-T, IP and 3D, deploying the first official German interactive TV-program, the first digital TV-transmission, the first On-Air-Radio-Show out of a flying plane, the first digital live-event cinema screenings, the first stereoscopic-HD-transmission - in order to re-decipher remains of the past.

These observations a part of a larger project, based on 10 years of online publishing in Germany’s first ISSN certified Journal www.daybyday.ws | www.iris-media.info – in a paired publishing project with an US-colleague and friend. This will lean to 3 books: „Das digitale Mainfest“ | „Das postglobale Zeitalter“ | „Beyond Vision“ .

All three publications will be written twice: with a European and again with an US-American background as a reference.

If my stay in China will meet your expectations as well a mine, the next challenge will be to collaborate with a China based co-author to continue this mid-term project.

Dear Committee Members,

There are too many DOCUMENTS in too many languages available to proof my work and exploits. But here you may

- read my Portrait in English: <http://www.iris-media.com/spip.php?article623> as well as in German: <http://www.iris-media.com/spip.php?article622> and French: <http://www.iris-media.com/spip.php?article624>
- look at a detailed résumé in German: <http://www.iris-media.com/spip.php?article259>
- look at a detailed list of publications: <http://www.iris-media.com/spip.php?rubrique41>

Here some work'n-progress-REPORTS about my Online-Publication *DaybyDay* ISSN 1860-2967, startet as early as 2004:

- The concept – explained in a letter to a colleague: <http://www.iris-media.info/spip.php?article1539>
- 5 years' after ... the deployment of the ISSN-#: <http://www.iris-media.info/spip.php?article2975>

Here some related publications in three different media:

AUDIO:

- the ARD *On-Air-Radio-Show*: <http://www.iris-media.info/spip.php?article1434>

VIDEO:

- Film of my MBA [in Media Management] 09 – Students “Made in Shanghai“ 2010: <http://youtu.be/vo5rJ4BAx3c>

PRINT:

- Brecht, China und das epische Theater | Brecht und Sezuan Der "Gute Mensch" als west-östliche Herausforderung. IN: Bertolt Brecht Praxis und Theorie des epischen Theaters. Taipei: Tamkang University 1984 (Tamkang Lecture Series 52) as part of my “early works” about Theatre & Literature : <http://www.iris-media.com/spip.php?article246>