

catalyst

2027

BACHELOR OF ARTS / HE CERTIFICATE

Music & Sound Design For Visual Media

Become an audiovisual storyteller and
sound designer

Overview

Where you'll learn

How you'll learn

What you'll learn

How to apply

Teaching Institution: Catalyst – Institute of Creative Arts and Technology

Final Award Title: Certificate of Higher Education (1 year)

Bachelor of Arts (Hons) (3 years)

Location: Berlin

Course start: September 2027

Mode of study: Full time

Language of instruction: English

Awarding Institution: Plymouth Marjon University

Overview

The Music & Sound Design for Visual Media BA is an interdisciplinary programme for composers, sound designers and producers who want to work with moving image. It gives dedicated makers the tools, techniques and space to develop ideas in depth across composition for film, sound design for games, scoring installations and experimental work in new media.

Workshops build your expertise in audio production, recording, sound design, spatial sound, composition and audiovisual storytelling. You'll work with traditional and experimental methods, combining sound with visual media to create rich, emotionally engaging experiences. The programme is a space for experimentation, collaboration and the development of a creative identity that is recognisably yours. You'll learn by making: building your skills through real projects that reflect the demands of a fast-moving media industry.

The programme is the meeting point between Catalyst's School of Music & Sound and its School of Film & Visual Media. Film Production students shooting on campus need composers and sound designers. Visual Effects, Video Game & Digital Arts students building game environments need audio. You compose for projects being made in the same building, to real deadlines, for people whose names you know.

You do not need to arrive complete. Some students come with formal composition training and have never been on a film set. Others have recorded sound professionally and have never studied harmony. The first year is built to close those gaps. This programme is genre-aware rather than genre-defined, so the influences you arrive with are fostered as part of you, rather than something to be ironed out.

By the end of the Bachelor's, you'll have:

- A portfolio of finished work across film, games, installation and new media, made to real briefs rather than exercises
- Scored and sound-designed films made by Film Production students on campus, and seen them screened publicly
- Practical fluency across composition, audio production, sound design, location recording, Foley, post-production and mixing
- Experience implementing audio in real-time engines using middleware, for games, VR, AR and interactive installation
- Working knowledge of spatial and multichannel audio, from surround and multichannel setups to Dolby Atmos
- Built and presented a sound installation from concept through to public presentation
- The ability to read an image, hold a conversation with a director or editor in their language, and balance your own aesthetic against a client's brief
- A completed major project, developed with an advisor in a studio group of three or four students, and launched publicly
- Judgement about which tool serves an idea, rather than a fixed toolkit that dates

You can study this programme either as a full three-year BA degree or the first year only as a one-year HE Certificate.



Where you'll learn

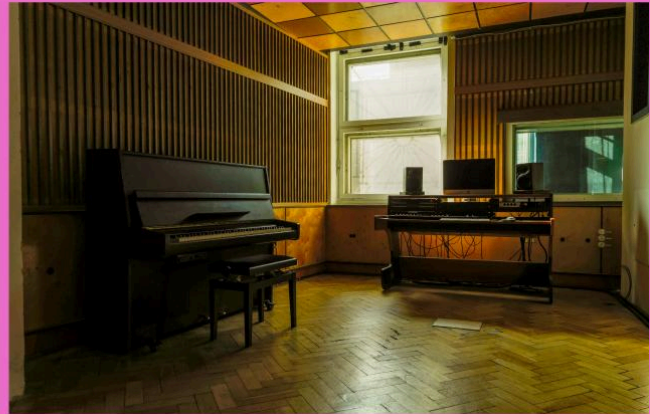
Our creative campus

The programme sits within Catalyst's School of Music & Sound, alongside Electronic Music Production & Performance and Creative Audio Production & Sound Engineering, on a campus shared with the School of Film & Visual Media, School of Acting and School of Creative Human Development. All four schools work across a 4,500m² campus in central Berlin, with every room shaped around the work happening inside it: 25 music and sound studios, a Dolby Atmos suite and multichannel setups for spatial work, alongside the green screen studios, editing suites, black box performance rooms and cinema the other schools use. Etikett Radio, our student-run station, broadcasts from inside Funkhaus with mentorship from Refuge Worldwide and Cashmere Radio.

Because every school occupies the same building, the people you write for are upstairs. Film Production students need composers and sound designers for their shoots, and you need picture to work against: Music for Media, Foley and Postproduction Workflow workshops all run on material made on campus, and the results are screened publicly. Acting students rehearse in the black box rooms. Visual Effects, Video Game & Digital Arts students build the environments that Game Audio asks you to score.

“The environment has without a doubt impacted my progress. Being surrounded by creatives every day of the week gives motivation and perspective and pushes you to improve.”

— Olli-Pekka, Electronic Music Production & Performance alumnus



In the heart of Berlin's creative scene

Berlin is one of the few cities where the screen industries and the music industries are the same size. Berlinale arrives each February with the European Film Market and Berlinale Talents, one of the three most significant film events in Europe alongside Cannes and Venice. The city's spatial and installation scene runs through MONOM, silent green, Radialsystem and our neighbours DARK MATTER, where sound and image are treated as artistic territory rather than technical novelty, and CTM, Berlin Atonal and MaerzMusik programme the experimental end of it each year. Ableton and Native Instruments were built here, a few kilometres from the studios where you will use them.

Beyond the institutions there is the ordinary version: exhibition openings and project spaces in Neukölln and Kreuzberg, where you may well find our students performing, and the Berliner Philharmoniker, the Berlinische Galerie and the Hamburger Bahnhof when you want the canon. Our students perform, screen and exhibit across all of it while they are still studying.

[[Click here to book a campus tour or explore online](#) →]

How you'll learn

Our learning method and philosophy

There are no traditional exams at Catalyst. Every project is assessed through the work itself. Progress is measured by what you make, how you develop it and how you respond to critique. Working on sustained projects rather than isolated assignments is what turns knowledge into usable skill, and it means you build professional experience from the first term rather than after graduation.

Briefs give you creative ownership rather than a specification to satisfy, so your studies stay connected to what you actually want to make. The structure around that freedom is deliberate: short deadlines, regular critique, iteration, and the expectation that you will finish things and show them.

How we teach technology

The programme is genre-agnostic and tool-agnostic. We name and teach specific tools, then spend more time on the judgement that outlasts them: which approach serves this idea, this brief, this collaborator. You'll work across digital audio workstations, synthesis and sampling, middleware for real-time engines, spatial audio systems, analogue and digital recording chains, and AI-assisted workflows.

That last one is treated the same way as the rest. In Sound Design and Audio Production you may be required to use AI tools, and then required to make the cliché output into something of your own. The point is not the tool. It is the ability to evaluate a new technology on its creative merits, which matters because the tools will keep changing after you graduate.

Working to picture

Learning is organised around industry workflows and material being made at Catalyst:

- **Real briefs.** You score and sound-design films made by Film Production students, work to their deadlines and deliver to their specifications.
- **Public presentation.** Screenings, exhibitions and performances are part of assessment. The Exhibition workshop will teach you the theories and frameworks, then provide you with space to practice them.
- **Music Now.** A series for all Music & Sound Design for Visual Media students, structured as a hybrid of conversation and DJ set, where working musicians and producers invite you into the way they hear, feel, and talk about music.
- **Master Classes.** In Year 3, weekly sessions are curated around your interests and led by faculty, guest artists and industry professionals. Topics include writing for artists, field recordings as compositional material, music supervision, virtual orchestras, composing with AI, multichannel installation, light and sound, no-computer workflows, modular synthesis and hacking gaming assets.
- **Curation from outside.** Guest sessions, excursions and industry critiques connect you to Berlin's screen, games and art communities.

“Before I moved to Berlin, I was a somewhat dissonant, young, crazy, nomadic fool... Catalyst provided an environment where I could learn but where I could also be my authentic self. I still study constantly. Catalyst was really just the first big step.”

Jon Doig, founder of Kiss Your Ears and School of Music & Sound alumnus

We've got you every step of the way

Your **tutors** are practising artists, composers and sound designers who are active in the field rather than academics who once worked in it. They'll guide you through a balance of structured learning and open exploration, asking difficult questions and giving honest feedback. **One-to-one tutorials** run throughout the programme, giving you space to reflect on your development and set goals that match your direction.

The proportions tighten as you progress. In Year 3, studios run as advisor groups of three or four students, with each advisor publishing the direction their studio will take before the year begins so you can apply to the one that fits your work.

Our specialist **music technicians** are part of your day-to-day experience, and their job is to make sure technology never becomes the obstacle. They'll help you:

- Set up multi-speaker or spatial audio configurations for immersive sound design
- Optimise your studio sessions for film scoring, game audio or media installations
- Choose the right tools and plug-ins for your compositional or design goals
- Troubleshoot audiovisual integration issues across formats and platforms
- Support your experimental workflows using both digital and analogue tools

That support extends to **your peers**. You'll study alongside creatives from over 70 countries, sharing skills with your classmates and critiquing each other's work.

Our **wellbeing team** is part of everyday campus life, offering:

- **One-to-one counselling and coaching** with qualified professionals, covering wellbeing, anxiety, creative blocks, conflict resolution and life transitions
- **Flourishing Fortnights**, two-week workshop series on creative collaboration, healthy boundaries, communication and emotional self-awareness
- **A Self-Development & Leadership Course**, an optional course examining how you perceive yourself, others and your creative role in the world
- **Practical support** accessing medical resources, therapy referrals, diagnosis pathways and other essential services
- **Everyday check-ins** from a team that is visible and approachable

Core skills for an industry-ready CV

This course helps you build a strong foundation of technical, conceptual and professional skills, including:

- Composition and sound design for film, games and installation
- Audio production and spatial sound techniques
- Studio recording and location sound capture
- Music theory and narrative structure
- Post-production, editing and mixing workflows
- Collaborative practice across creative disciplines
- Critical analysis of sound and visual media
- Industry insights, self-promotion and project delivery

You'll also develop the creative habits and professional mindset needed to adapt, evolve and thrive in an industry that's always changing.

Skills that outlast any tool

None of this is really about learning one piece of software. The technologies reshaping how we experience visual media have already redefined the field twice in a decade, and they will keep redefining it after you graduate.

So the emphasis throughout, in the critique sessions, the tutorials and the studio work, is on the capacities that carry you through that change: self-direction, creative resilience, critical thinking, collaboration, and the ability to learn through iteration and reflection. These are the most transferable things you'll take with you, and they apply to any creative path you choose.

A typical week at Catalyst

This example week is taken from February, 2026.

Monday

Moving Image (3 hour workshop)

Study the grammar of cinematic storytelling: the shot, the sequence and the structures that shape narrative. Explore how sound and image act on each other, working through a set screening. Finish class by planning your own shots, sequences and practical solutions for current projects.

Tuesday

Postproduction Workflow (2 hour workshop)

This week you're cleaning and editing dialogue recorded on location, then organising and arranging a session so a collaborator can easily open and work in it.

Wednesday

Sound Design I (2 hour workshop)

Learn to shape sound with electronic instruments, and where those instruments came from. These workshops Build on a technical foundation, then develop your own approach sound design.

Exhibition (2 hour workshop)

These workshops explore the lifespan of an exhibition, from conception and implementation.

Thursday

Development (1 hour session)

Group check-in covering where your work is, where it is going and what needs to happen before the next deadline.

Scoring for Short Films (2 hour workshop)

After feedback and revision on last week's assignments, these workshops are dedicated to composing sound for a variety of materials.

Friday

Free creative time

Your own time to compose, review lesson notes or record sound on set for somebody else's film.

Saturday

Free creative time

Our campus is open on Saturday during the semester – studios, edit suites and recording rooms are yours to book, or pick up some equipment for a project you're working on over the weekend.

Please note: programme timetables and content are subject to change.



What you'll learn

The Music & Sound Design for Visual Media programme unfolds over three years:

Year 1 introduces you to the fundamentals of music composition, sound recording, post-production and audiovisual storytelling. You'll build foundational skills while working on diverse projects that connect sound to image.

Year 2 expands your technical range with advanced studio production, spatial sound, game audio, scoring and installation work. You'll take on more complex briefs and collaborative challenges, refining your style and workflow.

Year 3 focuses on independence and impact. You'll lead your own major project, collaborate across disciplines, and explore how to share your work with audiences. You'll also shape a clear strategy for your creative future – whether that's launching projects, applying for work or pursuing further study.

You can study this programme either as a full three-year BA degree or the first year only as a one-year HE Certificate. Please note that the following curriculum is non-binding and subject to change.

Year 1 – HE Certificate

The course content in your first year will focus on:

- Understand various audiovisual industries in connection with your own trajectory: taking into account entrepreneurship, creativity, visibility, distinctiveness, community-building and audience engagement.
- Identify and utilise suitable software and hardware for a specified brief.
- Develop a critical perspective of the broader field of creative sound and music practice and its relationship with other media, its socio-political context and the cultural moment.
- Understand the impact of specific technologies on the music composition, production and sound engineering process.
- Know how to plan, develop and problem-solve.
- Learn how to balance personal aesthetics with the requirements of an external client/collaborator.
- Make your first steps towards a career in the film and media industry.

Stream	Year 1 / Semester A		Year 1 / Semester B	
Modules	SYNC1: Create (20 CATS) SYNC2: Craft (20 CATS) SYNC3: Explore (20 CATS)		SYNC4: Shape (20 CATS) SYNC5: Form (20 CATS) SYNC6: Locate (20 CATS)	
You / Artist	Compass			
	Music Now			
Composition / Production	Composition for Visual Media		Music for Media	
	Audio Production		Sound Design 1	
	Music Materials			
Recording / Engineering	Location Sound Recording	Foley	Postproduction	Mixing Principles
			Installation Praxis	
World / Context	Moving Image 1		Moving Image 2	
	Art in Context		Exhibition	
	Reading an Image		Documentation	

Please note our credit system. Our courses are validated in the UK, meaning we use CATS (Credit Accumulation Transfer System), rather than ECTS (European Credit Transfer and Accumulation System). Generally, the number is doubled: 20 CATS = 10 ECTS.

Year 1 Workshops

Compass

Compass runs every semester as a weekly group session paired with individual one-to-one time. It is where the wider questions of an artistic practice are addressed: how to give and receive feedback, how to host a conversation or an event, how to look after a creative practice over time, how to plan and approach opportunities, and how to understand your own artistic lineage and where you want to take it. Each semester is shared between two tutors, so students encounter more than one perspective on what it means to build a practice. The one-to-one blocks are for each student's own questions, projects and progress.

Music Now

A crossover series for all MSVM students, we invite musicians and producers from wide-ranging industries and genres to share their excitement for areas of music that are developing and emerging right now. Each session is a hybrid between a conversation and a DJ set where students can experience how other professionals describe their taste, how they listen, and how they speak about music. Some historical context can be established through preparation listening before the class, but the focus of the listening session will be on the latest developments and even some speculation on where things can go from here.

Composition for Visual Media

The Composition for Visual Media workshop is designed to provide a foundation in composition to students with a wide-range of experience and diverse areas of interest as they enter the program. The workshop builds a bridge between orchestral or instrumental composition and its usage within visual media. Instead of analyzing and composing for a concert context and then adapting to the screen, students will learn shortcuts that are more oriented to studio production and audiovisual storytelling, while gaining essential skills in voice-leading, ear-training and harmony, as well as proficiency in applications for audio and video sequencing.

Audio Production

The Audio Production workshop provides students with a substantial overview of the most essential production tools and the chance to develop their own distinctive palette. They will acquire hands-on experience in synthesis, sampling, audio effects, digital audio workstations and sequencing. The course is designed to accommodate both newcomers and advanced students.

Music Materials

Music Materials introduces the building blocks of music — pitch, harmony, rhythm, register and instrumentation — in relation to sound, colour and creative use rather than as isolated theory. It responds to students who want firmer musical foundations, but keeps those foundations tied to listening and to making. Students work with materials by ear and in production, so that what they learn is immediately usable in their own work rather than held apart as a separate subject.

Location Sound Recording & Foley

The Location Sound Recording & Foley workshop prepares students to create compelling and realistic film scenes by capturing audio on location as well as making

studio recordings. Students will gain familiarity with microphones and recording techniques geared towards applications such as foley, ambience and diegetic audio. They will gain foundational training in a range of filming scenarios, such as interviews, dialogue and documentaries.

Music for Media

Music for Media is the first sustained experience of writing to picture. Students score short films and other media, working to a brief and to a deadline, and learn how music carries narrative, character, pace and tone. The emphasis is on decisions that serve the work in front of them: what a scene needs, where music should begin and end, and how a cue behaves alongside dialogue and sound design.

Sound Design 1

The Sound Design workshop provides students with an introduction to crafting sound with electronic instruments. Students will gain an overview of historical developments and how these relate to sound design today. In addition to acquiring fundamental technical skills, students will be supported in their ability to develop their own approaches independently.

Postproduction / Mixing Principles

Postproduction / Mixing Principles gives students in-depth experience organising, arranging, editing and exporting their work, while sharing a workflow with collaborators such as editors and directors. Students learn to customise their workflows for technical as well as creative reasons, and acquire skills in cleaning and editing audio, especially dialogue recorded on location. The class also covers current essential mixing tools and practices methodically, from organising mix structures to developing an awareness of spatial and dynamic elements.

Installation

Discover some of the most innovative and pioneering approaches to sound installation by recreating them first-hand. Instead of reading about them or listening to snippets, students will walk through all the practical steps of setting up and fine-tuning an installation, giving them in-depth experience working with various media devices, hardware and software setups, acoustics, speaker placement, choreographing the audience, and preparing the final touches to a professional level so that each installation is ready for public presentation.

Art in Context

The Art in context workshop helps enrich students' understanding of how to use space. By exploring a variety of interdisciplinary practices, from sound walks and performance art to conceptual and political art, students will acquire a repository of ideas that they can combine with their own spatial work. They will discover artists who think about context and space in socio-political terms: as memory, as belonging, as visibility, and much more. By introducing a range of interdisciplinary practices at the beginning of the program, it helps students see beyond the technological possibilities of spatial audio and non-linear composition, so they can draw on a vibrant lineage of artistic practices that approach space from a deeply meaningful, human perspective.

Exhibition

The Exhibition workshop offers both a theoretical and practical training ground for students to improve their understanding of exhibitions and how they can present their own work via exhibitions, performances and mixed-reality formats. It covers the lifespan of an exhibition: from conception and implementation to communication and documentation. The workshop will support students as they work together with venues and art spaces outside the university or as they create their own interventions and platforms for presenting work publicly. Students will receive guidance, feedback and reference points that may serve as inspiration or points of departure for their own presentations.

Moving Image

The workshop on Moving Image establishes the grammar of cinematic storytelling, with a special focus on cinematography, the relationship between sound and image, and the structures that shape narrative. Students will be guided through a more in-depth process of planning shots and sequences, working with cameras, and choosing practical solutions that are consistent with their concepts and intent.

Reading an Image

Reading an Image gives students deeper insight into the context of their work: how it exists in dialogue with society and with other creative disciplines. They will encounter new ways of thinking, seeing and describing creative work so they can better understand the relationship between sound and image, as well as their shared history. Students will become well-rounded communicators who can understand how sound and music fit into a bigger picture, while developing a common language with future collaborators and clients working across the media spectrum.

Documentation

Documentation is concerned with how work is recorded and presented once it exists. Students learn to choose an appropriate medium for the piece in question, to capture interactive work in a way that actually shows the interaction, and to handle the practical basics of camera, framing and sound so that the documentation does the work justice. Documentation is often the only form in which a piece travels, and it is treated here as part of the practice rather than an afterthought.

Year 2 – HE Diploma

	Year 2 / Semester A	Year 2 / Semester B
Modules	BIND1: Develop (40 CATS) BIND2: Refine (20 CATS)	BIND3: Apply (40 CATS) BIND4: Venture (20 CATS)
You / Artist	Compass	
	Open Calls	CCC (Careers, Collaboration, Clients)
		Collections and Memory
	Music Now	
Composition / Production	Composition: Color & Texture	Music for Film and New Media
	Music for Performance	
		Sound Design 2
	Working Methods	Working Methods
World / Context	Worldbuilding	Worldbuilding
	Sound in Space	Sound in Space
	Dreams in Films	

The course content in your second year will focus on:

- Understanding the key technical requirements and processes used in a variety of outputs, including game audio, spatial sound, film scores, non-linear media and installations, then understand how those techniques adhere to industry standards.
- How to manage your artistic and/or commercial profile.
- Thorough planning, development and problem-solving.
- Pushing your ability to take calculated creative risks within the field.
- Complex briefs and interdisciplinary projects.
- Gaining a deeper insight into how your own practice relates to the wider world.

Year 2 Workshops

Compass

Compass runs every semester at Levels 4 and 5, as a weekly group session paired with individual one-to-one time. It is where the wider questions of an artistic practice are addressed: how to give and receive feedback, how to host a conversation or an event, how to look after a creative practice over time, how to plan and approach opportunities, and how to understand your own artistic lineage and where you want to take it. Each semester is shared between two tutors, so students encounter more than one perspective on what it means to build a practice. The one-to-one blocks are for each student's own questions, projects and progress.

Open Calls

Open Calls prepares students to put their work into the world beyond the school: reading and interpreting a call, judging which opportunities are worth pursuing, and assembling the materials an application needs. Students work on proposals, statements and documentation for real calls, residencies, festivals and funding opportunities, with feedback from two tutors who bring different perspectives to the same material.

CCC

The CCC workshop focuses on skills that can be applied equally to questions of professionalization and personal-artistic development, and oftentimes simultaneously. Students will learn to analyze their own creative and professional positions in order to make decisions about building their profile and furthering their own pursuits. They will encounter a range of practical skills concerning life as a freelancer, as well as creative skills concerning the salience, clarity and visibility of their practice.

Collections and Memory

Collections and Memory asks students to build a collection of their own and then to examine it: what has been gathered, why, and what it reveals. From there the class works towards how a student's interests, patterns, habits and productive obsessions can become a working method rather than remaining private enthusiasms. It gives creative development a concrete activity and a sequence to follow.

Composition: Color & Texture

In order to zoom in on the building blocks of color and texture, this workshop will guide students through compositional structures that foreground color and texture, such as

ambient music or experimental music, where melodies or ‘song’ structure are not the main focus. We will study a range of scores in which the instrumentation is an open question for the performer to decide, and we will perform these in various groups, from solos and duos to large ensembles. While these scores do not require traditional musical skills, students will find their own means of performing (choosing and designing their own sounds), and giving their performances a more human touch. We will also build skills in reverse-engineering (writing scores based on what we hear), and making remixes, where we can exchange some of the components of a composition to make it more our own.

Working Methods

Working Methods is an advanced, hands-on audio production workshop focused on translating musical and conceptual ideas into sound. It provides students with the technical methods needed to realise ideas developed in Composition: Color & Texture, moving from listening and analysis into practical work with DAWs, synthesis and studio production. Students examine techniques drawn from contemporary film and television, emerging genres such as hyperpop, and influential recordings from recent decades, reconstructing and adapting these approaches within their own work. The emphasis is on shaping timbre, texture, variation and transition: identifying the sound a piece requires, understanding how that sound can be made, and developing the technical fluency to realise it.

Music for Performance

The Music for Performance workshop fosters collaboration in the fields of dance, theater, installation and performance art. Students will develop and execute concepts oriented towards public presentation, whether in live settings or as exhibitions and installations with performative elements. The workshop is designed to reinforce project management and communication skills as part of the project life cycle.

Worldbuilding

Worldbuilding treats the materials and tools of game development as a resource for artists, not only as a route into game audio. Students learn to build, populate and score environments, working with engines, assets and interactive logic alongside sound. The aim is that they can carry those materials into whatever medium suits their practice — video, installation, performance or interactive work — rather than being limited to producing audio for someone else’s game.

Music for Film and New Media

Music for Film and New Media focuses on developing a personal compositional style tailored for visual storytelling. Building on existing composition skills, students will explore scoring techniques across various genres, with an emphasis on the interaction between music and image. Through hands-on exercises and collaborations, they will refine their approach to themes, tension, and pacing, while integrating music with sound design. The workshop prepares students to craft impactful scores that enhance narrative and emotional depth, culminating in a portfolio of original works for film, ads, VR, and other media.

Sound Design 2

Sound Design 2 builds on the first-year introduction, moving from foundational technique towards a more independent and considered practice. Students work at greater length and to a higher standard of finish, developing their own approaches to designing sound for image, space and interaction, and taking responsibility for the decisions that give a piece its character.

Sound in Space

Sound in Space is concerned with what happens when sound and visual media meet in a physical space. Students work with installation and with performative formats, treating space as a compositional material rather than a container: how a work is encountered, how an audience moves through it, and how sound and image relate across a room rather than on a single screen.

Dreams in Films

Dreams in Films examines how filmmakers create the logic and atmosphere of dreams, with particular attention to music and sound. Through screenings and discussion, students consider how dream sequences transform time, space, narrative and point of view, drawing on films by directors such as Claire Denis, Tsai Ming-liang and Apichatpong Weerasethakul alongside selected texts on cinema and the psychology of dreams. A practical component asks students to create music or sound for short moving-image works, exploring how sound can suggest memory, unconscious association and altered states without simply illustrating what appears on screen.

Year Three - Bachelors Degree

Semester One		Semester Two
PUSH1: Frame (20 CATS) Research and Development	PUSH2: Invent (40 CATS) - Advanced Production	PUSH3: Launch (20 CATS) Project Launch
Option I - PUSH4: Process (40 CATS)		
Option II - PUSH5: Dissertation (40 CATS)		

In the third year, students have two types of classes: Studios and Masterclasses. The studios are small learning groups with about 3 or 4 students each, led by an advisor. Before the year starts, each advisor outlines the direction or conceptual approach that their studio will take, and students apply to join their preferred studios. Advisors can provide a wide range of instruction that helps students with their final projects as well as the development of their careers and practices: through lectures, hands-on workshops, individual feedback, excursions, and so forth.

In addition, students will have weekly Masterclasses that are curated around their specific needs and interests. These can be led by MSVM faculty as well as guest artists and industry experts. Although the topics change each year, examples from previous years include the following: writing for artists, field recordings as a compositional material, audiovisual collaboration, music supervision, virtual orchestras, theme and variation, composing with AI, advanced rhythm programming, musicality and musicianship, multichannel installation, light and sound, no-computer workflows, business mentality, modular synthesis workshops, hacking gaming assets, event management, and more.

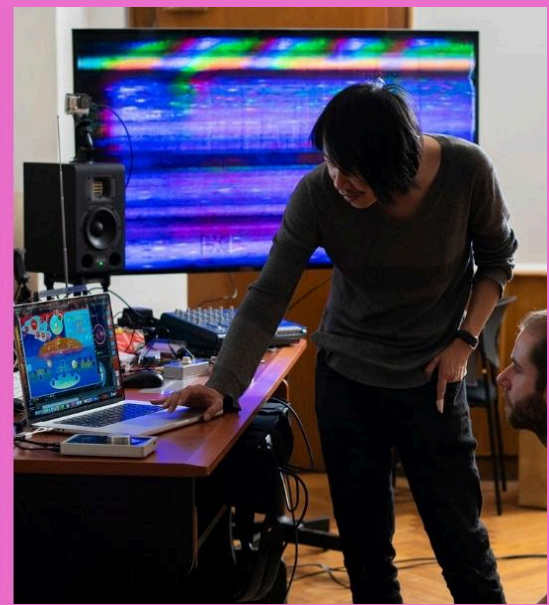
Students have one major project in the final year, plus one entrepreneurial project. They are able to design their own projects and set their own goals, in dialogue with their advisors. The major project will be assessed in three categories: research and strategy, production and implementation, and going public.

The research/strategy assessment will include a series of expert panels, where students learn to communicate their ideas, consider the context and precedents of their work, its feasibility and the significance it has to themselves and various audiences. Once the work is produced and implemented, students will launch the project into the world, through some form of publication or presentation suitable to the goals and objectives of the project. The assessments are designed to work together, so that the presentation is considered alongside the production, and that the research and strategy is continually adapted throughout the year.

For the entrepreneurial project, students choose one of three tracks:

- **Client-based work** (with an external partner on a defined deliverable),
- **Entrepreneurial endeavor** (launching a product, service, or initiative of your own)
- **Internship / shadowing** (where you contribute to and observe professional practice).

From here, they will document their journey through monthly video journals. At the end of the semester, they will create a short film or micro-documentary that captures their experiences as entrepreneurs, incorporating behind-the-scenes footage and showcasing their unique audiovisual storytelling skills.





How to apply

Get to know us better:

Virtual Open Days → Get a virtual overview of what we're all about, held over Zoom.

In-Person Open Day → Get a first-hand feel of our school and community.

Campus Tours → Come see our facilities weekly at one of our weekly tours.

Virtual Taster Workshops → Join a programme-specific info event or masterclass

Admissions Open Hours → Book your one-to-one application support on-demand.

Admissions Guide:

1. Course fees & payment plans
2. Early enrolment bonus
3. Funding opportunities
4. Application deadlines
5. Visa requirements
6. How to apply

1. Course fees & payment plans

We believe creative education should be accessible, transparent and free from hidden costs. Our tuition plans are flexible – you decide to pay monthly, per semester, annually or in full with discounts. Extended payment options let you spread costs beyond your programme.

2027-28 / Plan type	Standard fee	Early Enrolment Bonus €1,000/Year	Duration	Notes
By semester	€6,000	€5,500	3 years / 6 sem.	Annual enrolment fee €895
Annually	€11,640	€10,640	3 years	3% discount by paying each year upfront. Annual enrolment fee €895
Total tuition upfront	€33,120	€30,120	One-time	8% discount by paying total tuition upfront. Annual enrolment fee €895
12 instalments per year	€1,083	€1,000	3 years	Annual enrolment fee €895
Extended yearly	€9,540	€8,790	4 years	Payments continue 1 year after graduation. No enrolment fee for the fourth year.
Extended instalments	€855	€793	4 years	Payments continue 1 year after graduation. No enrolment fee for the fourth year.

Enrolment fee

This non-refundable fee of €895 per study year is due before the start of each academic year and secures your place. No enrolment fee is charged in the post-graduation year if you choose an Extended Payment Plan.

Extended payment plans

In addition to single or installment payment options, we offer Extended Payment Plans. This spreads tuition payments over an additional year, resulting in smaller monthly payments that continue for one year after graduation.

Enrolment confirmation & billing

- Enrolment fee: due within 14 days of receiving your offer.
- Billing cycle: tuition installments begin 1 July 2027 and are billed on the first of each month until your chosen plan ends.

2. Early enrolment bonus

Apply by our **early enrolment deadline** to secure your place, save €3,000 off your total BA tuition (€1,000 per study year).

- **Visa-required applicants:** apply by 26 February 2027
- **EU/visa-exempt or post-arrival applicants:** apply by 31 March 2027

Please note that to be eligible for the **early enrolment bonus**, you must pay the enrolment fee within the two week deadline as presented in your offer letter.

♥ Apply before the new year for an extra goodie!

Whatever your applicant category, apply by 31 December 2026 to secure a guaranteed spot and a free hoodie when classes start, on top of your early enrolment bonus above.

3. Funding opportunities

As an accredited higher education provider, our students are eligible for a variety of national and international financial aid schemes. This includes the German state funding stream BAföG, which is open to citizens of Germany, EU countries and some non-EU citizens too. Depending on which country you are a citizen of, this may also open up funding from other programmes supporting further-education. **Read more about the various funding opportunities on our website.**

4. Application deadlines

Visa-required applicants

- Priority: 26 February 2027 (includes early enrolment bonus)
- General: 30 April 2027 (subject to processing time and availability)

EU/visa-exempt or post-arrival applicants

- Priority: 31 March 2027 (includes bonus & guaranteed spot on preferred course)
- General: 4 June 2027 (granted on a rolling basis)
- Late: until 31 August 2027 (subject to availability)

5. Visa requirements

- **Visa-required:** If you require a visa before entering Germany (e.g. citizens of India, Russia, Brazil, Mexico, China, Turkey), you must apply at a German embassy before arrival. After enrolment, we send you a guide which helps you through the visa application process. Visa processing can take 3–6 months, so early application is essential.
- **Post-arrival visa:** If you're from a country that allows visa-free entry (e.g. USA, Canada, Japan, South Korea), you can enter Germany without a visa and apply for your student residence permit after arrival. After enrolment, we send you a guide to help you secure an appointment.
- **Visa-exempt (EU/EEA/Switzerland):** If you're a citizen of the EU, EEA or Switzerland, you don't need a visa or residence permit to study in Germany.

6. How to apply

Our application process is straightforward – just follow these seven steps:

1. **Check deadlines** – especially if you need a visa to enter Germany or financial support.
2. **Check entry requirements** – including age, English language level and educational qualifications. You can [find these on the Admissions FAQ page](#) on our website.
3. **Prepare your work sample(s)** – When you're ready to apply, you'll need to upload your work to an online platform (such as Vimeo, Youtube, Tumblr, Soundcloud) so that we can review it online. We do not accept file download links. For each work, you'll also need to add a short description in the application form (telling us the inspiration behind it and how you made it).

4. **For Music & Sound Design for Visual Media we ask you to:**

Share two pieces of original work that you have created using a DAW program.

These tracks can be composed from new recordings, samples, or a combination of both, and should demonstrate that you can perform basic DAW operations (such as applying plug-in effects).

We welcome music in any genre, sound art or other audio production, but we do not accept DJ mixes.

5. **Submit your application** at catalyst-berlin.com/apply, including personal and educational details, a motivation statement, your work sample(s) and supporting documents such as transcripts or proof of language ability.
6. **Wait for our response** – we'll be in touch within around two weeks. Sometimes we'll ask for follow-up information or invite you for an interview. Keep an eye on your inbox.
7. **Confirm your place** – once you receive an offer letter, secure it by paying the enrolment fee within 14 days.
8. **Get ready for Berlin** – once your enrolment fee is paid, you're officially enrolled. Next you'll set up your payment plan, receive your welcome pack and access preparation materials for your studies. We recommend finding accommodation as soon as you're sure that you're studying with us, and arriving one month before your classes begin. The welcome pack has lots of information to help you find accommodation and get settled in Berlin.

Get in touch. We're here to help.

Reach out to our Admissions team by email at admissions@catalyst-berlin.com or book a call [here](#).