

## ACKNOWLEDGEMENTS

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My gratitude goes also to my team colleague Kai Ginkel who observed the project as sociologist and contributed with critical comments and reflections. His curiosity about artistic research led to the comparison between discourses in ethnographic sociology and artistic research. Both Clio and Kai gave me invaluable critical input while writing this text for which I am very grateful.

As representatives of our active contributors who carried the project with their beautiful stories, images, sounds and supportive, inspiring and critical comments, I would like to thank two of our most engaged followers:

Anahit Mughnetsyán, choir conductor and composer from Armenia, let me feel that this project was important to her and that she thought it was valuable for future generations. Her beautiful music *Megha* is woven into *Slices of Life* and both her guest blogs were influential in the development of the project. Thank you for your wonderful support, honest communication and your friendship.

Gloria Guns, human rights lawyer and front-woman of the band Scary Bear from Canada, submitted music, text and images to our calls for entry, wrote guest blogs, contributed with text, image and music to her own *Read me* installation and inspired me on various levels. I incorporated her remix *Fan Death* into *Slices of Life* and the finishing segment, *Charter of Human Rights*, is directly influenced by her. Thank you for your engagement, support and inspiration.

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I would like to add many thanks to my partner Marko Ciciliani, composer, performer and artistic researcher himself, who supported me throughout all the ups and downs of the project with never-ending patience, warmth, humour, creative ideas, critical reflection and so much happiness and joy.

Finally, my greatest gratitude goes to the members of the *TransCoding* community. They were truly inspiring, encouraging and surprising, and so creative with word, sound and image. They came from Armenia, Austria, Bulgaria, Canada, Croatia, Cuba, England, Ireland, France, Germany, Great Britain, Mexico, The Netherlands, The Philippines, Poland, Russia, Romania, Spain, USA, New Zealand and many more countries. Some of them I had the opportunity to meet personally, others were anonymous followers at first and became friends. I very much hope I will eventually be able to bring the artworks to which they contributed so much to their home countries.

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Wosnitzka, Susanne, Anahit Mughnetsyan, and Gloria Guns. 2017. Comment on Facebook. April 26.



# AUTHORS

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## Main Author:

**Barbara Lüneburg**, Dr. phil, is an internationally acknowledged performing artist and artistic researcher working in contemporary classical art music and multimedia art. From 2014 to 2018 she was director and lead artist of *TransCoding*. Her previous arts-based research deals with collaborations between performers, composers and music promoters, charisma, performer-audience relationships and game-based audiovisual art. Lüneburg holds a professorship for Ensemble and Digital Performance at the Trossingen University of Music, Germany, and works as researcher at the University of Music and Performing Arts Graz, Austria.

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## Contributing Authors:

**Torsten Flüh**, Dr. phil, interviewer, is a researcher on literature, media, social media, internet and journalism. He investigates language, knowledge and science as they operate on the internet, while actively practising his research on his own blog NIGHT OUT @ BERLIN. Flüh has taught literature, blogging and journalism at the Humboldt-University of Berlin and the Philipps-University in Marburg. Before 2001, he worked as a lecturer at the University of Hamburg, the Fudan University, Shanghai, Beijing Foreign Studies University and University College Dublin, National University of Ireland.

**Kai Ginkel**, Dr. phil, co-author of part III, was junior researcher on the project *TransCoding* within the Institute of Music Aesthetics at the University of Music and Performing Arts Graz, Austria. He studied sociology, psychology and political science at the Technical University of Darmstadt. From 2012 until 2015, he was a Doctoral candidate in the ‘Sociology of Social Practices’ programme at the Institute for Advanced Studies, Vienna. In 2016, Ginkel earned his PhD on the topic *Noise: A Praxeological Approach to Sound* at the Catholic University of Eichstätt-Ingolstadt. His thesis was published by Transcript in 2017.

Interviewees:

**Kai Ginkel** (biography above)

**Barbara Lüneburg** (biography above)

**Clio Montrey**, BMus MA, is a creative director, musician and writer, and was the social media manager for *TransCoding*. The recipient of several musical awards and distinctions, Montrey graduated from both composition and performance programs from McGill University, the University of Music and Performing Arts Vienna, and the Conservatory of Vienna. She specialises in multimedia and has participated as an artist in numerous interdisciplinary projects. Her personal artistic practice enriches her understanding of social media in the context of the arts.

## WEBSITES

Project website:

<http://transcoding.info>

Complementary website with annotated audio and video excerpts:

<http://transcoding.info/english/book.html>

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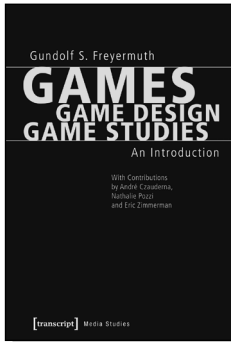
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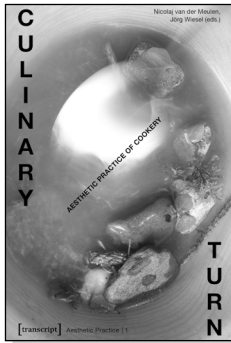
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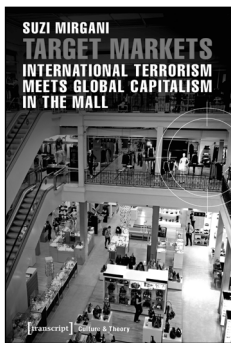
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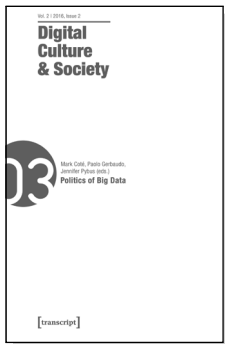
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