

List of Contributors

Elias Berner studied musicology at the University of Vienna. He is currently part of the Telling Sounds research project at the University of Music and Performing Arts in Vienna. He was awarded a Junior Fellowship (2015–2017) at the IFK (Internationales Forschungszentrum Kulturwissenschaft) for his PhD Project “Memory, Provocation, Consolation: Music in Films about the Shoah.”

John Corner is Visiting Professor in Media and Communication at the University of Leeds and Professor Emeritus of the University of Liverpool. Since the 1970s he has published widely on media history, documentary, political communication, and cultural analysis in international journals and in books. His monographs include “Television Form and Public Address” (1995), “The Art of Record” (1996), “Critical Ideas in Television Studies” (1999), and “Theorising Media” (2014).

Franziska Diehr studied museology (BA) and information science (MA) in Berlin. She graduated in 2013 with a thesis on ontology-based data modelling for the description of scientific collections. Since then she has been working as a research associate in several humanities projects, where she designs digital applications and develops project-specific data models. Ms. Diehr is currently part of the Temporal Communities: Doing Literature in a Global Perspective cluster at Freie Universität Berlin, Germany. Her research focuses on knowledge representation, especially with respect to the challenges of dealing with vague and uncertain information and the application of graph technologies in the digital humanities.

Werner Goebl is Associate Professor for Music Acoustics and Performance Science at the Department of Music Acoustics-Wiener Klangstil (IWK) at

the University of Music and Performing Arts, Vienna. His current research projects include motion and eye gaze analysis in musical ensemble interaction (funded by the Togetherness in Music Ensembles Austrian Science Fund FWF), piano action acoustics and ergonomics (funded by the Austrian Research Promotion Agency FFG), and music informatics and digital approaches to cultural heritage, funded by the European Commission (TROMPA—Towards Richer Online Music Public-domain Archives).

Rasmus Greiner is Researcher (Senior Lecturer) in film studies at Bremen University, Germany. He is currently leading Audio-visual Histospheres, a three-year BMBF-funded research project. He is founder and general editor of the open access journal “Research in Film and History.” His areas of research comprise audiovisual production of history, global film culture, war movies, genre studies, and film aesthetics.

Birgit Haberpeuntner is a teaching and research assistant at the Theater, Film and Media Studies Department at University of Vienna, and currently works as a freelance translator. From 2015–2017, she was a Junior Fellow at the International Research Center for Cultural Studies. Before that, Haberpeuntner studied English and American Studies, Translation Studies, and Theater, Film, and Media Studies at the University of Vienna, at Concordia University in Montreal and Columbia University in New York. Her research focuses on media/cultural theory, postcolonial studies, Walter Benjamin, and critical theory.

Hanns-Werner Heister. Publications on the methodology of musicology; on the aesthetics, sociology, history, and anthropology of music (in particular music and human perception, the origins of language and art); on political and popular music, new music, jazz; on the music and musical culture of Nazism; on the resistance movement and exile; on the aesthetics and history of music theater; media/technology and institutions of music culture; music analysis; music and other arts, psychoanalysis, play, math, cybernetics, fuzzy logic; and on gardening. “The Concert. Theory of a Cultural Form,” 2 vols. (1983), “Jazz” (1983), “Of the Universal New. Analyses of Engaged Music: Dessau, Eisler, Ginastera, Hartmann” (2006), “In/Finity. Encountering György Ligeti” (2008), “Background Sound Art” (2009), “Heinz Gellrich – Times, Paths, Signs” (2014).

Klaus Illmayer is researcher at the Austrian Centre for Digital Humanities and Cultural Heritage (ACDH-CH) at the Austrian Academy of Sciences. He is involved with the SSHOC (Social Sciences and Humanities Open Cloud) project, part of the European Union's Horizon 2020 project. He received a PhD in Theatre, Film, and Media Studies from the University of Vienna. His research focuses on the intersection of digital humanities (DH) and theater studies, the application of semantic Web technologies in DH, and the development of research infrastructures.

Julia Jaklin is currently writing her master's thesis at the University of Vienna in the field of musicology. Since December 2018 she has been part of the Telling Sounds project at the University of Music and Performing Arts, Vienna (mdw). She also studies computer science at Vienna University of Technology (TU Wien). Her fields of research are digital musicology and cultural studies in musicology with a focus on music and identity.

Johann Lurf was educated at the Academy of Fine Arts in Vienna. He is known as an experimental filmmaker who cannot easily be subsumed under one style or category. His works examine various modes of vision and motion, but his more formally oriented films are always accompanied by strong narratives that, however subtly, examine society, codes, norms, perception, and the history and development of cinema itself. Dabbling in short and feature-length films, analog and digital formats, mixing found footage with his own, Lurf has made a wide variety of cinematic works, many of which have been featured in film festivals and cultural institutions, notably the Sundance Film Festival, the Anthology Film Archives and LACMA.

Winfried Pauleit is Professor of Film Studies and head of the ZeMKI research Lab Film, Media Art and Popular Culture at the University of Bremen. He is currently task leader of the EU Horizon 2020 project Visual History of the Holocaust: Rethinking Curation in the Digital Age (2019–2022). He is academic director of the annual International Bremen Film Conference and coeditor of its annual book series. He is also the editor of two peer-reviewed open access journals: "Research in Film and History" (founded in 2018) and "Nach dem Film" (founded in 1999). His publications include: "Sonic Icons. Prominent Moments of Cinematic Self-Reflexivity." In: Research in Film and History (New Approaches, 2018); <https://film-history.org/approaches/sonic-icons>.

Matej Santi studied violin and musicology. After graduating with a degree in violin pedagogy from the University of Music and Performing Arts in Vienna, he taught violin and was active as a musician. He then obtained his PhD in musicology at the same institution, concentrating on central European history and cultural studies. He is a music history lecturer at the University of Music and Performing Arts, Vienna. Since 2017 he has been part of the Telling Sounds project as a postdoctoral researcher. His publications deal with topics ranging from the 17th to the 21st centuries.

Christian Schwarzenegger is a researcher and lecturer (Akademischer Rat) at the Department of Media, Knowledge and Communication at the University of Augsburg, Germany. During the 2020/21 winter term he is Visiting Professor at the Department of Communication Studies at the University of Salzburg, Austria. His research interests include mediatization and the impact of digital transformation with an emphasis on everyday life and participation in digital society, as well as historical communication research and media memory studies.

Derek B. Scott is Professor of Critical Musicology at the University of Leeds and researches music and cultural history. His books include “Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna” (2008) and “The Ashgate Research Companion to Popular Musicology” (2009). The research for his most recent book, “German Operetta on Broadway and in New York, 1900–1940” (2019), was funded by the European Research Council.

Cornelia Szabó-Knotik is Associate Professor of Musicology at the University of Music and Performing Arts Vienna, retired. Her main interests lie in the field of media studies and contemporary music history, focusing on the aesthetic content as well as the social and cultural importance of music and on the implications of digitalization and audiovisual media for constructing the history of music today, specifically in the context of the ongoing Telling Sounds research project.

David Morrison Weigl is an interdisciplinary researcher in cultural and social informatics, with a focus on music informatics and Linked Data and semantic Web applications. After completing his doctoral studies at the School of Information Studies, McGill University, and at Montreal’s Centre for Interdis-

ciplinary Research in Music Media and Technology (CIRMMT), he conducted postdoctoral research at the Oxford e-Research Centre, University of Oxford, where he investigated the application of novel digital technologies and workflows in music industry and music scholarship contexts. There, he contributed as lead developer on Music Encoding and Linked Data (MELD), a semantic framework supporting distributed semantic digital music notation.

At the Dept. of Music Acoustics-Wiener Klangstil, University of Music and Performing Arts Vienna (mdw), he has extended his work in this direction to the interlinking and enrichment of publicly licensed music resources on the Web as Data Officer of the EU Horizon 2020 TROMPA project, Towards Richer Online Music Public-domain Archives.

Emile Wenckes is Chair Professor of Musicology: Music and Media at the University of Utrecht. From 2006–2011 he was the first Head of School of the Media and Culture Studies department. In 2017, his chair was modified from Musicology: Post-1800 Music History into Musicology: Music and Media, now also officially embracing his main field of research. Wenckes has published on a broad range of subjects which include a biography of the conductor Bernard Haitink (co-published with historian Prof. Dr. Jan Bank), the reception of the music of Bach, Liszt, Mahler and Mozart, music within Second Life, conductor films, Vitaphone shorts, and contemporary music in the Netherlands.

