Elias Berner / Matej Santi (eds.)

Telling Sounds

Tracing Music History in Digital Media Archives

PERFORMANCE
DIEGETIC
INSTRUMENTAL
DIALECT   BEAT
TIMBRE   SOUND   REPERTOIRE
       NON-DIEGATIC
NOISE   VOICE   SPOKEN WORD   SONG
                    GENRE
              SAMPLE
       INTERVIEW
DOCUMENTARY
SIGNATION   RADIO BROADCAST   CANON
TV REPORT   LIVE   EVENT   ERA
       FILM   DATE
ORAL HISTORY   TRAILER
INTERVIEW   MUSIC CLIP   PERSON
   MOVIE
            CONFLICT   NARRATIVE
RECORDING   IDEOLOGY HEGEMONY   TIME(S)
                              POLITICS
                                         PERSPECTIVE

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Tracing Music History in Digital Media Archives

Edited by
Elias Berner and Matej Santi

Printed with the support of

Stadt Wien

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für musik und
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kunst wien

HOLLITZER

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PREFACE

The sheer and increasing abundance of clips available online, conveyed through the media and thus dominating our perception of the world and our surroundings, present a research question within the framework of musicology: what is narrated with and in sounds and images and what is explained and decoded with them, what images of sounds' actual socio-cultural meanings are thereby created?

Music, sounds and images influence our social relations, they work as a cultural memory of certain groups and individuals, they convey certain feelings and emotions and mark special rituals and (social) events. But the bulk of material available online is in this respect a treasure trove which is rarely considered.

Due to these facts a government funded project research of "Telling Sounds: A digital research platform for the documentation and reappraisal of Austrian music history on the basis of audiovisual contemporary witness documents," was carried out, which proceeded in two ways, namely on exemplary musicological case studies and on the development of a tool to store and enrich the clips' metadata, in the end called LAMA ("Linked Annotations for Media Analysis"), offering an environment for collaboratory research. While this tool is basically useful for any kind of discipline, the project work opened up audio-visual documents and sound recordings with regard to everything that is told with words, sounds, and images in terms of stories about various forms of music, opening up to academic interdisciplinary and scientific-artistic discussions.

Initiated by a first workshop with international experts for traditional as well as digital humanities, the contributions of which were published in 2019,[1] and in close contact with the relevant scientific community, it was possible to publish this present book as a kind of resumé. Although perhaps small in terms of pages, it is definitely significant in its content – serving both as a record of the achievements of a dedicated project staff and as an incentive to use the scientific findings as well as the considerable potential of the LAMA tool for delving further into the changing meanings and contexts created by audiovisual sources available in the internet, crossing the linearity of times and spaces.

I express my gratitude to the whole project staff for five years of inspiring teamwork and friendly, collegial cooperations with sincere hopes for their future work in- and outside of academia.

Cornelia Szabó-Knotik
Vienna, January 2023

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[1]   Matej Santi and Elias Berner (eds): *Music – Media – History. Re-Thinking Musicology in an Age of Digital Media*. Bielefeld: transcript, 2019.

Elias Berner and Matej Santi

INTRODUCTION

This is a collection of case studies carried out during the final phase of the Telling Sounds project at the Universität für Musik und Darstellende Kunst in Vienna. At the time, we were just about to complete our work on a crucial milestone of the project, namely the LAMA-software (Linked Annotations for Media Analysis), i.e., a Digital Humanities tool intended to collect descriptive as well as interpretative annotations on audio and audiovisual documents, in order to make them more accessible and productive for music historical, but also for interdisciplinary research. The annotations are machine-readable, which means that a large number of sources from different archives, times and contexts may be interconnected. Such a Linked Open Data approach, as well as the adherence to the FAIR principles, makes it possible to process the sources in such a way that they can be used for further research beyond specific research questions, and beyond disciplinary boundaries.

During this final phase of the project, we asked researchers from different disciplines with a research interest in Austrian media history to conduct case studies using our LAMA proto-type, in order to test, adapt and improve the software's capacity of analysis. We have collected this incredibly diverse set of studies in the present volume: Aylin Basaran discusses media reflexivity in the *Austria Wochenschau*; Meike Wilfing-Albrecht looks at audiovisual sources from the "Mahler Renaissance" in Vienna and New York during the 1970s; Birgit Michlmayr analyses constructions of the Austropop genre in oral history interviews conducted during the 2011–2012 "Wienpop" exhibition project; and Elias Berner and Birgit Haberpeuntner examine how pop-cultural stereotypes emerge as projections of the past in the radio live coverage of the signing of the Austrian state treaty in 1955. As an introduction to, and a broader contextualization of these case studies, Paul Gulewyz reflects on the implications of data modeling for cultural historical research, and the LAMA programmers, Julia Jaklin and Peter Provaznik, describe LAMA's functionalities and its data model in detail. What these diverse contributions share is a common concern for the question of how a cultural historical approach based on the digital linked annotation of audio and audiovisual media might serve to challenge and change habitualized historical narratives.

The intent of developing and implementing an annotation software like LAMA arose from the need to provide research-relevant metadata for digital (or digitized) audio and audiovisual sources in archives and online platforms, so that these sources would become productive for different academic fields. At the same time, one of the project's main overall objectives was to question a linear approach to historiography, especially in a time of digitalization and the ubiquity of digital media platforms. Indeed, the ready availability of audiovisual sources from different points in time and different social environments makes the role of digitalization within

the structures of our social and political lives one of the crucial questions of our time. This book does not answer this question; instead, it attempts to document small steps in the kaleidoscopic realm of the digital in order to gage its impact on our understanding of society and its (music and sound) history.

We want to thank all the institutions and individuals who have made the Telling Sounds project – and, with it, this book – possible: the Austrian Ministry of Science for its financial support, the Universität für Musik und Darstellende Kunst, our project partners the Österreichische Mediathek, the ORF Archiv and the Phonogram Archiv, Gavin Bruce and Birgit Haberpeuntner (proof-reading), Astrid Sodomka (cover design), Cornelia Szabó-Knotik (head of the Telling Sounds project) and last but not least, our authors for their contributions.

Paul Gulewycz

OF TURTLES, OWLS AND LAMAS: METADATA MODELLING IN THE DIGITAL HUMANITIES

Introduction

We are living in an age of data galore: hundreds of millions of books are available, uncountable texts, articles, pages, paragraphs, threads, and comments; impossible for any human being to read, remember, and connect it all. Finding meaning in sounds, pictures, and images poses another challenge, and time-consuming media like audio and video material constructed of multiple layers, which need to be dissected separately, stretch the capacities of a single researcher's lifetime to its limits. When information is abundantly available, it is more necessary than ever to focus on a precisely defined section of a broad subject.

Or is it, really? Digital technology has revolutionized methods and workflows to allow for analysing big data collections faster than ever. Finding useful information and making it available for other research communities and the public is facilitated greatly by the Internet. Efforts to digitize precious manuscripts like codices and autographs, library collections, museal artefacts, and scientific texts are on the rise and enable easy access to objects of research interest on a large scale. Now more than any time in history it is possible to look deeper into what is not considered "canon". We can analyse not only a small portion of works of an even smaller number of persons, but every existing work by artists, composers, writers, journalists, philosophers, and scientists of many different epochs at once. Initiatives for long-term archiving of digitized cultural artefacts such as texts, letters, images, and – especially relevant for our project – audio and audio-visual sources are gathering and curating data and information and making them easily accessible via online platforms to their media repositories. With modern computers and web technologies, we are now in possession of the tools to make better use of these sources, to overcome information overload and tackle the abundance through machine-assisted analysis: by counting, calculating, connecting, and parsing a vast amount of data in ever shorter periods of time.

The development of the increased accessibility and studying of large collections of data is truly something to be enthusiastic about. However, with the ability to use methods based on quantitative analysis also comes, on the one hand, a high demand for applying and improving those methods. Research teams proposing a project without at least a small degree of a digital component are becoming less and less likely to receive funding for their undertaking. Academic disciplines with no

digital branch are increasingly under pressure to justify themselves.[1] On the other hand, there is valid criticism of the practices found in the digital humanities. Machine-readability requires larger portions of interconnected information to be broken down into smaller parts, potentially even into its most basic form of positive and negative values: 1s and 0s. It is argued that this leads to a steady simplification of complex circumstances. Distant reading, microanalysis and cultural analytics are only some of the alleged perpetrators. These keywords and methods are highly and critically discussed in the digital humanities and in their parent disciplines such as history and literary studies.[2] The methods of these disciplines largely depend on distinct data formats as they rely on techniques built on programs and algorithms that struggle when confronted with ambiguous data. Unfortunately, though, ambiguity is where research in the humanities starts to get interesting. Beyond that, scientific communities regularly accuse digital humanities research projects of a lack of substance: rather than finding proof for a previously set-up theory, they are often propelled by only exploring structures, patterns, and trends without being able to predict a possible outcome or estimate what or even if a gain in knowledge is to be expected from the results.

The digital humanities are invested in adding scientific computation to the universal methods of the humanities. In doing so, they are tackling well-established and new problems with their modern arsenal of tools. Regardless of the rather reserved view of digital humanities research by critics, humanities that exceed qualitative-interpretative methods allow for novel ways to pose as well as to answer questions that simply could not have been thought of before.[3] In digital musicology, for instance, research projects initiated digital editions and online work registers that can be analysed via modules of popular programming languages like Python to find answers about if or where or how often a key, a note, a pitch, a chord sequence, a melody or a particular rhythm is found in a specific corpus, whether it contains only a single musical piece or the whole oeuvre of a composer.[4] Metadata connected to the works are, of course, also an invaluable source of information for computer-supported analysis. It is the purpose of the digital humanities to find out if humanistic debates can be solved by progressing digitally instead of

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1   Wolfgang Schmale: "Digital Musicology im Kontext der Digital Humanities," in: *Wissenskulturen der Musikwissenschaft. Generationen – Netzwerke – Denkstrukturen*, ed. Sebastian Bolz et al. Bielefeld: transcript Verlag, 2016, pp. 299–310, here p. 299.

2   Stanley Fish: "Mind Your P's and B's: The Digital Humanities and Interpretation," in *The New York Times*, 23 January 2012, http://opinionator.blogs.nytimes.com/2012/01/23/mind-your-ps-and-bs-the-digital-humanities-and-interpretation/; Stephen Marche: "Literature Is not Data: Against Digital Humanities," in: *Los Angeles Review of Books*, 28 October 2012, https://larevie wofbooks.org/article/literature-is-not-data-against-digital-humanities/; Roberto Simanowski: *Data Love*. Berlin: Matthes & Seitz, 2014, pp. 114–115.

3   Gerhard Lauer: "Die digitale Vermessung der Kultur. Geisteswissenschaften als Digital Humanities," in: *Big Data. Das neue Versprechen der Allwissenheit*, ed. Heinrich Geiselberger and Tobias Moorstedt. Berlin: Suhrkamp, 2013, pp. 99–116, here p. 101.

4   See the website for *music21*, a toolkit for computer-aided musicology: http://web.mit.edu/music21/.

traditional scientific paths. In this article we will look at some of the established methods of the digital humanities and how data and metadata is handled to create structures of semantic connections for the analysis of datasets. Basic technologies of the digital humanities such as markup languages, the use of ontologies, and the Semantic Web are introduced, which are relevant for the functionalities of the Linked Annotations Media Analysis (LAMA) tool, which was designed and developed by Cornelia Szabó-Knotik, Elias Berner, Matej Santi and the programmers Julia Jaklin and Peter Provaznik during the project "Telling Sounds."

Digital Humanities: Data and Metadata

In most cases, research in the digital humanities is based on data. Usually, the starting point is the digital representation of a research object that is processed, analysed and/or disseminated by computational means. The amount of data may vary, but mostly it is not only a single object but a collection of many objects that is being examined. This also means that the documented data needs to be uniformly recorded to be suitable for comparison and analysis. A data record can represent any kind of object that is expedient for humanities research: texts, images, artefacts, music, spoken word, and others. The data record is not supposed to be the object itself, but rather a digital copy or a model of the object.[5] To various degrees it is possible that the data in its purest form is sufficient for research, e.g. if only the content of a text is to be examined, the medium of the text is irrelevant as long as the text information is complete. It does not matter if the information is found in a book or in a text file on a computer. If not only the text, but also the medium is essential for analysis, it is necessary to capture the source as accurately as digitally possible, e.g. medieval manuscripts could be scanned or objects like ancient sculptures could be 3D scanned and re-constructed as a 3D model. Data can of course be digitally produced in the first place. So-called born-digital data such as text annotations, pictures, social media data or spatial data of geographic information systems (GIS) are gathered with digital tools and require special treatment regarding long-term preservation and property rights.

The origin of the digital humanities and data management in this field is closely related to philology, which is initially concerned primarily with the collecting, cataloguing, sorting, and comparing of information before forming an interpretation. The way data and information were handled in science and in the humanities gradually changed in the nineteenth century. The analysing of exotic specimens and rarities was replaced by the controlled precision of observation while accumulating data. This tradition of modernization through data collection is now continued in the digital humanities.[6]

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5   Christof Schöch: "Aufbau von Datensammlungen," in: *Digital Humanities. Eine Einführung*, ed. Fotis Jannidis, Hubertus Kohle and Malte Rehbein. Stuttgart: J. B. Metzler, 2017, pp. 223–233, here p. 223.

6   Lauer: "Die digitale Vermessung," p. 102.

The usefulness of a data collection lies not only in the data, but also in the extent and accuracy of the information about the data: the metadata or metainformation. Metadata serve as means for the systematic and consistent description of datasets and data collections. They provide a context for data and therefore allow for comparing and discovering relevant datasets in larger databases. So, apart from data, metadata alone can become suitable for research. There are four main types of metadata: descriptive metadata for identifying and describing the content of a document, e.g. topics, authors and originators, objects, persons, locations, or affiliation to a genre. Structural metadata are concerned with how the data set is assembled, e.g. smaller parts or chapters. Administrative metadata deal with the formation of the file itself, e.g. what source was digitized and which process was used in the digitization. Lastly, technical metadata describe the data format and the size of the digital object.

The crucial factor for working with datasets lies in standardization and in establishing a uniform structure of information. In the humanities sector, objects made digitally accessible by institutions like libraries, archives, museums, and research projects are immensely helpful for collaborations and permit international cooperation unlike any other initiative before. However, if individually created systems and formats prevent operating across different platforms, analogue and digital methods alike are hindered from reaching their true potential. Interoperability in the technical domain, e.g. operating systems and software, and the content sector such as the structure of data and metadata, are key to developing the necessary tools and methods for scientific and humanistic research.

Digital Humanities: Methods

Carefully curating collections of data forms a solid substructure for investigating and examining a subject matter and can be conceived as a science in its own right. Using this basis of information for analysis is naturally the subsequent logical step. As outlined, the digital humanities include quantitative practices in their workflows, which can lead to intriguing issues. They do this without raising a claim to produce "better" results than ordinary or traditional studies, although opinions about this may differ as research can be highly competitive. Rather, they provide new perspectives and add a creative approach that can become an established practice in a research domain. Some of the most famous examples of the digital humanities will be introduced in the following section.

The foundation of many research projects is formed by analysing topics of interest in places where they are invisible for the naked eye. Only through context is it possible for a human mind to fully understand a sentence or statement if the main elements are missing or merely explicitly mentioned. The Italian Jesuit priest Roberto Busa (1913–2011) experienced this first-hand when working on his thesis in 1940. He intended to analyse the metaphysics of presence in the works of

Thomas Aquinas (1225–1274) by searching for the terms *praesens* and *praesentia*, only to discover that these words rarely appeared in the text. Instead, the term "presence" was only indirectly mentioned through propositions. He needed to study the significant phrase "in the presence," which unfortunately had been reduced to "in." As a function word, "in" was missing in every index of newer editions of Aquinas' works. So Busa decided to work through each line on each page to look for "in" and, when found, determine if the passage in the text addressed his research topic. This method produced over 10,000 handwritten cards, which were essentially a handmade concordance of a single term. When Busa defended his dissertation in 1946, he was convinced that his concept of an indirect analysis of meaningful terms was more suitable for the interpretation of a text than directly searching for expressions, so he proposed an expansion of his index: a concordance of all the words of Thomas Aquinas including conjunctions, prepositions, and pronouns, which meant dealing with about 10 million words. With the experience of his manual approach, he knew that he needed to use unconventional methods to complete his undertaking, so he searched for mechanical assistance.[7]

In a time when scholars of literature studies were probably mostly unaware of the existence of computers altogether, Busa thought about transferring his research data into machine-readable form. He soon discovered punch card systems, which allowed for useful functions: saving information about the type and position of a particular word in the texts and, crucially, automatic sorting, searching, and counting. After Busa's search for mechanical resources took him to the United States in 1949, he met Thomas J. Watson (1874–1956), founder of the technology corporation IBM, whom he was able to win over for his research idea. The company agreed to finance Busa's project and to provide specialists and coding teams until its completion. After thirty-four years of work with an estimated 10,000 hours of computer work and one million hours of human work, the first digital edition was completed. The *Index Thomisticus*, as it was called, was later released on CD-ROM in 1992 and was made available online in 2005.[8]

One can argue that neither Busa's research question nor his scientific practice poses any kind of novel approach and that using computational methods was the only true revolutionary aspect of his work.[9] Remarkably, though, Busa was less interested in the tool itself than in his methodological strategy. As useful and valuable as it was to drastically reduce the time investment for mundane donkey work,[10] Busa was mostly fascinated by analysing texts by focusing on non-meaningful function words instead of the obvious meaningful terms, which opened up

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7   Thomas Nelson Winter: "Roberto Busa, S.J., and the Invention of the Machine-Generated Concordance," in: *The Classical Bulletin* 75/1 (1999), pp. 3–20, here p. 7.

8   Theo Röhle: "'Grand Games of Solitaire.' Textuelle Ordnungen in den Digital Humanities," in: *Sortieren, Sammeln, Suchen, Spielen. Die Datenbank als mediale Praxis*, ed. Stefan Böhme, Rolf F. Nohr and Serjosche Wiemer. Münster: LIT, 2012, pp. 75–95, here p. 82.

9   Lauer: "Die digitale Vermessung," p. 104.

10   See Paul Tasman's comparison of working hours in 1957 in Winter: "Roberto Busa," p. 13.

a new perspective to an intellectual world of a text.[11] Yet exactly this aforementioned aspect produces novel methods of scientific research: e.g. searching for a word in hundreds of thousands of texts is nearly impossible manually but one of the simpler tasks for a computer, a function which has led to a whole array of new scientific methods.

The value of search results can be even greater not only when they produce a number and a location, but when they are provided with a context. Therefore, an important factor in the success of the digital humanities is the way data and metadata have been standardized. In the field of textual information, the Text Encoding Initiative (TEI) developed a hierarchical scheme for transferring text into a machine-readable format that is non-proprietary and can be independently used from any software or hardware. It is based on the eXtensible Markup Language (XML), which was developed after the limits of the Hypertext Markup Language (HTML) had been reached and needed to be overcome. HTML and XML elements are used to structure textual information by using markups that are signalled by a start and end tag which are identified by angle brackets (<>). Through this simple structuring, it is possible to create classifications, e.g. headings, paragraphs, text blocks, line breaks, text in italics, and so on. While HTML provides a fixed set of elements, XML elements can be easily adapted to the desired requirements of a user. XML was never meant to replace but to complement HTML technology and to be used to create other markup languages to model any kind of information.[12]

TEI is one of those markup languages. It offers a tagging system for structures and elements found in texts as well as a container for metadata. Accordingly, a TEI file is broadly divided into a first section, where information about a text can be encoded (<teiHeader>), and a second section, where the encoding of the text itself takes places (<text>). To structure a file with tags, the TEI community designed a flexible vocabulary which can be expanded and adjusted to specific needs or questions. The user can differentiate between text types like novels, plays, poems, letters, dictionaries, and spoken language. Each type provides certain structures to document text phenomena like names, dates, persons, locations and so on. Furthermore, it is possible to use attributes in an element for additional description of the phenomena and for the assignment of identifiers for referencing in a single file and across multiple files. With the aid of programming languages like the Extensible Stylesheet Language (XSL), TEI encodings can be easily transformed into other formats like HTML and ultimately presented in digital editions and web browsers.

Through over three decades of development, TEI set a standard for humanities encoding, and other communities followed, either by using and improving TEI or by being inspired to develop individual encoding systems like the musicological

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11   Manfred Thaller: "Geschichte der Digital Humanities," in: *Digital Humanities. Eine Einführung*, ed. Fotis Jannidis, Hubertus Kohle and Malte Rehbein. Stuttgart: J. B. Metzler, 2017, pp. 3–11, here p. 4.

12   Peter H. Alesso and Craig F. Smith: *Thinking on the Web: Berners-Lee, Gödel, and Turing*. Hoboken, New Jersey: John Wiley & Sons, Inc., 2006, p. 85.

TEI-counterpart Music Encoding Initiative (MEI). Structured and annotated data in a standardized form is necessary for the creation of a web comprised of digital editions, catalogues, and websites. Without a common ground of data uniformity, it is impossible to analyse large corpora of digital information by computer-assisted methods. This applies not only to research projects, but also large sections of the World Wide Web, as we will see later.

Standardization is also a crucial measure when trying to deal with what was mentioned in the introduction, namely the overwhelming amount of data that has been produced and is being produced at this very moment. Only after this structural preparation can scientists and humanists use computer-assisted analysis to tackle volumes of data in quantities a single human being would not be able to. From a critical perspective, however, it is questionable if analysing "big data" in the humanities by mathematical methods results in any useful or new information. At the beginning of the twenty-first century, literary studies were confronted with a new idea (which was based more on statistics than on literary evaluation) about how to truly grasp a notion of the history of literature. Just as in congenial disciplines like musicology and art history, it would be most unlikely for one human to see, hear and understand all works and creations of their métier in order to truthfully be able to define one's synopsis as a complete history of an epoch or a genre. Similarly, researchers of literary sciences mostly only occupy themselves with analysing the works of the most famous and successful writers and authors of a certain time in history, leaving out a far greater number of published texts than they include their evaluation. In response to this dilemma, Franco Moretti (*1950) proposed an approach he called "distant reading," which stood in contrast to what is considered "close reading." His concept is based on the machine-supported statistical interpretation of thousands of texts rather than manually working through a much smaller corpus. Compared to close reading, which naturally requires thoroughly reading the textual sources before forming assumptions and finding proof for a theory, distant reading removes the process of reading the texts altogether and replaces it with quantitative methods. Using stylometry, it is possible to analyse a linguistic style by examining the frequency of words used in the text to distinguish and compare authors, genres, and epochs or to attribute anonymous works to a creator. This method was originally not associated with computers, but solely practiced by analogue means. The Polish philosopher and philologist Wincenty Lutosławski (1863–1954) tried to solve problems in the controversial chronic of Plato's works by counting formal characteristics of the texts as early as 1897, but even then, neither the term nor the discipline were new, as the Scottish scholar Lewis Campbell (1830–1908) had used similar techniques around 1867.[13] Nevertheless, Lutosławski concluded that identifying authors by detecting specific stylometric patterns in their written language is much more reliable than author identification by hermeneutic methods.[14]

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13   José Nilo G. Binongo and M. W. A. Smith: "Stylometry," in: *Notes & Queries* 43/4 (1996), pp. 448–452, here pp. 449–450.

14   Lauer: "Die digitale Vermessung," p. 103.

As promising as the results of distant reading were, the methods being used were heavily criticized and remain controversial. On the one hand, the criticism came as expected because the digital humanities and digital research approaches are a thorn in the side of many humanists, believing computer-assisted methods undermine traditional methods and make them obsolete. Admittedly, for a "field still steeped in individual readers' careful analyses of texts,"[15] it would mean quite a drastic change in workflows from thorough reading and interpreting to coding and statistical evaluation. On the other hand, there was the accusation that texts are reduced to values and integers, which let individual texts dissolve into macro-perspective structures. As interwoven argumentations are broken down into simple information and seemingly universal statements, which build the foundation for machine-readability, it is argued that written language loses its vital ambiguity.[16] This problem is also adopted in ontologies, the Semantic Web, and other digital humanities sectors, in which ambiguous objects need concrete definitions for technologies to work properly.

The Semantic Web, RDF and Ontologies

As we have seen in the previous section, there are many different strategies to organize and prepare data for digital methods of analysis, the best approach being structuring information in a standardized way. In some cases, however, this works only in theory because, when confronted with the gargantuan amounts of data found on the Internet, uniform ways of structuring data, which everybody settled on, seem very unlikely. Even on a smaller scale, the concept already poses problems when thinking about data collections of various international research institutes, which might even individually try to develop their own standardized format at the same time. Thankfully, international communities like the World Wide Web Consortium (W3C) provide usage recommendations on previously tested standards, so it is ensured that specific technologies have the opportunity to be universally agreed-upon and used further on.

Apart from text annotation languages like TEI, these standards also exist for web technologies and for modelling metadata to create networks of resources and statements. These formats are connected to hierarchical systems based on ontologies and a standard format called Resource Description Framework (RDF), both of which will be introduced in the following.

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15   Marc Parry: *the humanities go google*, May 28, 2010, https://marcparry.org/articleschegoogle/.
16   Simanowski: *Data Love*, p. 114.

Ontologies

When sending a message, it is very likely that misunderstandings happen as the sender might define certain parts of the message differently than the receiver. This very problem can occur any time when exchanging data. Discrepancies between two or more exchanging systems can easily occur. A basic example would be banks exchanging financial information. Where one bank might differentiate between a "client" and a "customer" for systemic reasons, the other might simply subsume the terms under "customer." The more peculiarities are found in a single system that is connected to others, the further the overall exchange is complicated.

A way to counteract this problem or to ensure that it does not occur in the first place is to use an ontology as a system basis. It forms a foundation consisting of definitions of data, entities, and their relation to one another. Ontologies originally hail from the philosophic discipline of universal metaphysics, in which the "most common structures of all things real and non-real"[17] are defined. Ontologists analyse and describe the basic structures of all entities, albeit without offering any explanations as to why these entities are connected or related the way they are. Additional to real and non-real entities, possible and impossible things are also included in ontologies. Ontologies can be established in a direct way by using the personal experiences of the world as we know it or indirectly by studying language. Usually, the indirect way is preferred, because it has the advantage of being more tangible and concrete and less subjective than mere experience.[18]

Entities and their relationships in a specific domain can be made apprehensible by modelling. This form of knowledge representation, known as conceptualization, is the foundation of an ontology, which is "an explicit specification of a conceptualization."[19] Ontologies are comprised of some basic components, which are necessary to establish a system of entities. The first ones are classes, which are an abstraction of entities that share certain characteristics like "person," "event," "location" or "role." Classes can be arranged hierarchically, e.g. the (very basic) classes "owls," "turtles" and "lamas" can be subsumed in the class "animals." Individuals of a class always inherit the characteristics of a parent class. Attributes or properties further characterize objects of a class. Attributes are formalised by predicates that are connected to values, e.g. an attribute "has name" is a characteristic of the class "person." Classes can also form relations between each other. There can also be constraints for attributes and relations so that their use is exactly defined, and the ontology stays logically consistent, e.g. an individual "person" can either be included in the subcategory "living person" or "dead person," but not in both at the same time. Compared to markup languages and databases, ontologies

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17 Uwe Meixner: *Einführung in die Ontologie*. Darmstadt: Wissenschaftliche Buchgesellschaft, 2004, p. 9.

18 Ibidem, p. 10.

19 Tom Gruber: "Ontology," in: *Encyclopedia of Database Systems*, ed. Ling Liu and M. Tamer Özsu. New York: Springer, 2009, pp. 1963–1965.

can be very expressive, because terminological knowledge in the form of classes, attributes, relations, and constraints can be used to make statements of assertional knowledge.[20]

In informatics and information science, some principles of the philosophic perspective on ontologies are adopted. The main goal is to develop a system of definitions for knowledge representation of a specific domain.[21] Formal ontologies used in informatics and the digital humanities permit a standardization and characterization of terms by means of logical formulae, which fulfil several necessities at once: formal characterization allows for a fixation of a term and its meaning. This facilitates searching for and retrieving information immensely. It turns the search conceptualization from string-oriented to definition-oriented, so including synonyms and homonyms poses no difficulties when looking for a specific entity. Furthermore, this approach permits the development of artificial intelligence[22] and automatic reasoning programs, as formal characterization can serve as a "computer-processable logical dialect" on condition that the data is logically consistent.[23]

Since the beginning of the twenty-first century, interest in using and improving ontologies for research has not arisen primarily in humanities disciplines, but from the biomedical domain and bioinformatics. These life sciences deal with complex systems and subsystems consisting of organisms, cells and biological processes like genetics and metabolism. Just as in other sciences, there was increased access to large data collections that inspired the use of data science technology to be able to use "all available knowledge to develop cures against continuing medical threats."[24] In turn the frequent use of ontologies produced rule sets for good practice in ontology design as well as modular reference ontologies that can form the basis for creating new ontologies.

So-called lightweight ontologies like controlled vocabularies are most frequently used in the digital humanities. The most important ones are authority files, which define persons, corporate bodies, entities, and terms to form a mutual basis of data. The German National Library has developed the Integrated Authority File (GND, in German: Gemeinsame Norm Datei) to facilitate "the collaborative use and administration of authority data."[25] It is particularly useful for libraries, archives, museums, and cultural and academic institutions, as "authority

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20 Malte Rehbein: "Ontologien," in: *Digital Humanities. Eine Einführung*, ed. Fotis Jannidis, Hubertus Kohle and Malte Rehbein. Stuttgart: J. B. Metzler, 2017, pp. 162–176, here pp. 164–165.

21 Ibidem, p. 162.

22 Ibidem.

23 Ludger Jansen: "Ontologies for the Digital Humanities: Learning from the Life Sciences?," in: *Proceedings of the Joint Ontology Workshops 2019, Episode V: The Styrian Autumn of Ontology*, ed. Adrien Barton, Selja Seppälä and Daniele Porello, http://ceur-ws.org/Vol-2518/paper-WODHSA5.pdf, accessed October 28, 2021, p. 1–2.

24 Ibidem, p. 2.

25 "The Integrated Authority File (GND)," https://www.dnb.de/EN/Professionell/Standardisierung/GND/gnd_node.html.

data make cataloguing easier, provide definitive search entries and forge links between different information resources."[26] The Virtual International Authority File (VIAF) is also widely used. Several national libraries and organizations participate in this joint project, which was initiated by the US Library of Congress in 2003, to link national authority files into a single virtual authority file. The descriptions of the various participants are merged into a cluster that unites all the different names and information for a particular entity.[27] Not as common in use as lightweight ontologies are their counterparts, so-called heavyweight ontologies. One example is CIDOC Conceptual Reference Model (CRM), which is a theoretical and practical tool for information integration in the field of cultural heritage.[28] It has been in development the International Council of Museums (ICOM) since 1996 and serves as an application ontology for linked museum documentation. CIDOC CRM tries to establish a system of knowledge representation in which terminologies of the museal sectors are widely shared.

RDF, OWL and SKOS

The development of RDF was a direct answer to the architectural problems of the World Wide Web, which led to the unfolding of the Semantic Web. Previously, the WWW was composed of a web of electronic documents that was suitable for human users to find information online. The markup language formats HTML and XML allowed humans to read information on a web page and to exchange data across the web.[29] These functions sufficed for a long period, in which users expanded the web, filling it with information and linking its data content, which in turn inspired them to use machines to automatically retrieve information from this vast source of data. In the process, however, gigantic data warehouses were produced, which, although massively connected internally through linked web documents, often lacked crucial connections to other external data collections. Many of these repositories ultimately existed independently with no possibility for machine-supported processing on a grand scale. So instead of raising a potentially immeasurable treasure of knowledge, Internet communities raised questions to find solutions for the design issues of the WWW.

The main difficulties arose through the basic handling of information in the WWW and needed to be addressed. Firstly, the information found in the web documents had to be formalised, so it could be used in computer processing. Without context and uniform structure machines are unable to automatically process the meaning of the information. This problem is related to the difficulties, which the use of ontologies and authority files tries to solve. For example, using a search

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26   Ibidem.

27   "VIAF," https://www.oclc.org/en/viaf.html.

28   "CIDOC Conceptual Reference Model (CRM)," http://www.cidoc-crm.org/.

29   Alesso and Smith: *Thinking on the Web*, p. 37.

engine to find information on "owl" will show results on nocturnal birds of prey or the region of Ostwestfalen-Lippe (OWL) in north-eastern Germany but could also lead to something called the Web Ontology Language (OWL), which is associated with ontologies, RDF, and the Semantic Web. Without additional meaning, a computer will only recognize the same order of alphabetical symbols and is unable to find information that is related to the subject or to find potentially interesting information, in which the search term may not even be explicitly mentioned.

A second main difficulty of the WWW is that information needs to be connected not only in a bidirectional but unidirectional way. An ordinary web link joins an information A to an information B but not the other way around. It also only offers an unspecific reference without providing any context about how and why the information is linked.

Lastly, the size of the machine-parsable information had to be reduced from whole documents to concrete statements about the documents.[30] Addressing these issues, the W3C formed the basis of the Semantic Web by developing rule systems, logic connectives and a language to build ontologies.[31]

The Semantic Web is seen as a progression of the WWW that solves its issues by adding distinct descriptions of semantics, which can be interpreted by computers. It is constructed over RDF and the Web Ontology Language (OWL), which provide pre-determined objects and connections to define and link data in a more effective way so that automatic processing and reuse across different applications are guaranteed. RDF and OWL are conceptionally richer than HTML and XML and allow the representation of the meaning and structure of content. This makes it possible for software agents to navigate across the network, ultimately resulting in a new generation of technologies for information processing, retrieval, and analysis.[32]

RDF uses simple connections between statements and resources called triples, which are structured in subject-predicate-object form and translate information into a machine-readable format. These three components of a triple are identified using Uniform Resource Identifiers (URI) or Internationalized Resource Identifiers (IRI), which ensure that each component can be uniquely addressed. This prevents confusion when two or more entities have the same name. Through this structure it is possible to describe e.g. relationships between humans ("Tim Berners-Lee" – "is brother of" – "Mike Berners-Lee"), the relationship between a work and its creator ("Mona Lisa" – "was created by" – "Leonardo da Vinci") or locations ("Eiffel Tower" – "is located in" – "Paris"). However, it is not mandatory for objects to represent only resources, as they can also contain so-called literals such as integers, dates, or Booleans ("true" or "false"). In contrast to resources, literals do not exist autonomously and are not assigned a URI or an IRI.

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30 Rehbein: "Ontologien," p. 163.
31 Alesso and Smith: *Thinking on the Web*, p. 38.
32 Ibidem.

RDF itself does not provide any vocabulary for its components but serves as a system of rules for modelling information. To use the mechanisms of RDF for the exchange and integration of data, there needs to be a universal understanding of specific properties. For this reason, RDF Schema (RDFS) was developed as an extension of RDF to be able to define classes and class hierarchies with certain attributes and simple conditions. The Terse RDF Triple Language (Turtle) can be used to represent the rule sets. Turtle is a syntax as well as a file format that can store RDF data. For RDF it is also important to distinguish different domains using so-called namespaces, which provide information on the objects and relationships between them so that they can be easily identified. An example for expressing the relationship between pieces of music and composers would be:

```
<http://example.org/person/Igor_Stravinsky>
<http://relations.org/composerOf>
<http://music-opus.org/le_Sacre_du_printemps> .
<http://example.org/person/Franz_Schubert>
<http://relations.org/composerOf>
<http://music-opus.org/die_Winterreise> .
```

Each resource is identified using exemplary IRIs. Together the resources form the triples in subject-predicate-object form. The conclusion of a triple is indicated with a period. As this can become quite verbose, the namespaces can be replaced by prefixes at the beginning of the document to increase human readability:

```
@prefix pers: <http://example.org/person> .
@prefix rel: <http://relations.org/> .
@prefix mo: <http://music-opus.org/> .

pers:Igor_Stravinsky rel:composerOf mo:le_Sacre_du_printemps .
pers:Franz_Schubert
rel:composerOf
mo:die_Winterreise .
```

As RDF and RDFS can be limiting in terms of predicates and hierarchical structures, the RDFS extension OWL can be used to include a vocabulary to describe properties and classes as well as relations between classes, cardinality, and disjointness of classes. The use of OWL ensures logical consistency and enables machines to interpret the declared relationships.[33] Lastly, the SPARQL Protocol and RDF Query Language (SPARQL) is used as a query language. Special databases for RDF data called triplestores allow for semantic queries and logical inference, which can be retrieved using SPARQL. Depending on the namespaces, the query will use

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33   Alesso and Smith: *Thinking on the Web*, pp. 108–109.

several databases to retrieve relevant information, e.g. information about specific persons from GND, while location information is provided by the geographical database GeoNames.[34]

Another standard that is worth mentioning emerged in the promising light of Semantic Web technology: the Simple Knowledge Organization System (SKOS). SKOS is a common data model for knowledge organization systems such as thesauri, classification schemes, subject heading systems and taxonomies. These knowledge organization systems can be expressed as machine-readable data, so it allows for data exchange between computer applications and publishing in a machine-readable format in the Web.[35] In library and information sciences, many different systems for knowledge organizations were developed over time. Although quite individual in some aspects, most systems shared many similarities. Crucially and as expected, a standardized format was missing and therefore there was no possibility to share and exchange data between computer systems. For this reason, the W3C used the backdrop of the Semantic Web technologies to develop the SKOS data model. It is comprised of a set of concepts, which are identified by URIs and can be used as a reference from any context, as they are part of the WWW. A SKOS concept does not represent an entity itself, but an abstract idea of an entity, which is represented by terms. The SKOS concepts provide labels of the terms in any given natural language, so international use is guaranteed. The concepts are further characterized by attaching synonyms, definitions and notes and can be connected to other SKOS concepts via semantic relation properties, e.g. hierarchical like broader-narrower relationships or non-hierarchical like associative links.

Conclusion

The structuring and modelling of data and metadata remain the integral parts of data preparation for the use of machine-assisted methods. When starting research projects, it is of the utmost importance to deal with data structures to find and choose solutions that ensure interoperability and long-term usefulness as well as prevent confusion when exchanging information across platforms. In the development of LAMA, all these requirements were recognized and fulfilled to produce a tool that provides a unique possibility for documenting audio-visual sources in a way that makes them usable for further machine-supported analysis. Through tagging and referencing URIs, important information can be marked so that hidden relationships between entities are revealed. This information structuring also prevents the development of uncurated accumulations of data, the aforementioned data warehouses, in which data is abundantly available but mostly useless in its current state. Just as Roberto Busa was looking for topics of interest in places where

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34 Rehbein: "Ontologien," pp. 172–173.

35 "W3C SKOS Simple Knowledge Organization System Reference," https://www.w3.org/TR/skos-reference/.

they are invisible to the naked eye, LAMA presents an infrastructure to find meaning in seemingly unremarkable features of an audio-visual source by being able to capture as many of its various components as possible: the sounds such as speech, music and noise can be described through several categories; the content of the source can be separated into segments and tagged with keywords; images and image sequences can be dissected and analysed using cinematographic terminology. By connecting the sources to entities and topics, working with LAMA can produce a vast network consisting of entity references that is suitable for querying, graph visualisation and computer-aided analysis.

Although LAMA is deeply rooted in machine technology, it still needs a person to operate it. It will remain a tool rather than becoming an artificial being to replace human thinking. Assumptions and conclusions must still be developed by a human mind and cannot be computed by a machine. The information and metadata of audio-visual sources must also be entered into LAMA by a person, which is the most time-consuming part of the work, but provides a solid comprehensible basis for current and future researchers. Therefore, the human component will not only be part of the LAMA workflow, but will also and naturally remain an integral part of the digital humanities equation. Even if some disciplines are regarded as superfluous or purposeless by critics, the initiatives of the digital humanities are moving in the right direction, of which the destination cannot yet be determine, but is nevertheless auspicious.

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Peter Provaznik and Julia Jaklin

DEVELOPING LAMA:
INSIGHTS AND CHALLENGES

Abstract

LAMA (Linked Annotations for Media Analysis) is a research software for capturing and visualizing the interaction of music and its contexts in audio(visual) media in a collaborative way, developed for the Telling Sounds project to better understand the embedding of music in radio programs, reports, documentaries, and films. In this paper the developers will describe various aspects of LAMA, including its data model, as well as discuss some of the considerations that informed its design and development, while also sharing some insights and learnings that we think are valuable.

Introduction; "Starting point" and Requirements

The Telling Sounds project wants to explore music and its contexts as they appear in audiovisual sources ("Clips"), which are both more numerous and readily available than ever. Many archives, for example, provide a digital platform where they make material from their collections available. The types of sources that music may be embedded in include radio or TV broadcasts (like news or talk shows), various kinds of interviews (including Oral History interviews), recordings of lectures or concerts, documentaries and newsreels, or really any audio or video clip on the internet, for example from Facebook or YouTube. So we have Clips ranging from simple live recordings, to the more complex case of something like a documentary, containing many snippets taken from various sources, with added layers of background music and narration. Watching or listening to these Clips, we encounter, among other things, all kinds of people, topics, places and time periods ("Entities"). Most interestingly, from a music history perspective, music and musicians appear in numerous ways, be it in the soundtrack or as a conversation topic. Of course, these Entities do not appear in isolation; there's always a context, and there are – sometimes subtle – interactions between the layers (music, speech, picture) of a Clip.

Interactions can occur simultaneously or they can be widely spread across a Clip's timeline. For the purpose of analysis, it would be helpful to visualize the timeline and the events that appear on it, similar to a musical score. Creating this kind of "map" of a Clip makes noteworthy elements easier to find, both for the

original "cartographer" and future visitors. Also, in some cases, sources may not be easily accessible online and having this kind of "preview" can help others make the decision whether watching or listening is worth a physical trip to the archive. Maps of this kind also make Clips themselves easier to find, because the annotated Entities provide links to other Clips they also appear in. This of course requires a central registry of Entities and their respective occurrences throughout all the clips collected in this way. So there seems to be a strong case for a digital system that can serve as an effective toolkit for working with audiovisual sources as outlined above. To accommodate a wide range of users from different backgrounds, such a system needs to be both straightforward and pleasant to use. In a collaborative environment like this, users can benefit from each other's entries, potentially facilitating additional discoveries and insights.

We propose three core areas of functionality for the system: collecting, annotating/analyzing, and retrieving information about audiovisual sources. As a prerequisite for working with a Clip, it needs to be registered in the system, recording some basic metadata. This also has the effect of making it discoverable for other users, resulting in a collaborative collection of "interesting links," a form of "social bookmarking" for audiovisual sources.

After adding a Clip to the system, users might want to enter additional information about a Clip: creation or broadcast dates, contributors, key topics, description of music (composition, performer, style, instrumentation), including being able to capture information about music even if the composition is not recognized, speech (who is speaking, topics mentioned, accent, tone of voice), other sounds, and picture. Users should be able to differentiate whether an Entity is appearing directly or being implied by a combination of other Entities or quotes. Furthermore, for every piece of information entered into the system, we want to know who entered it and when.

In addition to basic browsing, retrieving information from the system should be possible through querying and visualization. Querying should of course be able to answer questions about which Clips a given Entity or group of Entities appears in. Additionally, we are especially interested in the combinations of Entities appearing together in a Clip. At the same time, shared Entities act as connections between Clips, resulting in a network that can be visualized.

Data Model

There are three central concepts in the data model of LAMA: Clips, Entities and Annotations. A Clip represents a reference to an audiovisual source; media files themselves are not imported or stored, avoiding potential legal issues.

Attributes of a Clip include an internal unique identifier, as well as the URL (where the Clip can be watched or listened to), title, label (an optional custom, user-defined title), platform (link to Entity; which archive or internet platform

```
{
  "_id": "_Clip_bf5aa391-0ac1-4a81-b2fa-13bb77c84e87",
  "type": "Clip",
  "title": "Austria's Past is Present - American Emigrants",
  "url": "https://www.mediathek.at/atom/13308AE9-293-0015D-000006B0-132FA736",
  "platform": "_Platform_Mediathek",
  "fileType": "a",
  "duration": 613,
  "shelfmark": "9-09302_b02_k02",
  "language": ["_VLanguage_en"],
  "clipType": ["_VClipType_radio-broadcast"],
}
```

Fig. 1: Clip: Example JSON representation.

the Clip is from), file type (audio or video), duration (in seconds), shelfmark (if applicable), language (link to Entity), clip type (link to Entity; classification of the contents), and a user-provided description.

Entities represent persons, topics, pieces of music, and other things that might appear in a Clip. Their attributes include a unique internal identifier, Entity type (from a set of predefined types like "Person," "Topic," or "Piece of Music"), label, description, and corresponding authority URIs (referencing entries from, for example, Wikidata, GND, or MusicBrainz). Authority URIs serve two purposes: disambiguating Entities and potentially making use of existing authority data, which adds context and can be used for querying. For example, "composer" and "lyricist" relations for Pieces of Music have been imported from MusicBrainz and mapped to persons in LAMA. Topics, on the other hand, can be assigned one or several of the so-called Analysis Categories, a mechanism for bundling individual Entities by user-provided tags, which can be especially useful for querying. These tags include, for example, "Identity," "Memory,", or "Politics" and are of course heavily geared towards the specific research interests of the Telling Sounds project. The same could be said for the available Entity types, which include for example "Person" and "Place," but also more project-specific types like "Clip type" and "Broadcasting station."

Annotations connect Clips and Entities. They consist primarily of a Clip or one of its sub-elements, a relation chosen from a predefined list, and an Entity or, in the case of a quote or a date being annotated, a literal value. We decided to use EDTF Level 1 (https://www.loc.gov/standards/datetime/) for dates, allows for various common scenarios, such as only the year or month of an event being known, or time intervals. Using this compact string-format has the advantage of not having to create complicated date inputs; however, these date-strings would have to be parsed and expanded into "true" dates if one wanted to query them.

```
{
  "_id": "_PieceOfMusic_dein-ist-mein-ganzes-herz-rtauber",
  "type": "PieceOfMusic",
  "label": "Dein ist mein ganzes Herz (R. Tauber)",
  "description": "(Wikipedia:) \"Yours Is My Heart Alone\" or \"You Are My Heart's Delight\"
(German: \"Dein ist mein ganzes Herz\") is an aria from the 1929 operetta The Land of Smiles
(Das Land des L\u00e4chelns) with music by Franz Leh\u00e1r and the libretto by Fritz
L\u00f6hner-Beda and Ludwig Herzer .It was for many years associated with the tenor Richard
Tauber, for whom it was written.\"",
  "authorityURIs": ["https://musicbrainz.org/work/1064408a-54aa-4cfa-94e2-e69fc645ad2b"],
  "attributes": {
    "composer": ["_Person_franz-lehar"],
    "lyricist": ["_Person_ludwig-herzer", "_Person_fritz-loehner-beda"]
  }
}
```

Fig. 2: Entity – Piece of Music: Example JSON representation.

```
{
  "_id": "_Topic_entertainment",
  "type": "Topic",
  "label": "Entertainment",
  "description": "Entertainment is a form of activity that holds the
attention and interest of an audience or gives pleasure and
delight.\nhttps://en.wikipedia.org/wiki/Entertainment",
  "authorityURIs": ["https://www.wikidata.org/wiki/Q173799"],
  "analysisCategories": ["AEconomy", "AMedia"]
}
```

Fig. 3: Entity – Topic: Example JSON representation.

Relations describe in what way an Entity appears in the Clip. For example, a person can be a contributor (with a role, e.g. "Interviewee" or "Presenter"), be the subject of a Clip ("Keyword") or be mentioned by a speaker. An Annotation can also contain additional information, including a comment, a timecode (at which point in the Clip the annotated Entity appears), a "Meta date" (the "temporal metadata" about an Annotation, for example "showing Leonard Bernstein in the year 1985"), information about how confident the researcher is in an Annotation's accuracy, attribution for information coming from external sources, and flags for "interpretative / implied" and "notably absent."

The "interpretative / implied" flag is used to distinguish between descriptive and interpretative Annotations. When an Entity does not explicitly appear in a Clip, but nevertheless is seen as relevant by the researcher, it can be marked as in-

```
{
  "_id": "_Annotation_a12a4a97-3059-4d57-892a-2b9a3c33ec62",
  "type": "Annotation",
  "clip": "_Clip_0eaa0f58-23c5-4abb-b305-48fd6ba3c6fc",
  "relation": "RKeyword",
  "target": "_Topic_commodification",
  "interpretative": true,
  "constitutedBy": ["_Annotation_4a61c452-e446-4bdf-911b-295e9dd40bf1",
                    "_Annotation_95922e08-4906-43c7-82ab-7a56532a979b"],
  "created": "2021-09-22T10:37:15.092184+00:00",
  "createdBy": "eberner",
  "updated": "2021-10-11T15:28:28.935376+00:00",
  "updatedBy": "eberner"
}
```

Fig. 4: Annotation: Example JSON representation.

terpretative, and the constituting Annotations can be referenced using "constituted by". For example, the Austrian police use Rainhard Fendrich's song "I am from Austria" in a livestream to thank the population for their cooperation in the course of the lockdown during the COVID-19 pandemic. This can be interpreted as being meant to invoke the spirit of solidarity and patriotism. In LAMA, this is shown as the Target Patriotism that is constituted by the Piece of music "I am from Austria."

Originally, interpretative Annotations also allowed for "refers to," a reference to the Annotation that the current Annotation is about. As it turned out, users liked this feature and also wanted to use it in a non-interpretative context, so it has since been enabled for all Annotations. For example: if someone were to annotate the keyword "symbolic action" and wanted to express that it is the handshake between two heads of state that they regard as a symbolic action, they could point to the "handshake"-Annotation via "refers to" in the "symbolic action"-Annotation.

Note that while an Annotation being present does convey information, its absence does not necessarily mean that the thing in question is not appearing in the Clip. If an Entity does not appear in a Clip and this absence is noteworthy or somehow interesting, the "notably absent" flag can be used to explicitly highlight this absence. For example, in some post-war newsreels, the names of directors who had to emigrate from Nazi-Germany are not mentioned explicitly in the commentary, even though they can be seen in the picture.

So far, we have been looking at individual Annotations. But often we are interested in the combination of Annotations and Entities in order to describe something that's happening in the Clip in more detail. For example, suppose we hear music in the background; although we do not recognize the composition, we can say

```
{
  "_id": "_Music_9b69b7d6-d816-4b0e-8cd6-7157edcdcd45",
  "type": "Music",
  "clip": "_Clip_9e01d0c4-9598-426d-a5a6-b9a573e1233e",
  "label": "Live Performance Band Ostinato",
  "description": "Funk Rock",
  "timecodes": [
    [ 0, 35 ],
    [ 42, 115 ]
  ],
  "created": "2021-06-01T08:27:08.833717+00:00",
  "createdBy": "eberner",
  "updated": "2021-06-02T09:01:24.413825+00:00",
  "updatedBy": "eberner"
}
```

Fig. 5: Element basic information: Example JSON representation.

```
{
  "_id": "_Annotation_bb97ebd6-7e7e-4afe-85a7-cadd9be76bc0",
  "type": "Annotation",
  "clip": "_Clip_9e01d0c4-9598-426d-a5a6-b9a573e1233e",
  "element": "_Music_9b69b7d6-d816-4b0e-8cd6-7157edcdcd45",
  "relation": "RInstrument",
  "target": "_VInstrument_hammond-organ",
  "confidence": "unsure",
  "constitutedBy": [],
  "created": "2021-06-01T08:39:14.295608+00:00",
  "createdBy": "eberner"
}
```

Fig. 6: Annotation referencing the Element: Example JSON representation.

that it's in a "jazzy" style and that there are brass instruments; or that some music sounds like orchestral music of the late romantic period and a clarinet solo can be heard. Either example would require multiple Annotations, and we want to be able to tell the system that they all share a common subject, in this case, "this music" in question. Similarly, when describing speech, there is a speaker (whose identity may or may not be known), the type of speech (e.g. lecture, news report, voiceover), topics mentioned, tone of voice, or possibly an accent. In order to be able to combine Annotations like this, LAMA allows creating so-called "Elements" for a Clip. An Element corresponds to a "phenomenon" occurring on one of the Clip's "layers" (Music, Speech, Other Sounds, Picture). In addition to grouping Anno-

```
{
    "_id": "_Segment_1bbd412a-27f1-4ea8-a76b-94ee1f8cd26e",
    "type": "Segment",
    "clip": "_Clip_9e01d0c4-9598-426d-a5a6-b9a573e1233e",
    "label": "Stardom and Social Mobility",
    "description": "The interaction of the media layers thematises stardom and implies social
mobility.",
    "timecodes": [ [ 35, 98 ] ],
    "segmentContains": [
      {
        "added": "2021-06-15T11:01:26.528397+00:00",
        "addedBy": "eberner",
        "annotation": "_Annotation_a8d9c0a7-f057-49e4-b2bd-0c542dec4587"
      },
      ...
      {
        "added": "2021-06-15T11:01:26.528397+00:00",
        "addedBy": "eberner",
        "annotation": "_Annotation_1aceba36-eeb9-4cf1-bb47-f16abaf43176"
      },
    ],
    "created": "2021-06-15T10:59:09.202215+00:00",
    "createdBy": "eberner",
    "updated": "2021-06-15T13:33:37.169599+00:00",
    "updatedBy": "jjaklin"
}
```

Fig. 7: Segment: Example JSON representation.

tations, on a more basic level, Elements allow for pointing to and naming these phenomena, as well as placing them on the timeline of the Clip, capturing what is occurring simultaneously (for example, someone is speaking and background music can be heard at the same time). So in addition to belonging to a Clip, an Annotation can also belong to one of the Clip's sub-elements, and will be shown in the corresponding box in the UI. Elements have a label, a description, and possibly timecodes. Available relations for Annotations made on Elements differ according to Element type (for example "has Lyrics" is only available for music).

Another mechanism for grouping Annotations are the so-called "Segments." Segments can be viewed as an "overlay": any Annotation can be a member of zero, one, or multiple Segments. Unlike Elements, Segments are not bound to a specific phenomenon or layer of the Clip, but can be freely allocated (using timecodes) by the researcher, making them very versatile in their potential uses. They can be thematic or structural in nature: outlining the Clip (like a table of contents), highlighting aspects and interactions – usually across layers – that are interesting to the researcher, or simply limiting the scope of Annotations to a sub-segment of the Clip (e.g. a single news-report in an hour-long broadcast).

While we are aware that Elements and Segments are somewhat similar in nature (both are defined by their timecodes), we still found both to be necessary, as Elements correspond to a phenomenon (or "layer"), whereas Segments – which only reference existing Annotations – don't, or at least not directly.

Querying

Query functionality is meant to help users answer more complex questions like "Which identities appear in a Clip where either the *An der schönen blauen Donau* or the *Radetzkymarsch* can be heard?" or "Which Pieces of Music appear in Clips that include the Topic 'National Socialism'?" What these kinds of questions have in common, is that they ask which Entities (or groups of Entities) appear in the same Clip. A key aspect of this feature are Analysis Categories as they enable users to look for larger groups of connected Topics, and therefore find more Clips they may be interested in. It is also possible to search for all Pieces of Music by a specific composer or lyricist.

A query consists of three steps: first, a list of Entities is being built by the user, using the Entity Query Builder. Next, the list of Entities is used by the system to find corresponding Annotations. The results can then be filtered, either by relation or by flags (interpretative/notably absent), and then grouped by the Clip they appear in. Finally, by hitting the button "Combined Query by Clip", two (or more) such results can be combined and the Clips containing Entities from both of the previous results, are shown, with each column corresponding to a previously defined set of Annotations (see Fig. 8).

Fig. 8: Screenshot of Combined Query by Clip results in LAMA.

Visualization

LAMA offers two different kinds of visualization methods to give the user an overview of Clip contents. The first is a timeline-based view of Elements (Music, Speech, Other Sounds, and Picture) and Segments contained in a Clip (provided their timecode information has been entered). In this prototype of the timeline,
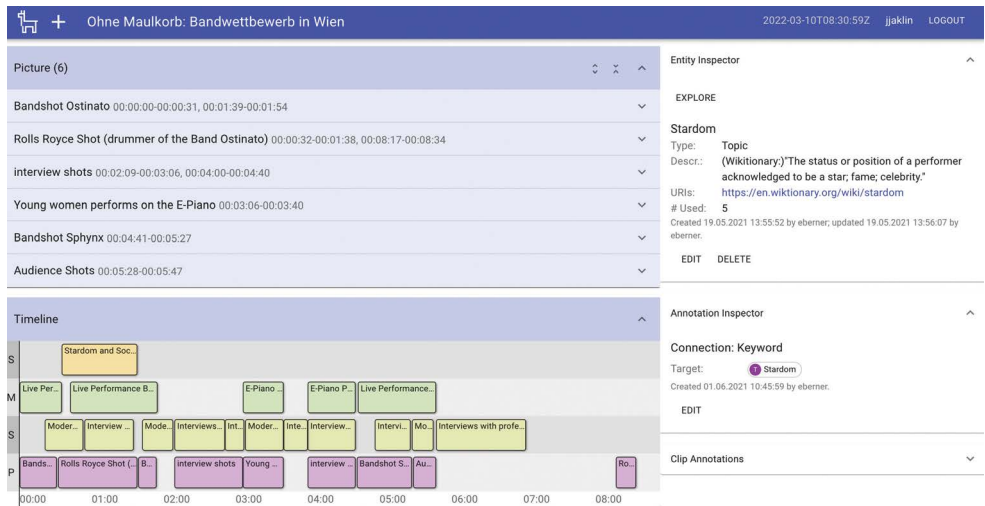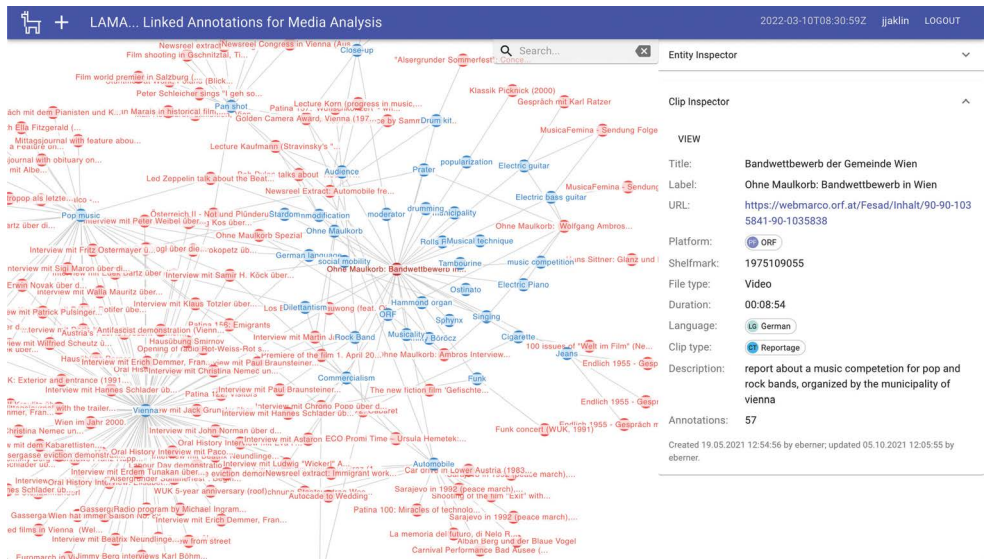

Fig. 9: Screenshot of timeline.

Fig. 10: Screenshot of the Explore feature.

only the start and end-point of Elements and Segments are shown, their contained Annotations are not visible. Displaying Annotations, as well as zooming and panning unfortunately proved to be too elaborate to implement within the available time, but would of course be very valuable. Nevertheless, the timeline is a helpful tool to view a Clip's Elements and Segments "at a glance," as well as seeing how they overlap with each other.

To show connections between different Clips one can click on the Explore-Button. Starting from a Clip, all connected Entities and their respective connected Clips are shown. Or vice versa, when starting from an Entity, we see the connected Entities and their shared Clips. This network-like graph helps researchers to get an overview, how many and which Clips are connected to a given Clip by means of shared Entities.

Implementation

LAMA is a web application implemented in TypeScript (React, Material UI V4[1]), with a REST-backend implemented in Python (Bottle[2]). All user actions that produce changes are stored in an event log (a SQLite database). This provides a full history, makes restoring past states or undoing unwanted actions possible, while also providing flexibility regarding changes in data representation. The data from the event log is fed into a MongoDB server, making the current application state available for querying and retrieval. This means that the event log is the primary source of truth for the system, from which the MongoDB representation is created.

Learnings and Insights

If we had to do it all again, we would probably build something much "leaner", focusing mainly on the annotation-aspect. Instead of modeling "Clips," AV-sources (or indeed "annotable" sources) could be generalized to bibliographical sources ("web site"), and software like Zotero could be used for collecting and managing them (taking advantage of existing solutions, like the Zotero browser extension). From there they could be either retrieved directly (via that software's API) for display/visualisation, or automatically exported into a dedicated search and retrieval system. This would also open up the possibility of annotating other kinds of sources, such as books or articles. Similarly, entities would best be managed by a separate, dedicated system[3] leaving "LAMA 2.0" free to devote full attention to its core responsibility of connecting sources and entities, but merely "pointing at them" respectively (unambiguous identification is "good enough"), without having to worry about their management.

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1   "Move faster with intuitive React UI tools," *MUI*, https://mui.com/.
2   "Bottle: Python Web Framework," *Bottleby*, https://bottlepy.org/docs/dev/.
3   APIS looks like a promising candidate: "acdh-oeaw /apis-core," https://github.com/acdh-oeaw/apis-core.

Our main takeaway from building the current LAMA incarnation is definitely "be clear about your core business," meaning clarity about what you want to accomplish and, perhaps more importantly, what *can* be accomplished given the available time and resources. With the potential sources to be annotated being basically "any clip on the internet," our initial modeling attempts tried to cover many of the resulting possibilities, including real-world events and people, fictional events and characters (and the fictional portrayal of real-world events and people), as well as some other mind-bending edge cases, owing to the extremely broad spectrum of "realities" being shown or sounded in the clips. While we did eventually realize that this was probably overly ambitious and definitely not workable, some aspects still made it into the current data model, and we feel that several things could have been done in a more simple and streamlined manner (especially the sub-elements, "Music," "Speech," etc., as well as roles and relations). Overall, we think it would have been beneficial to start with something really simple (maybe as simple as an Excel-sheet), put it into the hands of our users, and iterate from there, launching the feedback loop as early as possible.

What has been, without a doubt, very beneficial, is working with a total of three external domain experts: Doing a pair of data modeling workshops really helped to clarify requirements and improve internal communication with our "customers"; getting user interface design suggestions as well as regular feedback from a professional software engineering consultant gave us much-needed confidence and kept us on track; and working with a project management coach (together with the entire project team) provided invaluable clarity about priorities and objectives, as well as the added accountability with regard to meeting them. We feel we have been very fortunate to have had these individuals on our side, and that without them LAMA would not be where it is today. After all, despite this being a prototype – with all the instructive, if often frustrating, detours and shortcomings that inevitably come with trying to tackle a challenging endeavor for the first time – we managed to create software that people could work with (and currently *are* working with in a follow-up project ACONTRA[4]) and perhaps even enjoyed doing so.

Online Sources

"acdh-oeaw /apis-core," https://github.com/acdh-oeaw/apis-core, accessed January 19, 2023.

"Bottle: Python Web Framework," *Bottleby*, https://bottlepy.org/docs/dev/, accessed January 19, 2023.

"Forschungsprojekt ACONTRA," https://hdgoe.at/acontra, accessed January 29, 2023.

"Move faster with intuitive React UI tools," *MUI*, https://mui.com/, accessed January 19, 2023.

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4   "Forschungsprojekt ACONTRA," https://hdgoe.at/acontra.

Aylin Basaran

"AUF DER LEINWAND IS' ALLES LEIWAND": FILM AND TELEVISION THROUGH THE LENS OF THE *AUSTRIA WOCHENSCHAU* NEWSREEL

"Auf der Leinwand is' alles leiwand" is part of the refrain of Peter Schleicher's 1970s song "I geh so gern ins Kino" ("I love to go to the cinema so much"), roughly translated as "on the screen, everything is wonderful." It makes use of the adjective "leiwand," a particularity of Viennese German, which derives from the German word "Leinwand" ("canvas" or "screen") and is used as an expression of enthusiasm towards the subject or phenomenon it describes. The song is presented in 1979, in an episode of the *Austria Wochenschau*, Austria's exclusive national cinema newsreel. At that time, the national newsreel tried to diversify its formats through the incorporation of music videos and other more "modern" formats. A melancholiac Peter Schleicher is shown sitting in an almost empty cinema, marvelling, in his song, about the pleasures of cinema, the envious admiration for the stars on screen and the elevating sensation of feeling like the hero after the show. We then see the singer stumble out of the cinema onto the street, where he is confronted with the tristesse of reality of "life as badly staged." This newsreel item came out at a time when Austria's film industry had been in an abiding crisis for almost two decades, and three years prior to the last projection of the *Austria Wochenschau* in 1982.[1]

In the 32 years of its existence, the *Austria Wochenschau* (1950–1982) devolved from its role as the central audio-visual information medium and companion to nation building in the 1950s to relative irrelevance in the early 1980s, when it represented a mere nostalgic asset of collective reception, rather than meeting its earlier claim to actuality and first-hand information.[2] This decline was strongly linked to both the crisis of the cinema, which the newsreel was organically reliant upon as its sole form of display, and the related phenomenon of emerging television. While trying to fulfil its role of providing a somewhat authoritative image of the nation to Austrian audiences,[3] it also had to increasingly justify its own existence in the

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1 Herbert Hayduk: "Die Organisationsstruktur der Austria-Wochenschau. Das Weltgeschehen in der Kinowelt," in: *Erinnerung & Vision. Die Legitimation Österreichs in Bildern. Eine Semihistorische Analyse der Austria Wochenschau 1949–1960*, ed. Hans Petschar et al. Graz: Akademische Druck- u. Verlagsanstalt, 1990, pp. 157–173, here pp. 168–171.

2 Ibidem, pp. 167–170.

3 Hans Petschar and Georg Schmid: *Erinnerung & Vision. Die Legitimation Österreichs in Bildern. Eine Semihistorische Analyse der Austria Wochenschau 1949–1960*. Mit einem Beitrag von Herbert Hayduck. Graz: Akademische Druck- u. Verlagsanstalt, 1990, pp. 21–35; Heidemarie Uhl: "Ikonen, ephemere Bilder, Leerstellen. Austria Wochenschau und Österreichisches Bildgedächnis (1949–1955)," in: *Besetzte Bilder. Film, Kultur und Propaganda in Österreich 1945–1955*, ed. Karin Moser. Wien: Verlag Filmarchiv Austria, 2005, pp. 495–513; Laura Raschl: *Die Austria Wochenschau als*

face of shifting media reception and conventions. While the cinematic newsreels' struggle over their standing in audio-visual culture is a worldwide phenomenon in the light of global media transformation in the second half of the 20th century, the *Austria Wochenschau* had to simultaneously manoeuvre its role within Austria's media policies, including their attempt to (re-)establish Austrian cultural (self-)esteem in the extended post-fascist period.

This study focusses on a number of *Austria Wochenschau* pieces that explicitly deal with the realm of cinema or television, or in which its own role as an audio-visual media format is negotiated in an explicitly self-referential manner. I will first provide some background on the methodology that was used, i.e., an interrogation of the *Wochenschau*-corpus with the help of the LAMA software, and briefly discuss its potential for retrieving ephemeral information and meaning. I will then deal with explicitly self-referential elements in the news items, which convey the *Austria Wochenschau*'s self-image and its intended relation with the audience. Subsequently, the *Austria Wochenschau*'s stance towards the rival medium television will be investigated throughout the latter's rise. Lastly, I will look at the relation between the *Austria Wochenschau* and cinema as its generic ally, in order to illustrate how it struggles to envision the cinematic space, audience and stardom, while creating a certain – problematic – continuity of Austrian cinematic identity.

LAMA – Corpus and Methodology

This study is based on *Austria Wochenschau* clips which have been published in the Filmarchiv Austria's DVD collection, and is additionally informed by two catalogue lists of *Austria Wochenschau* newsreels, which cover the time between 1964–1982,[4] and the *Austria Wochenschau* database of the Filmarchiv Austria.[5] It makes use of the LAMA (Linked Annotations for Media Analysis) software, which has been newly developed by the Telling Sounds project at the Universität für Musik und Darstellende Kunst Wien as a digital humanities tool for audio-visual sources. The features of the application make it possible to both observe sonic and visual elements separately, and to analyse their interplay in a certain sequence. The different audio-visual layers (picture, music, sound, speech) are visualized in a timeline, which, if compared with the timelines of thematically similar clips from different decades, allows for the examination of structural changes in the newsreels'

    Produktionsstätte Österreichischer Nationalität? Eine Qualitative Filmanalyse von Videobeiträgen der Asutria Wochenschau und ihrer Nachfolgerinnen von 1945–2015. Dipl. thesis, University of Vienna, 2018.

4   Österreichische Gesellschaft für Filmwissenschaft (ed.): *Austria Wochenschau 1964–1973. Schlagwortkatalog zum Bestand im Österreichischen Filmarchiv*. Wien: N.N.; Peter M. Kraus (ed.): *Austria Wochenschau 1974–1982: Schlagwortkatalog zum Bestand im Österreichischen Filmarchiv. Schriftenreihe des Österreichischen Filmarchivs*, vol. 9, ed. Österreichische Gesellschaft für Filmwissenschaft Kommunikations- und Medienforschung.

5   The data base partly contains descriptions, and partly verbatim quotations of the spoken commentary of the clips available or unavailable on tapes.

composition over time. The search function makes it possible to illustrate how similar or even the same visual or acoustic elements or concrete pieces of music are used in different clips. This allows researchers to recognize the subtle ties of sonic emotions with particular themes, or to scrutinize associations which are evoked through the placement of visual information or symbolisms. An advantage of the application is that it enables the systematic annotation of audio-visual sources according to a certain corpus or research interest, by creating a specialized set of keywords. Particularly useful for the present research was the LAMA's capability to also annotate implicit themes within elements of the clips, with the "interpretative/implied" or the "notably absent" function and the comparison of these notations among different sources. "Heroism," "masculinity," or "self-referential," for instance, are such keywords that could often be marked as implicit themes of a newsreel that were not explicitly mentioned or shown but are manifest in the interplay of certain concrete elements. I have used the "notably absent" function to highlight instances where sensitive themes, such as Austria's national socialist past or emigration, were *explicitly unmentioned*, even though the topic of the news item (e.g., the premiere of a respective film or the appearance of a involved person) would have suggested it. In both these cases, implicit and "notably absent" elements are marked using the "constituted by" function of LAMA, which allows the researchers to disclose their interpretation to other peers who make use of the same annotations in the future. Contrary to other digital humanities data banks, which claim to provide objectified annotations to allow for positivist conclusions, the LAMA makes the interpretative effort of each user visible. Doing so makes it possible to critically draw connections between various sources that were examined by different research projects, and subjects them to verification and academic discourse.

A Reappearing Unknown Face – The Ephemeral

Working with the LAMA software has also facilitated the detection of ephemeral elements in the newsreels, which might go unnoticed in more conventional analysis. Although a consciously compiled artefact, the newsreel also bears a potentially ephemeral character[6] that was impactful for audiences at a particular time. This refers to those elements, which were relevant to such an extent that their capturing and display on film was legitimate, but not to such an extent that an explicit mention would be required. In many of the 1960s to 1970s *Austria Wochenschau* items about premiers and film related events, one particular male person can be spotted among the cinema audience or the participants. The recognizable face re-appears in many instances, while the footage gives the impression that the camera person recognizes and consciously captures that person. Apparently, his presence also consciously remains in the footage throughout the editing process. However, he is

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6   Uhl: "Ikonen, Ephemere Bilder, Leerstellen," pp. 499–503.

never mentioned by the commentary, which often did name central personalities in the frame. It may be assumed that he was either connected to the Viennese cinema business at the time, or that he was a staff member or a mandatary of the *Austria Wochenschau* itself. In the reporting on the international newsreel congress held in Vienna in 1962, he is seated next to *Austria Wochenschau*'s director of production, Edmund Reismann, and his image is shown at roughly the same time as the commentary mentions "Kommerzialrat Otto Hermann, der Vertreter der Österreichischen Lichtspieltheater" ("Counciler of Commerce Otto Hermann, representative of the Austrian cinema theatres"). However, the edit does not unequivocally reveal whether the commentary refers to him. Hence, even after accessing other visual archives and consulting several colleagues, I was unable to identify him with absolute certainty. In any case, this example reveals a politics of showing and allusion pursued by the *Austria Wochenschau*, which often remained implicit and hinted at tacit knowledge. Individual elements were apparently used to communicate "between the lines," intentionally or casually communicating notions relevant to the *Wochenschau*'s own agenda, which could probably only be deciphered by a limited cohort of audience members. Working with the LAMA software stimulates, as this example suggests, an approach that makes it possible to focus on ephemeral elements, which are often implicitly present in audio-visual sources.

Of Dreams and Fears – The Austria Wochenschau is Self-reflexive

The *Austria Wochenschau* used film and media related coverage to shape its own image. This was achieved not only through explicitly self-referential content, but also by creating a specific relation with the audience, and by taking a stand on the adjacent realms of television and cinema. Through the coverage of cinema related events, the *Austria Wochenschau* generated a double bonding moment with both the depicted personalities, and its own cinema audience. During galas or festivals, premieres, or award ceremonies, the *Austria Wochenschau* cameraperson moves around as a natural part of the assembled guests, which is reflected in the handheld camera style and seemingly informal interaction with the stars, who occasionally cheer or make joking gestures towards the camera.[7] This filmic strategy, reminiscent of the "cinéma vérité" style,[8] which acknowledges the presence of the camera in the footage, establishes the *Wochenschau* as a mediator between celebrities and the public. It provides the cinema audience with the feeling of being close to their stars and evokes the impression that the *Wochenschau*-team attended the event on their behalf. An explicitly self-referential comment can be found in the report on the

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7   In "Verleihung der Goldenen Kamera, Wien" ("Awarding of the Golden Camera, Vienna") [release date (r.d.): 02.02.1973], for instance, awardee Peter Alexander breaks the fourth wall, by holding the camera-shaped trophy towards the audience into the *Wochenschau* camera.

8   Bill Nichols: *Representing Reality: Issues and Concepts in Documentary*. Bloomington: Indiana University Press, 1991, pp. 38–39, 44.

1957 film ball in Vienna, when the *Austria Wochenschau* uses the occasion to prominently mention its own participation. After having specified a number of well-known guests, the commentary concludes: "– und von der Austria Wochenschau wollen wir erst gar nicht reden. Ihr Schwung reißt alle anderen mit – oder finden Sie nicht?,"[9] while showing the company's own decorated table.

The twofold building of inner filmic and audience relationships is also expressed in the colloquial commentary. Allusions often activate common cultural knowledge, which is thereby affirmed, and they require the audience's participation in this very canon of knowledge ("Den hier kennen Sie ja", while showing actor Paul Hörbiger[10]) rather than being fully explanatory. Prominent persons are often reported upon in a tongue-in-cheek manner. This enhances a sense of inclusive exclusivity. Occasionally, the commentary voice, which was retrospectively added during the edit, also directly addressed prominent people in the picture. While showing a busy foyer during the premiere for Austria's national production of *1. April 2000*, Johannes Heesters is addressed as an audience member: "Ach guten Tag, Herr Heesters, auch da?,"[11] as we see the famous actor in the frame. The commentary also deliberately makes use of irony and, at times, subtle or ambiguous statements. In the reporting on the film ball 1962, it states: "Hier sind die Film-leute <u>endlich</u> unter sich,"[12] which may be meant to, again, include the *Wochenschau* team in that very society. Alternatively, the statement can be read as a mocking comment on the presence of Austria's interior minister, Josef Afritsch (SPÖ), who is seen in the following shot, ironically hinting at the fact that the film industry is always a political matter.

Two Self-referential News Items

The retirement of long-time production manager Edmund Reismann in 1971 is seen by many scholars as a caesura, which gave rise to the exploration of new styles.[13] This aspiration for renewal and modernization, it is argued, is reflected

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9 "– and not to mention the Austria Wochenschau, whose verve sweeps everybody away – don't you think so?" [translation A.B.] ("Rendezvous der Filmstars, Wien" [r.d.: 01.03.1957]).

10 "You certainly know this one" [translation A.B.] ("Prominente und Filmstars beim Fasching, Wien" ("Prominent People and Stars during Carnival, Vienna") [r.d. 03.02.1956]).

11 "Oh hello, Mr. Heesters, you are here, too?" [translation A.B.] ("Filmpremiere '1. April 2000', Wien" ("Film Premiere '1. April 2000', Vienna") [r.d.: 28.11.1952]).

12 "Here, the film professionals are finally among themselves" [underscore for emphasis, translation: A.B.] ("Filmball in Wien" ("Film Ball in Vienna") [r.d.: 02.03.1962]).

13 Wolfgang Wimmer: *Die Austria Wochenschau Ges.m.b.H. 1966–1982. Produktion und Organisation im Spannungsfeld der Medienpolitischen Vorstellungen der Alleinregierungen von ÖVP und SPÖ.* Dipl. thesis, University of Vienna, 2004, here pp. 105–111, 119. On Reismann's earlier role in the production of the *Austria Wochenschau*, see Markus Pleschko: *Die Austria – Wochenschau 1949–1966. Produktion und Organisation des Österreichischen Medienunternehmens im Spannungsfeld der Koalitionsparteien ÖVP und SPÖ.* Dipl. thesis, University of Vienna, 1991, pp. 130–133.

in the logo and signation changing three times within the 1970s alone.[14] In 1977, during a phase when the *Austria Wochenschau* was in an intense search for its new image,[15] two explicitly self-referential and self-reflexive newsreel items were released. Both clips combine previous *Wochenschau* footage, using associative editing and experimental fading techniques, and create suspense through the combination of images, sound and the associative commentary. On the first sight, they convey a contradicting attitude regarding the *Wochenschau*'s self-image and towards its claim to authority over the filmed. The first item is divided into two parts, the first of which concentrates on filmed events, with the commentary declaring:

> "Was ins Auge springt. Was unerhört ist. Was noch nie zu sehen war. Was den Blick weitet. Was den Atem stocken lässt. Was Fremdes näher bringt. Was unglaublich scheint, was Leiden zeigt. Was aus weiter Ferne kommt. Was träumen oder fürchten macht."[16]

Visually, the item is introduced with images of a car-explosion stunt and a crash dummy, evoking a sense of suspense and the spectacular, reminiscent of what Gunning described as the "cinema of attractions," characterizing cinema's early mode of spectatorship address.[17] In the following, the words are partially combined with illustrative cliché images (e.g., Black models with the sentence "what brings the distant closer"), and partially with rather loosely associative editing, including suspense-packed sports pictures, politicians (Kreisky and Waldheim shaking hands), animals, and the UNO-city in Vienna. The conclusion of the first part, "what evokes dreams or fear," comes with a shot evoking the impression of a sunset at the see, but through the adjustment of the lens, gives sight to an atomic mushroom at the horizon. The bracketing through the car stunt and the atomic bomb illustrates the ambivalence that the clip creates between the desire for spectacle and a discontent with the modern world. The whole part is underlaid with suspenseful synthesizer music, which changes into a fanfare during the transition to the second part, which is underlaid with festive, monumental film music. The commentary then narrates:

> "Die Kamera erlaubt uns es mit zu erleben als ob wir dabei wären. Sie nimmt uns das Aussuchen ab, sorgt für Perspektive, Blickwinkel und Distanz. Die Kamera ist unser optischer Vormund, heute wie vor 20 Jahren. Was sie uns zeigt muss wichtig,

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14   Filmarchiv Austria: *Jahresedition Austria Wochenschau-Editon 1981*, ed. Renate Aiblinger. Wien: Verlag Filmarchiv Austria, 2010 (DVD).

15   Hayduck: "Organisationsstruktur der Austria-Wochenschau," pp. 169–170.

16   "What catches the eye. What is egregious. What has never been seen. What widens the gaze. What is breath-taking. What brings the distant closer. What seems unbelievable. What shows suffering. What comes from far away. What evokes dreams or fear." [translation A.B.] ("'Was fürchten oder träumen macht,' Österreich" ("'What evokes fear or dream,'Austria" I) [r.d.: 01.04.1977]).

17   Tom Gunning: "Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde," in: *The Cinema of Attractions Reloaded*, ed. Wanda Strauven. Amsterdam University Press, 2006, pp. 381–388.

was sie uns nicht zeigt unwichtig sein. Auch daran hat sich seit 20 Jahren nichts geändert."[18]

This part, which focusses on the agency and authoritative role of the camera and thus the *Wochenschau*, is visually introduced through a camera person climbing a pole to get a spectacular shot, and associative images of mountain climbing, including closeups and a wide shot of the climber reaching the summit. Most of the following pictures show rather mundane, everyday situations or derive from the newsreels' sports or celebrity sections, i.e., images associated with recreational, enjoyable viewing experiences. In combination with the calmer, more harmonic music, the second part evokes, in comparison with the first part, the impression of order and emotional relief. Together, the two parts of the clip convey that the *Austria Wochenschau* has moved away from a claim of strictly informative service towards being a medium to provide audiences with an attitude towards the events in the world. It promises an experience of mediated agitation, creating a sphere of consumption which confronts the viewer with the outside world in the "safe space" cinema.

The second item also closes with the claim to continuity ("today like twenty years ago"), but frames it much more critically:

> "Die Welt ist zum elektronischen Dorf geworden, stellt der Wissenschaftler McLuhan fest. Doch je mehr wir gesehen haben, desto mehr stumpfen wir ab. Auch die Bilder von Paraden gehören von eh und je zum Repertoire. Je exotischer sie sind desto lieber sieht man sie. Die Kamera bringt uns die Welt nach Hause. Gehört die Welt deswegen uns? Oder berauschen wir uns nicht selten mit Bildern, die mit der Realität höchst wenig zu tun haben? Heute wie vor 20 Jahren."[19]

This clip starts with a fanfare and parade music, while mainly centering around domestic Austrian uniformed and other cultural parades, and images of sports and showbiz. During the reflexive part at the end, it turns to the style of monumental film music, as it shifts to images of places, parades and festivities from different parts of the world. The shift in music underlines the perpetuation of the exoticizing mode of the "foreign" images. By using them to create a sense of *othering*, the newsreel dwells on the same sense of attraction it questions. In this light, the

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18   "The camera allows us to witness it as if we were present. It selects on our behalf, provides a perspective, an angle, and distance. The camera is our optical guardian, today as it was twenty years ago. What it shows us must be important, what it does not show us must be unimportant. This fact, too, has not changed for twenty years." ("'Was fürchten oder träumen macht', Österreich" ("'What makes fear or dream,' Austria") [r.d.: 01.04.1977])

19   "The world has become an electronic village, states the scholar McLuhan. But the more we have seen, the number we get. The images of parades, too, have always been part of the repertory. The more exotic they are, the more enjoyable it is to see them. The camera brings the world to our home(s). Does that mean we own the world? Or do we rather gloat over images that have little to do with reality? Today like twenty years ago." [translation A.B.] ("'Was fürchten oder träumen macht', Österreich" ("'What makes fear or dream,' Austria") [r.d.: 01.04.1977]).

reflexive comment primarily serves to claim legitimacy, at a time affected by the socio-political changes of the 1960s and 1970s. The explicit criticism of the images brought "to our home(s)" can also be understood as a thrust against the claim of television and its mode of consumption. The fact that the two clips were released conjointly compels the viewer to understand them as one entity that evokes the *Wochenschau*'s contradictious attitude, meandering between the entitlement of an authoritative narrative over the image on the one hand, and a claim to reflexivity on the other. The fears and dreams the world out there supposedly evokes among cinema audiences, corresponds with the *Wochenschau*'s own attitude towards the contemporary, as the format tries to find its place between the threat of fast modernization in the audio-visual sector and an invocation of the persisting dream factory cinema in which it existed.

Television – "A Technical Toy"

The emergence of television was widely ignored in *Austria Wochenschau* newsreels in the 1950s and 1960s. In the rare cases in which it was mentioned, alternative potential usages for the new technology were emphasized, which would not interfere with the domain of the newsreel or cinema in general, i.e., entertainment film and news coverage. Among these alternatives were items on modern cameras for medical use or traffic and infrastructure control purposes, or television technique for audio-visual telephony in the realm of communication.[20] In a news piece on US advances in satellite technology by the "television eye," the commentary marvels on the potentials of the new technology, including telecommunication and data transfer, wondering: "Ob die menschliche Kultur nachkommen kann? Oder wird es nur zu einer weltweiten Verbreitung der bisherigen Fernsehprogramme reichen?"[21]

Two early exceptions that actually commented on the broadcasting medium television were an item about the experimental TV station of the postal administration in Vienna in 1951, and one about the new television set "Leningrad" in the USSR, in 1952.[22] The latter was probably an item provided by the Soviet Allies,

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20 E.g.: "Erste Filmaufnahmen im Menschlichen Körper, Frankreich" ("First Film Recordings Inside the Human Body, France") [r.d.: 15.04.1955]; "Die Geniale Autokamera, Graz" ("The Genious Automobile Camera, Graz") [r.d.: 14.11.1958]; "Fernsehauge am Schottentor, Wien" ("TV-Eye at Schottentor, Vienna") [r.d.: 07.12.1962]; "Höhren und Sehen per Telefon, USA" ("Hearing and Seeing via Telephone, USA") [r.d.: 20.09.1955]; "Das Fernsehtelefon, England" ("The Television telephone, England") [r.d.: 06.01.1967]. The television telephone is also mentioned in "Neuheiten in der Elektronik, Berlin" ("Novelties in Electronics, Berlin") [r.d.. 10.09.1971]; "Gammakamera im Kampf gegen Krebs, Wien" ("Gamma Camera in the Fight against Cancer, Vienna") [r.d.: 12.05.1972].

21 "Can the human culture keep up? Or will it only be good enough to spread the existing television programmes?" [translation A.B.] "Das Fernsehauge 'Telestar,' USA" ("The TV-Eye 'Telestar,' USA") [r.d.:20.07.1962] The term "television programmes" is pronounced in a clearly contemptuous manner.

22 "Fernsehapparat 'Leningrad,' UdSSR" ("TV set 'Leningrad,' USSR") [r.d.: 28.03.1952].

who had the right to contribute certain footage to the *Austria Wochenschau* programme until Austria's complete independence in 1955.[23]

It starts with a city scene, followed by shots of the TV sets' production in a manufactory, including the fine tuning of the image by a small group of workers. A worker, Michail Baturin, the commentary narrates, bought the gadget, and now has guests. Images interchange between the family around the TV set, adjusting it, and a cameraman seen from behind, filming a ballet performance of *Swan Lake*. As the camera is pulled out, the ballet scene fills the whole screen and, indicated through an intercut with the viewers in the family home, is brought to the tiny screen of the "Leningrad."

From the beginning, the film is underlaid with music from *Swan Lake*, which links images of the city, of manufacturing TV sets and rehearsing the ballet with the sphere of consumption. The Soviets' intention to promote the link between technical progress and classic (high) culture made available to the working-class family was acceptable to the *Austria Wochenschau*'s outlook for TV. It was agreeable to acknowledge television – which, at that point, still looked more like a radio set with a little screen of a smaller size than the speaker – as an extension of the radio, instead of accepting it as an alternative provider for film or visual actuality, which was to remain the domain of cinema and newsreel. The news item about the experimental television station[24] suggests a similar attempt to direct the viewers' perception of TV towards a sphere which would not interfere with the domain of the *Wochenschau*. According to this vision, it is suggested in the clip that television would at best serve to further distribute the existing cinema newsreel. Underlaid with classic film music, a few studio scenes are accompanied by a commentary emphasizing that the trial TV station not only operates with its own studio camera, but that it also has a specialized projector to broadcast film strips. While this is stated, the *Austria Wochenschau*-logo, together with its signature tune, is first displayed on a tiny TV screen with flickering stripes and eventually on full screen. Through the combination of these two image qualities, television is placed as a mere subsidiary to the superior experience of cinema.[25]

The *Austria Wochenschau*'s initial ignorance of the new phenomenon changed in the 1970s, when the ubiquity of TV in people's lives was no longer deniable. It then used every mention of television to emphasize the cinematic medium's (and thus its own) superiority. This attitude was marked by a mantra-like repetition of certain terms and adjectives, and is concisely expressed in the 1962 reporting on the inter-

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23   Hayduck: "Organisationsstruktur der Austria-Wochenschau," p. 164; Pleschko: *Austria-Wochenschau 1949–1966*, p. 87.

24   "Fernsehversuchsanlage der Postverwaltung, Wien" ("Experimental TV station of the postal administration, Vienna") [r.d.: 21.12.1951].

25   Pöppl states that, at the time, in fact, a large TV audience still seemed out of reach. Josef Pöppl: *Fernsehen und Volksbildung. Ein Handbuch für den Volksbildner.* Wien: Verlag "Neue Volksbildung," 1962, p. 15.

national newsreel congress held in Vienna.[26] After emphasizing that the first ever film recording had been a newsreel item, the commentary claims:

> "Es mehren sich die Zeichen, dass die Freude an dem technischen Spielzeug Fernsehen im Abflauen begriffen ist. Überall ist eine deutliche Rückwendung des Publikums bemerkbar. Das Publikum ist wählerisch geworden und kehrt wieder zur Qualität, und damit zum Film zurück."[27]

This stern invocation of the superiority and perseverance of the filmic newsreel alongside the degradation of the television is symptomatic for the *Austria Wochenschau*'s imaginary of media reality. Whenever television was mentioned, it was dismissed as a "technical toy," and its dieback was proclaimed, whereas cinema and the *Wochenschau* were regularly characterized by means of attributes or phrases like "rebirth," "heavy signs of live," "appeal," "mass medium number one," "quality," etc. Against all evidence, it was claimed that audiences turned back to the quality of the cinematic, even in times when the cinema experienced severe crises.

The tendency to limit coverage about television to its technological aspects rather than the programme continues over the years.[28] From the late 1970s, the *Austria Wochenschau* brings a few reports on the advancements of cable television, and TV sets as a commodity, with the latter being an explicit commercial for Walter Köck's growing electronic retailer in Vienna.[29] The few items concerned with television content, however, mostly focus on specific recording situations, such as sports or political events. In the item on an American TV show, "Christmas in Austria,"[30] with US-entertainer Perry Como and the Wiener Sängerknaben ("Vienna Boys Choir") in 1976, the commentary ironically comments: "Weihnachten in Wien. Zumindest so, wie es die Amerikaner sehen,"[31] suggesting a certain artificiality that is produced for the TV show. In 1978, the *Austria Wochenschau* films the shooting of Wolfgang Ambros' music video for the song "Schaffnerlos" for the ORF show *PopTik*. It starts with filming the retirement celebration of a tramway conductor, only to reveal that the small festivity is staged for the TV recording. This revelation, together with the combination of extracts from the music video and behind the scene footage as well as explanations on the shoot, suggest that the

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26 "Wochenschau-Kongress, Wien" ("Newsreel Congress, Vienna") [r.d.: 06.07.1962].

27 "Signs are increasing that the excitement about the new technical toy, television, are in demise. It is perceivable everywhere that the audience turns back. The audience has become more fastidious, and turns back to quality, that is, to film." [translation A.B.], ibidem.

28 E.g.: "Erstes Kabelfernsehen in Wien" ("First Cable TV in Vienna") [r.d.: 27.10.1978; "Kabelfernsehen" ("Cable TV") [r.d.: 1980]; "Post: Bildschirmtext in Österreich" ("Post: Teletext in Austria") [r.d.: 13.02.1981]. They all come with fast jazz or funky synthesizer sound.

29 "Fernsehausstellung in Wien" ("TV exhibition in Vienna") [r.d.: 29.10.1976].

30 "TV-Show 'Weihnachten in Österreich'" ("TV show 'Christmas in Austria'") [r.d.: 19.11.1976]. The show was a co-production between the American TV, ORF and the Vienna tourist office, according to the commentary.

31 "Christmas in Vienna, at least the way the Americans see it," [translation A.B.], ibidem.

Austria Wochenschau is able to look behind the scenes, and lets the public be present and close to the idol during his daily work, in this case, for TV.

Since the early 1970s, the *Austria Wochenschau* brings news items about the (German) Golden Camera award[32], which, as the commentary in the 1977 version states, has become "almost an act of state."[33] These occasions are also used to comment dismissively on the prize and the television show business. Spectators and TV-stars are attributed characterizations such as "Bildschirmbürger" or "Fernsehvolk," "TV-family," respectively, evoking an impression of profanity and provinciality. In the 1975 report, the commentary contemptuously adds: "Na, einmal im Jahr kann man schon fröhlich sein. Gibt ohnehin wenig genug zu lachen."[34] As we see then-chancellor Bruno Kreisky congratulating the winners of the 1976 Golden Camera award, Annemarie Berthé and Otto Schenk, the commentary gleefully ponders that he toasts "vermutlich auf eine schönere Fernseh-Zukunft."[35] In the 1981 issue, the commentary contemplates that "[…] dass Fernsehlieblinge auch aus dem Bereich der Politik kommen können beweist Franz Kreutzer – die Goldene Kamera für den ORF-Chefredakteur."[36] This is followed by a shot in which then-Minister of Education and Arts, Fred Sinowatz, is shown applauding the awardee, Alfred Böhm, and the comment "Ein Fredl applaudiert dem Anderen"[37], not only mocking the similarity of their first names, but also the previously stated overlapping of television media and politics. Such comments evoke an impression of both randomness and provinciality, and associate Austrian TV with notions of nepotism, tying in with an image of Austrian broadcasting media dating back to the 1950s and 1960s, when the two main parties, ÖVP and SPÖ, codetermined the programmes based on parity. Another punch against television, which explicitly positions it against the kind of entertainment associated with the cinema, appears in the 1977 report on the same award. After showing the jury award going to the ORF's ZIB-2 news stream, the commentary emphasizes that the audience award went to actor Paul Hörbiger, adding "und weil man so schöne Unterhaltungsfilme heute in Österreich nicht mehr produzieren kann, wird der ORF auf vielfachen Publikumswunsch die Hörbiger-Filme wohl immer wieder wiederholen."[38] In this

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32 "Goldene Kamera," Wikpedia, https://de.wikipedia.org/wiki/Goldene_Kamera.

33 "Verleihung der Goldenen Kamera, Wien" ("Golden Camera Award Ceremony, Vienna") [r.d.: 04.03.1977].

34 "Well, let them be cheerful once in a year. There is not much to laugh about after all." [translation A.B.] ("Verleihung der goldenen Kamera, Wien" ("Golden Camera Award Ceremony, Vienna") [r.d.: 07.03.1975]).

35 "probably to a brighter future for TV" ("Verleihung der Goldenen Kamera, Wien" ("Golden Camera Award Ceremony, Vienna") [r.d.: 05.03.1976]

36 "[…] that, apparently, TV-darlings can also come from the sphere of politics is proven by Franz Kreutzer – the Golden Camera goes to the editor in chief of the ORF" ("Cameras and Microphones, all in Gold" [r.d.03.04.1981]).

37 "One Fredl claps for the other," ibidem.

38 "and, as such nice entertainment films can no longer be produced in Austria these days, the ORF will – according to the audience's wish – have to repeat them over and over" ("Golden Camera Award Ceremony, Vienna") [r.d.: 04.03.1977].

sequence a clear frontline is established between the official recognition of the television news program and the taste of the audience for entertainment, associated with Hörbiger's films, which were originally produced for the cinema. In an almost fatalistic tone, this news item alludes to the crisis of the cinema and links it to the advance of television, while staging itself as the advocate of good taste and the real desire of the audience.

Commercials – Curiosities

In its struggle to survive, the *Austria Wochenschau*, which suffered under financial constraints almost since the beginning of its existence,[39] had to resort to new strategies. First, it attempted to modernize and to appeal more to younger audiences, which, as statistics suggested, made up an increasing number of cinemagoers.[40] In the 1970s, the *Wochenschau* occasionally hired moderator Peter Rapp, who had attained fame among the target audience in the youth TV broadcast "Spotlight" (1968–1978). The fact that this TV personality was hired for certain news items hints at the *Austria Wochenschau*'s meandering between its principle to vehemently defend its own position against television and the need to appeal to younger audiences.[41] As a second measure, the *Austria Wochenschau* had to resort to commercials, which also brought it closer to practices of its archenemy TV.[42] While most of the very few colour items in the newsreel programmes were commercials, it is a black-and-white one that particularly stands out in its contradictory nature, meandering between self-referential irony and pragmatism. The 1973 news item[43] is presented by none other than Peter Rapp and combines a parody of TV commercials with passer-by interviews, only to end up as a commercial itself. First, Rapp is seen in two unrelated spots, where he

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39 Pleschko: *Austria – Wochenschau 1949–1966*, pp. 76, 149–152.

40 Wimmer: *Austria Wochenschau Ges.m.b.H. 1966–1982*, p. 127.

41 While Rapp supported the *Wochenschau* through his popularity gained in TV, several former AWS producers or camera people respectively changed from the newsreel to television. (Pensold: *Geschichte des Rundfunks in Österreich*, p. 133; Wimmer: *Die Austria Wochenschau Ges.m.b.H 1966–1982*, p. 119). Despite the strong rivalry felt by the *Wochenschau*, there were also a number of relevant exchanges and collaborations between television and the newsreel, as described by *Austria Wochenschau* camera man Chlanda when interviewed by Wimmer. Wimmer: *Die Austria Wochenschau Ges.m.b.H 1966–1982*, pp. 119–120.

42 The acceptability of commercials in public broadcasts had been critically discussed since the 1950s, not only with regard to the *Wochenschau*, but also for radio and TV. Daniela Lechleitner: *Hörfunkwerbung in Österreich 1924 bis 1957. Zwischen Selbständiger Entwicklung und Amerikanischer Einflußnahme*. Dipl thesis, University of Vienna, 1995, p. 54; Sigrid Angerer et al.: "Brutto nicht gleich Netto. Eine Untersuchung des Werbeaufkommens zwischen 1995 und 2010," in: *Journalismus und Werbung: kommerzielle Grenzen der redaktionellen Autonomie*, ed. Stefan Gadringer et al. Wiesbaden: Springer VS, 2012, pp. 71–72. Still, in 1970, the *Austria Wochenschau* brought a news item about the curiosity of the new profession, "commercial broadcast observer" ("Werbefunkbeobachter, Österreich" ("Commercial Broadcast Observer, Austria") [r.d.: 17.04.1970].

43 "Bundy&Bundy in der Werbung, Wien" ("Bundy & Bundy in commercials, Vienna") [r.d.: 19.10.1973].

re-enacts commercials which originally star the well-known (cabaret) actors Ossy Kolmann and Kurt Sobotka. Rapp then sits at a bar, directly addressing the audience and introducing the question of whether it appeals to audiences to see stars in commercials, ironically referring to the previously seen figures which he re-enacted. It is followed by street interviews where passers-by articulate different attitudes to the question. Rapp then raises the question of specialists making commercials in their particular field, such as the world-champion hairdressers from Vienna, Hans and Georg Bundy. Again, passers-by are interviewed. Rapp is then seen with the Bundy siblings in a studio, where he interviews them on whether they perceive themselves more as TV-stars or hairdressers. While this question still makes the situation appear as a reportage on the two, the next question – whether fashion was related to the products they use – prepares for an answer and a situation where the Bundys explicitly explain the advantage of a certain product, "Pretty Hair," not without prominently mentioning its name. Intercut is a demonstration of the product on a woman's hair. This way, the message of the commercial is also placed within the *Wochenschau*. The item ends with a passer-by, an elderly man, explaining that he does not watch commercials on TV, because he is not interested. This case, which can be seen as one of the curiosities among the newsreel items,[44] demonstrates the *Austria Wochenschau*'s attempt to pragmatically adjust to new necessities, while at the same time trying to save face by self-ironically framing the concessions made to commercial culture through an unconventional play with formats.

Film Culture – "Strong Signs of Life"

The second core pillar of *Austria Wochenschau*'s media representation, besides defending its stance against television, was its advocacy for cinema culture, which resulted from its own inherent dependency on the institution. The majority of the *Wochenschau* coverage on audio-visual media was concerned with film and cinema culture, including premiers, festivals, awards, film production, stars, retrospectives or exhibitions, as well as cinema halls. While having an interest in maintaining its uniqueness as a media format against the rising medium of television, the *Wochenschau* also realized that it had to respond to changing viewing habits and a generational shift in its audiences.[45] Such modernizing attempt can be traced in the *Wochenschau*'s reports on film, especially in the way in which thematic foci and the role of elements such as commentary and music change over time.

Up until the 1960s, film reporting focused on stars and events such as productions and premiers rather than the respective films themselves. Often times, the audience would get informed about the cohort of stars involved in the shoot, or

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44   For the often ambivalent formats of *Wochenschau* newsreels, also see Sigrun Lehnert: "Die Kino-Wochenschau als Generischer Sonderfall: Von Reportage bis Kabaret," in: *Mediale Dispositive*, ed. Ritzer et al. Wiesbaden: Springer, 2018, pp. 135–153, here pp. 137–139.

45   Wimmer: *Austria Wochenschau Ges.m.b.H. 1966–1982*, pp. 122–130.

present at the premiere, but would not get to know the title, not to mention the theme of the film. Only from the 1970s onwards, actual films and their themes increasingly came into focus. This was different, for instance, in *Wochenschau* reporting on theatre, which concentrated on the performance and the message of the piece from the beginning, rather than the show as a socio-cultural event.[46]

Having a genuine interest in promoting the survival of cinema, the *Austria Wochenschau* avoided to touch upon controversial aspects of Austrian film heritage and instead featured cinema as an attractive and, above all, enjoyable medium for a broad audience. This can be seen as symptomatic of the image that post-war Austrian film culture tried to convey. It focused on *Heimatfilm* and "Austrian-bred" stars, trying to convey the notion of Austria as a film nation without mentioning the rupture it had undergone. At the same time, it promoted an international appeal rooted in western culture, in which the new Austria would happily participate. Based on this attitude, the *Wochenschau* reports on films, their emphases and omissions, were strikingly eclectic. This was true for reports on both Austrian and foreign films.

When a premiere took place in Austria, or an international star visited, the opportunity was rarely missed to declare the "glamorous" event an indicator for the still booming cinema industry. Besides mentioning the film stars and directors, the commentary in the reports on premieres almost mandatorily emphasized the presence of "prominent persons from politics, the industry and the arts". When a foreign production came to shoot in Austria, the Austrian landscape or scenery played a key role besides the involvement of Austrian actors. In the 1969 news item about the shooting of the "multi-million film" *The Last Valley*, which shows the international production shooting in the Austrian mountains, the commentary marvels that "die 120 Mitglieder des Englischen Kamerateams haben nur selten unter so harten Bedingungen Außenaufnahmen gedreht."[47] Underlaid with a folk music melody that features medieval elements (which correspond with the film's setting), the commentary promotes the notion of a "genuine" Austrian landscape that demands professionalism in film production. The fact that the Czech-Austrian émigré actor Martin Miller, who had started his career in the Viennese theatre scene during the 1920s,[48] died of a heart attack during the shoot in Innsbruck was not worth a mention in the *Austria Wochenschau* newsreel.

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46 E.g., "Uraufführung 'Der Prozess,' Wien" ("Premiere 'Der Prozess,' Vienna") [r.d.: 10.10.1952]; "Theater am Parkring: 'Abgründe,' Wien" [r.d.: 09.05.1952].

47 "the 120 members of the English camera team have hardly ever had to film exteriors under such difficult conditions." [translation A.B.] ("Filmarbeiten im Schnitztal, Tirol" ("Film Shooting in Schnitztal, Tyrol") [r.d.:14.11.1969]).

48 He had played at the Raimund Theatre in the 1920s and had other engagements in Vienna between 1936 and 1938, including at the cabarets *Literatur am Naschmarkt* and *A.B.C.* The Jewish actor had subsequently fled Nazi rule to London, where he co-founded the Austrian exile cabaret *Laterndl* during the war. (Herbert A Strauss and Werner Roeder*: International Biographical Dictionary of Central European Emigrés 1933–1945. The Arts, Sciences, and Literature*, 2 vols. Munich: KG Saur, 1983, p. 819).

The focus shifts to more universal themes when it comes to productions in other countries, particularly those from the Eastern Bloc. The focus was often on the spectacular shoot and notions of exoticizing adventure. The report on the production of a Polish historical film, *The Deluge* by Jerzy Hoffman,[49] focusses on the stuntmen who are trained in specific techniques for the film, and it centres around the notions of action and male heroism. The latter is also accentuated in the 1966 news piece on the shoot of the French film *Seven Guys and a Gal*[50] in Romania, which the female commentary describes as a historical film. Instead of mentioning the films historical context, the French crusade against the Austrian Empire in northern Italy, the female commentary's narration centres on main actor, Jean Marais, and marvels about his attractiveness in any situation, sexualizing the male hero from a female perspective. A report on the Moscow film festival in 1963 did not concentrate on the impact of Soviet film making or stardom, but uses the occasion to promote a general advocacy for the importance and resilience of film and cinema in general, as the commentary wonders:

> "Welche Bedeutung der Film noch immer und angesichts der Verbreitung des Fernsehens erst recht hat, weiß man auf der ganzen Welt. Und auch in Russland wirbt man für die bunte, schillernde, manchmal leichte, manchmal gehaltvolle, manchmal packende und erregende, und manchmal bloß unterhaltende Welt des Films. […] Auch aus dem Osten, aus Russland, kommt die Bestätigung: der Film kann nicht verdrängt werden."[51]

In contrast, reports on important film festivals and events in the western world mostly focussed on the stars, exposing Austrian cinema audiences to the world of western celebrity, and integrating them into the sphere of western cultural industry and consumption.

The *Austria Wochenschau*'s tendency to negotiate Austria's officially neutral position in the cold war by universalizing related themes can also be observed in its musical choices. The piece *Mobster Boss* by Gerhard Trede[52], for instance, which

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49   "Stuntmen bei der Arbeit, Polen" ("Stuntmen at Work, Poland") [r.d.:21.01.1972].

50   "Jean Marais in Historischem Film, Rumänien" ("Jean Marais in Historical Film, Romania") [r.d.: 12.08.1966].

51   "The meaning that film still has, particularly in the face of the spread of television, is known in the whole world. In Russia too, the colorful and dazzling, at times light, at times exacting, at times enthralling and thrilling, at times just entertaining world of film is promoted. […] Also from the East, from Russia, it is confirmed: Film cannot be replaced." ("Filmfestspiele in Moskau" ("Film-festival in Moscow") [r.d.: 26.07.1963]).

52   Trede had worked for the German *Neue Deutsche Wochenschau* newsreel between 1953 and 1962 (Sigrun Lehnert: "Die Kino-Wochenschau als Quelle der Erinnerung: Die Berichterstattung über den Prozess gegen Adolf Eichmann 1961," in: *(Digitale) Medien und soziale Gedächtnisse*, ed. Gerd Sebald and Marie-Kristin Döbler. Wiesbaden: Springer VS, 2018, pp. 251–278, here pp. 256–257). Another piece by Trede that could be identified in the media related *Austria Wochenschau* items is *Funny Chase* in "Christine Kaufmann filmt in Wien" ("Christine Kaufmann films in Vienna") [r.d.: 23.12.1960], which will be discussed below.

was used in the report about the shooting of *An Affair of States* (1966),[53] a cold-war spy comedy by Sammy Drechsel, can also be found in other newsreel items, e.g., on a car race in Zeltweg.[54] On an affective level, the cold war comedy was thus sonically framed to spark similar associations as a sports competition, which Austria, as an officially neutral country, could follow as a (maybe partial, yet) relatively uninvolved spectator.

Particularly in the 1960s, film premieres that took place in Austria were often staged thematically, with the whole setup and decoration of the event corresponding with the respective film's theme. The *Austria Wochenschau* readily tied in with such staging and enhanced its effect. Showing the decorated foyer, and some disguised attendees, the voice-over frequently gets carried away with exoticizing or racist comments. During the premiere of *Lord Jim*,[55] a woman dressed in a (supposedly) Chinese outfit who distributes film folders to the audience is referred to as "Chinesenmädchen" ("China girl"). In the report about the premiere of *The Jungle Book*, the commentary ponders: "Zahlreiche exotische Gäste gaben der ersten Aufführung die Ehre und das Kolorit des Millieus, in dem der Zeichentrickfilm spielt. Das Foyer des Kinos schien sich direkt im indischen Dschungel zu befinden."[56] Meanwhile, the camera focusses on ethnically Indian-looking audience members. Other, maybe less objectionable examples are the premiere of *Branca Leone*,[57] where decoration and disguises followed the comedy's medieval theme, or the film *Alice's Restaurant*,[58] where the premiere was organized as a folknik party with bands playing after the show. The *Austria Wochenschau* reporting on these premiers can be seen as a double mediation of the actual film, which also offers a glance at the crisis of cinema. Apparently, the whole setup of the premiere was needed to enhance the film's appeal among cinema audiences, embedding the screening into a happening, while the *Wochenschau*, again, saw its role in enhancing the glamour of the premiere celebrations for a wider audience.

Commentary styles in *Austria Wochenschau* news items generally varied between more formal and more informal tones. In the ones on films, festivals, and other cultural matters, a more jovial and often ironic tone is predominant. Some early commentaries are reminiscent of a conferencier-style known from the Austrian cabaret tradition, which was also common in various Austrian radio shows in

53   "Ein Grossfilm entsteht in Wien" ("A big film is produced in Vienna") [r.d.: 26.11.1965].

54   "Grosser Preis von Österreich, Zeltweg" ("Grand Prix of Austria, Zeltweg") [r.d.: 27.08.1965].

55   "Film-Galapremiere im Forumkino, Wien" ("Galapremiere at the Forum Cinema, Vienna") [r.d.: 27.05.1966].

56   "Many exotic guests honored the first screening and provided a flair of the milieu in which the films is set. The foyer seemed to be right out of the Indian jungle" ("Filmpremiere *Das Dschungelbuch*, Wien" ("Film premiere *The Jungle Book*, Vienna") [r.d.: 27.12. 1968]).

57   "Ritterliche Kinopremiere *Branca Leone*, Wien" ("Gallant cinema premiere *Branca Leone*, Vienna") [r.d.: 04.10.1968].

58   "Filmpremiere *Alice's Restaurant*, Wien" ("Film premiere *Alice's Restaurant*, Vienna") [r.d.: 03.04.1970].

the 1950s and 1960s.[59] They made use of a lyrical subjective speaker, accompanied by piano music, and were often spoken by the popular cabaret artist Maxi Böhm. On rare occasions, two speakers alternated within one news item, either mixing an informative and an informal part,[60] or to evoke the impression of a conversation reminiscent of a double conférence.[61] This very technique, however, only lasted through the 1950s, and then fell victim to the attempt to keep pace with more modern styles. Particularly when it comes to newsreel items that present new film releases, the role of commentary started to vanish and was eventually completely replaced by the underlaid original speech of an interviewed director.[62] Onscreen reporters also became more frequent during the late 1970s.[63] Similarly, music was a core asset of any *Wochenschau* newsreel in the 1950s and 1960s. Available score elements were used and reused, but there were also elements composed directly for the *Austria Wochenschau* by Hans Neubrand.[64] The importance of film music also decreased during the late 1970s, as it was often replaced by location sound.[65]

As mentionend above, reports on both, premieres and productions, conveyed certain emotions or notions of exoticism, adventure, etc., rather than informing about the actual films. This changed in the 1970s, a time that is also marked by the emergence of a new Austrian independent or avant-garde film movement that builds a counter-narrative to the romanticizing, *heimat* oriented films of the 1950s and 1960s.[66] The emergence of films that deal more with social realities, and no longer shrink from addressing the national socialist past, are met with a new style of presenting films and their messages in the *Austria Wochenschau*, actually addressing and showing clips of the films themselves.[67] In the 1980 news item on the film *Gefischte Gefühle*, the *Wochenschau*'s continuous rejection of television met with the new style of film presentation. Director Kaufmann, whose on- and off-screen

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59 Aylin Basaran: "Wien hat immer Saison – Radioreise in ein zeitloses Österreich der 1960er Jahre," in: *Dokumentationsarchiv Funk*, Wien, 2021.

60 "Filmpremiere *1. April 2000*, Wien" ("Film Premiere *1. April 2000*, Vienna") [r.d.: 28.11.1952].

61 "Rendezvous der Filmstars, Wien" ("Rendezvous of the Film Stars, Vienna") [r.d.: 01.03.1957].

62 "Der neue Spielfilm *Gefischte Gefühle*, Österreich" ("The New Fiction Film *Gefischte Gefühle*, Austria") [r.d.: 16.05.1980].

63 In the report on the shooting of the film *Exit*, the reporter is seen from behind, and his questions may only be heard. Cf. "Dreharbeiten zu *Exit* mit Eddie Constantine, Wien" ("Shoot of *Exit* with Eddie Constantine, Vienna") [r.d. 20.07.1979]).

64 "Kulturpreis an Heinz Neubrand, Baden bei Wien" ("Culture Award to Heinz Neubrand, City of Baden") [r.d.: 25.02.1972].

65 "Dreharbeiten zu *Exit* mit Eddie Constantine, Wien."

66 Gertraud Steiner: *Die Heimatmacher. Kino in Österreich 1946–1966*. Wien: Verlag für Gesellschaftskritik, 1987; Walter Fritz: *Kino in Österreich 1945–1983. Film zwischen Kommerz und Avantgarde*. Wien: Österreichischer Bundesverlag, 1984, pp. 51–123, 163–189; Robert v. Dassanowsky: *Austrian Cinema: A History*. Jefferson: McFarland, 2008, pp. 173–183, 195–201.

67 "Dreharbeiten zu *Exit* mit Eddie Constantine, Wien." ("Shooting *Exit* with Eddie Constantine, Vienna"); "Filmpremiere *Die Ehe der Maria Braun*, Wien" ("Film Premiere *The Marriage of Maria Braun*, Vienna") [r.d.: 18.01.1980]; "Lepeniotis' neuer Film *Operation Hydra*, Wien" (Lepeniotis' new Film *Operation Hydra*, Vienna") [r.d.: 25.04.1980].

narration entirely replaces the classic newsreel commentary, describes his film as new Austrian cinema, in so far as it deals with Austria's present, and adds: "Diese Gegenwart wird uns auch tagtäglich vom Fernsehen in Form von Nachrichten zugespielt."[68] The film, according to the director, critically addresses the monopoly of the ORF, "der so stark das Denken und Empfinden in diesem Land gestaltet."[69] Here, the *Austria Wochenschau* readily uses the director's own standpoint to one more time mischievously proclaim their own attitude towards television.

Inventing New Austrian Film Pioneers

Holding up the notion of an Austrian film culture was not an easy task in the face of the cinema crisis Austria underwent starting in the 1960s.[70] It was further complicated by the need to redefine Austria's cultural self-image in the process of post-national-socialist nation building. Laurin Blecha has shown how the *Austria Wochenschau*'s coverage of the reconstruction of the State Opera had played an enormous role in symbolic nation building in 1955, the year of the State Treaty, and served to re-establish and strengthen Austria's reputation as a traditional centre for high culture, tying in with the classical Habsburgian tradition.[71] Referring back to pre-war traditions appeared more complicated in the realm of cinema. Austria's film culture, which had flourished in the 1920s, was ruined by the Anschluss and the antisemitism that had led large parts of the creative and cultural community to either emigration or persecution and death, while others were able to pursue their career in productions of dubious cultural value under Nazi rule. Post-war culture of ongoing antisemitism, and a culture of denial, made it unbearable for most Jewish film makers to return to Austria, not to mention to take up work in the film industry. What remained was, on the one hand, Austria's wish to connect with its pre-NS reputation as a film nation without having to process what had led to its destruction. Dassanowsky, too, diagnoses a "total disconnection of Austrian film from its exiled and diasporic talent, their concepts, and their work," which, according to him, led to a situation in which the "subsequent filmmaking generations suffered an amnesia that would influence the creation and reception of Austrian film into the 1990s."[72] Meanwhile, post-war film – in line with a general tendency of

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68 "This present is also conveyed to us via television, in the form of news, day by day." [translation A.B.] ("Der neue Spielfilm *Gefischte Gefühle*, Österreich" ("The New Fiction Film *Gefischte Gefühle*, Austria") [r.d.: 16.05.1980].)

69 "which so strongly configures the thinking and feeling in this country" (ibidem).

70 Steiner: *Heimatmacher*, pp. 223–227; Fritz: *Kino in Österreich*, pp. 93–96; Dassanowsky: *Austrian Cinema*, p. 192.

71 Laurin Blecha: "Die Austria Wochenschau als Gedächtnisort und Produktionsstätte Österreichischer Identität. Eine Analyse der Repräsentation der Festspiele in Salzburg und Bregenz und der Wiener Staatsoper in der Austria Wochenschau 1949–1955," in: *Zeitgeschichte* 42/1 (2015), pp. 21–33, here: pp. 23–24, 29–30.

72 Dassanowsky: *Austrian Cinema*, p. 114.

the time – was keen to present a notion of Austrianness that was distinct from the national-socialist claim of a Greater German self-perception. Thus, the attempt to create a new Austrian star cult with a focus on genuinely Austrian actors/actresses and themes resulted in a provincialization of Austrian film culture. This contradiction was also present in the *Wochenschau* reporting. By vocally and visually representing certain members of the society, the *Wochenschau* contributed to the making of certain stars and the neglection of other agents of the film business. This becomes emblematic in two examples, where this visual and verbal proclamation of agency in what would manifest "Austrian film culture" was created explicitly or implicitly.

A certain ineptness in constructing a solid ned trajectory for Austrian film culture shows in the news item on a meeting of the Austrian film trade union in honour of film pioneers.[73] Underlaid with fanfare like heavy music, a long dinner table is shown. A number of individuals are captured in close-ups while the commentary specifies their names – "Willi Forst, Maxl Neufeld, E.W. Emo, Prof Geser, Hans Moser" – in a respectful manner. Most of them were among the film makers who were able and willing to continue their career after Austria's participation in National Socialism.

Among the most prominently mentioned personalities with a long-neglected career during the Nazi period was director Franz Antel.[74] Not only were many of his film shooting and premieres featured, but also his (omni)presence during premieres and his additional engagement in the showbiz, as well as his private life, were worth a mention in the *Austria Wochenschau*.[75] Although some émigré film makers were subject to later *Austria Wochenschau* news items starting in the 1970s, such as Max Reinhardt in the report on an exhibition of his work in theatre and film,[76] or Fritz Lang as he receives the medal of honour of Vienna,[77] they are blanked out when it comes to imagining the contemporary film industry in Austria. By confining them to these special occasions, they appear as individual

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73 "Filmpioniere unter sich, Wien" ("Film Pioneers among themselves, Vienna") [r.d.: 01.12.1961].

74 Hanja Dämon has recently shown his explicit involvement with the film business during the Nazi period which remained unquestioned until his death. Hanja Dämon: "Franz Antel: 'Alter Kämpfer,' Widerstandskämpfer, Nazi-Opfer? Vom Karrierebeginn im nationalsozialistischen Deutschland zum 'Antifaschisten' nach 1945," in: *Studien zur Wiener Geschichte. Jahrbuch des Vereins für Geschichte der Stadt Wien* 11 (2021), pp. 7–25.

75 "Film-Weltpremiere in Salzburg" ("Film World Premiere in Salzburg") [r.d.: 08.10.1965]; "FC Antel: Film und Fussball, Kaprun" ("FC Antel: Film and Soccer, Kaprun") [r.d.: 09.07.1965]; "FC-Antel gegen FC-Schmiere, Wien" ("FC Antel against FC Schmiere, Wien") [r.d.: 26.11.1965]; "Goldene Leinwand an Franz Antel," Österreich" ("Golden Screen to Franz Antel, Austria") [r.d.: 03.05.1969]; "*Sie nannten ihn Krambambuli* - Apollo Kino, Wien") [r.d.: 18.02.1972]; "Dreharbeiten zu *Casanova & Co* von Franz Antel, Venedig" ("Shooting of *Casanova & Co* by Franz Antel, Venice") [r.d.: 01.10.1976]; "Weltpremiere *Der Bockerer*, Wien" ("World Premiere *Der Bockerer*, Vienna") [r.d.: 20.03.1981]; "Franz Antel Chefhochzeiter des Jahres, Wien" ("Franz Antel Wedding Expert of the Year, Vienna") [r.d.: 23.06.1978].

76 "Max Reinhardt-Ausstellung, Wien" ("Max Reinhardt - Exhibition, Vienna") [r.d.: 28.01.1977].

77 "Filmpionier Fritz Lang wird geehrt, Wien" ("Film Pioneer Fritz Lang is being honoured, Vienna") [r.d.: 02.04.1971].

phenomena, while neither they nor their influence are mentioned when it comes to constructing a legacy of Austrian film culture. It took until 1978 for the *Wochenschau* to report on a retrospective by the *Film Archive Austria* which attempts to retrace the mostly suppressed history of the interwar period.[78]

Another blatant example for the promotion of Austrian film personalities are two consecutive 1960 newsreel items. The first one features Vienna's newly re-opened Gartenbau cinema and briefly mentions the premiere of a film with Kirk Douglas.[79] Douglas is then used as a transition to the second, more detailed item centring on the young actress Christine Kaufmann shooting a film with the world star in Vienna.[80] The second item shows the Austrian born actress acting in a scene, in which she lays in bed, and in situations where she discusses the script with the director on set. The commentary emphasizes her young age, her fluency in several languages and her experience, having filmed with international film productions and world-famous stars. It ends with an ironic comment, remarking that, due to her age (seventeen at the time of the shoot), she would have to watch her own film in another country, hinting at Austrian age restrictions. Strikingly, neither the name of the box office film shown during the premiere – nothing less than Stanley Kubrick's *Spartacus* – nor the title or theme of the production with Kaufmann is mentioned. Instead, Kirk Douglas is used as a link between the two scenarios; mostly, it appears, to use his stardom to boost the importance of the premiere venue and the young Austrian actress. The film in which Kaufmann stars is Gottfried Reinhardt's post-war production *Town without Pity* (1961), a US-FRG-Swiss court-room drama, which centres around the foulness of a small town in post-war Germany in the face of a young girl that was raped by US army members. It is even more striking considering that the film's director, Gottfried Reinhardt, son of the famous Austrian theatre director Max Reinhardt – who stayed in exile due to Nazi rule – is also prominently featured in both situations, during the *Spartacus* premiere and during the shoot of *Town without Pity*, but he is not mentioned in either context. This incongruence between visual and verbal information provided by the *Wochenschau* item is a drastic indicator for the newsreels' focus on creating a new Austrian stardom legitimated by international visibility, rather than trying to connect with Austria's 1920s pre-fascist cultural heritage.

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78   "2. Österreichische Filmtage in Kapfenberg" ("2nd Austrian Film Festival in Kapfenberg") [*Austria Wochenschau* 49/78]).

79   "Gartenbaukino – Ein neuer Filmpalast" ("Gartenbau Cinema – A New Film Palace") [r.d.: 23.12.1960].

80   "Christine Kaufmann filmt in Wien" ("Christine Kaufmann films in Vienna") [r.d.: 23.12.1960].

Conclusion

The *Austria Wochenschau* was torn between conflicting roles and agendas, between the invention of traditions and the desire for new beginnings, between democratization attempts and historic oblivion. A closer look at the media-related *Austria Wochenschau* news items reveals a twofold attempt to come to terms with the challenges of representational politics in the young Second Republic. First, in light of the cinematic newsreel medium's decline in the later 20th century, the history of the *Austria Wochenschau* as an institution can be read as a history of decline. The media-related coverage embodied the struggle against this inevitable trajectory, and their strategies reveal traits of both resignation and resilience. The impression may arise that the *Austria Wochenschau* mostly defined its own self-image through the distinction from, or association with, other media formats. The tenacious skirmish against television appeared at times stubborn and defiant. Yet, the relative freedom from audience interference, together with the felt need to legitimize its own existence, created space for the experimentation with formats, and for a wilful expression of the cinema newsreel's self-esteem. Embedding the experience of news consumption into a space of mediated imagination, the *Wochenschau* presented itself as a protective hand, creating a fictionalized form of participation in the modern world, beyond the increasingly omnipresent grasp of the broadcasting media.

Second, the *Austria Wochenschau* was organically intertwined with the problematic image of post-fascist Austrian cinema culture. On the one hand, it was impossible to refer back to Austria's internationally acclaimed 1920s film culture without acknowledging the exclusion and persecution of former Jewish colleagues. The consequence was a provincialization of Austrian film culture. The *Austria Wochenschau* tried to compensate this through the creation of a new local stardom, combined with an integration of audiences into post-war western leaning popular culture, associated with the promise of reconstruction and prosperity amidst the Cold War. Due to the unmentioned yet present blank spots, a strong eclecticism and a certain unease can be felt in the reporting on film and the creation of a new master narrative. The *Wochenschau* did not see its function, first and foremost, in fully informing the audience about every detail of each respective film. In contrary, often central elements such as the title, dates or certain key figures were not even mentioned. Instead, it generated an affective stance towards who is seen, and lifted the glamour of cinema "per se" to a self-perpetuating mantra. Both in defending the cinema newsreel format and in reinventing Austrian cinema culture, the *Austria Wochenschau* demonstrated a somewhat anachronistic stance and found itself trying to conceal contradictious claims, an attitude symptomatic for nation building and identity construction of post-World War II Austria. Representing an extenuated yet immersive self-image in order to legitimize its own existence is something the *Austria Wochenschau* shared with the young Second Republic.

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MEIKE WILFING-ALBRECHT

ADJUSTING AN IMAGE?
THE "MAHLER-RENAISSANCE" BETWEEN
VIENNA AND NEW YORK

The so-called Mahler-Renaissance of the second half of the twentieth century is still only a vaguely defined phenomenon that has not been studied in a comprehensive manner to this day. It is usually described as the period in which Gustav Mahler's (1860–1911) compositions were finally included into the general repertoire on a global scale after being misunderstood or even ignored for at least fifty years.[1] The occasion of Mahler's hundredth birthday is nowadays commonly seen as the turning and starting point of the "Mahler-Renaissance," which gained momentum in the following years and culminated in the early 1970s, originating especially from Vienna, London, and the United States.[2] The rather scarce studies on this topic attempt to identify various reasons for the late breakthrough Mahler's music was experiencing several decades after his death. Among these are the newfound fascination with the late-romantic period and especially Austrian composers such as Mahler and Bruckner, various technical improvements (which facilitated the realization of Mahler's intentions), and the significant role of recordings in the distribution of Mahler's music.[3] The studies also paint a picture of certain events and artists, especially Leonard Bernstein (1918–1990), which are strongly connected with the slogan "Mahler-Renaissance,"[4] but do not differentiate sufficiently between the various tendencies occurring during this relatively long time, especially with regard to particularities concerning the United States and Vienna.

The narrative of the "Mahler-Renaissance" suffers from the problem that some of the studies rely mainly on personal recollections, generating an image that most of the time manifested solely in retrospect. The goal of this article is thus not to search for explanations for this phenomenon itself, which has been analysed in several studies, but rather to pursue the different facets of Mahler's resurgence. In order to reach this goal, instead of relying mainly on research literature I will also look at several contemporary sources, which provide a first-hand impression of the

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1 Bernd Sponheuer (ed.): *Mahler-Handbuch*. Stuttgart: Metzler/Kassel: Bärenreiter, 2010, pp. 3–4.

2 Jens Malte Fischer: *Gustav Mahler. Der fremde Vertraute*. Munich: DTV/Kassel: Bärenreiter, 2010, pp. 853, 864.

3 Sponheuer: *Mahler-Handbuch*, or, for example, Kurt Blaukopf: "Hintergründe der Mahler-Renaissance," in: *Gustav Mahler: Sinfonie und Wirklichkeit*, ed. Otto Kolleritsch. Graz: Universal-Edition, 1977 (= Studien zur Wertungsforschung 9), pp. 16–23.

4 Christoph Metzger: *Mahler-Rezeption. Perspektiven der Rezeption Gustav Mahlers*. Wilhelmshaven: Noetzel, 2000, p. 240. The slogan is generally considered a terminological mishap but is still used today. It first appeared on an LP cover in 1955 and gained popularity during the 1960s. Sponheuer: *Mahler-Handbuch*, p. 3.

atmosphere surrounding artists and audiences – mostly radio interviews and other audio(-visual) sources from the 1950s to the 1970s – to see whether the established image of the "Mahler-Renaissance" can be verified or has to be revised in certain respects.[5] In contrast to written reports or reviews, these sources are more direct, but on the other hand for the most part document personal opinions and subjective impressions. While some conclusions therefore have to remain speculative, assessing this material will help sharpening the somewhat blurred outlines of the murky phenomenon called "Mahler-Renaissance."

Generally speaking, audio-visual sources for the most part continue to be ignored in historical studies, even though they bear high potential for certain analyses in holding additional information to written texts, such as expressions, emotions, the tone of the speaker's voice, visual aspects that otherwise cannot be described sufficiently, and much more. They can also provide statements and reactions by people who did not write or would not have written a review or a study, such as some practical musicians, interviewers, or audience members. In the context of discursive analyses or research regarding reception history, having direct access to an audience reaction can possibly provide a much broader and multi-faceted perspective. Numerous platforms, *YouTube* in particular, are flooded with new clips every day and are a treasure trove for new and potentially invaluable material for (music-)historians. For this purpose, LAMA is a most helpful tool for analysing these audio-visual sources as well as finding and connecting the relevant material, as in this case the clips concerning the "Mahler-Renaissance," which otherwise would have been overlooked.

The Development in Vienna

The fact that Mahler's birthday was celebrated not only in Austria, but also for example in Great Britain and the United States prompts the question whether the resurgence of Mahler's music was perceived differently in distinct places. Scholarship sometimes seems to assume a single coherent movement of global scale radiating from Vienna, but several contemporary sources suggest that one has to differentiate more carefully between individual manifestations of "the" "Mahler Renaissance," especially pertaining to the United States and Vienna. Franz Willnauer recalls in a very personal note his own experiences with Mahler during his formative years. He grew up in Linz, where after the war he did not have any chance of listening to Mahler's music, and even in 1952, when he moved to Vienna, he did not catch a glimpse of a supposedly upcoming renaissance. Nevertheless, for him it was the city of Vienna that acted as a starting point for the "Mahler-Renaissance" in the mid-1950s.[6] This highly personal and therefore somewhat prejudiced statement

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5   The transcriptions of the (audio-)visual sources are mine, unless stated otherwise. Emphases by the speakers appear in italics.

6   Franz Willnauer: "Mahler redivivus – ma non troppo. Einige Erinnerungen an die Mahler-Renaissance bis 1960," in: *Gustav Mahler: Werk und Wirken. Neue Mahler-Forschung aus Anlaß des vier-*

needs context and clarification, because one could argue that Vienna did indeed try everything to give Mahler the attention he deserved for his jubilee but succeeded only years after and with the help of others. Vienna did in fact take significantly longer than other cities (or countries) to regain their enthusiasm for Mahler and to overcome its hardened resentment against his music, which had grown over decades, whereas especially the Americans had discovered Mahler from a fresh and impartial perspective.

After Mahler's untimely death in 1911, his music was not forgotten completely in Austria, but did not prove very popular among music lovers. The interest in him rather proceeded in waves before Mahler's music was included outright into the permanent repertoire. During the 1920s and 1930s, Mahler's symphonies were rarely heard in Viennese concert halls, while his *Lieder* were more likely to be performed occasionally, but probably did not attract much attention. Under the Nazi regime, Mahler's music was banned completely and almost forgotten, but came to a brief blossom shortly after 1945, when approximately one of his symphonies was played each year. On occasion of the fortieth anniversary of his death in 1951, five symphonies were performed in Vienna, which still did not result in the breakthrough of Mahler's music as a fully established part of the canon. Yet, the 1950s brought a slowly increasing interest in Mahler and his music was performed more regularly by conductors such as Robert Fanta (1901–1974), Michael Gielen (1927–2019), Otto Klemperer (1885–1973), Paul Kletzki (1900–1973), Josef Krips (1902–1974), Lorin Maazel (1930–2014), Rudolf Moralt (1902–1958), Hermann Scherchen (1891–1966), William Steinberg (1899–1978), and Bruno Walter (1876–1962). Other events, such as the foundation of the International Mahler Society in 1955 and the preparation of the first complete edition of Mahler's works, contributed to these efforts.[7]

Apart from these factors, there were multiple attempts to interest the public in Mahler, which did not succeed immediately. In 1957, Vienna already tried to revive the enthusiasm for Mahler in celebrating his tenure as director of the *Hofoper* (court opera, 1897–1907). Although for this jubilee his music was played in several concerts by renown conductors such as Rafael Kubelík (1914–1996), Dimitri Mitropoulos (1896–1960), (Musikverein) or Hans Swarowsky (1899–1975), (Konzerthaus), the efforts were without notable consequence. The Viennese audience still did not show considerable interest in Mahler, which according to Horst Weber also demonstrates that his music being played in concerts alone could not have been the only decisive factor for the revival.[8] But even if the concerts, the 1957 jubilee,

zigjährigen Bestehens der Internationalen Gustav Mahler Gesellschaft, ed. Erich Wolfgang Partsch. Vienna: Pasqualitihaus, 1996, pp. 124–127, p. 126.

7   Horst Weber: "Der dornige Weg zur 'Mahler-Renaissance'," in: *Mahleriana: Vom Werden einer Ikone*, ed. Reinhold Kubik and Erich Wolfgang Partsch. Vienna: Mandelbaum, 2005, pp. 14–22, p. 15. For more detailed information, see the databases of the Konzerthaus (https://www.konzerthaus.at/datenbanksuche) and the Musikverein (https://www.musikverein.at/konzertarchiv).

8   Weber: "Der dornige Weg zur 'Mahler-Renaissance'," p. 16.

and other efforts did not elicit an immediate reaction from the public, they still laid the groundwork for the 1960 celebration and the "Renaissance."

Around the world, these efforts were increased noticeably for Mahler's hundredth birthday, which also applies to Vienna. His music was played all year, especially at the *Wiener Festwochen* ("Vienna Festival") during the summer, and also at the *Salzburger Festspiele* ("Salzburg Festiva"). Besides that, the exhibition *Gustav Mahler und seine Zeit* ("Gustav Mahler and his time") was opened at the Vienna Secession Building and Theodor W. Adorno (1903–1969) published his now famous book *Mahler: Eine musikalische Physiognomik* (1960).[9] Furthermore, the first volume of the Complete Edition (Symphony No. VII, edited by Erwin Ratz [1898–1973]) was published. The events taking place in Vienna led – mostly in retrospect – to the conclusion that the Viennese audience all of a sudden welcomed Mahler back with open arms. Willnauer not only mentions that the "Mahler-Renaissance" started in Vienna, but also claims that Vienna wanted to fashion itself a "Mahler-City," so that all the Viennese orchestras competed in playing Mahler's most important works. Willnauer concluded that already in 1960 – referring to Mahler's famous saying – his "time had come" in Vienna because of the 1960 jubilee.[10] As stated above, Willnauer's essay forms a very personal memory and largely portrays the subjective impressions he received during his formative years. But it is far from the truth that Mahler's music gained quick popularity in Vienna in the aftermath of the jubilee. Reviews of the concerts show that Mahler's music was still considered too trivial, and that the audience was still feeling sceptical and rather irritated by it.[11]

Jascha Horenstein (1898–1973) was one of the very few Mahler specialists at that time and one of the conductors performing at the *Wiener Festwochen*. He played Mahler's IX. Symphony, even though Erwin Ratz had tried to talk him out of it, because he believed the Viennese audience would not be able to appreciate the work due to its "ironic" and "bitter" middle movements.[12] Indeed, the audio recording of this live performance seems to confirm this premonition: the symphony ends in a slowly fading *pianissimo*, which does not necessarily call for an immediate thunderous applause, yet the audience reaction still seems extremely underwhelming and polite at best, but not much more.[13] Quite a similar lukewarm reaction, followed the performance of the VIII. Symphony conducted by Joseph Keilberth (1908–1968) the same year – a piece that truly goes out "with a bang" but did not receive the according applause at all in this case.[14] In comparison Horenstein famously conducted that same symphony one year earlier in London and was

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9   For an English translation see Theodor W. Adorno: *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott. Chicago: University of Chicago Press, 1992.

10   Willnauer: "Mahler redivivus – ma non troppo," p. 126.

11   Weber: "Der dornige Weg zur 'Mahler-Renaissance'," p. 18.

12   Ibidem, pp. 20–21.

13   "Mahler: Symphony no. 9 (VSO/Horenstein, live 1960)," https://www.youtube.com/watch?v=rDFzvnWp0Y0&ab_channel=MishaHorenstein, accessed August 19m 2021, applause at min. 1:21:20.

14   "Mahler 8 – Joseph Keilberth – Wiener Festwochen 1960," https://www.youtube.com/watch?v=3vEKoOw-w8g, accessed August 28, 2021, applause at min. 1:21:22.

met with an enthusiastic response.[15] The Viennese audience in 1960 thus did not seem too impressed, especially when compared, for example, with concerts that Horenstein played in Edinburgh (V. Symphony)[16] and London (III. Symphony)[17] the following year, in the wake of which the audience had been way more thrilled and erupted in loud cheering. Naturally, measuring the overall response by the volume and manner of applause in single live-recordings – especially with no reasonable ways of comparing it to other performances – cannot be taken as concrete proof or verification of a thesis. Apart from multiple written reviews,[18] however, which support this thesis, other statements from this time seem to confirm that the majority of the Viennese audience did not have full grasp of Mahler's music yet, and other audiences (especially in Great Britain) felt more sympathetic towards his works. Ideally, having access to more live-recordings of this time – assuming they have been produced in the first place – would help paint a more colourful and direct picture of the audience reaction and opinions in different eras and countries, which possibly differ from related reviews by critics.

Generally speaking, it seems that it took almost ten years for Viennese audiences to slowly catch up with the "Mahler-Renaissance" that had swept across the globe. In his influential 1969 monograph on Mahler, Kurt Blaukopf (1914–1999) writes that in his opinion musical life in Austria did not join the new "Mahler wave" that quickly,[19] and in a radio interview for the *Mittagsjournal* of that same year, the journalist Claus-Henning Bachmann (*1928) asks Rudolf Stephan (1925–2019) about the newfound interest in Mahler:

> "Prof. Stephan, the work of Gustav Mahler exerts an astonishing fascination today, but at the same time there is also a sense of strangeness about it, at least regarding some of his works, a moment that is very alienating for the average listener, who is only familiar with classical music. How do you explain this ambivalence?"[20]

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15 "Mahler – Symphony No 8 'Symphony of a Thousand' – Horenstein, London Symphony (1959)," https://www.youtube.com/watch?v=PLlsRC_TOPs, accessed August 28, 2021, applause at min. 1:20:32.

16 "Mahler – Symphony No 5 – Horenstein, BPO (1961)," https://www.youtube.com/watch?v=X0SGD3r_ls4, accessed August 28, 2021, applause at min. 1:14:36.

17 "Mahler – Symphony No 3 – Horenstein, London Symphony (1961)," https://www.youtube.com/watch?v=B19WtPTD0SE, accessed August 28, 2021, applause at min. 1:28:44.

18 Weber gives several examples in: "Der dornige Weg zur 'Mahler-Renaissance'," pp. 18–20.

19 Kurt Blaukopf: *Gustav Mahler oder der Zeitgenosse der Zukunft*. Vienna: Braumüller, 2011, p. 318, first edition Vienna: Molden, 1969.

20 "Die Symphonien Gustav Mahlers anlässlich der Alpbacher Hochschulwochen," https://www.mediathek.at/atom/06714834-2B2-000F1-00000E48-0670A9D5, accessed August 19, 2021. Original wording: "Herr Prof. Stephan, das Werk von Gustav Mahler übt heute eine erstaunliche Faszination aus, zugleich wird daran, zumindest an einzelnen seiner Werke aber auch ein Fremdes spürbar, ein Moment, das den Durchschnittsbesucher, der nur mit klassischer Musik vertraut ist, sehr befremdet. Wie erklären Sie sich diese Ambivalenz?" Stephan explained this ambivalence: "The difficulty Mahler's work has caused the listener from the very beginning is probably primarily related to the fact that Mahler's works, especially his symphonies, do not fit easily into the

This in my opinion underlines not only that Mahler's music even in 1969 was not yet part of the canonical repertoire, but also that he simply was not on the minds of Viennese music lovers from 1960 on; rather, he had only just been discovered by the end of the decade.[21] Horst Weber states that this does not hold true merely for audiences but that still during the 1950s and 1960s even the Austrian orchestras did not endorse Mahler's music at all due to the high demands it put on instrumentalists. Apart from that, there also were only very few conductors either able or sufficiently influential to take on the task of performing Mahler's compositions.[22] Leonard Bernstein apparently experienced this kind of rejection in Vienna: in 1971, he first conducted a Mahler cycle with the Vienna Philharmonic Orchestra, about which he later reminisced in the documentary *The Love of Three Orchestras* (1993). Bernstein recollects the obstacles he had to overcome, because although eleven years had passed since the huge Mahler celebration in Vienna, the orchestra strongly opposed his music, with some members downright hating it:[23]

> "It was not all wine and roses, it was almost all wine and roses, in fact everything was, except [*pauses, points finger*] Mahler! […] But they were the orchestra, the great Vienna Philharmonic, the great orchestra of the city in which Mahler's music had been banned for a long time, for more than a decade. They didn't know it. They were prejudiced against it. They thought it was long and blustery and needlessly complicated, and hard on sleeve, and over emotional, exaggerated. And it showed in the rehearsals, they resisted and resisted to a point where I did finally lose my temper because in God's name, this was *their* composer, from *this* city. […] I found it very hard-going. [*pauses*] 'Scheisse-Musik' [*sic*] I would hear whispers of. […] [*imitating the musicians, grunts, makes faces*] Once they found out however, how mar-

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concept of art as it became more and more established in the nineteenth century. The pieces all comprise a moment of the extra-artistic, in that they, for example, do not want to recognize the separation into serious and non-serious music. In all the pieces, in addition to highly stylized passages, there are those that quote directly from the past, from folk music, even from the ordinary, which then in context takes on a very specific significance that is not unravelled easily." Original wording: "Die Schwierigkeit, die das Werk Mahlers dem Hörer von allem Anfang an bereitet hat, hängt in erster Linie wohl damit zusammen, dass die Werke von Mahler, insbesondere seine Symphonien, sich dem Begriff der Kunst wie er sich im 19. Jahrhundert mehr und mehr befestigt hat, nicht umstandslos einfügen. Die Stücke enthalten alle ein Moment des außerkünstlerischen, in dem sie etwa die Trennung in ernste und nicht-ernste Musik nicht anerkennen wollen. In allen Stücken erscheinen neben hochstilisierten Passagen solche, die ganz unmittelbar Vergangenes, Volkstümliches, auch Ordinäres zitieren, das dann im Zusammenhang einen ganz bestimmten und nicht immer leicht zu enträtselnden Stellenwert erhält."

21   In another interview from 1976, Kurt Blaukopf also talks about the Mahler-Renaissance "of recent times" ("die Renaissance der jüngsten Zeit"), "Mittagsjournal 1976.10.18," https://www.mediathek.at/atom/058589A4-2A9-00042-000003FC-0584AD51, accessed August 19, 2021. min. 52:51–57:45, here min. 54:09.

22   Weber: "Der dornige Weg zur 'Mahler-Renaissance'," p. 15.

23   Federico Celestini: "Zur Begegnung zweier nomadischer Subjekte: Leonard Bernstein und Gustav Mahler," in: *Leonard Bernstein und seine Zeit*, ed. Andreas Eichhorn. Laaber: Laaber, 2017, pp. 218–239, pp. 234–235.

vellous his music was, how incredible the response of the public was to it, they suddenly realized that they had become the vessel, the holy vessel for something holy, the contents were sacred, they were as sacred a bunch of notes as Brahms's symphonies."[24]

Although this interview, in which Bernstein vividly expresses his anger towards the ignorant Viennese musicians, is not a contemporary source for the "Mahler-Renaissance" since it was produced in 1993, some other contemporary sources support the assumption that the year 1971 was finally the turning point in the estranged relationship between Mahler's music and the Viennese audience: an interview for the *Mittagsjournal* conducted with Georg Solti (1912–1997) in 1971 shows a slight change in tone and perspective occurring at this time. The interviewer Egon Matzerath asks Solti: "[T]o what do you yourself attribute the fact that Gustav Mahler has only recently been properly discovered by the public, that he had lived in the shadows for a long time, or was only really known to a small group of connoisseurs?"[25] To this, Solti replies that the reason for the Mahler boom is to be found in people generally turning to the entire romantic era again, not only concerning music (specifically Mahler and Bruckner) but also in case of literature and art. Solti then mentions that he is somewhat surprised that in Vienna there is still no such thing as a "Mahler cult" that had swept other countries. He says that the enthusiasm for Mahler had first been seen in England, then America, Germany, and in the end – Austria, where the audience was only beginning to really accept Mahler. Solti then concludes: "I am so happy that [Mahler] was discovered here in this city now suddenly so beautifully."[26]

Not only Matzerath's question implies that the actual (re-)discovery of Mahler's music happened just "recently", also Solti's statement of the very "sudden" breakthrough seems rather odd when bearing in mind that the "Mahler-Renaissance" had presumably begun eleven years earlier. It is likely that Solti is referring to Luchino Visconti's film *Death in Venice* (originally *Morte a Venezia*), released half a year earlier in March of 1971, which might have caused the very sudden change of minds. Despite all the concerts and other events during the 1960s, it is possible that the film was not the sole but most effective reason causing Mahler's breakthrough – not only from an international perspective but also in Vienna – while all the earlier efforts would had fizzled out without any real consequence, or at least

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24   "bernstein the love of three orchestras 2," https://www.youtube.com/watch?v=5nnMzL93oWI, accessed August 19, 2021, min. 8:45.

25   "Mittagsjournal 1971.09.21," https://www.mediathek.at/atom/071100F2-2DB-0015F-000000C0-07103D63, accessed August 19, 2021, min. 50:49. Original wording: "[W]orauf führen Sie selbst es zurück, dass Gustav Mahler eigentlich erst in der letzten Zeit vom Publikum richtig entdeckt worden ist, dass er doch eine lange Zeit ein Schattendasein geführt hat, oder nur einer kleineren Schar von Kennern wirklich bekannt war?"

26   Ibidem, min. 51:08. The translation was slightly corrected due to Solti's grammar. Original wording: "[Ich] bin so glücklich, dass [Mahler] hier in dieser Stadt jetzt, das so schön plötzlich entdeckt wurde."

consequences which would have manifested much later. Jens Malte Fischer sees a slight discrepancy in perspectives and explains the rather "sudden" Mahler boom differently: in his eyes the festivities of 1960 did cause Mahler's ascension to the status of "modern classic," but his growing fame following *Death in Venice* also led to his popularization, and consequently a certain trivialization.[27]

Incidentally, in another interview with the conductor William Steinberg on the occasion of a concert with the Boston Symphony Orchestra in Vienna, broadcast in April of 1971 (while *Death in Venice* had just been released a few weeks earlier and still was in cinemas), the term "Mahler-Renaissance" is discussed in detail. Erhard Löcker asks: "Can we already speak of a true 'Mahler-Renaissance' in the United States today?," to which Steinberg replies:

> "Whether one can speak of a 'Mahler Renaissance', I don't know. Nor is there any point in arguing about the term. Mahler has come, and it is not a rebirth, but it is, if you will, a *birth*, not a rebirth. For Mahler, as every person, and as the Viennese in particular know, said, 'My time will come'. His time has come! We have helped to give birth to him, and here he is, and now he is part of the common knowledge, and belongs just as much into the great repertoire as Haydn, Mozart, Beethoven, Brahms, and all the others."[28]

Steinberg here does not narrow the term down to the developments in the United States, but rather speaks in general, although Löcker is right to distinguish between different movements. He also states in his question that "it is well known that you of all people have been so committed to Bruckner and Mahler in America,"[29] thereby pointing to separate tendencies.

The "Mahler-Renaissance" in the United States

As mentioned above, nowadays the "Mahler-Renaissance" especially in the United States is associated strongly with Bernstein's strenuous efforts, his performances of Mahler's music, and the use of modern media for his causes. Today, "[t]o many

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27   Fischer: *Gustav Mahler. Der fremde Vertraute*, p. 866.

28   "Gastspiel des Bostoner Symphonieorchesters in Wien," https://www.mediathek.at/atom/06E57F C1-0DE-00135-00000C30-06E4BBE3, accessed August 19, 2021, min. 0:44. Original wording: Löcker: "[K]ann man heute schon von einer 'Mahler-Renaissance' in den Vereinigten Staaten sprechen?"; Steinberg: "Ob man von einer 'Mahler-Renaissance' sprechen kann, weiß ich nicht. Es hat auch keinen Zweck, über das Wort zu streiten. Der Mahler ist gekommen, und es ist nicht eine Wiedergeburt, sondern es ist, wenn Sie so wollen, eine Geburt, nicht die Wiedergeburt. Denn Mahler hat ja, wie jeder Me-[nsch], wie besonders die Wiener wissen, gesagt, 'Meine Zeit wird kommen'. Seine Zeit ist gekommen! Wir haben geholfen, ihn zu gebären, und hier ist er, und ist jetzt Teil des Allgemeingutes, und gehört genauso ins große Repertoire, wie Haydn, Mozart, Beethoven, Brahms, und alle anderen auch."

29   Löcker: "Es ist bekannt, dass gerade Sie sich so für Bruckner und Mahler in Amerika einsetzten." Ibidem, min. 0:36.

music lovers, mention of Gustav Mahler conjures up an image of Leonard Bernstein posed at the conductor's podium,"[30] which gives the impression of Bernstein doing more to establish Mahler's works than any other conductor, musicologist, or critic.[31] His accomplishments are undeniable, yet one has to acknowledge that he neither was the first conductor to promote Mahler in the United States, nor was he strongly involved in the Viennese events of the 1960s at all. In this context, the narrative of Bernstein as Mahler's primary advocate overshadows the work of numerous other conductors, who had laid the groundwork for him and his success.

Bernstein first came to Vienna briefly in 1948 for a concert at the Konzerthaus with the Vienna Symphony Orchestra, then he performed 1966 to perform *Falstaff* at the State Opera in 1966, and conducted Mahler for the first time in Vienna in 1967 (II. Symphony) at the State Opera. In 1971 followed his first performance of a Mahler cycle in Vienna. 1971, as briefly mentioned above. He, Bernstein, therefore was not hardly part of the Viennese "Mahler-Renaissance" up to that point, although he was of course known for executing the first ever complete recording of Mahler's symphonies published in 1967. (The fact that Willnauer erroneously recalled this recording coming out during the festivities of 1960 is an example of how memories could go astray in retrospect).[32] For the performance of the 1971 Mahler cycle, Bernstein gave a press conference in Vienna, on which Parschalk commented on the radio that Bernstein "contributed a lot to the popularity of Gustav Mahler in America,"[33] stressing that he had not played a role in Vienna so far. In another interview from 1976, Dieter Schnebel (1930–2018) discusses the topicality of Mahler's music for contemporary composers. Here, he states that Mahler had probably been mostly forgotten in the first half of the century, because he did not have proper students, but regained influence after the Second World War for composers such as Mauricio Kagel (1931–2008), György Ligeti (1923–2006), Luciano Berio (1925–2003), Bernd Alois Zimmermann (1918–1970), Karlheinz Stockhausen (1928–2007), and of course Schnebel himself. Interestingly, as the most influential conductors of Mahler's works he does not mention Leonard Bernstein but above all Pierre Boulez (1925–2016) and especially Michael Gielen, "who has done a great deal to ensure that Mahler is performed more often again, who is one of the most important Mahler conductors, and who is now also a modern composer himself."[34] Gielen himself later stated that he was not happy at all with

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30   Matthew Mugmon: "Beyond the Composer-Conductor Dichotomy: Bernstein's Copland-inspired Mahler Advocacy," in: *Music & Letters* 94/4 (2014), pp. 606–627, p. 606.

31   Celestini: "Zur Begegnung zweier nomadischer Subjekte," p. 218.

32   Willnauer: "Mahler redivivus – ma non troppo," p. 127.

33   "Mittagsjournal 1971.02.23," https://www.mediathek.at/atom/06C8784C-2D2-0011D-00000CC4-06C7BAE4, accessed August 20, 2021, min. 53:52. Original wording: "Bernstein, der viel zur Popularität Gustav Mahlers in Amerika beigetragen hat."

34   "Mittagsjournal 1976.05.08," https://www.mediathek.at/atom/0579649E-34B-000B8-00000B18-0578CFD5, accessed August 20, 2021, min. 53:15–57:23. Original wording: "Das gleiche gilt für Michael Gielen, der ja überhaupt sich sehr verdient darum gemacht hat, dass Mahler wieder

Bernstein's interpretations of Mahler and that in his opinion it was "a gigantic misunderstanding, that the Mahler-Renaissance began with Bernstein."[35]

Similar to Vienna, Mahler's tenure in New York (1907–1911) did not result in a continuous legacy, and his music was not established as part of the concert repertoire but had to be rediscovered. The first conductors to attempt recovering Mahler were mostly émigrés from Europe, besides Horenstein and Steinberg first and foremost Bruno Walter, Dimitri Mitropoulos, George Szell (1897–1970), Eugene Ormandy (1899–1985), and Otto Klemperer, who repeatedly performed Mahler's music in the 1930s with American orchestras. It was especially during the 1940s and 1950s, however, that Walter had the strongest connection with Mahler's name (probably also because of the authority that came with his personal contact to him). After going into exile in 1939, Walter exerted himself for Mahler's music. The same year he played Mahler's I. Symphony with the NBC Orchestra, which was broadcast on national radio. After that, he performed numerous concerts with the New York Philharmonic and recorded Mahler's music with the Columbia Symphony Orchestra.[36]

Thus, before Bernstein came into the picture, Walter was actually the one associated with Mahler and his "discovery" in the United States. In an interview with Alma Mahler (1879–1964) in 1957, Jimmy Berg says to her, "You just mentioned Bruno Walter, who is primarily to thank for the fact that the music of Gustav Mahler is gaining ever greater recognition in America."[37] In 1960, the year of the Mahler jubilee, Bruno Walter himself was interviewed by Berg, who states: "Everyone feels, Professor, the dedication with which you have strived for decades to promote Mahler's work to the American music public. And I think one can say with a clear conscience that this seed has fallen on fertile ground."[38] Walter replies, "That makes me so happy that I could still live to see how Mahler's thought 'my time will come' now really has come true,"[39] after which he proudly adds that he

mehr aufgeführt worden ist, und der zu den wichtigen Mahler-Dirigenten zählt, und der nun ja selbst auch ein moderner Komponist ist."

35   Michael Gielen: "Bernstein hat Mahler verkitscht," in: *Gustav Mahler – Dirigenten im Gespräch*, ed. Wolfgang Schaufler. Vienna: Universal Edition, 2013, pp. 100–107, p. 103: Original wording: "Ich glaube, es ist ein gigantisches Missverständnis, dass die große Mahler-Renaissance gerade mit Bernstein anfängt, denn Bernstein hat sentimentalisiert und übertrieben."

36   Weber: "Der dornige Weg zur 'Mahler-Renaissance'," p. 16.

37   "Interview mit Alma Mahler-Werfel in ihrem New Yorker Heim," https://www.mediathek.at/atom/1BC4AA16-10E-00146-00000F98-1BC41845, accessed August 20, 2021, min. 8:50. Original wording: "Sie haben gerade Bruno Walter erwähnt, dem es ja in erster Linie zu danken ist, dass die Musik Gustav Mahlers in Amerika zu immer größerer Geltung kommt."

38   "Interview mit Prof. Bruno Walter in New York anläßlich der Aufführung von 'Das Lied von der Erde' von Gustav Mahler," https://www.mediathek.at/atom/126D95C0-064-002F5-000004C0-126C9757, accessed August 20, 2021, min. 1:28. Original wording: "Jeder fühlt, Herr Professor, mit welcher Hingabe Sie seit Jahrzehnten bemüht sind, beim amerikanischen Musikpublikum für Mahlers Schaffen zu werben. Und ich glaube, man kann mit gutem Gewissen sagen, dass diese Saat auf fruchtbaren Boden gefallen ist."

39   Ibidem, min. 1:43. Original wording: "Das macht mich ja so glücklich, dass ich noch erleben durfte, wie Mahlers Gedanke 'meine Zeit wird kommen' sich jetzt wirklich bewahrheitet."

would come to Vienna later that year to conduct the first concert of the *Wiener Festwochen* dedicated to Mahler. Before Bruno Walter died in early 1962, he could only witness the beginnings of the "Mahler-Renaissance," but he saw a growing enthusiasm especially with the American audience as well as with other conductors, who perpetuated his endeavours.

Despite Walter's relentless efforts, Mahler's music was still relatively unknown to the broad American audience in the 1950s due to the limited range of single concerts and radio broadcasts. The recordings brought some admirers, but not an overall recognition. The year 1960, however, was celebrated as extensively in the United States as in Vienna, especially New York: apart from Bruno Walter, Mitropoulos conducted the V. Symphony on New Year's Eve 1959 and on New Year's Day 1960 as well as the X. Symphony later that year. Bernstein played Mahler's II. and IV. Symphony, Georg Szell performed the IX. Symphony and Fritz Jahoda (1909–2008) conducted the United States premiere of *Das Klagende Lied*.[40] The following season 1960/61, Mahler was the most-performed composer by the New York Philharmonic.

Besides the efforts of these prominent conductors, Bernstein became the most visible supporter of Mahler around that time. In 1947, Bernstein first conducted a composition by Mahler (II. Symphony) with the New York City Symphony but did not widen his Mahler repertoire for a long time. When he was appointed music director of the New York Philharmonic in 1958, he took over the baton from Bruno Walter – literally and metaphorically, because he also inherited from Walter a great enthusiasm for Mahler, which was also bestowed upon him by several other teachers and mentors such as Mitropoulos, Serge Koussevitzky (1874–1951), Artur Rodziński (1892–1958), Fritz Reiner (1888–1963), and his close friend Aaron Copland (1900–1990).[41] He opened his third respective season with Mahler's II. Symphony, that was – alongside *Das Lied von der Erde* – the only work by Mahler he had in his repertoire until 1960.[42]

For the jubilee in 1960, Bernstein increased his efforts in promoting Mahler's music by using new media for his cause. In addition to recording Mahler's music as well as writing and talking about him continuously, he especially employed the television for his purpose, which besides giving him a broad range also provided him with further technical opportunities, for example by including visual components into his program.[43] Bernstein had already produced the TV series Omnibus, running from 1954 to 1961, which was highly successful and popular. His Young People's Concerts (1958–1972), however, for which he recorded fifty-three epi-

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40 Weber: "Der dornige Weg zur 'Mahler-Renaissance'," p. 17.

41 Celestini: "Zur Begegnung zweier nomadischer Subjekte," p. 221. For Copland's influence on Bernstein in this regard, see Mugmon: "Beyond the Composer-Conductor Dichotomy."

42 Andreas Eichhorn: "Der Dirigent," in: *Leonard Bernstein und seine Zeit*, ed. Andreas Eichhorn. Laaber: Laaber, 2017, pp. 159–179, p. 169.

43 Andreas Eichhorn: "Vermittlung von Musik: Bernstein in Film und Fernsehen," in: *Leonard Bernstein und seine Zeit*, ed. Andreas Eichhorn. Laaber: Laaber, 2017, pp. 190–204, p. 192.

sodes, was the most influential music education program of its time, aimed chiefly at children, but also very popular with adults. During the 1960s the show was then broadcast in up to fourty countries and won several awards.[44] Bernstein implemented four categories for the concerts, which were initially only broadcast live and recorded in later years: technical investigations, composers, appreciation, and young performers.[45] In 1960, Bernstein then dedicated one concert to Mahler, with its title Who is Gustav Mahler? already hinting at the fact that the majority of the (young) audience probably was not familiar with the composer at this time. Therefore, after playing the beginning of Mahler's IV. Symphony, he starts the concert by saying:

> "I bet there isn't a person in this whole Carnegie Hall, who knows what that music is. Or maybe some of you do, because you peeked into your programs, and you know that today's concert is about a composer called Gustav Mahler. ["Gustav Mahler" *is inserted on screen*, min. 3:52.] But who is this Mahler? Has anyone of you ever heard of him? I bet not, or at least only very few of you. See, Mahler isn't one of those big popular names like Beethoven or Gershwin or Ravel, but he's sure famous among music lovers."[46]

Here one can see that Bernstein additionally uses visual means for his cause in promoting Mahler: Apart from inserting his name on screen a portrait is also shown in minute 4:22 to the TV audience. When introducing Mahler to the audience, Bernstein mentions that Mahler was "one of the greatest conductors that ever lived" and that he was proud to stand on the same stage conducting the same orchestra as Mahler.[47] Bernstein then tries to explain the two careers Mahler had: "now, there are some people, lot of 'em, who say Mahler may have been a very fine conductor, but he wasn't so hot as a composer."[48] This statement not only suggests that the audience was rather unfamiliar with Mahler but also that he was even lesser known as a composer than a conductor. Bernstein then draws parallels between Mahler and his own career – something he would do throughout his life when talking about Mahler:[49]

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44   Ibidem, p. 194.

45   Ibidem, p. 195.

46   "Who is Gustav Mahler. Leonard Bernstein," https://www.youtube.com/watch?v=pk0itgZ14w0, accessed August 24, 2021, min. 3:39.

47   Ibidem, min. 5:14.

48   Ibidem, min. 5:24.

49   In the above-mentioned press conference of 1971, for example, Bernstein repeated his sympathy for Mahler: "Bernstein, who contributed much to Gustav Mahler's popularity in America, also emphasized his special affinity to this Austrian composer, who, like him, had been a conductor and composer, and had constantly carried within himself the conflict between the creative musician and the interpreter." Original wording: "Bernstein, der viel zur Popularität Gustav Mahlers in Amerika beigetragen hat, betonte auch die besondere Affinität zu diesem österreichischen Komponisten, der wie er Dirigent und Komponist gewesen sei, und in sich ständig den Konflikt zwischen dem schöpferischen Musiker und dem Interpreten in sich getragen hätte." "Mit-

"I think Mahler's music is terrific and very original, too, and I'm sure you'll agree when you hear it. But still, I admit it's a problem to be both a conductor and a composer. There never seems to be enough time and energy to be both things. I ought to know, because I have the same problem myself, and that's one of the reasons I'm so sympathetic to Mahler, I understand his problem, it's like being two different men locked up in the same body. One man is a conductor, the other a composer, and they're both one fellow called Mahler, or Bernstein."[50]

Bernstein's comments give the impression that in the 1960s Mahler was not only discovered in general, but in particular as a *composer.* To many people he was still known as an (in)famous conductor, especially in Vienna and New York, and as the director of the Vienna Hofoper. Although there are studies on Mahler as an interpreter, this side of his career has since then been overshadowed by his compositional achievements, which applies especially to his work as opera director. In the 1960s, however, these facets were very much alive in the memories of the people who knew him and had seen his performances. The radio program *Gustav Mahler Remembered* from 1964, included in the complete recording by Bernstein, is very telling in this regard.[51] In this program various musicians or companions – among others Klaus Pringsheim sen. (1883–1972), Richard Lert (1885–1980), and the famous film composer Max Steiner (1888–1971) – who had played in his orchestras or were otherwise closely acquainted with him, talk about their memories of Mahler and especially his style as a conductor. In this feature, which lasts for approximately forty-eight minutes, his compositions are barely mentioned, although the orchestra members were aware of Mahler's music and had played it on numerous occasions. The violinist Hermann Martonne (1879–1970) recalls playing Mahler's II. Symphony in one of his concerts and reports that during his time in Vienna, Mahler's reputation as a composer was relatively high.[52] Max Steiner, however, who was one of the few students of Mahler, mentions the rather mixed reception Mahler's compositions received in Vienna, mostly because even though young people admired his music the elder generation "did not quite understand what he was doing."[53] This radio program supports the impression that the "Renaissance" not only brought about a (re-)discovery of Mahler but also resulted in a notable shift of perspective in viewing Mahler – a shift from interpreter to composer.

After producing the Mahler program for his *Young People's Concerts*, Bernstein further increased his efforts to popularize Mahler's music in the United States and

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tagsjournal 1971.02.23," https://www.mediathek.at/atom/06C8784C-2D2-0011D-00000CC4-06C7BAE4, min. 53:52.

50   "Who is Gustav Mahler," min. 6:02.

51   Originally a radio program by William Malloch for Pacific Radio. CD: Gustav Mahler Remembered. Reminiscences by Mahler's Associates and by Musicians who played under his Baton.

52   "Gustav Mahler Remembered: Part I: Reminiscences by Mahler's Associates and by Musicians Who Played Under His Baton," https://www.youtube.com/watch?v=3kTJc7AV9LQ, accessed August 25, 2021, min. 4:14.

53   Ibidem, min. 7:18.

in particular attempted to connect the II. Symphony with political events, especially the Kennedy family. In 1963, he conducted a memorial concert for John F. Kennedy (1917–1963) with the New York Philharmonic only a few days after his assassination. Only five years later, Bernstein once more conducted Mahler for a mourning nation, this time the *Adagietto* from the V. Symphony in St. Patrick's Cathedral in New York at the memorial of Robert F. Kennedy (1925–1968).[54]

Bernstein's activities and the efforts by numerous other conductors and musicians apparently bore fruit, because in the early 1970s the "Mahler-Renaissance" was in full swing also in the United States. On occasion of a performance of Mahler's I. Symphony in Vienna in 1970, Eugene Ormandy is asked in an interview by Volkmar Parschalk, "What is the relationship of Americans to Gustav Mahler in general, do they play many Mahler symphonies?," to which Ormandy answers that in the last eight or ten years Mahler's music was played a lot, but "it was not easy before that."[55] In one of Bernstein's Norton lectures at Harvard University in 1972 it is quite clear that in the meantime the audience had become acquainted with Mahler very well and at least some of his music was part of the repertoire now. Sitting at the piano, Bernstein says:

> "We were then in a position to recognize and even account for certain musical phenomena whose beauty depends on ambiguous procedures. For instance, you remember … you recognize these few bars: [*plays the beginning of the Adagietto from Mahler's V. Symphony on the piano, continues to talk while playing*] a whole world has been swooning to this Adagietto from Mahler's V. symphony ever since *Death in Venice* invaded the silver screen."[56]

At this time, Bernstein did not have to tell anyone who Mahler was, and once again, Visconti's film *Death in Venice* obviously played a major role in Mahler's newfound fame, also in the United States. The "Mahler-Renaissance" had reached its peak and Bernstein acted as a prominent link between the United States and Europe during the 1970s. Bernstein was the most present due to his use of media and it is fair to say that especially his film recordings of Mahler's symphonies with the Vienna Philharmonic Orchestra (1971–1976) forged an immortal connection between the names of Mahler and Bernstein.

Given the account presented above, one cannot simply talk about "the Mahler-Renaissance" anymore but should rather distinguish between the particularities of

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54 Celestini: "Zur Begegnung zweier nomadischer Subjekte," pp. 223–224.

55 "Wiener Festwochen 1970: Philadelphia Orchestra im Musikvereinssaal," https://www.media-thek.at/atom/06910FA6-3A2-001EE-00000678-06905BE4, August 26, 2021, min. 3:16. Original wording: "Wie ist überhaupt das Verhältnis der Amerikaner zu Gustav Mahler, werden sehr viele Mahler-Symphonien gespielt?" Ormandy: "Jetzt, die letzten […] acht oder zehn Jahre [wurde] sehr viel Mahler gespielt […]. Früher war es nicht so leicht."

56 "Bernstein: Ambiguity in Mahler's Adagietto / Norton Lectures: The Delights and Dangers of Ambiguity," https://www.youtube.com/watch?v=A7O5zcQPRQ Q, accessed August 26, 2021, min. 0:21.

certain cities, countries, and continents. Although reaching their goal at the same time around 1970/71, the premises and obstacles to be overcome were very different in Vienna and the United States and have to be analysed in view of their unique setting. Accordingly, the developments in other countries – especially Germany and England, but also for example the Netherlands with their own protagonists and events – have to remain subject to further studies.

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Elias Berner and Birgit Haberpeuntner

A Death of Two Viennas: Counter-Temporalities in the Radio Live Coverage of the Signing of the Austrian State Treaty

Introduction

The following article offers an exploratory analysis of the radio live coverage of the signing of the Austrian State Treaty. This analysis was conducted during the development of the LAMA software as one of the case studies that served to conceptualize the software's analysis capacity. At the same time, these case studies turned into the starting point for a follow-up project entitled "ACONTRA: The Affective Construction of National Temporalities in Austrian Postwar Radio (1945–1955)."[1] In this Digital Humanities project, which was conceptualized by researchers and curators from the Universität für Musik und Darstellende Kunst, the Universität Wien and the Haus der Geschichte Österreich, the LAMA software will be used to examine the role of Austrian radio in the formation of a national consciousness after the Second World War. In particular, this new project examines how imaginations and projections of the country's past and future are affectively mediated on an auditory level, and the extent to which the medium contributes to the shaping of such a new national temporality. With this new conceptual focus in mind, this article now returns to one of the initial case studies about a specific historical event, i.e., the live coverage of the signing of the Austrian state treaty 1955, in order to show how discourse relies on audiovisual musical stereotypes to construct imaginations of the past on an affective level. This exemplary analysis needs to be situated, of course, within a theoretical as well as a (media) historical framework of research on post-war radio in Austria. Therefore, a brief overview of existing historical research on Austrian post-war radio serves to illustrate where a (LAMA-based) media analysis of primary sources, as well as the introduction of analytical concepts from the fields of cultural and nationalism studies, may contribute to and widen the theoretical and historical discourse around Austrian post-war radio – which is also the aim of the abovementioned project, ACONTRA.

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1   This project, funded by the Austrian Academy of Sciences (ÖAW), was mainly conceived and submitted by Elias Berner and Birgit Haberpeuntner, who co-authored this article.

Research on Austrian Post War Radio

Between 1945–55, the Austrian radio landscape was dominated by a competition between the Soviet-controlled public broadcaster R.A.V.A.G, and the American-founded and -controlled Rot-Weiß-Rot. Both liberation powers initially understood the medium of radio as an instrument of political re-education – the denazification of Austrian society – but also used it to exert ideological influence on the young republic in an intensifying Cold War.[2] Despite "foreign" control, both stations employed mainly Austrians and entrusted them with the program design. Such information about the program politics, as well as programming goals and intentions is based in large parts on written secondary sources, e.g., personal records and correspondences of actors, official reports to superiors, programming directors' public statements in the press, as well as printed radio programs. In public statements, R.A.V.A.G.'s program managers, for instance, who were largely rehired personnel from the Austrofascist era during the 1930s, continued to present their radio station as an educational tool that needed to be "protected" from the "negative" influence of – implicitly American – mass culture.[3] Nevertheless, the R.A.V.A.G. program, too, actually consisted largely of entertainment formats. Beyond the supposed separation of education and entertainment, Christine Ehardt identifies a "national keynote" as a crucial programming feature at the R.A.V.A.G.[4] At Rot-Weiß-Rot, American entertainment formats were largely adopted and "Austrified" with the hope of subtly conveying American values. The extent to which this contributed to the listening public's "education towards democracy" or to the transformation of Austria into a "consumer society" is a matter of controversial debate among researchers. In any case, the programs of both stations constituted a high proportion of music, and the officially expressed defensive attitude of the R.A.V.A.G. towards "light" music as a part of mass culture, which is often associated with "foreign" – i.e., American – influence, makes it clear that within this framework in particular, music on the radio was a political issue. What is more, it is precisely music's reputation of being unpolitical that may have made it all the more attractive as an affective outlet for dealing with publicly tabooed issues, such as the

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2   Christine Ehardt: *Radiobilder. Eine Kulturgeschichte des Radios in Österreich*. Göttingen: Vandenhoeck & Ruprecht, 2020; Joseph McVeigh: "'Ohne dass der Hörer kapiert …' Der Sender Rot-Weiß-Rot im Kalten Krieg," in: *Kalter Krieg in Österreich. Literatur–Kunst–Kultur*, ed. Michael Hansel. Wien: Zsolnay, 2010, pp. 265–279; Karin Moser: "Propaganda und Gegenpropaganda. Das 'kalte' Wechselspiel während der Alliierten Besatzung in Österreich," in: *Medien&Zeit* 1 (2002), pp 27–42; Oliver Rathkolb: *Politische Propaganda der amerikanischen Besatzungsmacht in Österreich 1945 bis 1950. Ein Beitrag zur Geschichte des Kalten Krieges in der Presse-, Kultur- und Rundfunkpolitik*. Unpublished Dissertation, University of Vienna, 1982, pp. 435–572; Reinhold Wagnleiter: "'Howling and Noise': United States Radio Politics in Austria," in: *Coca-Colonization and the Cold War. The Cultural Mission of the United States in Austria after the Second World War*. Chapel Hill and London: University of North Carolina Press, 1994, pp. 108–127.
3   Ehardt: *Radiobilder*, p. 136.
4   Ibidem.

country's recent Nazi-past and its involvement in German nationalism. However, very little research has examined the program contents themselves, even though the detailed analysis and contextualization of music and sound on the radio promises to tell us more about such ambivalences, e.g., between trauma and idealization in the process of remembering a tabooed past and imagining a contested future.

The ACONTRA Project

With the help of the LAMA software, which was developed in the Telling Sounds project, the follow-up project, ACONTRA, addresses this academic void. While it does build on existing research, especially with regard to programming and the socio-cultural context, its methodological approach is to take the programs themselves – and especially the contextual interaction of spoken language with sound and music – as a starting point for our investigation. Several collections of Austrian post-war radio programs, which are listed as cultural heritage documents at the UNESCO's Memory Website, have been digitized only relatively recently, and they are currently distributed among the ORF (620 tapes), the Österreichische Mediathek (215 tapes) and the DokuFunk Archiv (141 items). Within the scope of the ACONTRA project, these dispersed and fragmented materials will be gathered and inspected, in order to make them accessible in a standardized way for our own, but also for future research.

In order for this Digital Humanities (DH) approach to generate relevant results, it needs a solid theoretical and historical foundation, especially with regard to the role of music, sound, and the radio in constructing national consciousness. Regarding the founding of the Second Republic, the role of music is well researched: the young nation cultivated an affinity with music culture, which was justified by reaching back in history, and deliberately positioned to demarcate from Germany and Nazi crimes.[5] As the following example from the radio broadcast of the Austrian State treaty signing illustrates, music, even if it is only mentioned, is crucial in negotiating the young nation's relation with its own past and future. The main analytical focus – from these early case studies to the concept of the ACONTRA project is the way in which these radio programs, and specifically their auditory quality, affectively and structurally configure temporality in such a way as to facilitate (or undermine?) national imagination and belonging.

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5   Cornelia Szabó-Knotik: "Musikland Österreich," in: *Oesterreichisches Musiklexikon online*. ed. Barbara Boisits, https://dx.doi.org/10.1553/0x0001da96; Monika Kröpfl and Stefan Schmidl: "Wunschbild und Exportartikel: Betrachtungen über die audiovisuelle Struktur von *Sissi*," in: *Die Künste der Nachkriegszeit : Musik, Literatur und bildende Kunst in Österreich*, ed. Stefan Schmidl. Vienna: Böhlau, 2013, pp. 77–85.

Temporality, Nationhood and the Radio

As Nationalism Studies suggest, the "double-time of the nation"[6] is one of its crucial paradoxes: nationhood is a modern concept, as most historians of nationalism argue that it has emerged from the historical constellation around Enlightenment and the industrial revolution; yet the narrative construction of the "imagined community" itself relies on myths of immemorial origin and limitless future. And it is this "myth of origin and national continuity" that becomes a highly effective "ideological form, in which the imaginary singularity of national formation is constructed daily, by moving back from the present into the past."[7] At the same time, it was early media (i.e., novels and newspapers) that trained us in experiencing time in such a way that national consciousness became conceivable.[8] Now, as mass media have evolved, our ways of experiencing time have shifted, too, simultaneously re-shaping the way we think and feel imagined communities such as the nation.

In that sense, radio may – as Michele Hilmes suggests, as she applies Anderson's concept of the "imagined community" to the history of radio in the United States[9] – be a particularly fruitful medium to look at. Especially with regard to the "double-time of the nation": while constructing chronologies and conventional narratives, it also engenders a transhistorical, even mythical notion of "limitless time," which may allow for the affective identification with a "community of feeling" across time – and, as a mass medium so firmly integrated into the fibers of the everyday, it does so on a daily basis. In its combination of language, sound and music, radio may create auditory heterochronic counter-spaces in affectively mediating "alternative" temporalities. Combining this approach with Balibar's, we center the everyday, incidental or affective processes of negotiating national temporalities, which may be in conflict with official representations and the programming goals mentioned above. How does this sense of temporality, mediated through music on the radio, relate to, facilitate, or hinder the emergence of a new sense of national belonging at a moment when a young nation struggles for its collective imagination?

Through the analysis of a live radio broadcast about one historically defined moment, i.e., the signing of the Austrian State treaty in 1955, this article demonstrates how music and musical genres – or the mere mention of such – invoke defined and undefined counter-temporalities to the very historical moment that is being reported on in the first place.

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6   Homi Bhabha: "DissemiNation: Time, Narrative, and the Margins of the Nation," in: *Nation and Narration*, ed. Homi Bhabha. London/New York: Routledge, 1990, p. 294.

7   Etienne Balibar: "The Nation Form: History and Ideology," in: *Race, Nation, Class: Ambiguous Identities*, ed. Etienne Balibar and Immanuel Wallenstein. London/New York: Verso, 1990, p. 87.

8   Benedict Anderson: *Imagined Communities*. London/New York: Verso, 2000, pp. 37–38.

9   Michelle Hilmes: "Radio and the Imagined Community," in: *Sound Studies Reader*, ed. Jonathan Sterne. New York: Routledge, 2012, pp. 351–362.

The Case Study: Live Coverage of the Treaty Signing

The broadcast from May 15, 1955, is recorded on two separate tapes, each lasting for about 40 minutes. Digital versions of both tapes are accessible online via the platform of the Österreichische Mediathek.[10] According to the metadata information, the live report was broadcast via all Austrian stations simultaneously, but it was, most likely, produced by the R.A.V.A.G. There are two presenters, Heinz Fischer-Karwin and Hellmuth Bock, on site at the signing ceremony, who alternately describe the ongoing activities in a detailed manner for the radio audience. Moreover, the audience hears speeches of the four foreign ministers of the Allied forces, as well as of the Austrian foreign minister, Leopold Figl, and eventually, they hear the cheering crowd from the outside, which is greeted by the politicians from the Belvedere castle's balcony.

According to Morten Michelsen, radio combines "space and place by making the private public and vice versa."[11] All of what is happening in the official, diplomatic, ceremonial, exclusive marble hall ("Marmorsaal") where the signing takes place, is transmitted aurally to the private living rooms of the radio listeners. But Michelsen does not only distinguish between "concrete spaces" and "mediated spaces," which we find most obviously in a live report situation, but also mentions "imagined" and "metaphorical space."[12] Radio constructs and combines these types of spaces in a multi-layered way: the Belvedere, where the recording happens, is a "concrete space," but it becomes a "mediated space" through the process of broadcasting as well as an "imagined space" in the perception of the radio listeners, and at the same time a "metaphorical space" that symbolizes the government and international diplomacy. The "concrete space" of the living room, or any other private or semiprivate space where the live broadcast is listened to, is also a "metaphorical space" that symbolizes the ("ordinary") people of Austria. While they are in their own private spaces, their common experience of listening to this broadcast gathers them in the "imagined and metaphorical space" of the new, or re-established, yet in any case "liberated" Austrian nation that the presenters talk about. The cheering of the crowd from the outside of Belvedere castle may be heard in the live report, as the politicians walk out on the balcony at the end of the ceremony, and this faint sound affectively mediates a very real sense of community for the audiences in their homes.

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10 "Reportage von der Unterzeichnung des Staatsvertrages am 15. Mai 1955 Teil 1," part 1. *Österreichische Mediathek*, https://www.mediathek.at/atom/0448E38A-351-00060-00000644-04484555; "Reportage von der Unterzeichnung des Staatsvertrages am 15. Mai 1955 Teil 2," [part 2], *Österreichische Mediathek*. https://www.mediathek.at/atom/14FDC8D5-17E-000DD-00000504-14FD1437.

11 Morten Michelsen: "Sounds, Spaces, and Radio: Radio Listening in Europe Before the 1960s," in: *Radio und Identitätspolitiken*, ed. Johannes Müske et al. Bielefeld: Transcript, 2018, pp. 35–52, here p. 36.

12 Ibidem, p. 35.

The festivities of this event, as well as the presenters and the politicians in their speeches – first and foremost, Leopold Figl, with his famous words "Österreich ist frei" –, aim at defining the moment as the birth of a new, "liberated" nation. At the same time, presenter Heinz Fischer-Karwin seems, at times, to curb this sense of excitement, and repeatedly speaks of this new nation only as a potential, a yet-to-become future space, whose "success" was – and actually still is – in question. This is particularly evident in his concluding remarks at the end of the live report, while the cheering people on site are still audible in the background, even if only faintly:

> "We have already said that the protocol has now changed. It is no longer the protocol of the Allies that is in force, but our Austrian protocol. This change may be a symbol for us. We are on the threshold of a new politics, a new era. We now have to prove not only to the world but also to ourselves that we are capable of succeeding. [Fischer-Karwin is then briefly interrupted by his colleague, who talks about further festivities in the city, before he continues:] Finally, I would like to tell you an anecdote. In 1945, an important English journalist came to Dr. Karl Renner and told him that the Austrians lacked a feeling of community. We must not be reproached for this, we must not reproach ourselves for this in the future. A small nation that is in disunity is nothing more than a plaything for the big ones. But a small country that is determined to go its own way can always prevail in the world. Just take a look across the border at our Helvetic neighbours, there we find the best proof of this."[13]

These doubts do not only find expression in such explicit statements, but also through the absence of music. The radio audience does not hear the expected diegetic sounds of a ceremony, nor any non-diegetic musical insertions – apart from the new federal anthem, which is only heard as a playback at the end of the broadcast.[14] But even more interestingly, the absence of music is also explicitly

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13   "Wir haben schon gesagt, dass sich das Protokoll jetzt geändert hat. Es ist nicht mehr das Protokoll der Alliierten in Geltung, sondern unser Österreichisches. Diese Wendung mag ein Symbol für uns sein. Wir stehen an der Schwelle einer neuen Politik, einer neuen Zeit. Wir haben jetzt nicht nur vor der Welt, sondern auch vor uns selbst zu beweisen, dass wir im Stande sind uns zu bewähren. […] Zum Abschluss möchte ich Ihnen noch eine Anekdote schildern. Im Jahre 1945 kam ein bedeutender englischer Journalist zu Dr. Karl Renner und sagte ihm, dass es den Österreichern an Zusammengehörigkeitsgefühl fehlt. Das darf man uns, das darf dürfen wir uns, in Zukunft nicht mehr vorwerfen. Ein kleines Volk das uneinig ist, ist nichts weiter als ein Spielball für die Großen. Aber ein kleines Land, das entschlossen ist seinen Weg zu gehen, kann sich immer wieder in der Welt durchsetzen. Werfen wir nur einen Blick über die Grenze zu unseren helvetischen Nachbaren, da finden wir den besten Beweis dafür." [all English translations by Elias Berner and Birgit Haberpeuntner] In: *Reportage von der Unterzeichnung des Staatsvertrages am 15. Mai 1955 Teil 2*, [part 2] TC: 00:40.56 – 00:43:34, https://www.mediathek.at/atom/14FDC8D5-17E-000DD-00000504-14FD1437/marker/00_40_56.

14   In contrast with the radio broadcast, the audiovisual report about the event in the *Austria Wochenschau*, was accompanied by Mozart's *Jupiter Symphony*. This nondiegetic musical cue imbues the depicted signing ceremony with a festive and euphoric mood and refers to Austria's "Musikland" image in order to suggest the country's endurability. This newsreel report and its role for

commented on by reporter Heinz Fischer-Karwin, namely precisely in those moments when he challenges the event's festive nature as such. As he describes the event to the listeners, the tone of his voice is, from the outset, reminiscent of a eulogy. He mentions that he was asked by a "German broadcaster" to report on how Viennese citizens were dancing and singing in the streets after the conference decision on the independence of Austria was announced. He remarks that this account of dancing and singing Viennese people was a "false report" ("Falschmeldung") that had spread to many countries. "No, the Viennese did not dance! Their joy was quieter, perhaps they were still in a state of disbelief. Is that not all too natural, after a period of endlessly waiting, on the one hand, and the frantic preparations of the past few days on the other?," he retorts.[15] Fischer-Karwin's explanation for the absence of dancing and singing is reminiscent of a self-pitying attitude, in which Austria is implicitly regarded as a victim of the Allies and their disputes. Near the end of the live broadcast he momentarily gets carried away, stating: "The mood out there, in the park of the beautiful Belvedere, now really is quite festive." However, he immediately qualifies his statement: "Of course, the mood is not the same as it perhaps was at the time of the Congress of Vienna, at least the way it is depicted. People are more serious today. The Vienna of Operettas is dead. But so is the Vienna of *The Third Man*. We feel the need to say that."[16]

It is notable that, in referring to a more and a less recent past, Fischer-Karwin uses two "audiovisual imaginations" of Vienna produced by popular media culture; more precisely, he uses two cinematic images to affectively recall said lost, or overcome, "pasts." By mentioning the "Vienna of Operettas" during the Congress of Vienna, more precisely "the way it [the mood] is depicted," the presenter implicitly refers to the genre of operetta films, which are set in 19th century imperial Vienna. Most prominently, this reference recalls the highly successful German *UFA* operetta movie *Der Kongress tanzt* (1931). The other reference, of course, explicitly calls upon the British *film noir* production *The Third Man* (1947), which uses post-war Vienna as its setting. These pop cultural references evoke two different,

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the identity-construction process in the Second Republic has been discussed by Barbara Boisits, Peter Stachel and Heidemarie Uhl: "Mythos Staatsvertrag – Mythos Musik", *Österreichische Musikzeitschrift* 60/4 (2005), pp. 4–11, https://doi-org.uaccess.univie.ac.at/10.7767/omz.2005.60.4.4.

15   "Nein die Wiener haben damals nicht getanzt. Ihr Freude war stiller und vielleicht waren sie auch immer noch ungläubig. Ist das nicht natürlich nach dieser endlos langen Wartezeit einerseits, und den überstürzten Vorbereitungen der letzten Tage, andererseits?" In: *Reportage von der Unterzeichnung des Staatsvertrages am 15. Mai 1955 Teil 1*, [part 1] TC: 00:01:05 – 00:01:22, https://www.mediathek.at/atom/0448E38A-351-00060-00000644-04484555/marker/00_01_05.

16   "Die Stimmung da draußen, im schönen Park des Belvederes, nun wirklich eine Feststimmung ist. Freilich ist die Stimmung im Allgemeinen anders als sie vielleicht zur Zeit des Wiener Kongresses war, mindestens so wie sie uns damals geschildert wurde. Die Menschen sind ernster heute. Das Wien der Operetten ist tot. Aber auch das Wien des dritten Mannes. Und es ist uns ein Bedürfnis das zu sagen." In: *Reportage von der Unterzeichnung des Staatsvertrages am 15. Mai 1955 Teil 2*, [part 2] TC: 00:36:03 – 00:36:24, https://www.mediathek.at/atom/14FDC8D5-17E-000DD-00000504-14FD1437/marker/00_36_00.

opposing emotional stances towards the past, which, it may be argued, are constitutive of imagining – and feeling – the space of a newly liberated nation.

The first emotional stance, which is activated through the implicit reference to *Der Kongress tanzt*, may be referred to as *nostalgia*, i.e., a process of glorifying and idealizing a lost past. The past that is invoked here is the time (and place) where the operetta film is set: Vienna in the early 19th century, during the congress of Vienna. Contrary to the current diplomatic situation, where, according to Fischer-Karwin, the small nation of Austria is dependent on the "good will" of the Allied Forces, it had a lead diplomatic role in the world during its "glorious" imperial past, which – at least as depicted in *Der Kongress tanzt* – was carried by the power of Viennese music. After the enormous success and popularity of *Der Kongress tanzt*, the whole genre of operetta films remained immensely popular in Germany and Austria until the 1960s, i.e., throughout the Nazi- and the postwar-period .[17] The production company Wien-Film in Vienna specialized in this particular genre throughout the 1930s–40s, and *Wiener Blut* (1942), an operetta film directed by the well-known Austrian director Willi Forst, was one of the most successful film productions during the Nazi period; it was recognized by the Reichsfilmprüfstelle ("Film Review Office") as being "of particular artistic value." ("künstlerisch wertvoll.") Similar to *Der Kongress tanzt*, this story, too, is set during the Congress of Vienna, and the soundtrack uses elements of the music of Johann Strauss (son).

The use of historical settings and historical music that directly refer to Austria's imperial past is a decidedly nostalgic element that characterizes the genre of the operetta film in particular. In his ground-breaking study, *From Caligari to Hitler. A Psychological History of the German Film* (1947), Siegfried Kracauer recognized the operetta film of the thirties as a "standardized dream of idyllic Vienna," and states that "romantic nostalgia reached its climax with […] *Der Kongress tanzt*."[18] In contrast to post-war claims, for instance by director Willi Forst, that this kind of nostalgia for an "old Vienna" was a kind of inner resistance against the "German" Nazi regime,[19] Kracauer's study instead identifies it as a precondition of Nazism's rise. Additionally, the genre was developed as an Austro-German collaboration, and it was equally successful in both countries, even long before Austria become part of Germany through the "Anschluss." Despite Fischer-Karwin's claim that

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17 Derek Scott: "The Production, Reception and Cultural Transfer of Operetta on Early Sound Film," in: *Music Media History*, ed. Matej Santi and Elias Berner. Transcript: Bielefeld, 2021, pp. 169–182; Richard Traubner: "Der deutsche Operettenfilm vor und nach 1933," in: *Operette unterm Hakenkreuz. Zwischen hoffähiger Kunst und "Entartung". Beiträge einer Tagung der Staatsoperette Dresden*. Berlin: Metropol, 2007, pp. 147–169.

18 Siegfried Kracauer: *From Caligari to Hitler. A Psychological History of the German Film*. New York: Princeton University Press, 1947, pp. 207–208.

19 Forst on his films during the Nazi period: "My most Austrian films I made in the time when Austria ceased to exist." ("Meine österreichischsten Filme machte ich in einer Zeit, als Österreich zu existieren aufgehört hatte.") In: Beatrix Novy :"Vor 40 Jahren gestorben: Regisseur Willi Forst, bekannt für den Skandalfilm *Die Sünderin*," Deutschlandfunk.de, https://www.deutschlandfunk.de/vor-40-jahren-gestorben-regisseur-willi-forst-bekannt-fuer-100.html.

"the Vienna of Operettas is dead," – which, of course, is consistent with the nostalgia evoked by operetta films the film music was still quite present on Austrian radio stations, and operetta films continued to be produced throughout the 1950s. A remake of *Der Kongress tanzt* was produced in Austria in 1955, the very year of the signing of the state treaty, and in a further increase of nostalgia, if you will, the remake re-used the score of the "original" from 1931. In his recent study on media nostalgia, *Mediennostalgie in digitalen Öffentlichkeiten* (2019), Manuel Menke understands nostalgia as a collective practice of looking positively at a shared past "in reaction to the experience of loss through change," and stresses the affective dimension of this "identity work."[20] Put this way, the "shared past" that is evoked through Fischer Karwin's reference to operetta Vienna is not only the idealized past depicted in the operettas themselves, but the (then ongoing) practice of the production and reception of the films and their music, which serve to affectively build a community.

In Fischer-Karwin's statement, "the Vienna of Operettas" is juxtaposed with "the Vienna of *The Third Man*." And, indeed, although filmed in Vienna, the setting of *The Third Man* could not be more different more from the glamorous, imperial Vienna depicted in the abovementioned operetta films. The film is set in postwar Vienna, and instead of imperial palaces and gardens, the film's main sites are the city's canalization and its main cemetery; the protagonists' milieu is not that of aristocratic diplomacy, but the black market. In the international cast, Austrian actors remained limited to marginal figures.[21] Significantly, the film's opening sequence, which depicts the arrival of the American protagonist in Vienna, constitutes an explicit demarcation from the city's supposedly glamorous past: there is a relatively fast-cut sequence that shows the statues of Johann Strauss and Beethoven, as well as activities on the black market, a shipwreck next to a dead body in the Danube, bombed houses and parading Allied troops. This sequence of images is synchronized with the voice-over of a narrator (Director Greene himself), who introduces the audience to the story world: "I never knew the old Vienna before the war, with its Strauss music, glamour and easy charm. Constantinople suited me better. I really got to know it in the classical period of the black market. We'd run anything if people wanted it enough and had the money to pay." While the ruins are shown, the narrator states in a rather unpathetic and casual way: "Vienna doesn't look any worse than other European cities, bombed about a bit."[22] For Anne-Marie Scholz, the "opening monologue suggests a dialectic between nostalgia for romanticized nineteenth-century conception of history (Strauss music, easy charm) and the "reality" of the post-war, four-power-occupied and black-market infested

20 Manuel Menke: *Mediennostalgie in digitalen Öffentlichkeiten. Zum kollektiven Umgang mit Medien- und Gesellschaftswandel.* Cologne: Halem, 2019, pp. 41; 67; 79.

21 Franz Grafl: *Imaginiertes Österreich: Erzählungen und Diskurs im internationalen Film.* Vienna: Böhlau, 2007, p. 179.

22 "The Third Man(1949) – Intro Credits/Holly Martins arrives in Vienna," *YouTube*, https://www.youtube.com/watch?v=NSAsJ-_tKdg.

Vienna of the late 1940s."[23] A variation of the Harry Lime-theme is played on a zither by the Viennese musician Anton Karas. Although typical of a genre rooted in the 19th century, i.e., the "Wienerlied" ("Viennese Song") – and, more broadly, of so-called "Hausmusik" – the dry sound of the Zither differs significantly from Straussian waltz and polka music used in operetta films, but also from the opulent orchestral scores of classic Hollywood melodrama (Golden Age).[24]

Fischer-Karwin's exclamation of the death of *The Third Man*-Vienna may be read as a hope of finally overcoming the depicted post-war "reality," but also as a kind of "reactivation" of the nostalgia that the film, in this context, stood counter to. Seen that way, this proclamation constitutes the anti-thesis to the previous one about the death of "the Vienna of Operettas," and it is amplified when Fischer-Karwin continues, "Vienna has lost none of its glamour as the capital of a free country again,"[25] and all the more so with his closing statement, which leads into the federal anthem. He cites what he claims was Prinz Eugen's motto: "Austria above all!"[26]

It thus seems as if nostalgia for the "old Vienna," as it is produced in the operetta films, serves as means of resilience against the suffering under foreign rule, which, in this report, consistently means that of the Allied forces, and never the Nazi regime. Looking at other radio documents of the time,[27] it becomes clear that bemoaning the "occupation" was a recurring theme, not hindered by the fact that the radio stations were still in control of the Allied administration. In spite of Heinz Fischer-Karwin's lament about the death of "the Vienna of Operettas," which, as we have seen, he immediately relativizes, the genre and the "glamorous past" were continually revived in Austrian popular culture, with the remake of *Der Kongress tanzt* (1955), produced in Austria, premiering in December of 1955. In the same year, various other films were released that were set in a glorious imperial past. One of them happened to become one of the most successful and iconic films in the second republic. *Sissi* (1955), directed by Ernst Marischka, became a "national epos," and even though it was not a music film, it "clearly stood in the tradition of the Viennese operetta."[28] Similarly, *Die Deutschmeister* (1955), also directed by

23   Anne-Marie Scholz: "'You'll never know the old Vienna': The Third Man (1949) as Historical Referent in Contemporary Austrian Culture and Literature," in: *New Perspectives on Contemporary Austrian Literature and Culture*, ed. Katya Krylova. Vienna [et al]: Peter Lang, 2018, p. 44.

24   James Wierzbicki: *Film Music: A History.* New York: Routledge, 2009, p. 179.

25   "Wien hat als wieder Hauptstadt eines freien Landes nichts von seinem Zauber verloren." In: *Reportage von der Unterzeichnung des Staatsvertrages am 15. Mai 1955*, part 2, TC: 00:36:26.

26   "Österreich über alles!" *Reportage von der Unterzeichnung des Staatsvertrages am 15. Mai 1955*, part 2, TC: 00:43:44.

27   E.g., a four-part radio documentary that recaps the first 10 years of the republic: "10 Jahre 2. Republik."

28   "das deutlich in der Tradition der Wiener Operette stand;" "Nationalepos." Cf. Monika Kröpfl and Stefan Schmidl: "Wunschbild und Exportartikel: Betrachtungen über die audiovisuelle Struktur von *Sissi*," in: *Die Künste der Nachkriegszeit: Musik, Literatur und bildende Kunst in Österreich*, ed. Stefan Schmidl. Vienna: Böhlau, 2013, p. 78.

Marischka and starred by Romy Schneider, is set in the "operetta atmosphere of old Vienna."[29] And while *Mozart* (1955) does not belong to the genre of operetta film in particular, it is a biographical melodrama, that, again, offers a nostalgic perspective on old imperial Vienna, and re-activates the "Musikland Österreich" mythos. The nostalgic longing for an idyllic Habsburgian past in all those films was termed by Monika Schröpfl and Stefan Schmidl as a "counter memory,"[30] which masks out the First Republic and its eventual annexation by Nazi Germany as well as the Second World War. This dynamic also underlies Fischer-Karwin's statements during the live broadcast.

Despite the proclamation that the Vienna of *The Third Man* is dead, the film and, even more importantly, its musical main-theme, became a crucial – and, paradoxically, highly nostalgic – reference point in the popular culture of the Second Republic. By 1950, "The Harry Lime-Theme" had spent eleven weeks at the top of the US-Billboard-Charts, and it was the first song by an Austrian composer to do so. It later served as an important milestone in the historiography of a distinct, internationally acclaimed Austrian popular culture.[31] Anne-Marie Scholz argues that "today, *The Third Man* represents a complex web of conceptions of post-war Austrian history that fluctuate between film tourism and "Vergangenheitsbewältigung" (coming to terms with the past), nostalgia and authenticity, and competing notions of Austrian national identity in relationship both to US, British and German history."[32]

The present article hints at continuities and discontinuities with regard to the way in which musical pieces, or musical genres, and their historical context and development shape different and even contradicting emotional stances towards varyingly imagined pasts, both of which – the imagined pasts as well as the emotional stances engendered towards them – are constitutive in the process of forming particular collective identities, and rejecting others. By annotating these semantic relationships between music and its (implicit) contexts in archival audio and audiovisual documents with linked open data, LAMA makes it possible to map these relationships against each other in different mass media documents across time and space. Instead of essentializing any affective function that music may have in constructing a national temporality, such a comparative perspective stresses the ambivalences and dependencies on the historical and ideological embeddedness of these processes.

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29   "der operettenhaften Atmosphäre des alten Wien." Cf. "Die Deutschmeister," filmdienst.de, https://www.filmdienst.de/film/details/22984/die-deutschmeister.

30   "Gegenerinnerung." Cf. Kröpfl and Schmidl: "Wunschbild und Exportartikel," p. 79.

31   Heinrich Deisl: *Im Puls der Nacht: Sub- und Populärkultur in Wien, 1955–1976; "Gute alte Zeit" – Strohkoffer – Novak's Kapelle.* Vienna: Turia and Kant, 2013, p. 130f.

32   Scholz: "Old Vienna," p. 45.

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Theoretical Framework

The underlying understanding of popular music follows the approaches of British Cultural Studies, as developed by authors like Stuart Hall. Accordingly, popular music is understood as a cultural practice and a field of negotiation in which meanings and identities are produced, contested and transformed.[5] Music is thus not considered as a fixed object with stable meanings, but rather as a dynamic process that is closely linked to social, political and economic conditions.

This paper is not the place to discuss the history of popular music research in detail. It should merely be noted that the field has developed considerably since the 1980s, when authors like Simon Frith and Dick Hebdige laid important foundations.[6] Today, popular music studies is an established interdisciplinary field that combines perspectives from musicology, sociology, cultural studies and other disciplines.

Popular Music and Nation in Austria

Austropop is a hegemonically-determined symbol and boundary-setting mechanism for selecting which types of popular music traditions will be channelled into legitimate culture and thus help constitute Austrian national identity.[5]

Music journalism, joint compilations by major labels,[6] a tribute theatre piece at Vienna's Rabenhof Theater or best-of lists in local magazines like *Falter*[7] and *The Gap*[8:] "50 years of Austropop" were proclaimed all over Austria in 2020. The pronouncement of independent, authentic "Austrian" popular music is effectively almost 50 years old. The beginning of the era of Austropop is usually defined with Marianne Mendt's (★1945) interpretation of "Wia a Glock'n …", released in 1970, and/or with Wolfgang Ambros's (★1952) "Da Hofa" from 1971. The early 1970s are also related to the birth date of the term Austropop. It is disputed whether it was first used by Hitradio Ö3 presenter Evamaria Kaiser (1927–1994) on the occasion of a concert in Austria's second largest city Graz in 1972, or by Peter Kupfer (★1947), editor-in-chief of the monthly music magazine *HIT* in 1973. Needless to say, pop music in Austria, as well as its treatment in the media, has gone through several significantly different phases of diversification since the 1970s. Even the term "Austropop" was not always as hegemonic as it is currently presented. Especially musicians have repeatedly distanced themselves from it. Furthermore, many groups of the punk/new wave scene, for instance, were not included as Austropop until years after their existence. Rudi Nemeczek (★1955), singer of the new wave band *Minisex* states: "[…] da gab's eine Szene, zu der i' mittlerweile als ganz wichtig dazu ghör' und i' hab' mi' nie interessiert für die Szene [lacht]."[9] ("There has been a scene to which I now belong to as a very important person and I've never been interested in that scene [laughs].")

There is no doubt that in Austria, too, an "ethno-national pop and rock scene" developed and became increasingly established from the 1950s onward, a development that sociologist and cultural scientist Motti Regev notes in several post-war nations. He interprets this fact as the desire for a local cultural expression, through the shaping of which, however, a local scene participates all the more in global events: "In short, ethno-national pop-rock music, as a major incarnation of aesthetic cosmopolitanism, stands as an exemplary case of isomorphic processes in

5   Edward Larkey: "Austropop: Popular Music and National Identity in Austria," in: *Popular Music* 11/2 (1992), pp. 151–185, here p. 183.

6   Universal Music and Sony Music in October 2020 released an album called "50 Jahre Austropop – Gestern & Heute" ("50 years of Austropop - yesterday and today").

7   Gerhard Stöger: "Aus lokalem Anbau," in: *Falter* 28/20, 07 July 2020, https://www.falter.at/zeitung/20200707/aus-lokalem-anbau.

8   "AustroTOP – Die 100 wichtigsten österreichischen Popsongs," in: *The Gap*, 14 April 2020, https://thegap.at/austrotop-die-100-wichtigsten-oesterreichischen-popsongs/26/.

9   *Österreichische Mediathek*: "Interview mit Rudi Nemeczek über die Wiener Popmusik," [00:55:35–00:55:43], https://www.mediathek.at/atom/1E0F4F3A-190-0002B-00002EF3-1E0EEB9D, accessed February 2, 2022.

world culture, in which ethno-national cultural uniqueness and diversity are re-orchestrated into greater proximity."[10]

The support, or even push, that the local pop scene received in the late 1960s and early 1970s from the national public service broadcaster ORF (Österreichischer Rundfunk), especially from the new radio channel Hitradio Ö3 and the radio show Musicbox, can be understood as an attempt to contribute to nation-building process-es.[11] With a focus on the song lyrics, these attempts associated the Austrian nation exclusively with the German (dialect) language, although the country recognises (partly only since l993) six minority languages (Burgenland Croatian, Slovene, Hungarian, Czech, Slovak and Romani). In addition, speakers of Turkish and the languages of former Yugoslavia (Bosnian, Croatian and Serbian) have been increasing since the mid-1960s due to the recruitment of immigrant labour by the government.

Local genre constructions can also have economic and symbolic significance, as Edward Larkey already stated in 1992 while focusing on the functions of Austropop: "On the one hand, it filters both the appropriation of diffused popular music conventions and innovations from abroad; on the other, it mediates domestic popular culture influences entering into the market in a specific process of accumulation of symbolic value."[12]

The music sociologist Rosa Reitsamer sees another mechanism at work in the dominant (re)narration of the Austrian pop and rock music scene that also occurs globally, namely the construction of "rock as heritage," described by Andy Bennett in 2009.[13] Reitsamer shows how local historical narratives, discourses and images can be important resources for both the construction of national identities and "national popular music heritage".[14] The "rock as heritage" discourse is carried by (male) members of the baby boomer generation who attained influential positions in the cultural industry and are – through projects such as reissues of recordings, compilations, documentaries and archives – enforcing a "collective reclassification of rock from the music of their youth to a fundamental aspect of late twentieth century cultural heritage."[15] Reitsamer demonstrates the contradictions "of basing national or subnational (regional or urban) identity claims on a globalized rhetoric, that is, turning an acquired repertoire of rock and pop gestures and their incorporation by the culture and heritage industries into a reflection of authentically Austrian culture."[16]

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10 Motti Regev: "Ethno-National Pop-Rock Music. Aesthetic Cosmopolitanism Made from Within," in: *Cultural Sociology* 1/3 (2007), pp. 317–341, here p. 336.

11 Cf. Magdalena Fürnkranz: "'Unser Österreich' als 'Great Austrian Songbook' – Überlegungen zur gegenwärtigen Bedeutung von Austropop," in: *One Nation Under a Groove. "Nation" als Kategorie populärer Musik*, ed. Ralf von Appen and Thorsten Hindrichs. Bielfeld: transcript, 2020 (=Beiträge zur Popularmusikforschung, vol. 46), pp. 115–140, here pp. 135.

12 Larkey: "Austropop," p. 183.

13 Andy Bennett: "'Heritage Rock': Rock Music, Representation and Heritage Discourse," in: *Poetics* 37/5–6 (2009), pp. 474–489.

14 Rosa Reitsamer: "'Born in the Republic of Austria'. The Invention of Rock Heritage in Austria," in: *International Journal of Heritage Studies* 20/3 (2014), pp. 331–342.

15 Bennett: "'Rock as heritage'," p. 478.

16 Reitsamer: "'Born in the Republic of Austria'," p. 332.

Austrian *Sound?*

It is often assumed that the cooperation between musicians, management and production in the 1970s led to the development of a specifically "Austrian sound," on which could be built later.[17] This sound is associated especially with the names Peter Müller (1942–2021) for sound engineering and Christian Kolonovits (★1952) for arrangements. Erwin Novak (1945–2018), drummer of the Viennese rock group *Novak's Kapelle* (1967–1980), put it this way:

> "Erstens ham's olle im söben Studio aufg'nommen, beim Müller, und der Kolonovits war der Arrangeur von olle. […] Drum klingt des musikalisch olles … is völlig wurscht, des is' austauschboar. Kaunst die Musik nehma […] vom Ambros oder vom Fendrich und dann singen hoid amoi […] de S.T.S. drüber und amoi … san scho eigenständig … oba im Studio hom de olle Leit … is des olles gleich, waaßt?[18]"
> ("First of all, they all recorded in the same studio, at Müller's, and Kolonovits was the arranger of all of them. So musically everything sounds the same, it's interchangeable. You can take the music from Ambros or Fendrich and then just have S.T.S. sing over it and just … They are definitely original. But in the studio they have all of them … it's all the same, you know?")

Since the successful release of the album *Down in Albern* (2009) by Nino Mandl, alias Der Nino aus Wien (★1987), a new scene of musicians singing in German (Viennese dialect) has recently been established, which is once again framed in the media as Austropop. This term now refers to acts such as Der Nino aus Wien, Ernst Molden (★1967), David Öllerer, alias Voodoo Jürgens (★1983), or to band projects such as *Wanda* or *Bilderbuch*. Again, female★ and/or queer/trans musicians are rarely highlighted in that milieu. The sound of a many of the groups in the current trend can be described by an aesthetic recourse to formats that are often called the "first wave of Austropop" or "classic Austropop" with references to Wolfgang Ambros, Georg Danzer (1946–2007), Ludwig Hirsch (1946–2011), et al. While the latter are often associated with socially critical songs, these are rarely found in German (Viennese dialect)-language projects today.[19]

One culmination of the current renaissance of Austropop is the cover album "Unser Österreich" ("Our Austria") by Ernst Molden and Der Nino aus Wien,

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17 Cf. i.a. Alfred Smudits: "I Am from Austria. Austropop: Die Karriere eines musikkulturellen Phänomens von der Innovation zur Etablierung," in: *Österreich 1945–1995. Gesellschaft. Politik. Kultur*, ed. Reinhard Sieder, Heinz Steinert and Emmerich Tálos. Wien: Verlag für Gesellschaftskritik, 1995, pp. 382–392, here p. 388.

18 *Österreichische Mediathek*: "Interview mit Erwin Novak über die Wiener Popmusik, 2. Teil," [00:00:05–00:00:43], https://www.mediathek.at/atom/1E94DBF4-304-002A4-00004842-1E94131D, accessed February 2, 2022.

19 Exceptions are projects such as *5/8erl in Ehr'n*, *Christoph & Lollo* or *Attwenger*, and these groups in particular are usually not seen (or do not want to be seen) as typical Austropop representatives. Furthermore, there are other politically engaged groups like the Hip-Hop projects *Esrap* (who mix German with Turkish lyrics) and *Kid Pex*, but they are usually not labeled as Austropop.

released in 2015. It is a reinterpretation of twelve songs by Austrian male★ musicians, including Danzer, Ambros and Hirsch, as well as André Heller (★1947) and Johann "Hans" Hölzel alias Falco (1957–1998). The duo also recorded two songs by Sigi Maron (1944–2016), who was a critical artist, engaged in left-wing political movements and the disability rights movement. When asked in his "Wienpop" interview if he saw himself as a part of Austropop in the middle of the 1970s, Maron jokes: "Teil schon, aber das Gegenteil."[20] ("A part, yes, but the counterpart.") This does not prevent the author of the liner notes, Walter Gröbchen (★1962), co-author of "Wienpop", from placing the whole album in the context of "new Austropop." The journalist, who also operates the agency and label monkey records, which published the album, values the selection of the covered songs as a concentration on the good sides, the essential names, the very best songs. He sees a contextualization of Austria, "[j]enseits jedes nationalpatriotischen Kleingeists."[21] ("beyond any national patriotic small-mindedness.") After all, on the album cover, the two musicians are wearing a rather torn Austrian flag. The label operator ends his hymn to "Unser Österreich" with the sentence: "Und ein wunderbares Lied ist ein wunderbares Lied ist ein wunderbares Lied."[22] ("And a wonderful song is a wonderful song is a wonderful song.") Yet some of those "wonderful songs" repeat defamatory words and images. The song "Vorstadtcasanova," originally released in 1993 by Georg Danzer, causes discomfort not only because it reproduces sexist words and gender conceptions, but also because two singers from the middle class slip into the role of a socially deprived (invented) character. Another song, "Zwerg" ("Dwarf"), originally released in 1978 by Ludwig Hirsch, replicates images about people of short stature in a disrespectful and ableist way. Even one more song on the album uses a discriminating expression for growth-restricted people in the title. Pop musicologist Magdalena Fürnkranz also points out that the song "Der Tschik" ("The fag" [cigarette]) in this cover version loses its socially critical component because the singers transformed the soliloquy of a homeless man into a duet, paying homage to the songwriter (Danzer).[23] According to Fürnkranz, the two musicians have treated the covered songs like "Folklore, die vor dem kollektiven Vergessen bewahrt werden müsse."[24] ("Folklore that must be preserved from collective oblivion.")

20 *Österreichische Mediathek*: "Interview mit Sigi Maron über die Wiener Popmusik," [00:35:29–00:35:31], https://mediathek.at/atom/1E0F46EE-110-00022-00002EF3-1E0EEB9D.

21 Walter Gröbchen: "Ernst Molden & Der Nino aus Wien – 'Unser Österreich'," https://www.monkey music.at/ernst-molden-der-nino-aus-wien-unser-oesterreich.

22 Ibidem.

23 Cf. Fürnkranz: "Unser Österreich," p. 136.

24 Ibidem, p. 116.

An Attempt to Define Austropop …

However, today almost all music produced in Austria can be subsumed under the term "Austropop"; even the language of the song lyrics is not always a criterion. Rosa Reitsamer mentions an article titled "Auferstanden aus Ruinen – Austropop zwischen Wurst, Wien und Wanda," ("Risen from Ruins – Austropop between Sausage, Vienna and Wanda,") published in January 2015 in the German magazine Musikexpress.[25] A large part of the (mainly all-male★) bands described there shared "several characteristics with musicians such as Wolfgang Ambros, Georg Danzer, Stefanie Werger and Rainhard Fendrich, who represent the epitome of 'Austropop,'" but the drag queen stage persona Conchita Wurst of Thomas Neuwirth (★1988), the musician and composer Eva Jantschitsch (★1978), aka Gustav, or the queer electro pop band Pop:sch were treated just as well.[26] Therefore, the way Edward Larkey described Austropop in 1993 can still be applied:

> "[T]here is no clear agreement on its primary characteristics, be they purely musical, associated with the lyric theme and content, the sound structure, or geographical location of singers/songwriters. Clarity prevails among proponents as well as opponents on its origins, its 'golden age', its legendary figures and its representative songs.[27]"

These characteristics are reminiscent of David Looseley's analysis of the French chanson, which combines the "chanson" discourse with a national myth, at the center of which stand Georges Brassens, Jacques Brel and Léo Ferré. "[The] commonly identified aesthetic and moral superiority of chanson helps turn it, like the Tour the France for Barthes, into a national myth […]. This heightened self-awareness means that chanson […] is easily constructed as a distinctive national heritage."[28] What Austropop also shares with French chanson are the exclusions: The male-dominated French "chanson" myth tends to exclude not only women★ and trans people. "Non-white singer-songwriters classed as chanson artists are still rare, particularly since the "world music" tag has effectively segregated ethnic Francophone song in a category of its own."[29] Therefore (chanson like) Austropop can be defined more accurately by describing the exclusions, e.g. what Austropop tends not to be. Inclusions and exclusions run not only along a scale of (supposed) (non-)belonging to the Austrian nation, but also along other differences constructed between people,

25 Linus Volkmann: "Auferstanden aus Ruinen – Austropop zwischen Wurst, Wien und Wanda," in: Musikexpress, January 2015, pp. 58–61.
26 Rosa Reitsamer: "Popular Music from Austria," in: Perspectives on German Popular Music, ed. Michael Ahlers and Christopher Jacke. London/New York: Routledge, 2017, pp. 213–216, here p. 213.
27 Edward Larkey: Pungent Sounds. Constructing Identity with Popular Music in Austria. New York: Peter Lang Publishing, 1993, p. 150.
28 David L. Looseley: Popular Music in Contemporary France. Authenticity, Politics, Debate. Oxford et al.: Berg, 2003, p. 67.
29 Ibidem, p. 68.

such as gender and sexuality. According to Magdalena Fürnkranz, female★ musicians who have been attributed to "Austropop" are predominantly singers who did not create their own song material, like Marianne Mendt or Martha Margit Butbul alias Jazz Gitti (★1946). The singer-songwriter Stefanie Werger (★1951) in her early years was considered "the female Ambros." Musicians like Erika Pluhar (★1939), Maria Bill (★1948) or Beatrix Neundlinger (★1947) have distanced themselves from the label by arguing that they never felt they had attained relevant positions or by positioning themselves in other domains.[30]

Local minorities, (descendants of) migrants and Black, Indigenous, and other People of Colour are also rarely referred to by the term. Austrian Roma and Sinti occupy marginal positions in the narratives about Austropop and popular music produced in Austria (e.g. Harri Stojka, Karl Ratzer). They sometimes appear in the lyrics, mostly with terms that are clearly perceived as defamatory (today), and often only to be sung about as the *other*. Generally, exclusions become particularly obvious in the song lyrics: Today, as then, it is predominantly an ethnically homogeneous Vienna (and Austria) that is portrayed, constructed and romanticized in the songs that have been assigned to Austropop. For instance, Voodoo Jürgens ("Taxler," 2019) as well as Der Nino aus Wien ("Taxi driver," 2020) both present the cliché of Viennese dialect speaking taxi driver protagonists, despite the fact that transportation services have long been migrantised in the Austrian capital. The stories told are mostly dominated by male★ protagonists and hetero-normative images and often contain derogative and stereotype narratives and expressions. Defamation of people on the basis of their appearance (body shaming) occurs recurrently in the 1970s (cf. i.a. Ludwig Hirsch: "Der blade Bua," 1978, among others). One can also identify classist attitudes in the lyrics, mostly written by songwriters from the middle class.

In summary, it could be argued that Austropop is an Austrian genre construction that has been repeatedly rehashed since the early 1970s. The main content is represented by male★, heterosexual, German (Viennese dialect)-singing, *white*, middle class musicians who mostly write their own music (and lyrics). Austropop is strongly linked to images of the Austrian nation and to Austrian or Viennese identity constructions (as well as to marketing strategies of the (local) music industry).

"Wienpop" – Oral History Meets Digital Analysis

Two years before the release of the cover album "Unser Österreich," Walter Gröbchen, Thomas Mießgang (★1955), Florian Obkircher (★1981) and Gerhard Stöger (★1974) published the book *Wienpop. Fünf Jahrzehnte Musikgeschichte erzählt von 130 Protagonisten*.[31] "Wienpop" was a huge project by four music journalists who interviewed about 130 people (musicians, journalists, and others) with the aim of writing *the*

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30   Cf. Fürnkranz: "Unser Österreich," pp. 132–134.

31   Gröbchen et al.: *Wienpop*.

history of five decades (1950–2000) of Viennese pop music. Of course, it is difficult to separate the capital's pop history from that of Austria, due to the fact that Vienna is the only metropolis in Austria. Fürnkranz states that a significant number of the protagonists of early Austropop were actually born in Vienna and that the city also became a centre for musicians from other parts of the country. All the clubs, recording studios and record labels that are associated with the origins of Austropop were located in Vienna. That's also why, according to Fürnkranz, Austrian pop music with German lyrics, which gained legitimacy in the cultural memory of those who write and talk about pop, predominantly featured lyrics corresponding to the Eastern Austrian (German) language idiom.[32]

The "Wienpop" project continues the androcentric tradition of (Austrian) pop music historiography (and journalism).[33] A collective consisting entirely of *white* and cis-male★ authors chose 128 interviewees, among them only 14 women★, barely more than ten percent.[34] The preface clarifies that "Wienpop" took a decidedly journalistic approach, not a scientific one. The idea was to create a storybook that tells the history above all through "Gschichteln." ("stories.") The protagonists should tell their history themselves, and excerpts of what was narrated are presented as "Cut-up-Montage."[35] The selection criteria for choosing the interviewees are explained in one sentence: "Ausgesucht wurden die im Buch zu Wort kommenden Protagonisten nach zwei Kriterien: der Relevanz, die sie für die Entwicklung der Wiener Popmusik haben, und dem, was sie uns erzählen können."[36] ("The protagonists who have their say in the book were selected according to two criteria: the relevance they have for the development of Viennese pop music, and what they can tell us.")

Regrettably, very few women★ seemed to fulfil these criteria at the discretion of the book authors. The exclusive selection of the interviewees can not only be seen as a consequence of the gendered discrimination, participants of Viennese music scenes experienced earlier, but also structures the design of the "Wienpop" project in the early 2010s. Among the female★ musicians associated with Austropop, only Marianne Mendt is among the interviewees. The input of musicians like Silvia ("Sü-Vaal") Glauder (1956–2015, singer with bands like *Drahdi Waberl*, *Laufmasche*, *Supervamp*), Renate Kowanz-Kocer (★1954, drummer at the bands *Soulfinger* and *Pas Paravant*), the singer Ursula Polster alias Goldie Ens (★1954) or Brigitte ("Gitti") Seuberth (singer with the bands *Minisex* and *Cosmetics*, co-operator of a recording studio), are missing as well. Vaughn Schmutz and Alison Faupel show "how processes of cultural legitimacy and retrospective consecration in popular

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32 Cf. Fürnkranz: "Unser Österreich," pp. 122–123.

33 Cf. ibidem, p. 132.

34 127 people were interviewed for the book; in the case of Kurt Hauenstein (1949–2011), known especially for his project *Supermax*, the authors used an interview which was conducted by FM4 journalist Stefan Trischler shortly before the death of the musician, cf. Gröbchen et al.: *Wienpop*, p. 9.

35 Gröbchen et al.: *Wienpop*, p. 8.

36 Ibidem, p. 9.

music are shaped by gender" and that critics play the most significant role (next to professional and popular reactions).[37] Michael Weber, assistant professor at the department of musicology at the university of Vienna, expresses in his review of the book the impression "dass bei den Autoren überwiegend das Erzählen der 'einen Geschichte' im Vordergrund gestanden hat."[38] ("that the authors were predominantly concerned with telling the 'one story.'") Weber is not focusing on gender, but on the great diversity that has characterized the Viennese population and its music and culture since the 1950s.

That said, the stories related by the interviewees still tell a lot about Viennese (and Austrian) pop history as well as about topics that were not the focus of interest of the "Wienpop" authors. The fact that all the interviews were delivered to the book sponsor Wienbibliothek and eventually to the Österreichische Mediathek would make it possible to perform a detailed secondary analysis of those interviews. Unfortunately, a lot of the interviews are not declassified/digitized. However, there are at least recordings of 45 interviews with 51 people, which have been digitized and are freely accessible via the website of the Österreichische Mediathek.[39] Considering the medial character of oral history interviews, it makes sense to work directly with the audio sources. It would not even be possible to transcribe such large number of interviews manually in a reasonably short time. Digital tools that can provide transcripts in legible quality are still being developed.[40] These could also potentially fail due to the clustered use of vernacular and dialect language. With the digital research tool LAMA it was possible to carry out an exemplary analysis guided by research questions about legitimating strategies around Austropop.

The analytic instruments that were used were manually transcribed quotes, in combination with different kinds of annotations made with LAMA. Interesting topics were converted into keywords (topics and topoi), spiked with exact time codes, so that specific thematic blocks could be recovered quickly – including by other researchers. Each clip corresponding to an interview recording was segmented, e.g. to see what and how long the interlocutors talk about, and the segments created could be divided into even smaller units to generate detailed descriptions of speech(es). Benefiting from the graphical representation, this makes it very easy, for instance, to see how much speaking time the interview participants are taking for a specific topic. LAMA helped to connect the interviews with each other and with (annotations of) other audio-visual sources. This also offered the potential to interconnect the analysed sources with the research projects of colleagues, thereby supporting an interdisciplinary exchange.

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37 Schmutz and Faupel: "Gender and Cultural Consecration," p. 686.
38 Cf. Michael Weber: "Wienpop. Fünf Jahrzehnte Musikgeschichte erzählt von 130 Protagonisten," in: *Lied und populäre Kultur/Song and Popular Culture* 59 (2014), pp. 309–312, here pp. 311–312.
39 *Österreichische Mediathek*: "Österreich am Wort. Sammlung Projekt 'WIENPOP – Zur Geschichte der Wiener Popmusik," https://www.mediathek.at/katalogsuche/suche/detail/?pool=BIBL&uid =648060&cHash=bca44aaef6a4f845856882548e737d35, February 2, 2022.
40 Cf. Pagenstecher: "Oral History und Digital Humanities," p. 83.

The accessibility of the original interviews offered the possibility to not only hear all the answers interviewees gave, but also to analyse the questions posed by the interviewers in order to understand the project design and underlying assumptions. An oral history interview "is not a one-way process. It is an exchange or transaction."[41] At the centre of every oral history interview lies a working alliance between narrator and interviewer. Quantitative analysis can help to better understand the respective working alliances.[42] David H. Mould points out that oral historians should "prefer neutral and open-ended questions that do not direct or lead."[43] The "Wienpop" interviews seem not to follow special guidelines. The interviewers interrupt the interviewees quite often and sometimes present their own opinion of a certain topic extensively. In his interview with journalist, DJ and photographer Klaus Totzler (★1952), Thomas Mießgang brings in his view of the role of Viennese cabaret for Austropop by talking for almost two minutes.[44] Totzler's answer lasts only around one minute and starts with: "Ich bin da … ein wenig anderer Meinung."[45] ("I see that … slightly differently.")

Oral history interviews are also characterized by the relationship between the interlocutors. "The age, gender, race, and social class of both interviewer and interviewee shape the interview," and this happens "not always in the way we expect."[46] Furthermore, for a project like "Wienpop," power relations in society and in music scenes should also be considered. Topics like racism, ableism, sexism or homophobia are not a (big) part of the "Wienpop" books' historical narrations, though. In most cases, a *white*, male★, heterosexual "we" dominates the "Wienpop" interview situations, which sometimes favours othering processes. A few of the interviewees address sexism, racism or antisemitism of their own accord – rarely provoking further questions.

For instance, Samir Köck in his conversation with Stöger and Florian Obkircher remembers having been treated like a drug dealer by a bar operator due to his physical appearance: "Ich habe halt – also mit den langen Haaren – habe ich halt arabisch ausgeschaut, weil ich eben halb-arabisch bin."[47] ("I just did look – with the long hair – I did look Arab, because I'm half-Arab.") In addition to gender and racist exclusions, it is also the social status of a person that can be an important factor concerning the access to (making) music and cultural legitimacy. Quite a few

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41   David H. Mould: "Interviewing," in: *Catching Stories: A Practical Guide to Oral History*, ed. Donna M. DeBlasio, Charles F. Ganzert, David H. Mould, Stephen H. Paschen, and Howard L. Sacks. Athens: Swallow Press/Ohio University Press, 2009, pp. 80–103, here p. 83.

42   Cf. Pagenstecher: "Oral History und Digital Humanities," p. 87.

43   Mould: "Interviewing," p. 85.

44   Cf. *Österreichische Mediathek*: "Interview mit Klaus Totzler über die Wiener Popmusik," [00:35:30–00:37:10], https://www.mediathek.at/atom/1E10AD7E-3BD-003C7-000058EE-1E103D1D.

45   Ibidem, [00:37:10–00:38:03].

46   Mould: "Interviewing," p. 87.

47   *Österreichische Mediathek*: "Interview mit Samir Köck über die Wiener Popmusik," [00:08:38–00:09:20], https://www.mediathek.at/atom/1E0F4017-137-0001A-00002EF3-1E0EEB9D, February 2, 2022.

interviewees mention their different social backgrounds, especially when it comes to punk/new wave bands, but the topic does not stand out in the book. Some interlocutors also reproduce sexist, homophobic and racist language or stereotypes.

Not only does the interviewer have an idea about the outcome of a project, a certain research question or a special interviewing style, but the interviewee also "is not a neutral observer but has an agenda."[48] The answering style is influenced by experiences that the interviewees made, for instance as a performer, a journalist, or a person who talks regularly about a topic. More experienced contemporary witnesses narrate with more performative elements.[49] Narratives can change over time. Digital tools can help examine such phenomena. Cord Pagenstecher evokes, for instance, corpus linguistic and literary analysis tools, which (in the future) could reveal patterns of experience, memory, narration and interpretation.[50] Although digital technologies can add great value and new research perspectives to oral history, there are a few aspects that should be handled with care. For instance, the technological development can be associated with a greater distance from the interviewees, with whom the researchers no longer have personal contact.[51] This is especially important when contemporary witnesses talk about traumatic experiences. Anna Sheftel and Stacey Zembrzycki point out that the possibility that an interview may be put online can affect how people talk about their experiences.[52] The "Wienpop" interviewers seem not to have had that option in mind. The practice of publishing interview recordings also raises questions e.g. about a narrators' anonymity[53] and ultimately the representation of marginalised people. Whose interviews *can* be easily put online? Who has got access to them? Et cetera. Sheftel and Zembrzycki also suggest that "[o]ral historians need to be wary of the ways the logic of tech capitalism might well creep into our own practice."[54]

Austropop and "Wienpop": Contradictions and Objections

Wolfgang Ambros is the person most often mentioned when it comes to ("classic/early") Austropop. Many fellow musicians also appreciate him for his early work (at least retrospectively), especially for the song "Da Hofa" and the album "Es lebe der Zentralfriedhof." The musician is a topic in twenty-six digitized interview recordings, exactly the same as Austropop (around 58%). In the book "Wienpop," Walter Gröbchen calls Ambros the most influential and important artistic Vienna/pop phe-

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48   Mould: "Interviewing," p. 85.
49   Cf. Pagenstecher: "Oral History und Digital Humanities," p. 86–87.
50   Cf. ibidem, p. 88.
51   Cf. ibidem, p. 89.
52   Cf. Anna Sheftel and Stacey Zembrzycki: "Slowing Down to Listen in the Digital Age: How New Technology Is Changing," in: *The Oral History Review* 44/1 (2017), p. 94–112, here p. 106.
53   Cf. ibidem, p. 107.
54   Ibidem, p. 110.

nomenon of the 1970s.[55] Next to the idea that Austropop is something typically/ authentically *Austrian*, Austropop protagonists also are often imagined as typically/ authentically *Viennese*. Interestingly, in a radio feature in 1984 that attributes to his songs a certain "Wiener Schmäh," ("Viennese humour,") Ambros distances himself from this attribution by stating that he is not from Vienna and therefore does not have that sense of humour. He also explains that he did not write corresponding songs on his own and that he only started writing songs in a really conscious way in 1979–1980.[56] Although Ambros is officially the composer of "Da Hofa" and of most of the songs on "Es lebe der Zentralfriedhof," and also wrote the lyrics for some of the early songs on the album, "Da Hofa" and the majority of the songs on the consecrated album were created in cooperation with the lyric writer Joesi Prokopetz (*1952) (and others). Therefore, it is a fact that Wolfgang Ambros mostly did not work in "artistic autonomy" in the 1970s. This concept, according to Alison Faupel and Vaughn Schmutz, is one of five discursive legitimating strategies for cultural fields and particular works; next to "historical importance," "intellectualizing discourse and high art criteria," "ideology of the autonomous artist," "social networks" and "authenticity."[57] The attribution of those components is an important factor to be fully consecrated by critics.[58] In the universe of the tool LAMA, the topos "the authentic artist" links "Wienpop" interviews with two TV shows broadcast in 1976 and 1983. In both, the personal "authenticity" of Ambros is an important topic. In 1976, it is the singer who presents himself in that way; in 1983 it is Joesi Prokopetz, who states: "Wolfgang Ambros ist mit sich selbst ident."[59] ("Wolfgang Ambros is identical to himself.") In the book "Wienpop," the most important legitimating strategy seems to be the supposedly "historical importance" of Ambros's early songs. Concerning "authenticity," it is less "the authentic artist" than the idea of an authentic local/*Viennese*/*Austrian* musical expression that seems to be essential.

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55 "Ohne Zweifel lässt sich aber Wolfgang Ambros als prägendste und wichtigste künstlerische Wien/Pop-Erscheinung der Siebzigerjahre benennen […]." ("Without a doubt, Wolfgang Ambros can be named as the most influential and important artistic Vienna/pop phenomenon of the seventies […]."). Gröbchen: *Wienpop*, p. 87.

56 "Naja, i' möcht' vielleicht amoi vorweg dazu song, dass i', i' söbst eigentlich goar ka Wiener bin, sondern i' komm' vom Land und hob dementsprechend a diesen gewissen Schmäh goar ned so drauf. Oiso, wann's so Lieder gegeben hod und die hod's jo gaunz eindeutig gegeben, daun hob i die söba ned geschrieben. Oiso i hob so richtig bewusst Lieder zu schreiben begonnen, erst so um '79, '80 herum." ('Well, I'd like to start by saying that I'm not really Viennese myself. I come from the countryside and therefore I don't have that certain sense of humor. So, when there have been such songs, and there clearly have been, I didn't write them myself. I didn't really start writing songs consciously until around '79, '80.'), *Österreichische Mediathek*: "Mittagsjournal 1984.10.08," [00:48:31–00:49:00], https://www.mediathek.at/atom/0AAD1B4A-242-000AF-000009A8-0AAC68E8.

57 Cf. Schmutz and Faupel: "Gender and Cultural Consecration," pp. 688–692.

58 All those legitimation strategies are shaped by gender. So can the attribution of "social networks" damage the reputation of a female* musician, for instance because it gets contrasted with "artistic autonomy," etc. Cf. Schmutz and Faupel: "Gender and Cultural Consecration," p. 691.

59 The TV shows are called "Ohne Maulkorb," broadcast respectively on 6 November 1976 and on 28 October 1984.

This approach is disputed not only by the musicians themselves, but also by fellow musicians and critics. When Klaus Totzler mentions that the "early Austropop" did not reach him, interviewer Thomas Mießgang reacts incredulously: "Nicht einmal 'Da Hofa'?" [60] ("Not even 'Da Hofa'?") In the same interview, Mießgang asks:

> "Gibt es […] Songs, wo du sagen würdest, da hat Musik und Text eine Allianz […] eingegangen, […] die man wirklich als österreichisches Statement stehen lassen kann, die also wirklich genuin österreichisch ist und trotzdem auch in einem Pop-Sinne gut?[61]"
>
> ("Are there any … songs where you would say that music and lyrics have entered into an alliance that you can really see as an Austrian statement, that is really genuinely Austrian and yet also good in a pop sense?")

Klaus Totzler sighs and says: "Braucht's etwas genuin Österreichisches? Ich glaube, das hat es überhaupt nie wirklich gegeben."[62] ("Is there a need for something genuinely Austrian? I don't think that ever really existed.") For Totzler, the most interesting and strongest musical statements were always borrowed from somewhere else, mostly from the Anglo-American area.[63] In fact, most of the musicians interviewed talk about groups from England and the United States when it comes to their musical influences. A significant part of Vienna-based musicians already active in the 1960s or 1970s (including Ambros) had the chance to travel to London, even in their teenage years.[64]

Another contemporary, musician and cultural manager Edek Bartz (*1946), states that people like the band members of *Novak's Kapelle* or his own band *Les Sabres* hated Austropop.

> "Wir wollten nur raus und in die Welt und für uns war natürlich plötzlich dieser … Rückschritt, wieder so auf die […] deutsche Sprache und auf […] Dialekt … und dann plötzlich so … wieder thematisch … Das war, wie wenn du nach Wien zurückkehrst, ohne dass wir jemals draußen waren."[65]
>
> ("We just wanted to get out and go into the world and for us, of course, there was suddenly this … regression, back to the German language and dialect … and then suddenly so … thematically again … It was like when you return to Vienna without ever having been outside.")

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60 *Österreichische Mediathek*: "Interview mit Klaus Totzler," [00:04:50–00:04:57].

61 Ibidem, [00:38:03–00:38:21].

62 Ibidem, [00:38:21–00:38:28].

63 Ibidem, [00:38:03–00:38:35].

64 A few musicians also mention other influences, for instance Willi Resetarits (*1948), who has a Burgenland Croat background, and was impressed by Yugoslavian rock bands. Cf. *Österreichische Mediathek*: "Interview mit Willi Resetarits über die Wiener Popmusik," [00:09:00–00:11:00], https://www.mediathek.at/atom/1E10A77E-31D-003B5-000058EE-1E103D1D, accessed February 2, 2022.

65 *Österreichische Mediathek*: "Interview mit Edek Bartz über die Wiener Popmusik," [00:00:43–00:01:58], https://www.mediathek.at/atom/1E94D45C-208-00298-00004842-1E94131D.

Blacky Schwarz (★1953), long-time manager of Georg Danzer, in his interview with Walter Gröbchen also questions the idea that the music of Wolfgang Ambros & Co could be seen as something totally original: "Ambros is … von der Musik her … jo a nix eigenständiges … […] do […] kummt's jo a vom Wort und ned von der Musik."[66] ("Ambros is … in terms of music … not independent either. In that case, it also comes from the word and not from the music.") He thinks that Ambros, working as a record dealer in his young life, had access to the whole range of pop music and benefitted from a lot of those influences.[67] Al Bird Sputnik (★1982), author and musician, also questions the "historical importance" cited in the book with this sentence: "Für mich ist der 'Blue Jean Jack aus Meidling' von Dolf Kauer eine der ersten wichtigen Popsingles aus Österreich. Sie ist subversiv, sie ist wienerisch gesungen. Das heißt: Du hast alles was Austropop gemacht hat – nur eben schon zehn Jahre früher."[68] ("For me, 'Blue Jean Jack aus Meidling' by Dolf Kauer is one of the first important pop singles from Austria. It is subversive, it is sung in Viennese. That means: you have everything Austropop did – only ten years earlier.")

Another contradiction concerning the narrative of "early Austropop" is that, according to the interview sections in the book *Wienpop*, Wolfgang Ambros did not perceive the term "Austropop" as existing before the late 1970s: "In meinen Anfangsjahren gab es den Begriff nicht."[69] ("In my early years, the term did not exist.") Alf Krauliz, former singer of the dialect-rock/pop group *Misthaufen* (1969–1977), echoes this impression.[70]

A song that Ambros wrote on his own before 1979 is "Schifoan" (1976). The song is about skiing, which is one important marker of Austrian national identity (alongside classical music/the landscape/the mountains).[71] For Joesi Prokopetz, "Schifoan" represents the commercialization of "Austropop." With reference to the early 1970s, he states: "Ein Lied wie Schifoan, mit Jodeln und so … das wäre fast … ganz unmöglich gewesen."[72] ("A song like Schifoan, with yodelling and such … that would have been almost … quite impossible.") "Schifoan" represents one of those songs associated with Austropop that are less consecrated by critics and colleagues, but attained popular/commercial success and could be analysed with a focus on Austrian national identity constructions. Other such examples would be the song "Großvota" (1985) by the Styrian group S.T.S., supporting (unintentionally?) the

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66 *Österreichische Mediathek*: "Interview mit Blacky Schwarz über die Wiener Popmusik," [00:13:42–00:13:50], https://www.mediathek.at/atom/1E10AA2D-180-003BC-000058EE-1E103D1D.

67 Cf. ibidem, [00:14:03–00:15:15].

68 Gröbchen: *Wienpop*, p. 27.

69 Ibidem, p. 171.

70 Cf. *Österreichische Mediathek*: "Interview mit Alf Krauliz über die Wiener Popmusik," [00:21:40–00:22:15], https://www.mediathek.at/atom/1E0F42EC-350-0001F-00002EF3-1E0EEB9D, February 2, 2022.

71 Cf. Rudolf Müllner: "The Importance of Skiing in Austria," in: *The International Journal of the History of Sport* 30 (2013), pp. 659–673.

72 *Österreichische Mediathek*: "Interview mit Joesi Prokopetz über die Wiener Popmusik," [00:28:50–00:30:09], https://www.mediathek.at/atom/1E10A4AF-14F-003A2-000058EE-1E103D1D.

Austrian victim myth, or, of course, "I am from Austria" (1989) by Rainhard Fendrich (★1955). On the other hand, there are a few other songs by Wolfgang Ambros (and Joesi Prokopetz) that really could have critical potential, like "Mir geht es wie dem Jesus" ("I feel like Jesus") (1973), or "Alfred Hitter" (1973), which makes fun of an old Hitler sympathiser, the anti-military song "Tagwache" (1973), or a satirical song about a policeman, "Polizist" (1983). They don't appear in the interviews.

"Wienpop," Austropop and Gender/Sexual Orientation

In the accessible interview recordings, more than one male★ musician claimed to have started to make music (only) to impress girls★/women★. In a lot of interviews, women★ only appear as "groupies", "beautiful daughters," partners or potential sex partners. The language used is partially coarse, pejorative expressions appear. The topic often initiates laughter in the most often all-male★ interview situations. There is only one male interviewee who mentions the fight "für Homosexuelle, für Frauenrechte" ("for homosexuals, for women's rights").[73] When male★ interlocutors talk about female★ musicians in the interviews, they are often focusing much more on their physical appearance, their clothing and hair style or their character than their music. Only a few male★ interviewees actively name female★ participants of certain scenes (musicians, DJs, organisers, bar operators, promoters, etc.).

Regrettably, the question of gender relations in the Viennese music scenes since the 1950s was not a subject of the "Wienpop" project. Beatrix Neundlinger, for instance, singer and saxophone player (*Schmetterlinge*, *Milestones*), mentions her connections to the Viennese feminist scene in the 1970s several times without arousing interest.[74] Gröbchen's book text about the 1970s does not mention any movement for gender equality. Instead, it highlights the song "Espresso" (1975) by Ambros (and lyricist Hugo Khittl), which Gröbchen summarizes with: "Es passiert nichts."[75] ("Nothing happens") to characterize this decade of Viennese (pop) history.

Luckily something did happen after all. In the late 1970s and early 1980s with the emerging punk/new wave movement, there were a few (more) women★ on instruments in Viennese bands. Robert Rotifer (★1969) expresses it like this: "Wir haben gewusst, wir brauchen jetzt eine Bassist*in*. […] Im Moment ist's cool, Frauen am Bass." ("We knew, we would need a *female*★ bass player now. […] At the moment, it's cool, women★ on the bass.")[76] Angelika Hergovich-Mörth (★1961) and Martina Aichhorn (★1960) (*Astaron*, *Viele Bunte Autos)* talk about the conditions for women★ to play in bands in the 1980s. The former mentions that, at a certain

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73   *Österreichische Mediathek*: "Interview mit Klaus Totzler," [01:01:12 - 01:01:59].

74   Cf. *Österreichische Mediathek*: "Interview mit Beatrix Neundlinger über die Wiener Popmusik, 2. Teil," https://www.mediathek.at/atom/1E94CC78-1A1-00289-00004842-1E94131D.

75   Gröbchen et al.: *Wienpop*, p. 87.

76   *Österreichische Mediathek*: "Interview mit Robert Rotifer über die Wiener Popmusik," [00:48:07–00:48:13], https://www.mediathek.at/atom/1E10A7D1-33E-003B9-000058EE-1E103D1D, February 2, 2022.

time, she swore to herself never to play in a band with men⋆ again.[77] Christina Nemec (⋆1968) (*Chra*, *SV Damenkraft*, *comfortzone*) brings up the topic of role models. She says about *Astaron*: "Also ich war ein totaler Fan. Ohne *Astaron* würde ich jetzt wahrscheinlich gar nicht da sitzen. […] Weil ich gewusst habe, hey, wenn die das machen, kann ich auch."[78] ("I was a total fan. Without *Astaron*, I probably wouldn't be sitting here now. […] Because I knew, hey, if they do that, I can do that too.") There are two more promising interviews that have not been declassified/digitized yet. One is the conversation with Katharina Weingartner (⋆1964), Austrian film maker, journalist and author who presented the first hip hop radio show in Austria (*Tribe Vibes & Dope Beats*); the other is Susanne Kirchmayr (⋆1965), alias Electric indigo, techno pioneer and operator of the queer-feminist musician's network female:pressure since the 1990s.[79] According to the *Wienpop* book, queer people did not really exist in Vienna between 1950 and 2000. In the digitized interview recordings, they were not questioned and hardly ever mentioned: Paul Braunsteiner (⋆1948), guitar player in *Novak's Kapelle*, remembers the performance of a gay man before a gig, which did not make it into the book.[80] Queer women⋆ do not appear, unless indirectly, when Samir Köck talks about a 1970s collective of very short-haired women⋆, whose members "haben wie Männer halt gearbeitet" ("have worked like men").[81] One interviewee uses the word "schwul" ("gay"), but only to make fun of certain styles of clothing.

Conclusion

The object of this case study was to explore the possibilities that digital humanities can offer for the analysis of audio sources, especially oral history interviews. With the help of the digital research tool LAMA it was possible to conduct an exemplary secondary analysis of 45 interview recordings with 51 interviewees conducted for the project "Wienpop." The interview recordings were annotated with time-coded keywords, quotes and descriptions of speeches with the aim of linking them with each other and with other audio-visual sources. The study demonstrates contradictions and objections in the historical narratives about "Austropop" and presents a predominantly male⋆, heterosexual, *white* world that does not challenge

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77 Cf. *Österreichische Mediathek*: "Interview mit Astaron über die Wiener Popmusik," [00:40:23–00:40:37], https://www.mediathek.at/atom/1E0E323B-167-000C6-000072FA-1E0D9A1D.

78 *Österreichische Mediathek*: "Interview mit Christina Nemec und Jade über die Wiener Popmusik, 1. Teil," [00:15:16–00:15:30], https://www.mediathek.at/atom/1E0F4CAE-2EB-00027-00002 EF3-1E0EEB9D.

79 female:pressure, http://www.femalepressure.net.

80 Cf. *Österreichische Mediathek*: "Interview mit Paul Braunsteiner über die Wiener Popmusik, Teil 2," [00:20:36–00:21:44], https://www.mediathek.at/atom/1E94FC1C-03E-002D2-00004842-1E94131D.

81 *Österreichische Mediathek*: "Interview mit Samir Köck über die Wiener Popmusik," [00:16:10–00:16:40], https://www.mediathek.at/atom/1E0F4017-137-0001A-00002EF3-1E0EEB9D.

power relations but instead often reproduces them. Despite the fact, that not all of the interviews have been digitized and accessible, the opportunity to work with at least one part of the original audio sources made it possible to characterise the social situatedness in which knowledge about Viennese pop music was produced here. Furthermore, the book "Wienpop" represents only an excerpt of what has been said in the conversations. The fact that few marginalised people have been interviewed cannot be counterbalanced, but the recorded interviews still tell other stories in some parts and focus on other topics than the book. The (digital) analysis of audio-visual sources can have an important impact on (music) historical studies and can help to question hegemonic discourses.

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How are music and sound involved in the creation of audiovisual documents? What kind of quantitative and qualitative research permits the examination of music and, more generally, sound for Austrian (music) history on the basis of digitized audiovisual sources? These questions were approached in the interdisciplinary Digital Humanities project "Telling Sounds" at the Universität für Musik und darstellende Kunst in Vienna.

This volume consists of various case studies conducted by the members of the team. The project's main task was the conception and development of a Digital Humanities research tool: LAMA – Linked Annotations for Media Analysis. It was designed for the purpose of using machine-readable open data to annotate and link the ways in which music has been used and contextualized in different audio and audiovisual media texts in different times throughout Austrian history. Each of the case studies is dedicated to different genres of music, media texts, and events or timespans in history.

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