

About the authors

SUDIPTO ACHARYYA has studied cinema at the Film and Television Institute of India (FTII Pune), with a specialisation in Direction and Screenplay Writing (1997–2000). He has completed his MA in Film Studies from Jadavpur University, Kolkata. His Diploma film *Harbour Line* was part of the “No Masala Touring Film Festival” in Germany. It was exhibited at the Asia-Europe Short Film Festival 2007, Washington DC, organised by the Indian Embassy. His first independent production is *Weekend Chill*, a digital film made with crowd fund. He has directed several short films and one feature length film for television and other institutions. Sudipto has a long engagement with teaching cinema in various institutions such as the Film and Television Institute of India (Pune), Satyajit Ray Film & Television Institute (Kolkata), Roop Kala Kendro (Kolkata), Kolkata Film & Television Institute and the Centre for Film & Television (Allahabad University). He is currently a Senior Faculty Member at Whistling Woods International (Mumbai). He is part of an Artistic Research project involving the BRICS nations that looks at social injustices with the help of cinematic practices.
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INGRIDA ALONDERĖ graduated from the Lithuanian Academy of Music and Theatre with a Bachelor's degree in Choral conducting and a Master's degree in music theory and criticism. While studying, she worked in academic cultural areas, taught choirs and vocal school ensembles, coordinated events and conferences, sang in choirs, wrote articles in the press about music criticism and participated in radio discussions, deeply exploring the importance of academic music in cultural life. At the moment, Alonderė works as a manager of the Vilnius City Professional Chamber Choir Young Music (Jauna muzika) and a producer of the vocal ensemble B2. She has been an expert at the Lithuanian Council for Culture since 2018. She is always expressing herself as a music critic while writing about cultural life in newspapers and internet websites. Alonderė's musical activity has already been recognised with the following awards: 2016 Young Critics Contest “Contemporary Opera Theatre: At the Crossroads of Traditions” – First Prize; 2018 NOA Festival Young Critics Contest – First Prize. Her most significant work and project (Master's degree project) was “Virtual Choir. Lithuania” (2016) and “Virtual Choir. Lithuania [Vol. 2]” (2018). It was the first virtual choir in Lithuania.
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IRENA ALPERYTĖ is a Doctor of Social Sciences, Associate Professor at the Lithuanian Academy of Music and Theatre, Theatre and Film Department, Arts Management Division. Dr Alperytė has written numerous articles in the areas of arts management and marketing, has extensively researched culture, and has been cooperating with the media. In 1987, Alperytė graduated from the Moscow State University of Culture and Art (Russia) with a degree in culture and theatre direction; in 1998, she obtained an MS in Public Administration at New York University (USA). In the

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LAIMA BUDZINAUSKIENĖ is an Associate Professor at the Lithuanian Academy of Music and Theatre (from 2016), and has been the head of the Department of History of Music (since 2012). She graduated from the Lithuanian Academy of Music and Theatre in 1995 with a Bachelor’s degree in musicology, and in 1996 she continued with her Master’s studies in musicology (supervisor Assoc. Prof. Dr Jūratė Gustaitė). In 2000 she defended her doctoral dissertation in humanities (art research, musicology) on “Late 18th-century–19th-century Lithuanian church capellas. Activities and repertoire” (supervisor Dr J. Trilupaitienė). From 2002, she has been a research fellow at the Lithuanian Institute of Cultural Research. L. Budzinauskienė has written over 20 scientific articles and read papers at Lithuanian and international conferences, and in 2007–2012 she was the compiler of the *Menotyra* journal dedicated to musicology. From 2013 she has served as the editor in chief and compiler of the *Ars et praxis* journal. She has been a member of the Lithuanian Composers’ Union since 2012. Budzinauskienė’s objects of scientific research are 16th–19th-century Lithuanian music history, musical manuscripts, personalities from this field, and the activities and repertoire of church capellas.
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MARTINE HUVENNE, PhD, is a lecturer and researcher on Sound and Music for Film at the KASK-Conservatory, School of Arts in Ghent, Belgium. In 2012, she was promoted at the Amsterdam University (UVA) with a dissertation on sound in film: “The sound in film as an inner movement in the transfer of an experience in film: a phenomenological approach”, under the supervision of Prof. Rokus de Groot. Her research and teaching focus on the auditory part in the creative process of filmmaking. Huvenne is curator and co-organiser of the Film Fest Ghent annual Seminar on Music and Sound in Film, and coordinates EPAS, the European Postgraduate in Arts in Sound. She is Head of the Programme Committee Audiovisual Arts at KASK and the Conservatory, School of Arts, University College Ghent.
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VAIDAS JAUNIŠKIS, theatre critic, publicist and lecturer at the Lithuanian Academy of Music and Theatre. In 1988, he graduated from Vilnius University, worked and published articles on performing arts, culture and culture policy in various dailies and cultural magazines and websites in Lithuania and abroad. He has received awards from the Ministry of Culture (2000), Journalist Union (2001) and the Lithuanian Theatre Union (2012). In 1999–2004, he edited the magazine *Theatre* (Teatras), in 2005–2015 – the website www.menufaktura.lt on performing arts, and he worked at the performing arts centre ‘Menu spaustuė’ (Arts Printing House). In 2015, he was awarded the Cross of Merit by the Polish President.
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KATHRYN KALINAK, PhD, is Professor of Film Studies at Rhode Island College and the author of numerous articles and books on film music including *Settling the Score: Music and the Classical Hollywood Film* (1992), *How the West Was Sung: Music in the Westerns of John Ford* (2007) and *Film Music: A Very Short Introduction* (2010). She is the editor of *Music in the Western: Notes from the Frontier* (2011) and *Sound: Dialog, Music and Effects* (2015). In 2011, she was named the Mary Tucker Thorp Professor at Rhode Island College. Her area of expertise is film music and the thrust of her research involves how film music operates in a variety of different types of genres and national cinemas as well as in the work of individual filmmakers. Her first book, *Settling the Score: Music and the Classical Hollywood Film* (1992) situates the film score of the classical studio period in Hollywood in terms of historical, theoretical, and musical contexts. That research led her to *How the West Was Sung: Music in the Westerns of John Ford* (2007), which examined how the director John Ford, in his studio westerns, exploited music, especially song, in defining the geographical and ideological space of the American West. *Film Music: A Very Short Introduction* (2010) provides an overview of the discipline of film music as a global practice.
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ANTANAS KUČINSKAS studied composition at the Lithuanian Academy of Music (under Prof. Vytautas Barkauskas). In 1997–2001 he continued his studies for his doctorate, which was crowned by the thesis for a Doctor’s degree in Arts “Principles of Composing in the Works of Contemporary Lithuanian Composers”. Kučinskas accumulated his knowledge and experience in international forums: in 1995 he improved his skills at the courses for young composers in Apeldorn (Holland), in 2003 he resided and composed at the international composers’ centre in Visby. In addition, Kučinskas lectured at the Vilnius Conservatory (1993–1998), and worked as sound director and musical director at the Lithuanian National Drama Theatre (1993–2013). Currently, he is a Professor at the Film and TV Department at the Lithuanian Academy of Music and Theatre.
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Prof. JÖRG U. LENSING studied composition at the Folkwang-Hochschule Essen and New Music-Theatre under Mauricio Kagel at the Musikhochschule Köln. In 1987, he founded the Theater der Klänge in Duesseldorf. Since 1987 he has worked as a director, choreographer and composer for theatre music, working on twenty four theatre productions of the Theater der Klänge; since 1990, he has been involved in the production of film music and sound design for all films directed by the German film-director Lutz Dambeck. In 1992, he was a guest lecturer in drama direction at

the Bauhaus Dessau. Since 1996, he has been Professor for Sound Design at the Fachhochschule Dortmund; director of several short film-video and documentary DVD projects; he is the director of the film *Gregorius* and the author of three audio books and two music CDs released since 1999. In 2000, he worked on Sound Design Assistance for the international TV production “The Tunnel” in the Soundstudios Babelsberg/Berlin. The book *Sound-Design, Sound-Montage, Soundtrack-Komposition* was published in 2006/2009/2017. He was also the publisher of the German versions of *Audio-Vision* (2013) and *Audio-Logo-Vision* (2016) by Michel Chion.
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RITA MAČILIŪNAITĖ-DOČKUVIENĖ is a composer and contemporary music singer. She earned her Master’s degree at the Lithuanian Academy of Music and Theatre in 2010, followed by a teaching qualification in 2012 and a PhD in Art in 2017. The composer has undertaken internships in Germany, Great Britain, Holland, Poland and Latvia, and took part in an exchange program at the Hague Royal Conservatory. Mačiliūnaitė has created many interdisciplinary performances, over forty acoustic and electro-acoustic compositions and five operas. She is an author of music for thirty theatre and dance performances, and eight experimental films. Since 2014, she has been working as Head of the Department of Music at the Russian Drama Theatre. In 2014, the Research Council of Lithuania granted her an award in recognition of her academic achievements. She was awarded with a Golden Stage Cross for the performances *59’Online*, *W(o)men*, *Eugene Onegin*. In 2015, she received another Golden Stage Cross, together with the colleagues for the performance *Sand Man*. In 2017, Mačiliūnaitė was again awarded another two Golden Stage Crosses for creating the music for the following performances: *The Seven Fridays of Saul the Pharisee* and *Code: HAMLET*, and for the theatrical game *Code: HAMLET* (in the Theatre+ category, together with her creative group). Her academic interests are post-dramatic theatre, creating music for the theatre and musical education of actors.
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DANUTĖ PETRAUSKAITĖ is a musicologist, and has a PhD in social sciences (music education). She was professor and researcher at Klaipėda University in 1995–2018, and director of the Institute of Musicology at the Faculty of Arts in 2000–2015. At present, she is working at the Lithuanian Academy of Music and Theatre. In 1978, she graduated from the Lithuanian State Conservatory with a diploma in musicology studies; in 1993, she completed her post-graduate studies at Vilnius University. The principal area of her interest is Lithuanian music, history of music pedagogy, the music culture of Lithuanian émigrés in the USA, musical connections between Lithuania and other countries, music and politics. She has published four books and about seventy articles in Lithuania and abroad, and has made numerous presentations at local and international conferences. As a guest lecturer, she has visited universities and conservatories in Germany, the Netherlands, Switzerland, Spain, the Czech Republic, Austria, Turkey, Norway, and France. She has done research work at libraries and archives in the USA.
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ANDRZEJ PITRUS, Prof., PhD, works at the Institute of Audiovisual Arts, Jagiellonian University in Krakow, Poland. He is interested in new media arts, experimental filmmaking and several aspects

of relationships between technology and arts. He plays video games with the intention to research and legitimise them, and teaches his students how to design them. His book *Zanurzony* (2015) explores the art of Bill Viola – one of the most important media artists working nowadays.
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ANER PREMINGER, Prof., PhD, is an independent filmmaker and a film scholar. He is an Associate Professor at the Hebrew University, Jerusalem, Sapir Academic College. He has been a director, producer and writer since 1986. A film tutor, he also teaches cinema studies and directing workshops. His main books include: *François Truffaut: Cinema as an act of love – An intertextual approach* (Sapir Academic College Publication, 2015); *François Truffaut – The Man Who Loved Films* (Hakibutz Hameuahad, Tel-Aviv University and Sapir Academic College Publication, 2006); *Enchanted Screen: A chronology of media & language* (The Open University, 1995). His filmography includes: *Present Continuous* (2012); *One Eye Wide Open* (2009); *Moscobia* (2001); *Ransom of the Father* (2000); *Last Resort* (1999); *Learning and Teaching Mathematics* (1998); *On My Way to Father's Land* (1995); *Blind Man's Bluff* (1993); *Front Window* (1990).
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JERONIMO SARMIENTO started his career studying Filmmaking and TV at the National University of Colombia (2010), took film courses in Image and Sound Design at the University of Buenos Aires (Argentina, 2007), and in 2017 received his Master's degree in the JMD Program KinoEyes (www.kinoeyes.eu), held by Universidade Lusófona (Portugal), Screen Academy Scotland (UK) and Baltic Film, Media, Arts and Communication School (Estonia), specialising in fiction film directing. His professional career has been focused as director and cinematographer for short films, documentaries and music videos. During his academic studies, he focused his research works on the comparative studies between cinema, music and painting art forms. His short films have been part of the official selection in film festivals in Europe, Latin America and Russia. After his last short film *Wild Game*, shot in the Estonian winter forests, he is currently developing his first feature film to be produced in 2018.
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Dr ROSS WILLIAMS is an Australian composer/sound designer who has written music and designed sound across a range of styles for theatre, feature film, concert hall, dance, museum installation and interactive media. Since studying composition in Australia and the United States, his works have been performed internationally by groups such as the West Australian Youth and Symphony Orchestras and the Australian String Quartet. His works for award winning abstract, documentary and narrative films have been shown in festivals around the world. He holds a Bachelor's degree in Music (honours) from the University of Western Australia and a Masters and Doctorate in Musical Arts from Rice University, Texas. He is the Assistant Professor of Sound Design for Film and Animation at the School of Art Design and Media at Nanyang Technical University, Singapore. His main focus is on the sound design and score of documentary, fiction and abstract/experimental film. His research interests include the aesthetics for sound design in documentary film, pedagogy of sound for the moving image, and the effect of sound design on image memory in film.
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LORETA VASKOVA is a theatre director who is currently pursuing a PhD in Art Studies at the Lithuanian Academy of Music and Theatre. She graduated from Klaipėda University and continued her MA studies at the Vsevolod Meyerhold Centre in Moscow. The Ministry of Culture of the Republic of Lithuania endowed Vaskova with Debut of the Year Prize in 2010. The same year, she was also nominated for the Golden Stage Cross as The Best Debutante. In 2013, she created a musical collage performance *59'Online*, which was presented at The Arts Printing House's program "Open Space" and nominated for the Golden Stage Cross in The Best Young Artist category. Vaskova's theatrical performance *Drunk*, directed at the Klaipėda Drama Theatre in 2014, was awarded The Best Young Director Prize at the Lithuanian Theatre Spring Festival. In 2017, she directed the chamber opera *To the Lighthouse* at the Klaipėda State Music Theatre, which was awarded The Performance of the Year Prize at the Klaipėda Theatre and Performing Arts Awards "Masks of Gratitude". Currently, Vaskova is pursuing a PhD in art studies and is conducting artistic research called "Documentary Theatre: Verbatim Ways Of Creation". In 2016, she created *Personnel*, a theatrical tour of the Klaipėda Drama Theatre based on her research. Vaskova also premiered *One Hundred Years of Childhood*, a theatrical reading at the Lithuanian National Drama Theatre in 2018, in which she experimented with various *verbatim* ways of creation.

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GIEDRĖ ŽARĖNAITĖ is a violinist and a doctoral student in the arts at the Lithuanian Academy of Music and Theatre (supervisors Prof. Ingrida Armonaitė-Galinienė, Assoc. Prof. Dr Lina Navickaitė-Martinelli). Giedrė Žarėnaitė is a laureate of many international and national competitions, she actively participates in international chamber ensembles and orchestra projects. In 2004, she founded the *C/O* Chamber Orchestra, in 2014–2018 she took the position of a concertmaster in the Vilnius City St. Christopher Chamber Orchestra. Currently, Žarėnaitė is often invited to join orchestras such as the Kristiansand Symphony Orchestra, Bergen Philharmonic, Norwegian Arctic Philharmonic, and MusicAeterna. The theme of Žarėnaitė's current artistic research project is "Changing the functions of a violinist in solo and ensemble playing: aspects of performance and communication".

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