

ORGANIZERS:

Carolyn Birdsall (*University of Amsterdam*),  
Jochen Hennig (*Humboldt-Universität zu Berlin*),  
Britta Lange (*Humboldt-Universität zu Berlin*) and  
Viktoria Tkaczyk (*Max Planck Institute for the History of Science and Humboldt-Universität zu Berlin*)

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VENUES:

Humboldt-Universität zu Berlin, Interdisciplinary  
Laboratory: Image Knowledge Gestaltung.  
Sophienstrasse 22a

Max-Planck Institute for the History of Science  
Boltzmannstraße 22  
14195 Berlin  
Conference Room

Humboldt Universität, Jacob-und-Wilhelm-Grimm-  
Zentrum, Geschwister-Scholl-Strasse 1/3



# LISTENING TO THE ARCHIVE

Histories of Sound Data in the  
Humanities and Sciences

February 11-13, 2016

In 1915, the Berlin phonetician Wilhelm Doegen initiated the Royal Prussian Phonographic Commission, one of the most systematic enterprises in early sound archiving. For this project, the phonograph and gramophone served as tools to collect and study a wide range of languages, music, and natural sounds. Contributors to the initiative included researchers based in disciplines such as phonetics, linguistics, Oriental and African studies, musicology and anthropology, zoology, medicine, and criminology. Between 1915 and 1918, over 1,030 Edison cylinders with musical recordings (today stored in the Berlin Phonogram Archive) and over 1,650 shellac recordings of the languages of prisoners of war were produced. Today, this collection forms part of the “Lautarchiv of Berlin,” held at the Hermann von Helmholtz-Zentrum für Kulturtechnik at Humboldt-Universität zu Berlin.

A century after Doegen’s project, this conference reexamines the founding, use, and reuse of sound archives in the humanities and sciences. One of its aims is to contextualize pioneering scientific sound archives, and thus the development of recording technologies, archival practices, and new research methods and disciplines. A second objective is to explore the relationship between the history of scientific sound archiving and the role of contemporary sound archives in the creation and dissemination of knowledge. The archive’s centenary also prompts questions about the status of sound archives in the present digital era: providing access to sound records opens up possibilities for new research agendas, but inevitably also raises complex ethical and legal issues.

The first day of the conference will be dedicated to the significance of sound archives for various disciplines in the humanities and sciences. The discussion will engage with three interrelated strands of comparison: (a) founding the archive – the historical emergence of scientific sound archives and collections in various disciplines; (b) using the archive – the history of research in sound archives and shifts in perspectives, for example the definition of these collections as scientific cultural heritage; and (c) making the archive public – the history of public uses of scientific sound collections, and strategies for presenting and engaging with these collections. The second day focuses on the Berliner Lautarchiv recordings and their potential reuse in the present. Participants will reflect on the epistemic shifts that can be traced from the production of the recordings right up to re-listening in the present. Of particular relevance here are the prisoner-of-war recordings, originally produced for linguistic and anthropological research. One concern is how to reframe these recordings as forms of personal testimony and as cultural heritage for the communities to which the prisoners belonged. The discussion will reflect on ways of facilitating transnational research collaboration and international awareness of the holdings. The conference will conclude with a roundtable on the future context and framing of the Lautarchiv in the projected Humboldt Forum at the Berlin Stadtschloss square.

**Bodhari Warsame** is a Somali-American based in Sweden (University of Gothenburg). As an independent researcher, he is interested in the globalization of the Somali peninsula, the formation of a Somali diaspora, and Somali cultural heritage—including archival research, colonial encounters, and *Völkerschauen* (“ethnic shows”). He is currently engaged in a collaborative research project, with Dr. Anette Hoffmann, on the story of Mohamed Noor, a Somali man with a unique story whose voice recordings are held in the Lautarchiv, Berlin.

**Rebecca Wolf** is a research fellow in the Max Planck Research Group “Epistememes of Modern Acoustics,” working on a book project on the materiality of musical instruments in collaboration with the Deutsches Museum in Munich. She started the project in 2012 during a year at Harvard University’s Department of Music, funded by the Alexander von Humboldt Foundation. Her first book, *Friedrich Kaufmanns Trompeterautomat. Ein musikalisches Experiment um 1810* (Franz Steiner, 2011), a historiographical study of the famous musical android, won the 2008 Award of Excellence of the Austrian Ministry for Science and Research. Rebecca Wolf teaches at the LMU Munich and the Technical University Berlin. She has published on organology, musical automata, music in peace and war, cultural history, and musical instrument makers.

**Hansjakob Ziemer**, a research fellow at the MPIWG, received his D.Phil. in modern history at the Humboldt University Berlin in 2007 after studying in Berlin, Oxford, and Stanford. His dissertation, *Die Moderne hören: Das Konzert als urbanes Forum, 1890-1940* (Campus Verlag), was published in 2008. Among his other publications are articles on the cultural history of emotions, listening, and journalism. He is a member of the DFG research network “Auditory Knowledge in Transition.”

**Ji-Won Song** obtained her Ph.D. in Gugak (traditional Korean music) at Seoul National University. She has been a director of the Division of Music Research, National Gugak Center, since 2014, and has lectured at institutions including Seoul National University and the Korea National University of Arts. Song explores how rites and music influenced lives and culture of humans in the Joseon Dynasty, through the study of national rites, musical thoughts, musical culture, and the socio-politics of the Joseon Dynasty. Recently, she has been researching musical policies implemented by the Joseon kings from the fourteenth to the nineteenth century. Song's publications include *The Music Policy of Jeongjo*, *The Orchestra of Joseon Dynasty*, *Played the Melodies of the Universe*, and *The Masters of Korean Music*, and the translations *Gyeonghaksegye of Dasan*, *Sigyeong Gangui* (1–5).

**Kate Sturge** is a translator and the editorial assistant for the Max Planck Research Group "Epistemes of Modern Acoustics." Her Ph.D. in comparative literature at University College, London, investigated the politics of translating fiction in Nazi Germany. She is the author of *"The Alien Within": Translation into German during the Nazi Regime* (iudicium, 2004) and *Representing Others: Translation, Ethnography and the Museum* (St Jerome, 2007), and the co-editor of *Translation Under Fascism* (with Christopher Rundle, Palgrave Macmillan, 2010). With Michaela Wolf, she edited the Routledge journal *Translation Studies* from 2008 to 2012.

**Viktoria Tkaczyk** is director of the Research Group "Epistemes of Modern Acoustics" at the Max Planck Institute for the History of Science (MPIWG) and a professor at the Institut für Kulturwissenschaft, Humboldt-Universität zu Berlin. Her first book, *Himmels-Falten. Zur Theatralität des Fliegens in der Frühen Neuzeit*, was awarded the Ernst Reuter Prize in 2008 and the Book Award of the Amsterdam School of Cultural Analysis in 2012. From 2008 to 2010, she worked as a research fellow on the project "Theatrum Scientarium. Performativity of Knowledge as Agent of Cultural Change" (Freie Universität Berlin), and in 2011 she carried out research as a Feodor Lynen Fellow at the Atelier de Recherche sur l'Intermédialité et les Arts du Spectacle (CNRS) in Paris. Between 2011 and 2014, she was Assistant Professor of Arts and New Media at the University of Amsterdam and a Diltthey Fellow at the MPIWG. Viktoria Tkaczyk is a member of the Junge Akademie at the Berlin-Brandenburg Academy of Sciences and Humanities. She is currently working on a book on the history of auditory memory.

## ABSTRACTS

### **Voices from World War One: Exploring Sound Recordings of Colonial Prisoners of War in Historical Research**

Anandita Bajpai, Heike Liebau, and Larissa Schmid

*Zentrum Moderner Orient, Berlin*

This presentation focuses on the processes and mechanisms of translating and interpreting sound recordings of the Lautarchiv, Berlin, for research on colonial experiences of the First World War. The speakers will discuss the aims and challenges of translating and interpreting such recordings as processes of academic cooperation (involving scholars from various disciplines and regions). By utilizing sound recordings as historical sources, we will show how they can provide new insights into the experience of non-European actors during the war. It will be argued that sound recordings must be analyzed as the results of complex historical processes of knowledge production, reflecting the conditions of war and captivity. Working with "sensitive collections" generates a whole set of new questions and requires new methodological approaches, which can ultimately complement or even challenge previous historiography on the First World War.

Saturday, February 13. 10:45 – 12:30

Venue: Humboldt Universität, Jacob-und-Wilhelm-Grimm-Zentrum, Geschwister-Scholl-Strasse 1/3

### **Voice Carriers: Sound Archives and the Sources of (Oral) History**

Carolyn Birdsall

*University of Amsterdam*

In the early 1950s, the Lautarchiv des Deutschen Rundfunks in Frankfurt was established as a joint facility for West Germany's radio network. Initially an archive without any recordings, its staff first compiled a catalogue for historical recordings held by regional stations, before acquiring the first in-house holdings in 1954: copies of Wilhelm Doegen's collection. The housing of Doegen's collection in the national broadcast archive is a small historical detail, yet it provides a point of departure for reconsidering the Berlin Lautarchiv in relation to the contemporaneous rise of radio broadcasting in Germany. The Lautarchiv not only used existing models of knowledge production and access, but also explicitly cited radio in its institutional workflow of creating,

organizing, and disseminating disk recordings. This interest in radio is evidenced in organizational charts produced by Doegen and in his efforts to play his recordings on Berlin radio in the period around 1930. The first radio archive in Berlin, founded in 1930, similarly sought to acquire voice portraits and recordings by colonial researchers. Yet its collection of voices and musical sounds was posited within the logics of media production (content re-use), radio experimentation, and new modes of publicity. The archive served both Berlin and national stations, and was described by commentators as facilitating German cultural memory and national heritage needs. My presentation will reflect on the extent to which radio archives offered a distinct understanding of the voice, based on techniques for documenting the social (such as reportage, interviews, outdoor recording) and ideas about preserving contemporary history and spoken narrative (oral history). It will also ask how this case compares with other early examples of radio research (for example Paul Lazarsfeld) and oral history (for example Allan Nevins) from the 1930s onwards.

Friday, February 12. 10:30 – 11:45

Venue: Max Planck Institute for the History of Science (MPIWG), Boltzmannstrasse 22

## **Samples, Assets, and Trophies: Archiving Bioacoustic Specimens**

Joeri Bruyninckx

*Max Planck Institute for the History of Science*

How did a small private collection of bird songs expand into the world's largest repository of biodiversity records and a key instrument in systematic ecological and behavioral research? In this paper, I examine the first attempts to systematically collect and archive animal sounds, by tracing the early years of the Cornell Library of Natural Sounds between 1945 and 1970 and comparing its approach with that of other pioneering initiatives, such as the Tierstimmenarchiv in Berlin and the International Committee for Bioacoustics' animal phonography collection. Expanding the Cornell collection and positioning it within the emerging field of bioacoustics, founder Peter Kellogg skillfully aligned his ambitions for the CLNS with those of a diverse troupe of contributors, instrument manufacturers, users, and other sound archives. Thus, the CLNS negotiated very different (academic, commercial, amateur) regimes of data production, access, ownership, credit attribution, aesthetics, and information exchange. I will argue that this dynamic network, and the microeconomics that governed it, sustained the bioacoustic archive but also shaped it in unmistakable ways.

Friday, February 12. 16:30 – 17:00

Venue: Max Planck Institute for the History of Science (MPIWG), Boltzmannstrasse 22

**Sharon Macdonald** is Alexander von Humboldt Professor for Social Anthropology at the Institute of European Ethnology, Humboldt-Universität zu Berlin. She directs CARMaH, the Centre for Anthropological Research on Museums and Heritage, and the research program *Making Differences in Berlin: Transforming Museums and Heritage in the 21st Century*. She also directs the Curating Profusion theme of the AHRC (UK) funded *Heritage Futures* project, and the Contentious Collections work-package of the Horizon 2020 TRACES (Transmitting Contentious Cultural Heritage with the Arts) project. Her recent publications include *Memorylands: Heritage and Identity in Europe Today* (Routledge, 2013) and the *International Handbooks of Museum Studies* (Wiley, 2015).

**Mara Mills** is Assistant Professor of Media, Culture, and Communication at New York University, working at the intersection of disability studies and media studies. Her first book (*On the Phone: Deafness and Communication Engineering*, under contract with Duke University Press) argues the significance of phonetics and deaf education to the emergence of “communication engineering” in early twentieth-century telephony; this concept and set of practices later gave rise to information theory, digital coding, and cybernetics. Her second book project, *Print Disability and New Reading Formats*, examines the reformatting of print over the course of the past century by blind and other print disabled readers, with a focus on Talking Books and electronic reading machines. Her research has been supported by fellowships from the National Science Foundation, the Mellon Foundation, the American Council of Learned Societies, the DAAD, the Alexander von Humboldt Foundation, and the IEEE.

**Wolfgang Schäffner**, a historian of science and media technologies, is Chair of the History and Culture of Knowledge at the Department of History and Theory of Culture at the Humboldt-Universität zu Berlin. He directs the Helmholtz Centre for Cultural Technology and (with Horst Bredekamp) the Cluster of Excellence “Image Knowledge Gestaltung: An Interdisciplinary Laboratory” at the Humboldt-Universität zu Berlin. In this capacity, he is responsible for the “Humboldt Laboratory” at the Humboldt Forum. He is also a permanent guest full professor at the Faculty of Architecture, Design, and Urbanism at the Universidad de Buenos Aires, and head of the German-Argentinian Master's program “Open Design / Diseño Abierto para la Innovación.” His main research interests are the history and theory of analog code, active matter, architectures and interdisciplinary design of knowledge, and the transatlantic transfer of knowledge.

**Larissa Schmid** holds an MA in history, Islamic studies, and political science from the Freie Universität Berlin. She is based at the Zentrum Moderner Orient in Berlin and is currently working on her Ph.D. project. Her research focuses on the representation and experience of North African prisoners of war in Germany during the First World War. The project forms part of the international collaborative research project “Cultural Exchange in a Time of Global Conflict: Colonials, Neutrals and Belligerents during the First World War,” funded by HERA (cegcproject.eu).

**Anna Kvíčalová** is a Ph.D. student in the department of religious studies at the Free University Berlin and a research fellow at the Max Planck Institute for the History of Science. Her research investigates the role of sound and hearing in early Calvinism, with a special focus on auditory memory, acoustic surveillance, and the politics of sound production. She received her MA in religious studies at the University of Amsterdam.

**Britta Lange** works at the Institute of Cultural History and Theory, Humboldt-Universität zu Berlin. She completed her postdoctoral qualification (*Habilitation*) in 2012 and is the author of several books on the cultural-political history of early sound archives. Britta Lange studied art history, cultural studies, and media studies in Cologne and Berlin. She received her Ph.D. in cultural science from the Humboldt-Universität zu Berlin in 2005. She has been a research fellow at the Max Planck Institute for the History of Science, Berlin, and the Institute of Social Anthropology at the Academy of Sciences in Vienna. Her publications include *Echt, Unecht, Lebensecht. Menschenbilder im Umlauf* (Kadmos, 2006), *Die Wiener Forschungen an Kriegsgefangenen 1915-1918. Anthropologische und ethnografische Verfahren im Lager* (ÖAW, 2013), *Die Entdeckung Deutschlands. Science-Fiction als Propaganda* (Verbrecher Verlag, 2014), and *Sensible Sammlungen. Aus dem anthropologischen Depot* (with Margit Berner and Anette Hoffmann, Philo Fine Arts, 2011).

**Rebecca Lemov** is a historian of the social sciences who works as Associate Professor at Harvard University's Department of the History of Science. Her first book, *World as Laboratory* (Hill and Wang, 2006), explored the history of "big social science" projects in the fields of Human Relations and Social Relations. Her new book, *Database of Dreams: The Lost Quest to Catalog Humanity* (Yale University Press, 2015), investigates a long-ignored archive built in the mid-1950s in order to contain the most ephemeral aspects of human existence among disparate anthropological groups. Resonant today in an escalating age of "big data," this project reflected the aim to build a total archive preserved against decay, and the fantasy of total information that enlivened it. Rebecca Lemov is interested in the effects of technology on subjectivity, and vice versa.

**Heike Liebau** is a Senior Research Fellow at the Zentrum Moderner Orient (ZMO), Berlin. She holds a diploma in Indian languages and literature from Tashkent State University and a Ph.D. in history from the Martin-Luther-Universität Halle-Wittenberg. At ZMO, she currently coordinates the research group "Trajectories of Lives and Knowledge." She also leads the Berlin teams of the HERA-funded project "Cultural Exchange in a Time of Global Conflict: Colonials, Neutrals and Belligerents during the First World War" (CEGC) and the DFG-funded long-term project "Modern India in German Archives" (MIDA).

## Sound Archives *avant la lettre*: Audio Collections of the Nineteenth Century (1850s–1890s)

Patrick Feaster

Indiana University Bloomington

The appearance of the Edison phonograph in 1877 inspired many people to imagine a future in which sounds would be captured for study and preserved for future generations. Two more decades passed before the founding of the first recognized "phonogram archive," but enduring collections of recorded sound had already begun to form before then, by design or chance, reflecting a variety of motives and interests. Major surviving examples include the experimental media artifacts of the Volta Laboratory, early cylinders at Thomas Edison National Historic Site, phonotograms deposited with scientific institutions in Paris, and other sound-wave traces on paper—some published at the time in scholarly monographs and journals. I will discuss the challenges we face today in identifying and making audible these earliest pieces of our audio heritage, as well as what we can learn from them, both about their "content" and about the cultural and technological circumstances that brought them into being.

Thursday, February 11. 19:00

Venue: Humboldt-Universität zu Berlin, Interdisciplinary Laboratory: Image Knowledge Gestaltung. Sophienstrasse 22a

## The Acoustic and Archival Study of Living Language

Judy Kaplan

Max Planck Institute for the History of Science

Although the systematic study of speech sounds reaches back to antiquity, phonetic and phonological research interests began to intensify during the nineteenth century. By 1915, when Wilhelm Doegen launched the Royal Prussian Phonographic Commission, phonetics was already an internationally recognized field of scientific investigation. Insofar as dissent existed within that community at the time, it had to do with the relative status of articulatory versus acoustic approaches to the analysis of spoken language. The early history of the Lautarchiv, Berlin, stands to illuminate this fundamental tension in the development of linguistic theory. My contribution to the workshop will highlight the ways in which the architects of acoustic phonetics used recordings of spoken language to directly observe and indirectly measure speech sounds in their own right. I will use this history to argue in favor of a more general shift—from methodological standards to content-related parameters—in claims on behalf of the "science" of language around 1900.

Friday, February 12. 14:00 – 15:00

Venue: Max Planck Institute for the History of Science (MPIWG), Boltzmannstrasse 22

## Phonogram Archives as Synchronization Machines

Sebastian Klotz

*Humboldt-Universität zu Berlin*

The world's earliest phonogram archives presented a formidable challenge to the hermeneutic project. Deprived of the contexts that acoustic recordings usually rely on, archival researchers set out to construct cultural meanings from evidence that was both extremely precise (the specific recording) and extremely vague (its contexts and place in world music history). This paper will chart a wide set of cross-projections at the heart of the "phonographic project" around 1900. It will address the relationship between singular recording and potentially endless reproduction, between the fragmentary data and the holistic narratives into which they were integrated, between living cultural output and dead archival holdings. I argue that the phonographic project drew its ambivalent modernity from the interplay between these dimensions and specific divisions of labour. As sites of an active synchronization of actors, particular forms of expertise, cultural expressions, and technologies, phonogram archives systematically exceeded familiar methodologies of musical and cultural analysis. Their implementation coincided with the study of Gestalt, the discovery of formants in speech and music, and the development of new conceptual frames for human perception in general. Against this background, the implications of listening became more and more complex. These findings affected the status of acoustic evidence in general and contributed to new theories of acoustic adaptivity: repeated listening was expected to enable a better understanding of variations in musical culture. For this purpose, the philosopher and psychologist Carl Stumpf advised creating a demonstration collection for the wide circulation of the archive's most instructive holdings. The archive created tangible, uncanny, and highly mediated contact zones in the auditory realm—the most intimate sensual domain—between anonymous actors who sang and performed music and an audience which lacked established ways to connect to them. In my paper, Stumpf's goal of exploring the foundations of Western music by means of an ethnographic phonogram archive will be considered as an attempt to synchronize the contradictory projections underlying the practice and legitimation of phonographic archives.

Friday, February 12. 10:30 – 11:45

Venue: Max Planck Institute for the History of Science (MPIWG), Boltzmannstrasse 22

**Judy Kaplan** received her Ph.D. from the University of Wisconsin-Madison in 2012 with a dissertation on comparative-historical linguistics in Imperial Germany. Currently, she is a postdoctoral fellow at the MPIWG working on a project entitled *Big Data and the Reconstruction of Prehistory*. She has authored several research articles on the history of linguistics focusing on the academic turn to "living language" and the stewardship of language data since the nineteenth century.

**Sebastian Klotz** is professor of Transcultural Musicology and Historical Anthropology of Music at Humboldt-Universität zu Berlin. His main interest lies in rich and non-reductionist contextualizations of musical practices, with materials ranging from Greek harmonics via phonogram archives to the anthropological promise of mainstream pop music. His most recent essay is on post-subjectivist nostalgia and algorithmic listening, which will appear in the new Ashgate series "Musical Cultures of the Twentieth Century."

**Lars-Christian Koch** is head of the Department of Ethnomusicology and the Berlin Phonogram Archive at the Museum of Ethnology in Berlin, Professor of Ethnomusicology at the University of Cologne, and Honorary Professor of Ethnomusicology at the Berlin University of the Arts. He has been a guest professor at the University of Vienna and the University of Chicago, and has conducted field work in India and South Korea. His research focuses on the theory and practice of North Indian raga music, organology with a special focus on instrument manufacturing, Buddhist music, popular music and urban culture, historical recordings, and music archaeology.

**Manfred Krifka** is director of the Center for General Linguistics (ZAS) in Berlin, professor at the Humboldt-Universität zu Berlin, and the editor of the international journal *Theoretical Linguistics*.

**Julia Kursell** is professor and chair of the Institute of Musicology at the University of Amsterdam. She studied musicology, Slavic philology, and comparative literature in Munich, Moscow, and Los Angeles, and completed her doctoral studies at Munich University with a thesis on music in the early Russian avant-garde. Before coming to Amsterdam, she was assistant professor at the Slavic Department of Munich University and research fellow at the Center for Literary and Cultural Studies, Berlin. From 2004 to 2011, she worked as a research fellow at the Max Planck Institute for the History of Science in Berlin. Her book *Epistemologie des Hörens*, on the role of music in Hermann von Helmholtz's physiology of hearing, is forthcoming with Fink Verlag. Recent publications include a focus section (co-edited with Rens Bod) in the journal *Isis* on the history of the humanities.

**Patrick Feaster** received his doctorate in folklore and ethnomusicology in 2007 from Indiana University Bloomington, where he is now Media Preservation Specialist for the Media Digitization and Preservation Initiative. A three-time Grammy nominee, co-founder of the First Sounds Initiative, and current president of the Association for Recorded Sound Collections, he has been actively involved in locating, making audible, and contextualizing many of the world's oldest sound recordings.

**Jochen Hennig** is a research associate at the Helmholtz Centre for Cultural Technology and central collections officer at the Humboldt-Universität zu Berlin; he is a member of the base project "Mobile Objects" at the Cluster of Excellence "Image Knowledge Gestaltung: An Interdisciplinary Laboratory." His main research interests are the epistemology of experimenting, imaging, and collecting in science and humanities since the nineteenth century, the museological status of university collections, and scientific exhibitions as spaces of knowledge. He has also worked as an exhibition curator, including as head of the jubilee exhibition "WeltWissen: 300 Years of Science in Berlin" in 2010. Among his publications are *Bildpraxis. Visuelle Strategien in der frühen Nanotechnologie* (transcript Verlag, 2011) and *Atombilder. Ikonografie des Atoms in Wissenschaft und Öffentlichkeit des 20. Jahrhunderts* (ed. with Charlotte Bigg, Wallstein, 2009).

**Irene Hilden** studied cultural history and theory, European ethnology, and German studies at the Humboldt-Universität zu Berlin and Istanbul Üniversitesi. She is currently working at the Lautarchiv, Humboldt-Universität zu Berlin. In addition to overseeing research requests from all over the world, she is continuing her own research on sound recordings of the "colonial" soldiers imprisoned in German POW camps during World War I, with a focus on imperial knowledge production and (post)colonial power structures.

**Anette Hoffmann** is an independent scholar currently living in Berlin. She recently established a focus on acoustic archives at the Archive and Public Culture Research Initiative, University of Cape Town, and is working on a collection of historical sound recordings of African prisoners of war from the Lautarchiv in Berlin. Hoffmann curated the exhibition *What We See* on voice recordings from a 1931 anthropometric project, which was shown in Cape Town, Basel, Vienna, Osnabrück, Berlin, and Windhoek. The accompanying publication *What We See. Reconsidering an Anthropometric Collection from Southern Africa: Images, Voices, and Versioning* came out in 2009. Hoffmann also co-authored *Sensible Sammlungen. Aus dem Anthropologischen Depot* (with Margit Berner and Britta Lange, 2011), and created a sound/text installation with Regina Sarreiter, Andrea Bellu, and Matei Bellu. She recently edited a special section on sound archives in the journal *Social Dynamics* (2015).

## Songs of Longing: Perspectives from Berlin and Seoul on the Edition of the Korean Recordings by the Gugak Archive

Lars-Christian Koch

*Ethnological Museum, Berlin*

The recordings of the Berliner Phonogramm-Archiv, specifically the wax cylinder collection, were made using particular research questions and in particular field situations. The POW camp recordings present an excellent example. During the digitization project *Erschließung und Digitalisierung der Tonaufnahmen der Preußischen Phonographischen Kommission 1915–1918*, funded by the German Research Foundation (DFG) at the Ethnological Museum Berlin, we followed our general policy of publishing the recordings in close collaboration with colleagues and experts from the source communities. The publication of the Korean POW camp recordings was one component in this process, but was marked by the extremely strong participation of the Korean colleagues, who organized the publication, digitized the material, brought together the recordings from the Lautarchiv at the Humboldt University in a single publication for the first time, and undertook extended research that resulted in the contemporary reperformance of the material. This presentation will discuss the extent to which this form of publication could serve as a model for future releases.

Ji-Won Song

*National Gugak Center, Seoul*

This paper asks how the archiving work conducted in Germany one hundred years ago is remembered and communicated "here" in Korea "now." The National Gugak Center, the Korean governmental organization that obtained the recordings of songs sung by Koreans in the German army's POW camp in 1916–1917, released an album entitled *The Songs of Longing* in 2014 and held a conference on the content and significance of the recordings. The singers were five Koreans captured after enlisting in the Russian army during World War I. The audio sources were seventeen shellac records owned by the Phonogramm-Archiv, Ethnological Museum Berlin, and the Lautarchiv at the Humboldt University. The recordings include traditional Korean music handed down in northern regions of Korea and the independence movement songs sung during the Japanese occupation. Even though they were probably sung with a feeling of insecurity in the strange environment, most of the songs maintain a certain level of vocal quality. Most pieces in the album are ones still performed by contemporary musicians. While the historical songs show less musical virtuosity than those of professionals today, they retain the antique feeling of "old music." The album has attracted attention from musicians; in particular, some students of pansori storytelling have performed rearrangements of six pieces on the stage. The songs of youth, heard from faraway Germany a century ago, have been given new life by the work of archiving. The presentation will discuss ways of finding meanings for this process.

Saturday, February 13. 09:30 – 10:30

Venue: Humboldt Universität, Jacob-und-Wilhelm-Grimm-Zentrum, Geschwister-Scholl-Strasse 1/3

## Listening to More Than Sounds: Experimental Recordings at the Berliner Phonogramm-Archiv

Julia Kursell

University of Amsterdam

The Berliner Phonogramm-Archiv was founded in the first decade of the twentieth century as part of the Institute of Psychology, University of Berlin. This connects the archive to the emergence of several new disciplines at the Institute, including Gestalt psychology, music psychology, and comparative musicology. Of the 30,000 phonographic recordings stored in the archive, some 100 were made for experimental purposes. In my presentation, I ask how these “experimental cylinders” relate to the new disciplines. I focus on one recording, which features whispered vowel sounds. The barely audible, perhaps even absent sounds on this cylinder challenge phonographic recording as a technical device, and recall Carl Stumpf’s inquiry into cognitive presets in listeners. I will discuss how these questions were taken up by Stumpf’s co-workers, psychologist Otto Abraham and musicologist Erich Moritz von Hornbostel, and how the gap between the recorded item and the potential cognitive operations it enabled later widened, eventually becoming a field of study of its own.

Friday, February 12. 12:00 – 13:00

Venue: Max Planck Institute for the History of Science (MPIWG), Boltzmannstrasse 22

## Anthropology, Race, and Sound: Fritz Bose’s Investigations during the Nazi Period

Britta Lange

Humboldt-Universität zu Berlin

Large-scale academic projects, based in Berlin and Vienna, to produce sound recordings—speech and music samples—of prisoners of war during the First World War also included detailed anthropometric measurements. The idea of a musical “race style” emerged (Robert Lach, Vienna), but was not substantially underpinned with systematic models or special tools. That changed during the 1930s, when musicologist Fritz Bose, working for the Institute of Sound Research at the University of Berlin, began to build his academic career on the association of music and race. My presentation will examine Bose’s research on musical styles, his ideas on race, his experiments to define what he called “Faktor R” (the race factor), and his research on anthropological parameters such as the larynx, which he regarded as a manifestation of race.

Friday, February 12. 15:15 – 16:15

Venue: Max Planck Institute for the History of Science (MPIWG), Boltzmannstrasse 22

## BIOS

**Anandita Bajpai** received her Bachelor’s degree in Political Science (Delhi University, India), then a Master’s degree in Global Studies at the Universität Leipzig and Universität Wien. Her Ph.D. in Global Studies at the faculty of Social Sciences and Philosophy, Universität Leipzig, was titled: “‘Speaking’ the Nation: (E)merging Faces of Economic Reforms and Secularism in the Rhetoric of India’s Prime Ministers, 1991–2011.” She is currently a postdoctoral fellow in the DFG-sponsored research project “Modern India in German Archives, 1706–1989” at the Zentrum Moderner Orient. Her new project is titled “Materialising Visibility, Preparing Recognition: The Cultural Politics of GDR–India Relations, 1952–1972.” She has taught several courses at the BA and MA level at Universität Leipzig and regularly offers seminars at the Humboldt-Universität zu Berlin.

**Carolyn Birdsall** is Assistant Professor and MA Program Director at the Department of Media Studies, University of Amsterdam. Birdsall has published widely in the fields of media and cultural history, with a focus on radio, film and television sound, urban aesthetics, and the senses. In addition to her book *Nazi Soundscapes: Sound, Technology and Urban Space in Germany, 1933–1945* (University of Chicago Press, 2012), Birdsall is co-editor of *Sonic Mediations: Body, Sound, Technology* (Cambridge Scholars Publishing, 2008), *Inside Knowledge: (Un)doing Ways of Knowing in the Humanities* (Cambridge Scholars Publishing, 2009), and a special issue of the *Journal of Sonic Studies* on “Rethinking Theories of Television Sound” (2012). Her current work investigates the early history of radio archiving and emergent concepts of “documentary sound” in interwar European media culture.

**Joeri Bruyninckx** is a research scholar in the Max Planck Research Group “Epistemes of Modern Acoustics,” Max Planck Institute for the History of Science (MPIWG), Berlin, and at Maastricht University (Netherlands). He is completing a manuscript on the history of sound recording and listening in ornithology (forthcoming with MIT Press), and preparing a research project on psychotechnics and acoustics in the workplace. He has published in the *Oxford Handbook of Sound Studies*, *Acoustic City*, and *Social Studies of Science*.

**Wolfgang Ernst** is professor of media theories at the Institute of Musicology and Media Studies, Humboldt-Universität zu Berlin. He studied history, Latin philology, and classical archaeology, writing his Ph.D. on historicism and museology and his *Habilitation* on the technical and symbolic infrastructures of national memory. He has taught at many universities, including the universities of Kassel, Leipzig, Cologne, Weimar, Bochum, and Paderborn. He is the author of the essay collection *Digital Memory and the Archive* (University of Minnesota Press, 2012) and *Sonic Time Machines* (University of Chicago Press, forthcoming). Current research fields are time-based and time-critical media; the sonic dimension of techno-mathematics; and the art of writing media time in non-historiographic ways.



## Sound Archiving across Psychiatry and Psychology

Viktoria Tkaczyk

*Max Planck Institute for the History of Science / Humboldt-Universität zu Berlin*

In 1926, the director of the Lautabteilung der Preußischen Staatsbibliothek, Wilhelm Doegen, and the psychologist Fritz Giese produced hearing tests for their “psychotechnische Eignungsauslese” (psycho-technical aptitude selection). Two of the recordings still form part of the holdings of the Berlin Lautarchiv today. Starting from this sound material, my talk will trace practices of sound recording, sound reproduction, and sound archiving in the early history of mental health care. I will focus on the varying uses of phonography in different schools of psychiatry and psychology, and examine the diverging epistemic evaluations of the sonic realm of the psyche that accompanied them.

Friday, February 12. 12:00 – 13:00

Venue: Max Planck Institute for the History of Science (MPIWG), Boltzmannstrasse 22

## Towards a Decolonial Reading of Audiovisual Archival Material: The Meandering Archival Traces of Mohamed Noor’s Presence in Germany

Bodhari Warsame and Anette Hoffmann

*University of Gothenburg / independent researcher, Berlin*

Our presentation follows some of the archival traces of Mohamed Noor, who was interned at Ruhleben, Berlin, during World War I and whose recordings are held at the Lautarchiv. Noor was painted and drawn by the German artist Max Slevogt, was x-rayed and photographed, and left his autobiographical account in a grammar of Somali. We will show how Noor’s extraordinarily rich archival traces in Germany were scattered and obscured both by the recordists’ ignorance of textual contents and by disciplinary segmentation. We read Noor’s documented presence in the archive as the connective tissue between imperial knowledge production and artistic exoticization in the representation of the Other. The acoustic files created with him enable critical engagement with a series of questions around historical interpretations of politics in Somali orature, autobiography, the history of colonial linguistics, and practices of photography and painting as parts of the colonial archive. As regards the diverse, culturally and academically specific traces held in or connected with the Berlin sound archives, we call for intercultural multidisciplinary collaboration in research on colonial sound recordings, as a decolonial strategy of listening anew to these historical and unique collections.

Saturday, February 13. 10:45 – 12:30

Venue: Humboldt Universität, Jacob-und-Wilhelm-Grimm-Zentrum, Geschwister-Scholl-Strasse 1/3

## Twentieth-Century Sound Recordings in the Archives of the American Southwest: Presence and Elusiveness

Rebecca Lemov

*Harvard University*

Although musicologists and a variety of self-motivated collectors delved into the possibilities of making sound recordings of “anthropological” groups in the early twentieth century, it was relatively rare that professional Americanist anthropologists engaged in such recordings (except within linguistic anthropology). This paper will compare some existing sound archives to the massive, encyclopedic archival projects that began to arise in the 1930s, and included materials from dreams to death rituals—but excluded the evidence of sound. While exploring reasons for this exclusion, the paper also rethinks the wider, implicit archive (of professionals and non-professionals, salvagers and functionalists alike) as a collective endeavor. Focusing on recordings of American Indians of the U.S. Southwest, an area sometimes referred to as “Anthropology’s Laboratory,” I will compare the early wax cylinder recordings of Geoffrey O’Hara (a music professor, vaudeville performer, and recording enthusiast who gathered some of the earliest recordings of the Navajo singer Miguelito) with large, modernist archival projects that took place at Yale and elsewhere: these attempted to gather up “all” evidence from Hopi, Navajo, and other groups, for example through the Human Relations Area Files (Yale) and later the Five Cultures Project (Harvard). How and why did the ambitions of these projects exclude sound data? Is it possible to glimpse a larger, more inclusive proto-archive in their remains?

Friday, February 12. 15:15 – 16:15

Venue: Max Planck Institute for the History of Science (MPIWG), Boltzmannstrasse 22

## Vocal Features: From *Stimmphysiognomik* to Speech Recognition by Machine

Mara Mills

*New York University*

This talk will consider the physiognomic uses of sound recordings between 1926 and 1953. Collections of phonographic “vocal portraits”—such as the recordings of “criminal” speech in Berlin’s Lautarchiv—prompted investigations into the features of the individual voice, for the purposes of characterology, lie detection, and speaker identification. Visual recordings of speech (oscillograms and spectrograms) were at first applied to the same purposes. “Voice-print identification” was eventually abandoned as hopelessly inexact, but the generic speech features described in the era of *Stimmphysiognomik* subsequently enabled the beginnings of speech recognition by machine.

Friday, February 12. 14:00 – 15:00

Venue: Max Planck Institute for the History of Science (MPIWG), Boltzmannstrasse 22

## Thursday, February 11

### Evening Lecture

Venue: Humboldt-Universität zu Berlin,  
Interdisciplinary Laboratory: Image Knowledge  
Gestaltung, Sophienstrasse 22a

#### 19:00 KEYNOTE LECTURE

Introduced by Wolfgang Schäffner, Humboldt-Universität zu Berlin

Patrick Feaster *Indiana University  
Bloomington*, **Sound Archives avant  
la lettre: Audio Collections of the  
Nineteenth Century (1850s–1890s)**

## Friday, February 12

### The Significance of Sound Archives in the Humanities and Sciences

Venue: Max Planck Institute for the History of Science  
(MPIWG), Boltzmannstrasse 22

#### 10:00–10:15 Welcome Coffee

#### 10:15–10:30 INTRODUCTION

Carolyn Birdsall *University of Amsterdam*  
Viktoria Tkaczyk *MPIWG / Humboldt-Universität zu Berlin*

#### 10:30–11:45 THE SONIC CONSTRUCTION OF THE PAST AND PRESENT

Chair: Hansjakob Ziemer (MPIWG)

Sebastian Klotz *Humboldt-Universität  
zu Berlin*, **Phonogram Archives as  
Synchronization Machines**

Carolyn Birdsall *University of Amsterdam*,  
**Voice Carriers: Sound Archives and  
the Sources of (Oral) History**

#### 11:45–12:00 Coffee

12:00–13:00 SOUND AND THE MIND  
Chair: Rebecca Wolf (MPIWG)

Julia Kursell *University of Amsterdam*  
**Listening to More Than Sounds:  
Experimental Recordings at the  
Berliner Phonogramm-Archiv**

Viktoria Tkaczyk *MPIWG / Humboldt-Universität zu Berlin*, **Sound Archiving  
across Psychiatry and Psychology**

#### 13:00–14:00 Lunch

14:00–15:00 SOUND AND LANGUAGE  
Chair: Carolyn Birdsall (University of Amsterdam)

Judy Kaplan *MPIWG*, **The Acoustic and  
Archival Study of Living Language**

Mara Mills *New York University*, **Vocal  
Features: From *Stimmphysiognomik*  
to Speech Recognition by Machine**

#### 15:00–15:15 Coffee

15:15–16:15 SOUND AND THE HUMAN  
Chair: Kate Sturge (MPIWG)

Britta Lange *Humboldt-Universität zu Berlin*,  
**Anthropology, Race, and Sound:  
Fritz Bose's Investigations during  
the Nazi Period**

Rebecca Lemov *Harvard University*,  
**Twentieth-Century Sound  
Recordings in the Archives of the  
American Southwest: Presence and  
Elusiveness**

#### 16:15–16:30 Coffee

16:30–17:00 SOUND AND ANIMALS  
Chair: Anna Kvíčalová (MPIWG)

Joeri Bruyninckx *MPIWG*, **Samples,  
Assets, and Trophies: Archiving  
Bioacoustic Specimens**

17:00–17:30 CLOSING REMARKS AND  
PREVIEW

Wolfgang Ernst *Humboldt-Universität  
zu Berlin*, **Sound, Surveillance, and  
Signal Analysis (project outline)**

Jochen Hennig *Humboldt-Universität zu  
Berlin*, **Conclusions**

## Saturday, February 13

### The Lautarchiv of the Humboldt-Universität zu Berlin

Venue: Humboldt-Universität, Jacob-und-Wilhelm-  
Grimm-Zentrum, Geschwister-Scholl-Strasse 1/3,  
Auditorium

#### 09:00–09:30 WELCOME AND REVIEW

Carolyn Birdsall *University of Amsterdam*  
Britta Lange *Humboldt-Universität zu Berlin*

#### 09:30–10:30 INTERNATIONAL PERSPECTIVES I

Chair: Irene Hilden (*Lautarchiv, Humboldt-Universität  
zu Berlin*)

Ji-Won Song *Gugak Center, Seoul*  
Lars-Christian Koch *Ethnological  
Museum, Berlin*, **Songs of Longing:  
Perspectives from Berlin and  
Seoul on the Edition of the Korean  
Recordings by the Gugak Archive**

#### 10:30–10:45 Coffee

10:45–12:30 INTERNATIONAL  
PERSPECTIVES II

Chair: Sharon Macdonald (*Humboldt-Universität zu  
Berlin*)

Bodhari Warsame *University of  
Gothenburg* & Anette Hoffmann *Berlin*,  
**Towards a Decolonial Reading  
of Audiovisual Archival Material:  
The Meandering Archival Traces  
of Mohamed Noor's Presence in  
Germany**

Anandita Bajpai, Heike Liebau, &  
Larissa Schmid *Zentrum Moderner  
Orient, Berlin*, **Voices from World War  
One: Exploring Sound Recordings  
of Colonial Prisoners of War in  
Historical Research**

#### 12:30–14:00 Lunch

#### 14:00–15:45 FUTURE PERSPECTIVES PANEL DISCUSSION

Chairs: Jochen Hennig (*Humboldt-Universität zu  
Berlin*) & Viktoria Tkaczyk (*MPIWG/Humboldt-Universität zu Berlin*)

Sebastian Klotz, Manfred Krifka,  
Britta Lange, Sharon Macdonald, &  
Wolfgang Schäffner *Humboldt-Universität  
zu Berlin*