

# Call for Papers / Workshop Applications

Dear colleagues,

We invite you to submit paper proposals for our conference “**Music, Archives and Politics in East and West Berlin since 1963: Cosmopolitan, International, Global,**” which will take place in Berlin 3-5 July 2024. The call for papers closes on **March 4, 2024**. To submit an abstract, please email us your proposal of up to 250 words at [eastwest2024@web.de](mailto:eastwest2024@web.de).

We are also offering a workshop program on July 5 in relation to the conference (see below). The Ph.D. and master students can register for a specific workshop until February 17, 2024 at [eastwest2024@web.de](mailto:eastwest2024@web.de). All conference participants are welcome to join any one of the workshops.

The conference will take place at the Humboldt Forum, Berlin; workshops will visit other institutions in Berlin and Potsdam. In addition to the workshop track, the conference will also include a concert and several public interviews with eyewitnesses (Zeitzeugen). The conference sessions and workshops will take place either in German or in English.

## Convenors

Prof. Dr. Giovanni Giuriati, Cini Foundation, Venice  
Prof. Dr. Sebastian Klotz, Humboldt Universität, Berlin  
Prof. Dr. Lars-Christian Koch, Humboldt Forum / Staatliche Museen zu Berlin  
Prof. Dr. Dörte Schmidt, Universität der Künste, Berlin  
Dr. Rebecca Wolf, Staatliches Institut für Musikforschung, Berlin

We look forward to reading your proposals.

All the best wishes,

Giovanni Giuriati,  
Sebastian Klotz,  
Lars Koch,  
Dörte Schmidt,  
Rebecca Wolf

## Short Abstract

The conference explores several aspects of cultural politics in the divided city of Berlin. How are ethnomusicological institutions such as the International Institute for Traditional Music (IITM) linked with cultural politics, on the one hand, and music programming (festivals, concerts etc.) in Berlin on the other? How were music and music programming organized on both sides of the Berlin Wall?

# Long Abstract

As a city divided between two systems and spheres of cultural influence, Berlin played a special role in the Cold War. How did music researchers, music archives and other institutions in Berlin understand their roles in the struggle between global superpowers as it played out on their doorsteps? How are ethnomusicological institutions, such as the International Institute for Traditional Music (IITM), linked with cultural politics, on the one hand, and music programming (festivals, concerts etc.) in Berlin on the other?

After the Wall was built, the question of the international integration of the competing German states became more acute. A cultural-political competition for dominance in international music studies emerged, which was reflected both institutionally and discursively. On the Western side, state-funded institutions such as the International Institute of Traditional Music (IITM) and the German Academic Exchange Service (DAAD) Artists-in-Residence Program emerged in this field of tension to support traditional and non-Western music and its study, while in the East, ethnomusicological research took place under the auspices of institutions like Humboldt University and the German Academy of Sciences.

The conference explores several aspects of cultural politics in the divided city of Berlin. It considers factors which influenced the research paradigms, methods, fieldwork geographies and discourses of ethnomusicology in both East and West Berlin, how formal and informal collaborations came about, and how the interface to music-making and concert programming (world music, international political and protest song, contemporary music) functioned. It looks at how researchers in East Berlin exchanged with colleagues from the West through common publications and international research organizations (International Folk Music Council, UNESCO, IMC, etc), as well as how the Cold War divided research infrastructures and collections such as the Phonogramm-Archiv and Lautarchiv, creating complications for the continuation of the comparative music research (Vergleichende Musikforschung) agenda which had formed those collections in the early 20th century. It also pays special attention to the IITM, which operated in West Berlin from 1963 to 1994 in a cultural-policy environment strongly marked by the East-West conflict.

The IITM is significant for its role in Cold War cultural politics as well as for the history of ethnomusicology in Berlin. It was founded in West Berlin in 1963 by the French Indologist, music researcher and composer Alain Danielou (1907-1994) using funds from the Ford Foundation possibly provided by the CIA (L.Cimardi). Following on the heels of the Berlin Wall's construction (1961) and the Cuban Missile Crisis (1962), the IITM's founding coincided with a peak of the Cold War conflict, while its closure in 1994 has sometimes been linked to the political context of German reunification. Today, the IITM's holdings belong to the Media Department of the Ethnologisches Museum and the Museum für Asiatische Kunst; since 2021, they have been stored in part in the Humboldt Forum.

This conference aims to provide new perspectives on music, cultural policy, and the IITM (and other Berlin institutions) by integrating fields that have more typically been studied separately and by illuminating political, disciplinary and personal entanglements that have been widely overlooked. The IITM's work will not only be seen in the context of ethnomusicology and activities in West Berlin. Instead, the conference tries to broaden the

scope and also look at other fields such as contemporary music and to seriously consider music programming in East Berlin. In the past, concentration on one side of the Wall has too often caused interactions, parallels and divergent developments to be overlooked.

The conference subtitle emphasizes this attempt to bridge the gap by evoking the differing political orientations: *cosmopolitanism* ranked high in the West, but was banned in the East, which instead upheld the banner of *internationalism*. While cosmopolitanism emphasized similarities of taste and experience between urban intellectual and cultural elites globally, internationalism implied the solidarity of the working class and of all progressive forces around the world, although mobility and travel were heavily restricted. *Global* indicates processes that exceeded these classifications and formed a shared, yet distinct reality for researchers and practitioners in the East and West.

Just as the subtitle mentions three orientations without attempting to fuse them, so too does the conference avoid offering a single coherent perspective. Instead, it invites participants to experiment with new approaches and more holistic perspectives – as well as to consider aspects and fragments that do not yet add up to a bigger picture. The Berlin meeting is a follow-up to a symposium held in 2019 in Venice, where in 1969 Daniélou founded an institution similar to the IITM. Like the earlier symposium, the current conference experiments with a slightly unusual format: In addition to regular academic sessions, we also include a concert and public roundtables with eye witnesses (*Zeitzeugen*) who participated in the events first hand. The conference also includes several workshops for interested Ph.D. and master students to engage in their own research on related topics, as well as for more advanced researchers to engage with new topics, materials, and methods.

The conference is organized jointly by several institutions in Berlin and Venice: Humboldt-Universität, Stiftung Humboldt Forum, Ethnologisches Museum, Staatliches Institut für Musikforschung, Universität der Künste and the Cini Foundation.

## Panel 1: Festivals, Concerts and other Performances in the two Berlins

This topic looks at unusual and influential festivals and concerts in both Berlins to better understand the context in which the IITM organized its own activities. Presentations could explore, for example, the Metamusik-Festival held 1974 in Berlin which combined the new music (*Neue Musik*) scene, popular music and what soon would be called “world music”. In the East the Festival des Politischen Liedes (Festival of Political Song) had from its inception in 1970 to 1990 an international or even global outlook that anticipated in some ways the World Music boom of the 1980s.

## Panel 2: Music Collections Between East and West Berlin: People and Places

This topic focuses on people and places (archives, studios, museums, research institutions) that are important for international, cosmopolitan and global music activities on both sides of the wall. This also provides space to explore Alain Dainelou, his interest in India and the

early years of the IITM in Berlin as well as a host of other institutions including, but not limited to the Phonogramm-Archiv, conservatories, the Lautarchiv, the universities.

## Panel 3: Cultural Politics in the Divided City of Berlin

This topic widens the perspective and looks at cultural politics at comunal, state and federal level and interactions with various musical fields in the East and West Berlin. It focuses on the cultural policy framework and the aforementioned competition for the international. The institutions founded by the Ford Foundation in 1962 and their political positioning not only found direct echoes, e.g. in the programmes of the Berlin Festival Weeks, but also had an impact on the wider German scene (e.g. the Darmstadt Summer Courses, Donaueschingen etc.), the radio programmes and also became effective in East Berlin (where, for example, the scholarship holders of the DAAD programme were able to travel without difficulty).

## Workshops

The workshops are primarily intended for Ph.D and master students of all related disciplines. All active conference participants are invited to join the workshops as well. To apply for a workshop, please submit your name, affiliation and a short motivation statement of up to 200 characters and submit it to the email mentioned above.

### Workshop 1: Working with the Lautarchiv

The workshop provides the possibility to engage with historical objects and documents from the history of the Lautarchiv. Using items such as reel to reel tapes, shellac discs, written archive materials (Personalbogen) and Doegen's Organigramm, the participants are invited to analyze aspects of the sound archives in and before the time of the GDR.

Mentors: Sebastian Klotz, Christopher Li

### Workshop 2: Using the IITM's Collections: The Cambodia Photo Collection as a Case Study

The workshop will consider issues connected to a corpus of recordings and photographs taken by Alain Daniélou and Jacques Brunet in Cambodia during the 1960s and 1970s.

Mentors: Giovanni Giuriati, Albrecht Wiedmann

### Workshop 3: Making Musical Instruments in East and West: Olga Adelman and Curt Jung with an excursion to India

The workshop revolves around two stringed instruments (viola d'amore and violin) made by Olga Adelman und Curt Jung and includes letters that the two wrote to each other across the German border. The correspondence between the two instrument makers offers a good

starting point for discussing perspectives from East and West Germany with regard to ideals of sound and historical performance practice.

Mentors: Rebecca Wolf, Lars-Christian Koch

## Workshop 4: Audio Recordings at the Rundfunkarchiv

The workshop visits the Deutsche Rundfunkarchiv in Potsdam and examines archival resources as well as sound documents in relation to the conference topic to analyze music programming in Berlin as well as aesthetic and cultural-political impact of music events on both sides of the Berlin Wall.

Mentor: Dörte Schmidt

## Workshop 5: Socialist Social Dances (Dance Workshop)

From the 1950s through the 1980s, many dozens of new social dances were created in East Germany in order to promote socialist internationalism, lure youth away from Western dances, and encourage cooperation between dancers and musicians, amateurs and professionals. Experiencing these dances can be a way of conducting embodied research in the past, finding out how culture circulated in the Second World, and investigating how that world built and perceived itself.

Mentor: Sydney Hutchinson