ACKNOWLEDGEMENTS

First of all, I would like to thank Bruce Johnson, whose inspiring courses on popular music I followed in 1999-2000. It was Bruce who encouraged my interest in sound studies, introduced me to soundscape theory and took me on a great excursion to an anechoic chamber in Sydney. Along with his colleague Helmi Jarviläoma, Bruce gave me invaluable feedback on my initial project proposal and in the course of its development.

I would like to thank my supervisors Ernst van Alphen and Mieke Bal for showing an interest in my project and for their support from its initial conception to its completion. I have been grateful for Ernst’s perceptive feedback on my work, particularly given his expertise in memory, trauma and Holocaust studies. Mieke, too, was an encouraging and insistent guide in my transition to thinking and working within the frame of cultural analysis. I would like to thank her for her individual supervision as well as the opportunity to participate in the ASCA Theory Seminar between 2004 and 2007. Thanks to Mieke and all the participants, as well as the subsequent organisers of the seminar: Murat Aydemir, Mireille Rosello and Hanneke Grootenboer.

I also worked closely with Hanneke Grootenboer until 2007, in her capacity as Research Leader. I benefited from Hanneke’s critical insights and theoretical knowledge while developing my first chapters. Between 2008 and 2009 I had the pleasure of working with Esther Peeren as my “daily” supervisor. In this relatively short but intense period, Esther made a significant contribution during the rewriting and completion of my thesis. I benefited greatly from her meticulous editorial skills, intellectual enthusiasm, generosity and good humour (especially during those periods of daily, if not hourly email correspondence).

A special thanks also to the ASCA institute, and to Eloë Kingma and Jantien van Gogh, Ania Dalecki and Margreet Vermeulen for their support and irrepressible good cheer during my time as a PhD candidate. I would like to thank Thomas Elsaesser for allowing me to join his PhD seminars in Media Studies from 2004 onwards. I would also like to extend my gratitude to the members of the PhD defense committee: José van Dijck, Elke Huwiler, Bruce Johnson, Wanda Strauven and Frank van Vree.

A heartfelt thanks to my paranymphs: Pieter Verstraete and Senta Siewert. With Pieter, who I met on my first day at work, I had the pleasure of co-teaching and editing, conference visits and organisation, and sharing an ongoing dialogue on all things sound-related. Senta has been a true friend and a generous “sounding board” about work and life, and a great travel and conference companion. I’d like to thank you both for your friendship and support, not to mention the long phone calls!
During my time at ASCA, I had the good fortune to share an office with Itay Sapir and Laura Copier, and, later, Niall Martin, Seda Muftugil, Melanie Schiller and Hanneke Stuit. I would also like to thank my fellow ASCA candidates and UvA colleagues for their warmth and friendship: Alena Alexandrova, Esra Almas, Paulina Aroch, Huub van Baar, Stephan Besser, Maria Boletsi, Sudeep Dasgupta, Hilla Dayan, Bregie van Eekelen, Begum Firat, Hein Goeyens, Tereza Havelkova, Jan Hein Hoogstad, Yolande Jansen, Saskia Lourens, Sarah de Mul, Ward Rennen, Noa Roel, Adair Rounthwaite, Ihab Saloul, Natalie Scholz, Joy Smith, Eliza Steinbock, Jules Sturm, Christine Taylor, Astrid van Weyenberg, Maryn Wilkinson and P.W. Zuidhof.

I would like to thank those colleagues and friends who have given feedback or offered advice during my research process: Ros Bandt, Alec Badenoch, Ruth Benschop, Karin Bijsterveld, Odysseas Constantinou, Marijke de Vakel, Anthony Enns, Matthias Grzegorczyk, Frans-Willem Korsten, Vincent Meelburg, Susan Stocker and Michael Wedel.

A number of institutions and archives kindly supported me during my archival research. I would particularly like to thank Erika Münster-Schroer, whose university course in archive practices and oral history I followed in 2003-2004. Dr Münster-Schroer offered me significant guidance and institutional support during my initial archive research, and kindly allowed me to use the facilities of the Ratingen Archive for my oral history interviews. Special thanks also to the staff at: Bundesarchiv Berlin (Filmstelle), Deutsches Technikmuseum Berlin, Düsseldorf Stadttarchiv, Düsseldorf Universitäts- und Landesarchiv, Düsseldorfer Karnevalsmuseum, Filmmuseum Düsseldorf (particularly Sabine Lenk and Margret Schild), Geschichtswerkstatt Düsseldorf, German Radio Archive (Wiesbaden), Preussischer Kulturbesitz (Bildarchiv), Schloss Wahn (Theaterwissenschaftliche Sammlung), Staatsarchiv NRW (Düsseldorf), Stadtmuseum Düsseldorf, Westdeutscher Rundfunk Archive (Cologne) and Yad Vashem.

During my research visits to various parts of Germany, I was generously offered accommodation by Bozena Leszczyk and Hendrik Ingenhoven, Carola and Jupp Ingenhoven, Dagmar Bleu, Wibke Bergemann and Sruti Bala. A special thanks to Clare Donald for taking the time to copyedit my manuscript, and to Joop Bindels, Claudia Funk and Johanna Kirn for their expert help with translations.

All my family and friends have been a great source of support – thanks for your encouragement and for cheering me to the finish. I thank my mother for her love and support. My sister Bronwyn has been an important friend and I’m grateful to have the benefit of her ready advice on English technicalities! Last, but not least, I’d like to thank Matthieu Uittenbogaard, who has
been an important part of my life since the outset of this PhD journey. The whole process has been that much easier thanks to your love and faith in me, as well as your patience, sound advice and good company.