



D

C

2

3



Dancecult Conference 2023

19–20 October

University of Huddersfield, UK



Programme

19 October (Thursday)

09:45–10:00	Room A (Phipps Hall) Conference welcome and introduction	
10:00–10:45	Room A “Other Kinds of Mind There: Sonic Substance in Extended Mind-Machine-Music Systems” – Keynote by Trace Reddell	
10:45–11:15	Coffee break	
11:15–12:15	Session 1A (Phipps Hall) Heritage and Tradition Chair: Tara Hill	Session 1B (Room: RSG/04) Marginalised Communities Chair: Lucia Affaticati
11:15–11:35	Melanie Anastacia Van Allen: <i>Dancing the Postindustrial City: “Detroit Ain’t Dead! Jittin’ Has Risen”</i>	Anjali Prashar-Savoie: <i>Clubbing and Community Organising: The Case of Black and Brown Queer Party Organisers in London</i>
11:35–11:55	Carla Vecchiola: <i>Detroit’s Rooted Past and Afro-Future</i>	Steven Taylor: <i>Hyperlocal Music Innovation and Global Exchange: Experimental Black Electronic Dance Music in Barcelona</i>
11:55–12:15	Vincent Sebastian Labra: <i>From Ritual to Electronica: The Transformation of Traditional Santeria into Electronic Neo-Santeria</i>	Samantha Parsley & Claire Spooner-Loveday: <i>Transitioning to Live Electronic Performance from Traditional DJ Sets: The Impact of Gender, Technology and Audience Expectations</i>
12:15–12:35		Ondřej Daniel: <i>Post-Migrant and Post-Soviet: EDM Scenes in Prague</i>
12:35–13:30	Lunch break	
13:30–15:00	Room A (Phipps Hall) “What is Italo Disco? Histories, aesthetics, identities” – Panel discussion with Paolo Magaudda (chair), Guglielmo Bottin, Alessandro Bratus, Jacopo Tomatis, Mattia Zanotti	
15:00–15:30	Coffee break	
15:30–16:30	Session 2A (Phipps Hall) Historical Aspects Chair: Hillegonda C. Rietveld	Session 2B (Room: RSG/04) Music Production and Technology Chair: Manoli Moriaty

15:30–15:50	Carlos Octavio Gutierrez: <i>What is Electronic Music in the 21st Century?</i>	Pierre Griscelli: <i>Introduction to THRIPPS: Techno Hardware-centric, Real-time, Improvisation, Performance, and Production Solution</i>
15:50–16:10	Chris Christodoulou: <i>Speed Limits: Accelerationism, Popular Futurism and the Decline of Jungle Drum and Bass</i>	Jonathan Weatherill-Hunt: <i>Has It Always Been Like This? Paths of Gear and Format Fetishism in Electronic Dance Music: A Short Study of Discourse and Attitudes Over Time</i>
16:10–16:30	Matt Annis: <i>Storm from the East: Rural Rave Culture and Regional Identity in East Anglia, 1989–2009</i>	Nicolas Bougaïeff: <i>Primal Rhythms: Tuplet Techno Goes Off The Grid</i>
16:30–17:00	Coffee break	
17:00–18:00	Session 3A (Phipps Hall) Worlds of Electronic M&D Culture Chair: Caroline O’Sullivan	
17:00–17:20	Graham St John: <i>Mirrorballs and Meta-Liminality: A Rough Guide to the Vibe in Electronic Dance Movements</i>	
17:20–17:40	Rupert Till: <i>Electric Sufi: Collaborative Syncretism and Post-Pandemic Production of Electronic Chillout and Ambient Music</i>	
17:40–18:00	Hillegonda C. Rietveld: <i>What is Dance Culture?</i>	

Thursday evening dinner suggestion

From 18.30. Rivers Restaurant (Chinese) 1-3 Cross Church St, HD1 2PY. (Cover your own expense.)

From 19.30 pm. Electronic Music Open Mic (EMOM) @ Small Seeds, 120 New Street, Huddersfield, HD1 2UD. Featuring Pierre Griscelli (Richie Hawtin Scholar), Nicolas Bougaïeff (Mute Records, Live set) + others. Free entrance. <https://licklist.co.uk/small-seeds-huddersfield>

20 October (Friday)

09:00–09:45	Room A (Phipps Hall) “‘You Don’t Get Old from Dancing; You Get Old When You Stop’. Playing with the Paradigm of Youth Culture – EDMC, Age(ing) and Post-pandemic Patterns of Participation” – Keynote by Alice O’Grady
09:45–10:00	Technical break
10:00–11:00	Session 4A (Phipps Hall) Local Scenes and the COVID-19 Pandemic Chair: Steven Taylor
10:00–10:20	Jacqueline Anderson: <i>Loose Lips Sink Ships: The Effects of the Pandemic on Psychedelic Trance Culture in the UK</i>
10:20–10:40	Günseli Naz Ferel: <i>Transforming Feelings and Meanings of The Night Out: Experiences of Electronic Dance Music in Times of Crisis in Istanbul, Turkey</i>
10:40–11:00	Caroline O’Sullivan: <i>Clubbing in Crisis – The Future of Irish Dance Culture</i>
11:00–11:30	Coffee break

11:30–12:50	Session 5A (Phipps Hall) Online Communities and Technologies in Pandemic Times Chair: Rupert Till	Session 5B (Room: RSG/04) Festival Cultures and Listener Perceptions Chair: Graham St John
11:30–11:50	Emre Öztürk: <i>Post-pandemic Tendencies in EDM Industries: How Emerging Web3 Discourse and Applications Impact EDM Industry, Media, and Cultures</i>	Emília Simão: <i>ZNA Gathering – From Nostalgia to Retro Futuristic Celebration</i>
11:50–12:10	Frédéric Trottier-Pistien: <i>Electronic Dance Music to the Test of Livestream and Pandemic</i>	Tara Hill: <i>Terra Incognita – Mapping Musical Ecosystems</i>
12:10–12:30	Devpriya Chakravarty: <i>Vibe from Home: Indian EDMC in the Times of COVID-19 Pandemic</i>	Zoe Armour: <i>‘Public Mourning’: Empathic Sociality within Trance Event Culture</i>
12:30–12:50	Manoli Moriaty: <i>Emulations & Communications: Post-pandemic Opportunities for Digital DJ & Controllerist Practitioners</i>	Euan Pattie: <i>Listener Perceptions of Dance Music Outside the Club</i>
12:50–14:00	Lunch break	
14:00–15:20	Session 6A (Phipps Hall) (Queer) Feminist Perspectives Chair: Anita Jóri	
14:00–14:20	Andrea Cleary: <i>Women and Queer Activist DJ Collectives in Post-Pandemic Dublin</i>	
14:20–14:40	Wren Jayasekara: <i>The Forgotten Genre of Electronic Music Pioneered by Women</i>	
14:40–15:00	Maren Hancock: <i>Sustaining Mobilise: Birmingham’s Queer, Accessible, Sober Silent Disco</i>	
15:00–15:30	Closing Meeting	

20:00–01:30 Afterparty in Sheffield

Location: Jabbarwocky
308-310 London Road
Sheffield
S2 4NA

Lineup:

20:00-21:00: Euan Pattie
21:00-22:00: Bot Cocktail
22:00-23:10: Matt Annis
23:10-00:20: Nicolas Bougaïeff
00:20-01:30: Lila Hart

Bus to Sheffield

The bus will depart from University Reception at **17:30 sharp**. All passengers must be registered!

The bus will arrive in Sheffield at the listed hotels (i.e., Premiere Inn and Ibis, Sheffield City Centre – St Mary’s Gate) at 18:30. There is a 15 minute walk from these hotels to the Afterparty venue.

Hotels and Transport: see website <https://dancecult-research.net/dc23-info/>

Locations at the University of Huddersfield

Registration desk: Phipps Hall (i.e. conference room A).

Conference room A:

Phipps Hall, 2nd Floor, Richard Steinitz Building – Building 31 on campus map:

<https://www.hud.ac.uk/media/assets/document/maps/CampusMapFINALNOV22.pdf>

Conference room B: RSG/04: on the ground floor of the Richard Steinitz Building.

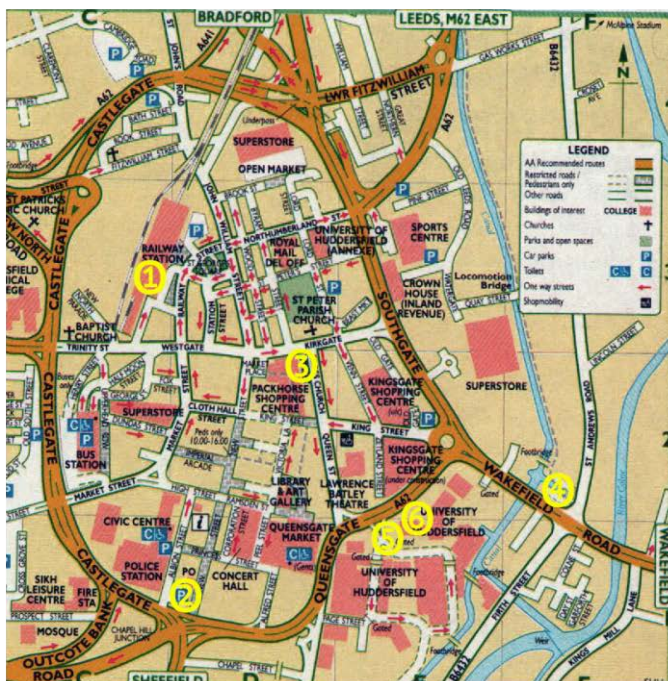
Lunch (at your own cost):

In building 34: student central

<https://www.hud.ac.uk/media/assets/document/maps/CampusMapFINALNOV22.pdf>

Locations in Huddersfield:

7 Travelodge Huddersfield 7 minute walk



1. Railway Station
2. Small Seeds, 120 New Street, HD1 2UD (Thurs Night venue 7.30pm Electronic Open Mic night)
3. Rivers Restaurant (Chinese) 1-3 Cross Church St, HD1 2PY (Thursday evening)
4. Premier Inn Central Hotel, St Andrews Road, HD1 6SB
5. Bus to Sheffield sets off from University reception at 5.30pm Friday
6. Richard Steinitz Building main conference venue, 2nd floor, Phipps Hall, University of Huddersfield, Queensgate, HD1 3DH
7. Travelodge Huddersfield, Leeds Rd, HD1 6NW

Locations in Sheffield:

see website <https://dancecult-research.net/dc23-info/>

WiFi. Registrants can use the Guest WiFi network on campus. Select Guest Wifi and sign in through the web with an email address. Alternatively, use Eduroam.

Code of conduct:

DC23 is dedicated to creating a safe, respectful, and collegial environment. There is no place at DC23 for harassment or intimidation based on race, religion, ethnicity, language, gender identity or expression, sexual orientation, physical or cognitive ability, age, appearance, or other group status. Unsolicited physical contact, unwelcome sexual attention, and bullying behaviour are likewise unacceptable. In the event that a participant has been made to feel unsafe or unwelcome at DC23, please contact members of the organising committee (wearing name tags) who are available to assist:

Anita Jóri: a.jori@medienhaus.udk-berlin.de

Graham St John: G.St.John@hud.ac.uk

Phone numbers of the above contacts will be provided in the short programme printout available for registrants at the event.

DC23 is enabled by the Dancecult Research Network and the University's Huddersfield's Department of Music and Design Arts. It is partnered with *Dancecult: The Journal of Electronic Dance Music Culture*.

The DC23 organising committee includes: Graham St John (chair), Dave Payling (events chair), Botond Vitos (registrations and website), Rupert Till, and Anita Jóri (programming).

General contacts

Graham St John (chair): G.St.John@hud.ac.uk

Botond Vitos (registrations and website): boti@dancecult.net

Anita Jóri (programming): a.jori@medienhaus.udk-berlin.de

Detailed Programme

October 19 (Thursday)

Keynote 1: Trace Reddell: “Other Kinds of Mind There: Sonic Substance in Extended Mind-Machine-Music Systems”

Trace Reddell (PhD) is a writer, artist and educator exploring the interactions of sound and the cosmological imagination. Trace's book, *The Sound of Things to Come: An Audible History of the Science Fiction Film* (U of Minnesota Press, 2018), offers new ways of construing sonic innovation in science fiction cinema. He is also the author of *The Magic Circle: Sonic Substance in Psychedelic Music* (MIT Press, 2024), which develops a new theory of sonic psychedelia. Trace's audiovisual performances have been presented at over thirty international venues and new media festivals. Trace is a Professor and Director of the Emergent Digital Practices program at the University of Denver. Website: sonicsciencefiction.com.

Session 1a “Heritage and Tradition”

Melanie Anastacia Van Allen: *Dancing the Postindustrial City: “Detroit Ain’t Dead! Jittin’ Has Risen”*

Throughout the contemporaneous history of Detroit, Michigan notable cultural production were influenced by methods of manufacturing within the Fordist/Post-Fordist industrialist paradigms. In the late 1970s, Detroit entered deindustrialization, influencing the philosophy of techno music and the movements of its largely unknown resident dance form: the Jit. Decades later, Detroit filed for bankruptcy as the city could no longer function without the injection of federally sanctioned fiscal “life support.” Detroit became the seminal example of what a deindustrialized “slow death” of a once great North American city looks like—figuratively and aesthetically. Detroit became the locus of the photographic genre of deindustrial ruin “porn,” presenting sophisticated images of Detroit’s modern-day ruins, sans humans. Numerous books and news stories have examined the causal relationship between the social and economic factors attributable to Detroit’s “fatality” and its current state of ruination. However, many sources diagnosed the city of Detroit as deceased—beyond resuscitation, largely based on statistical data. Quantitative analyses of Detroit’s waning population tell only one side of the story—similar to the effect of ruin imagery. Both negate the fact that before and after Detroit declared bankruptcy hundreds of thousands of people resided in the greater Detroit area and some negotiated, in innovative sonic and kinetic ways, how to make sense of the deindustrialized landscape and the commonly held assumption that Detroit was already dead. Derived from my ethnographic research in Detroit, this paper seeks to bring awareness of the Jit culture, as the music/dance culture is missing from the literature on street dance. Further, this paper presents creative production from various dancers in the Jit culture, complicating the Detroit-as-ruins trope. These embodied examples present the relational forces occurring between Detroit’s deindustrialized environment and the human presence that did indeed remain in the city and are still Jitting today in Detroit.

Melanie Anastacia Van Allen (Ph.D. M.A. M.F.A.) is a New York City-based choreographer, dancer, teaching artist, and scholar of dance. In 2019, she completed her doctorate in dance studies at Texas Woman's University. Melanie also holds a Master of Arts in Performance Studies from the Tisch School of the Arts at New York University and a Master of Fine Arts in Dance Choreography/Performance from the University of Michigan. Melanie's choreography and research have been presented internationally, investigating the intersections between the practical and theoretical, with an interest in performance studies, dance ethnography, and Detroit's electronic music and dance culture.

Carla Vecchiola: *Detroit's Rooted Past and Afro-Future*

Detroit is the birthplace of Techno. Still moving music forward, it holds firm in the future of electronic dance music culture. Detroit will remain rooted in its past because it's almost impossible to imagine a Detroit without its authentic swagger. The future that it points towards is an Afro-Future: one based in justice and racial equity.

Detroit's originating DJs had the advantage of coming up in the 1970s and 1980s facing crowds that were diverse in age, ethnicity, and sexuality and who listened to and responded to different types and genres of music. African American Detroiters created Techno out of this versatility and adaptability. The hallmark of flexibility is why the Detroit of today is still moving electronic dance music culture towards the future. But will it be an equitable future? And in our present moment, have Detroit musicians been adequately acknowledged and compensated for their accomplishments? This presentation will provide a snapshot of the current dancefloors in Detroit, describing the connections to the city's past that make them unique.

Carla Vecchiola is the Director of the Hub for Teaching and Learning Resources and an instructor at the University of Michigan-Dearborn. She earned her doctorate from the University of Michigan-Ann Arbor, conducting an ethnography with house and techno musicians in Detroit. She is an occasional booking agent and the secretary of the board of directors of Exhibit 3000 in Detroit, the world's first techno museum.

Vincent Sebastian Labra: *From Ritual to Electronica: The Transformation of Traditional Santeria into Electronic Neo-Santeria*

Santeria ritual and music is an aspect of the Cuban Santeria religion which is derived from West African Yoruba musical traditions. Santeria practitioners believe the music to be a practical technology for altering consciousness for the purposes of healing (Navarro, 2013 p.46). The Neo-Santeria music style is a hybridisation of traditional Santeria with electronica, and includes visual elements and performance methods. The study investigates the transformation of Santeria into new contemporary forms using musical analysis, fieldwork, and practice-led creative research. These performance innovations in Neo-Santeria appear to develop from a set of underlying ritual principles that reflect cultural objectives for altering consciousness. The outcome of this research is the development of a Neo-Santeria framework comprised of research insights, and which includes music, performance, symbols, and visual narratives that are developed from traditional ritual concepts. The creative outputs consists of two music EPs, two album cover artworks, a music video, and visual records of live performance. Insights from the research illustrate the aural, visual, kinaesthetic, conceptual, and psychological nature of the Neo-Santeria framework, and its development into global contexts through contemporary forms of electronic music. Vincent

Sebastian Labra is a musician, PHD researcher, DJ, and event organiser of Latin American cultural background that specialises in Latin traditional music, rhythms, and culture. He holds degrees in music, sound design, and psychology and is interested in the religious and spiritual ramifications of traditional music and its translation into new contemporary forms of electronic music and multi-media formats. His PHD research explores the transformation of traditional Afro-Cuban Santeria ritual music into globalised Neo-Santeria forms, using practice-led creative research, fieldwork within traditional rituals, and analysis of its music and symbols. The research is explored through musical practice with his band Oyobi, which consists of live electronic musical performances at festivals, clubs, and events, and music recordings that have been distributed through international record labels Atjazz, Defected, United, and Ocha Records.

Session 1b “Marginalised Communities”

Anjali Prashar-Savoie: *Clubbing and Community Organising: The Case of Black and Brown Queer Party Organisers in London*

This paper explores the extent to which clubbing can be considered a form of community organising from the perspective of Black and Brown queer party organisers. Some scholars have highlighted clubbing’s resistance to cultural hegemony in terms of its withdrawal from everyday life, whereas others have focused on its increasing incorporation into commercial and institutional structures under the ‘nighttime economy’ in London. However, the perspectives of queer racialised party organisers, for whom clubbing straddles leisure, community and work, are overlooked. Through a literature review, interviews and a theoretical framework of social art, this paper complicates binary understandings of resistance and incorporation. My findings show that party organisers use clubbing as a form of community organising by tactically navigating, rather than withdrawing from commercial and institutional structures. I identify and articulate four techniques used by party organisers to organise. The techniques are: harnessing embodied resistance, repurposing the club as community space, organising through a collective model, and building institutional partnerships. This research concludes by pointing to practical insights for party organisers and implications for research in nightlife governance and cultural policy.

Anjali Prashar-Savoie is a cultural producer, writer, yoga teacher and DJ. She holds a BA in Social Anthropology (SOAS) and an MA in Art & Politics (Goldsmiths), and was a research resident with the University of The Underground, with a specific focus on clubbing & community organising. Her work focusses on collaboration, creating opportunities that challenge inequalities in the cultural sector and alternative modes of making & being together. As well as working as a club programmer and festival producer, Anjali has researched, published writing and lectured on the topics of queer nightlife, community organising, labour conditions and the nighttime economy. She is a resident DJ with SISU, a platform celebrating women & non-binary DJs & behind-the-scenes roles. Anjali is also a Board Member for the Good Night Out Campaign, a training and advocacy group for safer nightlife. <https://anjaliprashar-savoie.co.uk/>

Steven Taylor: *Hyperlocal Music Innovation and Global Exchange: Experimental Black Electronic Dance Music in Barcelona*

Research into the economics of electronic dance music, post-pandemic, has tended to focus on the after effects of the suspension of 'live' events and loss of income suffered by many musicians and venues. Less has been said about more recent signs of resurgent independent/autonomous activity in the wake of the shutdown (whether or not causally contingent upon it), such as the notable emergence of a new wave of underground venues and record stores in London over the past nine months.

An emergent Black diasporic experimental electronic dance music scene in Barcelona exemplifies the combination of hyperlocal genre innovation and burgeoning international exchange of cultural and economic value that characterises a current "recreation from the bottom-up" of a "diversity of economic forms" (Crevoisier and Jeannerat, 2009).

Domestically, music is produced and performed across a circuit of independent spaces: Foc (a disused factory that functions as the scene's epicentre and headquarters to the scene's leading entity, the Jokkoo collective), El Pumarejo, Dos Dos and Espai Salvadiscos.

Internationally, exchanges with a parallel scene in Africa abound; individual collaborations, co-productions and remixes, alongside collective projects like Jokkoo being commissioned to curate African electronic producers for the Boiler Room Barcelona festival or, inversely, the collective travelling to Uganda to play the Nyege Nyege festival.

My paper will explore this Barcelona underground to test the notion that localised DIY music innovation can leverage digitally-enabled global exchanges of cultural and economic capital to maintain independence from the mainstream economy and music industry. Does the Jokkoo collective's recent funding from Spanish cultural authorities to work with musicians in Kenya, and from the Barcelona municipality to perform outreach work in their neighbourhood, constitute a 'slippery slope' towards co-option or tentative signs of "an alternative and more inclusive creative economy policy" (Watson, 2020) that can support autonomous electronic dance music?

Steven Taylor is researching the spaces and geographies of underground electronic dance music for a PhD which is jointly supervised between Manchester Metropolitan University and the Manchester School of Architecture. His focus is on new scenes that are emerging around autonomous spaces and includes current fieldwork in Manchester and Barcelona. Steven returned to university after a 44-year break, undertaking an MRes in Architecture in his mid-sixties and starting his PhD aged 68. A former music writer, he has papers forthcoming in KISMIF Conference 2022: Book of Proceedings and the newly launched DIY, Alternative Cultures and Society journal.

Samantha Parsley & Claire Spooner-Loveday: *Transitioning to Live Electronic Performance from Traditional DJ Sets: The Impact of Gender, Technology and Audience Expectations*

This paper takes a gendered approach to investigating the growing trend of live electronic performance by DJs (Collins 2017). We examine challenges arising in translating existing music for the stage reporting on an action research project undertaken by Claire (Spooner-Loveday 2022). Literature on the relationship between DJing and live shows is scant, and fairly dated (e.g., Vandermast-Bell 2013). This is despite technological developments bringing live performance within reach of DJs in unprecedented ways (Caryl 2013) and DJs needing to find innovative ways to retain competitive advantage in a crowded marketplace (Spooner-Loveday 2022: 58).

Action Research based on creative practice formed the crux of the research: to develop a live show from the 'ground up', creating a tour-ready DJ-friendly live performance. The project culminated in the delivery of a bespoke performance in front of an audience with feedback from observers and critical peers. Practical findings from the project included the viability of live performance for DJs as a way to increase career viability, technological and performance considerations, and strategies for overcoming the barriers of tech and finance. In this paper we turn to more theoretical and politicised concerns.

Claire is a successful and experienced electronic music producer and international DJ who identifies as female. She is no stranger to the challenges that being a gender minority in electronic music brings, particularly in the field of production (e.g., Farrugia and Olszanowski 2017; Parsley 2022; The Jaguar Foundation 2022). However, in undertaking this project she encountered the field of 'live' as exceptionally masculine on account of its heavily 'techie' character – as also noted by Armitage (2018) in relation to Algorave. With this in mind, we explicitly take a gendered perspective to critically explore issues around technology, and performance.

Claire Spooner-Loveday is an electronic music producer and international DJ as Just Her. Full artist bio here <https://ra.co/dj/justher/biography> Academically, she has a background as a music educator, and recently achieved a Distinction in MA Music and Business from WaterBear College of Music.

Samantha Parsley is a Professor in Organization Studies at the University of Portsmouth and has been researching the career experiences of women and gender expansive electronic music producers for some years. She is founder of In the Key www.inthekey.org which was funded by a Leverhulme Trust Fellowship (In the Key of She 2019-2021) and is a Co-Chair for the Association for Electronic Music's Diversity and Inclusion group, a steering group member for the F List Research Hub and is a DJ/ Producer as Dovetail.

Ondřej Daniel: *Post-Migrant and Post-Soviet: EDM Scenes in Prague*

Main aim of this paper is to question the role of EDM in contemporary European urban societies and ask how its place and function are affected by experiences of migration, age, and class on a particular example of post-Soviet EDM scenes in the Czech Republic. Methodologically, the project will advance through its combination of primary data reflecting discursive rifts regarding the musical consumption. The Czech Republic receives most of its immigrants from the post-Soviet space, and particularly from Ukraine which has become even more important in spring 2022 as the result of the refugee migration. In the contemporary period, migrant labour has once again become crucial in the economy of the country. Work completed so far not only captures conflicts around diasporic belonging but also highlights issues around cultural translation, transfer, appropriation, resistance, spaces and places of cultural consumption. Diasporic aesthetic is born in dialogue between the cultural makers of the diaspora, the sending country, and the host country, while being situated locally, usually on the level of the neighbourhood or a city. This dialogue should also be analysed intersectionally linked with certain age, gender, ethnicity, and class groups determining tastes that rely on particular fantasies and engage with (self)exoticizing strategies often reflecting narratives present in the host societies.

Ondřej Daniel earned his PhD in history with a specialization on postsocialism, nationalism, migration, and popular culture. He is working as a historian in the Seminar on General and Comparative History within the Department of World History at Charles University's Faculty

of Arts. His work covers different aspects of reception of popular and alternative music. His recent book examines intersections of youth and social class and music in the contemporary Czech history.

Panel discussion “What is Italo Disco? Histories, Aesthetics, Identities”

The ‘Italo Disco’ label emerged in the early 1980s as a distinctive dance music genre that achieved significant international success, to evolve later into other streams of electronic music (such as Italo house) and, more recently, to be re-evaluated in tune with the broader trends of nostalgic and retromaniacal rediscovery of dance music styles.

The panel aims to offer a multi-disciplinary deconstruction of this genre – rooted in musicology, sociology, cultural studies and cultural history – focusing on its historical trajectory, its multi-layered aesthetics, its peculiar industrial processes and the cultural processes that have contributed to shape its identity, placing a distinctive emphasis on the tensions between its local national rootedness and its international circulation. First, Italo Disco will be addressed in its cultural and social history, placing emphasis on the process of symbolic construction of its ‘Italian’ identity and addressing the reconstruction of authenticity supporting its contemporary revival within today’s dance music cultures.

Then, the panel will trace some of the historical and stylistic boundaries of the Italo Disco corpus, examining repertoires and electronic production practices that emerged at the intersection between internationally established Italian disco music producers and local underground post-punk musicians.

The same dialectic between internal and external perspectives, between construction and attribution of italianicity/italianness and the re-appropriation of such meanings by the national community, will then be addressed with regard to the peculiar industrial dynamics of Italo Disco – and of dance music in general – within the Italian media system of the 1980s. Finally, we will consider Italo Disco from the point of view of its retrospective narration in different media, from documentaries to streaming platforms, by highlighting what strategies have been used to frame its cultural memory - as well as a specific imagery of the 1980s - using a number of tropes related to authenticity, performance and performativity.

Paolo Magaudda (panel chair) is Associate Professor in Sociology of Culture and Communication at University of Padua and works with the PaSTIS Research Unit at the Department FISPPA, where he teaches “Technology and Society” and “Sociology of consumption” and is supervisor of the teaching activities of the PhD in Social Sciences. His main research interests regard the relationship between society, culture and technology, and more specifically the use of technologies in everyday life, the evolution of digital media, bottom-up forms of innovation and technologies applied to the music sector.

Guglielmo Bottin: After studying psychology of music at the University of Padua he worked as composer for the media and as a producer and dj, performing in over 30 countries worldwide. In 2019 he contributed to establish Venice Biennale’s Centre for Electronic Music, whose activities he kept on developing in the following years. He is currently a PhD fellow at the University of Milan, where he researches theories and technological practices of groove composition in electronic music. He has published articles on hauntology, the reception of EDM in Italy and the intertwining of electroacoustic music and kinetic visual art.

Jacopo Tomatis is a research fellow at the University of Torino, where he teaches popular music and ethnomusicology. His main research interests are in Italian popular music from the

1920s to the present days, with particular reference to media and cultural history. His first book *Storia culturale della canzone italiana* (il Saggiatore 2019, Feltrinelli 2021) won the IASPM book prize in 2021. In 2023 he published *Nuovo Canzoniere Italiano's Bella Ciao* in the Bloomsbury 33 ⅓ series.

Alessandro Bratus is an Associate Professor at the University of Pavia. His research area is the analysis of popular music recorded audio and audiovisual artifacts as mediatization of performative acts related to the construction of the relationship between performers and their listeners/viewers. His interests include the creative process and creativity in popular music, investigated through dialogic methods. He has published essays on a variety of Italian and Anglo-American authors, filmmakers, and musicians ranging from the 1960s to the 2010s on edited collections and journals such as *20th-century Music*, *IASPM@Journal*, *Rock Music Studies*, *The Journal of Film Music*.

Mattia Zanotti is a PhD student at the Department of Musicology and Cultural Heritage at the University of Pavia, where he also achieved an M.A. in Musicology. His research interests are related to various topics such as platformization of music, multimedia streaming platforms and the possible changes that these technologies and remediation practices could cause in today's popular music production.

Session 2a “Historical Aspects”

Carlos Octavio Gutierrez: *What is Electronic Music in the 21st Century?*

Electronic music has taken different forms throughout its history, originally understood as music performed with the use of electronic instruments, moved away from the academic spaces in which it arose, and became a term which popular music was appropriated, however, today's wide variety of subgenres, each with their own distinctive characteristics and sounds, can be confusing to listeners and make it difficult to categorize, also the inclusion of electronic elements in other genres such as pop and hip hop has helped to dilute its definition.

In this sense, it is important to ask ourselves what the definition of electronic music currently includes or does not cover, and perhaps propose a definition that helps to preserve it as an artistic practice, emphasizing its roots as an underground expression and keeping away from the influences of an industry that responds to market interests, although electronic music has evolved and has found a broader audience thanks to this commercialization, and this evolution is a natural part of the development of musical genres, it is important that artists and listeners continue to support creative proposals regardless of their relationship with market.

To analyze what the contemporary definition of the term encompasses, in this first approach, I will review the meanings that the concept receives, from the most used categorizations, mainly in cultural fields, such as some festivals and associations, and also commercial, such as streaming services, as well as some music media with high impact, and finally contrast it with bibliographical references. We can anticipate that although it is not strictly necessary to replace the concept, since it is a commonly used term that allows dialogue about it, it could be useful to give it new limits, thinking of musical creation in the contemporary world.

Carlos Gutierrez is a Musicology Phd student, has a Master's Degree in Music (Musical Technology field). He currently works as a university professor, teaching sound art, interactive

art and creative code. His academic output has revolved around electronic music and algorithmic and digital art. He has performed, either collectively or individually, at the Brancaleone Center in Rome, Italy, as part of the official Live Performers Meeting program and in Saguenay, Canada as part of the first Festival Résonance, among other spaces and as a VJ in places such as the National Center for the Arts, the National School of Music and UNAM Graduate Unity.

Chris Christodoulou: *Speed Limits: Accelerationism, Popular Futurism and the Decline of Jungle Drum and Bass*

The parallel development in the 1990s of jungle drum and bass as one of the most recognisable electronic dance music (EDM) genres to emphasise speed as a core experience, and the accelerationist movement, whose exponents, such as the Cybernetic Culture Research Unit (CCRU), promoted the social, economic, and libidinal forces that constitute the process of acceleration, suggests a coterminous acknowledgment of the desirability and inevitability of speed as a popular technocultural discourse. Indeed, the CCRU claimed in 1996 that jungle was ‘not just music’ but ‘the abstract diagram of planetary inhuman becoming’. While the genre’s time-stretched breakbeats, powerful bass riffs, and accompanying sonic, visual, and lexical references to both speed and a pervasive ‘dark’ thematization, suggesting the potential of acceleration to unleash future states of dehumanisation, the radical futurism of jungle drum and bass has since dissipated, paradoxically revealing that the techno-capitalist driving force behind accelerated culture has succumbed to stasis and inertia.

This paper will examine the diminished cultural profile of jungle drum and bass – a genre that had previously been considered at the vanguard of sonic futurism based on its articulations of post-human speed – ironically, at a time of intensified cultural acceleration and interest in post-human subjective states. It will address tensions and contractions in accelerationist debates about the future – now signified as a settled set of concepts, affects, and associations that had largely entered the cultural consciousness through film, video games, and other image-based media, rather than specifically through EDM – to suggest that the speeding-up of culture by techno-capitalism is accompanied by a schizophrenic temporality that eliminates the possibility of transcending the past and the human, and, consequently, short-circuiting the ability to forge new futures.

Chris Christodoulou is a Senior Lecturer in the Westminster School of Arts at the University of Westminster, teaching theory and practice, and taking an interdisciplinary focus across film/moving image production, emerging/interactive media, and sonic media. A similarly intermedial approach informs my research into the impact of accelerated culture on global youth scenes and electronic music subcultures. I carried out my PhD thesis, *Renegade Hardware: Speed, Technology and Cultural Practice in Drum & Bass Music*, between 2005 and 2009. I am also interested in contemporary fan communities based on the collecting of obsolete and residual electronic media.

Matt Annis: *Storm from the East: Rural Rave Culture and Regional Identity in East Anglia, 1989–2009*

In response to the growing ‘turn towards the regional and rural’ in the study of popular music scenes (Bennett, Green, Cashman and Lewandowski, 2020) and the under-representation of dance music activity outside of large urban centres in existing histories, this

paper is based on ongoing PhD research into illegal rave culture in East Anglia, one of England's most rural regions, between 1989 and 2009.

Initial scoping research and prior journalistic work by the researcher has uncovered high levels of dance music activity in the region from the late 1980s onwards. Localised scenes and dance music communities in urban centres fed into a vibrant and distinctive illegal rave scene, with both 'pay raves', and free parties (some thrown by participants with links to the earlier East Anglian free festival movement) taking place on a regular basis, largely on rural land and outbuildings in and around Thetford Forest in Norfolk. Cooperation between participants based in different parts of the region helped forge a unique regional and rural dance music scene with a distinctive collective and sonic identity.

This paper examines this identity, the music communities that forged it, and the role of place, with analysis of interviews with former scene participants and reference to existing research on geographically isolated and peripheral popular music scenes, rural 'bush doof' raves in Australia, and collective identity. It identifies current gaps in knowledge with regards to the role played by rural scenes in British dance music and their omission from mediated histories of rave culture in the UK, arguing that further research and collaboration is needed.

Matt Anniss is a PhD student at Solent University. A former Editor of dance music monthly IDJ magazine who has been immersed in EDM culture since the late 1990s as a journalist, DJ and promoter, he is best known for the book *Join The Future: Bleep Techno and the Birth of British Bass Music* (Velocity Press, 2019; updated and expanded Edition, with additional afterword, published 2023). His PhD research was inspired by a lecture he delivered online in 2020, 'Storm From The East: The Roots and Rise of Rave Culture in East Anglia', and his interest in dance music historiography.

Session 2b "Music Production and Technology"

Pierre Griscelli: *Introduction to THRIPPS: Techno Hardware-centric, Real-time, Improvisation, Performance, and Production Solution*

THRIPPS, short for Techno Hardware-centric, Real-time, Improvisation, Performance, and Production Solution, reimagines the world of electronic music by bridging the gap between music production and live performance in the dynamic realm of Techno.

Considering that studio produced music often delivers a better quality than live music, that focuses on bringing spontaneity and authenticity – my aim has been to bring quality and spontaneity together, or studio and live together.

Motivated by the need to provide both comfort and creativity to electronic music artists, THRIPPS offers a vision of a customised system and hope to inspire others. It allows artists to modulate their degree of real-time improvisation, with the possibility of recording and playing again or producing their previous performance, as well as seamlessly switch between pre-structured tracks and real-time improvisation.

This presentation will introduce THRIPPS, outlining its motives, objectives and significance.

We'll explore what motivated me to switch to producing and performing live acts and the obstacles that came with it, driven by a desire to inspire and drive sonic creativity. We'll also explore the mission THRIPPS has on reshaping the future of electronic music, fostering innovation and pushing the boundaries of sonic expression, as well as its potential upcoming challenges.

Pierre Griscelli, also known as PETRU, is an experienced live electronic music performer and sound designer with 20 years of experience in the music industry. He has showcased his skills in improvisation, performance, and real-time production using THRIPPS (Techno, Hardware-centric, Realtime, Improvisation, Performance and Production Solution), a modern approach to live performance that bridges the gap between traditional studio production and live performance. With a strong technical background and expertise in live electronic music and sound design, PETRU is well-suited to moderate this panel discussion. He has also worked with notable companies such as Sony, Microsoft and Warner as a sound designer and recently applied to a PhD research program at Huddersfield University.

Jonathan Weatherill-Hunt: *Has It Always Been Like This? Paths of Gear and Format Fetishism in Electronic Dance Music: A Short Study of Discourse and Attitudes Over Time*

A contentious yet undeniable thread running through the contemporary electronic dance music community, gear and format fetishism is hardly a new phenomenon. Real DJs use vinyl; the sync button is for losers; computers kill music; and so on. A mixture of gatekeeping, virtuosic posturing and displays of subcultural capital often underpin these now familiar if unhelpful remarks, which are here collectively referred to as the analogue promise. Yet, for a largely technologically reflective genre such as electronic dance music, the task of identifying when and how this particular line of discourse arose has not been comprehensively addressed. By utilising diachronic texts and historic magazine articles published from the mid 1990s onwards, combined with virtual and traditional ethnography, the following paper will attempt to make tentative steps towards addressing this gap in existing research. Has hardware always been considered a more authentic means of producing electronic music? Have DJs consistently been more drawn to the use of vinyl records over their digital counterparts? Were computers tainted by notions of office equipment rather than creative tools once their use overlapped with the musical domain? Or, perhaps the electronic dance music community was once more accepting of technology and the affordances it could bring. While the scope of this paper is too brief to offer exhaustive answers to these questions, the discussion aims to further unpack the analogue promise by investigating its usage and intensity over time with a view to better understanding if, and indeed how, it has evolved alongside the wider electronic dance music community.

Jonathan Weatherill-Hunt is a Ph.D. candidate in the Department of Audio Communication at Technical University Berlin. His research employs ethnographic techniques alongside textual analysis and discourse analysis to investigate the emergence of anti-digital/anti-software and pro-analogue/pro-hardware music technology discourse amongst contemporary electronic dance music industry stakeholders.

Nicolas Bougaïeff: *Primal Rhythms: Tuplet Techno Goes Off The Grid*

This paper will present an analytical autoethnographic approach to incorporating primal rhythms in techno. These findings are recent results from TECKNO, a three-year research project under the auspices of a Marie Curie fellowship. The goal of the project is to develop a theoretical framework, as well as to explore innovative techniques, for the composition and production of techno. Recent findings are output as tracks scheduled for release on Novamute, the techno sub-sidiary of Mute Records. These tracks showcase the potential of primal rhythms in tracks that remain danceable and mixable.

Primal rhythms refer to tuplets where both terms of the ratio are prime. Primal rhythms are difficult to precisely execute with acoustic instruments but easy to create with computers. Tuplet techno describes the effective use of primal rhythms, and their subdivisions, in the context of techno music. Trivial tuplets include the 2:3 pattern and its inverse 4:3, obtained by doubling the smallest term of the irreducible ratio. Less commonly used tuplets in techno include conventional triplets and 5:4 patterns. Examples of primal rhythms include 7:2, 11:3, 7:5 and 19:5 patterns. Further examples using subdivisions of primal rhythms, where one of the prime terms is multiplied, include 9:7 and 17:4 patterns. Tracks released on Novamute, showcasing the potential of these techniques, might inspire other producers to explore new rhythmic patterns in techno music.

This research provides a novel contribution to the fields of EDMC and music theory. By defining primal rhythms and incorporating them in record production, this research underscores new possibilities for techno music that challenge the hegemony of the binary grid and demonstrates the wider potential of novel tuplets in electronic music.

Dr Nicolas Bougaïeff is an artist and researcher based in Berlin. His album *The Upward Spiral*, also on Mute, has been described as “exhilarating and unpredictable from start to finish” and “a fresh, fearless perspective on techno”. Bougaïeff has performed at Berghain, Fabric, Mutek and many other events across Europe and North America. Bougaïeff’s *Cognitive Resonance 12*” marked the 2017 relaunch of legendary British label NovaMute. He has remixed and collaborated with established artist Chris Liebing, Nicole Moudaber and Daniel Miller. Bougaïeff is currently a Visiting Research Fellow at Huddersfield University and recipient of a Marie Skłodowska-Curie Fellowship.

Session 3

Graham St John: *Mirrorballs and Meta-Liminality: A Rough Guide to the Vibe in Electronic Dance Movements*

Drawing on multi-sited transnational ethnography of electronic music and dance cultures over the past three decades, this presentation excavates the transformative pretensions of “the vibe.” From outdoor “bush doofs” in Melbourne to “trance dance” at Portugal’s Boom Festival, to “burns” within the Burning Man diaspora, “transformation” is a persistent leitmotif. Experts on ritual and pilgrimage have long known that liminality is pivotal to transition, and researchers of techno dance movements recognise that the vibe is archetypically liminal. But the vicissitudes and conflicts of the conditions of liminality within these sites are often neglected. In a multitude of world dance culture milieus, the transvestive vibe evolved as an optimal meta-liminal collision of pleasure and the sacred. As this presentation shows, as a pervasive symbol of the vibe, the mirror ball evolved into a powerful sign of unity amid difference — compounding the self and other, fantasy and reality, the one and the many. Further, as recent research has indicated, the mirrorball is a glittering threshold, a “heterotopic” device (see *Disco Heterotopias*, Pitrolo & Zubak 2022) mirroring the prolific efflorescence of othered positions refracting a cornucopia of race, ethnicity, gender, sexuality, class, ability, and other identifications. Using examples from world electronica, and with attention to the impact of risk and uncertainty associated with the era of “social distancing,” this paper demonstrates that if the resilient mirrored globe is

an icon of freedom and otherness, then it is a complex symbol, a mosaic of the hyperliminal contours of transformation.

Graham St John, PhD, is a cultural anthropologist specialising in transformational events, movements and figures. A Marie Curie Senior Research Fellow at the University of Huddersfield, UK, and author of the forthcoming intellectual biography Terence McKenna: The Strange Attractor (forthcoming MIT Press), among his ten books are Mystery School in Hyperspace: A Cultural History of DMT (North Atlantic Books 2015), Global Tribe: Technology, Spirituality and Psytrance (Equinox 2012), and Technomad: Global Raving Countercultures (Equinox 2009). Among his edited anthologies are Weekend Societies: Electronic Dance Music Festivals and Event Cultures (Bloomsbury 2017), and Rave Culture and Religion (Routledge 2004). Graham is Executive Editor of Dancecult. His website is: www.edgecentral.net

Rupert Till: *Electric Sufi: Collaborative Syncretism and Post-Pandemic Production of Electronic Chillout and Ambient Music*

This paper explores the electronic music genre of chillout and its interactions with the pandemic. It begins with a brief outline of the history and development of the form, and its relationships to other forms such as ambient, ambient dub, ambient techno, psybient, electronica and idm. It goes on to explore the role chillout plays in society, offering an acoustic ecology that affords space, reflection, and ecstatic trance. The latter is defined as by Rouget in terms of those states associated with stillness, individual introspection, and meditation (rather than for example dance, communitas, and the dancefloor). It discusses the achievement of total immersion or deep flow in order to reach altered states of consciousness, and the significance of such activities during the pandemic to address the stress and anxiety of lockdown culture. It also examines the use of global music content in chillout music, focused on a production project by the author, called 'Electric Sufi'. In comparison with productions that use samples of existing music, this project created original recordings, and was a collaboration between a western humanist electronic producer, Islamic Sufi singer, and Coptic Egyptian multi-instrumentalist. It discusses the difficulties and affordances of the pandemic in terms of online collaboration. It also addresses the problems associated with creating a syncretic fusion of these diverse cultures, as well as exploring some of the cultural sensitivities it is important for electronic music producers to observe in such cases.

Dr Rupert Till is Professor of Music at the University of Huddersfield, and also Head of Department of Music and Design Arts. He is an active producer recording and releasing electronic music as Professor Chill, on CPR and Disco Gecko Records. He has published on Electronic Music and Dance Culture Studies for over 20 years, in particular publishing material related to trance, spirituality, ritual, and ambient music.

Hillegonda C. Rietveld: *What is Dance Culture?*

This paper offers an interrogation of the notion of 'dance culture.' The notion of 'dance culture' developed since the late 1980s in the UK, where its definition seemed self-evident: an intense club scene fuelled by electronic dance music styles like Chicago house music and techno from Detroit, further popularised by a moral panic in the UK regarding a variation, known as 'acid house,' and further developed as versions of 'rave music' in combination with dance drugs that included the entactogenic MDMA.

New interpretations and hybridisations occurred, and over the decades electronic dance music has morphed into a type of generic framework, defined by electronic music production techniques and a stable regular kick drum foot, within which a wide range of music styles can be found. Also the music venues vary, from dance clubs to less regulated temporary dancefloors, such as raves and festivals, as well as non-dance spaces. As a result, the terms 'club culture' and 'rave culture' are also used, almost interchangeably, mixed in with the term 'DJ culture,' to signify electronic dance music culture.

Although dance culture could be defined as an entertainment package based on electronic dance music made by DJs for DJs, the associated music is also produced for listening on radio, mobiles, streaming services, and game soundtracks. Online DJ performances have been around for more than a decade, intensified during the global experience of covid lockdown, leaving fans to dance alone-together, isolated at home. Dance culture thereby seems a fluid concept that focusses both physically and virtually on an embodied ritual to consolidate local (sub)cultural contexts with ongoing changes in global technological frameworks.

Hillegonda C. Rietveld is Professor of Sonic Culture at London South Bank University (UK) and was chief editor of IASPM Journal between 2011 and 2017. She has published extensively on electronic dance music and DJ cultures, in addition to coediting a collection for Bloomsbury Academic, *DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music*, and coediting a special issue on dub diasporas for *Dancecult: Journal of Electronic Dance Music Culture*, as well as a recent special issue on game and dance synergies for *Journal of Sound and Music in Games*.

October 20 (Friday)

Keynote 2: Alice O'Grady: "You Don't Get Old from Dancing; You Get Old When You Stop'. Playing with the Paradigm of Youth Culture – EDMC, Age(ing) and Post-pandemic Patterns of Participation"

Alice O'Grady is a Professor of Applied Performance and Dean of Student Education at the University of Leeds, UK. She has been a scholar of EDMC for twenty years and served as a senior member of the editorial board of *Dancecult: Journal of Electronic Dance Music Culture* for nearly a decade. Her research deals with different forms of participatory practice across a range of contexts including education, health and within sub-cultural communities particularly those associated with club and festival cultures. She is growing old dis/gracefully.

Session 4 "Local Scenes and the COVID-19 Pandemic"

Jacqueline Anderson: *Loose Lips Sink Ships: The Effects of the Pandemic on Psychedelic Trance Culture in the UK*

The aftereffects of Covid-19 on British night life continue to play out with club closures, licensing restrictions and the social, economic and cultural impact of changes, adaptations, and losses. It is important to document the effects and changes on the remaining scenes and none more so than the underground and illegal crews that have suffered as a result and never got back on their feet. Psychedelic trance culture in Britain often suffers from prohibition, persecution, and legal restrictions particularly non-legal events. The Pandemic

witnessed the instilling of fines and shutting down of events. This is not only continuing post-pandemic but affecting more mainstream clubbing events where policing of the dancing hippies has increased since 2020. Psychedelic trance culture is a form of electronic dance music with roots of Goa trance that employs a specific rolling bassline that enables a powerful trance and transformatory effect. Psychedelic trance culture has suffered from legal and policing problems in the UK throughout its history with its associations with raves, travellers, new age hippies and transient culture. Participants have frequently had to employ “stealth” or “loose lips” policies to evade being shut down forcing gatherings to seek out more remote locations out of necessity not choice. However, the scene has re-emerged from the Pandemic due to a collective strength based on its values, community networking and the commitment to the power of dance inherent within its culture. This talk will cover the pre, during and post pandemic experiences witnessed during ethnographic research showing the resilience of its members to retain its often idealistic, co-operative, egalitarian, and co-creational foundations in the face of financial, social and economic uncertainties that demonstrate how a small group of people can survive in the face of such diversity based on the strength of their belief in the power of dance.

Jackie Anderson's life and passion are dancing. Within the current renaissance of interest in psychedelic studies, she wishes to further investigate dance specifically within psychedelic dance culture and psytrance. You will find her at the left speaker on a psytrance dancefloor! She is undertaking a PhD in cultural anthropology comparing ancient and modern day trance dance practices. She is two masters in English and Music and is employed as a College Lecturer teaching English, Sociology and Teacher Training. She has a long history in politics and the environment and set up the Reality Party with Bez from Happy Mondays.

Günseli Naz Ferel: *Transforming Feelings and Meanings of The Night Out: Experiences of Electronic Dance Music in Times of Crisis in Istanbul, Turkey*

Turkey is going through an era of constant states of emergency and crisis, and so are the nightlife and EDM cultures of the country's most populous city Istanbul. This presentation is an introductory analysis, tracking the transformations in the materiality and meaning of EDM throughout the hardships of the authoritarian and neo-liberal state policies, pandemic restrictions, economic crisis and the Maraş earthquake. In Istanbul, nightlife continues to be an intermediary space for entertainment, collective wellbeing and resilience. However, it is also constantly suffering from the impacts of these crises. By focusing on the emotional and notional experiences of venue owners, creative labourers and members of the audience, this research aims to grasp the changing characteristics of EDM cultures in these times of hardship. The auto-ethnography of the researcher as a part of Istanbul's nightlife as a DJ and events organiser constitutes the data to be discussed. To enable a wholesome understanding of the reciprocal co-production between the social and the musical, these methods will be implemented and analysed with a focus on the frameworks of meaning and affects built around nightlife and EDM. The conference presentation will represent the current situation of the EDMC experiences in Istanbul alongside an analysis of how specific occurrences and state policies have shaped these experiences. This presentation is just a prelude of further research to come, which will construct the PhD thesis of the researcher via investigating the social-musical co-existence of emotions and meanings in times of political and economic crises, the thesis in its completed form will strive to contribute to the academic discussions on EDM both in music sociology and musicology.

Günseli Naz Ferel (she/they) is an Istanbul-based radio artist, DJ, social researcher and producer residing in Istanbul. She works on producing archival and investigative research material on Turkey's music scenes and cultural field intending to internationally contribute to academic discussions on musicology and sociology. Alongside their academic focus, they produce sonic artworks for live performances and radio and currently broadcasting on LYL Radio as a resident radio host. They are one of the three co-founders of the queer interdisciplinary arts collective House of Spring, opening up safe spaces for solidarity and cooperation in art worlds.

Caroline O'Sullivan: *Clubbing in Crisis – The Future of Irish Dance Culture Post Pandemic*

The public health restrictions implemented by the Irish government due to Covid 19 resulted in Ireland's music industry having one of the most extensive lockdowns in Europe. All Nightclubs and most music venues were closed from the 12th of March 2020 until the 22nd of January 2022 except for three weeks in November 2021 and those venues that could open during that time were prohibited from having live music including DJs. This paper will assess the impact that Covid 19 had on Ireland's already contracting club culture. Before the pandemic, the physical spaces that dance culture thrived in over the past 40 years had greatly diminished, many being demolished to make way for student accommodation and hotels. Ireland also has some of the most restrictive licensing laws in the EU, which result in the some of the earliest club closing times. The onset of the pandemic meant this contraction intensified, and 2021 and 2022 saw the permanent closure of a number of high-profile and pivotal venues around Ireland. As we have emerged post pandemic and the government signalling the possibility of law changes and extended opening hours I will discuss the strategies nightclubs and their promoters are adopting in the attempt to survive. Finally, after the lengthy lockdown, 2 years of cancellations and rescheduling, streaming live gigs and DJ sets from bedrooms and empty venues I interrogate what will be the long term consequences for the country's DJs and club goers."Dr Caroline Ann O'Sullivan is a Senior Lecturer and Head of School of Media in TU Dublin.

Caroline O'Sullivan is media sociologist and holds a PhD in Sociology from Trinity College Dublin. Caroline was the Irish Representative on the executive committee for the International Association for the Study of Popular Music (IASPM) UK and Ireland Branch from 2016-2020. She researches and supervises research in the areas of gender; media literacy; popular music; reality television; Identity and expression online and Internet youth culture.

Session 5a "Online Communities and Technologies in Pandemic Times"

Emre Öztürk: *Post-pandemic Tendencies in EDM Industries: How Emerging Web3 Discourse and Applications Impact EDM Industry, Media, and Cultures*

Web3 refers to the internet based on blockchains, meaning a decentralized form of the World Wide Web. Each day one may encounter related keywords like Non-Fungible Tokens (NFTs) or Decentralized Autonomous Organizations (DAOs) that stand for its diverse features. Recently, Web3 and blockchain discourse have also become relevant to electronic dance music (EDM), with a friendly push by the Covid-19 pandemic that forced EDM industries seeking alternative commodification methods due to various pandemic measures.

Today, new implementations of Web3 in the music industry and media can be experienced from small to large scale, such as digital files being monetized by token-based economies, or events being organized centering similar economic models that highly value the notion of ‘decentralization’, indicating that the music consumption and commodification is currently under a transformation. On the other hand, the concept of decentralization concerning music industries has always been an important topic (i.e. file sharing, copyrights), and was mostly considered as a problem of commonization. However, there is a clear shift in today’s discourse where various examples refer to decentralization as the savior of creative industries or electronic dance music industries and culture in particular cases.

Since the notion of decentralization has altered dramatically over the years, it is worth questioning this change, and tracking emerging discourses and practices that shape the EDM industry, media, and cultures during today’s rapidly changing post-pandemic era; which could provide valuable information considering the near future of EDM. Accordingly, as a part of my ongoing Ph.D. research titled ‘A contextualization of post-pandemic tendencies and new dispositives in EDM industry, media and cultures’, this presentation will cover emerging Web3-based commodification methods in EDM, and discuss how their potential impacts on EDM media and cultures, by employing methods like ethnography, media archaeology, and discourse analysis.

Emre Öztürk is a Ph.D. Candidate at Humboldt Universität-zu Berlin. Having completed his bachelor's in B.Sc. Civil Engineering at Özyeğin University, he then completed his master’s degree in M.A. Music at Istanbul Technical University's Center for Advanced Studies in Music Institute (MIAM). His master’s dissertation covered Covid-19 pandemic’s impact on electronic dance music and its culture(s), specifically focusing on the effects of virtual reality events. His current research focuses on the post-pandemic EDM media, spaces, cultures and industry. Simultaneously, he produces and performs music, hosts radio shows, and organize/curate events.

Frédéric Trottier-Pistien: *Electronic Dance Music to the Test of Livestream and Pandemic*

Music livestream reached a new step due to lockdown and the cancellation and prohibition of music events worldwide. EDM market grabbed and articulated it to make “their” new place for music. If some researches have pointed the uses of site-making club culture (McNeill, 2022), or the consequences about EDM DJ mental health (Ptatscheck, 2021), my descriptive analysis about livestream is a focus on the uses of EDM livestream, which depict how communities are affected and digital audience is created.

Through the auto-ethnography of a home-alone party (Trottier-Pistien, 2022) I will describe an online music festival which uses digital interfaces to bring Detroit to the world within Twitch. In other word, it means the delocalization of Movement as an urban techno festival to Movement at home as its digital alter ego. Two channels, at least, broadcast the stream : Paxahau (event producer) and Beatport (media sponsor). By giving elements about how a music event producer and broadcasting networks seem to work together, I will map a new music industry cartography. Moreover, I will question how audience — a talkative chat and silent viewers— and DJ act and build livestream as a music place. Such circumstances put to the test how musical is human in livestream and pandemic context and enables to learn about community sense and relationship throughout the differences of behaviors and club culture conceptions between channels.

I will conclude about the club distancing in pandemic context, dealing with the consequences on audience mental health and the consequences on club culture interrogating the concept of refuge (Lawrence, 2017) by acknowledging chat sexism and the lack of alternate livestream models (Al Dahdah, 2021).

Frédéric Trottier-Pistien is an anthropologist. He got his PhD in music, history and society from EHESS (Paris, 2018), thanks to his thesis: *Techno Worlds in Detroit*. His main research theme is about techno cultures, EDM audience and collective behavior, and music as a resistance and collective action. Crossing music ethnology with popular music studies, urban and performance studies, he also works about music mediations in choir and amateur practices. He teaches social anthropology at Aix-Marseille university. After working for 5 years at Philharmonie de Paris, he has a postdoctoral fellowship at ANR Musicovid (CNRS-Cerlis) working on the consequences of pandemic on music practices and actors, especially EDM.

Devpriya Chakravarty: *Vibe from Home: Indian EDMC in the Times of COVID-19 Pandemic*

In India, the past two decades have been bearing witness to the increasing popularity of Electronic Dance Music (EDM) as a popular music genre and commercial EDM festivals as a performative site of a neo-youth culture.

This paper argues for the need to refocus our research lens, proposing the concept of ‘vibe’ as a new conceptual and methodological framework for engaging with Electronic Dance Music Culture (EDMC) and addressing some of the problematic issues identified with existing approaches grounded in concepts such as scenes, neo-tribes and subculture.

As a theoretical construct ‘vibe’ offers to unpack how the situated body experiences the music, the fest-scape and the collectivity within music-based youth cultures like EDMC. Vibe being an etic parlance allows for the researcher to traverse more freely along the insider-outsider spectrum.

This discussion begins at the nexus of two significant developments of the recent past and the present. First, the ubiquitous nature of the digital in our quotidian life making it a natural part of any late modern popular culture. Second, due the current global pandemic, citizens of countries around the world have been forced to rely on digital platforms as a means of remaining connected. Since the offline is currently regulated through social distancing requirements and lockdowns, online platforms are increasingly being used as a means of socialising, this is also extending to global festival culture. Thus, even the biggest commercial EDM festival in India, Sunburn, has been engaging with its followers through free online live sessions and paid virtual events.

Against the backdrop of the pandemic, this paper aims to advance a framework of ‘vibe’ expanding it from its everyday youth cultural expression to understand how virtual EDM events help experience affect-based collectivity.

Devpriya Chakravarty is pursuing her PhD from the department of humanities, languages and social sciences at the Griffith University, Queensland. Her doctoral work focuses on reading the Indian Electronic Dance Music Culture as an emerging youth culture among the globalised, digitised, contemporary Indian youth.

Manoli Moriaty: *Emulations & Communications: Post-pandemic Opportunities for Digital DJ & Controllerist Practitioners*

Discussing live music performance methodologies that have emerged from the culture of DJ practice (controllerism, datablism, synthablism), this article will be focusing on the opportunities arising for the authentication of those practice from the ways performers and audiences have reassessed their activities and modes of consumption during and after the global pandemic.

While the mainstream perception of the DJ as a performer has radically evolved during the past decade, musicianship utilising DJ equipment has received little exposure since the emergence of Hip Hop (Hansen 2015). Similarly, such practices are largely absent from scholarly discourse; even today, the Dancecult “Special Issue on the DJ” (2011) remains one of the few academic sources that mention controllerism, albeit from a largely critical viewpoint. Nevertheless, in the following decade, digital technologies have spurred evolution in turntablist practice, with practitioner communities developing “traditional” turntable performance techniques within the distinct formats mentioned in the opening sentence. A criticism persisting to this day is the opacity posed by those practices, when compared to the manner performers interface with analogue DJ equipment, with the former necessitating much more complex connectivity that are often unable to be presented within the setting of a live performance.

The pandemic brought the phenomenon of streaming DJ performances, which not only allowed performers to remotely connect with audiences, but also present their tools in more detail. As a result, this presents an opportunity for the aforementioned digital practices to overcome the issue of opacity, and demonstrate the manner in which performers interface with digital musical instruments (DMIs). This article combines a review of associated practices, and the ways these relate to the original turntablist practice, followed by discussing a system aiming to visually communicate the interface between performer gestures and its digital mapping in sound generating processes.

Manoli Moriaty is a music-maker, performer, and scholar. Initiated into Manchester’s free-party culture of the early 2000s, he became a regular player at clubs, squats, and teknivals with North West based soundsystems. In the past decade, his practice has been focusing on the synergy between sonic and performance arts, investigating Interdisciplinary collaboration and organisation through digital performance technologies and human-computer interaction methods. His has presented work in both academic and practice-based gatherings internationally, and has published articles on Springer, Routledge, and Cambridge University Press. He holds a PhD from the University of Salford, and is currently lecturer in music production at Liverpool Hope University.

Session 5b “Festival Cultures”

Emília Simão: *ZNA Gathering – From Nostalgia to Retro Futuristic Celebration*

The ZNA festival is proof that the feeling of nostalgia and the desire to go back made possible the return to the lost paradise of many ravers. A decade ago, web 2.0 allowed grouping people into “nostalgic groups”, visibly cohesive and with a sense of community inclusion and with identities marked by their festival experiences in the late 90s.

Behind ZNA Festival is the Facebook group “ZAMBU” created in 2011 by one of the founders of Boom Festival, who however withdrew from this event. The initial idea of this FB group was to bring together people who follow the evolution of Goa Trance movement in

Portugal, based on nostalgia, revivalism, and old school identities of the golden age of raves in Portugal.

The ZAMBUS (designation of group members, now extended to the event-goers) are today mostly between 35 and 50 years old, their favorite music genre continues to be Goa Trance and their share this nostalgia physically every 2 years, since 2013. Ten years after the first (re)encounter, beyond its retro-futuristic statement ZNA is surely a nostalgic event that fuels its frenetic dance-floor with previous 2000 odysseys dropped by the most renowned artists. If the digital world enables the creation of people, groups and communities, it also has the ability to regroup them, as happens in this case study. In addition to the old school individual and collective vs. nostalgic experiences, nowadays ZNA also allows new generations a direct immersion in the roots of this culture, which bigger events inevitably lose.

Emília Simão is PhD in Information and Communication in Digital Platforms (Porto University), MSc in Multimedia (Portuguese Catholic University) Art Studies (Superior Artistic School of Porto) and Graduated in Communication Sciences (Polytechnic Institute of Guarda). Professor and Coordinator of Multimedia and Arts at Universidade Portucalense and invited Professor of Digital Communication at Portuguese Catholic University. Main research focus are Electronic Music, Media Arts, Art and Technology, Digital Platforms, Digital Culture and New Media. Coordinator of ObEMMA-Scientific Observatory of Electronic Music and Media Arts. Author of various communications and publications related with Electronic Dance Music Cultures, Virtual Environments and Media Arts.

Tara Hill: *Terra Incognita – Mapping Musical Ecosystems*

After 30 years of the global techno movement, the insight is gradually gaining ground that collective ecstasy experiences have an important community-building function in (post-)postmodern society, because in a high-tech, urban, panoptic (or Orwellian) structured society, the experience of the community (community) and a sense of belonging (belonging) conveyed (affects).

The actors/actants often behave antagonistically and simulate archaic territorial struggles (> struggle for free space). The political discussion of the last few years has been structured by the discussion about gentrification and free space. Zone planning and interim uses played an important role. How do temporary autonomous zones become permanent? And how does the “despotic machine” react to this?

Examples of spiritual-utopian projects are the festival cities Fusion and Black Rock City (Burning Man), which are based on radical criticism of the neoliberal economic order. “Celebratory communism” and “gift economy” are understood by the organizers, grassroots collectives, as test runs for larger social changes. In the liberal cities of the US west coast, New York or Berlin in particular, the trend towards embedding electronic music in a larger, spiritual context (the “Conscious Movement” with its vision of a more sustainable art of living through veganism,) can be empirically verified.

The political legacy of the first “party generation” is already enormous. The question of the connection between spirituality and political utopia in urban settings must therefore be asked anew: not only as part of alternative or counterculture (minority perspective), but as an important element or even basis for the overall social transformation process (becoming, heterotopias).

This work sees itself as a piece of “minority history” in a parallel world to the “permanent state of emergency” of the control society, researches the establishment of temporary

autonomous zones of the party generation and thus forms a piece of the puzzle at the interface of urban research, sociology of religion and cultural anthropology, and compares initial visions (utopias and dystopias) of the techno movement in its early stages with the development up to the present day. The link is the complicated relationship between postmodernism and its cultures of ecstasy, aka its archaic counterpart, the specter of the Dionysian.

The music journalist **Tara Hill** aka Lila Hart has already spent half her life in the world of electronic dance music: whether strictly professionally, as a hobby as half of the organizer and producer duo Pan*Tau or completely privately, out of sheer hedonism. And so the Swiss-English dual citizen, originally from Northern Ireland, now feels just as much at home in the techno metropolises of Zurich and Berlin as in her hometowns of Basel and London. As Lila Hart, both anagram and alter ego, she's finally trying to do what fascinates her most about techno and house: telling stories through DJ sets that take the audience to another world - sometimes dark and magical, sometimes deep and hypnotic, sometimes hard but heartfelt.

Zoe Armour: *'Public Mourning': Empathic Sociality within Trance Event Culture*

In an adjusted Covid present, the mediation of public mourning across social media platforms remains an unchanged and inevitable aspect of the fan experience in relation to the death of EDM artists, EDM-experients and the closure of EDM-events, clubs and festivals. To date, the reported deaths of EDM artists such as the late Swedish DJ/remixer/producer Avicii in 2018, the former British singer Keith Flint of the band Prodigy in 2019, the US funky house DJ/producer Eric Morillo in 2020 and the former singer Maxi Jazz of the Band Faithless in 2022, generated digital forms of condolence and commemoration online. With reference to academic scholarship on EDM club cultures, Karenza Moore (2010) noted the online display of loss and grief on the message board of the 'Gatecrasher website' as regards to the permanent closure of the British EDM club Republic in Sheffield after a fire. Elsewhere, I have begun to discuss this phenomenon in relation to the closure of the British EDM club Emporium in the town of Coalville in the East Midlands and associated 'super-club' initiative PaSSion, which were exhumed the following year (Armour, 2018a). Focusing on a trance festival called Luminosity on Zandvoort beach in 2022, this paper will examine the repeat tribute performance of Australian DJ/producer Factor B in 2022, which was dedicated to the memory of his fiancé Ellie Gray. Through the use of participant observation, semi-structured interviews and a 'micro-virtual ethnography', I provide an analysis of the responses of EDM-experients aged from thirty-to-fifty years of age as part of an on-going 'empathic sociality' that I suggest characterises Trance events (Armour, 2018a; Armour, 2023).

Zoe Armour is in the final stages of completion for a PhD in EDM club cultures at De Montfort University. She is the author of two book chapters. The first book chapter examines the subjective experience of a British free-party sound system experient and his initiative called 'Verbal' in the late 1990s (Routledge). The second explores the concept of 'digital gift-giving' in relation to ageing clubbers and Facebook (Palgrave). Zoe also has a feature article in a special edition on ageing and EDM in Dancecult, which focuses on the baby rave phenomenon and her conceptualisation of fluid-multigenerationality and live/unauthored heritage.

Euan Pattie: *Listener Perceptions of Dance Music Outside the Club*

Whilst dance music literature and general public discourse often treats the club dancefloor as the most significant and authentic site for dance music experiences, in this paper I focus on

dance music's impact throughout various non-club settings. Through analysing findings from in-depth interviews with dance music listeners, I build on DeNora's (2000) conception of music as a potential everyday resource; through the lens of dance music, I explore how people may use music to put themselves in certain states of mind (Juslin & Sloboda 2010) and build conceptions of self-identity (Frith 1996) and social relatedness (Schäfer & Sedlmeier 2009). Given that much dance music literature emphasises the importance of dancing and drug/alcohol consumption to the clubbing experience, I explore the role of the body and drugs/alcohol in the context of more mundane listening scenarios. In doing so, I focus on different listening scenarios – engaging simultaneously with other tasks, private/social listening – and explore how levels of listening attentiveness may affect dance music's impact. Subsequently, I examine how listeners 'set up' their listening through using different playback technologies, pertaining to both playback system and musical format. I also explore the impact of listening organisation, including whether music is streamed or bought, or listened to predominantly through albums, singles, or playlists. Whilst it is not my intention to represent the behaviours and views of any group of dance music listeners, these findings offer significant qualitative insight into how specific individuals interpret their experiences as listeners, which may also be transferable to other studies. From my analysis, it is clear that the opportunities participants have to engage with dance music – often constrained by work commitments, routine, life stage, location, and available playback technologies – significantly relate to how participants listen to dance music and how this music may contribute to shaping their lives.

Euan Pattie is a PhD student at Edinburgh Napier University. Drawing from cultural sociology, his research interests are in dance music listening, music and emotion, and music education. He undertakes sessional lecturing work focusing on music in wider social, cultural, and technological contexts. Euan has previously presented on the effects of the COVID-19 pandemic on dance music artists and on widening musical participation in Scottish schools. Euan also practices as a producer and performer of original electronic music and continues to explore performance formats that combine his musical and academic work, in an attempt to reach audiences outside academia (www.euanpattie.com).

Session 6 “(Queer) Feminist Perspectives”

Andrea Cleary: *Women and Queer Activist DJ Collectives in Post-Pandemic Dublin*

Performers in Dublin's electronic music scene have returned, post-lockdown, to a night time economy facing an extreme lack of resources. Increased tourist offerings, gentrification, strict licensing laws, the ongoing housing crisis and the closure or demolition of many of the city's club venues make it difficult for alternative culture to find its feet in the city post-pandemic. In response to the city's changing landscape, activist collectives led by women and queer people have increased in number, with the intention of creating space for alternative voices in the city's club scene. These collectives cultivate an ethos of inclusion for women and queer people who have been forced out of heteronormative, commercial club spaces. This often interconnected network of collectives allows young and emerging artists to receive mentorship from experienced artists, as well as providing safe spaces for performers and community members to transform the space of the club into one which centres feminist and queer expression.

This paper examines these groups in terms of their role as activist collectives and their impact on the Dublin club scene; how they communicate a radical ethos through social media and other DIY promotional materials; how resource and knowledge sharing encourages alternative voices to express themselves artistically; and how the space of the club can, through this collective activism, become a safe space for Dublin's alternative communities at a time when resources are dwindling.

Andrea Cleary is a PhD researcher in the school of media at Technological University Dublin. Her research focuses on the purposes, function and motivations of feminist music collectives in Ireland. She also contributes music reviews to RTÉ, The Journal of Music and other publications in Ireland and has worked as a music journalist for a number of years before pursuing research.

Wren Jayasekara: *Electroclash: The Forgotten Genre of Electronic Music Pioneered by Women*

Outside of niche genres aimed exclusively at female and queer audiences, underground Electronic Dance Movements are notable for their lack of women in the roles of artist, producer, or performer. If there is a female contribution to a song or album in these scenes, it is often from an anonymous and uncredited vocalist. This was not the case in the Electroclash movement of the late 1990s and early 2000s, an EDM microgenre that combined the sparse instrumentation of techno with disaffected, new-wave-inspired vocals. Many of the artists and acts in this scene were female or female-fronted, including - among others - Miss Kittin, Peaches, and Chicks on Speed. Unfortunately, the inherently transient nature of EDM as well as the genre's rapid commercialisation led to the contributions of these artists being largely forgotten in the broader electronic music sphere.

In this paper, I will examine the unique factors of the Electroclash genre that fostered such a large presence of female artists. I will do this in a series of case studies, each focusing on at least one successful Electroclash album. A critical, feminist analysis of these albums will be conducted, focusing on not only their music, lyrics, and subject matter, but also their context of production. As these works were created under the backdrop of a deeply patriarchal music industry, my analysis will uncover the hidden and forgotten "herstories" of the Electroclash movement. Thus, this paper will uncover and highlight the traits of this genre that allowed women's voices to flourish. In addition, I will aim to locate examples of these voices' resurgence in contemporary electronic genres, such as in the present Hyperpop movement.

Wren Jayasekara is a researcher of cultural studies at Edith Cowan University, Western Australia. She specialises in music culture and feminist theory and is particularly interested in their intersection. Wren has been a longtime fan of many EDM genres and is an amateur synthesiser builder and performer.

Maren Hancock: *Sustaining Mobilise: Birmingham's Queer, Accessible, Sober Silent Disco*
Mobilise is a Birmingham, UK-based series of raucous, radical and joyful queer accessible sober silent discos created by queer arts organization Fatt Projects in response to the need for queer community spaces that "empower people to dance, take up public space, feel confident, and celebrate themselves" (Fatt Projects 2022), Mobilise parties focus "on centring trans, disabled, fat, PoC and other marginalised queer bodies". The parties are free of charge, and travel subsidies are freely given to attendees who need them. Last year, in addition to the silent discos, Mobilise staged a large-scale, co-devised public protest that spectacularly

led the 2022 Birmingham UK Pride Parade, commanding the city's attention, and national media coverage.

Mobilise's beginnings were well-funded, however, that funding does not renew annually, thus the big question is how to make Mobilise sustainable and keep the parties going, and it is even possible to do so in a western neo-liberal capitalist ableist society. To address these questions, I adopt an autoethnographic framework informed by my participation as a Mobilise Steering Group member and analyze primary and secondary data including written and verbal feedback from participants and parade watchers and journalistic and social media accounts of Mobilise events and examine relevant case studies of other queer and/or accessible dance party models. My theoretical framework also incorporates "crip technoscience," consisting of "practices of critique, alteration, and reinvention of our material-discursive world" (Hamraie & Fritsch, 2019, 1). This presentation builds upon my previous work documenting Mobilise's success and incorporates colourful video and still imagery to illustrate how Mobilise not only confirms the necessity for new ways of congregating in the shadow of COVID-19 but also provides a blueprint for doing so. After all, "at the club, we create worlds" (Gotkin, 2019, 5).

Maren Hancock (she/her) is a Lecturer in Popular Music at the University of Wolverhampton, and a critically acclaimed DJ and queer, dis/abled feminist recording/performing artist, of white-Canadian-settler background. Currently, Maren is co-editing the first collection on Canadian DJ culture, *We Can Dance If We Want To: Canadian DJ Culture Turns Up*, and completing a scholarly monograph focusing on the voices of gender marginalized DJs in Canada, *Stereo/Types: Canadian Women DJs Sound Off*; both books are slated for publication with Wilfrid Laurier Press in 2023.