Dancecult Conference 2025
24–25 January 2025
Technische Universität Berlin
hosted by the Audio Communication Group
in cooperation with CTM Festival and *Dancecult*

Programme

24 January (Friday)

8:45–9:15	**Room H3001:** Registration	
9:15–9:30	**Room H3002:** Conference welcome and introduction	
09:30–10:30	**Keynote (Room H3002):** *"from the studio to the kitchen, from the bedroom to the train"* – On Documenting (Endangered) Spaces of Electronic Music Production in Berlin and Cairo by Matthias Pasdzierny	
10:30–10:45	Coffee break	
10:45–12:05	**Session 1A (Room H3002)** **Archiving Technologies** Chair: Steffen Lepa	**Session 1B (Room H3001)** **Venue Stories** Chair: Anita Jóri
10:45–11:05	Guglielmo Bottin: *Programming basslines on paper. A practice-based notation and archival system developed within the Italian proto-EDM scene*	Liam Cagney: *Love's Secret Domain: New Perspectives on Berghain's Historical Background*
11:05–11:25	Nicolas Bougaïeff: *Techno Production: Sounds, Tracks, and Kicks*	Robbie Griffin: *Perishable Space: The Precarious Nature of Liverpool's Electronic Grassroots Music Venues and their Geographical Fluidity (1988-present)*
11:25–11:45	Lilium Redwine: *Applied Archaeological Theory for Dance Music Archival Practices*	Daniel Lee: *Archiving Queer South African Nightlife: The Rise and Decline of Queer venues in post-apartheid South Africa*
11:45–12:05	Rosa Louise Stilgren: *Legacy in the loop - how Ableton's Live produce and preserve techno*	Paul McDermott: *Rave on a train: a practice-based research project that*

		took an unexpected track into rave history
12:05–13:30	**Lunch break:** you can choose among various TU Berlin campus restaurants. A flyer will be provided at the location.	
13:30–14:50	**Session 2A (Room H3002)** **Belongings and Experiences** Chair: Daniel Lee	**Session 2B (Room H3001)** **Festival and Radio Stories** Chair: Tara Hill
13:30–13:50	Athanasia Kontouli: *Unveiling the Musical Features of EDM Subgenres: A Music Information Retrieval Approach*	Ondřej Daniel: *Ethical Considerations and Data Collection in Researching Psychedelic Music Festivals: Balancing Participant Experience and Scholarly Inquiry*
13:50–14:10	Jack McNeill: *The Sound Was Terrible: performing and documenting audiophilia in contemporary club cultures*	Seán Finnan: *'Remember Me': An Enquiry into Collaborative Archiving Practices Amongst DIY Online Radio Stations*
14:10–14:30	Anna Parker: *Speaking for her self-states: putting the work of Arca in conversation with LatinXfuturism*	Tianyu Jiang: *Streaming, Mixing, Archiving: Independent Radio Stations and Electronic Dance Music Scenes in Shanghai*
14:30–14:50	Arsène Werlen: *Ambivalent Belongings – Trans Experiences of Contemporary Mancunian Club Scenes*	Bianca Ludewig: *Transmedia Festivals - Challenges of Documentation and Platform Technologies*
14:50–15:15	Coffee break	
15:15–15:35	**Session 3A (Room H3002)** **Untold Stories** Chair: Zoe Armour	**Session 3B (Room H3001)** **Beyond the Performance** Chair: Rosa Louise Stilgren
15:35–15:55	Alex de Lacey: *Be Kind Rewind: The Importance of Sidewinder Tape Packs for UK Grime Histories*	Pierre Griscelli: *Hardware-Centric Techno and Real-Time Performance. Creative Challenges and Solutions: Insights from the THRiPPS System Case Study*
15:55–16:15	Kai Fikentscher: *Let the DJ tell the story: Thoughts on archiving and genre formation in the age of electronic dance music*	Manoli Moriaty, Nina Kehagia and James Young: *A taxonomy of contemporary DJ practices*
16:15–16:35	Erin MacLeod: *Bounce les two solitudes: Language Politics and the Dancefloor in Quebec*	Josef Schaubruch: *Liveness in Electronic Dance Music Cultures –*

		Performing Artists and their Concepts and Practices of Playing Live
16:35–16:55	Liam Maloney: *Dancing to Discs: Exploring DJ Praxis in Early Dance Music Cultures*	Jonathan Weatherill-Hunt: *An uneasy reconciliation of tradition and technology: establishing what motivates contemporary electronic dance music practitioners to uphold the analogue promise*
16:55-17:00	Technical break	
17:00–18:15	**Panel discussion A (Room H3002):** *New approaches to the documentation of cultural history* by Bianca Ludewig, Lukas Fuchsgruber, Mc Mate, Noja Noja and Rrrr (moderation)	

Friday evening dinner suggestion:

From 18:30 at Café Hardenberg, Hardenbergstraße 10, 10623 Berlin. (Cover your own expense.)

25 January (Saturday)

9:00–10:15	**Panel discussion B (Room H3002):** *Preservation and transmission of Berlin's techno histories. Opportunities and challenges* by Alfred Raddatz, Mike Riemel, Daniel Schneider, Anja Schwanhäußer and Anita Jóri (moderation).	
10:15–10:30	Coffee break	
10:30–11:50	**Session 4A (Room H3002)** **Globalized Musical Traditions** Chair: Maria Perevedentseva	**Session 4B (Room H3001)** **New Lights on Research Methods** Chair: Beate Peter
10:30–10:50	Devpriya Chakravarty: *Tracing Lost Beats: Uncovering Overlooked Histories and Global-Local Dynamics in India's Electronic Dance Music Cultures*	Matt Anniss: *Two Sides To Every Story: Journalists' views on researching, documenting and archiving dance music histories*
10:50–11:10	Pavel Niakhayeu: *Fighting the cultural amnesia. Challenges of preserving the history of Belarusian electronic music scene*	Zoe Armour: *'Subjective distance' a self-reflexive review of being a female 'super-club experient' and ethnographer*
11:10–11:30	Emre Öztürk: *Tracing the globalization of EDM cultures through Chicago Footwork*	Michele Dentico: *Ethnosemiotics gaze on techno music*

11:30–11:50	Carla Vecchiola: *Archiving the Underground: Detroit's Exhibit 3000*	Linn Marie Tonstad: *When Someone Tells Our Stories, What (And Who) Do They Tell?*
11:50–13:00	**Lunch break:** provided by the conference organizers.	
13:00–14:15	**Panel discussion C (Room H3002):** *Embalming the Ephemeral: Online Electronic Music Cultures and Platformization* by Lucy March, Henry Morgan, Ivan Mouraviev, Edward Katrak Spencer and Maria Perevedentseva (moderation)	
14:15-14:25	Technical break	
14:25–15:55	**Session 5A (Room H3002)** **Black Feminist Archival Practices** Chair: Carla Vecchiola	**Session 5B (Room H3001)** **Local Communities and Scenes** Chair: Emre Öztürk
14:25–14:45	Natalie Hyacinth: *We Are Technical Too: Black feminist archival strategies for sonic liberation*	Richard Anderson: *Vodka Lemo Scouse Gangster Nights*
14:45–15:05	Leah King: *It's My House: Exploring and Addressing the Systemic Erasure of Black Femmes in House Music Culture*	Massimiliano Casu: *Madrid Through Dance - The dance and the social production of urban space*
15:05–15:25	Anjali Prashar-Savoie: *Club Commons: A DIY Digital Archive*	Su Odabaş: *Archival Efforts: Theorizing Creativity in Istanbul's Local Electronic Music Scenes*
15:25–15:55	Gaëlle Scali: *Those Speakers Preserve QUEER BLACK Stories*	Ana Coelho, Júlia Reis and Emília Simão: *The Drum and Bass Music Scene in Porto*
15:55–16:15	Coffee break	
16:15–17:55	**Session 6A (Room H3002)** **Archival Projects** Chair: Mark van Bergen	**Session 6B (Room H3001)** **Methodological and Ethical Challenges of Archiving** Chair: Erin MacLeod
16:15–16:35	Dorottya Herbály: *Red Dot Community creative documentation methods*	Charlet Brethome: *Archiving the fleeting underground: DIY practices, affects, and ethical dilemmas in documenting Montreal's rave scene*
16:35–16:55	Stephanie SK Marbach: *Inspecting Archival Projects for EDM Subcultures in Switzerland*	César Lugo-Elías: *"Todos los Cuerpos, Todos los Ritmos": The Role of Sonidero Lab Popular in Club Culture Continuity Through Outreach*

16:55–17:15	Thomas Scheele & Maarten van Brederode: *Archiving Dutch Club Culture*	Lorenzo Montefinese: *Heritagizating electronic dance music and culture. Towards a taxonomy of archiving practices*
17:15–17:35		Carlo Nardi: *Tracing studio production in early EDM: Giorgio Moroder at Musicland Studios*
17:35–17:55		Beate Peter: *Archiving dancing bodies: Methodological challenges in the creation of an open access online rave archive*
17:55-18:15	Technical break	
18:15–19:15	**Lecture Performances (Room H3002):** *The Conservation Drive. About the im/possibilities and contradictions of representing, archiving and exposing raving as an experience and as a sociality of the marginalized* and *Closing. The Archive* by [ ] s-p-a-c-e (xan egger, Mascha Naumann and Ego|n Auflösung/Judith Konitzer)	

Book stalls, the flyer exhibition and all coffee breaks are placed in the hall in front of H3002.

For the evening and weekend programme at **CTM Festival**, please check the festival's programme online: https://www.ctm-festival.de. Every presenter of the conference receives a weekend pass – valid from Friday to Monday, 24–27 January.

WiFi: Registrants can use the "Free WiFi" network on campus: https://www.tu.berlin/en/campusmanagement/offer/wifi-access-with-eduroam/free-wifi

Livestreams can be reached via Zoom:
Room H3002: https://tinyurl.com/TU3002
Room H3001: https://tinyurl.com/TU3001

Code of conduct:
DC25 is dedicated to creating a safe, respectful and collegial environment. There is no place at DC25 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 DC25, please contact members of the organising committee (wearing name tags) who are available to assist:
Anita Jóri: a.jori@medienhaus.udk-berlin.de
Steffen Lepa: steffen.lepa@tu-berlin.de
Phone numbers of the above contacts will be provided in the short programme printout available for registrants at the event.

DC25 is enabled by the Dancecult Research Network and the Audio Communication Group of Technische Universität Berlin. It is partnered with CTM Festival and *Dancecult: The Journal of Electronic Dance Music Culture*.

The DC25 organising committee includes Anita Jóri (chair), Steffen Lepa, Graham St John and Dave Payling.

General contacts

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

Steffen Lepa (technical questions, TU location-related questions): steffen.lepa@tu-berlin.de

HOW TO FIND DC 25 CONFERENCE?

Conference Rooms: H 3001 & H 3002

Straße des 17. Juni 135

10623 Berlin

https://maps.app.goo.gl/GP72ju1baAFadVnh6

1. **Enter TU main building (address in the box)**
2. **Follow the path (indicated in orange)**
3. **Climb the stairs to the 3rd floor**
4. **Alternatively, use the elevator (3rd floor)**

Detailed Programme

24 January (Friday)

Keynote (Room H3002): ***"from the studio to the kitchen, from the bedroom to the train" – On Documenting (Endangered) Spaces of Electronic Music Production in Berlin and Cairo*** **by Matthias Pasdzierny**

Over the past few decades, countless photo books and film documentaries have been published about the DJs, clubs and festivals of the global electronic dance music scene. Much less is known about the spaces where this music is actually created, apart from perhaps tech talk magazines, YouTube tutorials and Instagram channels (with telling names like *StudioPorn*). The project "Inside the Studio. Spaces of Electronic Music Production" seeks to remedy this situation by publishing a book of photographs of such spaces in Berlin and Cairo. Over a period of three years, more than 40 artists in both cities were visited and interviewed about their studios, from opulent multimillion-dollar studios to simple producer's bedrooms, from collectives where dance and production go hand in hand to monastic hermitages and messy cellar holes. But how can the rich topography of these amazing places, threatened by increasing economic pressures and other factors, be permanently documented, archived and made available for future research?

Matthias Pasdzierny is a Berlin-based musicologist affiliated with the Berlin University of the Arts and the Berlin-Brandenburg Academy of Sciences and Humanities. His academic focus includes the critical edition of tape music after 1945, the history of techno and electronic dance music, and the intersections of music with migration and exile. Pasdzierny began his career as a research assistant at the Berlin University of the Arts in 2007 and earned his Ph.D. in 2013 with a dissertation on post-World War II music in West Germany. From 2009 to 2014, he contributed to a DFG research project on postwar musical life. Since 2016, he has led the Bernd Alois Zimmermann Complete Edition, and in 2024, he became a junior academy professor on a tenure track at the Berlin University of the Arts.

Session 1A (Room H3002): Archiving Technologies

Guglielmo Bottin: *Programming basslines on paper. A practice-based notation and archival system developed within the Italian proto-EDM scene*

The advent of electronic music instruments in the XX century has also given rise to the development of new notation systems devised by WAM composers to conceptualize and 'control' their work. However, there is a paucity of examples of written composition in the domain of electronic dance music. While EDM and notation may indeed be worlds apart, there can be a few notable (pun intended) intersections.

This presentation examines the use of written/visual composition and transcription systems developed programming bass lines on the Roland TB-303 sequencer.

This paper focuses on a system developed by Florentine producer Alexander Robotnick (Maurizio Dami, b. 1950) on squared notebook sheets, which he used for both composition and as a contingency plan in the event of sequencer internal memory failure or depleted batteries. His ability to master the TB-303's unforgiving sequencer, allowed him to work early in his career as a 'bassline specialist' programmer for other artists and his 1983 track Problèms d'Amour is often cited as an influence on everything from Chicago house to Detroit techno and early noughties electro-clash.

Still active in composing and touring at the age of 74, Robotnick's approach is in some ways opposite to that of the stereotypical EDM producer, in which one "Plays with something that runs" by performing or modifying a pattern repeated in real time. Instead, he writes his 303 sequences first on paper and, only when he is sure they are "correct," transfers them to the sequencer. His simple notation system can be used for archival purposes, providing communities with a means of disseminating an accessible methodology for devising and recreating patterns on a notoriously difficult hardware sequencer.

Guglielmo Bottin: After studying psychology of music at the University of Padua, he has been a PhD fellow at the University of Milan and a visiting scholar at Humboldt University in Berlin, researching the theory and technological practices of groove in popular electronic music. He has published articles on hauntology, musical futurisms, the history of Italodisco, and the intertwining of electroacoustic composition and kinetic op-art. In 2019 he contributed to the establishment of Biennale's Centre for Electronic Music and Multimedia, which he then coordinated for three years. He is currently a research fellow at the University of Bologna.

Nicolas Bougaïeff: *Techno Production: Sounds, Tracks, and Kicks*

Electronic dance music production is an activity pursued by many people and techno is one of the most popular genres. Expert knowledge about electronic music production, including techno, has been historically difficult to find because the activities of professional techno producers typically did not include educating enthusiasts. In recent years, however, a growing number of professional techno producers share knowledge through online video content. This paper pro-poses a framework for techno production structured in three categories: sounds, tracks, and kicks. These categories emerged through a grounded theory analysis of video content created by professional techno producers for commercial online schools such as Aulart, Home of Sound, Seedj, and Echio. The mixed-methods approach includes autoethnographic and practice-based components, whereby the author incorporated techniques acquired from the professional techno producer content and academic literature into his own productions which were released on nota-ble techno label NovaMute. Finally, the study includes an ethnographic component, whereby the author conducted interviews with professional techno artists about their approaches to produc-tion and compared the responses to data collected from the video analysis. The techno produc-tion framework reveals a hierarchy

of categories: sounds as a primary concern, tracks as form, and kick drums as one of the most important sounds. Techno production, reflecting techno mu-sic, is predicated on the repetition and iteration of idiomatic sounds, structures, and processes.

Dr Nicolas Bougaïeff is an electronic music artist and researcher based in Berlin. His album The Upward Spiral 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 British label NovaMute and recent releases EP1, EP2, and EP3 explore polytemporality. He has remixed Chris Liebing and collaborated with Daniel Miller. Bougaïeff is currently a Visiting Research Fellow at Huddersfield University and recipient of a Marie Skłodowska-Curie Fellowship.

Lilium Redwine: *Applied Archaeological Theory for Dance Music Archival Practices*
This paper explores the innovative application of archaeological theory to the archiving of dance music spaces through the integration of cutting-edge technologies such as 3D Gaussian Splatting and 360 audio. By recording and archiving live dance music environments, we can overlay this data onto GIS maps to model space-time information. This approach allows us to incorporate geophysical surveys, ordinance surveys, and photogrammetry models into the GIS, enabling users and archivists to engage with these spaces in a post-human framework. (https://repo-sam.inria.fr/fungraph/3d-gaussian-splatting/)
Dance music spaces are dynamic and transitory, often existing outside the traditional cultural heritage zone and operating under different rules. In Berlin, for example, the evolution of the club scene reflects the influence of capital, with promoters circumventing taxes on transgressive spaces. The designation of a site as having "heritage value" shifts its significance and implications. However, ruins, such as warehouses, are often seen as spaces of transgression, challenging conventional cultural norms. This is succinctly captured in the saying, "Poets and painters like ruins, dictators like monuments." (Edensor 2005)
Additionally, expanding our understanding of sociality to include the non-human use of ruins reveals that many derelict sites function as urban nature reserves. These spaces blur the lines between urban and rural, human and natural. The lack of surveillance and regulation in these under-determined spaces creates opportunities for reflexive improvisation and challenges normative understandings of urban use. The chaotic nature of ruins promotes spontaneous performances that disrupt conventional notions of order and contribute to the perception of disorder. By focusing on the characteristics of ruined spaces, we can critically examine the complex interplay of urban order and disorder. (Edensor 2005)
Lilium Redwine: I am currently completing a BA in Classical Archaeology and Ancient History at the University of Leicester and will soon begin a master's in Sound Art and Sonic Studies at UDK. With field school experience as an archaeologist and 20 years in the music industry, I was signed to Aphex Twin's Rephlex Records and perform and release music (and sometimes DJ) under the moniker "Ultrademon". My work is now shifting more towards performance art, and I am currently working on two musical theatre projects in Oslo and Berlin. Originally from Kansas City, USA, I spent seven years in Japan before relocating to Berlin, where I continue to explore the intersection of sound, archaeology, and performance, particularly through my experience as a trans woman.

Rosa Louise Stilgren: *Legacy in the loop - how Ableton's Live produce and preserve techno*
Digital audio workstations (DAWs) are often categorized as interchangeable tools, suggesting them as slight variations of the same standard. However, reducing these systems to "mundane applications" (Mackenzie, 2006, p. 2) overlooks the specific sociocultural contexts in which they

are developed. DAWs are not neutral tools. They encode and impact culture. Ableton's Live, in particular, is intrinsically linked to Berlin's early techno scene. As Ableton-CEO, Gerhard Behles, remarked on the RA Exchange podcast (2017) when asked about the impact of electronic music culture: "There would be no Ableton otherwise. It's clearly everything comes out that nucleus of initial experience." This statement suggests that the culture is coded into the software's very architecture.

This paper explores the concept of "legacy code" as a framework for understanding how cultural ideas are coded into Live and subsequently, how they are sustained and expanded on (Crowdy, 2022). Legacy code refers to inherited software that carries technical and cultural decisions of the past, making it a "collective history that we can learn from." (Goodman, 2020) while exposing that software might not be as fluid as it appears, embedding past logics into future practices (Neff & Stark, 2002). From this perspective, the development of Ableton Live reflects the minimalist and improvisational logics of techno culture.

However, studying proprietary software poses methodological challenges as access to materials (documentation, internal discussions, development processes etc.) are restricted. Following Seaver (2022, 2017) gathering information about software as sociotechnical systems entails collecting data from multiple sites and in various forms: interviews, conferences, web archives etc. This approach allows for the investigation into the complex entanglements of materials and actions in software (Manovich, 2013).

This research highlights the importance of understanding DAWs, not merely as tools for producing culture, but also preserving culture, connecting the past and future of electronic music culture.

Rosa Stilgren is a PhD student at Roskilde University. She holds a Master in musicology from the University of Copenhagen, writing her master's thesis on cyborg narratives in electronic music. Her research explores posthuman perspectives on human-machine-interactions in digital audio workstations, investigating how software frames and produces creativity.

Session 1B (Room H3001): Venue Stories

Liam Cagney: *Love's Secret Domain: New Perspectives on Berghain's Historical Background*

In the two decades since it opened, Berghain has become the world's most famous techno club. Yet, research on the club's foundation remains limited. Denk and Von Thulen's oral history of the post-reunification Berlin club scene (2012) does not directly address Snax Club, and Rapp's journalistic survey of clubbing in Berlin (2010), while devoting a chapter to Berghain, does not offer much historical insight. Among the most instructive published sources is Wang's review of the new club building's opening night (2004), with its remarks about the owners and their reported aim to create a club as a work of art. Drawing on several years of research, including interviews with original guests at Snax Club and Ostgut, this paper gives new historical context on Berghain. It argues for the relevance of situating the founders' Teufele and Thormann's globally influential superclub within the lineage of gay leather history.

I describe how the founders' first party, the men-only Snax Club at Bunker, already showed their aesthetic nous, though they were unsure of how to market their party. I describe how their subsequent mixed-guests club, Ostgut, which opened in January 1999, was an attempt to fill the gap in the market caused by the closure of the superclub e-werk, where Teufele and Thormann had often been guests. Developing the work of Anderson (2022) and Garcia (2018), I argue that Ostgut and Berghain's most salient innovation for a mixed-guests club was the introduction of darkrooms, long a feature of gay leather clubs. This effectively blended two traditions, gay leather cruise bars and rave clubbing, effecting a decentring of heteronormativity in the latter. Finally, drawing on an interview with Snax Club's one-time de facto booker, I show how the tension between underground and commercial interests was already a dynamic at Ostgut, the club whose concept was effectively reprised and expanded at Berghain.

Liam Cagney is Course Manager for the MA in Popular Music Practice at BIMM Berlin. His music writing regular appears in major media outlets like the Guardian, DJ Mag, and the Irish Times. He is the author of the monograph Gérard Grisey and Spectral Music: Composition in the Information Age (CUP, 2024), co-editor of The Oxford Handbook of Spectral Music (OUP, 2025), and author of the forthcoming literary nonfiction book Berghain Nights: A Personal Journey through Techno and Berlin Club Culture (Reaktion, 2025). His techno and club culture Substack is called Berlin Waveforms.

Robbie Griffin: *Perishable Space: The Precarious Nature of Liverpool's Electronic Grassroots Music Venues and their Geographical Fluidity (1988-present)*

Grassroots music venues (GMVs) are sites which hold strong social, cultural, and economic importance for their local communities (Miller and Schofield, 2016; Behr et al., 2019). They foster underground and emerging popular culture and act as incubators for professional musicians beginning their careers (MVT, 2015). Over the past three decades, Liverpool has experienced a spate of closures relating to its once thriving electronic grassroots music scene, leading to a degradation of its GMV circuit and the loss of cultural institutions which are not easily replaceable (Cluley, 2009; Young, 2010; Hassan, 2021). Liverpool's current catalogue of electronic GMVs operate in what can be described as a precarious manner, unsure of their long-term futures (MVT, 2022).

In my proposed paper/presentation, I will discuss why Liverpool's electronic GMVs have historically and recently been closing at a rapid rate, focusing on factors for their perpetual precarity and summarising the current body of literature related to the topic. This will also be linked to my ongoing PhD project (1.5 years). The project aims to examine the often-overlooked intrinsic value and social importance of electronic GMVs amongst local populations. Moreover,

it proposes to elucidate the shifting geographical dynamic of Liverpool's core electronic GMVs over the past three decades, focusing on wider patterns of gentrification within the city and its effect on community, local musicians, venue operators/owners, promoters, and the pipeline of emerging musical talent within the city.

The methodology for this project will be outlined in the paper/presentation. Designed with a bottom-up approach in mind, an emphasis was placed on conveying and documenting findings through tangible visual forms wherever possible. Data collection methods have a strong focus on ethnography (e.g., photovoice, participant observation, interviewing; walking and sedentary). This research project also aims to succeed in the use of GIS software for mapping exercises (walking interviews recording GPS data and audio) to assess fluidity in terms of electronic GMV locations in Liverpool over time (1988-present), which Cohen (2012) admitted difficulty in mastering the software. Preliminary findings and outline of the methodology will be included in the paper/presentation.

Robbie Griffin is a PhD candidate at Liverpool John Moores University. His current topic of interest revolves around Liverpool's electronic grassroots music venues and the space(s) they inhabit. Inspired by the work of Henri Lefebvre, Robbie contextualises space to be manifested as perceived, conceived, and lived. His research aims to explore the idea of a fluid dimension in relation to social processes and crucially urban space when it comes to understanding the transient nature of Liverpool's electronic music venues.

Robbie has been developing his research project over the past four years, having progressed the idea from MA level after being awarded a research excellence prize at Liverpool John Moores University. As an attendee at last year's conference (DC24) and currently in the midst of data collection, Robbie feels he will be able to make a strong presentation at DC25, highlighting some early findings via novel research methods.

Daniel Lee: *Archiving Queer South African Nightlife: The Rise and Decline of Queer venues in post-apartheid South Africa*

In spite of a liberal constitution which protects against sexual and gendered discrimination, South African queer nightlife has found itself in a state of decline in the post-apartheid era. In contrast, apartheid Johannesburg had roughly 40 queer clubs in the 1980s alone. During apartheid, queer partygoers had access to a vibrant, musically varied and more racially diverse scene than straight clubs, and could frequently move between clubs, bars, shebeens, cruising spaces and raves on a single night out. Musically, queer nightlife in South Africa has taken a significant shift towards almost exclusively catering for Top 40 pop tastes, and venues are frequently caught up in complicated social politics forcing them to accommodate straight patrons. While Amin Ghaziani (2024) argues that a decline in venues, and a move towards 'club nights' offers opportunities for further diversification of queer social life, the realities of this shift in South Africa point towards decline, rather than metamorphosis. While some club nights throughout the country have developed loyal followings, their infrequent scheduling renders queer nightlife transient and ephemeral.

This presentation will explore the evolving findings of my PhD research on the history and decline of queer nightlife venues in South Africa, while reflecting on new ways to present these findings through interactive archives and digital platforms. It will explore the use of archival rave flyers, DJ mix recordings from the era, and dialogic interviews with partygoers, DJs and promoters from both the apartheid and post-apartheid eras of queer nightlife in South Africa, gesturing towards evolving methodologies in public history, interdisciplinary approaches to nightlife stories, and important intervention in the practice of South African queer studies.

Daniel Lee is an AHRC DTP-funded PhD candidate at the University of Birmingham. Their research, supervised by scholars in departments of Music, History of Art and History, focuses on

the history, and current state of decline of Queer Nightlife in South Africa. Their previous research has focused on the queer nightlife of 1980s Johannesburg, focusing on both Johannesburg's inner-city nightclubs and on Soweto's queer social scene as it expanded into the inner-city with the decline of urban apartheid. Their research has been commissioned by the GALA Queer Archives (Africa's largest queer archive) for the creation of a digital interactive map of Johannesburg's queer nightclubs, and they have a forthcoming chapter coming out on Soweto's queer social life.

Paul McDermott: *Rave on a train: a practice-based research project that took an unexpected track into rave history*

Raves on trains are a relatively new, undocumented phenomenon. This paper examines Tekno Train, an innovative installation that led to an unexpected cultural outcome driven by the intersection of rave-informed practice, the LGBTIQ+ community, and the broader population of Sydney.

Tekno Train ran three trips per night over two dedicated train routes throughout Vivid, a popular festival held in Sydney. Originally designed as a seated installation, the techno score began as creative research to link the feel of the two train journeys with the music. The speed of the train determined the tempo, and techno sub-genres were chosen to match the trains' geographical position, along with synchronised lighting on board. The project was hugely successful, quickly selling 17,000 tickets. But why?

Sydney has always had a popular techno and house scene, originating in the gay clubs of Oxford Street, and the annual all-night Mardi Gras after-parties in the 1980s. These parties were shut down by the police in 1990. A thriving scene was resultingly pushed underground. Recently, sniffer dogs, lockout laws, and COVID restrictions combined to curtail Sydney's cultural nightlife significantly.

In 2024, Tekno Train provided a surprising reaction. Sydney Trains initially mandated a fully seated event, yet participants began to dance on the first night. Videos of the event quickly circulated on social media, fuelling public enthusiasm. By the fourth night, the seating requirement was scrapped, which transformed the nature of the event. Significantly, the producers had curated a young, all-queer crew of attendants who fostered a sense of community and non-aggressive behaviour on the nightly train trips. This paper discusses how Tekno Train inadvertently tapped back into its underground history, the influence of the rave scene on its score, and how the positive reception was determined by a new LGBTIQ+ generation in an unexpected reclamation of public space.

Dr Paul McDermott (aka Paul Mac) is a lecturer in Contemporary Music Practice at the Sydney Conservatorium of Music. His research draws on his award-winning EDM practice and more recent large-scale electronic music events. His work, The Rise & Fall of St. George was documented in the chapter, You Gotta Have Faith: Trauma and Transcendence Through the Creation of a New Electronic Music Theatre Work. In Creative Research in Music: Informed Practice, Innovation and Transcendence, (2021). He has recently contributed a chapter on the Australian rave scene in the 1990s for the forthcoming Cambridge Companion to Music in Australia (2025).

Session 2A (Room H3002): Belongings and Experiences

Athanasia Kontouli: *Unveiling the Musical Features of EDM Subgenres: A Music Information Retrieval Approach*

This paper presents the first study of a PhD project focused on music-induced altered states of consciousness (ASC). In the context of raves, Electronic Dance Music (EDM) goes beyond creative expression; it serves as a powerful tool for inducing transformative spiritual experiences that can lead to profound and lasting changes in self-perception and life outlook. The rhythmic pulses and bass vibrations of EDM, combined with multimedia technologies, deeply engage listeners, immersing them in the music and dance experience. Despite the recognized effects of EDM in these settings, little is known about how specific musical features contribute to the induction of ASC.

This study presents ongoing research utilizing Music Information Retrieval (MIR) techniques to identify musical features that differentiate four EDM subgenres: psytrance, minimal techno, progressive house, and dubstep. We analyzed 4,676 30-second demos tagged by Spotify, extracting 30 features related to melody, harmony, rhythm, tone color, and dynamics using the Essentia library. To identify the features that best distinguish these subgenres, we applied statistical and machine learning methods, including linear discriminant analysis, logistic regression, and decision trees. Additionally, we curated a subset of 200 songs from the dataset based on expert ratings to further validate our results and create a refined dataset for future research.

Our findings will contribute to the development of EDM-like stimuli for investigating the phenomenology and neural correlates of EDM-induced altered states of consciousness in future studies.

Athanasia Kontouli is a master's graduate in Cognitive Neuroscience and a current PhD candidate at the Center for Music in the Brain at Aarhus University, Denmark. Her PhD project explores the role of Electronic Dance Music in inducing Altered States of Consciousness (e.g., trance, peak experiences, transcendence). This interdisciplinary research investigates the musical features of EDM subgenres, along with ASC phenomenology, neural correlates, entrainment, and interpersonal synchronization during listening. Her vision is to establish a systematic foundation for future EDM research across various fields, a vision driven by her enthusiasm for rave culture and its role in modern society.

Jack McNeill: *The Sound Was Terrible: performing and documenting audiophilia in contemporary club cultures*

'It was ok, but the sound was terrible' is an all too familiar response from ravers to the question of how a night was. Such comments might suggest openness to further discussion, but instead tend to be vague, rarely leading to in depth discussion around the physical, perceptual and/or phenomenological nature of 'sound'. This paper aims to investigate the broader meanings behind performances of audiophilia in club cultures and build upon existing work highlighting how interpreting discourse forms an important tool in the documentation of contemporary club culture.

Clearly, not all participants in rave culture are audio engineers or DJs for whom sound quality plays a critical part in their performance. Nevertheless, sound quality is a key component of an event. Indeed, for ravers, expressing some investment in a space's sound often signifies subcultural belonging, locating them as regulars in the scene, rather than tourists or outsiders. However, audiophilia comes with prejudices; loudness bias might impact perceived experiences; impressive looking, and tastefully or esoterically designed sound systems may come with visual biases, supported by Eliot Bates' perspectives on gear fetishisation and

masculinity; and perhaps knowledge of well-known sound systems may influence an audience's preconceptions (for better or for worse). Moreover, when attempting to describe the quality of a sound system, the language used is typically aligned with the vague descriptive terminology of timbre in music, audio recordings and hi-fi systems: warm, nutty, bright, round, rich, tinny. This paper does not aim to question the authenticity of ravers' assertions on audio quality; experienced ravers will often have a trained ear. Instead, this work aims to highlight the complexity of understanding and subsequently documenting widely perpetuated discourses surrounding sound in contemporary club cultures that are often subjective, personal, narrative, and sometimes nothing to do with sound at all.

Jack McNeill is an Associate Lecturer in Music and Sound Recording at the University of York who co-runs the university's Dance Music Cultures Research Group. His practice-based and theoretical research is concerned social and aesthetic performances in European Dance Music Culture. He has recently presented his work at Goldsmiths, Harvard and the University of Sheffield, and had performances, commissions and exhibitions at the Centre for Contemporary Arts (Glasgow), Copeland Park Gallery (London), Leeds Arena, and the Liverpool Philharmonic Hall. Recent publications include work in the Journal of Music, Health and Wellbeing and the Handbook of Popular Music Methodologies (forthcoming).

Anna Parker: *Speaking for her self-states: putting the work of Arca in conversation with LatinXfuturism*

Alejandra Ghersi, whose stage name is Arca, is an electronic musician, vocalist and composer from Caracas, Venezuela. This dissertation puts her work, namely the music videos for the 2020 single 'Time' and the 2017 single 'Reverie', in conversation with my own interdisciplinary definition of 'LatinXfuturism'. The LatinXfuturist cultural aesthetic as I define it, is highly indebted to Cathryn Merla-Watson and B.V. Olguín's conception of 'Latin@futurism', which, in turn, owes itself to Catherine S. Ramírez's highly influential framework of 'Chicanafuturism'. Building on these foundations, my own formulation of LatinXfuturism redirects the critical idealism and utopian hermeneutics of late Cuban theorist, José Esteban Muñoz's, theory of queer futurity to situate it in the cultural context of latinidad. Drawing on Muñoz's theories of 'disidentification' and 'brownness', my analysis of Arca's work contributes to an understanding of the ways in which so-called 'queers of colour' negotiate the logic of a phobic majoritarian sphere which sees their identities punished and elided on the grounds of both race and sexuality. Arca's work culls from images of the past and present, using the encoded messages of cultural texts as the raw material with which she constructs alternative, inclusive narratives of the future. In turn, she contributes to the rich philosophical lineage of Chicana and LatinX thought which seeks to 'queer' mestizaje, redeploying the discourse in all its multiplicity and contradiction and protecting against its reification and co-option by conservative national discourses.

Anna Parker is a Liberal Arts graduate from the University of Bristol who, since finishing her degree in 2021, has worked as a DJ and music journalist – both freelance with work published in Resident Advisor and DJ Mag and in-house for publications such as Crack Magazine. Her academic specialisms include queer studies, futurism and digital media. She recently spent an extended period in Mexico City where she continued her research into Latin American music cultures. Her undergraduate thesis on Venezuelan artist Arca gained attention from Arca herself and earned her the Caroline Williams prize in Latin American Studies.

Arsène Werlen: *Ambivalent Belongings – Trans Experiences of Contemporary Mancunian Club Scenes*

While the experiences of marginalised clubbers are often ignored in the club studies canon, accounts of trans experiences of nightlife are hard to come by even in research on LGBTQI+

nights, despite trans people being heavily involved in the history of electronic music. This context intersects with a history of trans-related research focused on theory, individual identity and identity management; relegating trans everyday life, and especially collective life/practices, at the margins of academic inquiry. Nightlife scenes are however important sites of queer socialisation through LGBTQI+ collective practices, and trans clubbers are active participants in such spaces.

Against this backdrop, this paper presents preliminary findings resulting from participant observation at diverse Mancunian club events and qualitative interviews with trans Mancunian clubbers. It explores how collective dancing and alternative social interactions can create, maintain and delimit trans experiences of belonging on contemporary clubbing scenes. The paper furthermore argues for the usefulness of a belonging framework to understand trans clubbing experiences. I suggest belonging allows for research into relevant aspects of trans lives such as group identifications, care, shared understandings and self-esteem and how these can arise from and be maintained by the social practices of local clubbing scenes. Furthermore, the framework is able account for community and solidarity across identity-based differences occurring in clubbing scenes, and how these may affect trans lives. Conversely, I discuss the implications of non-belonging and exclusion mechanisms in such scenes, and argue trans clubbers experience them in specific ways that challenge an understanding of queer nightlife as a 'safe haven' from the homo/transphobia of mainstream society.

Arsène Werlen is a PhD student in Sociology at The University of Manchester. His research focuses on issues related to transness, homosexuality, embodiment, music worlds and collective life. His approach centres the lived experience of marginalised people and the intersubjectivity arising from marginalised social circles. He is a member of the Morgan Centre for Research into Everyday Lives at The University of Manchester.

Session 2B (Room H3001): Festival and Radio Stories

Ondřej Daniel: *Ethical Considerations and Data Collection in Researching Psychedelic Music Festivals: Balancing Participant Experience and Scholarly Inquiry*
For music enthusiasts of late modernity, music festivals offer one of the most profound opportunities to immerse oneself in the musical experience. Summer festivals, in particular, are often planned to last several days, sometimes even an entire week. Psychedelic festivals focus on creating a unique and transformative experience. These events trace their roots to the hippie movement and psychedelic culture of the 1960s, when psychedelic substances were widely used to expand consciousness and explore new perceptions.
Music plays a central role in psychedelic festivals and includes electronic music, as well as genres like psychedelic rock, world music, and jazz. Many artists performing at these festivals create hypnotic sounds designed to take listeners on a journey of altered perception.
Visual elements are also integral to psychedelic festivals. Organizers and artists often craft large-scale visual installations, projections, light shows, and artwork to enhance the atmosphere and fully immerse attendees. These visual arts are typically inspired by geometric patterns, kaleidoscopic effects, and psychotropic motifs.
Psychedelic substances are commonly associated with these events, with some participants viewing their use as a means to deepen their experience of the music and visuals. This paper will explore the cultural practice of psychedelic festivals as controlled environments for experiencing altered states of consciousness, from a cultural-historical perspective. It will also examine how the phenomenon can be studied responsibly from the perspective of the participants. Psychedelic festivals can be analyzed both through their documented reflections in published sources and through direct observation, but what are the ethical limitations of such research?
Ondřej Daniel is a co-founder of Prague-based Centre for the Study of Popular Culture. He works as a historian at Charles University's Faculty of Arts. His research concerns the role of subcultures and violence in the development of post-socialist mainstream Czech culture and DIY subcultural practices. His current work covers different aspects of reception of popular and alternative music. His recent book Through the Ears of the Middle Class: Music, Youth and Class in the Czech Postsocialism (in Czech 2023) examines intersections of different social categories and music in the contemporary Czech history.

Seán Finnan: *'Remember Me': An Enquiry into Collaborative Archiving Practices Amongst DIY Online Radio Stations*
Voluntary run DIY online radio stations have proliferated in the past decade and operate as an emergent participatory infrastructure for localised music communities. Their importance to contemporary electronic music scenes has been widely noted in the music press with seminal magazine The Wire dedicating an issue in 2021 to the multitude of online radio practices. Yet much of these online stations rely on the affordances of platform capitalism for archiving their radioworks, with sites such as Mixcloud and Soundcloud being the most popular cloud based archiving solution. Such an approach presents a challenge to stations both in their ownership of their own archives and in their long term preservation.
As an action researcher within the field, I have been exploring the challenges of archiving radio both with Dublin Digital Radio, a station I co-founded in 2016, and as a member of the Independent Community Radio Network, an organisation of small scale radios founded in 2022 to develop closer collaborative links between members stations. In this paper, I examine the archiving challenges identified by these organisations and the solutions they are working towards. Beginning with an examination of ddr. being awarded Digital Repository Ireland's

Community Archive Scheme, I examine the limitations that come with archiving DIY music radio within government archives particularly in relation to copyright, and how this experience necessitated the exploration of other approaches to archiving.

This paper then examines how the development of a decentralised and collaborative archiving system was identified as a priority by the ICRN in August 2023. It explores the early development of this system, and in particular, draws on fieldwork with the ICRN and interviews with members of Radio Lahmucan, an ICRN member station based in Hungary who have developed a decentralised archiving system which is being explored as a potential prototype to be scaled up and managed collectively by the network.

In conclusion, this paper presents a processual enquiry into emerging archiving practices of DIY radio stations in the era of digital platformisation, seeking to map the early terrain of these collaborative explorations, and in doing so, present a do-it-together approach to archiving online radio practices.

Seán Finnan is a PhD candidate in the TU Dublin School of Media. His research focuses on independent DIY internet radio stations and is interested in their facilitation of cultural exchange, the online listening environments they create and the wider ecologies of artistic and media practices they engender. His work interrogates the possibilities of DIY internet radio and the possibilities latent within them as sites of collaborative media making. His research interests includes alternative and community media, DIY music culture, critical net cultures, and radio.

Seán Finnan: He is currently working as a Research Assistant alongside Dr. Caroline O'Sullivan and Andrea Cleary on a Live Music Mapping Project of Dublin's live music venues.

Seán is one of the founders of Dublin Digital Radio, a community internet radio station established in Dublin in 2016. He has worked as a curator/producer on numerous shows including the electronic music festival Alternating Current and ddr.'s An Avant Garde Public Service Broadcaster, a speculative symposium that sought to reimagine public service broadcasting for the digital age through workshops and panel discussions.

He is an Irish Research Council Government of Ireland scholar. His research is currently funded by the Irish Research Council.

Tianyu Jiang: *Streaming, Mixing, Archiving: Independent Radio Stations and Electronic Dance Music Scenes in Shanghai*

In recent years, online music streaming/broadcasting channels have gained increasing attention among scene practitioners, partygoers, and researchers as an important domain for creating, participating, and disseminating electronic dance music culture (EDMC). Existing studies on streaming in EDMC have covered a variety of topics including but not limited to the designed videography, the performative dancing body, the overall proliferating use of digital technology in sustaining the club/rave scene, and the refocusing towards the skillset of DJs/producers in these digitally mediated environments. Building on this context, I zoom in on the electronic dance music scene in Shanghai, where streaming practices initiated by local independent radio stations have showcased a creative, experimental, and decentralizing shift regarding the presentation and the simultaneous archive of the scene. Specifically, I introduce three Shanghai-based independent radio stations—Shanghai Community Radio (SHCR), byyb.radio, and Cedar Kitchen—as the point of my discussion. By scrutinizing their program curation across platforms, including the uploaded audio-visual materials and the social media interactions, I delineate the similarities and nuances regarding the objectives, broadcasting strategies, and creative formats of these community-based radio stations. These (partially) DIY-driven streaming channels have contributed to the archiving and indexing of DJ sets and live performances, which are among the most commonly acknowledged functions of similar

channels. They have also exemplified the attention and strategies directed towards documenting the spatiality of the scene, including club spaces, urban surroundings, and the broader social landscape that explicitly or implicitly influences it. Finally, I suggest possible further research topics, such as the economic models of community-based independent radio stations, the impact of digital channels in (re)configuring offline club spaces, and the potential cross-regional collaborations in archiving EDMC.

Tianyu Jiang (they/she) is a PhD candidate at the University of Music and Performing Arts Vienna. Their doctoral project is an ethnography on the recent years' proliferating underground queer and women-centered music scenes in Shanghai. They have an interdisciplinary background in cultural studies, music sociology, and film studies. Their main research interests include electronic dance music culture, digital culture, urban space/place, and time-based media research.

Bianca Ludewig: *Transmedia Festivals - Challenges of Documentation and Platform Technologies*

In this war for recognition, as this socio-political moment was described by Zymunt Bauman (2017), the big enterprises of the concert industry have become completely disconnected from the music, and the care for music. Simultaneously the loss of control over our own data, the loss of privacy when we promote, stream, and share music, buy tracks or concert tickets, has quietly become the norm. Long-established social values that promote an open society are endangered in the online world.

The context of my presentation is my long-term ethnographic study on festivals of experimental and electronic music in Europe and my process of documentation. Most of these festivals are linked to the development of digital technologies and the computer as an artistic tool or instrument. In recent years the festivals attention has shifted away from a critical accompaniment of this process as computerization and platform economy became the norm. Digital technologies made it easier for festivals to manage and organize tasks and promote content, though this also results in new commitments and dependencies. The necessity of using digital infrastructures and platforms has increased dramatically for events and artists alike during the research period. These economization processes produce contradictions to the festivals philosophies of experimentation and improvisation in relation to their use of digital infrastructures and platforms.

Looking back at the past decade ten such festivals serve as examples when I discuss some of the following questions: What are the existing online (and offline) archival materials and information on this music, it's genres and audio-social communities? How make these festivals use of digital platforms and technologies? What are the benefits and what are the challenges for those who are involved? How are festivals contributing to archives and preservation of transmedia music cultures and of event cultures? Which data, information and narratives are captured and shared, who is left out? What has changed in the past decade?

Bianca Ludewig is a cultural anthropologist, cultural worker, music journalist, DJ and record collector/trader. She studied philosophy, cultural anthropology and empirical cultural studies in Germany, followed by a PhD in Austria on Transmedia Festivals. Her book Utopia and Apocalypse in Pop Music. Gabber and Breakcore in Berlin was published in 2018. In her research she outlines ambivalences of (post)modern life in audio-social communities, art and culture. Her research interests include club cultures, festivals, sound studies, gender & diversity, working conditions in the culture industries, and the economization of arts and culture.

The beginnings of Lila Hart alias **Tara Hill (session chair),** who hails from an artist dynasty, reach back a quarter of a century: enthusiastic about the Detroit techno of the Belleville Three and UR

or Drexciya, the Swiss-British dual citizen played her first Berlin sets in the Maria, alte Münze or Tacheles. As a music journalist, she established the topic of techno in her 20s as a reviewer and columnist for the largest Swiss media publishers and became the best-known blogger in her hometown Basel. As an employee of the Swiss festivals Stadtmusik and Les Belles de Nuits, the studied sociology, media and gender studies and STS graduate (scl) from the University of Basel shaped the festival scene as well as establishing herself as the first female vinyl-only resident of top Swiss clubs such as Hinterhof. When she was only 30, she founded the first youth culture award for the cultural city of Basel with Pro-Helvetia director Philipp Bischof, which aims to honor young electronic artists. She is now working on an academic analysis of the festival scene as ritual culture creating plateaus of intensity through music and moving bodies becoming one assemblage. She has also built her own studio complex Bandspace in Basel, worked on portals such as the club archive www.clubculture.ch, and can be heard regularly as a radio and club DJ in Bristol and Barcelona. In addition to her annual festival tour in summer (Fusion, Burning Man, Atonal), she is also busy booking the Nowhere Festival (Esp). Her DJ sets are deeply mystical journeys into the dark realms of global night culture, ranging from proto-trance and tribal to deep techno such as Dozzy, Ruskin, Sandwell District and Melchior.

Session 3A (Room H3002): Untold Stories

Alex de Lacey: *Be Kind Rewind: The Importance of Sidewinder Tape Packs for UK Grime Histories*

Grime music's emergence in the early 2000s signalled a shift in UK dance music performance culture: from the MC as a "curator" of the dance in UK Garage and Drum and Bass, to being fully front and centre. Grime's legacy is now secured through the global success of figures such as Skepta, Stormzy and Little Simz, but this initial shift remains under-documented.

Grime's emergence ran parallel to the democratising possibilities of the internet, and the heyday of MTV Base and Channel U. Consequently, archives of this period often consist of visual media, mixtapes, and pirate radio. However, arguably the most critical space for this genre's emergence was the rave: nights of revelry and experimentation in equal measure that meted out the procedure and protocol of what would become grime.

This paper focuses on Club Sidewinder tape packs released from 2002–2005. These documents of practice offer longform snapshots of the rave scene, the artists, and its audience, with releases spanning several tapes. They capture the plurality of London dance music at the time (spanning dancehall, UKG, slow jams, proto-Grime), and the evolution of both the beats—towards sparser, darker stylings—and the MCs, whose practice expanded to compliment this instrumental turn.

Scholarly work has attended to the importance of tapes within other Black Atlantic forms: William "Lez" Henry wrote of yard tapes from Jamaica as "interior knowledges"; Kenny Monrose reflected on their capacity to document the character of extended sound system sessions (Henry 2006: 101; Monrose 2020: 148). Grime tapes similarly offer insights into the genre's protocol, diverse influences, and eventual codification.

Through attending to audio examples, and the ephemera therein, of these tape packs, this paper will unpack the conditions for, character, and consequent concretisation of grime music, one of the most pertinent musical cultures of the 21st century.

Dr Alex de Lacey is Assistant Professor in Popular Music at the University of Groningen, the Netherlands. His research focuses on grime and hip-hop performance. His first book, Level Up: Live Performance and Creative Process in Grime Music, is available through Routledge. Alex writes for Songlines and is published in Global Hip-Hop Studies, Popular Music, Popular Music History. The forthcoming Cambridge Companion to Global Rap, for which he is co-editor with Dr Richard Bramwell, will be published in 2025. He DJs for grime crew Over the Edge and runs DRUK, a grime night in Groningen.

Kai Fikentscher: *Let the DJ tell the story: Thoughts on archiving and genre formation in the age of electronic dance music*

As the most decisive force in the evolution of electronic dance music, the disc-jockey (DJ) should be considered central to the examination of this music in historical context, especially with regard to technological innovation and genre/subgenre formation. These two continually cross-fertilizing processes in turn raise the issue of the DJ in the role of music historian and music archivist. Half a century after the peak of disco, the first type of dance music to feature, even celebrate, electronic sounds and their often innovative application, record collections of both living and deceased disc-jockeys are beginning to be understood as crucial to the (hi-)story telling of electronic dance music, both on the national (e.g. USA, UK, Germany) and international level. The argument here is that the story of electronic dance music cannot be told without considering the sum total of music recordings as collected, circulated, promoted, archived, performed, produced and curated by disc jockeys. Of particular relevance is the way the history of electronic sounds is documented via these recordings, as they both connect and

differentiate the eras of analog and digital sound technologies. This presentation is based on an essay accepted for publication in the Cambridge Companion of Electronic Dance Music (forthcoming, 2025).

Kai Fikentscher is an ethnomusicologist with specialization in African-American music and popular music studies. While he is best known for his monograph "You Better Work! Underground Dance Music in New York (Wesleyan University Press), his essays, lectures and presentations are published in English and German music textbooks, anthologies, encyclopaedias, and academic journals. He has taught courses on African-American culture, DJ culture, popular music, jazz, urban ethnomusicology and ethnography and Western music at various US colleges and universities, including his alma mater Columbia University, New York University, Tufts University, Hunter College, Rhode Island School of Design, and Ramapo College of New Jersey.

Erin MacLeod: *Bounce les two solitudes: Language Politics and the Dancefloor in Quebec*
Montreal has long been described as a city of "two solitudes," a designation rooted in the historical divide between French and English-speaking communities in Quebec. This cultural and linguistic separation extends to various facets of daily life, including nightlife, where Anglophones and Francophones often frequent different bars, clubs, and social spaces. However, during the 2000s, DJ and producer Ghislain Poirier sought to challenge this separation by using music as a bridge between these distinct cultural groups. Through a series of innovative club nights, Poirier introduced a blend of diverse musical genres, including hip-hop, dancehall, and electronic music, that drew in crowds from both linguistic communities. His efforts went beyond musical experimentation; they aimed to foster a shared social experience that transcended linguistic barriers and cultural divisions.

Through discussions with Poirier himself, as well as the development of a Bounce le Gros archive, this paper represents a project that explores and historicizes Poirier's role in attempting to break down the historical divides between Montreal's French and English-speaking communities through his club nights, specifically the Bounce le Gros series of eighteen events over the course of 2005-2007. By analyzing his approach to curating these events and the impact they had on Montreal's cultural landscape, this paper delves into how music can serve as a powerful tool for social cohesion and cross-cultural exchange. In doing so, it situates Poirier's work within the broader context of language politics in Quebec and the evolving dynamics of Montreal's nightlife. This case study offers insight into how cultural production, specifically in the realm of music and nightlife, can be used as a form of activism to challenge entrenched divisions and promote inclusivity in a multicultural urban setting.

Erin MacLeod (she/her) has a PhD in communications from McGill, has taught at the University of the West Indies and presently teaches at Vanier College in Montreal, located on the traditional and unceded territory of the Kanien'kehà:ka (Mohawk). Her research interests lie in relationships that connect culture and geography. She has written about music and culture for Rolling Stone, the Guardian and Pitchfork, among others.

Liam Maloney: *Dancing to Discs: Exploring DJ Praxis in Early Dance Music Cultures*
Whilst contemporary DJ praxis is the focus of numerous on-going debates and analyses, and histories of the DJ from a hip hop perspective are well-trod ground, the role of early DJ practitioners is far less understood. Most importantly, the impact of early DJs on contemporary clubbing and record presentation is often disregarded as technologically rudimentary and deemed therefore to be uncreative due to the limitations of the available technology. This is particularly surprising given the increased popularity of traditional DJ tools such as rotary mixers

and isolator circuits, and with the renewed media enthusiasm for myth-making around a handful of early DJs and clubs.

This paper aims to begin to address these exclusions in the commonly presented narratives by offering an examination of DJ praxis from the early 1970s to mid 1980s in the dance music cultures of the time. By analysing archival recordings, interviews, and photographic evidence from selected sites of early clubbing in New York's newly liberated gay scene, the paper offers an exploration of the technologies, techniques, and musical materials that DJs of the period utilised. Furthermore, it presents an argument as to the value of disco in helping to solidify DJing practices in early dance music. This presentation plots a potential trajectory that outlines the inception of the DJ techniques that have continued to informed DJ practices over the past half century: beginning with simplistic techniques such as slip cueing and cutting, then questioning the claims made around beat-matching, and finally examining the creative interventions made by DJs, the paper argues for a reappraisal of the role of early club DJs and their contribution to consequent dance music cultures more broadly.

Dr Liam Maloney is a DJ, musician, and lecturer in Music & Sound Recording at the University of York. His research is primarily situated within sociomusicology and examines early dance music and house music, the politics of sampling, and record collections in reference to music historiography. Liam also runs and maintains the 'Foundations of House' research project, a project dedicated to researching and recording the histories of marginalised communities in early dance music, and runs the 'Dance Music Cultures Research Group' with Dr Jack McNeill at the University of York.

Session 3B (Room H3001): Beyond the Performance

Pierre Griscelli: *Hardware-Centric Techno and Real-Time Performance. Creative Challenges and Solutions: Insights from the THRiPPS System Case Study*
Electronic music production, which moved away from the traditional analogue techniques in the digitalisation age of the 2000s, has now entered a new phase with hardware-centric setups. This evolution into a hybrid landscape, combining the best of software and hardware, reflects an increased interest for greater spontaneity, flexibility, control and commercial quality standards among live techno performers. As part of a PhD research at the University of Huddersfield, key themes were identified through discussions with practitioners, a review of the existing literature, observations on the current practices and a series of case studies, including the development of a customised solution for real-time music production and performance. THRiPPS (Techno, Hardware-Centric, Real-time, Improvisation, Production and Performance System) is a system specifically designed to address these needs. These themes involve the frequent customisation of hardware and performance setup, providing the musicians with bespoke systems to satisfy their unique needs, achieved through DIY approaches or streamlined yet adaptable solutions. With modularity, artists can easily swap out instruments, allowing them to experiment with various configurations or creative methods, and to refine their sonic palette. Affordance, cognitive simplicity and comfort of operation are also mentioned as important factors for practitioners, where intuitive control of the setup allows for natural flow that supports improvisation and spontaneity. System stability, but also improvisation flexibility, including the ability to transition easily from prepared and structured parts, to entirely improvised sections, allow solo live techno performers to deliver dynamic and powerful sets in the same venues and at the same level as DJs performing the same style. Defined by the range of sonic textures that can be produced, sound variety and sound design are crucial to creating engaging live sets, while genre versatility, considered here as the ability to morph between electronic music genres and subgenres, further enhance modern performances. This case study reveals the interconnection between the stage and the studio, studying how creative ideas can be translated from and to performance and production environments, and the advantages of portability. Designed to be self-contained and easy to take from place to place, THRiPPS is the main combined instrument used in the production of a techno album, Kolibri Live LP, recorded in nature. This creative output, and the artistic practices involved in its production, highlight how the design of the system affects both performance and production outcomes.
This research provides insights into the evolving field of electronic music performance, and aims to offer a better understanding of solo live techno practices with effective documentation.
Pierre Griscelli is a PhD candidate and the recipient of the Richie Hawtin Scholarship at the University of Huddersfield, where he lectures in music production and sound for image. Pierre started DJing in 2003, transitioned to live acts in 2017 then founded Kolibri Space Shuttle, a label focused on space techno made through live performances. His research focuses on hardware-centric live techno and the development of THRiPPS. Balancing a double career in music and sound design, he contributed to commercial successes such as Batman: Arkham Knight, Rainbow Six: Siege and Returnal, collaborating with Sony, Warner and Microsoft.

Manoli Moriaty, Nina Kehagia and James Young: *A taxonomy of contemporary DJ practices*
Terms like disc jockeys, deejays, selectors, and spinners have been used to describe performing musicians whose live appearances primarily involve playing recorded music (Katz, 2012). However, the term "DJ" fails to describe the specific nature of these performances, which range widely in terms of techniques employed by the performer and the settings, such as nightclubs, functions, or broadcast studios. Historically, genre qualifiers like "Techno DJ" addressed this,

similar to how traditional instrumentalists are described, such as Jazz guitarist or Metal drummer. However, these labels demand prior knowledge of each genre's standard performance techniques.

The introduction of digital instruments has raised questions about DJs' displayed virtuosity (Veen & Attias, 2011) and created further opacity regarding performer inputs (D'Errico, 2022), complicating performance understanding. While some communities coined derivative terms like controllerism and syntablism, emerging from turntablism (Moriaty, 2024), and early attempts to categorise DJ practices exist (Beamish, 2004), scholarly efforts to classify contemporary DJ practices remain limited.

This article aims to investigate and define the wider spectrum of live music performance practices that rely significantly on recorded music. While many current performances involve recorded material (e.g., artists performing alongside recorded tracks), this study focuses on "musician DJs" who demonstrate virtuosity in manipulating recordings via music technology. Along with analysing recorded sets from genres associated with DJ performances, the study will collect data via a survey highlighting technology and performance norms specific to different genres, complemented by interviews with performers, audience members, and scholars with varied familiarity with DJ practices.

Manoli Moriaty is an Athens-born music producer, performer, and scholar. Having emerged from Manchester's electronic music scene in the 2000s, his work draws from niche offshoots of popular genres and avant-garde sonorities, and has previously explored human-computer interaction technologies through collaborations with dancers, actors, and circus performers. Hsi work has been performed internationally, and he has authored articles on reflective practice-research, polydisciplinary collaboration, and digital turntablism. Manoli holds a PhD from the University of Salford, and currently serves as a lecturer in music production at Liverpool Hope University.

Nina Kehagia is a creative strategist, music & culture curator and independent scholar. She currently serves as the Head of Content and Marketing at shesaid.so, contributes as a board member of the Liverpool City Region Music Board and runs a music community called Groove Inspired. Nina's independent research and work focus on the intersection of the music business and new technologies, music cities, cultural aspects of music, and dance music history. Her extensive professional collaborations include partnerships with renowned record labels (Mute, K7!, Warp), festivals (Sònar, Soundcity, Primavera Sound), and established artists (Laurent Garnier, DJ Paulette). She is a DJ and radio broadcaster at Resonance 104.4 FM.

Josef Schaubruch: *Liveness in Electronic Dance Music Cultures – Performing Artists and their Concepts and Practices of Playing Live*

Electronic Dance Music Cultures (EDMC) are all about the dance floor, be it in a club, at a rave or at a festival, living from the event itself. In line with this, liveness has already been addressed in studies of EDMC, albeit rarely explicitly. Given that liveness is as crucial as it is controversial, especially in this context, it is surprising that its genre-specific, multidimensional nature has not yet been approached theoretically.

DJ performances have traditionally been seen as part of "disc cultures" and thus as the opposite of "live cultures". In the twenty-first century, however, we celebrate a diverse range of live performances in EDMC, which, from the perspective of the performing artists, differ considerably in terms of their conditions, requirements and possibilities. What does liveness signify to today's DJs, live acts and bands, and how do they bring liveness to life?

This presentation will focus on these questions, drawing on findings from a recent study on liveness in the current club culture using focused ethnography and expert interviews within the reflexive grounded theory methodology (Schaubruch 2024). I will present and discuss two

central arguments, embedded in a theoretical model that emerged from the study: First, performing artists need to set up a performative framework in order to situationally create, experience and communicate dimensions of liveness on stage (or in the DJ booth) that they perceive as essential. Second, "playing live" can be understood as an individual and collaborative expression within this framework, interwoven with the conventions of the genre. Thus, this work contributes to the documentation of club culture in the early 2020s by mapping meanings and practices of liveness that were being negotiated at the time. It also shows that the performance of liveness is itself a strategy for preserving subcultural capital and heritage.

Josef Schaubruch is a research associate at the Johannes Gutenberg University in Mainz, Germany. He studied music, literature and philosophy and spent many years researching live performances in the context of club culture, both scientifically and artistically. After completing his PhD, he worked as a teacher at a secondary school and as a lecturer at various universities. He has also been playing drums in his own techno band for years and occasionally DJs. His research focuses on popular music, (post)digital musicianship and popular music education.

Jonathan Weatherill-Hunt: *An uneasy reconciliation of tradition and technology: establishing what motivates contemporary electronic dance music practitioners to uphold the analogue promise*

In the formative years of electronic dance music, its practitioners often employed DIY, use-what-you-can approaches to creative and performative acts, with an emphasis upon the formation of positive outcomes – making interesting and exciting new music or curating enjoyable parties – rather than the processes by which those outcomes were generated. As the pace of technological change quickened throughout the 1990s, the analogue age appeared to slowly give way to the seemingly limitless creative possibilities granted by digitalisation, representing electronic dance music's bright future. Why then, in the third decade of the 21st century, do many practitioners of electronic dance music still insist on the primacy of analogue musical instruments, vinyl records, physical devices and hardware over their software based or digital equivalents? The same old arguments persist - analogue is warm and human, hardware is tactile and expressive, while digital is cold, harsh and sterile, and software a poor facsimile of analogue, one that will never quite sound or 'feel' the same. Examining a combination of factors ranging from traditional notions of labour associated with DJing and producing to the over democratisation of creativity, this paper asserts that a subcultural push-back against rapid advances in predominantly digital music technology now manifests itself in the wider electronic dance music community in the form of the analogue promise: a persistent and often problematic strand of anti-digital/anti-software and pro-analogue/pro-hardware music technology orientated discourse that is at times more rhetorical, unfriendly and dismissive than it is collegial and supportive. Those who uphold this outlook are motivated to do so via the subcultural capital – or "underground" status – it confers upon them, and this paper will ultimately contend that the analogue promise is essentially a subculture within a subculture whose values have been informed by numerous technological changes and outlooks from the 1990s to the present day.

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 and persistence of anti-digital/anti-software and pro-analogue/pro-hardware music technology orientated discourse amongst contemporary (i.e., 21st century) practitioners of electronic dance music. When not researching, Jonathan is also an active DJ and producer under the alias Withheld. Creatively he does not conform to any specific genre and describes his musical output - whether as a DJ or producer - as 'miscellaneous electronic jams'.

Panel discussion A: *New approaches to the documentation of cultural history* **by Bianca Ludewig, Lukas Fuchsgruber, Mc Mate, Noja Noja and Rrrrr (moderation)**

Archiving collective culture is a social issue. It is about how to relate to each other, how to negotiate shared goals, conflicts and rules.

The club as a museum? We as a museum? What approaches are there to document culture? Isn't living the culture a documentation of itself? Technical media such as 3d scans, photos and videos only ever allow a view from the outside that is characterized by a certain moment's perspective. Changing that research perspective might generate new views on cultural history and its preservation, archiving and documentation. We consider a variety of approaches, from 3D scans of the remains of parties, to grief counseling when our favorite club closes.

Culture is more than facts and data, it is also always about emotions. Culture is created between people who share a common (virtual) place. In the club, every visitor, is a participant and contributor of the event. This aspect can be represented by participative concepts of archiving. For example, an area with pens on which which visitors can immortalize themselves and thereby create

communication between each other. This is a collective documentation as opposed to the individual perspective of a photograph. Do these different approaches result in an aesthetic of archiving of rave time? And how is the collective aspect of it best archived, how can we archive it collectively?

Dr. Bianca Ludewig is a cultural anthropologist and cultural worker. She studied philosophy, ethnology, European ethnology in Hamburg and Berlin, completed her PhD in Austria with a study on artistic practices, structures and labour relations of transmedia festivals. Research interests: scenes/subcultures, club culture, precarization, digitalization, gender.

Dr. Lukas Fuchsgruber is an art historian based in Berlin. His research focuses on the politics of digitization of cultural heritage, on historic photo archives and on the history of the art market. He was part of the collaborative digital archiving projects cooArchi (2021) and Art Doc Archive (2023).

Mc Mate works as a funeral assistant and has done awareness work in clubs and festivals for many years, as a worker, organizer and initiator. Furthermore, she is a Master of Ceromany where she connects playing music with political interventions.

Noja Noja is a performance artist and was founder, organizer and archivist of the Berlin club "Mensch Meier".

Rrrrr is an event manager, curator and vinyl dj. For many years she is working at Fusion Festival as a main coordinator for all artist concerns like artist care and booking coordination. She is a prospective student of cultural work at FH Potsdam.

25 January (Saturday)

Panel discussion B (Room H3002): *Preservation and transmission of Berlin's techno histories.*
Opportunities and challenges **by Alfred Raddatz, Mike Riemel, Daniel Schneider, Anja**
Schwanhäußer and Anita Jóri (moderation)

Berlin's techno and club culture has been a defining force in the city's cultural identity for decades, with a particularly transformative period emerging after the fall of the Berlin Wall. Intertwined with the broader historical framework, the city's eastern districts became a vibrant epicenter of electronic music in the 1990s, hosting numerous clubs that emerged from the newly liberated urban spaces. While most of these pioneering venues have since disappeared, their ephemeral legacy continues to resonate powerfully through the city's collective cultural memory.

The historicization of techno culture has gained significant momentum in recent years, with these underground movements increasingly recognized and exploited as a crucial part of Berlin's complex social and artistic heritage. This acknowledgment has manifested in diverse and increasingly sophisticated forms of documentation and commemoration, including books, documentary films, television features, and curated exhibitions that explore the rich, multifaceted narratives of Berlin's transformative techno scene. In a landmark recognition, techno culture was officially inscribed as intangible cultural heritage in Germany in 2024.

However, critical questions persist about the preservation and transmission of this dynamic cultural heritage. What institutional frameworks and (public and private) archival collections exist to document and interpret the intricate traces of Berlin's techno and club culture? What materials are being collected – from flyers and photographs to archival files, sound and video recordings, and physical objects like club decorations or even seemingly mundane artifacts like toilet doors? Whose histories are being preserved, whose stories are being told, and by whom? How are these fragmented narratives and the former club culture sites integrated into the city's broader cultural memory, and how does the memory of these spaces intersect with and challenge more traditional cultures of remembrance and commemoration? What are the chances and pitfalls for the techno scene to stay in control over their own narrative?

Alfred Raddatz studied musicology with focus on ethnographic and organologic aspects of popular music. He received his B.A. of musicology and English in Göttingen and finished his M.A. in Gießen with a thesis on the Hammond organ. Since 2016 he works as a music librarian in Berlin and has since helped the vinyl record to gain acceptance among the patrons. As a modern approach to making the collection audible he performs as a DJ with media from the library.

Mike Riemel is a promoter, author and collector. Since 1995 the master of economics runs the MIKEA 5+ Agency for Culture and Media organising and curating galleries (Foto-Shop, NBAS, LID), festivals (The Border), musical event series (The Hole), streaming projects (Klubradio), documentaries (borderTV), radio shows (The Mampas) or street festivals (Veteranenstrassenfest) in Berlin. The project *Flyer Soziotope* was exhibited and presented worldwide and published in 2005 as a book. It is considered the biggest collection of flyers. As DJ Aussenborder he is at home in many small bars and clubs since 1989 just having celebrated his 35th DJ anniversary. He lives and works in Berlin Mitte.

Daniel Schneider studied North American Studies and European Ethnology in Berlin. In 2024, he completed a second master's degree in Library and information science at Humboldt University. He has been working at the Archiv der Jugendkulturen since 2010, where he has managed several projects and is currently the head of the archive and library department. In 2022, he published the book *Places - Sites of Berlin's club and subculture* past together with comic artist and illustrator Tine Fetz.

Anja Schwanhäußer is a Berlin-based Urban Anthropologist specializing in Subcultural Analysis, Historical and Contemporary Popular Culture Research, and Feminist Cultural Studies. She has worked and taught internationally, including at Humboldt University of Berlin, the Berlin University of the Arts, Goldsmith's College London, the University of Vienna, and within the international research project "Culture of Cities: Berlin, Dublin, Montreal, Toronto" (University of Toronto). Her publications focus on topics such as urban and alternative culture (e.g., her monograph *Kosmonauten des Underground*) and ethnographic surrealism (e.g., Fichte/Mau). Currently, she is

researching Mädchen*Fantasien and the cultural figure of the "Pferdemädchen". Last but not least, she engages in urban space interventions together with her artist collective "HorseArt", inspired by Patti Smith's song "Horses".

Anita Jóri is a postdoc research associate at the Leuphana University of Lüneburg. Jóri's research and publications focus on the discursive and terminological aspects of electronic (dance) music culture. She is one of the curators of CTM Festival's Discourse programme. She is also the author of the monograph *The Discourse Community of Electronic Dance Music* (transcript, 2022) and one of the editors of the books *The New Age of Electronic Dance Music and Club Culture* (Springer, 2020), *Musik & Empowerment* (Springer, 2020) *Musik & Marken* (Springer, 2022) and *Living at Night in Times of Pandemic. Night Studies and Club Culture in France and Germany* (transcript, 2024).

Session 4A (Room H3002): Globalized Musical Traditions

Devpriya Chakravarty: *Tracing Lost Beats: Uncovering Overlooked Histories and Global-Local Dynamics in India's Electronic Dance Music Cultures*

The study of electronic music and dance cultures (EDMCs) is crucial for understanding the contemporary dynamics of global music flows. However, the documentation, preservation, and archiving of these cultures pose significant challenges, particularly in countries like India, where the evolution of EDMCs has been shaped by unique historical and cultural circumstances. Electronic music in India did not originate from within but was introduced through globalisation and dance music tourism. Consequently, it has been often perceived as "non-local" and disconnected from traditional Indian music, leading to tensions between EDM and local music cultures, where EDM is viewed as a Western import. This tension is exacerbated by the dominance of Bollywood music, which occupies the centre of India's popular music landscape, marginalising localised forms of Indian EDMCs. It wasn't until the rise of EDM festivals among urban middle-class youth that EDM began gaining mainstream recognition.

A significant challenge in documenting EDM's local histories in India is the disproportionate focus on Goa Trance within academic discourse. This narrow, Goa-centric view lends a cultural imperialist bias to such discussions, overlooking the broader and more diverse development of EDMCs across India. Moreover, the country's vast linguistic and cultural diversity has further complicated efforts to trace and archive localised EDMCs, resulting in lost histories and gaps in understanding.

In this study, I aim to explore these overlooked local histories and examine how the gaps in documentation have influenced current understandings of EDMCs in India. By examining these lost narratives, this research highlights the complex interactions between global and local music cultures. It seeks to better understand how these interactions have shaped the present-day commercialised EDMC scene in India, which is deeply informed by both local and global forces, and the importance of preserving these multifaceted histories.

Devpriya Chakravarty holds a PhD in cultural sociology from Griffith University, Australia. Her research explores youth, popular music, and identity, focusing on urban youth in India and their engagement with globalised music cultures. She investigates how youth in the Global South navigate socio-cultural transitions through emerging music scenes and examines the Indian Electronic Dance Music Culture (EDMC). In her doctoral work, Devpriya has employed a grounded theory approach to analyse insider perspectives and practices, aiming to understand youth culture from within and challenge existing theoretical frameworks that primarily address contexts within the Global North.

Pavel Niakhayeu: *Fighting the cultural amnesia. Challenges of preserving the history of Belarusian electronic music scene*

Starting from parties with copied mixes on cassettes in 1992, by the early 2000s, Belarus had a rich scene with dozens of promo groups and DJs not only in the capital but in other major cities and smaller towns, interesting live acts, regular events series, labels and radio shows.

Several websites and forums dedicated to electronic music and clubbing that emerged then, allowed communication to spread beyond tight knit circles of friends. They gave a space for public discussions, including hot debates about the scene origins and originators, and a possibility to save these discussions and digital artifacts at least for some time - until yet another website dies or becomes abandoned by the owners.

The difficult political, economic, and cultural situation of Belarus leads to historical amnesia plaguing all strata of society. The local electronic scene was invisible not only from outside of the country - each new generation of Belarusian ravers often had no idea what happened just a

few years ago, surprised that Techno came to Belarus not in 2016, but much earlier. And international journalists kept juggling cliches like "blank spot on the music map", "terra incognita", "Europe's last dictatorship".

Since 2020, the Belarusian society has encountered more challenges - the pandemic, political crisis with wide-scale police violence and repressions, destruction of the civil society, international isolation, militarization, Belarus involvement in Russia's war against Ukraine, mass migration, uprooting and fragmenting of cultural scenes - including the music ones. But, scattered across Europe and the world, Belarusian music scene actors maintain connections across the border that's turning into a wall.

This paper provides an overview of various efforts to save, research, and share the Belarusian electronic scene's legacy, as well as challenges and obstacles disrupting this process.

Pavel Niakhayeu is a Belarusian music / sound researcher, electronic musician, A/V artist (pavel ambiont, nieviadomy artyst). Co-founder of Mental Force festival and A/V program curator of Artes Liberales festival (Minsk). Founder of Force Carriers techno label.

MA in Sociology / Visual & Cultural Studies. Former lecturer of the European Humanities University (Vilnius) where he was teaching a course on contemporary sound/music cultures and technologies. Co-editor (with Benjamin Cope) of 'P.S.Soundscapes' (2018). Contributor to a number of Belarusian and international media about music and culture.

Research interests: independent music scenes, music and politics, political soundscape, sonic violence, cultural memory loss.

Emre Öztürk: *Tracing the globalization of EDM cultures through Chicago Footwork*
Footwork is a dance and music genre pioneered Southside Chicago in the late 90s. A later iteration of city's infamous House scene, it is a unique musical practice where dancers and DJ or producers work together to engineer a type of EDM that has its own method of dancing straight at 160 beats per minute (BPM). Such background, combined with particular history and characteristics of the region, has lead to an organic evolution of the Chicago Footwork culture which remained hyperlocal for almost two decades until it was discovered and showcased to global EDM community by British Label Planet Mu.

Footwork made its international debut approximately in 2010 and the genre well integrated to global EDM industry and culture, followed by its multiple variations emerging among global scenes. This being a usual pathway for emerging musical cultures, there are parts concerning Chicago Footwork raising questions.

Chicago Footwork culture is an extension of the city's complex heritage; coined by African American residents in suburbs where their competitive dancing practice has played a vital role on shaping its dance, music, aesthetics, and politics. Yet most footwork scenes outside of Chicago do not equally value these cultural elements and frame it as club music, creating questionable relationships considering how EDM industry and scenes interact with cultural element and practices.

In accordance, with this presentation I aim to consider Chicago Footwork as a case study of how globalization impact music and dance cultures, as well as question the globalization dynamics. Following my two field trips in Japan and Chicago over the last year, I hope to provide different approach and attitudes from global footwork cultures, and discuss contemporary community building and resistance methods exist within footwork communities to sustain culture and practice.

Emre Öztürk is a Ph.D. Candidate at the media studies department of Humboldt University of Berlin. Following his B.Sc. Civil Engineering degree, he later completed his masters in M.A. Music at Istanbul Technical University and wrote a dissertation on the impact of Covid 19 pandemic to global EDM scene & industries. Currently he is studying global Footwork cultures

as a case study to research impacts of globalization, mainstream media and related post-colonial tendencies on vernacular dance and music practices, with multiple side topics such as alternative community building & sustaining methods, and various forms of cultural re-appropriation.

Carla Vecchiola: *Archiving the Underground: Detroit's Exhibit 3000*
Exhibit 3000, the world's first-ever techno museum, was established in the early 2000s in Detroit to preserve and archive the city's rich electronic music heritage. It exemplifies Detroit Techno's Do-It-Yourself ethos in that it was created by the music community to tell its own story. I was invited to help build the displays, and in this presentation, I will describe my experience of the work process behind creating the exhibit.

While Detroit can be seen as traditional, given its foundational role in the early development of what would become known globally as electronic dance music, it has never occupied a traditional place of power, either as a city within the United States or as a center of control within the dance music industry. Due to systemic inequities, Detroit musicians have continually innovated and resisted complacency.

Exhibit 3000 preserves not just music history but also the social and cultural contexts that shape it. The creation and maintenance of the museum involves challenges, from decisions about whose story to tell to negotiating the lines between DIY self-sufficiency and external support.

Exhibit 3000 is a crucial contribution to the preservation of dance music culture because it allows members of the community to document their own history and narrate their own stories. It raises important questions about the balance between staying underground and the impact that has on who hears their story. How can we amplify the voices of the underground while maintaining the integrity of their DIY resilience?

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.

Session 4B (Room H3001): New Lights on Research Methods

Matt Anniss: *Two Sides To Every Story: Journalists' views on researching, documenting and archiving dance music histories*
The 21st century has brought renewed interest in popular music histories (Karush, 2018), with a marked increase in scholarly and journalistic accounts of dance music history. This has resulted in a welcome deepening and widening of narratives (Anniss, 2023), despite a relative paucity of archival resources, minimal prior documentation of certain scenes and musical movements, and the difficulties in securing funding for such large-scale research projects. In this paper, the researcher – an experienced dance music journalist currently working on a PhD project examining historic rural and peripheral rave culture in the East of England – will examine issues surrounding researching and archiving dance music histories from the perspective of working journalists, historians, and academic researchers with a journalistic background. As well as looking at differing methodological approaches and the impact these have on research outcomes, the paper will utilise new semi-structured interviews with journalists to examine their attitudes towards archival practices, their own archives of oral histories and participant interviews, and the commercial worth of such material at a time when earning a living as a dance music journalist is harder than ever. It will also look at ongoing efforts from some dance music journalists to encourage participants to engage in their own DIY heritage practices (E.G Warren, 2020; Anniss, 2020, 2023), and the worth of such projects to academic researchers. Arguing for closer collaboration between scholars, dance music journalists and funding bodies, the paper will argue for a more joined-up approach to documenting and archiving dance music culture that moves away from discredited authorised narratives, and towards grassroots participants and music communities. Finally, the researcher will call for further discussion around ethics and methods, arguing that current scholarly approaches – while robust and ethically sound – make it more difficult to effectively, and extensively, document historic aspects of dance music culture.
Matt Anniss is a PhD student at Southampton Solent University, where he is researching rural and peripheral rave culture in East Anglia over a 30-year period (1989-2019). A former Editor of dance music monthly IDJ and a regular contributor to Resident Advisor and DJ, he is best known for his alternative history of British dance music in the acid house and rave eras, Join The Future: Bleep Techno and the Birth of British Bass Music (Velocity Press, 2019; updated and expanded Edition, with additional afterword, published 2023). He made his academic conference debut at DC23 at the University of Huddersfield, presenting on the case for more research into rural and regional rave culture.

Zoe Armour: *'Subjective distance' a self-reflexive review of being a female 'super-club experient' and ethnographer*
Paul Hodkinson (2005) has noted that 'ethnographic research on youth cultures, particularly at doctoral level, is often conducted by investigators with some degree of initial cultural proximity to the individuals or cultures under the microscope. Yet elaboration of the practical and epistemological implications of 'insider research' among such scholars has been somewhat limited'. With reference to existing ethnographic work that focuses on electronic dance music culture there is a paucity in the literature where Fiona Measham and Karenza Moore (2006) have noted a 'reluctant reflexivity' to the inclusion of partial insider knowledge. Moreover, this 'lack' is attributed to the management of researcher credibility through the constraints of ethical and political issues that arise when a personal, social and emotional connection to culture is criminalised for the recreational use of illicit psychoactive drugs. During the course of my own PhD candidacy, I have grappled with the dilemma of historicising that which I have called 'super-

club culture' (1991 – 2023) as a longstanding participant in a transitional process to critical insider. In view of conducting research from a position of Nels Anderson's (1923) notion of 'subjective proximity', this paper attempts a contribution to the methodological discussion of documenting the personal biographies of those I refer to as 'super-club experients' and of whom I shared close personal relationships. This is through a self-reflexive approach that is developed as intrinsic to the methodological design where the implementation of semi-structured interviews, virtual interactive observations and participant observations become processes. With this in mind, I offer the concept of 'subjective distance' and venture to illustrate an experience of the binary position of being a female 'super-club experient' and ethnographer where the subjective complexity of being an 'insider' and 'outsider' is a negotiation of status within the context of a myriad of timely social interactions within 'super-club experients'.

Zoe Armour has a PhD in cultural sociology with a specific focus on EDM club cultures from 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.

Michele Dentico: *Ethnosemiotics gaze on techno music*

Semiotic research on practices raises several particularly thorny theoretical questions. The relationship between the subject and the body, embedded in an intersubjective network and implicated in the fruition of places and events, takes on a central role, as for example with regard to the fruition of electronic music, in the events generally referred to as "raves", the analysis of which is the subject of my doctoral research. Raves present themselves as a perfect challenge for various theoretical and methodological questions. If "canonical" musical genres usually refer to an experience or at least refer to something else, the practices associated with certain types of music literally have the peculiarity of constructing it, to the point that a paradigm shift in their understanding becomes necessary, asking not so much what music means in these contexts but how it works. The perceptual distortions and magnifications of the participants' bodies produced by the use of drugs, which are often consumed in these contexts, make it necessary to assimilate these psychosomatic effects to the human/music interface, which needs to be further articulated so that the distortions are in the medium to act almost as a "filter" or protesys in a complex web of relationships. This approach enables the examination of how the 'semiotic power' of techno, a genre of music that is deliberately designed to be misunderstood, manifests itself. The aim of the research is to reconstruct, through ethnographic data collection that crosses participant observations and interviews, the specific aesthetic paradigm that characterises these events and, in this way, to understand another form of collective knowledge.

Michele Dentico is an adjunct professor in Semiotics at the University of Rome 'La Sapienza', where he also obtained his PhD with an ethnographic research on the collective listening practices of techno music. He is also a Research Fellow in sociology at the University for Foreigners of Perugia. He graduated in Semiotics at the University of Bologna with an experimental thesis in ethnosemiotics on football fans. He mainly deals with the study of social phenomena and collective fruition of urban spaces, with a focus on cultural conflicts, adopting an ethnosemiotic perspective.

Linn Marie Tonstad: *When Someone Tells Our Stories, What (And Who) Do They Tell?*

As memoirs of participation in dance music cultures proliferate (e.g. Mak 2024, Wark 2023, Warren 2023, Witt 2024, Wu 2024, Cagney forthcoming 2025), they raise urgent questions of

archiving, perspective, and access. While Luis Manuel Garcia-Mispireta's Together, Somehow focuses on the sensorium of bodies present on the dance floor, especially how they encounter each other in tactile and haptic terms, these encounters take form in memoir through characteristic modes of storytelling that cannot but treat dance music cultures and their participants as material for personal and to a degree privatized use, since the sensations sell the memoirs. Many memoirs characteristically illuminate participation through theory, while delivering for public consumption moments and characters (sometimes recognizable to other participants in local scenes) who may not have had the opportunity to contest or approve the way they are represented. While this problematic arguably belongs to the genre of the contemporary memoir, it becomes peculiarly fraught in a time when dance music culture is undergoing commercialization and exploitation on a scale that has left many participants reeling. The archival practices of memoir may thus end up standardizing certain narrative tropes of writing on dance music cultures, while amplifying the significance of the specific venues, parties, and social practices that lend themselves most easily to description or that participate in whatever auras of cool exclusivity that circulate within or at the outer edges of a particular scene. That does not negate the vitality of such memoirs in allowing for fragmentary archiving of sensoria from particular places, but it invites questions about how narrative tropes and their temporalities intersect with the concrete bodies of scene participants (who may also be readers of these memoirs) in affecting commercial and non-commercial dynamics of collective memory and memorialization.

Linn Marie Tonstad is professor of theology, religion, and sexuality at Yale Divinity School and affiliate faculty in religious studies, WGSS, and LGBT studies at Yale University. She is the author of two books and a number of articles on queer theology, a dedicated raver, and a participant in the Writing on Raving series.

Panel discussion C (Room H3002): *Embalming the Ephemeral: Online Electronic Music Cultures and Platformization* by Lucy March, Henry Morgan, Ivan Mouraviev, Edward Katrak Spencer and Maria Perevedentseva (moderation)

This panel, comprised of members of the Music and Online Cultures Research Network (MOCReN), analyses the mediatic rituals of self-preservation in online electronic (dance) music cultures in the 'age of digital platforms' (Bonini & Magaudda 2024, 5). We focus primarily on vaporwave: a genre whose death is perpetually proclaimed by its online progenitors, yet one which has been absorbed into other aesthetic frameworks and continues to live a shadowy existence via broken hyperlinks, defunct platforms, and a persistent critical discourse, alongside related 'post-internet' movements (Waugh 2015). With these case studies, we set out how platformization and internet culture more broadly breed musico-social attitudes that are fundamentally archival while simultaneously fetishising and amplifying the obsolescence built-in to their mediatised manifestations. We relate this to contemporary online efforts to catalogue the audiovisual cultures of the recent past (e.g. Aesthetics Wiki) along with the longer history of ephemeral 'third spaces' in electronic dance music cultures. Furthermore, we investigate a distinct foregrounding of media as creating the conditions for affective experience and memorialisation in digital cultures, and consider how these conventions are disrupted in outlier cases like ElectroniCON, the largest in-person gathering of the vaporwave community. Through this, we draw out tensions between efforts to preserve and archive these cultures, such as video essays, and the constant pressure of 'contentification' and inherent ephemerality of platform media that render these practices of cultural embalming necessary. From a methodological standpoint, we discuss the practicalities and ethics of documenting vaporwave and related EDM cultures that stylise anonymity while leaving cookie trails of presence, interrogating the paradox of digital ephemera becoming material obstructions to access by fans and scholars alike. In doing so, we consider the relationships between fans, artists, tech platforms, and academic and other institutions to scrutinise whose interests are served by the preservation practices employed.

Lucy March is a postdoctoral fellow in the Center on Digital Culture and Society at the University of Pennsylvania's Annenberg School for Communication. Her research focuses on digitally-based music communities, also known as Internet music, and the ways in which gender, sexual, and racial identity are negotiated within these scenes. She also studies meme cultures, digital celebrity, and how platform dynamics shape all of these phenomena. Her work has appeared in *Popular Communication*, *Television and New Media,* and others, and was invited to speak at the CTM Festival in 2023 on the topic of "The No-venue Underground & Digital Folklore Music Subcultures." She received her PhD in Media and Communication from Temple University in 2024.

Henry Morgan is an interdisciplinary researcher in popular music and digital media studies. His doctoral thesis was completed in 2023, and examined the platformisation of online music cultures during the 2010s. He is particularly interested in exploring the shared status of music and digital media as technologies of the self, and the impact of the platform economy's recent 'algorithmic turn' on the digital mediation of musical identities. Henry recently joined the Institute for Creative and Cultural Entrepreneurship at Goldsmiths, University of London, where he lectures in Arts Management.

Ivan Mouraviev is a Research Fellow at the Amplification Project, University of Huddersfield. His thesis "Towards a musicology of bass culture" (University of Bristol, 2024) combined analysis with fieldwork to examine how DJs in dub-related genres create affect, and ultimately challenge dominant interpretations of EDM's politics and aesthetics. He has forthcoming publications in the *Journal of Popular Music Studies* and *Performance Research*. Additional research interests include music on internet platforms, video game music and global hip-hop.

Ed Katrak Spencer is Assistant Professor of Screen & Music Cultures at Utrecht University. His research engages with electronic dance music; online cultures and conspiracy theories; and political division in the age of social media. Together with Joana Freitas, Stim Gamble, Maria Perevedentseva, and Jenessa Williams, he is co-founder of the Music and Online Cultures Research Network ([MOCReN](#)). With these colleagues he is currently co-editing a special issue of *Journal of Popular Music Studies.* He is also co-editing a Routledge book titled *Music and the Internet: Methodological, Epistemological, and Ethical Orientations* with Christopher Haworth and Daniele Sofer.

Maria Perevedentseva is a Lecturer in Musicology at the University of Salford, with research specialisms in electronic dance music, timbre, cognition, and the analysis, history, and criticism of the popular avant-garde. She has published in *Dancecult* and *Sound Studies,* and has chapters forthcoming in the *Cambridge Companion to Electronic Dance Music, the Intellect Handbook of Popular Music Methodologies*, and a Routledge volume on *Music and the Internet*. She is a co-founder of the Music and Online Cultures Research Network with whom she is co-editing a special issue of the *Journal of Popular Music Studies* due in 2025.

Session 5A (Room H3002): Black Feminist Archival Practices

Natalie Hyacinth: *We Are Technical Too: Black feminist archival strategies for sonic liberation*

K-Hand, referred to as the 'First Lady of Detroit' passed away in 2021 with little biographical or archival data on her extraordinary impact on techno music. From the 1990s, she steadily released albums that changed the face of modern electronic music, along the way developing close relationships with the German and UK dance scenes. Despite her gift, K-Hand passed away without adequate recognition of her impact on the electronic music world and its spawning scenes.

K Hand's story underscores the reality and experiences of many Black female producers in dance and electronic music and broader popular music culture. Often seen as the 'voice' of the music, rather than the producers, Black women have systematically faced erasure and displacement in a globally influential genre they helped created. However, Black women are also leading the way to change this with the collective recognition that their histories must be strategically documented, archived and restored. Adopting a Black feminist archiving practice of firstly forming an 'archival consciousness' (Burin & Sowinski, 2021), various Black feminist groups have begun to intentionally archive their cultural history. This paper will examine the ways in which emergent Black feminist archiving practice has been applied to electronic music. Specifically, the paper will explore the ways in which Black feminist archival practices redraws the Black female experience through sonic technology, with the claim that Black women are and historically have been 'technical' too.

Natalie Hyacinth, a former Researcher on the ERC funded Sonic Street Technologies project at Goldsmiths, University of London, is a founding member of the Black Music and Cultures Research Group London that seeks to centre Black female writings and thought on diaspora Black music. Natalie's research is intersectional and interdisciplinary, incorporating themes from Cultural Geography, Black Studies, Philosophy and Afrofuturism. As part of her diaspora heritage and cultural lineage she shares her love for music through DJing and radio shows, as well as continuing the sonic explorations of her Caribbean forebearers by experimenting with new sounds and sonic technologies, a creative practice she explores under the name The Black Astral.

Leah King: It's My House: *Exploring and Addressing the Systemic Erasure of Black Femmes in House Music Culture*

Though Black femme creators are the originators of house music, they are routinely underrepresented in house music club nights, festivals, radio shows, and academic conferences. This paper examines the experiences and challenges of sustaining Black femme cultural representation in the house music scene of three cities - New York, Berlin, and Los Angeles - and offers a series of research-based suggestions, considerations, and remedies beyond diversity-based initiatives and gender- or race-centered theme nights.

By synthesizing reflections and summaries from articles in publications about and featuring Black femme creators, first-hand interviews with founders of Black femme-centered parties, analysis of social media posts, and research into podcast and radio content about the history of house, this paper explores the various systemic and standardized barriers faced by Black femmes in current house music culture and how they are sustained. Issues discussed include increased experiences of gendered and racialized violence; consistent discrepancies in pay, feature credit, stage time, and promotion; whitewashing of house music culture and history across various media platforms; and economic exploitation in the forms of tokenism and fetishization.

The paper argues for an end to the systemic issues facing Black Femmes in nightlife by calling for increased accessibility in venues; economic transparency in bookings, door policies, fees, and promotions; safety and wellness standards for venue/venue staff, security teams, promoters, and administration; increased awareness of the history and background of house music culture; and an abolition of the Boys Club ethos of dance music culture overall.

Leah King is a musician, artist, and educator. She researches and creates work about sonic architectures, afrofuturist world-building, ancestral archives, and femme freedoms. Her work has been supported by New York Department of Cultural Affairs, Berlin Music Board, San Francisco Contemporary Jewish Museum, and she has been a member of female:pressure electronic arts collective since 2014. King is currently completing a Master of Fine Arts degree at the Roski School of Art and Design, University of Southern California.

Anjali Prashar-Savoie: *Club Commons: A DIY Digital Archive*

This talk will present Club Commons as a case study in DIY archiving for club and rave cultures within queer and Black and people of colour communities (BPOC).

Club Commons is an online library and digital archive that records the histories of club and rave cultures within queer, Black, and people of colour communities (BPOC), and their connections to wider social movements. The archive aims to combat the institutional erasure of these communities in club culture research and storytelling.

Club Commons is a community-driven archive that hosts a variety of media such as zines, radio shows, club flyers, blogs, essays, articles, and safer space policies. The goal is to make important but hidden stories more easily available and to connect contemporary club cultures with movements of the past. Archives like Club Commons aim to establish connections and lineages that are typically hard to access.

Anjali Prashar-Savoie is a writer, independent researcher, and advocate for community-led culture.Anjali's work focuses on collaboration, co-creation, and opportunities that explore alternative modes of making and being together, with roles spanning curation, DIY publishing, writing and DJing. She is currently producing the UK's first citizens' assembly for culture for an entire region. Additionally, she works as managing editor with racial justice magazine Skin Deep and is writing a book about queer club cultures to be published with Velocity Press.

Gaëlle Scali: *Those Speakers Preserve QUEER BLACK Stories*

Detroit's electronic music and dance cultures significantly influence contemporary music, art, and social movements worldwide. However, the temporary nature of certain equipment and the rapid pace of technical advancements pose challenges for archiving and cultural preservation. My speech begins with the restoration of the legendary Heaven club's sound system by the Detroit Sound Conservancy. I aim to illustrate how local, community, and institutional efforts foster a shared narrative centered on preserving a technical artifact deeply resonant with the memories of Detroit's Afro-descendant and LGBTQIA+ communities from the mid-1980s. This group includes DJs, dancers, music lovers, producers, promoters, and young LGBTQIA+ persons who share a profound connection to the club's legacy.

Using narrative as a reflexive research tool, I will highlight the motivations of individuals and organizations engaged in reviving the sound system and the experiential knowledge associated with Heaven. Narrative serves as a vital means of reflecting on musical practices, encapsulating not only experiences but also the fundamental values of pivotal figures in the venue's history. My perspective will focus on reconstructing the perceived restoration experience from my unique ontological position, framed within the critical continuum familiar to queer archive studies. By analyzing preservation issues and data collected from organizations and partners like the Detroit Sound Conservancy, LGBT Detroit, and the Audio Rescue Team, I will explore how

the sound system's restoration interacts with and reinterprets experiential memories of communities active within the club's legacy.

Schön noted that «we are bound by an epistemology of practice that prevents us from explaining, or even describing, the skills to which we attach primary importance today ». Decades after Heaven's closing, its impact on Detroit's dance culture and LGBTQIA+ narratives is undeniable, particularly as house and techno scenes were emerging across the United States. Now is the time to listen to these vital stories.

French artist-researcher **Gaëlle Scali** lives between France and Canada. Interested in the history of electronic dance music through an approach that combines research-creation, writing as a form of reflexive practice and documentary research, her work combines electronic dance music subjects through an artistic approach including visual arts practice. Currently as a master's student in experimental media, concentration in research-creation at UQAM (Montréal), she completed a post-diploma in electroacoustic practice at Ensa Bourges and obtained a diploma in visual art at Esba-Moco - École Supérieure des Beaux-Arts de Montpellier.

Session 5B (Room H3001): Local Communities and Scenes

Richard Anderson: *Vodka Lemo Scouse Gangster Nights*
Documentation of dance club cultures has tended to focus on a continuum ranging from cutting-edge, micro-scale niche party scenes, frequently dubbed the underground, to mass warehouse events and inclusion in mainstream festivals. This paper outlines findings from ethnographic research carried out in Liverpool, UK 2019-2023 which uncovered parties situated on the edge of such conceptions.

Interviews with promoters and venue workers revealed select venues in Liverpool being hired to host a series of parties none of whom would be featured in Resident Advisor, Mixmag or listings/ticketing platforms, and thus remain absent from the record of the city's dance music scenes. Such events target audience would be almost exclusively local, working-class, and generally excluded from attending city-centre events, either by choice or through clubs' security firms' door policies.

The paper highlights the very different economic circumstances characteristic of these hidden parties, contrasting these with events marketed to student or more mature clubbing audiences. It also examines the divergence of behaviours, and the variance of intoxication practices present at such events from those normally attributed to club attendees, raising questions around class, inclusivity, and notions of safety.

The paper's findings point to a dance music culture and audience, attending events beyond the gaze of club culture's gatekeeping publications, that remains largely undocumented, exposing class distinctions rarely articulated in dance music discourse. Interview participants articulate contrasting reflections highlighting their keenness to financially exploit this demographic's significantly lucrative per-head 100% cash spend on alcohol (vodka lemonade); their navigation of uncertain security risks; and a counterbalancing recognition of their service provision to an underrepresented, hidden, and politically devalued element of the city's social life.

Richard Anderson is a post-doctorate researcher at the University of Liverpool. His PhD examined the persistence of the concept of the underground through an ethnographic study of Liverpool's evolving dance music scenes, from its year as European Capital of Culture in 2008 to the COVID-19 pandemic and its aftermath.

Scouse – is a vernacular term that describes the local dialect and/or the local culture of those born and raised in Liverpool.

Massimiliano Casu: *Madrid Through Dance - The dance and the social production of urban space*
The oldest visual artwork preserved in the Community of Madrid is a cave painting which, according to some hypotheses, represents a ritual dance scene from 4000 years ago. If we imagine these 'paleo-ravers' dancing to celebrate a hunt or to propitiate a harvest, it is easy to recognise in this rite something essential that we still find in our lives and in our cities nowadays. Madrid desde el Baile (MTD) is the title of an exhibition held at the CentroCentro art centre (Madrid) from September 2023 to January 2024, and of an associated book.

MTD traces the link between dance and the city of Madrid from prehistoric times to the present day, through photographs, audiovisuals, magazines, archive materials, installations, musical instruments and even a dance floor, proposing a collective and apocryphal story about the city of Madrid, told from, through and around dance. It is a zigzagging walk through centuries of cultural and political production, and proposes a look at a city that has been built to the rhythm of tambourines and drum machines.

The project explores the salons of the nobility and the proletarians, discotheques, after-hour clubs and temples of frivolity and dissidence, studying their role in the great technological, aesthetic, social and political revolutions.

This paper proposes a journey through the genesis and development of the MTD project, proposing a series of reflections and experiences on how to investigate, archive and publicise dance cultures in relation to urban space.

It proposes the observation of how the telluric movements generated by dancing bodies have produced, over the centuries, a geography of dance: territories sometimes occupied in a transitory and clandestine way, other times inhabited with such constancy that the habits remain after centuries.

Massimiliano Casu is a researcher, creator and cultural producer. His work focuses on researching the processes of collective production of urban space, focusing mainly on the vast repertoire of popular musical rituals, be they raves, block parties or traditional festivals. He has published the work 'We should be dancing - On the party and the (social) production of (social) space' and has been editor of the book 'Madrid desde el Baile'. In 2018 he was co-curator of 'Fiesta', the VII German-Spanish Cultural Meeting.

Recently, he has curated the festival 'Ciudad Bailar' at Matadero Madrid and the exhibition 'Madrid desde el Baile' at CentroCentro Cibeles.

Su Odabaş: Archival Efforts: *Theorizing Creativity in Istanbul's Local Electronic Music Scenes*

Electronic music cultures have been evolving as a striking phenomenon in urban settings, creating distinctive communities through the ongoing socio-cultural practice of "gather and dance," where people meet around music regularly. This field combines musical creativity and musicking with the formation of social networks, culture-making, and members' everyday lives shaped by political actions, economic structures, and the city's cultural assets. In my master's thesis, I focused on theorizing creativity within Istanbul's local electronic music scenes (bass, experimental, queer, and techno) by examining it through social interaction and urban dynamics. I categorize musical practices into three key areas: music technologies, production, and performance. My research argues that limited access to music technologies fosters creative and communal efforts characterized by collaboration, "crack culture," and open-access culture. Istanbul's producers reflect their environment through sonic elements like field recordings, culturally specific sounds, and popular culture references. The decrease in venues in Istanbul has led to creative adaptations, such as holding events in non-licensed spaces, using venues across scenes, and transforming performance types. I propose that theorizing creativity within a specific locality provides a critical archival source, enhancing future work in the field. This paper draws on methods used during my research, including participant observation, semi-directed interviews, and documentation of digital sources. It also discusses how applied ethnomusicology and its methods can be utilized in archival efforts for electronic music cultures. Considering the less-documented local electronic music scenes, creating archive-like sources is essential for preserving knowledge and sustaining collective memory in urban cultures.

Su Odabaş is a master's graduate from Istanbul Technical University, MIAM (Centre for Advanced Studies in Music), in Ethnomusicology. As an undergraduate in Sociology and Communication at Galatasaray University, she focused on researching Istanbul's nightlife through alternative music venues. Her motivation to start a master's degree program in Ethnomusicology at MIAM was to continue discovering this music ecosystem, analyze diverse creative practices, and understand its social impact over the years. In addition to the academic path, she works as an advancing manager and promoter at Charmenko, a live music company that operates in Türkiye and Eastern Europe.

Ana Coelho, Júlia Reis and Emília Simão: *The Drum and Bass Music Scene in Porto*
This article examines the development and preservation of the drum and bass scene in Porto, exploring its evolution through ethnographic methodologies, participant observation, and historical documentation. By focusing on local actors, spaces, and the socio-cultural dynamics within the scene, this study investigates how the community has maintained its identity while interacting with translocal influences. The concept of "scene" is central to the analysis, as it captures the cultural practices, collective identity, and shared experiences within this music genre.

The narrative of Porto's drum and bass scene is traced from its emergence in the late 1990s to its growth and revitalization post-pandemic. The methodology includes archival research through flyers, interviews with pivotal figures, and participant observation in key events.

Moreover, it addresses the tension between commodification and the preservation of artistic integrity, particularly as the scene interacts with global drum and bass networks. The concept of translocality is explored to understand how the Porto scene is influenced by and contributes to global music cultures while maintaining its distinctiveness.

This study also reflects on how the scene's cultural heritage can be documented and preserved, addressing the challenges of archiving ephemeral cultural practices such as live performances, DJ sets, and event materials. It highlights the importance of documenting marginalized voices within the scene, ensuring an inclusive historical record. By presenting a detailed case study, it offers insights into methods of cultural preservation in contemporary music scenes.

Ana Coelho is currently pursuing a Master's degree in Communication and Management of Creative Industries at the University of Porto. She holds a Bachelor's in Communication Sciences from the same institution, with a focus on Journalism, Public Relations, and Multimedia. Ana has experience working with major events like NOS Primavera Sound, H.I.M Dub Festival and Curtas Vila do Conde International Film Festival. She also gained international experience through an Erasmus+ exchange at Sapienza Università di Roma. Her interests include Marketing, Event Production, Community building and cultural industries, with a strong passion for Music and Film festivals and Rave Culture.

Júlia Reis is a master's student in Communication and Management of Creative Industries at the University of Porto, supported by a research scholarship funded by CITCEM and FCT. Her research focuses on the impact of electronic music and media arts events on Portugal's creative industries. Júlia holds a Bachelor's degree in Information Science and has contributed to academic conferences related with the "drum n bass" musical scene in Porto and also the role of digital resources in promoting gender equality. Her professional background includes science communication and collaborations at events such as Boom Festival.

Emília Simão is Professor and Coordination Head of Multimedia and Arts degree at Portucalense University and also invited Professor of Digital Communication master at Portuguese Catholic University, Portugal. She is PhD in Information and Communication in Digital Platforms by Porto University, Master in Multimedia by the Portuguese Catholic University, Master in Art Studies by Superior Artistic School of Porto and Specialist in Media Arts by Minho University and also degree in Communication Sciences by the Polytechnic Institute of Guarda. She focuses her research on Electronic Music, EDMC, Underground Music Scenes, Digital Aesthetics, Media Arts and Digital Culture. She is Coordinator of ObEMMA_Observatory of Electronic Music and Media Arts, member of CITCEM-Transdisciplinary Research Centre for Culture, Space and Memory, and CIAUD-UPT, Research Centre for Architecture, Urbanism and Design. Emília Simão is author of various communications and publications, mainly related with Electronic Music and Media Arts and participated in several exhibitions as Digital Artist and Curator.

Session 6A (Room H3002): Archival Projects

Dorottya Herbály: *Red Dot Community creative documentation methods*
In my case study I would like to present the creative documentary methods of the Red Dot Community in Cluj.
With their party series they have created an international community of people from all over Europe willing to travel to a small village in Romania (Măguri-Răcătău) to listen to their favourite underground artists. But these artists can also be found in Paris, Amsterdam or even Berlin. In my study, I want to show how the organisation builds its community, which is based on creating a very intimate environment while creatively documenting the events. How does the documentation process work? With what tools? On what platforms? Their main visual documentation tool is photography. The photos published by the organisers have a consistent style and a branding power. But what is the reason why community members are also involved in the creative process and proudly share the photos and videos they have taken themselves. Both the paying guests and the artists. My paper will show what platforms are used within the community, what is public and used for promotion, what is only for internal members of the community. Other visual content used for documentation is video content, creative graphics related to the events. How do these work? In addition, audio-visual material will also be recorded and in the future community members will be able to receive, for example, a cassette of the best songs performed at a recent Red Dot event.
I think it is worth looking at this community and their tools because it is not the organisation or the music that makes this series of events so popular, but the highly creative community-building methods and the highly creative visual documentation that makes it so different not only from underground and mainstream electronic music events in Romania, but also from its Western European competitors.
Dorottya Herbály is currently a second-year PhD student at the Faculty of Politics, Public Administration and Communication Studies at Babes-Bolyay University in Cluj-Napoca. Her research interests include social media communication of underground electronic music. Previously, she worked for 2 years as a production manager at Corvin Club in Budapest, and worked for Sziget Festival and Palóznaki Jazz Picnic, among others, as an electronic music journalist for koncer.hu. Outside the music scene, he is a social media expert who helps higher education institutions and academic projects to establish their online presence.

Stephanie SK Marbach: *Inspecting Archival Projects for EDM Subcultures in Switzerland*
Switzerland hosts a rich variety of several EDM scenes and subcultures, of which I have been a part of for several decades. From this insider and biased position, and from the perspective of a dance scholar, one incorrectly documented psychedelic trance music event in 2001 struck me as of what such untrue information could mean for an EDM community in the future if not catered for properly in any archiving institution or project. The experienced lack of recognition for these dance communities throughout the years made me critically engage with different archival institutions and projects I came across.
Examining current archiving possibilities offered for EDM and respective dance subcultures in Switzerland, I aim to gather ideas, find solutions and compare these with previous work and research experiences of archiving such (EDM) dance subcultures in Switzerland and abroad. I summarise my thoughts, experiences and findings hoping for an active exchange amongst researchers and bringing inspiration for these communities to move into the right direction of having adequate and accurate documentation of their respective EDM (dance) subcultures.
Stephanie SK Marbach is an independent dance scholar. She holds a MA in Irish Dance Studies from the University of Limerick, Ireland. Her dance background lies within historical dances,

dances of Ireland, and alternative EDM dance scenes. She is the founder of Scéalta Damhsa – a project created to collect and preserve oral dance history. Her podcast 'Oíche Mhaith' was nominated for Best Arts & Culture in the first Irish Podcast Awards 2022. With her individual projects and research, she is keen on bringing awareness to different dance practices, giving dance subcultures a voice and recognition in the wider dance community.

Thomas Scheele & Maarten van Brederode: *Archiving Dutch Club Culture*
This research addresses a critical gap in the preservation of club and night cultures in the Netherlands, where existing archiving efforts remain limited despite growing recognition of these cultures' historical and social value. In collaboration with the Dutch performing arts consortium Podiumkunst.net, VibeLab aims to expand the scope of cultural heritage practices to include the diverse and dynamic legacies of club and night culture. By engaging directly with both policymakers and the nightlife sector, this project seeks to foster a more inclusive approach to cultural preservation that acknowledges the unique contributions of these vibrant communities. The report will examine current debates and challenges surrounding the archiving of club culture in the Netherlands, highlighting prevailing issues such as the exclusion of marginalized voices, the tension between formal and informal preservation methods, and the potential for public institutions to play a more active role. Drawing on international best practices and innovative methodologies, the report will offer concrete policy recommendations and strategies to enhance archiving efforts, ensuring these practices are reflective of the culture's evolving nature.
Beyond serving as a resource for policymakers, this research will provide practical insights for the nightlife sector itself, promoting sustainable archiving practices that support ongoing creative expression and community engagement. The findings of this research will be presented at several upcoming conferences, aiming to build awareness, encourage collaboration, and establish a foundation for a publicly funded, living repository of Dutch club culture.
Thomas Scheele (he/they) is a Berlin-based member of the global nightlife research, advocacy and consultancy group VibeLab, working as Senior Project Manager and Strategist. He's been coordinating the study "Archiving Night and Club Culture in the Netherlands", aimed at developing strategies for integrating this field into the canon of Dutch cultural heritage. Thomas is also a passionate House dancer and organiser in Berlin's dance community, advocating to build a stronger connection between dance and club culture.
Maarten van Brederode (he/him) is a researcher for VibeLab, an international nightlife research and advocacy consultancy. He believes in the power of grassroots advocacy and engagement to enact real policy change for thriving music, arts and cultural scenes. Maarten is American/Dutch and has called Berlin home since 2020. He received a BA in Geography from the University of Washington and an MSc in Urban Geography from the University of Amsterdam. Maarten has conducted nightlife research in cities including Rotterdam, Sydney, Montréal, Toronto and Amsterdam.

Mark van Bergen (session chair) has been writing about electronic dance music culture since 2000 for newspapers, magazines, and websites. In 2013, he released his first book: *Dutch Dance*, about 25 years of the infamous scene in his country. This first overview of EDM culture in the Netherlands was rewarded with the Pop Media Prize, the most important award for music journalism in Holland. In 2018, it got its international successor, celebrating 30 years of house music. *DUTCH DANCE 1988-2018* was released as the official Amsterdam Dance Event book. Other book projects by Mark include *Thunderdome*, and *Awakenings – 20 Years of Techno*. Since 2014, Mark has been a lecturer at the Academy for the Creative Economy in his hometown

Tilburg. He runs a semester program for bachelor students aspiring to carve out careers behind the scenes of the electronic dance music industry. Recently, he embarked on PhD research at Tilburg University and Erasmus University, exploring the impact of participating in EDM events on individuals' well-being. Mark is a regular speaker in panels and media, from ADE to The New York Times.

Session 6B (Room H3001): Methodological and Ethical Challenges of Archiving

Charlet Brethome: *Archiving the fleeting underground: DIY practices, affects, and ethical dilemmas in documenting Montreal's rave scene*

Based on an exploration of the "rave.ca" forum, founded by fans in 1998, this presentation aims to examine archives as mediatic assemblages that contribute to the construction, mediation, and memory of a scene. This approach allows us to address the following questions: How do DIY archival and media practices shape the Montreal rave scene? What does it mean to archive an underground scene? How do affects influence the way we reactivate and interpret archives? What are the ethical implications of using archives from underground scenes?

Drawing on existing conceptual and methodological work on DIY archiving of popular music (Baker, 2015; Baker & Huber, 2013; Bonin, 2024; Long et al., 2017; Marshall & Campkin, 2023), this paper is based on the author's affective exploration of the site in 2024, as well as email discussions and three semi-structured interviews with the site's founder and contributors. Rather than conceptualizing archives as static artifacts to be "animated" (Dwyers & Davies, 2010), I propose that they be understood as a mediatic assemblage (Deleuze & Guattari, 1991; Théberge, 2017). As an assemblage, these archives reveal how a media form shapes the memory and traces of a scene (Bonin, 2024; Thorton, 1995).

A second section will focus on how these archives affect me and allow me to construct a narrative. This ultimately raises ethical questions about the use of these records outside of their original site (arkhè). Furthermore, underground scenes are organized by a tension between visibility and invisibility (Anderson, 2009; Straw, 2019), which seems to contradict the traditional role of archives. This contradiction between the ethics of the underground and the principles of archiving raises axiological and methodological questions about what we choose to keep or discard, and what is left to the ephemeral, like a party that fades at dawn.

Charlet Brethomé is a PhD student in communication at the Université du Québec à Montréal. Following his previous research where he studied social power relations in Montreal's techno scenes and proposed the concept of "rave praxis," he now focuses on the practice of partying and its ethical and political potentials. He is also an event organizer, DJ, and is involved in several collectives and organizations within Montreal's electronic music scenes.

César Lugo-Elías: *"Todos los Cuerpos, Todos los Ritmos": The Role of Sonidero Lab Popular in Club Culture Continuity Through Outreach*

Sonidero Lab Popular is the practical evolution of the AfterLab project, initially conceived as a theoretical paper that was accepted for presentation at DC23 but was not presented due to unforeseen circumstances. Now, with modest support from the Mexican Ministry of Culture, the project is in its implementation phase in San Luis Potosí, central Mexico, and will be actively operating by DC25.

Drawing inspiration from the vibrant street life of Mexican cities, the Lab has adopted a mobile platform format for DJ workshops, sets, and educational programs. This platform—a hybrid between a DJ booth and a street stall—regularly appears in public spaces such as street markets, plazas, museums, and open events. It serves as a venue for exploring DJing, hosting DJ sets, and conducting workshops on music and club culture under its motto: "Todos los Cuerpos, Todos los Ritmos."

The Lab aims to continue club culture by fostering community participation and introducing new cultural practices through hands-on experiences. It seeks to engage with a diverse audience to understand how electronic music is consumed and perceived outside traditional club environments, such as through social media. These insights will shape future strategies for ensuring the continuity of club culture in an evolving social and technological landscape.

While documentation through a dedicated website, an exhibition, social media presence, and a design-based paper is planned, the project's primary goal is to continue club culture by bringing DJing and elements of the club experience to public spaces. In doing so, Sonidero Lab Popular offers a dynamic approach to cultural continuity that blends horizontal learning, outreach, and adaptability.

Presenting Sonidero Lab Popular at DC25 will share early findings, ignite critical discussions on the relevance of such participatory initiatives, and explore ways to expand the project's applications, enhance its impact, and ensure its long-term sustainability.

César Lugo-Elías is an independent researcher, artist, and designer with a PhD in Design from the University of Porto, Portugal. His doctoral research explored the design aspects of clubbing, examining aesthetic and technological elements shaping the dance floor experience. He holds an MA and BA in Interaction Design and Metal Design from the University of Applied Sciences and Arts (HAWK) in Germany, and a BA in Art and Cultural Heritage Conservation from Mexico. Currently, César splits his time between Mexico and Europe, focusing on speculative design and immersive experiences. He also develops artistic and design practices under the pseudonym SANTO.

Lorenzo Montefinese: Heritagizing electronic dance music and culture. Towards a taxonomy of archiving practices

Electronic dance music heterogeneous history spans generations, genres, and countries. Although it has constantly been a primary force in shaping the sound and the practices of the underground - even reaching mainstream audiences - and has been studied by popular music scholars, not much attention has been paid to issues concerning its preservation and archiving - or lack thereof. In this paper I will frame electronic dance music culture within the discourse of popular music heritage and memory (Bennett, Janssen 2016; Brandellero, Janssen 2014), and then I will propose a taxonomy of media and formats through which dance culture heritage is being archived, and its legacy carried on. Can we talk of a heritagization process concerning electronic dance culture? In the last decade, events such as exhibitions, documentaries, new museums, even UNESCO recognizing Berlin techno as intangible heritage, suggest that the answer is yes. In addition to these 'authorized' and 'self-authorized' practices, we also see a great deal of 'unhautorized' ones (Roberts, Cohen 2013). As "affective archives" resulting from a "labour of love" (Long, Collins 2016; Long et al. 2017), these acts of "DIY preservationism" (Baker 2015) have been facilitated by digital media and the Internet (Chun 2011). The latter functions as an ever-expanding "anarchive" (Ernst 2013), a rhizomatic technology of memory where dance music histories are preserved and presented to the public under various media: articles, interviews, audio recordings of dj sets and radio shows, photos, memorabilia such as flyers and zines, found footage of club and rave parties, and more. Highlighting notable examples for each category, it becomes possible to map a multimedia cartography of electronic music and dance culture archives, which bear witness to a shared need - both by institutions and amateurs - to keep alive the legacy of a crucial part of youth and underground culture. Finally, I will address some issues that come with these practices, such as those of representation and artists' involvement.

Lorenzo Montefinese is a PhD candidate in Visual and Media Studies at IULM University in Milan. His PhD project explores technoaesthetic imaginaries and practices in popular electronic music and their relationships with visual arts. He earned a BA in visual arts at IUAV University of Venice, and an MA in semiotics at University of Bologna. His main interests are the intersection between popular electronic music, aesthetic theory, and the arts. His past research has dealt with the aesthetics of repetition in art and music, memorial practices in popular music,

afrofuturism, and black minimalism. In addition to academic research, he is also active as a music journalist and a DJ.

Carlo Nardi: *Tracing studio production in early EDM: Giorgio Moroder at Musicland Studios*
Historical research into early EDM studio production encounters a number of problems inherent to the object of study. Firstly, at the time, producers did not attach too much importance to their music, considering it as ephemeral as any other market-oriented product. Secondly, due to the composition, production and instrumentation methods of late seventies EDM, there are few material traces available. On the other hand, the studio techniques that proved most effective among the audience were carefully noted for prompt recall and replication. However, due to the rapid pace of both technology and musical trends, these techniques were generally forgotten and quickly replaced.

In the past decade, Zagorsky-Thomas (2014), Bennett (2019), Moylan (2020), and Moylan et al. (2023), among others, have suggested novel analytical tools for record production, which can be useful also in EDM historiography. In addition, the investigation of EDM production takes place on a spontaneous do-it-yourself basis among online communities of music enthusiasts, record collectors, and music equipment users, who contribute significantly to the gathering and processing of information, although not always in a systematic manner.

In this presentation, I will discuss and elaborate on existing attempts to document Giorgio Moroder's production techniques during his last years at Musicland Studios in Munich before relocating to Los Angeles, with examples from Eurodisco hits 'I Feel Love' (1977), 'From Here to Eternity' (1977), and 'Chase' (1978).

This study is part of a project aimed at a permanent exhibition dedicated to Moroder in his native land. It entails three phases: (a) the reconstruction of studio practices through documents, interviews and reverse production techniques; (b) the design of methods to illustrate the phases of the production process, including written analyses, graphs, and sound files; (c) the design of strategies to present visually, acoustically and haptically the production process to a general audience.

Carlo Nardi is Lecturer in Music and Sociology at the Free University of Bozen-Bolzano. He received his PhD in Musicology from the University of Trento with a dissertation on audio mastering. His work has focused on the use of technology from a sensory perspective, authorship and creativity in relation to technological change, the organisation of labour in music-making, community music, and sound for the moving image. Between 2011 and 2013 he was General Secretaary of IASPM, the International Association for the Study of Popular Music. He is a music performer, sound engineer and composer of music for the moving image.

Beate Peter: *Archiving dancing bodies: Methodological challenges in the creation of an open access online rave archive*
This paper discusses the methodological challenges when interviewing people about their experiences in electronic music spaces. Based on work with ageing clubbers in Manchester, UK, conventional interviewing techniques were found to be too limiting in their ability to capture the embodied aspects of clubbing experiences.

This paper introduces the "music interview", an interview in which music tracks are played and used as trigger to allow people to remember their experiences through the body. It is argued that interviewees perform their memories as part of the interview, which provides richer data for the analysis of content. The design of a current pilot project is presented with a view to show how an embodied interview can add depth and thickness to content but also reveal aspects of the memory that are impossible for interviewees to articulate.

Focussing on interrelated aspects such as narration, physical movement and the moving in and out of memory, the paper concludes with a proposal for the music interview to be used when considering the archiving of immaterial aspects electronic dance music cultures, their spaces and their actors but also the preservation of intangible aspects of cultural heritage in general.

Beate Peter is a cultural sociologist with an interest in the relationship between embodied knowledge and the articulation of memories. Her work focuses on people's perception of dancing as a way to create unique social spaces that are defined by non-verbal communication. Aspects of dancing and embodiment are the subject of a number of publications, including articles on experiential knowledge (2020), the body politic in the GDR (2022). She co-created the Lapsed Clubber Audio Map, an online community archive on Manchester's raving spaces. Beate is currently writing a book on that topic, to be published by Manchester University Press in 2025.

Lecture Performances (Room H3002): *The Conservation Drive. About the im/possibilities and contradictions of representing, archiving and exposing raving as an experience and as a sociality of the marginalized* **and** *Closing. The Archive* **by [ ] s-p-a-c-e (xan egger, Mascha Naumann and Ego|n Auflösung/Judith Konitzer)**

The Conservation Drive. About the im/possibilities and contradictions of representing, archiving and exposing raving as an experience and as a sociality of the marginalized

Anne Carson, *Economy of the Unlost:* 'What is remembering? Remembering brings the absent into the present, connects what is lost to what is here. Remembering draws attention to lostness and is made possible by emotions of space that open backward into a void. Memory depends upon void, as void depends upon memory, to think it. Once the void is thought, it can be canceled. Once memory is thought, it can be commodified.' Archives and institutions prove to be a voluntary/forced act of submission to a colonizing, Western-hegemonic cultural structural order of a canon that excludes the foreign and the subconscious. They overwrite and annihilate the social conditions and motivations of subcultures and countercultures as a society of the *Other* in this assimilating and constantly delimiting movement that tends towards hegemonic and dominant culture, neoliberalism, and ultimately shifts economies. Raving is a practice of immediate presence and intensity, of approaching a dissocial reality through repetitive experiences that elude the production of meaning or sense. Raving memory remains vague and volatile; they are indeterminate.

Paul B. Preciado, *Mein Körper existiert nicht:* "Um zu existieren, muss das Archiv der Macht die Erinnerungen von politischen und sexuellen Minderheiten auslöschen. Wie Derrida ausgeführt hat, enthält jedes Archiv das Feuer, mit dem das Gedächtnis des anderen zerstört wird. Jedes Archiv ist ein Nekro-Archiv. Ein Archiv ist ein Block komprimierter Wut. Es enthält den anderen als Leiche: es verehrt ihn – solange er oder sie tot ist."

A subjective and collective experience cannot be made accessible and archived in a systemic, generalizing, and concluding way to the distanced gaze; they relate to the engagement and participation of the bodies themselves. There must be continuous repetition in order to show effect and to sensitize/blunt the bodies. Some things remain consciously in memory, others submerge into the subconscious or are repressed. The body does not forget. As long as the raving bodies move towards each other, nothing is lost. If the practice of raving no longer works, is no longer contemporary, and no longer has any effect on the bodies, it can fade and disappear. Only while oscillating between pleasure drive and death drive, raving can situationally and temporarily interrupt dominant culture's power structures and economic circulations and unfold its social power for those who are pushed to the margins of society and overcome identity-political categorization and regulation.

'Everything can be present when nothing is represented.' Jacques-Alain Miller, *Interpretation in Reverse, The Later Lacan*: 'You're not saying anything? Oh, I am. I am saying that the age of interpretation is behind us. Interpretation is dead. It will not be resuscitated. If a practice is truly contemporary, it is ineluctably post-interpretative, although it does not really know it yet.'

Closing. The Archive
is a lecture performance located on the queer oriented dancefloor as a space for dissocial experience, dissociated lifetime and dissident pleasures which are refusing representation and documentation.

[ ] s-p-a-c-e is an independent, non-normative, post-queer, non-disciplinary and community-orientated collective practice, consisting of continuously and irregularly participating collaborators.

xan egger (*1971) grew up in South Tyrol (Italy), in a geographical border region between different local cultural spheres. Being nonbinary, queer and *white*, xan strives for an upward social mobility from their working class reality and unexpectedly finds their ties and lines of relationship particularly in dissocial subcultures and countercultures. xan proceeds on (de)contextualisation of difference through ongoing shifting of framings and annotations, inter

alia as an author, researcher, concept developer, editor and curator, designer and creative director. Above all xan is still passionately practicing raving. Among other places, xan has lived in Milan and Vienna, but has found a home in Berlin, another border area of ambiguous realities of global cultural spaces, for 15 years now.

Mascha Naumann (*1998) is a Berlin-based multimedia artist and passionate club worker, primarily working as a bartender. The closure of the *Griessmühle* club and the resulting loss of their job made Mascha aware of the social significance of queer nightlife for the first time. The pandemic and the standstill of club culture proved to be a turning point and a change of perspective that (re)defined her own (queer) position in relation to hegemonic society. Mascha's artistic and curatorial practice aims to confront the academic art world by pointing out its exploitative structures between private sector investments and institutional funding, which result from exhibiting and trading subcultural capital in cultural contexts. Mascha is also actively involved in Trans Sexworks, a peer support structure and network for and by trans, inter and nonbinary sex workers in Berlin.

Ego|n Auflösung/Judith Konitzer (they/she) is a Berlin based multimedia artist. Their participation in Berlin's queer nightlife and subculture has been inspiration and motivation for their artistic practice -Abstraction of sound, repetitive movement, meditation and excess-Ego|n is focusing on live sound performance where they've been successfully showing works in collaboration with other artists for example for the HACKLAB Finale 2022 or the Vorspiel festival. At the moment they are exploring and producing by themselves, rethinking their own and also collective experiences to create their own/shared narrative. They are also one of the artists behind the custom and handmade decorations for HIGH party through which they aspire to invoke the sex positive, queer and psychedelic although dark and industrial atmosphere of the HIGH collective's events.