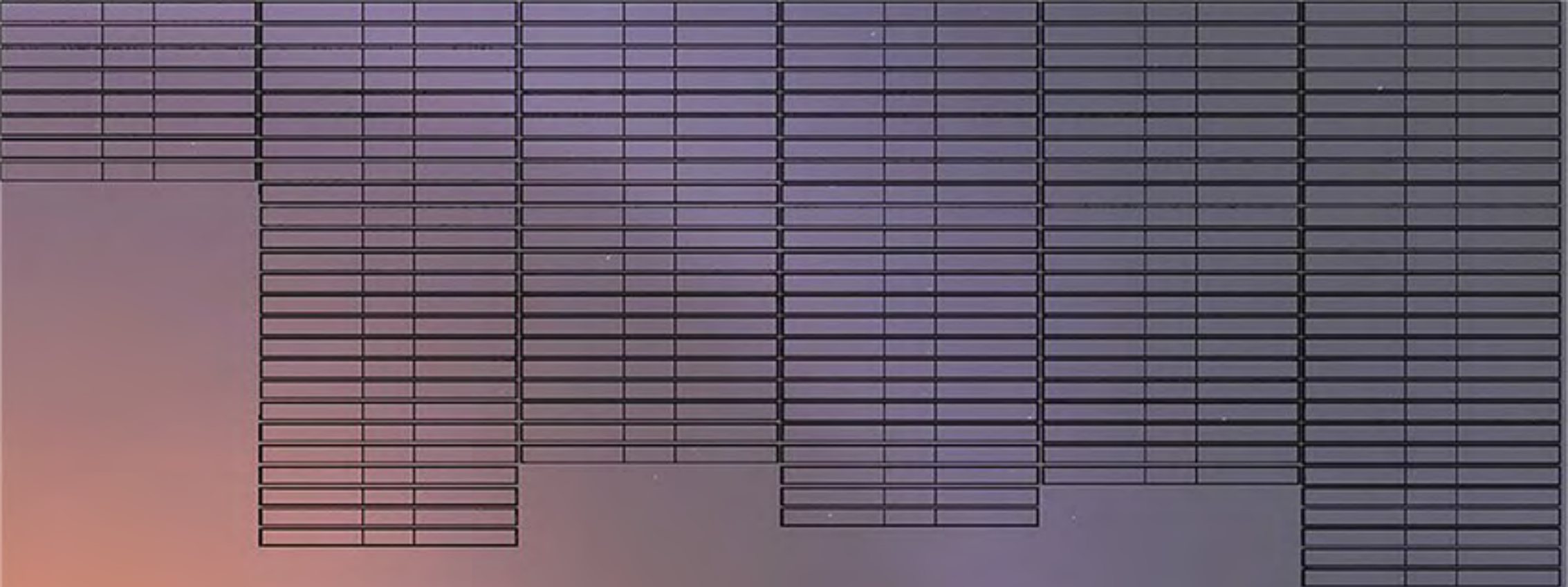




RADICAL SPREADSHEETS

a SODAA zine



GUEST EDITOR'S NOTE

We go to the club to
feel like we belong.

We are part of an ecosystem that
thrives on the mutualism between
artists, workers and sweating bodies.

And yet who benefits
from the spaces we create?

It's time to have a share in your favourite
venue; time to organise a group chat, open
a bank account and start a coop*:
the coop will buy the club and
redistribute wealth,
ownership and decision-making
between its members, and run
the club as a public good.

**Or a community benefit society, or both, or any other horizontal
and/or not-for-profit form of organisation :)*

This issue of Moon Press is guest edited by SODAA -
a collective of artists, workers, partygoers,
hackers and dreamers forging a model for
a community-operated music and arts venue.

SODAA was launched in December 2021 to gather values-aligned
individuals and crews around broader ideas of solidarity, rejection
of profit incentives and inclusivity.

Our open forum has been “working in public” towards our
long-term goal of a venue, laying the foundation of our
organisational model, running small-scale experiments, and
exploring the boundaries of togetherness in a variety of ways.

For this zine, we've reached out to friends,
inspirations and collaborators to imagine new futures
and highlight existing strategies to rebut capitalist
notions of culture, music and space.

How can we exist, share, and build beyond profit,
hierarchies, and the tyranny of the majority?
What would cultural spaces look or feel like if owned
by its workers and attendees? What does it mean to
reclaim or make space?

excel dj & Ikävä Pii

TECHNOMATERIALISM

1. There is no way to deny the cultural shock caused by the 2020 Minneapolis uprising against police brutality. It was felt throughout the cultural landscape and in particular in the dance music industry, with an increased focus on featuring Black artists in the press.

2. The increased awareness for the Black struggle within the context of the dance music industry has not translated into structural changes throughout the industry. Instead, we are faced with the rise of very performative representation politics, joined with a structural form of idolatry of DJs which trumps the interests of club workers.

3. A technomaterialist is a person who takes a critical interest in technologies and thinks about technology as an activist tool whilst attempting to confront a contemporary reality in an attempt to articulate a radical (gender/intersectional) politics fit for an era of globality, complexity, and technology.

4. The use of the adjective "materialist" envisions that historical events are determined not by abstract concepts, but by tangible social relations. That social progress is driven by the ever-evolving material forces of production (the combination of human labor and its technical means), and by the perceptions of those changes by humans (social relations of production).

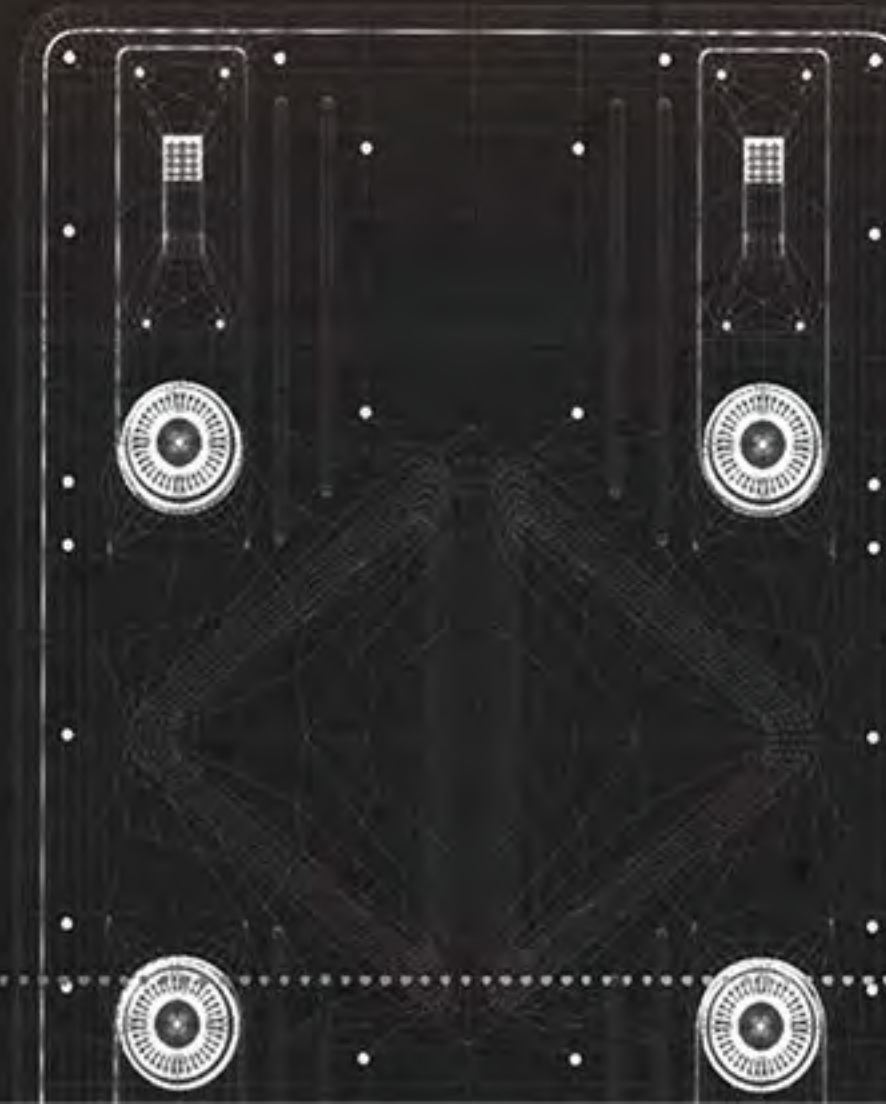


5. Technomaterialists seek to foreground the more obviously material elements of (inter)action in contemporary mediated cultures and highlight the fallacy of solutionism. Solutionism refers to the idea that the use of technologies is the royal road to fixing social problems, and that one can therefore get richer while making the world a better place.

6. The Blockchain ecosystem, for example, does not offer a direct solution regarding the discriminatory behaviour of club programmers, or the music industry as a whole. On the contrary, it can create even more problems when it is associated with a purely anti-political view in a world anchored in white supremacy.

7. With the example of nightlife and the music industry, the solution cannot just be to add a new layer of tech. It is pretty transparent that there is a lack of interest to go beyond representation (in magazine covers and so on), which does not translate into structural change. Liberal tools are ill equipped to address this problem.

8. Technologies should be re-engineered to directly benefit society, not to propagate existing forms of oppressions. We call on feminist & anti-racist technologists to build tools to protect humans from oppression and also to build new freedoms ("freedom to" rather than simply "freedom from").



9. The aftermath of the 2020 Minneapolis protests led to a racial reckoning which was not really one. Liberal hegemony in the political landscape has led to a reinforcement of representation politics, which favor feckless and anecdotal representation of marginalized groups over an improvement of their material conditions, which would necessarily pass by actual systemic change. White-owned talent agencies using the likeness of Black artists and tokenizing them to show how progressive they are, all while holding a monopoly of the means of production, is not liberatory.

10. DJ Mag's top 100 DJs featured 20 people of minoritized background in 2022 versus 8 in 2021 (source IMS business report 2022). This did not translate in the improvement of the material life conditions of black DJs as illustrated in our study Black dance music without Black people: a data analysis. For example in France the number of Black artists booked were as follows: 216 in 2019, 61 in 2020, 47 in 2021. Not only are Black artists getting deposited of their music via uncredited sampling, but it also translates materially into a lack of bookings.

11. There have been no practical discussions around how to combat artists' foreboding poverty. This poverty is linked to the crisis of social reproduction and care, often associated to phrases as "time poverty" and "work life balance" which refers to the pressure from different directions that are squeezing a key set of social capacities, that we experienced in our advanced capitalist society whether we are artists or not and that the COVID-19 sanitary crisis amplified.

12. Without material capacities available for caring for friends and family members, birthing and raising children, accessing housing, maintaining households and broad communities, sustaining connection, both affective and material labor are often performed without pay, in spite of being indispensable to society. Without it there could be no culture, no economy, no political organization. This social reproduction crisis is a crisis for the performing arts.

13. The concentration of creative spaces in large urban areas (such as Paris, New York, Los Angeles, Berlin) creates a structural overflow of the employment pool, specific to a production system in permanent search of flexibility — translated by a pool of malleable creatives who are concentrated in metropolises with atrociously high rent, and who fight for limited job opportunities. This is one of the reasons why the (dance) music industry is unsustainable.

14. The dance music culture lobby plays into the commodification of radical struggles and encourages hyper-capitalist processes such as gentrification. Organizations which are meant to support the night life such as the Berlin Club Commission not only fail to challenge landlordism and predatory real estate organizations, they play in the hands of property owners. This is the dangerous game of liberalism.

15. Present-day culture, social relations, cityscapes, modes of production, agriculture, and transportation have reshaped what was called the proletariat into a largely petty-bourgeois stratum whose mentality is marked by its own bourgeois utopianism of consumption for the sake of consumption. Until activism takes this into account, we are bound to fail over and over.

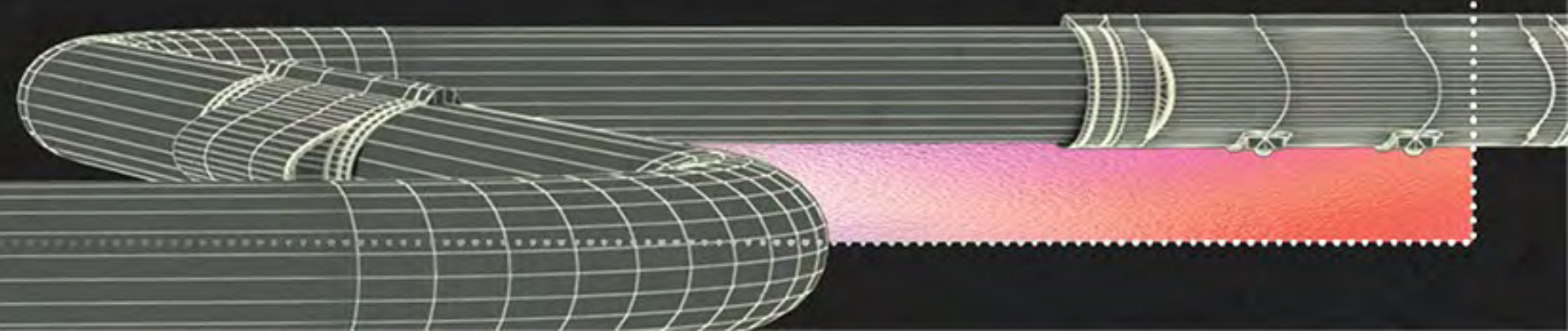
16. The ecological crisis is not taken seriously by the music industry. The discussion is often being limited about carbon emission discourse. The very concept of "carbon footprint" was conceived in the early 2000s by the American communications agency Ogilvy & Mather, hired by British Petroleum (BP), one of the world's largest oil companies, to promote the idea that climate chaos is not the fault of companies, but of consumers. This just goes to show how deeply unserious the music industry is about ecology.

17. A wave of social struggles has exploded around the world. In this crisis accelerated by the pandemic, workers are fighting to keep their basic amenities and struggling over their rents, their cost of living, and the state of transportation and education. The dance music industry should be plainly a part of it, knowing its responsibility regarding the gentrification of impoverished neighborhoods.

18. Between 1970 and 1980, in the United States, France and Canada, the decline in income was greater for artists than for other categories of workers. At the same time, the number of registered professional artists rose sharply at an annual rate of over 4%. (Source: Tom Bradshaw, "an examination of the Comparability of 1970 and 1980 Census Statistics on Artists — Grail Graser" Manpower and the arts") A 2016 census established that the median individual income of Canada's artists is 44% less than all Canadian workers. This phenomenon can be found everywhere in the West, and it is particularly striking in the music industry and the music press.

19. The Panic! 2018 – It's an Arts Emergency!'s study found that the percentage of people working in publishing with working-class origins was given as 12.6%. In film, TV and radio it was 12.4%, and in music, performing and visual arts, 18.2%. A report of the Institute of Education found that in 1990, journalists came from families only 6% richer than average. Today, they are from families 42% better off. This translates in a total hegemony of bourgeois ideals in culture.

20. The Technomaterialism collective positions itself as a counter-attack against the cultural hegemony of the bourgeoisie in dance music.



SODAA MODEL



How to buy a venue and make friends along the way in 25 easy steps:

1. Start a Discord
2. Welcome everyone
3. Get people to shout at you bc youre not perfectly decentralised
4. feel guilty, don't make any decisions
5. update people weekly
6. create channels noone will check
7. community calls bc too many messages
8. propose to throw a party
9. get people to shout you because you dont have a perfect system in place to throw a party
10. feel guilty, no party
11. works of intent asks you difficult questions
12. radio show?
13. post it notes.
14. let people shamelessly plug their music without contributing
15. risk burnout to organise workshops
16. stop updating people weekly
17. complicated voting systems (9 voters)
18. get invited to stuff bc your IG looks cool
19. make a legacy bank account (hello decentralisation)
20. be featured on a confusing RA article
21. organise a 12 hours event and say yes to everything
22. start a band
23. develop a pretty sick membership system and keep postponing the launch bc too busy doing other stuff
24. make a zine
25. buy the venue



MOVEMENT IS THE MESSAGE

A conversation with DisCO

by NKC

A Distributed Cooperative Organisation – aka DisCO – is a framework for organising communities, collectives and enterprises, created as an alternative to its more crypto-centric counterpart, the Decentralised Autonomous Organisation – or DAO.

It was developed by a transnational crew of DisCONauts, predominantly women, as a Feminist Economic, commons-focused cooperative enterprise.

In 2019, having road-tested their model through their own work, they began publishing a trilogy of writings, setting out their vision.

This started with *If Only I Had a Heart*: a DisCO Manifesto and was followed up with *Groove is in the Heart*: DisCO Elements in 2020. Their forthcoming *PinkPaper*, which will put forward more details of how they envisage technology assisting distributed cooperativism, is currently in progress.

The DisCO Project is ambitious, proposing DisCOs as a radical, global experiment in economics and social-political organisation.

It reboots the conventional cooperative structure for a world of expanded connectivity, federated protocols and blockchain technologies.

As part of their DisCO LABS, they support newly created and established DisCOs, like Guerrilla Medi Collective, Cooperation Jackson, Laneras and others, in developing and applying their Peer Governance model, defining forms of work in their organisation (referred to as livelihood work, care work, and love work), and creating their Community Algorithmic Trust (their CAT).

Although serious about political economy, DisCO simultaneously keeps things light. The Manifesto and Elements are littered with memes, playful designs and sketches that make its critiques of techno-determinism and explanations of Feminist Economics accessible.

The writing contains countless neologisms, metaphors and lyrical references, lending the project a sense of humour, musicality and rhythm that embodies its hopeful utopian spirit.

SODAA has similarly taken a technologically agnostic approach, recognising the potentials and promises of the ideas proposed by 'web3,' whilst maintaining a healthy scepticism towards the crypto-evangelizing techno-determinism and blockchain maximalism that often come with it.

As a collective attempting to become part of a counter-economy, resisting profit incentives and top-down management in favour of solidarity and decentralised governance, SODAA is aligned with DisCO's vision for cooperation and its focus on the commons.

As a collective attempting to become part of a counter-economy, resisting profit incentives and top-down management in favour of solidarity and decentralised governance, SODAA is aligned with DisCO's vision for cooperation and its focus on the commons.

Like DisCO, SODAA prioritises the tools, trust and experiments that a collaborative project undertakes on its way, over and above more narrow conceptions of its end goals.

On the dancefloor, the movement is the message.

In the DisCO writing you talk about the tension between structure and culture. You seem to prioritise building organisational structures from existing self-organised formations. How do you balance proposing a structure in a way that aligns with your resistance to top-down governance?

Stacco: DisCO itself presents certain structures and an offer towards a cultural simpatico, meaning that, if you read the DisCO stuff and it resonates, then it's your turn to figure out how you're a DisCO. It is about creating your own narrative. Structure can mean technical background, but it can also mean legal structures. That's always going to vary. We cannot assume what technology you will be using or what your current local economic legislation is. These are all context-dependent, so we strive for flexible templates rather than a one-size fits all model. Having said that, there is a shared DisCO culture of mutual recognition, of 'okay, we don't want to be like that, or we don't want to be a DAO, or we don't want to add to the ongoing damage to the structure of the planet. We want to do something else with our talents.' Within that I think that there's lots of room and scope for people and groups to think out their individuality.

**"We strive for flexible templates rather than a one-size fits all model."
"Our models are always in flux depending on who is adapting them."**

This is the thing about the DisCO journey - it's not about us downloading the information and the everyone becomes like Brave New World DisCOs, perfectly shaped. It's about asking what it means to you. What does it mean to your crew? What does it mean to your community? What we ask of DisCOs is that they report back, because that enriches DisCO as a whole. Meaning, the more examples of DisCOs that we have, the more exists that people can draw from. We can learn a lot from each other, so this element of sharing information is crucial.

"It is a process of unlearning current dominant understandings of work."

Ann Marie: We often get contacted by a wide array of individuals, or pre-existing collectives, or folks who want to begin a collective. Because we are hearing from folks from all over the globe, there are a lot of different considerations in what we even mean by culture. When we talk about culture, we're talking of culture versus structure in a small group, but there are also lots of different people from different cultures talking with us and they have different aims. We're adjusting and learning how we work and advise and learn from those people. Our models are always in flux depending on who is adapting them.

An important part of DisCO is advocating for an accounting system that can quantify and weight contributions of care and care work, and not just financial or time-based contributions - which is standard in most organisational models. How do you suggest people record and quantify care work in a meaningful way?

Stacco: Before we begin recording contributions, there first needs to be a recognition and understanding of what different types of labour look like. It is a process of unlearning current dominant understandings of work. We offer a governance model and we're in the process of making other governance models, but these are just templates. We think it's much more important for the group to say, 'what do we value, what are we putting time into?' And then you can get as granular as you want, or you can have it be fuzzy. If you're doing value-tracking or time-tracking, intuitively it feels invasive. It feels invasive because we've grown up, or grown with, an internet that increasingly turns towards surveillance capitalism. You can extend that to the physical reality of the horror of working in an Amazon warehouse, where you cannot pee for two hours, or if you take more than seven minutes to go to the bathroom, you will be penalised.

The important thing to highlight is that these kinds of data are usually owned by someone else with their own interests, which are monetary interests. Within a DisCO you want to own your own data.

That doesn't have to be online - look, here's a sand clock [Stacco picks up a sand clock on the desk], how many times do we turn the sand clock around? It's more important to agree on how to use that information and get to a point where we can consent to what that information is being used for.

Ann Marie: I really want to highlight that the most important thing is for a group to define what care work is for themselves. This is about understanding what's not always visible within that particular group.

The first thing we did when we began Guerrilla Media Collective was translation. Translation operates on a per word basis, so for the love work and livelihood work there was a very easy metric. But for care work, it's not per word, it would be something that you understand about time. So there were going to be different types of metrics, different types of things for every different possibility.

"The most important thing is for a group to define what care work is."

So the collective process of defining and the conversations around what these things mean in your context is key here. Then the next part is to record this.

You have labelled three different strands of work - livelihood work, love work, care work. Do you find that people tend to fall back into social and cultural norms even when these strands of work are defined in your model?

Ann Marie: Of course, we all do. It's inevitable that you're not extracting yourself entirely from the world that you're immersed in. So there is a continuous unlearning, an unschooling, there is always a need to remember 'wait, that's not the logic we're applying here' - and that does take time.

Stacco: Care work is a big thing, because care work is usually invisibilised. In the DisCO framework, things which are considered admin, we call care work. They're not externalised to a management class or position, but they're shared within the group. I think that this can give groups a lot more life, because if an organisation is an organism, if you know how all the parts work - even if you're not directly involved in all of them - I think you work better. And I think that you feed that organism in a much more healthy way.

**"Things which are considered admin (...) are shared within the group. This can give groups a lot more life."
"Management, historically, is a class imposed by capitalism to extract value from workers"**

I'm thinking of the one-to-one meetings that you usually have with your line manager in the corporate world - in a DisCO, is that responsibility democratised to the rest of the group in any way?

Stacco: Management, historically, is a professional class imposed by capitalism to extract value from workers. But when there are no capitalists per se, because you are a co-op, because you are a collective, you need to figure out how to reorganise each other. And also what we've found is that sometimes there's a vacuum of management because, you know, we're not educated for this. So, you're always expecting that there's a boss that will tell you off, or will guide you towards the line or whatever. You have to figure this out for yourself and that's very, very difficult, especially collectively when it's not just put upon one person. It is a kind of economic experimentation that has to be continuously shaped.

Ann Marie: There's a big opening there for talking about individuals, and every group will have different skillsets. And some folks will come into a situation with a lot of experience with something like accounting, or bookkeeping - let's call it basic accounting - and they will step up and handle it for the group if everyone else is terrified of doing it. And that becomes a bit troubling sometimes because there are logics involved in that which do come from an earlier and malfunctioning systemic thinking. There is often tension when you bring the skills you have but also are trying to redefine them and help others lose the fear of being involved with those skills.

DisCO was ahead of the social curve in questioning web3 technologies like blockchain, DAOs and crypto. There's been a bit more of a resistance to that recently in music and art worlds, especially in discourse around NFTs. Has the popularity of these discussions made it easier or more difficult for you to articulate a DisCO vision that involves these technologies?

Stacco: It is easier. While we cautioned against some of the way these tools were being used, we certainly were not the first to question them. The NFT crash or the crypto-winter led to conversations about what the beneficial parts of these technologies are, or who designs these technologies. And, how necessary they are, and up to what point.

Within a group, you want to build trust. Building trust takes time and this is an art that humans have perfected over hundreds of thousands of years, and not worth just chucking away and externalising. Obviously you do not have the cognitive capacity to build trust with everyone. This is when you have to, judiciously, start using technology.

Ann Marie: I like to think of this moment as the awkward teenage years for these types of technologies...

Stacco: Too much testosterone!

Ann Marie: ...and they haven't found their style, they haven't found their purpose. I think we were a bit snotty, a little bratty, in some of our words about tech when we wrote our manifesto. We are now more in dialogue with music, art or culture collectives and we're more interested in the people who want to break some of these trends. We are in favour of understanding more what the need is before building a product that only satisfies a narrow niche and just looks like a lot of other things that are trying to get rich quickly.

We're listening to artists, musicians and other cultural practitioners and talking to folks who say 'there are limitations but there are also some potentials, let's just see what we can do, by joining forces.' That's more inspiring to us now, a few years post-manifesto.

"We are in favour of understanding more what the need is before building a product that only satisfies a narrow niche and just looks like a lot of other things that are trying to get rich quickly."

How does music and rhythm fit into DisCO?

Stacco: From a sound design perspective, I find it helpful to think about economics like signal flows. So you have a carrier wave, you have an original signal – you can split that, you can multiply that, you can distort it, you can delay it, you can do all these sorts of things. It's a useful metaphor. Ann Marie and I really like free jazz, which is the perfect music for chucking people out of a party – you put on a free jazz record and people will go away running, and we love it. But the bit about free jazz is the listening, this very intent listening. And when you're a listener, when you're not a musician, you have to become like a musician because you have to listen in. I think that that beautiful space where you're making music, you kind of lose yourself, you're not just receiving or emitting, but you're becoming part of it – I think that groups that are alive and that thrive have to be artistic.

"Think about economics like signal flows. So you have a carrier wave, you have an original signal – you can split that, you can multiply that, you can distort it, you can delay it"

Our view of economics is that it's a field that has been abstracted, given away to technocrats. But I think there's an art to it, there's a magic to it.

What is this thing called money that can mobilise billions of people to do certain things, and not do other things, and rewards certain things and doesn't reward others?

In DisCO we wanted to go just beyond what was logically feasible to what was emotionally feasible, and that's one of the great potencies of music. We wrote the manifesto and it wasn't an academic paper, we wanted to make it funkier. We also want to do comics and more animations as a way to communicate in a different format.

Ann Marie: One of the things that inspired me in thinking about how our musical tastes influenced the project, is that, before I was born – my parents' generation or older – music was a cultural project that happened in a community, where people would sing together in a pub, or there would be folk music of the region. Today that sounds very antiquated. Music went from a cultural practice to a consumer product at some point.

What we are saying with our project, is that you can change this, 'you can do this too.' That's why we joke and call our approach 'punk rock economics,' – where all you need is, 'three chords and a spreadsheet.' Because you can, and why not reintegrate that feeling of doing it together, a feeling that we've lost. We can bridge that with people who are already doing that in art and music right now.

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You're quite straightforward in the Manifesto and Elements about the potential threat of blockchain and cryptocurrencies in the hands of the hegemonic order. You say these tools could be deployed by the existing power structures to lock down the current hegemony into an inescapable, cybernetic one. How do you stay positive about the strength of small-scale communities when you can also see these tools being used to exploit people?

Stacco: In the web3 space and web3 conferences there is a democratisation of ownership, but it's ownership for those who can afford it, which is very different from the democratisation of ownership that comes from the cooperative moment. So I think that we need more communities that want to engage in post-capitalist practices. Not as theory, but as practice. The question is, who designs the tech and what for? When there's a lot of monetary interest we may see those dystopian technologies being deployed initially with a much friendlier face, which is, you know, 'this is what people want' or 'this is so easy.' But we're complicit in the uses of... I don't know, we may use Google, or we may use Facebook because it's extremely convenient, and the user-interfaces are extremely easy. They save you care work and effort. So how can we make technology that is owned by us (this is a very fuzzy, take it as you will 'us') but that is also cognitively manageable? Because there is a lot of stuff in the Fediverse, it's great, but it's incomprehensible to the average user.

You want to have good interfaces, you want to have technology that saves you time, or saves you energy so you can get more outputs from a lower energy input. The problem with a lot of free software stuff is you're either already very cognisant of that language or very technically-enabled, or it will take you more time. So there has to be a concerted effort just to make the skills more accessible.

Ann Marie: What I'm hoping for is just as more and more of us have access to all of these sorts of tools, but also the logic behind them, that we can also start to capture people who are interested in working on technology from the same point of view as us, people who have excellent UX experience, and excellent design experience. We're not trying to compete with the whole world's best technology, but we do want people to not feel alienated from the get-go.

"In the web3 space there is a democratisation of ownership, but it's ownership for those who can afford it (...) we need more communities that want to engage in post-capitalist practices."

Stacco: And we want people who could make really good UX, because it's an art, and to me it opens up more collaboration between the art-world and technologists. Not just people with a very specific technological profile and a privilege of class, race, geography, etc. You can end up with a very homogenous coding class, which may be coding for good instead of coding for capital, but still a lot of voices are missing from that conversation.

DisCO writes about livelihood work as work that funds the love work (unpaid, volunteer work) and the internal care work that maintains an organisation. Would you advise DisCOs against doing livelihood work for external parties that don't share the same anti-capitalist values?

Stacco: In the original model there was a pricing tier that depended on who was approaching us for work. For example, if Google reached out to us, instead of 12 cents a word, it was going to be 20. But of course we never got contracted by Google! But that sliding scale is more nuanced. For example, there can be a large well-funded NGO that has a good social mission who have the financial wherewithal to be able to contribute more towards love work. So having a sliding scale pricing is important to take into account varying situations.

There's also a concept of 'transvestment,' which is a concept by Dmytri Kleiner and Baruch Gottlieb, which is like transfusing blood from the capitalist system. You do a transfusion and once it's in the commons, once we have value sovereignty, we don't give it back. Or we argue that by extracting value from what capitalism considers as value, we're actually doing the work that capitalism is externalising and is forgetting about, which is ecological restoration, social restoration, you know, like the real work, the non-bullshit work that needs to be done.

We can get more sci-fi and we can get more speculative with our political economy, like yeah, ideally, we'd all do love work. But at the same time, if you have to pay the rent and you have no other option, you know, this a little bit of a cheat - keep the day job, while doing activism as part of the day job. And if the conditions are right for doing more activism, and less of the commission work, go for it.

Ann Marie: Yeah I think we don't need an economic purity test here. It's just not going to work. What we found in the original practice was that people in this type of more wealth-privileged organisation were really happy to pay our higher tier rates in order to support our love work because we were transparent about what that extra rate was going for. And against all odds, we consistently had more work, more business than we knew what to do with, and had to team-build regularly over the years. That was really interesting, that there was a lot of solidarity with more well-endowed businesses.

With transvestment you're taking blood out of the capitalist economy and putting it into a counter-economy. Is your ultimate aim to take enough blood that the capitalist economy dies?

Stacco: Rather than a vampire, I like to think about mosquitos, because there's lots of them. When illustrating the image between two bodies - like ours - that would be another sort of centralisation. The future is not for just one group to determine.

"Transvestment' is like transfusing blood from the capitalist system. You do a transfusion and once it's in the commons, once we have value sovereignty, we don't give it back."

The whole growth with DisCOs is like, this is a structure, this is something for people to identify with.

Short term we may be doing work in the market, but maybe we're working to transcend some markets, or to de-commodify up to the extent that's possible.

What would the ideal vision of the state be for the DisCO - would it be a federation of DisCOs?

Stacco: My own personal vision comes from anarchism, but it's not something that I would impose on DisCO per se. I think that the state is a technology, and a technology can work for those that design it and those that have a vested interest. How can we have a more open source state? Experiments in statelessness have mostly happened in the context of wars. Whether it's the Spanish Revolution during the Civil War, whether it's Ukraine Free Territory in 1918, whether it's Rojava, the state didn't wither away on its own, but in very tragic circumstances people had to step up, quite capably, and then they were crushed by another state, or by another interest.

"Rather than a vampire, I like to think about mosquitos, because there's lots of them. When illustrating the image between two bodies - like ours - that would be another sort of centralisation. The future is not for just one group to determine."

So I think that the state is a theatre of struggle, and what I would like the state to do is to manage economic subsidiarity that goes to communities, making the figure of a state that has the privilege to lock you up or torture you or shoot you down if you say the wrong thing stop existing. But at the same time, we will need some institutions that go up from the more local to the bioregional level. I don't believe in nation states per se, I think that they are propagandistic constructs.

There was the concept of 'phyles,' which came from Neal Stephenson, but this Spanish cyber group called Las Indias were talking about them. Communities are not only place-based, but they are also culture based. On the internet, you have micro-states that can have their own economic interactions. State is probably not the best metaphor, community would be.

The things that you can get away with also have to do with the permissiveness of your state. So it is worth fighting for rights from the state, and it is worth fighting for those who cannot take care of themselves.

In the UK, there are quite a lot of alternatives to the corporation - cooperatives, community interest companies, community benefit structures. Have you found any DisCOs have had to operate outside of legal structures, because there isn't a legal structure in their nation that would make it possible to realise their aims and values?

Ann Marie: The best thing we could talk about is our own experience. We had to do a lot of research to find an appropriate-enough legal structure for us to modify in Spain, for those of us who are Spanish residents, which does make it a little bit exclusive to Spain for our home-base DisCO. But we found one in another region, not one that we live in, but one we could register in, that allowed us to make our own statutes law. Basically, what happens is by registering our co-op with our statutes, we've made DisCO legal here.

Other places are finding their own struggles. We're hoping to amass information and put a bit of a clearing house together, with help from other projects, to map what kind of legal forms are starting-point places that are cooperatives with specific kinds of capacity. That's a work in progress at the moment.

"We will need some institutions that go up from the more local to the bioregional level. I don't believe in nation states per se, I think that they are propagandistic constructs."

Could you give us a teaser about new technologies you're working on?

Stacco: With the current group of DisCOs we're more concerned with the user interface and with making something that is creative enough for DisCOs to adapt, and then let other DisCOs that are working in technology figure out the best protocols.

Ideally we'll develop a front end that can run on different back-end technologies, some of them blockchain-based, others just federated or federated software. It's more about what goes on than where it takes place.

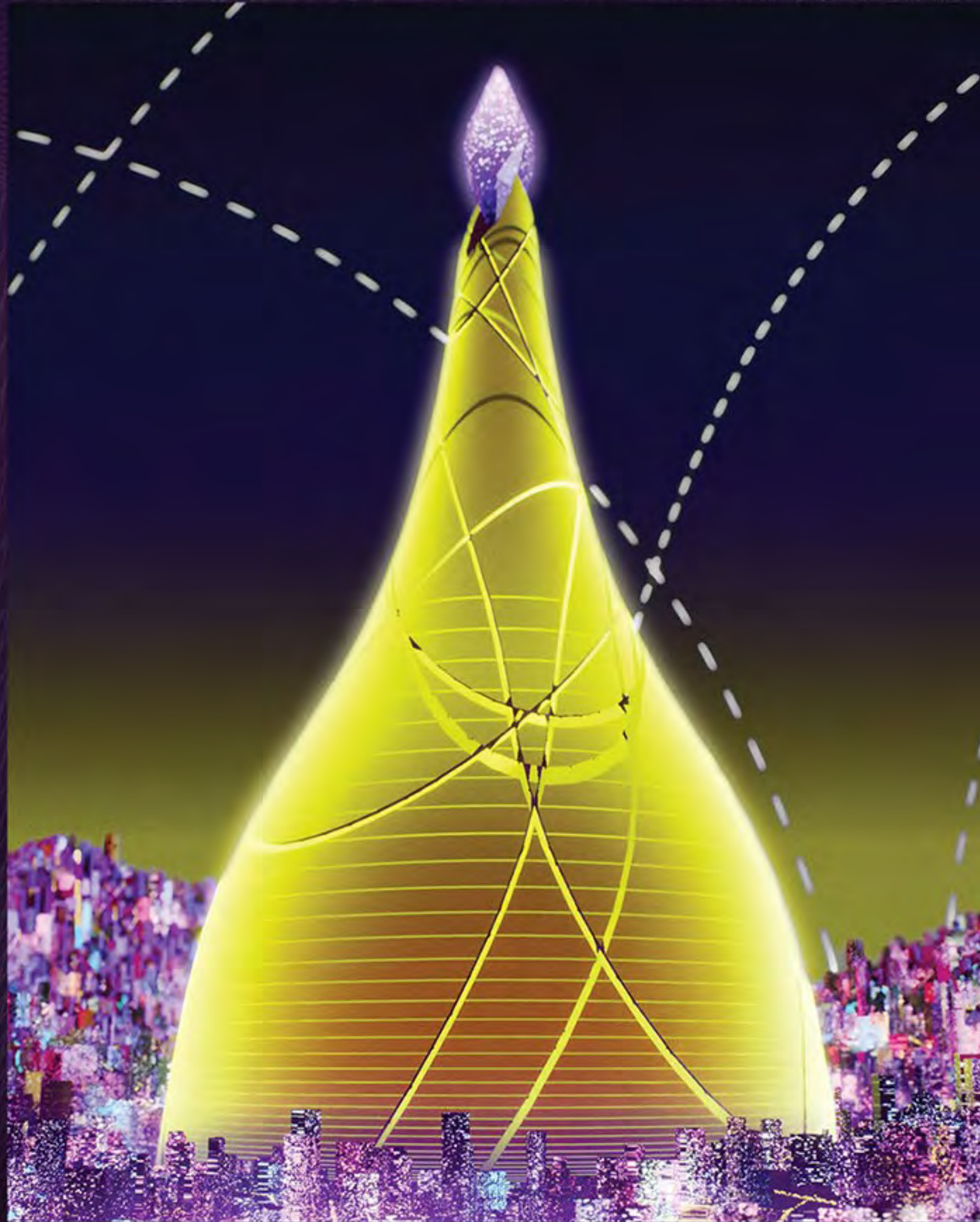
Ann Marie: The last thing I'd say is that we'd love to have a tech-focused DisCO. A DisCO that helps build DisCO. This has always been the dream, a coding collective. That's something that we're still feeling out, for that to coalesce.

"We'd love to have a tech-focused DisCO. A DisCO that helps build DisCO. This has always been the dream, a coding collective."

That's a good call out to end on, to get more people involved!



*Interview by NKC
Edited by Anjali
Prashar-Savoie
Additional editing by
Ann Marie Utratel and
Stacco Troncoso*



CLUB PRAYALA

YOU CAN'T MISS IT

Standing at over 3.6km in height and with the world's largest dance floor.
The draw of Luxembourg's most premium attraction is plain to see.

RAVING IS JUST THE START

While Prayala may boast a host of club based records and accolades, including largest dance floor¹, largest indoor lighting array and a selection of prestigious industry awards for its physics defying sound system. The dance floor is just the tip of the iceberg of what lies ahead in your journey through the diamond tipped golden spire.

Credit check turnstiles on entry enabling peace of mind inside the venue. Countless restaurants with cuisines from across the globe.² Endless choice of apartments and office spaces to purchase or lease.³ Express elevators to your destination of choice within the club⁴. At Club Prayala there is no desire unfulfilled⁵.

[1] Largest single uninterrupted dance floor in any indoor event space. [2] Local sourced ingredients from our automated hydroponics facilities. [3] Most premium home and office interior designs available at higher floors. [4] Limited to floor privilege. You cannot access a floor above the one you hold property on without express invitation from those with higher floor privilege. Climbers will be punished with unlimited fines. [5] Club Prayala operates under the legal jurisdiction of the Luxembourg government and acts in full compliance with state laws.



misery



what is misery?

misery is crying at the party

misery is your emotional support stuffed animal that looks more depressed than you do

misery is being a fag and a dyke at the same time

misery is a 4 hour bath and a 7 day free trial

misery is that one piece of butt hair the beautician forgot about

misery is waxing your butt in the first place

misery is living in your overdraft but eating out anyway

misery is searching for a halal photo to send nani ji

misery is putting your headphones in at the back of the cab but not even listening to anything you just don't want to chat

misery is forgiving your younger self for the things they did to get you here

misery is your second hand binder

misery is falling in love with your therapist

misery is this too shall pass

misery is freedom is sorrow is moments of connection is dissociation
is remembering is moving through

misery is company



misery is a mental health community and sober rave based in london and led by and for queer, trans, intersex, black people and people of colour (qtibpoc) with lived experience of madness, mental health challenges, time in hospital, addiction, public service use, disability, trauma, medication and neurodivergence.

we co-create free, playful, accessible sober spaces, services, practices, parties and resources to cultivate communities of care that can support and sustain the collective healing and resilience of qtibpoc world over.

misery is a reminder that you're not too sensitive,
it's mad out here.



me: :(

plants:



me: :)



what we do

we strive to cultivate generative ecologies of connection, care and solidarity that can support and sustain the collective healing and resilience of our community. we know first hand that healing and liberation is interwoven and by nurturing community care and addressing collective trauma, we seek to disrupt the growing privatisation of healing and the "self-care industrial complex".

we work for and with lived experience leaders to co-create accessible, playful, and transformative peer-led healing spaces, services and resources by (un)archiving and (re)generating the vast wisdom, community resilience strategies and potential for joy that are abundant amongst our people.



our roots

the work of creating communities of care is not new, nor invented by us. it is ancient work that exists within communities, cultures and species around the world. we continue the legacies and lineages of our ancestors and the artists, activists and community workers that have come before us and those around the world that are committed to this work.

we are inspired by our friends and lovers, the creative power of our communities and the mistakes of our parents. we give thanks and draw strength from the disability and healing justice movements, black feminist theory and praxis, mad studies, queer of colour critique, radical transfeminists, our dyke, faggot and gender divine siblings worldwide, femmes of colour spaces, wxtchcraft, raving on the dancefloor, community-based transformative justice interventions, indigenous herbalists, generative somatics, revolutionary mothering, nurses, sex workers, teachers, survivors, carers, youth workers and black, brown, indigenous and diasporic spiritual traditions.

we have learnt that people are the experts in their own lives and believe that everyone should have the right to fail and the support they need to grow. we acknowledge that harm is an integral part of the human experience and that experiencing harm is one of the many ways our lives, minds, and hearts adapt to the world.

our work is rooted in the principles of healing centered harm reduction including trauma-informed care, agency, collaboration, intersectionality, consent and acknowledges the historical and on-going social, cultural, environmental and economic systems that constantly terrorise our communities including experiences of colonisation, anti-blackness and racism, sexism, homophobia, transphobia, classism, ableism and other oppressions.

our dreams (for a less miserable world)

we are dreaming of worlds where every queer, trans, intersex black, brown and indigenous person has access to a choice of knowledges, resources, communities and health care services that they need to sustain their wellbeing.

worlds that are safer, happier, healthier and more peaceful. worlds where we all work to acknowledge and minimise our own potential for intimate, interpersonal, structural and ecological violence and in doing so resolve conflict compassionately.

worlds where people before profits, harm-reduction and post traumatic growth is the norm. where we are all supported in alchemising our pain through play, consent, connection, boundaries and rest. worlds where you can cry and be held, if you want to.

our story

ok so here's the story so far. misery was created in late 2018 by aisha mirza and babetheory. we were frustrated with how unwell us and our friends were and how little support was accessible to us. we had dealt with the suicide of friends and other qtibpoc, our own suicidality and chronic mental health struggles, and the addiction issues that famously taunt the qtibpoc community were feeling all too close to home. we love to party but were feeling increasingly disillusioned and out of place in the hot, heavy, headonistic and extroverted queer nightlife scene. we wanted to create some kind of mental health intervention, but didn't want to leave the club behind. so with the guidance of friends and a lot of love, misery was born.

our wish for misery was to continue to legacy of creating and holding space for people who are othered - for not being straight, not being white, not being able-bodied or neurotypical, not being "sane" -- spaces in which people can meet, chat, dance, cry, learn and experience together, shielded, just for a moment, from an imperial gaze. we wanted people to feel like they could bring every part of themselves to misery, the sad part and the slutty part. it quickly became clear that this offering for marginalised communities, in an era of rabid privatisation of social services, is life-saving work. this knowledge has motivated us through many a long night!

the need for sober, mental health-centered spaces for black and brown queer and trans people is growing and we are trying to keep up! navigating the violent effects of colonialism and capitalism is a constant exercise in imagination. we are proud to continue creating the alternative systems of care and community that we want to manifest for our futures. misery plays in the space of sorrow and cheekiness, trauma and utopia, and it feels hard and it feels magical, and there is no peace until everyone has a piece of it.

YOU ASKED, I ANSWERED

A series of statements orally dictated, transcribed and edited for clarity by dare balogun in response to the question "what does it mean to reclaim space", while listening to the lecherous sounds of Vandelay Radio.

reclaim space

I prefer the term reclaim rather than claim because it implies that we are claiming something previously lost which was ours to begin with. When did we lose it?

we always complain

We complain and call out when line-ups aren't diverse. We complain about how social media is commodifying dance music, with success being measured by the number of followers. We complain about how an algorithm has turned us all into clowns. We complain that upcoming DJs are horribly underpaid in comparison to charting/trending DJs who ingest thousands not only from paid sets, but brand sponsorships and endorsements of products that have no relevance to music. We complain about the gesturing, the performative nature of everything, the belittling of social issues for the sake of virtue signaling, the selective use of privilege, the hidden agendas, the numerous poisons. We hate it. We hate everyone we see participating in this facade of a scene, and we hate ourselves for having to participate. We hate having to compromise any form of individuality purely just to ensure we do not jeopardize any alleged opportunity that may or may not come from not expressing an opinion that isn't the collective thought.

everyone is complicit

But the collective thought has to be wrong. Has to be broken. Has to be corrupted if this is what the music community looks like. If all my above complaints are valid, then surely we have failed. We've invented barriers to something that is meant to be open and free, we've commodified sensation and feeling, and diluted it into a community that values profits over passion. Dance music is poisoned by capitalism and we are all complicit.

There are things that remain unmentioned. About how a large proportion of venue owners, promoters, bookers, the people that make the decisions all look the same. All have the same backgrounds which do not necessarily represent the backgrounds of the majority of people for whom these decisions are made for. Emerging scenes are written about as they are wild phenomena, as if evolution in dance music isn't meant to happen, because the status quo remains the desired preference. Diversity is sought purely for tokenism, rather than for empowerment. The few groups that call out these disparities are then fetishized as cool communities and instantly collectivized under one banner, ignoring the individuals who want a voice more than their background says about them. We refuse to acknowledge the problem, but celebrate the solution in this weird dance dystopia we find ourselves in.

this is wrong

Why do there have to be safe spaces when clubs were meant to be safe to begin with, meant to be escapes from the societal problems we face daily, the bias, the discrimination, the harassment. How did we even let these problems get into the club? Why do artists from under-represented groups have to collectivize to have the same voice and recognition as a sole representative from the majority? Why don't people use their privilege to do more than just amplify the complaints, and stop screaming 'there's a fire!' while holding a hose?

we can solve it

What Sodaa for me represents is more than just a collective. It's a model for how we should all think, how we should interact with each other and how we should all make decisions, working together towards an agreed goal for club culture and dance music, a goal set out long before ourselves; to bring people together, no matter where you're from and who you are. Techno's black anti-corporate self-empowering approach brought Berlin together before Reunification. Kwaito allowed for expression during the oppressive Apartheid, and right now, Repair Together is rebuilding Ukraine to the sound of electronic music.

what does it feel like

The cultural impact is more than just a snippet of a moving crowd. For me, it's more than escapism. It's rare for there to be any space that says all are welcome, a statement that now seems contradictory to common thought. This is the statement that we should celebrate, continuously push to the forefront, and ensure for the future.

I don't know what it looks like, but I know what it feels like.



dare balogun

E NUMBERS

E numbers

Creative
neuroqueer
collective

To Neuroqueer,

is to actively reimagine the many structures that seek to define, exclude and erase us. It is to reclaim our-being and to give more full expression to our uniquely weird potentials and inclinations.

Neuroqueer* as a verb: is an action, a doing word- rooted in the practice of queering (that is: subverting, disrupting, defying, liberating oneself from) from normativity and is necessarily intersectional in nature.

This concept has grown out of the critical neurodiversity paradigm* that centers exploration of neurodivergent culture, ways of being, seeing, knowing and engaging in/with-the-world- that disrupt and challenge the normative ideal.

We hope and encourage that this space (E-Numbers) is one in which we can together attempt to reclaim/give power to and embody our most authentic selves.

*The term was coined by Athena Lynn Michaels-Dillon and Nick Walker.

@meeesha
@pialetics



@_meshii



@serena_ramsey

@grandmasterdes



Chill out space by @delusional_nostalgia



> Mel Baggs

IN MY LANGUAGE ~ I find it very interesting by the way that failure to learn your language is seen as a deficit, but failure to learn my language is seen as so natural that people like me are officially described as mysterious or puzzling. Rather than anyone admitting that it is themselves who are confused not autistic people or otherwise cognitively disabled people who are inherently confusing.

Far from being purposeless, the way that I move is an ongoing response to the world around me. Ironically the way that I move when responding to everything around me is described as "being in a world of my own".

They judge my existence, awareness, and personhood on a tiny and limited part of the world I appear to be reacting to.



@e_numbers_

INTERVIEW WITH BOSS

A conversation between Black Obsidian Sound System and Āliyah Husna

Āliyah: The work BOSS does often connects sound, arts, and culture with activism and social change. In your view, how does BOSS challenge and disrupt dominant norms in music and arts spaces?

Marcus: The fact that BOSS started off as, and still is, a Black queer centred collective is disruptive in itself. Our system was hand built by a group of Black, trans, nonbinary, queer people and women. There's not much history of that. Even though it has happened, and there have been women and queer people in soundsystem culture – the way BOSS started and the work it's doing is very radical. Sound system culture came from Jamaica, the Caribbean, Africa even. It is rooted in Blackness, although since the '90s soundsystem culture has been appropriated in a way. I grew up going to DnB and jungle raves. There were Black sound systems, and there were a lot of white sound systems – especially in the techno scenes. I went to a lot of techno parties and I felt a lot of isolation, white machismo, lots of white dudes. For a group of queer Black people to come together, build their own system, and disrupt that is just amazing.

A lot of sound system history is unrecorded and one of the main things we try to do – and we're not the only ones that do this, or the only ones to have ever done this – is create an archive. We've been doing that since day one. We are interviewing women or queer people who have been involved with sound system culture since the beginning, and we're still building on that. It's something that still needs to be mapped and showcased. In terms of the sound system scene there's not many sound system collectives that actually have their own physical sound system. We do community hires, say if a group of squatters call us up – we're gonna do it, we'll even do it free. We have sliding scale rates, from community rates up to institutional rates.

The funny thing about BOSS is the collective is made up of a lot of artists, musicians, DJs, activists, organisers, people that cross all kinds of subcultures. We get caught between the art world, the DIY underground squat world, and the club world. In terms of the art world, we've caused a bit of a scene, especially with the Turner prize. We had a lot of mixed feelings about whether we should take that on. The main reason we did that was the funding. They gave us a big production budget, and we could subvert and divert that. One of the main things we try to do is amplify Black queer, trans voices and their work and create a nurturing space that is for us.

Ā: The dancefloor can be a space of collective healing, connection, and (re)becoming, particularly for QTIBIPOC communities. What does collective space mean to you, and why is this important?

M: I really like the idea of the dancefloor being a space of healing. In our collective there's a few artists who have made films, such as Collective Hum, which is in our Turner prize show. This is exactly what that film talks about; coming into a space of healing, connecting, being with your people, our sound system being a totem. The idea of collectivity is really important to us. The archive is one of our main works, with the other main part being really solidifying our constitution, accountability systems, and our onboarding.

The collective space is not only a gathering of people making decisions, but having systems in place to make sure that harm is not inflicted on each other. That's super important from my experience. Over the years I've seen us harm each other time and time again because of the scarcity mindset that Black and people of colour often have – the need to do things with urgency, and this is a pressure from white supremacy. We are pressured to achieve and produce before we even have the systems in place to make sure there's a healing space for us. As BOSS, we've had a bit of a break over the summer and after the Turner. We needed a reset to see where we're going and what we're doing next. One of our main aims is nurturing that collective space.

Another thing we keep talking about is the resources we have access to and opening that up to the broader community. That is really important: skill sharing, sharing our experiences and knowledge with each other and the community. Collective space is super important. Coming from an anarchist squatter background, I only know how to work in collectives. I'm really into the idea of cooperation, and how financially things can be easier if we get a pot of money, we work it out equally, and we share the responsibilities equally while thinking about nonhierarchical structures. One thing I like about BOSS is that we challenge each other and the requests we get.



Ā: What is a moment you/BOSS have experienced where the feeling/action of reclaiming space was strongly felt?

M: For me personally, one really poignant moment was the Turner prize. It was the build. The whole thing was really stressful, dealing with this institution, it was a lot bigger than we all anticipated. But when we did that build with Sisters in Dub it was incredible. Big up to the build team, Kiera, Nick, and all. We came up there with all the materials, we took over the gallery, and when we first switched it on in that space, we were all crying. It was such a powerful moment, especially with Sisters in Dub, it was amazing. We were all in tears. I've not had a situation with a collective like that. The gallery was open, people were walking through like - what's happening? In that moment, we did reclaim that space.

Ā: How have DIY, non-hierarchical, and/or anti-capitalist methods fed into the work you do?

M: We work in a non-hierarchical collective structure. There's no one making profit. Money goes into a pot, people get paid for their labour, and then we pay rent or expenses. We are really trying to solidify our constitution, our governing document. It isn't a rules book, but it's a living document which changes, and it will always change. It's important to have systems in place so if there's conflict there are ways to deal with that, there are ways to bring people in, and ways for people to exit. It can sound dry but it's really important and really radical to have systems in place. The interesting thing about our collective is that while we're from different backgrounds and skill sets, we do generally have anticapitalist practices.

Working with people from different scenes and communities can be challenging because we all have different politics, but it's a great space to work things out. In terms of DIY, we do everything ourselves. We're learning, I first started learning to build in the Turner prize. Everyone is self taught. Sound system culture is DIY. We get a lot of influence from Caribbean sound system culture, the Black Panthers, and Olive Morris. A lot of us are from squatting scenes over the years which are influential in the ways we work. And obviously, our space is for queer people of colour; it's Black centred, Black led, and we centre and prioritise women and queer people because of the isolation and harm we've experienced in rave and sound system scenes.

Å: Is there a specific period or movement in time and culture that has particularly inspired you or BOSS's vision?

M: The '70s and '80s when sound system culture was coming out of the Caribbean is a big inspiration for us. The '80s squatting movement in Brixton, women like Olive Morris organising these groups, the Brixton uprisings. It's a dark time, but there was a lot of inspirational organising happening, especially from Black women and Black queers.

I'm really interested in uncovering that history. I really want to bring things back to that. We want to do hall parties, dancehall parties. We want to move things out of legal clubs with security into the streets, the parks, community halls. We've had enough of being in galleries and institutions. The '70s, '80s, '90s, the squat scenes, the raver movement – they're all an inspiration to us. We're trying to bring it back to the grassroots, because that's our vision and inspiration.

Å: What is a key change you would like to see in the UK's nightlife culture at present?

M: What SODAA is talking about, I really love that idea. I'm really into the idea of cooperativism and collectivism. I'm tired of people profiting off of our enjoyment and our cultures. There are these big club nights, and sometimes that feels like all London has to offer. I want to see more cooperative works and genuine collective organising.

My issue is the way people are being treated or profiteering. There's been a lot of incidents where dark skinned femmes have been taken advantage of, their image used to promote these nights to put out the idea they are diverse nights.

I want to see that change and see people get paid correctly.

That's something I really want to see change, I want to see more spaces for us. I work in live music as a tour manager for bands, they're both Black punk and metal bands. We try to create spaces with Decolonise Fest to platform people in a way that's not tokenising. I want to see more outreach to Black communities, I want to see more respect for BIPOC in live culture, and not just being used. I want to see more acknowledgement of the roots of the music. Techno, jungle, dnb, hiphop, rock, punk – it's all rooted in Black and POC history.

Å: If the future of the party/nightlife were a genre or sound, what would it be and why?

M: I'm really into country music. I feel like a lot of the music I listen to is old timey banjo music by Black people, and I listen to a lot of punk. I feel like those genres are so closely related to techno and grime. The way they have all evolved and have sustained over time is really powerful. I know that banjo music isn't really relevant to nightlife, but what I think is really interesting is the oral history, the technique of playing banjo, it's the passing down of banjo; it's a Black instrument which came from Africa to America. That knowledge has been orally and physically shared over time, and I think we can use some of those techniques as ways of sharing in our nightlife. What BOSS does is share knowledge, resources, and history. It's all about legacy and keeping that legacy going.

We can also think about that in sound system, rave and nightlife culture. It's all part of this great big legacy. We have the oral tradition in nightlife culture, the way we're sharing and talking about dancefloors being a space for healing. You know when you want to go out, you just need to dance, sober or not, you just need to have really good music, you need to hear that bass? It's super healing.

Å: Do you have any upcoming events, work, or initiatives you would like to share?

M: With BOSS, we had a little break over the summer and we don't have any events coming up, but we have stuff we're planning. Keep an eye on our Instagram for events. We want to have a community hall party, and next year we hope to have a website with our archive out.

Decolonise Fest is having our annual festival 16-18th September at Signature Brew, with live bands and workshops.

I also do work with Land in our Names around land justice and reparations for BIPOC. I have a zine about banjos which is on the website, and I have a podcast about the history of banjo as part of Cultivating Justice.



IMPRESSIONS OF

A DAY & NIGHT EVENT
EXPLORING NEW WAYS
TO SHARE SPACE
COLLECTIVELY

IN COLLABORATION WITH THREADS

Ini here. Saw Nope the day after. reminded me of the event. OJ on the horse capturing spectacles. A field party would be cool. Oh shit summers over. I would like to explore our understanding of space beyond just in the panels. Like more heavily curated performances where each artist has a tighter brief. Bananas were a shout. If we're doing a 12 hour event all being recorded we might as well tell a story with it. We should use some of the profit each time to bet on a horse. Like £10. What is the history of these systems that are being whittled away as we are trying to rebuild them. What you're trying to make really is the best possible black box. Can the blackbox best demonstrate what you would like to see outside of the black box? We are all crew. More MCs. Experimental Hype Men. Pretty cool pyramid scheme you got there. Two panels. More historical context. hindsight is power. I thought I recognised someone whilst I was going home at 6am. A real bad egg from school so I called him out, gave him a few words. He pretended he didn't know me. I was confused. Turned out it wasn't actually the same guy. Sorry about that dude. Party bags? Shoutout to Matt, what a guy. The cab driver stopped for a McDonalds on the way back from the event. We had a coffee together. Now Thats What I Call Solidarity! I pretended to drink it. I couldn't turn him down but I also couldn't have a heart attack in the back of his cab. Lets do it again. Can someone teach me to drive. More crew members. Or more intimate. Feedback on how do we make everything better!



So much love and happiness from everyone that performed, worked, contributed to the event. All my friends that came wanted MOOOOAR.



More XLRs

I felt really inspired by the other performers, who gave me ideas of what I can do in my own music and performances.



Next time, decentralised photography

I really love the way the rooms were set up, it kind of felt like the clubhouse from Codename: Kids Next Door (if anyone's seen that cartoon before LOL)

i'm so glad i found SODAA!

My creative dreams feel more in reach now, and I feel like I'm in the right place at the right time, finally.

There was a feeling of synergy, of communicating without words. Everyone in their own world but simultaneously building a collective one. A really beautiful experience.



Why doesn't everyone do events on Open Collective

Rory from The Baths closing the outdoor bit to force everyone on the dancefloor

wowwowwowwow more ensemble pieces please

Wear comfortable shoes and bring a change of clothes - the heat oh my oh my oh my

Workers Papa John's veggie pizza

I've never ever been around so many musicians and creative people before. I felt like people understood my language for the first time. Loved it so much. Couldn't stop smiling all day.



Richard, Chris, Ini, Sean, Anjali, Claire, Hugh, Meg, Adam, Freddie, Giacomo, Dan, ROOO, Matt, Izzy, Gee, Lenny, Sean, Aliyah, Lizzie, Jané, esmé, Valeria, Jabriel, Hannah, Symrun, Graver Ekow, Sinny, Ryo, Jenny, Sasha, Alec, Ben, thank you!

CREDITS

Technomaterialism

Technomaterialism is a Non-Profit Organisation ("Association loi 1901", under the French legislation). We are an Afro-diasporic and Black materialist multidisciplinary platform formed by Black writers, musicians and club workers, and focused on providing alternatives to McCarthyism & neoliberal representation optics in dance music.

DisCO: Ann Marie Utratel

A native New Yorker transplanted in Spain, Ann Marie Utratel is a co-founder of two worker-owned cooperatives, Guerrilla Media Collective and DisCO.coop. She is also a member of Leap Collective, a new model for philanthropic practice and funding for systems change, and part of the Culture Hack Labs Rhizome Fellowship 2022 cohort.

DisCO: Stacco Troncoso

"Stacco Troncoso teaches and writes on the Commons, P2P politics and economics, open culture, post-growth futures, Platform and Open Cooperativism, decentralised governance, blockchain and more. He is the co-founder of DisCO.coop, project lead for Commons Transition and co-founder of the P2P translation collective Guerrilla Translation. His work in communicating commons culture extends to public speaking and relationship-building with prefigurative communities, policymakers and potential commoners."

NKC

NKC is a producer, DJ and writer. He writes about music and technology from a perspective that focuses on culture and social-political context.

Works of Intent

Works Of Intent is a belter factory, top selector, playwright and essayist whose sole purpose is to be a nuisance by highlighting the uncomfortable connections that exist in the cultural industries between race, class and privilege. His written work details the failures of the music press to represent Black & working-class scenes on its doorstep, British colonialism and techno-gentrification. And not a day goes by that he isn't plotting the downfall of some toff that wants to buy into the dance music "community."

misery

misery is a mental health collective & sober rave for QTBPQC. misery medicine is the first saturday of every month in london. sign up to our newsletter 4 goodies x

dare balogun

DJ, producer, editor of hit publication, Vandezine! and co-founder of Vandelay Radio, dare balogun remains an elusive figure, achieving a cult-like following from fans worldwide.

Jané Mackenzie / E numbers

Visual artists using installation and collaboration to explore communication and disability. Started E numbers, a neuroqueer night and evolving creative collective, with the aim of using art and sensory experience to explore what neurodiversity means for us. Team member of Hart Club, a gallery and studio championing neurodiversity in the arts.

Marcus / Black Obsidian Sound System

Marcus is a mixed heritage (Jamaican, Indian, British) working class queer grower, community organiser, South Londoner, gardener by trade and a Tour manager for the bands Big Joanie and Divide and Dissolve. Marcus has been an integral part of the underground DIY Punk and Rave scene in London for over 15 years and has a deep interest in exploring the untold histories of black influence in alternative music particularly the unique intersection of growing and traditional folk music from the Caribbean and Africa. Marcus is part of many collectives including Decolonise fest and Black Obsidian Sound System.

Aliyah Husna

Aliyah Husna (they/them) is an event and radio producer, DJ, performer, educator, and community facilitator. As a queer, non-binary, disabled person of colour, they see storytelling, creativity and community as powerful tools to create transformative experiences while centring collective joy, healing, and empowerment. Aliyah is a trainer at the Good Night Out Campaign, where they bring to life their passion for progressing nightlife. As a multi-genre DJ they are a regular in the London club and rave scene, as well as holding residencies on Voices Radio where they deep dive into music history, and on Netil Radio where they explore the links between sound, nature, and space. Aliyah is part of Riposte, putting on alternative queer raves and workshops bringing together music, performance, and art. Aliyah has worked on a range of festivals, events, panels, workshops, broadcasts, and exhibitions on both large-scale and grassroots levels.

Dan Hannen / excel dj

excel dj formally known as dj excel also known to friends as dan lol hates writing in the third person like neoliberal skill lmao a spreadsheet girl boss, producer, dj, friend, lover(?) and organiser within SODAA which is probs the best thing they've done x

Ikävā Pii

Musician, DJ, organiser and SODAA co-founder Ikävā Pii explores post-capitalist futures and the new beyond the norm. Mediterranean-bred and now London-based, he's just another immigrant applying for public grants.

ROOO

ROOO is a producer, singer, songwriter, DJ, and graphic designer, and one of SODAA co-founders.

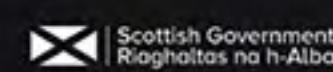
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