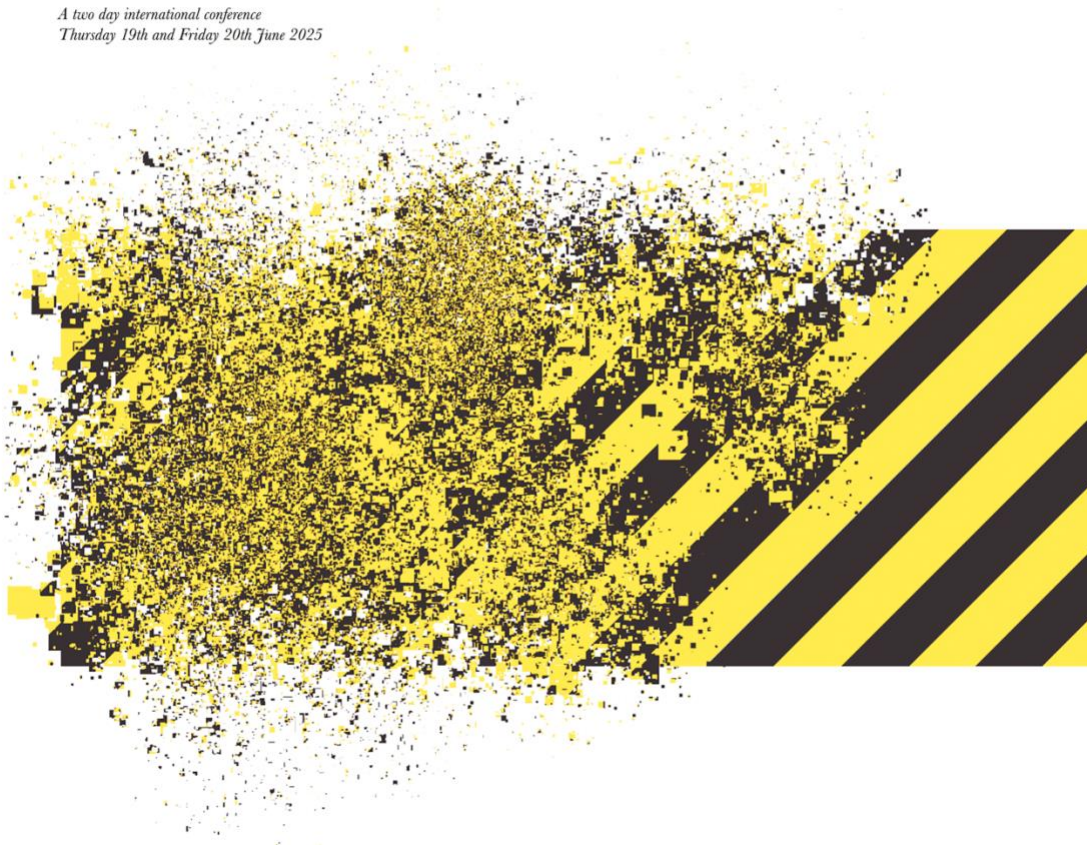


Neither Factory Records nor Madchester:
Rethinking Manchester's Musical and Subcultural Histories

*A two day international conference
Thursday 19th and Friday 20th June 2025*



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Programme

Geoffrey Manton Building, Manchester Metropolitan University

Map of the 2nd floor (for GM234 and GM235) to include lifts and accessible toilets – <https://www.mmu.ac.uk/sites/default/files/2025-01/GM-02-Access.pdf>

Map of the ground floor (for Lecture Theatre 5) to include lifts and accessible toilets – <https://www.mmu.ac.uk/sites/default/files/2025-01/GM-00-Access.pdf>

Thursday 19th June

9.30am – 10am – registration and refreshments (Geoffrey Manton Building atrium)

10.am – 10.30am – welcome, opening remarks and housekeeping from the conference committee + The Subcultures Network (**Lecture Theatre 5**)

10.30am – 12pm – parallel panel session 1

Excavating Cultures of Resistance 1 – chair David Wilkinson (**Room GM234**)

Isaac Rose – Buried Modernity: Understanding Contemporary Manchester Through the Lens of Historical Defeat

Lucy Robinson and Chris Warne – Prisons, Riots, Carnival: Uniforms as Sites of Control and (Subcultural) Protest in Strangeways Prison

Kieran Bott – I Want You, Autonomy: The Rock Against Racism Northern Carnival and Rock Against Racism in Manchester

Shaping Communities – chair Sarah Raine (**Room GM235**)

Rebecca Parnell – Putting the Orchestra In Its Place: What Role Does Location Play in Artistic Output?

Izaak David – Hearing Change: Music, Social Infrastructures and Levenshulme's Changing Urban Landscape

Jack O'Connor – Hulme, Manchester in the Long 1980s: In Search of Culture and Community

12pm – 1pm – lunch break

1pm – 2.30pm – parallel panel session 2

Creating Place Differently – chair Lucy Robinson (**Lecture Theatre 5**)

Connor Seed – Neo-Folkloric Myths of the Unreal in the Red Rose County

Pete Mercer and George Francis Lee (STAT Magazine) – Should We Abolish Manchester?

Kenneth Longden – Manchester, Esoterica: Music Maps and Psychogeography

Cultural Industries and Technologies – chair Kirsty Fife (**Room GM234**)

Richard Kelly - 20 Years of Party People

Rhys Jones – Camouflaged? Chris Sievey and the Intersection of Home Computing and Creative Industry

Liam Maloney – Studio Outtakes: Questioning the Role of Manchester’s Historic Recording Studios and the Absence of Recording Heritage in the Second City

Buried Histories 1 – chair Kirsty Fairclough (**Room GM235**)

Ieuan Franklin – Greater Manchester’s Great Lost Band: Colours Out of Time, Marginality and the Post-Punk Psychedelic Revival

Danny Cookney - Sweet Not Swagger: A Manchester Music Antithesis Called ‘Flowers’

2.30pm – 3pm – refreshment break (Atrium)

3pm – 4.30pm – parallel panel session 3

Manchester Now – chair Patrick Glen (**Room GM234**)

Tanith Mab – Stepping Out of the Shadow: Emerging Artists in Manchester

Markus Hetheier – Queer Resistance: DIY Culture in Manchester’s Contemporary Electronic Music Scene

Global Manchester – chair Kirsty Fairclough (**Room GM235**)

Jean-Louis Vaxelaire – Manchester, Palestine

Rob Levy – My Middle America and Manchester

4.30pm – 6pm - break

6pm – 8pm - drinks reception and DVRK Research Group performance (Geoffrey Manton Building atrium)

Friday 20th June

8.30am – 9am – registration and refreshments (Geoffrey Manton Building atrium)

9am – 10.30am – parallel panel session 4

Reflecting on the Club Berlin exhibition and its archival, institutional and historiographical implications (panel discussion) – chair Roddy Hawkins (Lecture Theatre 5)

Aniff Akinola, Matt Bancroft, Karen Gabay, Alexander Gagatsis, Paul Martin

Beyond Mythchester – chair Sarah Raine (Room GM234)

Pete Dale – ‘Fucking Scum’: Querying Tony Wilson’s Ideas About the Working Class

Giacomo Botta – ‘Dirty Old Town is Anywhere’: Challenging Manchester’s Exceptionalism Through the ‘Industrial Continuum’

Buried Histories 2 – chair Keith Gildart (Room GM235)

Kamila Rymajdo – Breaking the Boys Club: Ageism and Sexism in Manchester’s Club Culture

Arthur Dickinson – Manchester’s Street Soul Scene

Alex Timewell – Junglist Generation: Manchester’s Hidden Musical Inheritance

10.30am – 11am – refreshment break (atrium)

11am – 12pm – Plenary: Pitched Black – DJ Irfan Rainy of ‘Do One’ club night on Manchester’s Black Musical History: in conversation with Isaac Rose, with audience Q+A (**Lecture Theatre 5**)

[Buses to Jodrell Bank – 1 pm from outside Manchester Museum (Oxford Road, M13 9PL). Please arrive in front of the Manchester Museum at 12.45 in time for a 1pm departure. A Creative Manchester team member in a blue t-shirt will be there to check you in.]

2pm – 2.45pm - registration/tea/coffee

2.45pm – Attendees ushered to take their seats in the FLP/Space Dome

3pm-3.05pm – Welcome by Teresa Anderson

3.05pm-3.10pm – Opening address John McAuliffe / Introduction to talks

3.10pm-4.10pm – *An Insider's Perspective: The Other Side of Strawberry Studios and Yellow Studios. Manchester District Music Archive* – Karen Gabay and Alison Surtees, with guests Debs Burns, Yvonne Ellis and Basil Clarke.

4.10pm-4.25pm comfort break/refreshments

4.25pm-5pm – The Scientific Artist: Bouncing Kraftwerk off the Moon – Tim O'Brien

5pm-6pm – The Science and Politics of Togetherness in Music Cultures – Michelle Phillips, Christabell Stirling, Kamila Rymajdo.

6pm-6.05pm – Closing words from the conference committee and intro to the evening from John McAuliffe

6.05pm-7pm – food break

7pm – Attendees take their seats in the Space Dome

7.15pm-8.15pm – In conversation with David Olusoga and Jazzie B

8.15pm-8.30pm – comfort break

8.30pm-10pm – Jazzie B DJ set

[Buses return to Manchester Museum. The coach will depart from Jodrell Bank at 10.15pm. Those attending the afternoon programme at Jodrell Bank but not attending the evening event will need to organise their own return journeys.]

Abstracts and speaker bios

Excavating Cultures of Resistance 1

Isaac Rose – Buried Modernity: Understanding Contemporary Manchester Through the Lens of Historical Defeat

Popular accounts of the post-industrial resurgence of Manchester have often tended to put centre stage the mythology of Factory Records (Spinoza, 2023). But is this right?

This paper will examine how contemporary Manchester, and its pioneering embrace of property-led regeneration, is the result, rather, of the historic, tragic, defeat of the left in the 1980s.

I have described this period, between the late 1960s and the late 1980s as an “interregnum”, a bridging period between regimes of accumulation. The first, principally shaped by the industrial, productive “primary circuit” of capital, and the second the speculative rentierist “secondary circuit” of today. This period, when capital retreated from the city, engendered a high level of political and aesthetic experimentation. It was also a period of sharp political contestation, one which the left ultimately lost — in Manchester and across Britain.

What does understanding the era in this way do to our analysis of the Manchester model? Does an excavation of historic cultures of resistance help shape the social and aesthetic forces contending with the models ongoing rollout today? And finally, how does centring the experience of defeat help us to put the effervescent arts scene of 1980s Manchester in its proper place — not as a foreshadowing of the skyscrapers of today, but instead the last late flowering of a city that now lies buried: Manchester, a capital of modernity.

Isaac Rose is author of *The Rentier City: Manchester and the making of the neoliberal metropolis* (Repeater, 2024). In his day job, he works for the Greater Manchester Tenants Union, and otherwise is an arts producer, as co-founder of The Commission for New and Old Art and also of Do One, a community soundsystem.

Lucy Robinson and Chris Warne – Prisons, Riots, Carnival: Uniforms as Sites of Control and (Subcultural) Protest in Strangeways Prison

Using Post-rave History as a mode of interrogation and methodology we focus on the 1990 prison riot at Strangeways, Manchester. We want to focus on the ways in which dress, in particular uniform, found its meaning in Strangeways, and what that might teach us about the broader context of Manchester.

We develop our analysis in two moments. In the first instance, we draw on a range of historical and conceptual scholarly work on uniform as a structured site for designating relationships within a given state’s policies of incarceration and consider how amendments to uniform under the guise of practicality can also be situated within broader shifts in penal and policing policy, revealing aspects of ideology, morality and power. In the second instance, we return more closely to our Strangeways case study within the context of Manchester as a City. We explore what happens to these structures when confronted with the carnival of protest via the form of a prison riot, which at key moments deliberately took on and inverted the symbolic power

of its various disciplinary meanings, marked by strong resonances with contemporary subcultures around rave.

Lucy Robinson is a Professor in Collaborative History at the University of Sussex. She teaches and researchers the history of the 1980s, publishing *Now That's What I Call a History of the 1980s* (MUP) in 2023. Lucy is a member of the University of College Union. She is also the academic lead on the teaching-led digitalisation project, *Observing the Eighties* and a founding member of the Subcultures Network.

Chris Warne is a Senior Lecturer in French History at the University of Sussex. After completing PhD research in the field of nineteenth-century French historiography at the University of Birmingham, Chris's research interests moved to the area of contemporary European history, with a particular focus on the evolution of popular, material and everyday cultures since 1945. Chris is especially interested in the ways that youth and subcultures can be the site for understanding social and cultural change. He is also exploring the relationship between politics, culture and resistance. In this regard, he has engaged with questions surrounding the archiving and recording of everyday experience, and especially how the archive is transformed by its encounter with the digital.

Kieran Bott – I Want You, Autonomy: The Rock Against Racism Northern Carnival and Rock Against Racism in Manchester

Through the lens of social history, this research paper will examine the Rock Against Racism Northern Carnival, the events leading up to it, its aftermath and the wider Rock Against Racism movement in Manchester in the context of the national Rock Against Racism movement. Using primary sources from the music press, the Manchester Digital Music Archive, the British Library and other archival sources where available, this will be an exploration of the extent to which the Rock Against Racism Northern Carnival and the wider Rock Against Racism movement in and around Manchester were a part of the national Rock Against Racism movement, whilst also observing the level of autonomy that was required by Rock Against Racism in Manchester and the extent to which this local movement reflected upon the identity of the Manchester music scene. The main questions under consideration are, firstly, to what extent was Rock Against Racism in Manchester informed by the national London-based Rock Against Racism? Secondly, were the differences and disagreements between Rock Against Racism in Manchester and the national movement political, cultural or a combination of those two factors? And finally, to what extent was Rock Against Racism in Manchester a product of Manchester's own artistic, cultural and political identity in contrast to being a mere local branch of a nationwide movement? This research will aim to create greater understanding of the concept that Rock Against Racism was an international network of locally focused groups with an executive committee rather than a monolithic national entity.

Kieran Bott is a second year Doctoral Researcher in History at the University of Wolverhampton, supervised by Prof. Keith Gildart. Researching the political engagements of Alternative Rock music and subcultures in the UK and USA c. 1975-1999, the choice of research in this field is built upon personal experience as much as academic interest. Graduating with a BA (hons) First Class in Politics and History from the University of Wolverhampton in 2020, continuing at the same institution to complete an MA in Popular Culture and ultimately to the current PhD research and Visiting Lecturer work, Kieran as is also a singer/songwriter and multi-instrumentalist who

performs with several touring bands, a political activist, a musicians' collective label organiser, and the founder of Black Country Rock Against Racism, which has been endorsed by RAR co-founder Roger Huddle, Steel Pulse's Selwyn Brown, and Punk musician Tom Robinson since its inception in Summer 2024.

Shaping Communities

Rebecca Parnell – Putting the Orchestra In Its Place: What Role Does Location Play in Artistic Output?

In November 2020, the chamber orchestra Manchester Camerata relocated from its base in central Manchester to a deconsecrated Victorian Gothic Monastery in the suburb of Gorton. Once a thriving industrial area, modern-day Gorton faces several socio-economic challenges compared to other areas of Greater Manchester, such as significant levels of child poverty and lower employment rates. The Monastery, a Grade II* Pugin-designed building, has a rich and storied history, operating as a place of worship and the home of Franciscan monks for over 115 years before its closure in 1989. Today, the building acts as a site of historical interest and a community space with a particular focus on spiritual activities.

The move to an area outside of a cultural cluster, particularly in the case of an organisation which has historically been based in the city centre, allows for an exploration of how place, both geographical and physical, impacts its stakeholders. Using fieldwork and interviews this paper examines the impact of the relocation on the staff and musicians of the organisation and the orchestra's resultant artistic output, asking questions such as: How does the history of The Monastery impact upon the orchestra's work? Does being embedded within a community enable greater impact through participatory work? Does the organisation 'fit in' in Gorton? How has the artistic output, both through concerts and community work, changed following the move?

Rebecca Parnell is a 2nd year PhD student at The University of Manchester where she is supervised by Dr Roddy Hawkins and Dr Chloe Alaghband-Zadeh. Prior to commencing her studies, Rebecca worked as Creative Producer for Manchester Camerata in a joint role with Creative Manchester, part of the University of Manchester, where she taught with the Institute for Cultural Practices as well as working with the orchestra to develop and produce concert activity. Prior to this, she worked in various roles at The Royal Northern College of Music, the same organisation where she completed her undergraduate studies as a classical guitarist. Her postgraduate studies were at Falmouth University whilst working full-time in industry. As a musician, she has performed as a soloist at Wigmore Hall and Perth Concert Hall (Australia). Rebecca's academic interests centre around how relationships to place are formed, the intersections of 'class' and taste, and walking ethnography.

Izaak David – Hearing Change: Music, Social Infrastructures and Levenshulme's Changing Urban Landscape

Levenshulme is a diverse inner-city suburb in south Manchester, often discussed as undergoing significant socio-cultural shifts. Historically a middle-class, leafy periphery of the city, by the mid-to-late 20th century, it became a predominantly working-class neighbourhood, with a significant

proportion of the population identifying as having Irish heritage. More recently, the area has undergone moderate gentrification with rising house prices and the emergence of independent cafes, bars, and restaurants that occupy a section of the main thoroughfare and commercial strip, Stockport Road. This has culminated in Levenshulme gaining a growing reputation as 'coming up' in local and national media. Subsequently, I explore the relationship between musical practices and urban change within this suburb by focusing on how three distinct infrastructures — a local music venue, a church, and a festival — shape musical subcultures in Levenshulme. By integrating the concepts of urban ethos, social infrastructure, and friction to analyse ongoing participant observation and semi-structured interviews, I explore how communities adapt and respond to changes in their environment, explaining why urban transformation manifests unevenly across different sites. I argue that because each infrastructure is the centre of a unique network of human interaction, each area produces its own organic urban ethos and friction that responds to urban change in Levenshulme.

Izaak David is a second-year, funded PhD student in ethnomusicology at the University of Manchester, where he studies music and urban change. Based in Levenshulme, Manchester, Izaak explores how changes in the urban landscape unfold and affect how individuals perceive the area's identity and their sense of belonging to it. With my background in ethnomusicology, he employs ethnographic research methods to examine the socio-cultural dynamics of musical practices as the ward changes. His doctoral study aims to contribute to the academic understanding of the intersection of music, cultural regeneration, and place, while exploring how communities, policymakers, and planners can cultivate change in a sustainable and inclusive manner.

Jack O'Connor – Hulme, Manchester in the Long 1980s: In Search of Culture and Community

By the 1980s, less than ten years since its construction, the modernist Hulme estate in Manchester was a failure. Riddled with building defects, the estate and its main feature, the Crescents – four long curved blocks of flats and maisonettes – were a national symbol of urban decline, social deprivation, and a failure of modernist planning. Yet, it had also become associated with underground music, film, art, and subversive creativity.

This paper will present the themes I am using to reconstruct and explain this lost place, its community and emergent subcultures. Including links between subcultural activity and cheap housing – flats repurposed as rehearsal spaces, photography dark rooms, recording studios and after-hours clubs; the area's club nights, repertory cinema, and events; the experience of black and Asian people in Hulme; the Hulme Tenants Alliance; and Hulme's representation in photography, music video, film and literature.

The paper will explore how, despite the failings, Hulme became a site of subcultural creativity and a site of community action seeking to stake a claim for the estate's future. To do this means understanding place in different ways, not just as a design failure or a measure of inner-city deprivation, but instead understanding what subcultures, creativity and personal expression tell us about a place and its impact upon individuals and wider society, and what community organising tells us about people's attachment to and care for place, and their desire to improve it. In turn this informs current debates about the value of the creative economy in our cities, especially in dominant narratives about Manchester today.

This project is evolving from a research fellowship at the John Rylands Research Institute.

Jack O'Connor is a historian of Modern Britain, with a focus on culture, subcultures, community, the built and urban environment, post-war higher education, and cultural studies. He recently completed his PhD in History at the University of Sussex and has a forthcoming book from this research titled *New University dreams: How academics, architects and students reimagined Higher Education in post-war Britain*. He was a Visiting Early Career Research Fellow in 2023-24 at the John Rylands Research Institute and Library, University of Manchester, where he has been developing a research project on culture, community and urban transformation in 1980s Britain, with a focus on Hulme, Manchester.

Creating Place Differently

Connor Seed – Neo-Folkloric Myths of the Unreal in the Red Rose County

Red rose. Worker bee. Factory. These symbols have become synonymous with Manchester and the North West, some by extension, through the city's marketing programme. However, these symbols reflect a sanitised city, and an underground mythos creates its own symbols, often at odds with what it is told objective reality is. This underground, through characters such as Mark E Smith, brought light to a dark and surreal vision of the North West; a Hieronymous Bosch of brooding Lancastrian magic at war with modernity.

This creative essay with visual aids will draw on my creative work which exists across forms of media in short story writing, poetry, digital culture and memes. The work I create seeks to showcase an underground mythos for the North West operating in the shadows of its commercialised identity; a place made up of Metrolink ticket inspectors (Metheads), eccentrics with a malevolent edge (Mitherers), and conspiracy imbued into monoliths of the land (coded messages sent by Pendle Hill or Rivington Pike to appear in dream). Through this creative essay and eternally developing underground mythos, I seek to map a Lancashire that is in tune with its history, with its natural landscape and one which rejects the commercialisation of identity in an era of identity politics. This will be done in three parts: Metheads, Mitherers and Monoliths, to showcase that this is a Red Rose County which creates a new folklore for itself organically and from the bottom-up, not the top-down.

Connor Seed is a writer from Clitheroe, Lancashire, living in Chorlton-cum-Hardy. He studied English and Creative Writing at Manchester Metropolitan University. Connor writes surrealist stories and poems where the Weird and folkloric meet the urbane and where regional identity abruptly confronts its own commodification. He has previously been published in *Ambit POP*, *Words from the Water*, and *STAT Magazine*. His short neo-mythic fiction about the North West is available on his X account @pendulwitch, and short stories and memes about Lancashire are available between both of his Instagram accounts: @pendulwitch and @lancashiresecessionistarmy.

Pete Mercer and George Francis Lee (STAT Magazine) – Should We Abolish Manchester?

Founded in 2020, Leigh-based publication STAT is an anti-profit arts and culture zine for the North West, excluding the city of Manchester. Too often Northern culture becomes obscured by urban centres. The sponge that is Manchester leaves peripheral towns devoid of both economy and identity, further catalysing centralisation to the city. Calling for the abolition of Manchester in 2023, STAT is a reaction against said cultural centralisation, against the rentier capitalism which drives it, and against our region's relentless nostalgia.

What STAT is, is a call to action. A reclamation of our immediate environments for the building of a regional, inclusive and unapologetically progressive cultural identity. There are countless stories to be told outside of Manchester – in Wigan, Blackburn, Morecambe, Runcorn – yet the telling of these stories is often unprofitable or cynically stamped out. Is it for us to swing the limelight back, to stand up for our communities, to make things better.

Pete Mercer is the Editor and Designer for STAT. Currently based in Leigh, Pete's work takes interest in the built environment and its politics, with particular focus on modernism, housing and the radical left. Pete graduated from the Liverpool School of Architecture in 2024.

George Francis Lee is the Commissioning Editor for STAT. George is a freelance writer and journalist based in Lancashire, and has written for The Guardian, The Big Issue, The Independent and others. With STAT he has commissioned work by a drug dealer, a feature on cryptid hunters from Bolton, and even a story of someone who broke into Martin Scorsese's dressing room.

Kenneth Longden – Manchester, Esoterica: Music Maps and Psychogeography

In trying to reify Manchester's music heritage, music maps have become popular in more recent years. These maps bring together disparate music memories, locations, bands, and personal experiences in ways that nearly always compress time and space and potentially distort not only geography, but our connection to the same. These maps often emphasise key spaces of historical significance to some band or other, key venues, and buildings, and in doing so they encourage ideas of Manchester's cultural relevance and cultural cache in ways that reframe and recontextualise original encounters with the same. They offer a new and alternative sense of place that suggest an esoteric knowledge of the city, but which contrasts with personal experiences.

This paper will examine the function of these music maps, especially their connection to cultural tourism and ideas of heritage and compare their representations and ideas to my own musical psychogeography of the city and memories of being in a band in Manchester in the 1980s.

Kenneth A Longden is a lecturer in film, Television and Creative Technologies at the University of Salford. His works include, 'The curated TV experience with 'value added': Walter Presents, canned TV, curation, and post-production Culture' (in *VIEW Journal of European Television History and Culture* 2020), 'The agency and value of remakes: the television-to-film adaptation' (in

McFarland 2018), 'China whispers: the symbolic, economic, and political presence of China in contemporary American science fiction film' (in *Open Cultural Studies* 2018), and various conference papers on film, television, and art. He has recently written a chapter on 'Autobiography, Genealogy, and Anthology: The Beatles and Autobiography', for a collection of essays - *Rereading Musicians and Their Audiences* (Bloomsbury Academic) which is due to be published 10th July 2025. He is also a Fellow HEA. <https://rkc.academia.edu/KennethLongden>

Cultural Industries and Technologies

Richard Kelly - 20 Years of Party People

This image sequence delves into an exploration of Manchester's vibrant musical scene from 2002 to 2022, and featured in the *Manchester Evening News*. This was a period of evolution of the rave scene with niche venues and subcultures that reshaped the city's musical landscape. Through 30 compelling images, "20 years of party people" explores the intimate yet transformative venues that spawned diverse cultures, fostering creativity and inclusivity. The venues highlighted—Electric Chair, Homoelectric, Sleuth, Paradise Factory, Generation X, Corbieres, and Naive Melody—were more than just clubs. They were crucibles of expression and identity, where music was a cultural catalyst for fashion, art and cultural expression. Each venue cultivated its own unique ethos, hosting nights that blended genres, defied norms, and championed individuality. Electric Chair's eclectic soundscapes and Homoelectric's celebration of queer culture epitomized the radical spirit of this era, while lesser-known venues like Sleuth and Naive Melody incubated experimental beats and emerging subcultures.

This image sequence visually explores how these venues reflected and shaped the Manchester identity enabling Manchester to become a hive of innovation and subversion. Through candid photography and personal testimonies, it captures the textures of a music scene defined by pulsating basslines and a defiant spirit that thrived against the backdrop of urban regeneration and gentrification.

By reimagining these histories, this image sequence invites audiences to consider the enduring impact of Manchester's musical subcultures on the city's identity and beyond, celebrating their role as catalysts for connection, transformation, and cultural resistance.

Richard Kelly is a Senior Lecturer in Fashion Image teaching on BA (Hons) Fashion Art Direction and BA (Hons) Fashion Promotion having previously taught at Huddersfield University and London College of Fashion (UAL). Richard's expertise stems from 20+ years as a commercial photographer specialising in fashion, music, and advertising which he brings to his specialist teaching across Live Briefs, Industry Talks, and Entrepreneurial activities. He has a sustained record of involvement in the industry is widely published in *Rolling Stone Magazine*, *The Guardian*, *Dazed Confused*, *Elle*, and *Vice Magazine*. Advertising clients include Sotheby's, UKFT, GFF, BBC, JD Sports, and Fred Perry.

Rhys Jones – Camouflaged? Chris Sievey and the Intersection of Home Computing and Creative Industry

At first sight, *Camouflage* (1983), by Manchester musician Chris Sievey, may appear to be a triumph of the computer hobbyist and vernacular creativity, its power-pop A-side intended to be played in synchrony with a program on the B-side. That program, also written by Sievey, appeared as audio tones to be loaded into the then-ubiquitous microcomputer, the Sinclair ZX81. Once loaded and activated at the start of the song, the ZX81 would show lyrics and ultra-low-resolution graphics perfectly synchronised with the music. *Camouflage* is sometimes contextualised as a bridge between Sievey's earlier work as The Freshies' frontman, and his development of the Frank Sidebottom persona, a charming fibreglass-headed naïf convinced of his own stardom. It has been noted that Sievey encouraged his fanbase to buy the relatively inexpensive ZX81 and use it as a creative tool (Middles, 2014), building on his earlier experiments with home-made board games. *Camouflage* can also, however, be seen to demonstrate the bridging of domestic computing and corporate forces: originally self-released, it was later licensed and marketed by major label EMI. This mirrors the way that early idealistic works on 'small-scale' technologies (Illich, 1973) and tool-based creativity (Nelson, 1974) were later subsumed by a large-scale creative industry and the corporatisation of computing (Markoff, 2005). With EMI's involvement in computer software increasing during the following years, I argue that *Camouflage* demonstrates the way that the market forces coming to bear on 1980s home software production (Lean, 2016) acted both in opposition to, and in conjunction with, domestic creativity.

Rhys Jones is a senior lecturer within Media and Communication at Swansea University. He researches 'new media' – specifically, the social shaping of media technologies at a nascent stage of their cultural acceptance (or non-acceptance). He has examined early attitudes towards the internet in newspaper reporting, and the use of the Welsh language on Usenet and, separately, Twitter when both those platforms were newly popular. He is associated with Swansea University's History of Computing Collection and was gifted his first computer, a Sinclair ZX81, over four decades ago.

Liam Maloney – Studio Outtakes: Questioning the Role of Manchester's Historic Recording Studios and the Absence of Recording Heritage in the Second City

Recording studios typically occupy one of two positions in the public discourse. Often they can be considered sites where perfunctory action occurs that plays a necessary but ultimately uninteresting role in the process of delivering music to the listener. Alternately, by dint of their history, their clientele, and contemporary myth-making, a few select studios can hold the public's imagination and position themselves as sites of great importance that can verge on the magical:

Abbey Road, Motown's Hitsville USA, or the "birthplace of rock n roll" - Sun Studios. Such recording studios have embraced the affordances of heritagization, viewing it as part of their broader activity and allowing them to further cement their place in the public imagination and popular histories of music.

Unsurprisingly, given its much vaunted cultural output particularly during the 1980s and 1990s, Manchester was served by several studios that facilitated the city's music making. However, these studios are rarely considered worthy of attention, even in those narratives or scenes that were reliant on recording technologies rather than live performance e.g. Madchester, Factory Recordings and the Hacienda, the erroneously titled "acid house" scene, Oasis vs Blur etc. This paper examines the lack of visibility of studios in public conversations concerning Manchester's musical history and proposes an alternative perspective by anchoring such discussions around these sites as community spaces and democratic creative hubs, coupled with the attendant need to demystify the music production process for non-specialist audiences and consequently embrace less well-known creatives in such histories.

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.

Buried Histories 1

Ieuan Franklin – Greater Manchester's Great Lost Band: Colours Out of Time, Marginality and the Post-Punk Psychedelic Revival

The post-punk era in Northwest England birthed iconic scenes in Manchester (Factory Records) and Liverpool (Eric's, Zoo Records), yet Crewe in Cheshire remained off the map of discovery. Emerging from this overlooked location, Colours Out of Time (COOT) anticipated the psychedelic revival with their electrifying live shows and acclaimed singles "Rock Section" (1981) and "She Spins" (1982). Despite endorsements from figures like John Peel, Julian Cope, and Max Bell, COOT struggled to gain traction, disbanding in late 1982. Though all the band's activity was centred in Manchester and around the Manc DIY label Monsters in Orbit, they received limited recognition in the city, and were instead praised by Liverpool contemporaries The Teardrop Explodes, who invited them to play a residency at Club Zoo. The NME's Max Bell declared "Rock Section" a "masterpiece" and speculated that had COOT come from Manchester or Liverpool, they would have achieved greater success.

This paper examines COOT's liminal position as a vital yet neglected, short-lived and marginal band caught between province and metropolis, and between (post-)punk and psychedelia. It also explores the shifting legacy of their iconic Rock Section which evolved from its drunken séance origins in 1979 (the song was originally written by Skin Patrol) into covers and remixes by artists like Opal, Mazzy Star, and Andrew Weatherall. Using interviews, original research, and theories of marginality, this paper uses COOT as a case study to advance the need for a more nuanced understanding of The North, and to understand the dynamics of locality, genre, and cultural recognition in post-punk Britain.

Ieuan Franklin is Senior Lecturer in History and Politics at Bournemouth University. He has published numerous articles and book chapters on media history, youth culture, and popular music topics, and he was lead editor of an edited collection on local and regional media cultures, *Regional Aesthetics* (Palgrave, 2015). Dr Franklin was Research Assistant on the AHRC-funded *Channel 4 and British Film Culture Project* (2010-2014) and Co-Investigator of a British Academy project exploring the needs of LGBTQ+ refugees and asylum seekers (2020-1). He is currently working on several topics, including a study of Denis Mitchell's radio and TV documentary work for BBC Manchester and Granada.

Danny Cookney - Sweet Not Swagger: A Manchester Music Antithesis Called 'Flowers'

The end of the 20th century witnessed a “specific disciplinary engagement between geography and music” as the result of an ad hoc meeting at an Institute of British Geographers annual conference. Following Attali (1985), an interrogation of the various ways in which music is interlinked with the social conditions of where it is both made and consumed was undertaken through the connecting of academics from a range of fields. Particularly, this wide-ranging research opened-up discussion regarding the implications of place on music. For Leyshon et al., music is defined as inherently spatial: influencing and mirroring the landscapes and social environments from which it emerges. Records subsequently serve as a means of constructing, rather than just reflecting, place.

But where does such theorising relate to a track like 2000's 'Flowers' by Sweet Female Attitude? Popularised through a version that typified the sound of UK garage: a genre described as “a London thing” (Reynolds, 1999: online) despite the performers and remixer in this case having emerged from Manchester. What are the connections to its city of origin?

A sometime club favourite that still benefits from national radio play today, 'Flowers' notoriously borrowed its chords from late 19th century Erik Satie to become its own brand of classic. Yet it remains one that bypasses more typical Manchester playlists. This presentation explores that exclusion within the context of the artist name: how the specific manifestations of “sweet”, “female” and “attitude” within the project may explain that discrepancy.

Danny Cookney is an educator, designer and researcher currently based at Manchester's SODA (School of Digital Arts). His transdisciplinary output has predominantly been organised around the intersections of sound and image including visual identity as it relates to and is applied to music outputs. This has included his engagement with record cover design, music video and photography, predominantly for musicians/producers involved in areas of electronic dance music. His published output includes the 2017 edited volume *Music/Video: Histories, Aesthetics, Media* (Bloomsbury Academic).

Manchester Now

Tanith Mab – Stepping Out of the Shadow: Emerging Artists in Manchester

Tanith will speak about a large event she produced at Antwerp Mansion in March 2024 called 'Hacienda 2'. Showcasing 63 'emerging' artists - she will begin her presentation by reading the vibe check that all artists received when being asked to be part of the show:

'It's midnight in Atom Valley. You're in a long queue on a cobblestone street. You decide to swallow the bee shaped multivitamin. The ghost of Alan Turing flies through you. You reach the entrance. Luckily the bouncer doesn't realise you're on a nostalgia trip. You float in...

Ian Curtis hologram performing at Warehouse project, Peter Kay's Urban exploration Youtube, everyone in the peaky blinders bar holding hands, The Hacienda Is Now An Apartment Building, Vimto Apartments, Ariana Grande Apartments, Karl Pilkington Apartments, The red post box that survived the IRA bomb Apartments, there is an industrial light bulb in the club that never goes out, On the 6th day God created the Manchester Metropolitan University, Bach.E.Smith, graphene condoms and graphene bullets, Shaun Ryder and Bez on Gogglebox with veneers, Piccadilly Gardens Fountain of Youth, pug with Manchester bee tattoo, Tartarian street photography podcast, Emmeline Pankhurst B2B Sasha Lord Illuminated mashup, guaranga graffiti inside the Trafford Centre, euphoric ChillfactorE wetherspoons Folklore, The 1st Programmable Computer ecstatic flash dance.....'

Tanith will also speak about her experience as an artist born and bred in Hulme, raised by her mum who went from crescents punk to MMU cleaner in social housing in Freshers-filled Hulme.

Tanith Mab is an artist suffering from internet poisoning, making latent pictures of aesthetic knowledge and intuitive science. Born in Hulme, she makes from her studio at Paradise Works, Salford. Graduate of School of the Damned Alternative Art School 2024, awarded Haworth Trust Scholarship 2024, resident artist at East Street Arts 2022, her current interests are Quakerism, alternative art education and LED lights.

Markus Hetheier – Queer Resistance: DIY Culture in Manchester's Contemporary Electronic Music Scene

While Manchester's longstanding history of electronic music scenes has been widely researched in relation to DIY culture, the connection between Manchester's electronic music and DIY culture has not been examined much in a contemporary context. In this presentation it is argued that DIY culture can function as a site of resistance for queer people within Manchester's current electronic music scene. It opposes the corporate music industry and provides a space for queer people to empower themselves through electronic music performance. In order to demonstrate this the Manchester-based queer electronica night FLUFF will be used as an example. The night was set up by Anna Appleby (performing as Norrisette) and the presenter Markus Hetheier (performing as Industries) as a response to their desire to perform their electronic music live after Coronavirus restrictions were lifted, with the aim to also connect with and platform fellow queer electronic musicians. Setting up FLUFF can be understood as an act of resistance in the precarious post-Brexit and post-Coronavirus economy as it aims to create a resilient space for queer electronic musicians despite the challenging economic situation. In addition, focusing on the queer community in the context of electronic music can also be interpreted as act of resistance as it includes and empowers queer electronic music producers. Both artists will reflect on FLUFF in relation to DIY as a culture of resistance through a reflective conversation which will inform a DIY toolkit intended to assist artists from marginalised communities with navigating the current UK music landscape.

Markus Hetheier is a Manchester-based electronic musician and researcher. Through his electronic music project Industries he explores and subverts musical structures ranging from field recordings, distorted sounds to harmonic melodies and large beats. Together with Norrisette he co-runs the Manchester-based queer electronica night FLUFF. The night aims to provide a platform for queer electronic music producers to perform and test out original music to a live audience, as opposed to being a club night, and has kickstarted the careers of many. Besides being an electronic musician, he is also undertaking a practice-based and participatory PhD at the Manchester Metropolitan University investigating Manchester's queer sonic geographies. In addition, he has years of experience working in the arts ranging from administrating and coordinating creative projects to facilitating participant engagement through sonic practices, often with a focus on community. Find out more on his socials @industriesmcr and visit his website www.industriesmcr.com. #industriesmcr

Global Manchester

Jean-Louis Vaxelaire – Manchester, Palestine

The fate of the Palestinians is a burning issue today, as it was for Bryn Jones 40 years ago. Bryn Jones was born and died in Manchester at the age of 37, having released dozens and dozens of records under the name Muslimgauze (156 albums and 20 compilations, including the many unreleased ones published after his death). For Zuberi, 'When I first heard this music, I thought it was probably a British Muslim artist with a political axe to grind.' (2017: 35), which is not surprising with album titles like Abu Nidal, Vote Hezbollah or Hajj and covers showing Khomeini or armed veiled women, but Jones was not interested in religions, had no Muslim friends and never went to Palestine or an Arab country as he lived with his parents in Manchester (he only left the country to do a few concerts).

The first part looks at the message Jones conveyed in the interviews he gave. It can be summed up in a few points: every track is inspired by a political event but there are no preaching lyrics, the aim is only to inform on the Middle Eastern Situation. We analyse in the second part how these messages were expressed in Muslimgauze album titles, tracks (all instrumental) and sometimes shocking album Covers. We will ask whether, from a semiotic point of view, Jones has helped people to think as he claimed, but the conclusion will ultimately be rather negative, as current events show. The final question is, what is his legacy today?

JL Vaxelaire is Professor of Linguistics at the University of Namur after having worked at several Paris universities from 1998 to 2009 (Paris 13, Paris 7, ESIT, Inalco) and at the University of Cyprus from 2009 to 2012. While a student, he worked in a French publishing house that published only rock biographies and in industrial music fanzines. His research focuses mainly on classical questions of linguistics (semantics, translation, etc.), but he has also occasionally worked on music-related issues (Laibach's use of languages in their songs, the role of fanzines in the dissemination of obscure music, etc.).

Rob Levy – My Middle America and Manchester

Like Manchester, St. Louis, Missouri is a musical city. Also, like Manchester it is a city with several large rivers around it which have helped shape it as a working-class city. Both cities also took off in the mid 19th century. My hometown has musical heritage of blues, jazz and soul that has infused its citizens with a passion for music. It's the home of William Burroughs, Miles Davis and Chuck Berry. Along with this passion came a fertile club culture, especially in the 1980s and 1990s when warehouse parties, raves and clubs exploded with the sounds emanating from Manchester. The DJs and their devotees here gobbled up every Manc sound they could find. The sounds of that city permeated everywhere, in clubs, stores and on the radio. Manchester had so much to answer for.

This paper will examine how the global influence of Manchester's music scenes, (especially the post-punk and "Madchester" movements) helped revive the stagnant club culture, and radio landscape of middle America, specifically for me, as someone living in St. Louis Missouri. While Manchester's "Hacienda" scene profoundly used house and techno from Chicago and Detroit to expand its identity, it reciprocated by giving a massive boost that turned an entire generation onto its music and cultural pulse. It also proliferated college and independent radio, causing rabid youth to scour record shop bins for import singles and albums. St. Louis was an unexpected receptacle for the sounds emanating from Manchester. For example, the radios here were grooving to dance beats from the city as well as post-punk vibes from bands like Durutti Column and Buzzcocks.

I am using my experiences as a college radio music director and DJ, music journalist and club goer who went out regularly in St. Louis and regularly visited Chicago (and New York) to reflect on how popular Manchester's music scene was in a place where many folks would not expect it to have been prominent.

Rob Levy is a writer, blogger, content creator, DJ, and podcaster based in St. Louis, Missouri. He started broadcasting on the radio in 1987 and has served as a DJ and Music Director for KCFV, WBCR, and KDHX radio where he has hosted Juxtaposition for 29 years. He currently hosts Antics on Louder Than War Radio and The Free Design for The Face Radio. He has written about music, film, television and popular culture for several outlets, including *The Big Takeover*, *Chicago Reader*, *Ink19*, *Louder Than War*, *Needcoffee.com*, *Reviewstl.com*, *The Riverfront Times*, *Screen Rant* and *St. Louis Magazine*. He currently writes about music for the *St. Louis Post-Dispatch*. He also has published several fanzines. He also cohosts the Modern Musicology podcast. He also has moderated guest panels for several popular culture and Doctor Who conventions including DragonCon and Chicago TARDIS. He also has presented papers on popular culture at several academic conferences.

Reflecting on the Club Berlin exhibition and its archival, institutional and historiographical implications (panel discussion)

On 1 December 2024, Aniff Akinola ran and curated a celebration and exhibition of 'Club Berlin' (specifically Tuesday nights at Berlin), featuring DJs Colin Curtis, Hewan Clarke and Giles Peterson. Part photo exhibition, part club night, part panel discussion, part oral history, the event raised a series of questions and

issues which, while specific to Club Berlin and its role in Manchester's 1980s club culture, continue to be assessed in the context of a 'pre-Madchester' world – a network that is hard to capture, even though numerous accounts and contributions already exist.

The challenges of capturing and reclaiming this history are partly practical (lack of resources, or inability to make use of existing resources to support co-produced projects), ethical (co-production, representation, ownership), social (gender imbalances in particular), global (Afro, Latin and Jazz music forms; record-distribution) and historiographical (origins, emergence, memory); these challenges are brought into sharp relief because they are so closely tied to the Madchester 'explosion' that followed, both in myth and reality, and in danger of forming their own kind of 'anti-narrative' orthodoxy as a result. In this session, we reflect on and address the following issues:

- The place of Berlin in the context of local, national and global music history
- The challenges of capturing and conceptualising the emergence of historical music scenes
- The dynamics of film-based oral history when participants are present at a club-based event in which memory intersects with something close to 'reenactment'
- The fallibility of memory and the interrelationship between testimony and facts within and beyond the archive

Aniff Akinola is a Manchester producer and musician who started dancing and making music in Manchester's dance scene in the early 1980s. He is a renowned vocalist, writer, producer and ex-label owner, was a founding member of cult Manchester hip-hop outfit Chapter and the Verse, co-writer of a Guy Called Gerald's classic house anthem 'Voodoo Ray', co-writer of Kirsty MacColl's hit 'Walking Down Madison' and general co-conspirator of such 90s electronic luminaries as The Orb, Steve Hillage and The Beloved.

Mat Bancroft is curator of the British Pop Archive at the Ryland Library, University of Manchester. Before joining the Rylands, Mat worked as independent curator and art designer, working on project for Johnny Marr, the Derek Jarman estate, Fred Perry and many others.

Karen Gabay is a renowned broadcaster, producer, podcast host, curator and historian, having led and worked on a wide range of radio, television, non-linear outputs and exhibitions for a wide range of media and cultural organisations. Her contributions to histories of the northwest and to Black musical heritage are particularly well-known.

Alexander Gagatsis is a Lecturer in Jazz Studies at the Department of Music, University of Manchester where he lectures among others jazz historiography, improvisation, theory and analysis, and on topics in Balkan and popular music(s), as well as oversees undergraduate performance courses in the curriculum. He has published in peer-reviewed academic journals, both nationally and internationally, on topics in jazz and television, jazz performance and analysis, jazz historiography and criticism, jazz improvisation, theory and cognition, jazz diasporas, and jazz and cultural geography. Prior to his work in higher education, he taught music in schools internationally and participated in several projects with a focus on community development

(Grand Union Orchestra, MIMA, Reach Out). He is also an experienced percussionist, having worked with the Grand Union Orchestra, Café Balkan, Monsieur Doumani, Michael Siganidis, and the ECM artist Savina Yianatou among many others.

Paul Martin started off as dancer and DJ in London's clubs in the 1980's. He also worked in the cult Soho record shop Black Market whilst DJing at classic clubs like the WAG, Iceni and internationally. He then joined Gilles Peterson's Talkin Loud record label and worked closely with him in A&R signing acts like Mercury prize winning RoniSize/Reprazent, 4hero, MJ Cole, Krust and Nuyorican Soul. After Talkin Loud he continued in A&R at Gut records and V2 records. He is currently an academic running a Music Performance course at Bucks New University as well as continuing some A&R consultancy and managing various music acts whilst finishing a PhD in 2025 on A&R and Black British music and club culture especially of the two decades from 1980-2000. These decades laid foundations for the sound of global mainstream music production as well as providing a lineage for some of today's underground and crossover stars. Other sub-topics include the role of dancers within musical subgenres and the way in which their movements map broader cultural movements as their moving bodies store individual and collective stories. Paul is also writing and developing fiction and non-fiction books borne out of these topics.

Roddy Hawkins (chair) is a music historian and Lecturer in Music at the University of Manchester. His research is on the institutional and reception history of music in Britain since the 1960s, with a particular focus on the emergence of scenes. He is currently working on a new project investigating the history of musical collectives in Britain during the long 1980s.

Beyond Mythchester

Pete Dale – 'Fucking Scum': Querying Tony Wilson's Ideas About the Working Class

A December 1989 NME front cover shows Shaun Ryder (Happy Mondays) with his label boss Tony Wilson (Factory records), their heads touching, alongside a headline promising 'masses of mouthy Mancs'. 'Mark E. Smith and Morrissey? They're like Norman Tebbit and Geoffrey Howe. They've played their part and they're out...', Wilson declares. Despite his own privileged upbringing, then, Wilson seems to have felt entitled to dismiss these intellectually-informed working-class vocalists from, respectively, the Fall and the Smiths: Shaun Ryder, he seems to have decided, was a better reflection of the proletariat.

Wilson's enthusiastic presentation of Happy Mondays as 'f-ing scum' is hard to swallow given that he then (dismissively) reveals that the band had been offended by him saying this. Were Shaun Ryder and his band actually all that typical of working class lads circa 1989? At minimum, there remained considerably more to working class culture, then as now, than drugs and loud music.

Happy Mondays probably did represent a particular 1980s working class type of interest for cultural historians: the likes of Bez and Shaun Ryder from Happy Mondays don't often get represented in mainstream media. However, it should go without saying that the proletariat is made up of all sorts, united only (in the last analysis) by the commonality of having nothing substantial to sell other than their labour power. With additional reference to the Stone Roses, this paper explores 'Madchester' and class relations with a critical eye.

Pete Dale is Lecturer in Music Education at University of York. Dale's monograph *Anyone Can Do It: Empowerment, Tradition and the Punk Underground* (Ashgate, 2012) examines indie and punk music as a long tradition. Prior to his appointment at York, Dale was Senior Lecturer in Popular Music at Manchester Metropolitan University (2013-2021) and Early Career Fellow in Popular Music at Oxford Brookes (2012-13). He was a founding member of Punk Scholars Network in 2012 and has been Associate Editor of the *Journal of Punk and Post-Punk* (Intellect). Prior to his academic career, Dale ran the indie record label Slampt (launching the careers of Lauren Laverne's Kenickie and the Yummy Fur, featuring future members of Franz Ferdinand, among many other bands). He has played in first wave UK riot grrrl group Pussycat Trash (1992-5), cult UK indie band Milky Wimpshake (1993-present) and many other indie/punk groups of the last 30+ years.

Giacomo Botta – 'Dirty Old Town is Anywhere': Challenging Manchester's Exceptionalism Through the 'Industrial Continuum'

This presentation repositions Manchester's identity as the world's first industrial city and as the 'dirty old town' prototype (although the song was about Salford) within a broader European industrial continuum. While often celebrated as a unique case within the UK's cultural canon and the "Cool Britannia" narrative, Manchester's urban, cultural and industrial development reflects a pattern shared with other European cities and areas, such as Antwerp, Tampere, the Ruhr area and Rotterdam. These share a history of industrial urbanization based on production, of football success and of musical endeavours.

Far from being a singular or isolated phenomenon, Manchester's musical output absorbed and reflected influences from its industrial counterparts. This presentation argues that the so-called 'industrial sound' should not be narrowly localized but understood as a continuum of sonic practices connecting European industrial cities. By embedding Manchester within this transnational industrial network, the presentation challenges its exceptionalism and highlights the shared dynamics of industrial urbanism, from spatial organization to cultural expression. Ultimately, this approach opens new possibilities for understanding how industrial heritage and musical creativity intersect across Europe, shaping collective memory and cultural sustainability.

Giacomo Botta is currently a university teacher at the University of Turku in the Cultural Memory and Human Diversity Master's Programme and a visiting researcher at the University of the Arts Helsinki within the 'Diversity of Music Heritage in Finland' project. He holds a PhD from IULM University Milan, Title of Docent (habilitation, adjunct professorship) in urban studies at the University of Helsinki and in music research at Tampere University. He has been a Fellow of the Humboldt Foundation in ZPMK Freiburg and of DAAD in Berlin Humboldt University. He is the author of 'Deindustrialisation and Popular Music' (Rowman, 2020) and edited *Nocturnes: Popular Music and the Night* (with Geoff Stahl, Palgrave 2019) and *Invisible Landscapes: Popular Music and Spatiality* (Waxmann, 2016). He is currently writing a 33 1/3 series monograph about the first album of Italian post-punk band CCCP - Fedeli alla Linea.

Kamila Rymajdo – Breaking the Boys Club: Ageism and Sexism in Manchester’s Club Culture

Manchester’s musical history is often told through dominant narratives that celebrate its male-led cultural legacy, from Factory Records to the “Madchester” era. These stories have long overshadowed marginalized voices, particularly women and older participants in the city’s vibrant electronic dance music (EDM) scene. The proposed presentation critically examines the intersections of sexism and ageism in Manchester’s club culture, focusing on the experiences of older women DJs who continue to face exclusion and tokenism in an industry that prioritizes youth and male networks.

Drawing on interviews with DJs active in Manchester from the 1990s to the present, the research highlights how neoliberal urbanism and the city’s regeneration narrative have reinforced these barriers, often framing creativity and cultural power through a masculine lens. Yet, within this landscape, pockets of resistance—such as queer spaces and independent collectives—offer alternative models of inclusion and recognition.

The proposed presentation is based on the chapter, “Ageism and Sexism in Manchester’s Club Culture,” published in *The Evolution of Electronic Dance Music* (Bloomsbury Academic, 2021). The chapter explores gender and age-related barriers within EDM and situates Manchester’s club culture in the broader context of the genre’s global evolution. Additionally, the presentation will build on insights from articles the author published in *Vice* and *Resident Advisor*, expanding on the intersections of age, gender, and representation in contemporary club culture.

By addressing these underexplored narratives, the presentation contributes to the conference’s call to rethink Manchester’s musical and subcultural histories and challenges the city’s self-mythologization as a bastion of inclusivity.

Kamila Rymajdo is a Polish-British journalist and academic specializing in music and club culture. Her work has been published in *Mixmag*, *DJ Mag*, *Vice*, and *Dazed*, amongst others. In 2021, she co-founded *SEEN*, a Manchester-based music magazine and platform representing global majority and marginalized communities, funded by Arts Council England, British Council, and Manchester Music City. Dr. Rymajdo is a Leader in Residence at the University of Central Lancashire, recognized for her contributions to music journalism. She has previously held academic positions as a research fellow at the University of Łódź and a postdoctoral researcher at the University of Manchester. Her debut book, *Taco Hemingway’s Jarmark* (Bloomsbury, 2025), explores the Polish rapper’s album as a lens into Poland’s postsocialist history, migration, and populist turn. Her academic publications include contributions to *Popular Music* (Cambridge University Press), *Journal of World Popular Music* (Equinox), and *The Evolution of Electronic Dance Music* (Bloomsbury).

Arthur Dickinson – Manchester’s Street Soul Scene

‘Street Soul’ was a genre of bass-driven, electronic soul music pioneered by artists Loose Ends and Soul II Soul in the late 1980s. The genre was a product of an increasingly multicultural Britain; musicians drew on a range of no other city. A strong underground scene developed around a network of musicians, DJ-promoters and Afrodiasporic and British musical influences, rearticulating these in novel expressions of Black British identity. Whilst London was important in the genre’s emergence, it was Manchester that embraced Street Soul like club nights between the late 1980s-mid 1990s, particularly in Hulme and Moss Side. Yet this history remains largely hidden, which is perhaps unsurprising given the scene’s grassroots existence, during a period synonymous with the dominant historical narratives of Madchester and Acid House.

In this context, this paper will describe and reflect on my initial investigations into uncovering the history of Manchester's Street Soul scene, which will be approached through archival research and extensive primary interviews. In doing so it provides a case study of the early stages of historical research surrounding dance music and club cultures, a challenging area as often much of the activity was poorly documented. The presentation will be in the format of a PowerPoint, including text, images and music. The paper focuses on a key element of my wider PhD research, which aims to document Street Soul's lost history, generating critical knowledge about the socio-cultural drivers of music and the role of music in cultural identity.

Arthur Dickinson is a PhD Researcher at the University of York, currently in his first year. Previously he completed a master's degree in Ethnomusicology at the University of Manchester, where his thesis analysed the ethical and political implications of the burgeoning reissue market for African soul and jazz recordings of the 1960s-80s. He is also a DJ-broadcaster, presenting mixes for platforms such as NTS Radio and Reform.

Alex Timewell – Junglist Generation: Manchester's Hidden Musical Inheritance

Young and old, fusing all that they know through a form called Drum 'n' Bass, inherited from an emancipatory culture called Jungle, uniquely British and more vibrant than it was 30 years ago when it first emerged from a post-Thatcher landscape. Still expressing the desires of the people and gifted on to our children, the creative and cultural industries here in Manchester are fuelled by a not-so-secret Junglist Generation.

I began teaching music at the dawn of this century in the Northern Quarter where I have seen generations of Mancunians express their desire to enculturate others through their lived experiences, sharing and cross-fertilising musical and stylistic heritage. The diverse experiences of living within this city can be seen in the hybridity of Drum 'n' Bass, its technical and social evolution through successive generations.

By sharing anecdotes of old club nights such as Guidance and Squiggle De Mash, to contemporary ventures like the Old Abbey Taphouse and Bloc2Bloc or seeing the world conquering collaborations of artists found in tracks by Bou and Trigger, I wish not only to place a marker for this remarkable musical tradition as it manifests here in Manchester. I want to reveal how Jungle is an intimate connection to the experiences of urban communities and a powerful form of communication between past, present and future of the commercial and the underground.

Alex Timewell is Lecturer in Cultural and Creative Industries at the University of Leeds. Originating from East London and graduating from the Popular Music and Recording degree at Salford University, he spent 16 years teaching Music Performance and Production in FE, venues, theatres and schools in Manchester. As Programme Leader: Business at Leeds Conservatoire for 8 years he was responsible for their innovative BA (Hons) in Music Business. Alex is a passionate musician and educationalist performing across many scenes in Manchester and beyond including Ska, Reggae, Hip-hop, Soul, Calypso, Jazz, Rock, Punk and Indie bands. He is a non-executive director of Beat Bazaar, an organisation focused on cultural exchange and community music. Alex's research interests combine popular music history, inclusive arts education and Lacanian psychoanalysis. His PhD was entitled 'Thinking Frames in Popular Music Education'. His latest publication is 'Music Business Education in the Global Creative Industries'.

Pitched Black – DJ Irfan Rainy of ‘Do One’ club night on Manchester’s Black Musical History: in conversation with Isaac Rose

Manchester has a wholly unique music history and if you dig deep enough and swim in its multi-cultural history you will understand that the rhythm in music is not in the guitar but in the drum. Rhythm is all the about the drums and the drums are from Africa. But why is something that sounds so simple and tangible so abstract in our society?? Why are our heroes not the ones that we should be celebrating?? Because Manchester, the home of the Industrial Revolution, the Cottonopolis, the research Lab for Das Capital via Engels is still part of the Empire. And the empire states that we must export all culture and thereby live and breathe the European commodification of all culture and the rainy city is no different. Take for example the classic New Order Song, ‘Blue Monday’ and the story of the Jamaican Mancunian Soul and Jazz DJ Hewan Clarke, asked by Factory Records owner Tony Wilson to DJ at his new club The Hacienda way back in 1983. Clarke would play this black music inspired Italo Disco record ‘Dirty Talk’ weekly at the party and the Joy Division founders just could not get enough of it and ended up asking Clarke if they take this record home and the new baby spawned in the studio was ‘Blue Monday’. Unless we learn how our music was ‘Pitched Black’ we will never discover why Manchester birthed its music scene as it did.

This session will be a discussion about Manchester’s black music history with Manchester artist Irfan Rainy and Issac Rose.

Irfan Rainy is a Manchester born DJ, music producer, curator and music / club promoter who has been hosting events and releasing music as an independent label owner for thirty three years. Remembering Nigerian legend Fela Kuti annually since 1997, hosting Brazilian music Samba star Seu Jorge, and championing the Afrofuturism of the motor city, Detroit and its Techno artists since the eighties. Collaborations with many of the cities Spoken Word poets as well as many of in New York too. He currently runs two DJ residencies that are influenced by Loft beatniks David Mancuso and Chicago’s Musik Box party.

Isaac Rose is author of *The Rentier City: Manchester and the making of the neoliberal metropolis* (Repeater, 2024). In his day job, he works for the Greater Manchester Tenants Union, and otherwise is an arts producer, as co-founder of The Commission for New and Old Art and also of Do One, a community soundsystem.

An Insider’s Perspective: The Other Side of Strawberry Studios and Yellow Studios. Manchester District Music Archive (Karen Gabay and Alison Surtees), with guests Debs Burns, Yvonne Ellis and Basil Clarke

Karen Gabay is an award winning TV producer, radio presenter, and independent filmmaker. Karen specialises in Manchester’s music and social histories, as well as music and pop culture archives. Karen has worked in radio for three decades and has interviewed and recorded sessions with many local and international musicians, producers, writers, and engineers through the years. She curated and produced the closing weekend of the Strawberry Studios exhibition in

Stockport. Karen's focus is to raise the profile of women in music, raising the profile of Manchester's diverse music scene and documenting the black music experience in Manchester. She is a trustee of the Manchester Digital Music Archive and a Simon Industrial Fellow of the University of Manchester.

Alison Surtees has worked in the creative industries for over 25 years. As Co-founder of Manchester Digital Music Archive (MDMArchive), she delivers the strategic direction and operational delivery of the online platform, partnership projects, events, exhibitions and conferences. MDMArchive is currently working with a range of other music archives on projects around digital access, as well as with Trustee, Karen Gabay, on the Blue Plaques programme.

Debs Burns is the Founder and Managing Director of Boss Model Management – the largest and most established model agency in the North of England. Boss Models is responsible for developing careers in the fashion sector including hair, make up, fashion styling, modelling, photography, film and television industries. Established in 1988, the agency specialises in bringing home grown talent to the fashion circuits worldwide and is a long term member of the British Fashion Model Agents Association. Before forming the Agency, Debs worked in Strawberry Recording Studios (North) rubbing shoulders with Martin Hannett and hosting most of the A list bands from Factory Records.

Yvonne Ellis is a live music and studio engineer. She spent some of her formative years observing the studio engineers in Strawberry studios. Over the decades Yvonne has worked with an incredible spectrum of artists and musicians – from high profile popstars, as well as with emerging musicians. Yvonne approaches the art and craft of production with all the attributes of a great musician – and after so many years she has gained total command as a producer and engineer of the highest quality. She retains a robust sense of musical community and remains a loyal servant to the many muses and artists that she collaborates with. She is indeed a polymath of the mixing desk, both in the studio and 'Live'.

During the 1980s, **Basil Clarke** led the now legendary Manchester quartet **Yargo** whose original style fused a subtle mix of jazz, funk and reggae with pop sensibilities into their own innovative sound that led to them developing a fiercely loyal fanbase and following for their wonderful live sets. In 1987, Yargo signed to London Records and released *Communicate* in 1989 which included the landmark track *The Other Side of Midnight* which featured as the title and soundtrack to Granada TV's late night arts program hosted by the late great Anthony H. Wilson. The acclaimed album *Bodybeat* followed in the next year and was recorded in Strawberry studios featuring Manchester backing vocalists Denise Johnson and Doreen Edwards. Basil has continued to create music as an independent artist in Manchester.

The Scientific Artist: Bouncing Kraftwerk off the Moon

Tim O'Brien is a Professor Astrophysics in the Department of Physics & Astronomy at The University of Manchester and an Associate Director of Jodrell Bank Centre for Astrophysics. He mainly researches on multiwavelength observations and modelling of nova explosions. Tim also carries out a wide range of public engagement activities including regular appearances in the

media and in events at Jodrell Bank Centre for Engagement and elsewhere. One of his current major public engagement projects is the bluedot festival – a celebration of music, science, technology and the arts – of which Tim was a co-founder and to which he contributes science content and curation. Tim is also active in celebrating the heritage of Jodrell Bank including the construction of a major new gallery (part of the First Light project). He was also a co-author (alongside Teresa Anderson) of the proposal that led to Jodrell Bank Observatory being designated a World Heritage Site in 2019.

The Science and Politics of Togetherness in Music Cultures. Michelle Phillips, Christabell Stirling, Kamila Rymajdo (bio above)

Michelle Phillips is a Senior Lecturer in Music Psychology and Head of Enterprise (Academic) at the Royal Northern College of Music (Manchester, UK). Her research interests include audience response to live and recorded music, neurological response to music listening, music and time, perception of contemporary music, entrepreneurship, and music and Parkinson's. Michelle's research on 'what makes live music special?' was recently featured in UK Research and Innovation's series '101 jobs that change the world'. Recent publications include a co-edited volume entitled 'Music and Time: Psychology, Philosophy, Practice'. Michelle founded the Music, Audiences, Neuroscience, Cognition and Society (MANCS) research centre, which is a collaboration between scholars at the RNCM, University of Salford, University of Manchester and Manchester Metropolitan University, and she is Joint Editor in Chief of the journal *Psychology of Music*. Michelle has appeared on BBC Breakfast, BBC Radio 4, BBC Radio 5 Live, ITV News, BBC News online and ITV Granada Reports. She recently worked with the Science and Industry Museum to co-design their 'Turn It Up: The Power of Music' exhibition.

Christabel Stirling is a musicologist specialising in ethnographic approaches to music and sound art in contemporary urban environments. She is currently a British Academy Postdoctoral Fellow at the Royal College of Music working on a project exploring the interrelations between UK sound art, sound system culture, and electronic dance music since 1980. Before that, she was a postdoctoral researcher on the ERC-funded project SONCITIES at Oxford University, having completed her PhD there in 2019 with a thesis entitled 'Orbital Transmissions: Affect and Musical Public-Making in London'. Her research has been published in the *Journal of Sonic Studies*, *Contemporary Music Review*, and several edited book collections. She also DJs with the London-based sound system Tanum.

In conversation with David Olusoga and Jazzie B

Trevor Beresford Romeo OBE, known as Jazzie B, is a DJ, music producer, entrepreneur, and founding member of the iconic music collective, Soul II Soul. Born in London to parents of Antiguan descent, Jazzie began DJing in the 1980s on pirate radio and holding parties adapting the reggae sound system. This evolved into the formation of the Soul II Soul collective, a number one single, two Grammy Awards, and the sale of millions of records worldwide. Soul II Soul and Jazzie B have left an indelible mark on British culture, not only through their music but also via legendary club nights, fashion lines, retail ventures, and radio shows. Jazzie was awarded an

OBE in 2008, and in 2024, Soul II Soul received the MOBO Lifetime Achievement Award in recognition of an enduring impact on British music and culture.

This year, Jazzie B has been collaborating with researchers at The University of Manchester to document his extensive personal archive. We are delighted to welcome him to our home of innovation and discovery to reflect on his landmark career and cultural legacy with historian, presenter, and BAFTA-winning filmmaker, **Professor David Olusoga**.

Following the 'In Conversation', Jazzie B will bring his signature sound to the First Light Pavilion, spinning classic tracks and contemporary hits that embody the spirit of Soul II Soul.

The event will be chaired by **Dr Sophie Everest**, Lecturer in Film Practice and Filmmaker.

Conference Committee and Performers

Kirsty Fairclough is Professor of Screen Studies at the School of Digital Arts (SODA), Manchester Metropolitan University. Kirsty's research spans popular music, screen studies, and celebrity culture, with a focus on the intersections of music and screen cultures. She has published extensively in these areas, and alongside her academic work her leadership extends into the cultural sector – she recently concluded a six-year tenure as Chair of Manchester Jazz Festival has held roles as GMCA Music Commissioner, Bolton Culture Compact Chair, and trustee of Something to Aim For. A regular media commentator, she has featured across BBC News and Radio, *The Guardian*, *The New York Times* and *The Creative Review*. Her work with partners including the BBC, BFI, Glastonbury Festival, and SXSW bridges academic research and the cultural industries.

David Wilkinson is Senior Lecturer in English at Manchester Metropolitan University. He is the author of *Post-Punk, Politics and Pleasure in Britain* (Palgrave Macmillan, 2016) and is currently working on the book *Welfare State Weird: Why the British Counterculture Matters* for Manchester University Press, based on original archival research funded by the British Academy. David is a member of the Subcultures Network, writes for publications including *Tribune* and *New Socialist* and is Chair of the Raymond Williams Society. Many years ago, he co-founded the Manchester-based band Mamas of Dada. Most recently he performed with fellow Mama Jon Gardner at Bury Art Museum in a structure based on the rehearsal space of Captain Beefheart and the Magic Band's Trout Mask Replica, as part of the 2023-24 exhibition *Rooms to Live* curated by Derek Tyman and Andy Webster: <https://roomstolive.cargo.site/19>

Sarah Raine is an SFI-IRC Pathway Research Fellow based in the School of Music at University College Dublin, Ireland. Sarah is the lead for the Research Ireland funded project, *Improvising Across Boundaries: Voicing the experience of women and gender minority improvising musicians* (2023-2027). Sarah is the author of *Authenticity and Belonging in the Northern Soul Scene* (Palgrave Macmillan, 2020), and a co-editor of *Popular Music Ethnographies: Practices, places and identities* (Intellect Books/University of Chicago Press, 2025), *Towards Gender Equality in the Music Industries* (Bloomsbury Academic, 2019), and *The Northern Soul Scene* (Equinox Publishing, 2019). Sarah is a Book Series Editor for Equinox Publishing (Music Industry Studies / Icons of Pop Music), the co-Managing Editor of *Riffs: Experimental writing on popular music*, and an Editor for *Jazz Research Journal*. She is a member of the Rhythm Changes conference committee, the Subcultures Network, and a committee member of the International Society for Jazz Research, based in Graz (Austria).

Keith Gildart is Professor of Labour and Social History at the University of Wolverhampton, UK. He was born in Leigh, Lancashire, but spent his formative years in the village of Mostyn, North Wales. He worked as an underground coal miner at Point of Ayr Colliery, Flintshire (1985-1992), and was active in the National Union of Mineworkers and the Labour Party. After studying at Northern College Barnsley and the University of Manchester, he completed his doctoral research on the history of the British coal industry at the University of York in 1999. He has published numerous books, articles, and edited collections in the field of nineteenth and twentieth century labour and working-class history. His books include *North Wales Miners: A Fragile Unity, 1945-1996* (University of Wales Press, 2001), and multiple volumes of the *Dictionary of Labour Biography* (Palgrave Macmillan). In recent years he has been exploring working class history through the lens of popular music and youth subcultures. His books on this subject include *Images of*

England through Popular Music: Class Youth and Rock 'n' Roll 1955-1976 (Palgrave Macmillan, 2013) and *Keeping the Faith: A History of Northern Soul* (Manchester University Press, 2020).

The **Subcultures Network** aims to bring together recent studies, insights and methodological approaches in the study of subcultures, scenes, and tribes through events, partnerships, and publications, contributing to a rich, interdisciplinary field. The Network aims to: promote and facilitate research exploring the ways in which subcultures and popular music serve as mediums for social change; encourage interdisciplinary and multidisciplinary approaches to the study of subcultures, popular music and social change; initiate and sustain a dialogue between scholars whose work focuses on subjects relating to subcultures, popular music and social change by way of regular workshops, symposia and conferences; provide support and opportunities for peer-review towards funding proposals related to the study of subcultures, popular music and social change; and instigate and amass a significant body of scholarly work examining the relationship between subcultures, popular music and social change.

DVRK is a new dynamic research community driven by meaningful research connections and a passion for creative excellence. Through art and creative practices, the primary research focus for DVRK is to investigate occulture, the paranormal, magic, esoterism and counterculture.

The group uses insights from occulture to create innovative research outputs which are impactful beyond academia through pioneering new and alternative cultural and social understandings of the world.

They aim to achieve this through reusing and remediating physical and metaphysical technologies to invent new and peripheral forms of storytelling, developing innovative methodologies; and to explore the practices and discourses of subcultural and countercultural movements to refigure hegemonic epistemologies and develop new ways of thinking.

Acknowledgements and thanks

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Neither Factory Records nor Madchester

Code of Conduct

We expect integrity and professional conduct from our conference attendees. We as a conference committee are committed to creating a space where people feel encouraged and supported to take intellectual and creative risks as they share ideas and engage in debate without fear of any form of discrimination or abuse. We recognise that there are structural and institutional imbalances of power within the academy along many lines of difference including (but not limited to) race, class, ethnicity, nationality, gender, sexual identity, disability, economic status, employment status, religion, and age. In attending this conference, we all commit to countering the negative effects of these imbalances and to treating each other equitably. In working to ensure an inclusive climate, we value differences, respect boundaries, and choose to support one another.

Each attendee is responsible for maintaining a healthy, professional culture at this conference. Correspondingly, every attendee should expect to be able to participate in the conference without undue restrictions to their full potential.

We will not tolerate behaviours that violate these principles. Examples of unacceptable behaviours include (but are not limited to):

- Non-consensual sexual attention and objectification;
- Physical, sexual, psychological, or emotional violence;
- Shaming, bullying, or intimidation, whether physical or otherwise;
- Unwanted contact, whether physical or otherwise;
- Harassment (broadly defined as unwanted physical or verbal conduct that may be based on the victim's race, ethnicity, nationality, gender, sexual identity, disability, economic status, employment status, religion, age, or other categories);
- Discriminatory behaviour;
- Professional misconduct, such as plagiarism or professional exploitation.

In attending this conference, you agree to abide by the Code of Conduct. Attendees are encouraged to intervene where it is safe to do so or to seek help from members of the conference committee or MMU staff if they witness violations of the code.

Breaches of the Code

Participants are encouraged to report violations of this Code to any member of the Conference Committee, who will ensure that the complaint is addressed in accordance with relevant institutional complaint procedures.