Groove the City – Move the Streets Conference

3rd International Conference of the Urban Music Studies Scholars' Network

university of music and performing arts vienna

17. & 19.09.2026

Book of Abstracts

Public Spaces, Urban Cultures and Hope Symposium

AESOP

TU WIEN

18.09.2026

Imprint mdw

Groove the City – Move the Streets
mdw – University of Music and Performing Arts Vienna, 17th + 19th September 2026, mdw Campus, Vienna, Austria

Publisher
mdw – University of Music and Performing Arts Vienna
Center for Integrative Music Research (ZiM)
Department of Cultural Management (IKM)

Anton-von-Webern-Platz 1
1030 Vienna, Austria
https://www.mdw.ac.at/ikm/events/groovethecity
ikm@mdw.ac.at

Editors
Sarah Chaker
Lisa Gaupp
Andrea Glauser

Design
Claudia Schacher

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Imprint TU Wien

Public Spaces, Urban Cultures and Hope
TU Wien, 18th September 2026, TUtheSky Getreidemarkt Campus,
Getreidemarkt 9, 1060 Vienna, Austria

Publisher
Interdisciplinary Center for Urban Culture and Public Space
Department of Spatial Planning
Faculty of Architecture and Planning
TU Wien

Karlsgasse 11/DG
1040 Vienna, Austria
https://skuor.tuwien.ac.at
office@urban.tuwien.ac.at

Editor
Sabine Knierbein

Design
Vero Feichtinger
Noah Weller

Imprint

Steering Committee (in alphabetical order)
Sarah Chaker (mdw – University of Music and Performing Arts Vienna)
Lisa Gaupp (mdw – University of Music and Performing Arts Vienna)
Andrea Glauser (mdw – University of Music and Performing Arts Vienna)
Sabine Knierbein (TU Wien – Technische Universität Wien)

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TU Wien – Technische Universität Wien
Urban Music Studies Scholars' Network
Thematic Group for Public Spaces and Urban Cultures of the Association of European Schools of Planning (AESOP TG PSUC)

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TU Wien – Technische Universität Wien (https://www.tuwien.at/)

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Conference hotlines
mdw
+43 664 88968426

TU Wien
+43 664 605882852 (*in case of emergency)

WLAN
mdw
Network: mdw-guest
Username: mdw-conference
Password: GrooveTheCity26

TU Wien
If you have institutional access to any university, please use eduroam (log in with your institutional email address and password).
Otherwise, you can pick up a Wi-Fi access code at the reception desk
Network: tunetguest
Username & Password on access code

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General Information

Maps of the Venues
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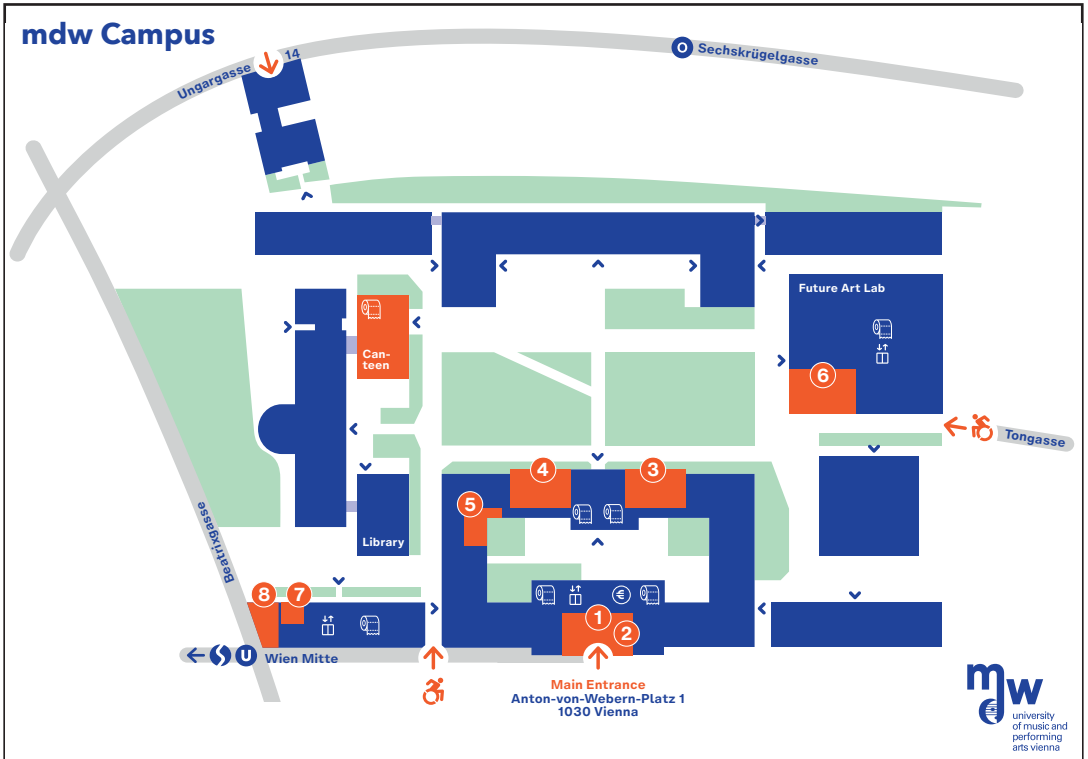
Map mdw Campus



1 **mdw Foyer**
ground floor

2 **Joseph Haydn Hall &**
Foyer Joseph Haydn Hall
1st floor

3 **Clara Schumann Hall**
ground floor

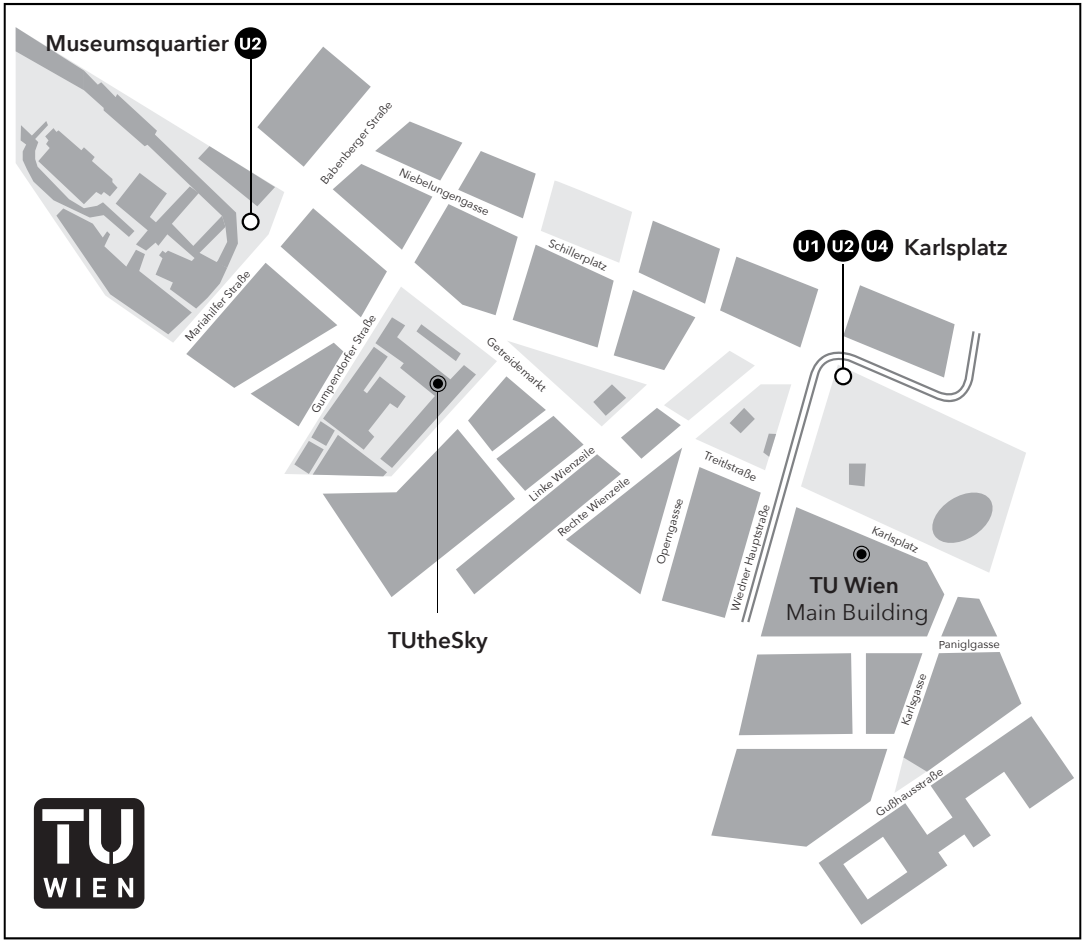
4 **Fanny Hensel Hall**
ground floor

5 **Foyer Fanny Hensel Hall**
ground floor

6 **Arthouse Cinema**
Future Art Lab,
ground floor

7 **Small Seminar Room**
IKM, 1st floor

8 **Big Seminar Room**
IKM, 1st floor


Museumsquartier U2
Babenberger Straße
Niebelungengasse
Schillerplatz
U1 U2 U4 Karlsplatz
Mariahilfer Straße
Gumpendorfer Straße
Getreidemarkt
Treitlstraße
Linke Wienzeile
Rechte Wienzeile
Operngasse
Wiedner Hauptstraße
Karlsplatz
TU Wien
Main Building
TUtheSky
Paniglgasse
Karlsgasse
Gußhausstraße
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WIEN

Foreword

We warmly welcome all participants to the combined conferences **Groove the City – Move the Streets** (mdw – University of Music and Performing Arts Vienna, 17th and 19th September 2026) and **Public Spaces, Urban Cultures and Hope** (TU Wien, 18th September 2026). These two combined events aim at deepening and advancing the research fields of urban (music) studies by investigating entanglements of music, sound, space and the city. The combined conferences also seek to explore manifold mobilities that shape and are shaped by sound in urban contexts. This includes a critical engagement with the concept and materiality of "the street" as a multifaceted and symbolic terrain, where social, cultural, and political processes unfold. Streets, in their diverse manifestations, act as stages for buskers, social non-movements and protests, as sites of vibrant musical scenes, and as contested spaces where rights to public access, participation and representation are negotiated, both loudly as well as rather silently. We are very much looking forward to all the performances, presentations and debates, centred on the conferences' main thematic streams: "The Street as Stage" (stream 1); "Soundscapes of the Streets – Urban Territories" (stream 2); "Protests and the Streets as Contested Spaces" (stream 3); "Street Cultures and Commoning" (stream 4); "Migrating Sounds, Shifting Streets" (stream 5); and "Urban Music Scenes as Catalysts for Hope and Solidarity" (stream 6). We are thrilled that our combined conferences bring together researchers, artists, and practitioners from various backgrounds and world regions, supported by those colleagues from the Urban Music Studies Scholars' Network and the AESOP Thematic Group for Public Spaces and Urban Cultures (AESOP TG PSUC).
Organising these interdisciplinary international conferences has been an exciting undertaking, built on collective action: We owe great thanks to the

members of the academic and artistic board who supported these conferences with their knowledge and ideas from the beginning, particularly during the process of evaluating the large number of highly interesting abstracts that had been submitted. We also express our sincere thanks to all performers, presenters and chairs, particularly to the keynote speakers Asef Bayat, Luciana Ferreira Mendonça, Ebba Högström, and Myrtille Picaud.

We would like to heartfully thank the rectorates of mdw – University of Music and Performing Arts Vienna and TU Wien – Technische Universität Wien – too. We further acknowledge our departments for their great institutional and budgetary as well as legal support. Special thanks go to all our dear colleagues whose work and cooperation has been crucial to the success of the conferences, (in alphabetic order) from the TU Wien and involved visiting colleagues: Pauline Deutschmann, Vero Feichtinger, Ebba Högström (guest), Yanic Kieser, Agnese Landolfo, Paul Linsmeier, Richard Pfeifer, Sangram Shirke (guest), Noah Weller, and from mdw – University of Music and Performing Arts Vienna: Raphael Dau, Anita Hirschmann-Götterer, Sebastian Hierner, Robert Hoffman, Jenny Yiyi Hu, Barbara Kremser, Sarah Lang, Irene Poandl, Barbara Rubisch, Claudia Schacher, Anneliese Weidinger and the mdw-team of agt-eventlogistik.

We wish you inspiring encounters, stimulating discussions, and a truly memorable conference experience!

Sarah Chaker, Lisa Gaupp, Andrea Glauser (mdw)
Sabine Knierbein (TU Wien)
Steering Committee

Code of Care

Combined conferences:

Groove the City – Move the Streets (mdw – University of Music and Performing Arts Vienna, 17th + 19th September 2026, mdw campus) and
Public Spaces, Urban Cultures and Hope (TU Wien, 18th September 2026, TUtheSky Getreidemarkt Campus)

We aim for safe, respectful and welcoming conference spaces for everyone. By attending these combined conferences, we ask you to agree to this code of care.

We do not tolerate classism, racism, sexism, misogyny, homophobia, transphobia, xenophobia, ableism or any other form of violence, toxicity or discrimination based on (assumed, perceived or actual) ethnicity, nationality, citizenship, religion, gender, sexuality, physical appearance, ability and age.

Harassments include in particular:

- Sustained disruptions of talks and presentations
- Disrespectful, discriminatory and demeaning behaviour
- Threat or act of violence including both verbal and physical attacks
- Inappropriate, non-consensual and/or unwanted physical contact
- Intrusive photography or recording (e.g. without explicit consent/permission)
- Deliberate intimidation, stalking or following
- Deliberate misgendering or repeated disregard of an individual's stated identity
- Advocating for, or encouraging, any of the above behaviours

Please take care of yourself and respect other people's boundaries. If you notice someone in a threatening situation, please contact a member of the steering committee immediately. We will deal with the information provided confidentially. You can find the relevant telephone numbers and further contact details in the imprint of this volume.

Thank you for helping us make these conferences as welcoming, safe, and inclusive as possible so that everyone can participate fully, exchange ideas freely, and contribute to a vibrant international scholarly and artistic community.

Sources: This code of care is inspired by that of WIENWOCHE festival (2025) with adaptations.

Sabine Knierbein – TU Wien

Interdisciplinary Centre for Urban Culture and Public Space, Institute of Spatial Planning, Faculty of Architecture and Planning

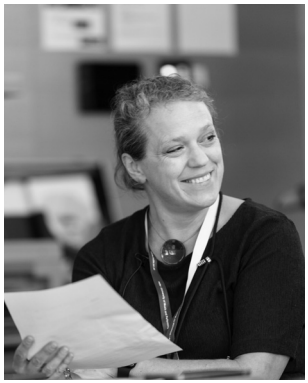
Sabine Knierbein is Associate Professor at the Technical University of Vienna, where she directs the Interdisciplinary Centre for Urban Culture and Public Space. Trained in urban studies, landscape architecture, and open space planning, she combines academic research with practical and interdisciplinary perspectives. Her research focuses on everyday urban life, urban politics, democracy, social inequality, crises, and intersectional urban methodologies. Sabine is a founding and advisory board member of the AESOP Thematic Group on Public Spaces and Urban Cultures and has published widely in several languages.
Contact: sabine.knierbein@tuwien.ac.at

Sarah Chaker – mdw

Center for Integrative Music Research at the Department for Music Education Research and Practice

(c) Daniel Willinger

Sarah Chaker is Assistant Professor at the Department of Music Education Research and Practice at the University of Music and Performing Arts Vienna (mdw), where she leads the Center for Integrative Music Research (ZiM). She studied musicology and German studies at the University of Oldenburg and completed a doctoral thesis on black and death metal cultures. Her research focuses on music in public space, particularly street music, as well as music mediation, music education, and social participation in musical life. In 2023, she received the Ars Docendi State Prize for Excellence in Teaching.
Contact: chaker-s@mdw.ac.at



(c) Stephan Polzer

Lisa Gaupp – mdw

Department of Cultural Management and Gender Studies

Lisa Gaupp is Professor of Cultural Institutions Studies at the University of Music and Performing Arts Vienna (mdw). Trained in cultural studies, intercultural studies, and ethnomusicology, she previously held a professorship in cultural sociology at Leuphana University Lüneburg. Her research focuses on cultural institutions, diversity, migration, decolonial perspectives, and the sociology of culture and the arts. Her award-winning work examines questions of cultural policy, representation, and power in music, festivals, and museums. Lisa Gaupp has taught and conducted research internationally and is co-editor of several publications, including the Urban Music Studies book series.

Contact: gaupp@mdw.ac.at

(c) Nelly Rodriguez

Andrea Glauser – mdw

Department of Cultural Management and Gender Studies

Andrea Glauser is Professor of Cultural Studies at the University of Music and Performing Arts Vienna (mdw). She studied sociology, art history, philosophy, and economics in Bern and New York, and earned her doctorate with a study on the relationship between cultural policy and artistic practice. Her research focuses on urban culture, space, cultural policy, and sociological theory. She has held research and teaching positions at the Universities of Bern and Lucerne and has been a visiting scholar in New York and Paris. Andrea Glauser is a member of the artistic and sociological collective Institute of Strollology and co-coordinator of the Space / Culture section of the Society for Cultural Studies.

Contact: glauser@mdw.ac.at

Leni Augustin

Magdalena Augustin is a Vienna-based cultural worker, researcher, and lecturer. She is currently pursuing a PhD on club culture at the Technical University of Vienna, where she also teaches and researches urban culture and public space. Active in club culture since 2013, she works as a DJ (Lenia), event organizer, and booker. Her practice is informed by experiences gained in Berlin and through projects across Austria and Germany.Her research focuses on the spatial, social, and cultural dimensions of alternative club culture and their relevance for urban development. Since 2022, she has been responsible for booking and musical programming at Vienna's cultural center and nightclub FLUCC.
Contact: leni@gassenauszucker.at

(c) Sophie Menegaldo

Alenka Barber-Kersovan

Hon. Prof. Dr. Alenka Barber-Kersovan is a musicologist and sociologist whose work spans music, culture, and urban studies. She studied piano, musicology, psychology, and aesthetics in Ljubljana, Vienna, and Hamburg. Throughout her career, she has worked as a music therapist, cultural program director, researcher, and lecturer at institutions including the University of Hamburg, the Hamburg University of Music and Theatre, the University of Music and Performing Arts Vienna, and Leuphana University Lüneburg, where she taught music sociology until 2025. She is a co-founder of the Urban Music Studies Scholars Network and co-editor of the Urban Music Studies book series published by Intellect.
Contact: alenka.barber-kersovan@leuphana.de

Seo-Young Cho

Seo-Young Cho is Senior Researcher in Quantitative Cultural Policy Studies at the University of Music and Performing Arts Vienna (mdw). An empirical economist, her research focuses on gender and migration in the cultural sector, cultural policy, and the creative economy. Her current work examines the impact of generative artificial intelligence on artistic labor markets, public perceptions of AI in culture, and the role of soft power in cultural policy. She also develops quantitative and mixed-method approaches in cultural research. Before joining mdw, she held positions at the University of Marburg, the University of Graz, and the German Institute for Economic Research (DIW Berlin), and taught at several universities in Germany.

Contact: cho@mdw.ac.at

Gabriella Esposito de Vita

Gabriella Esposito De Vita is Research Director at the Institute for Research on Innovation and Services for Development (IRISS) of the Italian National Research Council (CNR). Her research focuses on urban regeneration, resilience, circular economy, and gender-sensitive urban planning. She has coordinated numerous national and international research projects, including several EU-funded initiatives, and leads the CNR Lab on Feminist Approaches for gender-sensitive urban planning. Gabriella has taught internationally, published extensively, and serves on the governing bodies of the Italian Society of Urban Planners (SIU) and the AESOP Thematic Group on Public Spaces and Urban Cultures.

Contact: gabrielll.esposito@cnr.it

Michael Getzner

Michael Getzner is Professor of Public Finance and Infrastructure Economics at TU Wien. His research fields are public finance, infrastructure, foundational economy, cultural and ecological economics.

Contact: michael.getzner@tuwien.ac.at

Paula Guerra

Paula Guerra is Associate Professor of Sociology at the University of Porto and researcher at the Institute of Sociology. She is also Adjunct Associate Professor at the Griffith Centre for Social and Cultural Research in Australia.

Her research focuses on youth cultures, sociology of the arts and culture, DIY cultures, co-creation, and cultural methodologies. She coordinates several international research projects and networks, including KISMIF and the Luso-Afro-Brazilian Network of the Sociology of Culture and the Arts.

Paula serves as editor-in-chief of DIY, Alternative Cultures and Society and co-coordinates the Sociology of Art Research Network of the European Sociological Association.

Contact: pguerra@letras.up.pt

Ebba Högström

Ebba Högström is a Professor of Architecture at Umeå University in Sweden. Her research examines the social, spatial, political, and experiential dimensions of architecture and the built environment. She is currently involved in research on age-friendly cities and communities, social infrastructure, and the geographies of welfare institutions, addressing themes such as spatial justice, care, spatial agency, and collaboration. Högström is co editor of the Routledge Handbook of Mental Health and Wellbeing (Routledge, 2024) and Caring Architecture. Institutions and Relational Practices (Cambridge Scholars Publishing, 2017). She has published in journals such as Wellbeing, Society & Space, Journal of Urban Affairs, and Urban Planning, among others.

Contact: ebba.hogstrom@umu.se

Volker Kirchberg

Volker Kirchberg is Professor of the Sociology of the Arts at Leuphana University Lüneburg. Trained as a sociologist in Hamburg, Baltimore, and Berlin, his work focuses on urban sociology, the sociology of arts and culture, and organizational sociology. His research examines the role of the arts in urban and sustainable development, artists and urban contexts, museums as agents of social transformation, and organizational theories of culture. Before joining Leuphana University in 2004, he taught sociology at William Paterson University in New Jersey. Volker Kirchberg is a board member of several associations in the sociology of the arts. His most recent publication, co-authored with Tasos Zembylas, is The Social Organization of Arts: A Theoretical Compendium (2024).

Contact: volker.kirchberg@leuphana.de

Robin Kuchar

Robin holds a Ph.D. from Leuphana School of Culture and Society. His main fields of interest are cultural production and participation, music scenes, and the relationship of culture and urban space. He is co-editor of "Music City – Musical Approaches to the Creative City" (2014) and co-initiator of the "Urban Music Studies Scholars´ Network". He is author of 'Music Venues Between Scene, the City, and the Music Industries – Autonomy, Appropriation, Dependence' (2020, in German) and of various articles and chapters on music venues, music scenes, and on critical evaluations of the notion of music and cultural ecosystems. He is co-founder of Urban Music Studies Scholars´ Network and co-series editor of the related book series at Intellect Publishers.
Contact: robin.kuchar@leuphana.de

Anastasiia Mazurenko

Anastasiia Mazurenko is a research assistant at the Institute of Ethnomusicology at the Slovenian Academy of Sciences and Arts (ZRC SAZU). She completed her PhD in Ethnomusicology at the National Academy of Music in Kyiv in 2021 and previously studied music and sound engineering in Ukraine. Her research focuses on Ukrainian folk music revival movements, music in times of conflict, folk music archives, and musical traditions in Eastern and Southeastern Europe. She also works on topics related to musical acoustics, computational musicology, and music perception. Before relocating to Europe in 2022, she worked in television postproduction and as a research fellow at the Kyiv Ethnomusicology Laboratory. She is a member of the ICTMD Study Groups on Music and Dance of the Slavic World and SoMoS.
Contact: anastasiia.mazurenko@zrc-sazu.si

Matej Nikšič

Matej Nikšič is an architect and urban planner serving as a senior researcher at the Urban Planning Institute of the Republic of Slovenia (UIRS) and as an associate professor at the University of Ljubljana, Faculty of Architecture. He holds a Master's degree in Urban Design from Oxford Brookes University and a Ph.D. from the University of Ljubljana. His research focuses on human-scale urban design, public space performance, participatory planning methods and the regeneration of residential neighbourhoods. He is actively involved in international networks exploring the relationship between spatial justice, culture and everyday peace in contested environments.

Contact: matej.niksic@uirs.si

Luciana Ferreira Moura Mendonça

Luciana Ferreira Moura Mendonça is Associate Professor at the Federal University of ABC (UFABC) in Brazil and a member of the Graduate Program in Music at the Federal University of Pernambuco (UFPE). Her research focuses on popular music in Brazilian cities, urban soundscapes, and the intersections of race, gender, and cultural representation. Her current work examines Black women singer-songwriters in Brazilian music, while previous research has explored maracatu and the Manguebeat scene in Recife. She has published widely on urban music cultures and sound studies. Luciana is Secretary of IASPM–Latin America and the Caribbean (2024–2026) and has been a member of the Urban Music Studies Scholars Network since 2018.

Contact: polifonias.urbanas@gmail.com

Richard Pfeifer

Richard Pfeifer is a university assistant at the Research Department Urban Culture and Public Space at TU Wien and a PhD student in sociology at the University of Vienna. Trained in cultural and social anthropology, he also conducts doctoral research in spatial planning. His research focuses on urban youth, public space, social diversity, and urban inequalities. He has examined how young people appropriate urban spaces and how everyday diversity is addressed in planning policies. His current doctoral research investigates housing governance and urban inequality in Brussels and Vienna. Richard previously worked on the European research project Syncity: Synergetic Cities for Europe and co-edited Transform: Urban Governance in Action (2021).
Contact: richard.pfeifer@tuwien.ac.at

Karl Salzmann

Karl Salzmann is a sound and media artist, lecturer and artistic researcher. His work includes performances, conceptual pieces and installations that focus on sound and noise. His research explores the visual mapping and representation of sound, site-specific conditions, historical references and the sociocultural implications of sound as a connective medium. Salzmann is a senior scientist at the University of Applied Arts Vienna, where he directs the Applied/Experimental Sound Research (ÆSR) Laboratory. He earned a Master's degree from the University of Applied Arts Vienna in 2013, before completing his doctoral project in Artistic Research at the University of Music and Performing Arts Vienna in 2024. This project investigated the materiality of sound by employing the turntable as a research apparatus.
Contact: karl.salzmann@uni-ak.ac.at

(c) Georg Petermichl

Will Straw

Will Straw is James McGill Professor Emeritus of Urban Media Studies at McGill University in Montreal. He is the author of Cyanide and Sin: Visualizing Crime in 50s America (Andrew Roth Gallery, 2006) and Nights in Fairyland: Gossip, Blackmail, and the Many Lives of Broadway Brevities (McGill-Queen's University Press, 2026). He is the co-editor of numerous works, including Formes Urbaines (with Anouk Bélanger and Annie Gérin, 2014) and Night Studies : Regards croisés sur les nouveaux visages de la nuit (with Luc Gwiazdzinski and Marco Maggioli, 2020). Dr. Straw has published more than 200 articles on music, popular culture, and the urban night. He maintains a research website and a site tracking developments in nighttime culture, theurbannight.com.

Contact: william.straw@mcgill.ca

Tihomir Viderman

Tihomir Viderman is a research associate at BTU Cottbus-Senftenberg, a doctoral candidate at TU Wien, and coordinator of the AESOP Thematic Group on Public Spaces and Urban Cultures. His work combines spatial theory, affect theory, and urban design and planning. His research develops the concept of affective urbanism, examining how urban spaces, social relations, and lived experiences shape unequal possibilities within cities. Through interdisciplinary research and teaching, he explores the intersections of urban space, affect, and everyday life. Tihomir is co-editor of several publications, including Unsettled Urban Space (Routledge), Public Space Unbound (Routledge), and Urban Conflicts and Peace.

Contact: tihomir.viderman@gmail.com

Programme 17th September 2026

9.00 am – 10.00 am

Registration opens

Location: mdw-Foyer Main Building

10.00 am – 11.15 am

Performance & Introduction:
Piano Mobile & Welcoming Words by mdw's rector Ulrike Sych (via video) and the Steering Committee

Location: mdw-Campus Outdoor

Contemporary Music Improvisation: The Piano Mobile Welcome Experience
Karen Schlimp, Elena Arbonies Jauregui, György Kurtág jun.

11.30 am – 1.00 pm

Keynote Lecture I (streaming):

Location: mdw-Haydn Hall

The Intermingled Histories of Urban and Music Scenes and How This Frames Power and Value in Artistic Contexts
Myrtille Picaud, commented by Will Straw

1.00 pm – 2.00 pm

Lunch

Location: mdw-canteen

2.00 pm – 3.30 pm

Parallel Session Ia:
Listening to Bengal's Twentieth Century

Location: mdw-IKM Large Seminar room

HYBRID Listening to Bengal's Twentieth Century: The Street, the Parlour, the Studio and States of In-Betweenness
Priyanka Basu, Sahana Bajpaie, Sayandeb Chowdhury

Parallel Session Ib:
The Street's Collective Resonance, Everyday Life and Urban Resistance

Location: mdw-Fanny Hensel Hall

Protest through Music: Kolkata's R G Kar Protest Movement
Somrwita Ghosh

"Real Art Must Be Able to See the Streets, and the Best Art – It Has to Move Something": The Role of Music in Political Action for Refugee Rights
Aleksandra Barjaktarević, PTK

Parallel Session Ic:
Contested Soundscapes and Streets

Location: mdw-Haydn Hall

Sound, Youth, and Urban Conflict in Small Town Sweden: Is it All About the Bass?
Jan-Olof Gullö, Thomas Florén, David Thyrén

Vulnerable Sound: Music Between Cultural Value and Noise Regulation
Kai Ginkel

How Young People Listen to Music in the City: Generation Z is Going Out Into the Urban Space
Marek Jeziński

Workshop I:

Location: mdw- Clara Schumann Hall

Economy of Silence
Justyna Anders-Morawska

3.30 pm – 4.00 pm

Coffee Break

Location: mdw-Foyer Fanny Hensel Hall

Programme 17th September 2026

4.00 pm – 5.30 pm

Parallel Session IIa:
Street Music between Precarity, Commercialization and Social Interaction

Location: mdw-IKM Large Seminar room

HYBRID
"Always on the Move": Aging, Precarity, and Well-being among Street Musicians in New York City
Melanie Ptatscheck

Busk the City! Street Music Festivals as an Urban Cash Machine
Alenka Barber-Kersovan

Street Piano. Sound in the Public Space - Changes of the Soundscape and Social Interaction
Cäcilia Weber

Workshop II:
Music in Urban Surroundings

Location: mdw-Fanny Hensel Hall

HÖR:RÄUME – Sound and Listening in Urban Space
Anna Schürmer, Franziska Kollinger, Evelyn Buyken

Film Screening:
Reclaiming the City

Location: mdw-Arthouse Cinema

The Sinking Fringe: Housing, Protest, and the Fight for Collective Urban Futures
Mirte Jepma, Benjamin Vanderveen, Alberto Morbelli

5.30 pm – 6.00 pm

Coffee Break

Location: mdw-Foyer Fanny Hensel Hall

6.00 pm – 7.30 pm

Parallel Session IIIa:
Do-It-Yourself Concerts, Feminist Space and The Ludic City

Location: mdw-IKM Large Seminar room

Claiming the Space: DIY Concerts in Protesting Neighbourhoods of 2020 Belarus
Pavel Niakhayeu

DIY Parties in the Streets: Our Right to the (Ludic) City
Isa Nadal-Amengual

Women's Suffrage in the Streets. Protest Culture in First-wave Feminism
Susanne Heiter

Parallel Session IIIb:
Creating Scenes, Events and Spatial Justice

Location: mdw-Fanny Hensel Hall

Sounding the City: DIY Music Practices and Urban Transformation in Thessaloniki
Alexandra Karamoutsiou

Musicking and Placemaking in an Urban Environment
Piet Severijnen, Huib Ernste

Video Installation:

Location: mdw-Arthouse Cinema

Video-installation '0.05RMP'
Karl Salzmann

7.30 pm – 9.30 pm

Dinner

Location: mdw-Foyer Haydn Hall

8.00 pm – 9.30 pm

Evening Programme:
Re-Sounding the Past – Street Organs Performance

Location: mdw-Haydn Hall

Cosmopolitan Soundscapes of the Past: The Viennese "Werkelmann" Oliver Maar and his Barrel Organs
Oliver Maar

Programme 18th September 2026

9.00 am – 9.15 am

Welcome & Introduction:
Opening Words by TU Rector Jens Schneider (via video), the Steering Committee and the AESOP TG PSUC

Location: TU Wien - TUtheSky

9.15 am – 10.30 am

Keynote Lecture II (streaming):

Location: TU Wien - TUtheSky

Non-Movements and Their Discontents
Asef Bayat, commented by Gabriella Esposito de Vita

10.30 am – 11.00 am

Coffee Break

Location: TU Wien - TUtheSky

11.00 am – 12.30 pm

Parallel Session IVa:
Transatlantic Echoes – Diaspora, Resistance, and the Sound of Belonging

Location: TU Wien - TUtheSky

Drawing a Path of Post-Colonial Artivist Reconciliation: The Case of Dino D'Santiago and The Tubarões
Paula Guerra

Suburban Soundscapes: The Art of Resistance in the Parisian Banlieues
Alice Mazzetti

Contested Soundscapes: Electronic Music, Territorial Displacement and Acoustic Politics in Lisbon's Metropolitan Area
Ana Oliveira

Parallel Session IVb:
Resonant Cities, Sonic Citizenship and Urban Fabric

Location: TU Wien - Conference Seminar Room BA 10A

SØØØNS: Rooted 1,ØØØ Meters High in the Sonic Fabric of La Chaux-de-Fonds – The City as a Living Body, Re-Sounding Urban Identity
Orane Dourde

Sounding the City: Outdoor Electronic Co-Sounding as Urban Citizenship
Oleksandra Nenko, Otso Aavanranta, Dominik Schlienger, Alejandro Montes de Oca

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Knowing the City Through Sound in Post-Industrial Łódź: Aligning Policy Analysis, Research-Based Art, and Participatory Pedagogy
Justyna Anders-Morawska

Parallel Session IVc:
Mnemonic Sounds, Urban Belonging and Artistic Intervention

Location: TU Wien - Conference Seminar Room BA 10B

Music, Migration and Urban Belonging – Theoretical Approaches to Musicking
Jie Zhan

Sonic Cartographies of (Be)Longing
Sangram Shirke, Ebba Högström

Artistic Interventions in Public Space: Pianomobile and the Dynamic Soundscape
Karen Schlimp

Programme 18th September 2026

12.30 pm – 1.30 pm

Parallel Session Va:
Contested Street Paths, Performances and Poetry

Location: TU Wien - TUtheSky

Fabulating the City in the Way: Journeys and Performances of Musicians and Poets on the Streets of Rio de Janeiro, Brazil
Danielle Gama

Lesbian Performance and Belonging in the Queue Outside the Women Only-Club Night Venus Rising in Brixton in the 1990s

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Katherine Griffiths

Parallel Session Vb:
Urban Soundscapes – Rights and Resistance

Location: TU Wien - Conference Seminar Room BA 10A

Urban Sounds and Rights to Mobility
Pedro Silva Marra

Resonance & Resistance: Tracing the Sound of Vienna's Counter-Culture
Wanda Spahl, Conny Zenk

Parallel Session Vc:
Grassroots Music Scenes, Queer World-Making and People as Infrastructure

Location: TU Wien - Conference Seminar Room BA 10B

HYBRID
Building a Hyperlocal Commons: MusicSeen and the Digital Infrastructure of Liverpool's Grassroots Music Scene
Nina Himmelreich

HYBRID
Hip Hop Artist as Ethnographer: Moving through Delhi with MC Kode
Sarojini Sapru

1.30 pm – 3.00 pm

Lunch (self provided)

Location: Naschmarkt Various Restaurants

3.00 pm – 4.30 pm

Parallel Session VIa:
Sonic Interventions, Street Music Movements and Spatial Controversies

Location: TU Wien - TUtheSky

Noise as Resistance: The "Adenauer SRP+" and the Normative Order of Sound Regulation
Aaron Steiner

The Leftwing Brass-Streetmusic-Movement in West-Germany (Linke Blasmusikbewegung in der BRD)
Wolfgang Martin Stroh

Why an Opera House? The Conflict Surrounding the Construction of a Grand Cultural Institution
Kohei Matsuura

Parallel Session VIb:
Sounding Urban Commons Through Collective Agency

Location: TU Wien - Conference Seminar Room BA 10A

From Asphalt to Autonomy: Music and the Making of Temporary Urban Commons in Prague
Ondřej Daniel

Turnout NYC: An Open Approach to Public Space Performances
Matthew Clarke

Parallel Session VIc:
Performing Public Space – Cultural Citizenship and Urban Rhythms

Location: TU Wien - Conference Seminar Room BA 10B

HYBRID
Programming the Plaza: Public Stages, State Legitimacy, and Belonging in Mexico City and Los Angeles
Alejandro Mercado-Celis, Yolanda Macias

Inside/Out, A Sonic Mapping of San Basilio
Valentina Vavalà, Monty Williams, Barbara Pizzo

HYBRID
A Framework Towards Experimental and Sensorial Street Studies: Socio-Semiotic Challenges and Opportunities
Robin Chang, Kai Qing Tan

4.30 pm – 5.00 pm

Coffee Break

Location: TU Wien - TUtheSky

Programme 18th September 2026

5.00 pm – 7.00 pm

Performances:
Collective Belonging, Collaborative Music and The Sound of Planning

Location: TU Wien - Campus - outdoor

Reclaiming the Street: Maracatu as Cultural Resistance and Collective Belonging
Ariela de Oliveira, Bartira Maués, Mariana Vázquez-Strauss, Isabella Wieser, Kate Dobinger, Lis Eder, Chiara de Zanet, Jade Perucci, Katharina Beclin

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Conductor Game - Karmesterjáték
István Rimóczi, Lea Kőszeghy

Location: TUtheSky

Kreischverkehr Band Performance
Michael Getzner, Barbara Laa, Sanna Terbrack, Katrina Herre, Kathrin Langhans, Niko Ugljanin, Pirmin Getzner, Raffael Koscher

7.00 pm – 9.00 pm

Evening Reception & Finger Food:

Location: TU Wien - TUtheSky

Rhythms of Resistance
Magdalena Augustin, Philipp Salzmann

9.00 am – 10.30 am

Parallel Session VIIa:
Doing Street Music is Doing Democracy

Location: mdw-IKM Large Seminar room

HYBRID
Beyond Bourke Street: Melbourne Buskers in the Digital World
Daniel Bacchieri

Sounding the Revolution: The Politics of Sonic Resistance in Tehran's Urban Streets
Narciss M. Sohrabi

Parallel Session VIIb (Panel):
Transforming Places through Cultural Practices

Location: mdw-Haydn Hall

Groove Your Veggies: Markets as Musical Centers in Four Latin American Cities.
Beatriz Medeiros, Simone Luci Pereira, Natalia Bieletto-Bueno

Parallel Session VIIc:
Street Music as Critique – Housing Movements, Cultural Resistance and Embodied Resonance

Location: mdw-Fanny Hensel Hall

No Club is an Island – Linking Jazz Clubs to Street Life in European Cities
Robin Chang, Gerard Hutter

The Looking Glass Cabaret: Storefront Windows as Democratic Stages for Integrated Art During Crisis
Chanda VanderHart, Sonja Schebeck

10.30 am – 11.00 am

Coffee Break

Location: mdw-Foyer Fanny Hensel Hall

11.00 am – 12.30 am

(Dialogic) Keynote Lectures III (streaming):
Soundscapes of the Street – Acoustic Territories

Location: mdw-Haydn Hall

Afro-Diasporic Soundscapes on the Streets: The Local, the Global and Conflict
Luciana Ferreira Moura Mendonça

Sounds of Cities: Sonic-spatial Encounters and Sonic Fictions in the Urban Realm
Ebba Högström

Programme 19th September 2026

12.30 pm – 2.00 pm **Lunch**

Location: mdw-Foyer Fanny Hensel Hall

2.00 pm – 3.00 pm

Parallel Session VIIIa:
Migrating Sounds and the Making of Urban Belonging

Location: mdw-IKM Large Seminar room

Soundscape of the Barrio: Urban Spaces and Chicano Rap in Los Angeles
Dianne Violeta Mausfeld

Looking for a Casa: Musical Resistance and Spatial Precarity of a Samba Collective
Chiara De Dominicis, Manuel Garcia-Ruiz, Marco Roque de Freitas

Parallel Session VIIIb:
Silent Resistance – Beyond Conventional Music Infrastructures

Location: mdw-Clara Schumann Hall

When the Sea Waves Protested
Ulrika Varankaitė, Paulina Budrytė

Track ID: Streaming Electronic Music - Urban Ordinariness Remix
Tianyu Jiang

Workshop III:
Mixtape Radio Project

Location: mdw-Fanny Hensel Hall

Decolonial Situationist Praxis
Kapula Dwayne Innocent

3.00 pm – 3.30 pm **Coffee Break**

Location: mdw-Foyer Fanny Hensel Hall

3.30 pm – 5.00 pm

Parallel Session IXa:
Sonic Negotiations and Resistance

Location: mdw-IKM Large Seminar room

Contested Soundscapes: The Azaan Row and the Politics of Urban Acoustics in Contemporary India
Torsa Saha

Breathing While Black: Street Pressure and Protest
Murray Forman

HYBRID Sounding the Street: Mobility, Agency, and Sonic Commons in Urban Public Space
Asma Mehan

Parallel Session IXb:
The Dynamic Interplay between Music and the City Today and Yesterday

Location: mdw-Haydn Hall

Hang/Handpan Busking on Social Media
Ahkok Chun-Kwok Wong

Resonant Cities: Music and Democracy in Richard Sennett's Urban Thought
Volker Kirchberg

Between Struggle and Charity: Barrel Organ Playing in Vienna in the 19th Century
Katharina Pecher, Oliver Maar

Parallel Session IXc:
Street-Based Practices of Urban Resistance

Location: mdw-Fanny Hensel Hall

Reproducing Vibrant Communities Through Music Vibrations: Reclaiming Desertified Spaces Through the Sound of the New Millennium
Gabriella Esposito

"Housing is an Open Wound": Music, Displacement, and Resistance in Portugal's Tourist-Led Gentrification
Inês Barbosa

Punks not Doom.
Magdalena Canales

Sound Walk I:
Exploration of (Un)heard Sounds

Location: Outdoor Vienna

(Un)heard Neighbors: A Soundwalk on Religious Sound and Silence in Fünfhaus
Isabel Frey, Ioannis Christidis, Jana Haab

5.15 pm – 6.00 pm

Concluding Remarks

Location: mdw-Haydn Hall

Programme 19th September 2026

6.30 pm – 7.30 pm

Sound Walk II:
Interactive Tour

Location: Outdoor Vienna (Start: Vienna Prater, Republic of Kugelmugel)

Vienna Sonic Memories
Conny Zenk

Keynote Speakers

Asef Bayat
Luciana Ferreira
Ebba Högström
Myrtille Picaud

Non-Movements and their Discontents

Asef Bayat
University of Illinois, United States of America
Commented by Gabriella Esposito de Vita

How do ordinary people navigate difficult lives within authoritarian political systems, neoliberal economies, and regimes of moral surveillance? This talk examines the diverse ways marginalized groups in the Global South—including the urban subaltern, women, youth, and other disadvantaged populations—shape social change. They do so by refusing to withdraw from social and political arenas controlled by authoritarian regimes, and by discovering or creating spaces in which they can assert their rights and enhance their life chances. I conceptualize these everyday, dispersed practices as "social non-movements": forms of collective action carried out by non-collective actors. I argue that such practices can become the matrix of broader societal transformation by securing material gains and generating alternative norms and narratives. Finally, I explore how non-movements may evolve into, or converge with, larger social movements and even revolutionary uprisings when political opportunities emerge. I conclude by addressing the growing challenges these non-movements face from governments and political-economic elites, considering their implications for subaltern lives and ongoing struggles.

Short Biography

Asef Bayat, is Professor of Sociology, and Catherine & Bruce Bastian Professor of Global and Transnational Studies at the University of Illinois, Urbana-Champaign. Before joining Illinois, he taught at the American University in Cairo for many years; and served as the director of the International Institute for the Study of Islam in the Modern World (ISIM) holding the Chair of Society and Culture of the Modern Middle East at Leiden University, The Netherlands. His research areas range from social movements and social change to religion and public life, urban space and politics, and contemporary Middle East. His recent books include Post-Islamism: The Changing Faces of Political Islam (Oxford University Press, 2013); Life as Politics: How Ordinary People Change the Middle East (Stanford University Press, 2013. 2nd edition), Revolution without Revolutionaries: Making Sense of the Arab Spring (Stanford University Press, 2017), Global Middle East: Into the 21st Century (ed. With Linda Herrera) (University of California Press, 2021), and Revolutionary Life: The Everyday of the Arab Spring (Harvard University Press, 2021).

Afro-diasporic soundscapes on the streets: the local, the global and conflict

Luciana Ferreira Moura Mendonça
Universidade Federal do ABC, Brazil
Dialogic Keynote with Ebba Högström

Afro-diasporic musicality has historically been the target of persecution, regulation, and appropriation. From the second half of the twentieth century onward, Black sonorities became a significant component of hegemonic globalized music, becoming embedded in various local soundscapes. Rap, reggae, funk, and other genres have been mobilized to construct local music scenes and to articulate identities. Drawing on examples from Brazil, the United States, and Western Europe, this paper aims to explore Afro-diasporic soundscapes as they manifest and are continually reconfigured in the streets, examining how these sonic practices become central to urban disputes, dynamics of belonging, and sensory conflicts.

Short Biography

Luciana Ferreira Moura Mendonça is Associate Professor at the Federal University of ABC (UFABC), where she teaches in the undergraduate programs in Sciences and Humanities and in International Relations. She is also a member of the Graduate Program in Music (PPGMúsica) at the Federal University of Pernambuco (UFPE), Brazil. Her research focuses on popular music in Brazilian urban contexts, urban soundscapes, and the intersections of race, gender, and cultural representation. She is currently conducting research on Black women singer-songwriters in Brazilian music, investigating their biographical and representational trajectories. Her previous work has explored maracatu de baque virado as a transnational, urban music practice and the Manguebeat scene as a laboratory of cultural hybridity in the city of Recife. Selected publications: "Sonorities and Cities (in Times of Crisis)," Streetnotes, 28; "Maracatu de baque virado in the global north: Transits, legitimations, and subjectivities," Estudos de Sociologia, v. 30, n. 2, 2025; chapters published by Vernon Press (2023) and Cambridge University Press (forthcoming, 2026). She is a board member of IASPM-AL (International Association for the Study of Popular Music – Latin America and Caribbean Branch), currently serving as Secretary (2024–2026) and previously as Treasurer (2022–2024), and a member of the Urban Music Studies Scholars Network since 2018.

Sounds of Cities: Sonic-spatial Encounters and Sonic Fictions in the Urban Realm

Ebba Högström
Umeå University Sweden, Umeå School of Architecture, Sweden
Dialogic Keynote with Luciana Ferreira Moura Mendonça

Cities sound through the layered rhythms of everyday life: heard, felt, and embodied. They are places of encounter and tension, where memory, identity, and power resonate together. Yet this is easy to overlook when we think about cities. What if we listened carefully to urban sound, approaching it as part of the urban fabric – as integral as buildings, streets, parks, wind, sunlight, trees, vehicles, people, birds, dogs, and rats – shaping how we feel, move, and ultimately belong (or not)? Different ears hear different cities. For some, sound is comfort; for others, intrusion. What counts as "noise" or "music" is never neutral, giving rise to struggles over the right to urban soundscapes. Sound is framed through competing discourses: as noise to be controlled, heritage to be preserved, or a medium of expression. These perspectives shape planning policies, regulations, and grassroots interventions. Sound itself, however, does not ask for permission. It changes our perception of place, affects emotions, and helps locate us in the world. Within these sonic frictions, deeper questions emerge: which sounds are silenced, which silences protected, whose soundscape is favoured, and whose presence is made visible – or invisible – through sound? In this presentation, I invite you on an urban walk somewhere in Sweden. Through subjective spatial experiences, media narratives, and sonic fiction, we encounter the loved, tolerated, unheard, contested, and forbidden sounds of both the present and the past.

Short Biography

Ebba Högström is a Professor of Architecture at Umeå University in Sweden. Her research examines the social, spatial, political, and experiential dimensions of architecture and the built environment. She is currently involved in research on age-friendly cities and communities, social infrastructure, and the geographies of welfare institutions, addressing themes such as spatial justice, care, spatial agency, and collaboration. Högström is co editor of the Routledge Handbook of Mental Health and Wellbeing (Routledge, 2024) and Caring Architecture. Institutions and Relational Practices (Cambridge Scholars Publishing, 2017). She has published in journals such as Wellbeing, Society & Space, Journal of Urban Affairs, and Urban Planning, among others.

The intermingled histories of urban and music scenes and how this frames power and value in artistic contexts

Myrtille Picaud
CNRS, France
Commented by Will Straw

While artists and careers long dominated cultural research, the study of music scenes helped drive a spatial turn in the field. Building on my research on music scenes in Paris and Berlin, this paper explores the relationship between urban space and music through the lens of geographic approaches to culture and Bourdieu's theory of cultural fields. First, I examine the deep interdependence between music scenes and their urban contexts. In both cities, space has been central to political and artistic struggles, shaping the emergence of musical forms, listening practices, and hierarchies within local scenes, as well as their international visibility. Second, I focus on music venue bookers as key cultural intermediaries. Their decisions strongly influence who performs, who attends, and how visibility and opportunities are distributed. Comparing Paris and Berlin reveals how local histories and urban conditions shape professional practices and reproduce forms of power and inequality. The paper concludes by discussing contemporary challenges facing music scenes, including economic concentration in the live music industry, housing pressures in major European cities, and ongoing debates around inclusion and exclusion.

Short Biography

Myrtille Picaud is a sociologist at the French national centre for scientific research (CNRS/Cresppa-CSU). Her work first examined the relationship between urban histories and local music scenes, particularly in Paris and Berlin. She also studied cultural intermediaries and how they contribute to the production of musical value, as well as gendered, national and racialized inequalities between artists. Her current work concentrates on the development of digital tools for urban security. Within this project, she studies how nightlife spaces are policed in France and Britain, as well as mega-events such as the 2024 Paris Olympic Games. This shows how security and leisure, together, contribute to the normalization of 'smart' tools for surveillance and to the disciplining of space and people in big cities today. Her research has been published in different francophone and anglophone journals and in the book Mettre la ville en musique (Paris-Berlin) (2021).

Abstracts

Day 1 I 17/09
Day 2 I 18/09
Day 3 I 19/09

Economy of Silence

Justyna Anders-Morawska
University of Lodz, Poland
Topic 1: The Street as Stage

Participants receive a symbolic budget (e.g., in the form of cards, tokens, stickers). The budget represents their "right to silence" during a workshop. They can spend it at various moments, for example:

- Buying silence (the group pauses briefly, falls silent, listens to the surroundings),
- Investing in noise (they add sound: clapping, reading a text excerpt, playing a recording),
- Giving their budget to other participants (e.g., if someone feels that their right to silence has been "stolen").

Effect: A performative negotiation game emerges, showing that silence and noise are social resources that we manage – or that are imposed on us.

Political dimension: At the end, the group collectively "settles" the budget: who gained silence, who lost it, who had to pay the most? This reveals inequalities and the privatization of sound-related problems in the city (echoing the idea of individual costs of living with noise).

Busk the City! Street Music Festivals as an Urban Cash Machine

Alenka Barber-Kersovan
Leuphana University of Lüneburg, Germany
Topic 1: The Street as Stage

Though playing music in the street for gratuities (busking) is as old as the first urban settlements themselves, it is only in the recent years that this once marginal and mostly defamed or prohibited music phenomenon became – despite still existing occasional sanctions – an essential part of the established culture. A good example of the re-coding of this traditional form of musicking are urban street festivals which encompass next to music also other forms of busking. They started to pop up during the 1990s and have established themselves already worldwide. These open-air events are promoting the urban atmosphere by transforming the whole city into a musical stage and are in comparison to other festival types characterized by some features which seem to be unique.
To understand the complex dynamics of this kind of musicking an internet based ethnographic exploration was undertaken and submitted to a qualitative content analysis. The interpretation of the data collected showed that these festivals have to be situated in the broader context of the economically motivated culturalization/festivalization and eventization of urban policies, promoting the post-industrial regeneration of de-industrialised towns, city branding and marketing, interurban competition, and the fostering of tourism. These motives are accompanied by the

increasing professionalization, institutionalization, and commercialization of this musical practice and are significantly reinforced by the digitalization and mediatization of the phenomenon.

"Real Art Must Be Able to See the Streets, and the Best Art – It Has to Move Something": The Role of Music in Political Action for Refugee Rights

Aleksandra Barjaktarević[1], PTK[2]
[1]Heidelberg University, Germany; [2]Independent music artist from Berlin-Kreuzberg
Topic 3: Protest and the Streets as Contested Spaces

Music has always played a major role in both the expression of critical political views and political mobilization. Despite this obvious contribution to social change, the general public often overlooks artists as contributors to human understanding and knowledge production. When artists are mentioned – typically because their work appears relevant to pressing societal issues – their actual contribution to knowledge or research is rarely identified. This is in part due to the dominant association of research with scientific paradigms: rationality, objectivity, empirical testing, and methodological rigor – qualities often seen as opposed to the nature of art. In our presentation, we demonstrate the limits of traditional scientific analysis and propose an interdisciplinary methodology that treats artistic research not as subordinate to sociology but rather as a valid heuristic within scientific inquiry on the topic of activism including protest, through music in the streets of Berlin.

We draw on a case study from the long-term project *Antinational Embassy*, in which we explore the role of music in political action supporting refugee rights. Formed in 2013 during the occupation of Oranienplatz in Berlin-Kreuzberg and later Gerhart-Hauptmann-Schule by refugees and asylum seekers, *Antinational Embassy* is a music collective characterized by activist engagement. Using multimedia materials –

including interviews, documentary work, photography, and music – we demonstrate how arts-based research combined with sociological analysis can express experiences and meanings that often elude traditional sociological methods. We show how music engages marginalized groups and acts as a "toolkit" for political mobilization in the fight for refugee rights. We examine how loose jamming sessions evolved into the sound of the movement, and how performing music – mainly in public spaces – raised awareness of the oppression experienced by refugees. Moreover, it enabled members of the collective to protest for their rights and work creatively, despite legal restrictions on employment.

We further highlight how long-term collaboration between an artist – deeply engaged with themes of gentrification and protest, both as a solo performer and through *Antinational Embassy* – and a sociologist can yield deep insights at the nexus of art and society. Ultimately, our presentation argues that such collaboration fosters alternative approaches, especially those involving music, that promote deeper understanding of protest dynamics by uncovering new forms of heuristics, those able to inspire creative political agency in support of refugee rights.

Listening to Bengal's Twentieth Century: The Street, the Parlour, the Studio and States of In-Betweenness (HYBRID)

Priyanka Basu[1], Sahana Bajpaie[2], Sayandeb Chowdhury[3]
[1]King's College London, United Kingdom; [2]SOAS, University of London & University of Leeds, United Kingdom; [3]Krea University, India
Topic 4: Street Cultures and Commoning

South Asia as a viable and diverse region of (urban) music studies is an ever-expanding field. Recent scholarship (Basu & Kapuria, 2025; Moreilli & Serinian, 2024; Chatterjee, 2023; Sykes, 2018) attests this growing field both in terms of regional explorations as well as challenging the static understandings of 'music', 'sound', and 'place'. This panel focuses on Bengal (Bangladesh, West Bengal) as a region of inquiry to underscore how streets have remained and evolved as inherent to 'musicking' (Small, 1998). It offers three case studies. Bajpaie examines 1940s Calcutta, tracing the vernacularisation of Rabindrasangeet (a genre long codified within bhadralok salon spaces) into participatory publics and street-oriented sonic circuits, generating ephemeral infrastructures of collective affect. Chowdhury focuses on 1970s-1990s Bengali counter-cultural music, revealing urban auralities that encode nostalgia, leftist sensibilities, and perceptual cartographies. Basu interrogates the recent festivalisation of music through Coke Studio Bangla. Taking a cue from what Doreen Massey (1994) writes in her essay, 'The Global Sense of Place', these three papers consider the 'street' as a reference frame that signifies 'the power geometry of time-space compression'. The collective timeline of the three papers is extensive—from the 20th to the 21st centuries—but they are

particularly interested in looking at how sound politics permeates the cultural historical understandings of Bangla music. The papers connect and attune thematically to the conference's broader themes of 'the street as stage', 'soundscapes of the street' and 'protests and the streets as contested spaces.' Beyond the obvious regional connection among the three papers, they also explore themes of itinerancy (local, national and transnational), cultural memory (urban nostalgia, protest and 'folk' idyll), and the resistive potential of music (protest, counterculture). The papers address these themes not only through theoretical and practice-based inquiry, but also through the intuitiveness of listeners. Therefore, in asking the larger question of how streets become archives of our musical conditioning, this panel offers a new 'acoustemology' of the South Asian streets – a sonic way of knowing (Feld, 1992) that binds the papers methodologically.

Individual Paper Titles:

1. Tagore's Sonic Streets (Sahana Bajpaie)
2. Gritty, spritty vorti-city (Sayandeb Chowdhury)
3. Whose Streets? Which Nation? The Cultural Politics of Sounding a Nation through Coke Studio Bangla (Priyanka Basu)

Protest through Music: Kolkata's R G Kar Protest Movement

Somrwita Ghosh
VNRVJIET, Hyderabad, India
Topic 3: Protest and the Streets as Contested Spaces

On 9th August, 2024, cultural capital of India, Kolkata witnessed the gruesome sexual assault and murder of a female trainee doctor inside the premises of a government hospital, R.G. Kar. Aftermath the incident, there was a nationwide outcry not only from the medical fraternity but also from people from all walks of life. People took to the city streets demanding justice for the deceased doctor. In Kolkata, women called for "Reclaim the Night" to protest against violence on women and state government's failure to ensure safety measures for women at night. In response to the heinous act, the civil society protested using a variety of artistic expressions. The artistic expressions strengthened the protests culminating to a mass movement. This movement was dubbed the largest in Bengal since Indian independence by the media. Music was a popular cultural manifestation during the protest. The city of Kolkata has had a long tradition of incorporating artistic expressions into public demonstrations. Music has been a powerful medium to mobilize the masses and create a strong impact. In the R G Kar movement, citizens took part in candle light march singing the national anthem and other popular Bengali songs from the era of Indian freedom movement. Celebrity singers also composed songs to express their solidarity and to demand justice and action. One of

the songs by a popular singer, Ar Kobe (trans. But when?) became viral on social media for its powerful lyrics. In this paper, I will discuss how music as a cultural expression facilitated the act of protest in the city. How did music become a tool of collective resistance against injustice? I would also try to examine the 'politics of protest music' or how it functioned as a vehicle for political discourse.

Vulnerable Sound: Music Between Cultural Value and Noise Regulation

Kai Ginkel
mdw – University of Music and Performing Arts Vienna, Austria
Topic 2: Soundscapes of the Street, Acoustic Territories

Music is a cultural resource on which cities thrive. It animates public space, generates collective affect, and sustains cultural infrastructures. At the same time, urban life is marked by rising sound levels. "Unwanted sound" is not only produced by traffic or industry, but also by music – otherwise celebrated as a social and cultural asset. This ambivalence demonstrates how sound is performative: whether it is valued as music or regulated as noise is not inherent. Instead, it is subject to situated negotiations in everyday life, politics, and governance.

Drawing on ethnographic research at the Viennese concert venue Arena, this paper examines how such negotiations take shape. Located in a residential district, the venue became a focal point of public debate when new housing developments triggered the discursive mobilization of "neighbours' complaints", threatening its long-standing role as an institution for subcultural music and activism. Here, identical sonic events may be experienced as vibrant collectivity by some and as disruptive annoyance by others. These contrasting valuations are stabilized through practices of embodiment (e.g. concert participation), objectification (e.g. sound measurements, legal thresholds, expert reports), and hybrid integration (e.g. new sound technologies designed to contain emissions).

The case illustrates the vulnerability of music in the city to being reframed as noise when it crosses contested acoustic territories. Regulatory and measurement practices aim to "objectify" sound, yet they are themselves performative, mobilizing normative assumptions of what counts as tolerable or excessive. Thus, sound becomes a medium through which cultural value, social belonging, and urban order are negotiated. More broadly, this calls for a distinctive sociological approach: an auditory sociology that takes sound seriously as performative, culturally charged practice – just as visual sociology has long done for the domain of the visible.

Sound, Youth, and Urban Conflict in Small-Town Sweden: Is it All About the Bass?

Jan-Olof Gullö[1], Thomas Florén[2], David Thyrén[1]
[1]KMH – Royal College of Music, Sweden; [2]Dalarna University, Sweden
Topic 2: Soundscapes of the Street, Acoustic Territories

How do sound cultures linked to youth subcultures influence urban conflicts and perceptions of public space in small-town Sweden? This study examines the relationship between youth culture, sound, and urban conflict in small-town Sweden through Epadunk and A-tractors. Epadunk, a bass-rich music style, and A-tractors, custom-modified vehicles restricted to 30 km/h, serve as key symbols of rural and small-town youth identity. The research investigates how these elements foster community among young people while also provoking disputes with residents over noise and public space. Using an interdisciplinary approach combining musicology, sociology, and urban studies, it highlights the significance of powerful sound systems in A-tractors during these conflicts. Focusing on Arvika, a small Swedish town, as a case study, it analyses the nightly youth cruises by motorised youth (motorburen ungdom) and their effects on the local soundscape. Residents report sleep disturbances and a sense of losing control over their environment, while youth feel unfairly targeted by curfews and traffic restrictions. The study draws comparisons to urban areas where bass-heavy music at nightlife venues has caused noise complaints and closures, especially in gentrifying neighbourhoods. The physical properties of low-frequency sounds, which travel farther and

better penetrate obstacles than high-frequency sounds, are examined for their role in increasing disturbances. Advances in sound technology, such as powerful subwoofers and digital signal processing, have amplified these effects, enabling youth in towns like Arvika to craft impactful sonic experiences but also intensifying conflicts. By exploring these dynamics, the discussion enriches broader debates about public space, noise regulation, and youth participation in urban planning. Suggestions such as designated sound zones and youth involvement in policymaking are proposed as ways to balance cultural expression with community wellbeing. Ultimately, this analysis underscores the universal importance of sound as a space for negotiating identity, regulation, and urban life.

Women's Suffrage in the Streets. Protest Culture in First-Wave Feminism

Susanne Heiter
Nuremberg University of Music, Germany
Topic 3: Protest and the Streets as Contested Spaces

A central aim of first-wave feminism was the extension of universal suffrage to women, regardless of property or education. The path toward this achievement was long and fiercely contested, as the question of political participation was entangled with divergent and often conflicting social, political, and cultural interests. Although universal suffrage was gradually achieved in many countries in the early twentieth century, this process unfolded unevenly yet interdependently across national contexts.

This paper explores the *street* as a performative, symbolic and sonic "stage" of feminist protest. It focusses on how musical practices shaped and amplified the struggle for women's suffrage, drawing on repertoires of marches and songs from the British and American suffrage campaigns – and supplemented by comparative observations from France and Germany. Particular attention will be given to the ways in which these practices interacted with pre-existing national protest traditions. In some contexts, women's movements strategically adopted established musical and performative forms of public dissent, while in others they deliberately distanced themselves from them to create new, gender-related forms of political visibility and collective identity.

Adopting a praxeological approach, the paper asks how such

protest practices – understood as culturally mediated patterns of action – were reinterpreted, revalued, and strategically employed by feminist activists in their situated dynamics. By focusing on the intersections of sound, performance, and political agency, the analysis aims to show how the musical articulation of suffrage activism contributed not only to the articulation of feminist demands but also to the broader reconfiguration of public political culture in the early twentieth century.

The Sinking Fringe: Housing, Protest, and the Fight for Collective Urban Futures (Filmscreening)

Mirte Jepma[1], Benjamin Vanderveen[2], Alberto Morbelli[2]
[1]University of Amsterdam, The Netherlands; [2]BVV Photography, The Netherlands
Topic 3: Protest and the Streets as Contested Spaces

This workshop presents a screening of *The Sinking Fringe* (56′, 2025), an action-documentary grounded in ethnographic research on squatting, public action, and alternative urbanism in Amsterdam. The film follows the story of the Baaibuurt neighbourhood, a self-organized community developed over three decades through tolerated squatting and semi-formal land use agreements with the municipality. The area has become a site of collective living, environmental stewardship, and cultural production—offering a living alternative to dominant urban development models.

Now under threat from luxury redevelopment, the neighbourhood faces displacement. The documentary captures the grassroots resistance led by the Baaibuurt Collective, a coalition of residents, urban experts, and activists advocating for a counter-model of inclusive urban expansion. Through legal tools, media strategies, and public events—including music and cultural interventions—the collective reclaims the right to shape the city from below.

Following the screening, a moderated discussion will engage participants in a reflection on protest as a form of placemaking and the street as a contested site of both resistance and imagination. By focusing on the lived practices and political strategies of a squatted community, the session explores how protest is

enacted not only through demonstrations but through everyday acts of inhabiting, building, and sounding the city.
This workshop contributes to the conference theme "Protest and the Streets as Contested Spaces" by offering a critical perspective on informal urbanism, sonic resistance, and the fragile boundaries between tolerance and displacement. It invites dialogue on how grassroots movements use cultural and spatial practices to contest urban exclusion and propose more just, collective, and hopeful urban futures.

Sounding the City: DIY Music Practices and Urban Transformation in Thessaloniki

Alexandra Karamoutsiou
Aristotle University of Thessaloniki, Greece
Topic 1: The Street as Stage
Topic 6: Urban Music Scenes as Catalysts for Hope and Solidarity

During the mid-1990s, Thessaloniki's small-scale clothing and shoe manufacturing industry faced a sharp decline (Labrianidis 2024). Industrial spaces near the city centre, yet removed from residential zones, were gradually abandoned and became increasingly affordable. After years of neglect, artists—particularly musicians—began to use these derelict buildings, transforming them into sites of creativity and collective expression.

For Thessaloniki's musicians, converting abandoned spaces into DIY studios has been a resilient cultural practice since the post-junta period. These studios cultivated unique forms of musical sociability, collaborative learning, and artistic production, transforming them into heterotopic spaces (Lefebvre, 1977; Soja, 1996; Stavridis, 2006; Karamoutsiou, 2023). Around and within them, vibrant creative networks have been emerged, constituted by independent labels, fanzines, radio stations, festivals, and grassroots venues (Karamoutsiou, 2022, 2025), energising the Greek alternative music scene from the bottom up. However, in the aftermath of the pandemic, musicians have faced dispossession of these creative spaces. Rapid and speculative gentrification has transformed former studios into short rental properties (Airbnb's), displacing artistic communities.

This presentation addresses ques-

tions of *spatial justice* (Soja 2009) and cultural sustainability and examines how neoliberal restructuring of urban space affects independent artists and their labour conditions. These issues will be discussed alongside methodological reflections on my dual positionality as both musician and oral history music researcher, exploring how lived experience, activism, and scholarly inquiry intersect in documenting and defending Thessaloniki's grassroots musical geographies.

Cosmopolitan Soundscapes of the Past: The Viennese „Werkelmann“ Oliver Maar and his Barrel Organs (Street Organs Performance)

Oliver Maar
Wunderwerkel Kamptal, Austria
Topic 1: The Street as Stage

Viennese barrel organ player Oliver Maar will bring the experience of street music in historic Vienna and other major cities to life with selected musical instruments from his collection.
Oliver Maar has been a full-time “Werkelmann” since 1992, “Salonhumorist”, composer and arranger of perforated music books. He performs not only at street festivals and private celebrations, but also on major stages (Vienna’s Burgtheater, Konzerthaus, Musikvereinssaal, Wiener Rathaus) and festivals (e.g. wean hean, Schrammelklang Festival, Rudolstadt Folk Festival). Trips abroad have taken him as far afield as the folk music festival in China. With great expertise, Oliver Maar collects mechanical musical instruments and the associated recordings. Since 2025, he has been running the ‘Wunderwerkel Kamptal’ Living Museum (www.wunderwerkel.at) in Gars am Kamp, where around 200 instruments are housed and put into action during musical tours and guided concerts.

Sounding the Street: Mobility, Agency, and Sonic Commons in Urban Public Space

Asma Mehan
Texas Tech University, United States of America
Topic 2: Soundscapes of the Street, Acoustic Territories

Urban streets are more than conduits for movement: they are stages for cultural expression, arenas of contestation, and platforms for sonic negotiation. This paper examines how mobile musical practices – from busking and mobile sound installations to spontaneous processions and site-specific performances – actively re-shape the temporal, social, and political textures of urban space. Anchored in critical geographies of sound and mobility studies, the analysis foregrounds how sonic practices negotiate claims to visibility, access, and belonging in the city.

Drawing on a mixed qualitative methodology – combining ethnographic fieldwork of street musicians in multiple cities, semi-structured interviews, and spatial sound mapping – I examine three interlinked dimensions of street sound practice:

1. Mobility as agency: how performers traverse and interrupt circulatory flows (pedestrian rhythms, traffic, transit) to carve transient sonic zones;
2. Sonic commoning and contestation: how sonic practices articulate modes of collective inhabitation – negotiating formal regulation (permits, bans), social conflict (noise complaints, policing), and everyday appropriation;

3. Temporal and acoustic layering: how performative durations, echoes, and reverberations fold with urban soundscapes to produce plural temporalities of memory, waiting, and affect.

My case studies – drawn from examples in (for instance) Vienna, Berlin, and a city in the U.S. – illustrate how street sound practices both reproduce and resist spatial inequities: marginalized performers often engage creative routing strategies or adopt sonic stealth, while more institutionally supported sound events may reinforce dominant circulation logics. The paper argues that examining street sound through the lens of mobility and sonic commons offers a critical vantage on urban cultural justice: sound is not only symbolic but infrastructural. In conclusion, I propose policy and planning heuristics that rethink streets as acoustic infrastructures, inclusive of musical mobility, rather than mere corridors to be managed.

DIY Parties in the Streets: Our Right to the (Ludic) City

Isa Nadal-Amengual
University of the Balearic Islands, Spain
Topic 3: Protest and the Streets as Contested Spaces

DIY parties can become spaces that activate narratives and practices in the face of the homogenisation of cities (Harvey, 2008; 2012). Delving deeper into self-organisation to create our own spaces and alternative scenes reveals other stories beyond the dominant narratives about the city (González, 2014). Public space can be seen as a place for meeting and partying, and partying as a means of reclaiming its use (Pujol Cruells, 2006). There is an undeniable drift towards the commodification of leisure and the extension of control over the occupation of public space by a rigid bureaucratic apparatus, inclined towards commercialisation in the city (Monreal, 2016) to the detriment of alternative spaces for socialisation and encounter. It is therefore worth considering the dynamics of appropriation of urban space through the exercise of community-based, collective and self-managed cultural practices as forms of active participation in the configuration and production of the city that transcend the logic of consumption. In this paper, I focus on a specific practice involving music, partying, protest and the street: Reclaim The Streets (RTS) (Carmo, 2012). In 2008, 2009 and 2011, RTS was held in Palma as part of the alternative popular festivals. In 2025, this initiative was revived by Cultura al Carrer, a federation of associations created in 2024 that

seeks to defend the right to use public space for free and DIY festive and cultural activities, a right that is the target of a new Civic Ordinance that extends prohibitions and sanctions and limits the use of the streets (Mansilla, 2024). A dialogue between past and present is proposed as an exercise in collective memory to reclaim the right to the city (Lefebvre, [1974] 2013), in its ludic aspect (Delgado and Contijoch, 2021).

Claiming the Space: DIY Concerts in Protesting Neighbourhoods of 2020 Belarus

Pavel Niakhayeu
Jagiellonian University, Poland
Topic 3: Protest and the Streets as Contested Spaces

Unprecedented country-wide peaceful protests of 2020 in Belarus not only included music performances as part of political demonstrations, but also have engendered a unique phenomenon in the history of the global sonic resistance – DIY concerts in protesting neighbourhoods of Minsk and other cities.
Organized by local residents at vacant spaces / transitional non-places, playgrounds and courtyards between residential blocks, these DIY audiotopias transformed Minsk into a city-wide festival for a few months. The urban planning of Belarusian cities allowed these events to emerge from the city fabric organically.
Far from being a pure fun, these events posed direct risks for artists, organizers and audience members. Understanding the role of music in solidarizing and mobilizing people, the authorities tried to thwart the DIY events, often arresting people during the concerts and after them. These courtyard cultural/music events became spaces for sonic expression and spontaneous communitas. They broke "walls" separating artists from their audience and blurred boundaries between street music and concerts. DIY concerts gathered diverse audience and provoked a huge demand for local music leading to competition between courtyards for the most popular bands.

Today, a few years after the protests were crushed, these concerts remain cherished memories for many Belarusians. Most of the musicians, who performed there, had to emigrate and now take part in music events of Belarusian diaspora in the EU and all over the world. Networks created at the 2020 concerts help the uprooted, diasporic Belarusian music scenes to function far from home.

This paper, based on my participant observation, field recordings and interviews, will analyse the place of the DIY courtyard concerts of 2020 within the wider history of civic activism, sonic citizenship practices and street music in Belarus and in exile.

"Always on the Move": Aging, Precarity, and Well-being among Street Musicians in New York City

Melanie Ptatscheck
New York University / Leuphana University of Lüneburg, Germany
Topic 1: The Street as Stage

Busking – street performance in public spaces for voluntary donations – has long been a part of New York City's musical life. For many musicians, it serves both as an artistic practice and a coping strategy within precarious socio-economic conditions. While some use busking to maintain independence or connect with audiences outside formal venues, others rely on it as a crucial source of income. The challenge of securing profitable spots, dependence on transient audiences, and ongoing negotiations with regulations make this practice highly unstable, demanding mobility and flexibility from street musicians in their everyday performance practices.

Older and aging buskers are particularly affected by these dynamics. Their lives intersect with rising rents, insecure employment, and limited access to social security, while physical and mental challenges linked to aging add further strain, often leaving them with a persistent sense of being "always on the move" to secure their livelihood. The COVID-19 pandemic intensified these conditions, reducing available spaces, dispersing audiences, and exacerbating economic pressure. Yet, busking can also provide meaningful structures, purpose, and visibility, contributing to musicians' well-being in later life. Based on ethnographic fieldwork, participant observation, and nar-

rative-biographical interviews, this paper explores the trajectories and experiences of aging musicians who engage in busking. By combining perspectives from urban music studies and public health, the paper highlights how aging, precarity, and well-being intersect in the everyday practices of street musicians in New York City. It examines how they navigate the contradictions between New York City's symbolic status as one of the world's musical capitals and the precarious realities of the gig economy that also shape their daily work on the streets. It frames busking as a critical lens for understanding musical practice in which the social, economic, and spatial realities of cultural work become magnified.

0.05RMP (Video-installation)

Karl Salzmann
University of Applied Arts Vienna, Austria
Topic 2: Soundscapes of the Street, Acoustic Territories

The video work '0.05RPM' is a sound- and video installation that explores Vienna's Ringstrasse (ring road) as an acoustic and symbolic territory. In a continuously looping video, a microphone is shown dragging along the ground of the entire Ringstrasse (circle road). The microphone itself becomes a scanning sensor, a sound pickup in both the literal and metaphorical sense. Similar to a turntable needle reading the grooves of a record, the microphone 'reads' the urban surface – asphalt, cobblestones, manhole covers, zebra crossings, rails and cracks – and translates the physical texture of the urban space into sound.

The title '0.05RPM' refers to the extreme slowing down of a revolution: while a record moves at 33⅓ or 45 revolutions per minute, the microphone in this work takes several minutes to complete the closed circle of the ring road. This temporal stretching shifts the perception of movement and sound into a contemplative state. The seemingly mundane – the noise and architecture of the street and its surroundings – thus becomes the material for a minimalist yet intense acoustic experience. The work is an attempt to understand urban structure as a record: the Ringstrasse, a symbol of urban representation and historical stratification, becomes a 'record' on which

the history of the city is inscribed in acoustic traces.
In doing so, 0.05RPM addresses questions of perception, mediality and translation – between sound and space, movement and stillness, documentation and abstraction. As an installation, the video work is presented in an endless loop format, resulting in a circular, self-referential system of image, sound and movement. 0.05RPM invites the audience to experience hearing as a spatial and material process and to rethink urban space as a resonant surface.

Contemporary Music Improvisation: The Pianomobile Welcome Experience

Karen Schlimp[1], Elena Arbonies Jauregui[2], György Kurtág jun.[3]
[1]Anton Bruckner University, Austria; [2] Vienna, Austria; [3] Asques, France
Topic 1: The Street as Stage

The „Pianomobile" – a small grand piano mounted on a bicycle trailer – is a mobile acoustic performance that interacts with both the sonic environment and the audience by breaking away from traditional concert settings. Through improvisation, a dynamic interplay emerges between the music, the soundscape, and visual impressions, resulting in a comprehensive work of art.

HÖR:RÄUME – Sound and Listening in Urban Space

Anna Schürmer[1], Franziska Kollinger[2], Evelyn Buyken[3]
[1]HfMT Köln, Germany; [2]Universität Augsburg, Germany; [3]Universität Siegen, Germany
Topic 2: Soundscapes of the Street, Acoustic Territories

What does a city sound like? How do auditory patterns of experience shape our perception of urban spaces? How do sound and listening relate to each other? How is our understanding of sound changed by active listening and how do we know through the sonic?
These were the guiding questions we explored in a joint workshop/seminar during the summer semester of 2025 together with a group of students from Greifswald, Cologne, and Siegen. The aim was not only to examine urban sound spaces theoretically, but also to explore and access them through sensory, exploratory, and practice-based experience. The seminar was structured around three interrelated approaches:

1. DISKURSIVE – through theoretical units on Soundscape Studies (Anna Schürmer), Acoustic Ecologies (Franziska Kollinger), and Sonic Citizenship (Evelyn Buyken).
2. EXPERIENTIAL – through listening and perception exercises following Pauline Oliveros' Sonic Meditations, Raymond Murray Schafer's Exercises in Listening, and Sound Mapping inspired by Peter Cusack's "Sonic Places".
3. FIELD-RESEARCH-BASED – through field recordings that served as source material for media-based practical work in the form of short audio-compositions.

We wish to present and further develop our experiences in form of a 120-minute workshop at Groove the City – Move the streets, testing them together with participants and discussing them critically at the intersection of musicology, sound studies, and artistic research. The workshop is conceived as a multimodal, practice-oriented exploration and investigation of urban listening spaces (Hör:Räume), which will be theoretically, sensorially, and practically mapped within this interdisciplinary format.

Musicking and Placemaking in an Urban Environment

Piet Severijnen[1], Huib Ernste[2]
[1]Radboud University of Nijmegen, The Netherlands; [2]Geography Department University of Zürich, Switzerland
Topic 1: The Street as Stage
Topic 6: Urban Music Scenes as Catalysts for Hope and Solidarity

Geographers study the origins and diversity of places and their relationship to our human activities. Since the 'affective turn', we focus on the largely neglected emotional and affective aspects of how places are experienced and shaped. What places do to us and what we do with them. Key in this respect is the neo-phenomenological concept of 'atmosphere' (Hermann Schmitz and Gernot Böhme). It describes not just the individual feelings of a person at a specific place, but the relational whole of different aspects: individual emotions and moods, as well as aesthetic qualities of the material setting, the social and cultural configuration of the place, as well as the social interactions and performances taking place there. This concept forms the starting point of our research.

Music in urban environments (streets and shopping malls, during political demonstrations, festivals, etc.) substantially contributes to the atmosphere and soundscape, which can 'make or break' the experience of these spatial settings and events.

Hitherto, these aspects have mainly been studied from the perspective of the 'listener'. In contrast, in this piece of research, we particularly pay attention to what comes before the listening: the music making. From preliminary result of the West Dean Classical Guitar Festival case study we learn that the atmo-

sphere that musicians experience in a place, plays an important role in their subjective wellbeing, their musicking and their contribution to the making of that place. The assemblage of the atmosphere that musicians experience in public urban places is structured in similar ways but also differs in specific aspects. E.g. local policies, local laws and regulations play a much more important role. Having to abide by these local laws and regulations can negatively influence feelings of subjective wellbeing for buskers and impede a contribution to creating a positive atmosphere in urban places. Here we see a prominent role for local policy makers and politicians.

Street Piano. Sound in the Public Space – Changes of the Soundscape and Social Interaction

Cäcilia Weber
mdw – University of Music and Performing Arts Vienna, Austria
Topic 1: The Street as Stage

In urban spaces, people from many different backgrounds as well as social and cultural environments meet – but hardly connect or interact with each other. Artistic interventions such as street piano projects have the potential to intensify social interaction as well as to change the perception and utilization of urban environments. This study examines the acoustic and social dimensions of street pianos based on the example of "Open Piano for Refugees", an installation, where acoustic pianos are put into the urban space to be played by anybody who passes by. Research questions included the transformation of the public space by the street piano, the stimulation of social interactions between participants and passers-by and the impact of the piano music on the urban soundscape. The study also focused on the relevance and chances offered by street pianos when it comes to music teaching or pedagogical questions. The method applied can be considered as a combination of (auto-)ethnography and soundscape analysis. The study analysed and compared two "open piano" locations, one in Bregenz and one in Vienna, and showed that street pianos can serve as a means of promoting interaction in the public space, and that they can turn it into a (temporary) meeting point. They offer a low-threshold service of participation, provide moments

of joy and connect people through music. At the same time, however, these projects are a standardized format, which is used by local governments as a policy tool that has its roots in neoliberalism. "Open Piano for Refugees" draws on the traditions of street music and uses the symbol of the piano, which is a rather unusual instrument on the streets, to reinforce the claim of "culture for all". Street pianos encourage the audience to listen attentively and offer an alternative soundscape to the daily city noise.

Knowing the City Through Sound in Post-Industrial Łódź: Aligning Policy Analysis, Research-Based Art, and Participatory Pedagogy

Justyna Anders-Morawska
University of Lodz, Poland
Topic 2: Soundscapes of the Street, Acoustic Territories

This paper presents the evolution of author's research on soundscape policy and the public value of urban sound into an art-based and participatory practice of listening to the city. A policy-analysis revealed contrasts between institutional listening—often selective or deaf to everyday experience —and experiential listening, which attends to the temporal, spatial, and social layers of urban sound. The project applied a triangulation of methods, combining interviews, surveys, and soundwalks. This gap inspired acollaboration with artist Joanna Szumacher, resulting in the installation Pole siłowe (Force field). Field recordings from an urban villa garden in Łódź revealed that even quiet zones are saturated with noise, exposing the fragility of restorative spaces within the post-industrial urban environment. Pole siłowe also functioned as a method of thinking spatially through sound, showing how listening makes legible the relationships between the built environment, urban regulations, and the coexistence of citizens with one another and with their surroundings. This approach developed into project Resonant Cities: Listening Together to Post-Industrial Pasts and Sonic Futures. Through workshops and seminars in diferrent methods of sonic knowing - field recording, graphic scoring, sound mapping, rhythmanalysis, sonic speculations

- the participants map the layers of the city—its patterns, interruptions, and zones of noise, groove, and silence—framing listening as a civic practice. By connecting artistic research with participatory pedagogy, the project positions sound as a medium for exploring and reflecting on urban space. Streets in this approach become zones where citizens perceive how policies, infrastructures, and temporal cycles shape their shared environment. Sonic urban pedagogies cultivate civic awareness, reintroduce care into the politics of urban sound, and make the public value of the city audible. At the same time, they highlight issues of environmental justice, emphasizing that access to restorative and healthy sonic environments requires deliberative processes that include diverse urban voices.

Rhythms of Resistance

Magdalena Augustin, Philipp Salzmann
Technische Universität Wien (TU Wien), Austria
Topic 3: Protest and the Streets as Contested Spaces

In early 2026, Lenia and Lipp der Funkverteiler founded Amplifying Freequencies - a collective dedicated to bringing music, political discourse, and, above all, the intersection of the two to events and stages across Vienna. Drawing on backgrounds in hip hop, jazz, techno, and house, they bring together varied styles and communities. Their aim is to provide a platform for both local and international artists who are committed to raising political awareness about e.g. intersectional feminism or decolonial practices, supporting fundraising initiatives, or celebrating music beyond borders. During their session at the Groove the City conference, audiences will embark on a journey around the globe, both musically and thematically, exploring rhythms that inspire movement and change - or as they call it: liberation funk.

A Framework Towards Experimental and Sensorial Street Studies: Socio-Semiotic Challenges and Opportunities

Robin Chang, Kai Qing Tan
RWTH Aachen University, Germany
Topic 1: The Street as Stage

Urban sense-making through non-dominant senses such as sound, smell, or touch offer diverse and deep perspectives on how individual and corporeal movements may be enabled or hindered by built environments. But the offerings that inject these insights into more interactive and participatory formats (i.e. mobile methods or walk-and-talks) to date lack reflection on how sensorial experiences are interpreted and expressed. Drawing on Lefebvrian rhythmanalysis through a socio-semiotic approach that is enriched with psychogeographical practices informed by embodied cognition and intersectional lived experiences (Tan, 2026/27), this contribution explores the considerations needed to facilitate capacity-building for interpreting and transducing non-dominant senses among different groups of walkers through guided street studies. By questioning how indexical signs and processes of signification could be coupled with rhythmanalytical methodology (cf. Chang, 2021), the proposed work critiques dominant modes of reading embodied trajectories through public areas by means of guided and experimental walks (cf. Chang et al., 2025; Tarasti, 2012). It also seeks to refine the techniques through which we can encourage the broader public to become exposed to, collectively

consider, and co-create outputs that represent alternative ways to make shared spaces and streets rhythmically legible.

Turnout NYC: An Open Approach to Public Space Performances

Matthew Clarke
Design Trust for Public Space, United States of America
Topic 4: Street Cultures and Commoning

Prior to the COVID pandemic, residents of New York City living in historically marginalized areas already had limited access to cultural opportunities. Turnout NYC is a multi-stakeholder initiative that is creating a model for how to leverage public spaces as accessible venues for arts and culture. Turnout NYC is led by Design Trust for Public Space, a nonprofit organization dedicated to activating and transforming shared public spaces to create a more just, equitable, and sustainable city, and SITU, an architectural practice centered on social and creative impact. Guided by an Advisory Committee of NYC cultural leaders, the venture prototyped flexible and semi-permanent outdoor venues—one in each borough— in collaboration with cultural partners from within each community. Beyond hosting a summer of creative events for New Yorkers, the five sites supported equitable access to the arts and provided infrastructure for artists, especially Black, Latinx, Asian, Indigenous, and other historically marginalized peoples. The initiative purposefully sought to advance these venues as part of a larger effort to distribute open-source design knowledge and will create a replicable strategy for place-based interventions that advance equitable access to the arts. The evaluation of this initiative showed a powerful opportunity to

reimagine New York City's streets, plazas, and non-traditional public spaces as sites for music, theater, dance, and fashion. Residents of the five neighborhoods had greater access to arts and culture, expressed salutogenic feelings about their communities, and expressed a desire to get more involved in their community. The initiative has kickstarted important policy conversations in the city, especially in removing regulatory barriers to programs that allow music to thrive in the streets of New York City.

From Asphalt to Autonomy: Music and the Making of Temporary Urban Commons in Prague

Ondřej Daniel
Charles University, Czech Republic
Topic 4: Street Cultures and Commoning

This paper explores the Global Street Parties held in Prague in 1998 and 1999 as emblematic moments where music, protest, and urban space converged to reimagine the city. Emerging from the anti-globalization movement and inspired by Reclaim the Streets in the UK, these events transformed central urban arteries into temporary autonomous zones of sound, dance, and dissent. Through electronic and live music, DIY aesthetics, and collective action, participants challenged dominant narratives of urban order, consumerism, and surveillance. Drawing on archival materials, media reports, and oral histories, the paper situates these street parties within the broader context of post-socialist urban transformation and the rise of global protest cultures. It argues that these events exemplify the street as a contested space—where music mediated political negotiation, embodied resistance, and fostered ephemeral communities of hope and solidarity. The analysis engages with the concept of "the street as stage," highlighting how sonic occupation disrupted normative flows and reasserted the right to the city. It also reflects on the acoustic politics of these gatherings, where sound became both a tool of mobilization and a source of conflict with authorities. Ultimately, the paper contributes to Urban Music Studies

by foregrounding the role of music in shaping urban imaginaries and activating public space as a site of democratic practice.

SØØØNS: Rooted 1,ØØØ Meters High in the Sonic Fabric of La Chaux-de-Fonds – The City as a Living Body, Re-Sounding Urban Identity

Orane Dourde
Haute Ecole de Musique Genève-Neuchâtel, Switzerland
Topic 2: Soundscapes of the Street, Acoustic Territories

The SØØØNS project – initiated in 2023 and carried out at the Haute École de Musique de Genève–Neuchâtel – placed at the core of its inquiry the anthropomorphic metaphor of the "city-body," conceived as a heuristic tool to reflect upon the acoustic identity of this Swiss urban landscape marked by its industrial and cultural past. Combining action research and artistic research methodologies, this interdisciplinary project acted both as a laboratory for analysis and as a terrain for artistic and reflexive experimentation – textual, visual, and sonic – aiming to reawaken awareness, interest, and affection for this singular sound heritage. In doing so, it sought to encourage its preservation while revealing the plasticity of a "city-body" in perpetual transformation. Grounded in an embodied approach, the project reactivated the city's historical sound archives – recorded by local "sound hunters" – and intertwined them with its contemporary sonic realities. This process enabled a renewed reading of urban identity through listening. Drawing on Jean-Luc Nancy's notion that sound gives place and subjectivizes space, alongside Andreas Huyssen's conception of the city as a palimpsest of layered memories in tension between past and present, SØØØNS approached La Chaux-de-Fonds not as a fixed cartographic entity but as a living

organism traversed by affects, survivals, and temporal frictions.
By questioning the plasticity of this urban body – its capacity to resonate, endure, and transform – we sought to address a central inquiry: through the metaphorical conception of a "city-body" interrogating the sonic identity of La Chaux-de-Fonds across its archives and present soundscapes, can we uncover its forms of permanence, temporal evolutions, and irreducible character? This inquiry has yielded multivocal and evolving responses, sketched through attentive listening to the living sonic presence that inhabits and continually reshapes La Chaux-de-Fonds.

Fabulating the city in the way: journeys and performances of musicians and poets on the streets of Rio de Janeiro, Brazil

Danielle Gama
Universidade do Estado do Rio de Janeiro, Brazil
Topic 1: The Street as Stage

This paper is part of a doctoral degree investigation wich aims to discuss on artistic interventions, especially of music and poetry, that occur in public spaces in the city of Rio de Janeiro and that can be considered under a broader notion of urban artivist performances. It is considered that, by intervening with music, dance, and poetry in the daily lives of city dwellers, in temporary moments of "being-together-with" (Maffesoli, 1988), such artists generate communicative and symbolic exchanges, that is, micro-displacements from the space in which they occur. Furthermore, the interventions of these actors are understood as sensitive expressions of their experience in the city. In this context, it is interesting to follow their practices through their performances and their "wandering narratives" (Jacques, 2012) to perceive aspects that reveal their displacements and interventions in the city, contributing to discussions in the field of urban communication. Thus, the central objective of the research is to follow the paths and performances of musicians and poets in the streets as a way of reflecting on affective and communicational spatial arrangements in the city. To this end, cartography is used as a methodological principle, operationalized by the tools of corpographic drift and participant observation of

performances, in addition to in-depth interviews and routes tracking with the actors. Through fieldwork carried out between 2022 and 2025, we propose as concluding considerations that, in acts of wandering and presence, these artists inscribe their desires and causes in their daily paths, reinventing more pluralistic imagineries about the city.

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Kreischverkehr Band Performance

Michael Getzner
TU Wien, Austria
Topic 5: Migrating Sounds, Shifting Streets

Kreischverkehr is a band of spatial, mobility and regional planners, students and researchers. Cover songs with new lyrics as well as originals deal critically with planning, sustainability, capitalism and degrowth. The band consider themselves in the long tradition of protest songs, and also aims at raising awareness of a wider public about spatial planning and planetary boundaries.

Lesbian performance and belonging in the queue outside the women only-club night Venus Rising in Brixton in the 1990s

Katherine Griffiths
Royal Holloway University of London, United Kingdom
Topic 6: Urban Music Scenes as Catalysts for Hope and Solidarity

A collection of photographs taken by the photographer Ingrid Pollard in the early 1990s take us to a time of significance and importance on London's lesbian club scene of the 1980s and 1990s. The photographs show Black and white lesbians queueing outside the Fridge nightclub in Brixton, waiting to go into the women-only club night Venus Rising. There was anticipation and excitement felt and performed by those queueing. The queue led to the door and the promise of the night that lay ahead. Pollard's photographs document a street performance by Club Sauda, an informal group of Black queer women who organised artistic and cultural events in the city. The actors intermingle with the women in the queue riffing on butch femme roles in this public space. The sonic worlds that lesbians created for themselves were secretive, underground places where lesbians could create their own cultural constellations in an edifying contraflow on the margins of London's straight scenes. Heritage is layered in the streets; invisible traces hide previous instances of who populated those scenes. Women moved through the streets to places where they could feel safer, from the queue on the pavement into the spaces of the club. The paper explores the interactions that took place in the liminal space of waiting in

line to enter the club, women's interactions with each other and their movements and interactions on London's streets, disrupting the heteronormativity of the city's gendered spaces. Using a multi-disciplinary approach this slice of history can be (re)told. The conversations and interactions are remembered in the palimpsest of memories, stories and histories. Lesbian world-making is brought together through analysis of Pollard's photographs, queer oral history interviews, a collection of flyers preserved from the time, and cultural mapping of the urban spaces queer women occupied, navigated and negotiated.

Drawing a path of post-colonial artivist reconciliation: the case of Dino d'Santiago and The Tubarões

Paula Guerra
Universidade do Porto, Portugal
Topic 5: Migrating Sounds, Shifting Streets

In 2024, Portugal celebrated the fiftieth anniversary of 25 April 1974 – the Carnation Revolution that ended fascism and enabled the independence of Portuguese-speaking African nations. The centenary of Amílcar Cabral's birth, a central figure in the liberation of Cape Verde and Guinea-Bissau, was also commemorated. In this same year, one of the most prominent figures in contemporary Portuguese culture, Dino D'Santiago, of Cape Verdean descent, recorded a collaborative album with the legendary Cape Verdean group Os Tubarões, whose songs once served as political anthems of resistance. This presentation examines a process of artistic creation of significant artivist relevance, not grounded in a pre-existing script but emerging from lived experience and co-presence. It situates Dino D'Santiago's work as that of a politically engaged artist whose practice challenges colonial memory and articulates new postcolonial imaginaries. His fusion of global musical genres with Cape Verdean rhythms produces a sonic landscape where Creole and Portuguese languages, urban and traditional aesthetics coexist, reflecting the hybridity of contemporary Lusophone identities. The 1974 Revolution ended a war and suspended centuries of a colonial imaginary built upon the so-

called Discoveries. While political decolonisation has been achieved, the decolonisation of mindsets remains in progress. This paper therefore addresses the complex reconfigurations of Portuguese identity in democracy, the reinvention of artistic and musical scenes—local, translocal, virtual and affective—and the revalidation of urban languages previously marginalised within colonial and class hierarchies. Methodologically, the research draws on interviews with both projects and ethnographic observation—conducted in Portugal and Cape Verde—of two moments of co-creation and artistic exchange. The findings highlight the encounter between Dino D'Santiago and Os Tubarões as a site of reconciliation and cultural continuity, bridging political legacies, generations, and geographies in a renewed dialogue between Africa and a postcolonial Europe.

ONLINE: Building a Hyperlocal Commons: MusicSeen and the Digital Infrastructure of Liverpool's Grassroots Music Scene

Nina Himmelreich
University of Liverpool, United Kingdom
Topic 6: Urban Music Scenes as Catalysts for Hope and Solidarity

Liverpool's everyday music life is vibrant yet informationally fractured: listings are dispersed across ticketing platforms and social feeds, making local culture harder to navigate and disproportionately affecting grassroots venues and underrepresented artists. MusicSeen is a community-led attempt to build local digital infrastructure for discovery: a searchable corpus of artist and event data, equity-minded curation, and a lightweight AI assistant oriented to care and access rather than scale. This paper presents practice-based research undertaken through MusicSeen (2023–2026). Methods combine participatory design with artists, promoters and venues; multi-source data aggregation and cleaning (10+ ticketing sites); inclusive curation (e.g., our Women in Music list with 620+ artists and "Amplifying Voices" playlists); and socio-technical prototyping in collaboration with the University of Liverpool's Virtual Engineering Centre. We also examine network visualisations from the "Shoutout Series," which map peer recommendations as a living index of solidarity and scene memory. Analytically, the project is read as an instance of "infrastructuring" a cultural commons at city scale. We consider the limits of platform urbanism for grassroots culture and discuss data justice questions around representation, paradata

and accountability. Early outcomes include promoters using our lists to diversify line-ups, improved findability for independent events, and contributions to city-level cultural strategy work. We report on the design of an AI retrieval layer trained on local data, outlining evaluation choices (intent libraries, confidence thresholds, human-in-the-loop corrections) appropriate to community settings.

We conclude with a transferable model for place-based music infrastructure: shared data standards, participatory methods and convivial tools that lower the friction of discovery, keep attention and spend local, and strengthen everyday cultural participation. The aim is not to "scale up" content time, but to scale out care, connection and practical support for the actors who make a scene.

Urban Sounds and Rights to Mobility

Pedro Silva Marra
Universidade Federal do Espírito Santo, Brazil
Topic 2: Soundscapes of the Street, Acoustic Territories
Topic 3: Protest and the Streets as Contested Spaces

Besides articulating discussion on city's sonic overpopulated environments and noise reduction policies, urban sounds and listening can inform participative diagnostic proposals on mobility planning. Research on popular music regarding local scenes demonstrate how sound moves city dwellers between places, especially in night life (Pereira et al., 2024). During the day, street criers in public places are indicators of mobility (Franco and Marra, 2011). In Belo Horizonte's pedestrian streets, Brazil, a large number of street criers share space through short announcements, tirelessly chanted at everyday conversation voice levels. On busy avenues, lone lottery ticket vendors advertise their billets with longer sung announcements at loud voice, taking advantage on the quieter moments as traffic fluxes lower. On public transportation system in Vitória, street vendors circulate on buses only on the busiest stretches of routes. Those findings show the possibility of listening to cities as a fundamental tool for identifying demands and planning solutions in the field of urban mobility. Traffic sound indicates not only the number of vehicles circulating through the city, but also its rhythms. It also delimits locations and times of greatest demand for public transportation, routes most frequently used, and

access points to the busiest public mobility services, among other possibilities. Digital technologies, such as sensors, neural networks, and artificial intelligence, can be used to develop mobility solutions such as traffic semaphore and bus schedules control systems automated in real time. This paper discusses the possibilities of sound mapping for mobility planning, beyond the promises already established by the smart city perspective. Against standardized top-down solutions for urban needs, sold by transnational technology companies as business opportunities (Reia and Belli, 2021), I argue that local technological solutions should be developed locally through the collaboration of different sectors of society by establishing regional technology hubs (Antiroikko, 2016).

Why an opera house? The conflict surrounding the construction of a grand cultural institution

Kohei Matsuura
University of Music and Performing Arts Vienna, Austria
Topic 3: Protest and the Streets as Contested Spaces

The relationship between cities and music is highly heterogeneous. While diverse cultural spaces without public funding and democratic practices within communities exist widely, the construction of grand cultural facilities like opera houses continues across the world even into the 21st century. When discussing the interplay between cities, music, and democratic, open spaces, it is equally important to consider informal, subcultural activities in local communities and to understand how opposition to traditional cultural facilities is articulated. This study addresses the motivations for opposition and explores what kind of controversies arising from exclusive support for a specific music genre, in order to elucidate the extent to which colonial continuities in cultural policy discourse in East Asia manifest themselves through citizen involvement. This study examines the issue of public support for music in urban contexts through discourse surrounding the construction of an opera house in Busan, South Korea. The author conducted a two-week field study in Busan in 2025 to collect materials. The primary focus is on records from a 2013 public meeting opposing the construction plan of Busan Opera House. Discourse analysis will be carried out using these materials along with several newspaper

articles as primary sources. Local residents' opposition to cultural facilities is rarely preserved in official documents issued by municipal administrations. What is crucial is that these are the voices of individuals who are neither music specialists nor cultural policy scholars. This study centers on these voices that are often overlooked and forgotten. One of the most fundamental questions raised by participants in the public meeting is "Why an opera house?" There is no universally persuasive justification for why opera or classical music, as a genre, should receive public funding. Opposition to public support for particular music genres should not be attributed solely to a lack of understanding among certain citizens, nor can it be dismissed as merely a domestic issue confined to the country in question. This study analyzes these issues from perspectives such as class in the arts and Eurocentrism. To what extent do public support for music and public cultural facilities serve local citizens? These questions—often forgotten once construction begins or a building is completed and opened—are indispensable when considering cities and music.

Suburban Soundscapes: The Art of Resistance in the Parisian Banlieues

Alice Mazzetti
Maastricht University, Italy
Topic 5: Migrating Sounds, Shifting Streets

This study explores the relationship between cultural production and social inequality in urban environments through the case of the Parisian banlieues. Long stigmatized in political and public discourse as spaces of crime, poverty, and exclusion, the banlieues provide a valuable context for examining how marginalized communities resist institutional narratives. The presentation first introduces theories of power and resistance, leading to the concept of artivism, which combines art and activism. As an accessible form of creative resistance, hip-hop enables disadvantaged groups to challenge dominant representations and exercise agency. French hip-hop, in particular, has become a powerful example of this process. The theoretical framework draws on Jaffe's (2012) concept of the ghetto as both a physical and discursive space of confinement. While urban segregation limits mobility, music creates a form of symbolic or "virtual" mobility, fostering a cosmopolitanism from below that connects marginalized communities across the globe. Using an interpretivist, qualitative methodology, this study conducts a thematic analysis of hip-hop lyrics. The findings show that the banlieues are portrayed as spaces of socio-economic exclusion, while hip-hop transforms these

experiences into narratives of resilience and empowerment. Artists symbolically reposition the banlieues as sites of identity and belonging, creating alternative forms of Beur citizenship that challenge dominant models of French citizenship and weaken institutional stigma. The study concludes that hip-hop functions as a form of post-structural resistance, enabling banlieusards to challenge subordinating urban narratives and gain visibility beyond the suburbs. By transforming experiences of marginalization into collective cultural expression, artivism emerges as a powerful strategy for community empowerment and resistance to systematic inequality.

Programming the Plaza: Public Stages, State Legitimacy, and Belonging in Mexico City and Los Angeles

Alejandro Mercado-Celis[1], Yolanda Macias[2]
[1]CISAN-UNAM, Mexico; [2]UAM-C, Mexico
Topic 1: The Street as Stage

This paper compares how music programming in public plazas functions as a tool of cultural legitimation and belonging in Mexico City and Los Angeles. In Mexico City, large-scale free concerts in emblematic spaces such as the Zócalo increasingly feature international pop and mainstream acts. These events, highly mediatized and spectacularized, frame the state as the guarantor of mass entertainment while displacing local or regional forms of music-making that historically contributed to urban identity and collective memory. The plaza becomes a stage of political branding, where the affective power of music reinforces the role of government as cultural provider. By contrast, in Los Angeles, public programming of plazas and civic spaces has often mobilized regional Mexican music and other Latinx cultural forms to foster inclusion and visibility for migrant communities. Performances of banda, norteño, and mariachi in civic squares not only affirm cultural heritage but also articulate claims to urban citizenship in a city historically shaped by migration. Rather than being subsumed into a narrative of state-led spectacle, these events position music as a vehicle of recognition, weaving together audiences across generations, languages, and borders. Through this comparative lens, the paper highlights the divergent trajectories of how music

in public space can either consolidate state legitimacy or enable cultural citizenship. Both cases reveal the street and the plaza as contested terrains: in Mexico City, where the spectacle risks erasing local repertoires, and in Los Angeles, where regional Mexican sounds transform urban plazas into infrastructures of belonging. This comparison underscores how grooves on the street shape uneven urban futures, whether through top-down cultural governance or grassroots articulations of identity.

Sounding the City: Outdoor Electronic Co-Sounding as Urban Citizenship

Oleksandra Nenko, Otso Aavanranta, Dominik Schlienger, Alejandro Montes de Oca
University of the Arts Heslinki (UNIARTS Helsinki), Finland
Topic 2: Soundscapes of the Street, Acoustic Territories

This paper explores the dynamic interplay between sound, citizenship, and urban life through the lens of the ExoSound research-creation project, based in Helsinki. It examines how outdoor electronic co-sounding becomes a medium through which engagement with, and belonging to, the city are enacted. Drawing from processual, performative, and place-based theories of citizenship (Amin 2012; Isin 2017; Morizot 2022; Latour et al. 2025), the paper continues developing our concept of mobile sonic citizenship - a sensorial and situated mode of civic participation emerging through outdoor electronic co-sounding, introduced elsewhere. ExoSound repositions electronic music from studios and concert halls into diverse urban and peri-urban spaces. In these contexts, electronic co-sounding is orchestrated as semantically, technologically, and compositionally open-ended, improvisational, and responsive to place. The "framed" act of electronic musicking becomes a "floating" one - an embodied inquiry into relationalities, agencies, and the layered textures of places. In this paper, we explore our sonic practices across a variety of Helsinki's urban spaces: from urbanised to natural, public to intimate, central to peripheral, ethnically homogeneous to culturally diverse, and historically

rich to those with lost or unknown histories. Methodologically, the paper draws on a multidimensional analysis of ethnographic video and audio documentation of our sonic sessions, collective and personal autoethnographic diaries, written and oral feedback from participants, as well as planning, historical, and contextual data about the sites. By cross-comparing the features of different places and the corresponding sensorial and perceptual experiences, we examine diverse modes of urban engagement and belonging enacted through these practices. The paper contributes to ongoing debates on the politics of sound in urban contexts, discussing how outdoor electronic co-sounding can strengthen urban citizenship amid segregation, displacement, loss of place attachment, and the decay of place identity.

Contested Soundscapes: Electronic Music, Territorial Displacement and Acoustic Politics in Lisbon's Metropolitan Area

Ana Oliveira
DINAMIA'CET (Centre for Socioeconomic and Territorial Studies) – Iscte – University Institute of Lisbon, Portugal
Topic 5: Migrating Sounds, Shifting Streets

This paper presents preliminary findings from the Sonic Paradise project, which examines the territorial dynamics of electronic music culture in Lisbon's Metropolitan Area (AML) through qualitative interviews with key ecosystem actors – promoters, DJs, producers and venue curators. The ongoing research explores how urban transformations are also reshaping the territories, infrastructures, and practices of electronic music. Our analysis reveals a paradox between the symbolic centrality of Lisbon's electronic music scene and its progressive spatial displacement. Escalating property values – comparable to London or Berlin yet mismatched with local purchasing power – have forced venues from the city centre towards industrial peripheries. This territorial expulsion is compounded by restrictive noise licensing policies and lengthy bureaucratic processes, which interviewees describe as politically motivated barriers that stigmatise electronic music as disruptive rather than recognising its cultural and economic contributions. These pressures are further deepened by a structural tension between the proliferation of festivals and large-scale events — ephemeral, time-bound performances increasingly headlined by international artists, in line with what scholars have

termed the ‚festivalization of culture' – and the clubs and cultural venues that offer communities sustained engagement through regular programming, nurture local talent, and foster a sense of collective belonging, yet face mounting challenges to their long-term sustainability. Organisations such as AME (Electronic Music Association) and projects like Planeta Manas exemplify forms of creative resistance against urban displacement and the broader pressures reshaping Lisbon's electronic music ecosystem. These dynamics illuminate broader questions of acoustic citizenship and the politics of urban sound. Electronic music communities negotiate the right to the city through sonic practices and spatial strategies that challenge gentrification processes that prioritise tourism real estate development over local cultural ecosystems. The Lisbon case demonstrates how soundscapes function as contested acoustic territories where economic pressures, regulatory frameworks, and grassroots resistance converge, offering insights into the precarious geographies of contemporary urban music cultures.

Reclaiming the Street: Maracatu as Cultural Resistance and Collective Belonging

Ariela de Oliveira, Bartira Maués, Mariana Vázquez-Strauss, Isabella Wieser, Kate Dobinger, Lis Eder, Chiara de Zanet, Jade Perucci, Katharina Beclin
Maracatu Nossa Luz, Vienna, Austria
Topic 5: Migrating Sounds, Shifting Streets

This workshop, led by Maracatu Nossa Luz—a feminist percussion association based in Vienna—explores the power of Afro-Brazilian street culture as a practice of resistance and reimagination of public space. Maracatu de Baque Virado is a cultural heritage born from the forced displacement of African peoples who were enslaved and brought to Brazil. It is not merely a musical rhythm, but a living culture that intertwines, among others, community, tradition, religion, music and dance. Historically performed in the streets, Maracatu remains a collective act of resilience: a way for marginalized communities to preserve their ancestral memory and affirm their existence within oppressive systems. In Vienna, Maracatu Nossa Luz brings this tradition into a new urban and political landscape. As a feminist group composed mainly of migrant women, the association negotiates visibility, gender, and cultural representation within the Austrian public sphere, where street drumming is legally restricted. Yet, through rhythm, movement, and collective presence, the group reclaims the street as a space of joy, solidarity, and intercultural dialogue. The workshop will begin with a brief introduction to the historical and cultural significance of Maracatu as a street culture, followed by a presentation of the

Maracatu Nossa Luz journey in Vienna—its growth as a multicultural, plurilingual, and feminist community. Participants will then be invited to join a practical session, learning basic rhythms, chants, and dance movements. If possible, the workshop will culminate in a short collective street parade around the block, an embodied demonstration of how sound, movement, and solidarity can transform urban space into a space of inclusion and connection. By reclaiming the street as a historical stage for cultural expression, this workshop invites participants to experience its continuing role as a living space for culture and community.

Conductor Game - Karmesterjáték

István Rimóczi[1], Lea Kőszeghy[2]
[1]Bélaműhely Sound Art; [2]ELTE Centre for Social Sciences
Topic 5: Migrating Sounds, Shifting Streets

Public spaces are traditionally spaces for interaction between people of various sociodemographic backgrounds, while in the recent decades this has been increasingly challenged. By this, cities lost an important interface for social integration. The workshop uses collaborative music as a channel to reconnect people of different age, gender, social status, cultural background and abilities, thereby recreating the role of public space as a space for interaction, and an interface for solidarity, social inclusion and integration. In the Conductor Game, we see instruments in a public space: percussion, wind, and string instruments made by Bélaműhely from upcycled materials, mostly everyday objects surrounding urban dwellers. The Conductor Game involves passers-by, who are free to play on all instruments, and may alternate between three roles: audience, musician, and conductor. Bélaműhely members help them in this by offering them the instruments, and, if needed, facilitating the uptake of roles. From time to time, one participant steps forward and begins to conduct the spontaneously formed and continuously forming orchestra, in a way reminiscent of a conductor. His/her gestures are spontaneous and exaggerated. The signals used are nonverbal, simple enough for anyone to understand and use, yet

also invite further interpretation and improvisation. The role of the conductor may be taken by any participant. From time to time participants may choose a new role. The game is a 120-minute collectively played music flow, directed by passers-bys' responses, and interaction between participants – passers-by involved, and Bélaműhely members. To participate in the game, no musical knowledge is required, and both children and adults, and also people with disabilities can take part. The game can be learned easily through imitation, but it requires attention and cooperation in order for music to emerge from the interaction between individual and community. The game is facilitated by a game master and five musicians. The Conductor Game was originally designed for a public space used by people of various socioeconomic backgrounds, so it is in such a space that its potential can best be seen. Therefore the Game is planned to be held at the downtown pedestrian zone of Wien Mitte.

Hip Hop Artist as Ethnographer: Moving through Delhi with MC Kode

Sarojini Sapru
University College London, United Kingdom
Topic 1: The Street as Stage

This presentation examines the street as stage and workplace through the figure of MC Kode, one of Delhi hip hop's foundational artists and the founder of Spit Dope, the city's longest-running battle rap community. Widely credited with shaping Delhi's hip hop scene, Kode's career also reveals how access to public space for musical expression is structured by national and city-specific regimes of speech, religion, and urban governance. Following a series of death threats issued by members of right-wing political groups in 2021 in response to lyrics performed years earlier in a rap battle, Kode's more overtly political work now remains unreleased, highlighting the temporal reach of street performance and its enduring political consequences. The paper opens with an ethnographic vignette structured as a "go-along" with Kode across Delhi's built environment: from a studio session on the city's northern periphery to a cypher in South Delhi, with multiple detours through streets, transport corridors, and informal gathering spaces. This mobile method traces how musical repertoires are inseparable from spatial and political repertoires, learned through movement, risk assessment, and negotiation. The street emerges as a precarious workplace where performance, promotion, and surveillance

intersect, and where artists continually recalibrate visibility under conditions of censorship and moral scrutiny. Foregrounding experiences of inclusion and exclusion in public space, the paper analyses how gendered, classed, caste-inflected, and religious power dynamics shape who can perform, speak, and linger without sanction. It also attends to the audiences of street-based hip hop practices: cyphers, battles, and informal performances, and their role in producing fleeting publics within urban everyday life. While these practices reveal the democratic and social-transformative potential of performing music together in public spaces, the paper critically examines the limits of this potential under an increasingly prohibitive political regime. By framing hip hop artists as urban ethnographers, the paper situates Delhi's streets within wider global hip hop geographies and debates on music, mobility, and the politics of access to the street as stage.

Artistic Interventions in Public Space: Pianomobile and the Dynamic Soundscape

Karen Schlimp
Bruckneruni Linz, Austria
Topic 5: Migrating Sounds, Shifting Streets

"Pianomobile" is an example of a type of mobile acoustic performance, which, by deconstructing the architecture of the concert, interacts with society and public space. Using improvisation to create a dynamic interplay between music, the socio-spatial context and the soundscape of the city, the project offers a model for music practices which establish relationships between performance art, public life and the urban environment. The project "Pianomobile" investigates the potential of mobile musical interventions to dismantle the spatial and social conventions of classical music performance in public spaces. By mounting an acoustic grand piano onto a bicycle-drawn trailer this project transforms the static instrument into a dynamic "Gesamtkunstwerk" and a platform for artistic interventions. The artist investigates the interaction between his/her own sounds with surrounding urban sound and – with his/her performance – integrates it into a new, transformed soundscape. The core artistic strategy is music improvisation which serves as the essential tool for engaging with the transient environment. The performance deliberately challenges the existing soundscape – integrating ambient sounds (e.g., traffic, nature, industrial noise) as active compositional elements. This real-

time interaction transforms the surrounding environment – the public square, the gravel pit, or the flowing river – into the living backdrop as an acoustical and visual partner of the performance, establishing a unique form of Sound Art.

Sonic Cartographies of (Be)longing

Sangram Shirke, Ebba Högström
Umeå University, Sweden
Topic 5: Migrating Sounds, Shifting Streets

Streets represent the quintessential public spaces within urban environments, serving as dynamic and inherently transitional realms where diverse forms of human, economic, political, environmental, and more-than-human interactions converge. As migration reshapes urban environments, the street becomes a sonic archive of shifting languages, music, and material rhythms that reveal how differences is lived and negotiated. The circulation of sound, through conversation, prayer, music, or trade, renders audible the throwntogetherness of the contemporary city (Massey 1991): the convergence of multiple temporalities, identities, and trajectories within shared space.
The notion of sonic cartographies of (be)longing foregrounds how the auditory textures of life within a diverse street, where everyday sounds carry traces of home and identity, linking past and present, origin and arrival. These sounds of the street do not merely occupy space but actively produce it, creating affective geographies where belonging is performed, contested, and negotiated through auditory means. The soundscape becomes a sensory register of migrant presence and placemaking, where the familiar and foreign intermingle, generating new forms of urban hybrid forms of third spaces (Bhabha 1994).

This paper presents insights from ethnographic fieldwork conducted within rue du Faubourg Saint-Denis in Paris, as part of an ongoing doctoral project examining diverse streets across Europe as migration-rich environments vital to imagining urban futures. Juxtaposing fieldnotes, sound recordings, sketches, and photographs, it composes a repository of ethnographic vignettes as continuous matter of becoming (Amin 2012) of and with the place. Through this multimodal approach, the paper attends to how sonic practices mediate everyday encounters with difference, revealing the street not as a static container but as an emergent assemblage where belonging is perpetually in formation.

Resonance & Resistance: Tracing the Sound of Vienna's Counter-Culture

Wanda Spahl [1], Conny Zenk [2]
[1]Karl Landsteiner University of Health Sciences, Austria, PARABOL Association for Artistic Research; [2]University of Applied Arts Vienna, Austria
Topic 2: Soundscapes of the Street, Acoustic Territories
Topic 3: Protest and the Streets as Contested Spaces

This talk addresses music in urban space as a counter-culture to social oppression and as a site of inclusive co-existence. We report on performative and participatory bicycle tours, called "Soundrides of Resistance", that we will carry out in summer 2026, exploring the everyday resistance of the jazz subculture of the "Schlurfs" in Vienna during the 1930s and 1940s under National Socialist rule. With their long hair and nonconformist style of dress, the Schlurfs stood in stark contrast to the regimented uniformity of the Hitler Youth and the League of German Girls. They inscribed their "other" sense of life above all through collective listening to and playing of music into the city's streets – through concerts, (forbidden) parties, and by publicly playing their records on gramophones, for example in parks and swimming pools. Our Soundrides of Resistance make the histories of the Schlurfs experientially tangible for people in today's Vienna and open up collective discussions of their resonance with contemporary social challenges. What emerges is a multichannel sound experience that leads cyclists through the city and to places where the Schlurfs lived their musical (counter)culture. For these places we are developing augmented reality experiences, called "Vienna Sonic Memories", in public space. These audiovisual,

artistic, site-specific layers are low-threshold, accessible via smartphones and headphones also beyond the collective soundrides. In addition to visual content, Vienna Sonic Memories tell the stories of the Schlurfs and present compositions created especially for the project by contemporary Viennese musicians. By connecting historical practices of musical resistance with participatory artistic interventions in the present, our talk offers a new approach to public history mediated in urban space. It highlights how sound can activate urban space as a site of memory, resonance, and social imagination.

Noise as Resistance: The "Adenauer SRP+" and the Normative Order of Sound Regulation

Aaron Steiner
Universität Luzern, Switzerland
Topic 3: Protest and the Streets as Contested Spaces

In contemporary densified cities, public space has become a contested terrain where social and political claims vie for attention. Sound emerges as a powerful medium of resistance, employed strategically to disrupt dominant orders and assert collective presence. This contribution examines the "Adenauer SRP+," a protest vehicle of the German activist group Zentrum für politische Schönheit (ZPS), which broadcasts civil-defense siren tones to challenge normative sound regimes. By combining a legal-normative analysis with a qualitative single-case study and urban sociological theory, I explore (1) the constellation of rights and restrictions deriving from assembly law, policing statutes, and noise-protection regulations; (2) the theory of sound and noise in relation to the auditory tactics and routinized practices underpinning the vehicle's deployments; and (3) the effects of these sonic interventions on urban spatial perception and social participation. Drawing on official documents, media reports, and audio-visual recordings, I trace different ways how activists navigate, negotiate, and at times deliberately transgress formal limits to claim a "right to the city" through sound. Findings illuminate the dual role of regulation –as both barrier and catalyst for inventive protest soundscapes – and

underscore the capacity of sonic activism to reshape public space, forge solidarities, and reconfigure democratic practices. This study contributes to Urban Music Studies and planning scholarship by integrating socio-legal frameworks with soundscape theory, offering novel insights into how auditory dissent articulates spatial justice and participatory urban design.

The Leftwing Brass-Streetmusic-Movement in West-Germany (Linke Blasmusikbewegung in der BRD)

Wolfgang Martin Stroh
Univercita of Oldenburg, Germany
Topic 3: Protest and the Streets as Contested Spaces

As a counterpart to "traditional" political songwriters and street musicians the first leftwing brass band ("Rote Note") started a street performances May 1st, 1973 in Freiburg. Mainly music students played music from the Agitprop-Aera (before 1933). Up to 1980 a network of 18 brass bands grew up from this kernel (which became famous for its successful fight against the nuclear plant in Wyhl). Special music was composed or arranged by professional members, most of them had an academic musical background. Besides the pure music, the aspect of a vivid and "loud" street performance became very important. These performances were either "autonomous" or part of a political context (such as marching against nuclear plants, occupations of houses, sit-ins against Pershing-roquets, anti-Nazi-campaigns etc.). The bands met once a year and shared music and experiences. The network maintained connections to bands in the Netherlands, Switzerland and the United Kingdom (where there existed 17 leftwing "street bands"). Most bands disappeared at the end of the 1990's, but in Berlin, Hamburg, Bremen and Köln, they still exist up to today (2025). Based on private and unique archive-material (music, letters, program-sheets, critics and live recordings) in connection with recent (2025/2026) interviews with

(former) members, I will ask: Was such a movement more than an unimportant academic playground of some music students? My thesis is: the "politically motivated creativity", which was characteristic of the street performances of these bands, is sustainable and worthy of being considered a folio for current street culture. The framework of my analysis will be the "Psychology of musical activity" ("Musikbezogene Tätigkeitstheorie"), the methods will range from participatory observation to documentary analysis and simple interview techniques.

Inside/Out, A Sonic Mapping of San Basilio

Valentina Vavalà[1], Monty Williams[2], Barbara Pizzo[3]
[1]MA from Sapienza University, master student at UAB Universitat Autònoma de Barcelona, Spain; [2]Musician and AV artist, based in London; [3]Sapienza University of Rome, Italy
Topic 1: The Street as Stage

San Basilio, neighbourhood on the north-eastern outskirts of Rome, has been for years, since its construction in the 40s, scene of strikes and social resistance to abandonment and indifference on the part of the state. Today it is apparently just another suburb, with its social problems and the usual suburban narratives linked to drug use, neglect, occupation of public housing, underused public spaces. What stays uncovered is the plurality of emerging musical realities that animate it, from the children's choir rehearsing in the local church to the underground rap scene, to the weekly dance workshop for elderly people. In this particular urban setting, twice a year, music dares something that seems extraordinary: a musical parade crosses the neighbourhood, bringing together the various associations that offer musical activities, involving inhabitants and promoting a culture of public space that is unimaginable during the rest of the year. This emerging reality manages to confront a neighbourhood that is, on the whole, very divided, where social boundaries are tangible and define the use and accessibility of public spaces, but not during the music parades, when they seem to temporarily vanish. The plural emergence of musical realities in San Basilio can be interpreted as a form of direct social action through which inhabitants collectively sha-

pe public space for meeting and exchange, support and solidarity. Through sound mapping of musical realities and their convergence in the path of the annual parades, we aim to learn how public space can better support musicality, which in turn supports social and community cohesion. Considering urban studies as an open field, enriched, without ever being exhausted, by the contribution of multiple disciplines and their intersection, we explore possibilities for physical intervention in public space aimed to weaken social boundaries while supporting the music scene in a wider timeframe.

Music, Migration and Urban Belonging – Theoretical Approaches to Musicking

Jie Zhan
University of Music and Performing Arts Vienna, Austria
Topic 5: Migrating Sounds, Shifting Streets

This study is part of my PhD project which aims to explore how musical practices of the Chinese community in Munich shape the experience, appropriation, and design of urban spaces and processes of identity formation. This community is spatially dispersed and socially heterogeneous, including migrants from China, German-born Chinese, and temporary residents such as students and professionals. What unites them is their active engagement in musicking, from festivals and concerts to street performances and gatherings, which makes Chinese cultural life perceptible in the city. In the planned paper presentation, the discussion will draw on selected empirical material from ongoing ethnographic fieldwork in Munich, focusing on how musical practices are organised, coordinated, and negotiated in everyday urban contexts. Examples include a performance by a Chinese musical ensemble at a Christmas market, where musical practices function as a form of cultural encounter and public visibility; the music video shoot of a band in public urban spaces, which shows how everyday city spaces are temporarily reconfigured through filming practices and negotiations with passers-by; A Chinese-organised K-pop dance crew shows how Chinese communities participate in and shape urban cultural life in

Munich through global popular culture rather than through "traditional Chinese culture". It demonstrates that music and dance are not only forms of cultural expression, but also practical ways of entering public urban space, gaining visibility, and fostering a sense of urban belonging etc.

Beyond Bourke Street: Melbourne Buskers in the Digital World (HYBRID)

Daniel Bacchieri
Monash University, Australia
Topic 1: The Street as Stage

This presentation draws on my practice-based PhD *Beyond Bourke Street: Melbourne Buskers in the Digital World* (Monash University, 2024), which documents and analyses Melbourne's street music scene across both physical and digital environments. Situated within the theme *Street as Stage*, the project investigates how sidewalks in the city's Central Business District function as vital cultural arenas where music, urban life, and public space intersect.

Using a cultural mapping framework, the research combines journalism practice and ethnographic methods (365 geolocated short films, 45 podcast episodes, curated playlists, and in-depth interviews with 45 street musicians) to reveal how Melbourne's streets operate as stages for performance, community, and identity. The study demonstrates how busking locations, such as Bourke Street Mall, shape collective memories of place. At the same time, audiences act as both in-person participants and digital gatekeepers, sharing performances globally via smartphones and social media platforms.

The research further analyses how regulatory frameworks, digital media, and the COVID-19 pandemic reconfigured the dynamics of busking. During lockdowns, sidewalks were silenced, yet musicians migrated online, creating new hybrid forms of visibility and solidarity. By

foregrounding the voices of local performers, the project also highlights how busking can serve as both an artistic expression and a political act (a grassroots occupation of urban space that challenges its regulation and commodification).
Ultimately, this work positions Melbourne's street music not as marginal cultural residue, but as a scene in its own right, integral to the city's soundscape and civic identity. In doing so, it expands interdisciplinary conversations about how streets become stages, soundscapes, protest arenas, and sites of resistance, where local cultural practices resonate far beyond their immediate geography.

"Housing is an Open Wound": Music, Displacement, and Resistance in Portugal's Tourist-Led Gentrification

Inês Barbosa
Institute of Sociology of the University of Porto, Portugal
Topic 3: Protest and the Streets as Contested Spaces

This paper examines how musicians articulate resistance to housing precarity and tourist-led gentrification in Portugal through protest songs produced between 2016 and 2024. Drawing on critical discourse analysis of 36 songs and 20 video clips from Lisbon and Porto, alongside autoethnographic engagement with activist and artistic networks, the study explores how music functions as both expression and constitutive element of urban protest movements.

The analysis reveals three interconnected thematic axes: the commodification of housing through neoliberal deregulation, displacement and erosion of local identities driven by tourism, and the intersection of precarity, inequality, and stagnant wages. Musicians employ diverse genres – from hip hop and punk to fado and indie – to denounce real estate speculation, forced evictions or discriminatory rental practices, reclaiming streets as sites of collective memory and political imagination.

Beyond documenting grievances, these sonic practices perform critical political work: they mobilize affect, sustain movement continuity, construct counter-hegemonic narratives, and transform urban space through performance, graffiti, and social media circulation. Songs become rallying cries at demonstrations, their lyrics appropriated as slogans that bridge artistic produc-

tion and grassroots activism.
However, the analysis also reveals tensions: limited intersectional perspectives, asymmetries in visibility and circulation, and occasional nostalgic discourses that can adopt conservative tones or express touristophobia. By situating Portugal's housing movements within broader debates on cultural resistance and the right to the city, this paper contributes to understanding how music operates as a spatial practice that grooves the city and moves the streets, articulating demands for urban justice in contexts of deepening socio-spatial inequality.

Punks not Doom

Magdalena Canales
Independent researcher, assistant for FONDECYT project program
Topic 6: Urban Music Scenes as Catalysts for Hope and Solidarity

This article examines the reconfiguration of the hardcore punk scene in Santiago de Chile after the tragedy that occurred during the concert of the English band Doom in 2015. From a qualitative approach that combined interviews and participant observation, it analyses the social, political and cultural perceptions of those who integrate this scene, as well as the ways in which music, countercultural practices and community dynamics were articulated in a process of collective mourning. In this way, we explore the process of transformation that led hardcore to become a space of memory, resistance and symbolic reconstruction in the face of an episode of extreme violence. From a theoretical perspective, the analysis deals with studies on mourning and collective memory (Halbwachs, Gatti, Cuestas), in relation to the debates on musical and countercultural scenes (Straw, Bennett & Peterson). The results show how, beyond its sonorous dimension, hardcore punk in Santiago is constituted as a field of political and affective significance, where musical rituals and community practice sustain a vivid and contestatory scene. In conclusion, the case allows us to reflect on the role of music as a medium that sustains a consolidated political perspective, which supports the collective memory and its function as a device of identity recomposition in contexts crossed by violence and tragedy.

No Club Is an Island – Linking Jazz Clubs to Street Life in European Cities

Robin Chang[1], Gerard Hutter[2]
[1]Chair of Planning Theory and Urban Development, RWTH Aachen University, Germany;
[2]IOER - Leibniz Institute of Ecological Urban and Regional Development, Dresden, Germany
Topic 6: Urban Music Scenes as Catalysts for Hope and Solidarity

Jazz enthusiasts would probably agree that clubs are not islands decoupled from the street life around them. Jazz clubs depend on resources external to their interior programming, flux of personalities, or repertoire sounded, and they survive especially in large cities (Pelote 2000). It's possible to construe this dependence as a linear resource flow through club and city interactions (e.g., people wait, come in, pay, and go out after the event) – but this is not comparable to the on-stage, interactive and musical dialog flows between performers within these musical locales (c.f. Becker 1963, Faulkner & Becker 2009, Martin 2002).

To add to literature and extend other work evaluating alternative music scenes (i.e. rock), we explore linkages between club and street life in a non-linear and ideally dialogical way. We suggest that some clubs deliberately contribute to street life and seek to link club and street stages through non-linear interplay (e.g., "Ronnie Scott´s Street Party 2025"). To wit, interaction and communication linking club and street may be important to jazz clubs' identity and strategy development. Our presentation addresses the question of how this strategy making contributes to street life itself by enabling alternatives forms of "human agency" of grooving in the city (Emirbayer & Mische 1998), empowering "local champions of

third places" of the musical kind (c.f. Dolley & Bosman 2019), or creating possibilities for "Die offene Stadt" (Sennett 2018).
Our presentation draws on autoethnography, analysis of club documents and related cultural institutions, as well as interviews with club managers. It adopts an exploratory comparative design to approaching case studies on jazz clubs in European cities (Gerring 2017). Clubs that link club and street stages (like *Ronnie Scott´s* in London) are analyzed in contrast to clubs that are somehow detached from streetscapes (for instance, *Neue Tonne* in Dresden). Theoretically, the paper builds on cultural sociology (Swidler 1986), socio-institutional analysis of clubs (Holt 2020, Kuchar 2020), and strategy-as-practice (Orlikowski 2010) to re-frame places of music as places of hope and solidarity from a "bottom-up" perspective (Davoudi 2023 as well as Kemper 2023 on the political aesthetics of jazz).

Looking for a Casa: Musical Resistance and Spatial Precarity of a Samba Collective

Chiara De Dominicis[1], Manuel Garcia-Ruiz[2], Marco Roque de Freitas[1,3]
[1]Universidade NOVA de Lisboa, Portugal; [2]Centre for Research and Studies in Sociology, University Institute of Lisbon at ISCTE – Instituto Universitário de Lisboa (ISCTE-IUL), Portugal; [3]Instituto de Etnomusicologia – Music and Dance Research Centre (INET-md), Portugal
Topic 5: Migrating Sounds, Shifting Streets

Coletivo Gira, a Lisbon women's samba collective founded in January 2022 and composed of Brazilian migrant women, offers a compelling case to examine how migrantled music practices negotiate belonging, visibility, and access to urban public space under gentrification and displacement. Rooted in respect, solidarity, and collective care, Gira's weekly roda de samba initially animated Alfama, Lisbon's historic centre under intense touristification, before relocating in January 2024 to Marvila, an area undergoing a wave of gentrification. There, the group established Casa da Gira, a convivial infrastructure for music-making, community-building, and diasporic cultural continuity. In June 2025, increasing regulatory pressures, understood as licensing regimes, noise ordinances, and safety regulations, compelled the collective to leave, initiating a period of nomadic performances across multiple sites.

This paper investigates how enforced spatial mobility reconfigures social dynamics, audience relations, and urban presence of Coletivo Gira. Drawing on a multi-sited ethnographic fieldwork (2024–ongoing), including participant observation, interviews, and audio-visual documentation, the analysis engages with theoretical frameworks of the right to the city and counterpublic formation. It highlights how

samba gatherings across different venues become contingent sites for collective assemblages that assert marginalized voices, cultivate mutual care and enact belonging while challenging dominant spatial regimes.

Findings show that mobility, reconfigures samba as a networked, event-based practice assembling transient yet recurring publics across neighborhoods. Gira's gatherings temporarily transform venues into counterpublics, sustaining inclusion and adaptability while exposing the fragility of grassroots cultural production under gentrification and regulation.

The paper argues that Gira exemplifies an infrastructural right to the city, understood as the capacity of grassroots collectives to sustain cultural life, social ties, and public visibility through access to urban space, audiences, and supportive frameworks. It emphasizes the need for urban cultural policies that recognize and support mobile, low threshold musical infrastructures sustaining grassroots vitality in contested urban landscapes.

Reproducing Vibrant Communities Through Music Vibrations: Reclaiming Desertified Spaces Through the Sound of the New Millennium

Gabriella Esposito De Vita
Italian Research Council, Italy
Topic 3: Protest and the Streets as Contested Spaces

The streets can be experienced and studied as sites of political conflict and negotiation, spaces of collective expression and to reclaim representation, and/or places of cultural belonging, addressing many examples throughout history. Nevertheless, the organization of urban space can also be a tool for power structures to perpetuate themselves within society, preserving and amplifying the demarcation lines between public and private, centre and margin. The "street life" in all its multifaceted aspects, can be seen as the product of the tension between the pre-established use of daily spaces, that reflects itself in the material asset of the territory, and the necessities, urges and aspirations of its inhabitants.

In this process of resistance and re-affirmation through public expression, music has historically played an essential role, with its capacity, through the vibrations of the bass that resonate within our bodies, to build community and sense of belonging: i.e., the soundscape of Southern Italy resonates with the Mediterranean crosspollinations in reshaping public spaces through traditional folk music rooted in the Global South, such as the "Tammorra", "Pizzica" and "Taranta" self-organized groups, reclaiming the street through liberating sounds and moves.

Breathing While Black: Street Pressure and Protest

Murray Forman
Northeastern University, United States of America
Topic 2: Soundscapes of the Street, Acoustic Territories

After a spate of police murders of Black men and women on U.S. streets through the 2000s, attention urgently turned to the precarity and ongoing disregard of Black existence. In their final moments, Eric Garner and the hip-hop MC George "Big Floyd" Floyd (murdered by police in 2014 and 2020 respectively) each gasped "I can't breathe." In the criminal trial against Floyd's killer, the expert medical witness described the cause of his death: "The street is what is having a huge effect because he's jammed down against the street and so the street is playing a major role in preventing him from expanding his chest." The very essence that propelled Floyd's voice as a rapper was driven from his body by brute force; he desperately appealed for breath while pressed against the street's hard pavement.

In this presentation, I focus on breath, which is a recurring theme in hip-hop expressivity and a fundamental facet of rap technique in what is termed "breath control." With Black Star's 1998 track "Respiration" and the Garner Family's soul/rap song "I Can't Breathe" (released by the siblings of Eric Garner in 2016) as analytical bookends, I examine how rap artists process the violence and threat of the urban street as a site of compression and power. I will introduce Fanon's (1959) concept of "combat breathing," deployed as a defensive strat-

egy against state occupation and denigration of the embodied Black subject. The presentation will further foreground the role of hip-hop in street activism with the rise of Black Lives Matter (and other) protests against police violence as communicated via the exhalation and vocalization – the breathed resistance – of protest anthems "Fight the Power" (Public Enemy), "Fuck the Police" (N.W.A.) and "Alright" (Kendrick Lamar), each of which was chanted in the streets across the country.

(Un)heard Neighbors: A Soundwalk on Religious Sound and Silence in Fünfhaus (Soundwalk I)

Isabel Frey, Ioannis Christidis, Jana Haab
mdw – University of Music and Performing Arts Vienna, Austria
Topic 2: Soundscapes of the Street, Acoustic Territories

In many European cities today, people of different religions live and pray side by side. Yet their communities rarely interact, and their musical and sonic practices remain contained in their spaces, due to cultural and social factors as well as community needs. Our project, "(Un)heard Neighbors? An Urban Ethnomusicology of Proximity," begins from this paradox: proximity without audibility. We focus on Fünfhaus, a neighborhood in Vienna's 15th district, one of the city's youngest, and most ethnically and religiously diverse areas. Within a small radius, we encounter ten sacred spaces that belong to different religious communities with distinct histories and traditions, including Orthodox, Catholic, and Protestant churches, Islamic prayer spaces, and a Buddhist temple. Among these spaces stands a memorial marking a Jewish synagogue that was destroyed by the Nazis in 1938. Its sacred sounds were violently silenced.

We invite you to explore this neighborhood by attuning to the absence of religious sounds in the shared urban space and to reflect not only on what can be heard, but also on what remains unheard or historically silenced. We use the method of the soundwalk, which typically invites participants to practice attentive listening. But how can we listen to sonic practices

that are insulated or absent? We experiment with digital mediation to augment listening. Through mobile technologies and curated audio material, participants encounter contemporary and historical sonic traces while physically moving through the neighborhood. A final group discussion and reflection will be recorded as part of the research process of the project.

Up to 20 participants can take part in this exploration of (un) heard sounds. Participants are asked to bring their phones and headphones if possible; otherwise, headphones will be provided.

How Young People Listen to Music in the City: Generation Z is Going Out Into the Urban Space

Marek Jeziński
Nicolaus Copernicus University in Toruń, Poland
Topic 6: Urban Music Scenes as Catalysts for Hope and Solidarity

Today's youth, belonging to Generation Z, habitually use mobile devices in public spaces. Operating smartphones, they enjoy educational opportunities, information, finding locations, and—most importantly—entertainment. The latter, when traveling/walking/wandering in cities, most often takes the form of listening to music via online streaming. City streets are constantly reverberating with sound: it is background hum or noise that individuals do not always plan or expect in their activities, and thus, undertake steps to avoid it. Many people try to isolate themselves from the sounds of the streets or public transportation, and while walking or commuting, they create their own soundtrack for being in the city by using mobile devices and headphones.

In this presentation, I discuss the modes of use of mobile devices for listening to music in urban spaces among Generation Z. I examine how they use mobile media, particularly how young people utilize it as a soundtrack for walking and traveling. What kind of music do they listen to? Which artists? What music genre do they choose? What is the mood of music? Moreover, what mood is it intended to evoke? What are the functions of listening in the city? How does music influence them?

To answer the questions posed, I present the results of research I

have been conducting for several years on the journalism students at Nicolaus Copernicus University in Toruń. The research, conducted through surveys and focus groups, spans the period from 2018 to 2025 and examines how young people respond to the sounds of the city, as well as how they shape their daily soundtracks.

Track ID: Streaming Electronic Music – Urban Ordinariness Remix

Tianyu Jiang
mdw – University of Music and Performing Arts Vienna, Austria
Topic 3: Protest and the Streets as Contested Spaces
Topic 4: Street Cultures and Commoning

This paper examines "byyb.radio," a community-driven "roadside" radio station in Shanghai, as a sonic and spatial intervention that reimagines the relationship between (club) music, creative expressions, and urban space. The study situates itself within a broader context in which, in recent years, there has been a global proliferation of city-based, DIY-driven internet music broadcasting platforms that aim to promote local music scenes and foster exchange with international music communities. While electronic music—particularly electronic dance music—often takes centre stage in such initiatives, a broader spectrum of genres and artistic formats also circulates within them. The programming of byyb.radio, for instance, ranges from live performances to conversational shows, and its distinctive curatorial strategy is expressed not only sonically but also through its curated visual identity. Drawing on digital and visual ethnography, this study explores how byyb.radio's social media presence and streaming aesthetics remix the urban ordinariness into Shanghai's underground electronic music scene. Broadcasting not only from its "roadside" base but also from unconventional sites – often through corporate sponsorships or commercial collaborations—such as dance halls, restaurants, art museums, and gardens, the station both negotiates

with and reshapes the immediate urban milieu. In doing so, it mediates between music production, listening practices, and the rhythms of everyday living. By remixing mundane sights on the street with club culture, byyb.radio demystifies the "underground" scene while rendering it more accessible. The visual curation of byyb.radio thus opens up a "third space" that lies beyond conventional club apparatuses or festival stages – the urban interstices where electronic music may seem unexpected yet binds residents through subtle forms of sonic conviviality. I conclude the paper with some open questions about outreach and sustainability, as well as potential critiques of visibility and the "spectacle" of streaming practices.

Decolonial Situationist Praxis (Live Radio Installation)

Innocent Kapula
Chindanga Productions, Zimbabwe
Topic 1: The Street as Stage

ChiNdanga! Mixtape Radio is a experimental psychogeographic radio project. Currently, working on an experimental practice of art making and archiving, which explores spatial, sonic, visual and emotional terrains.

We call this study 'Decolonial Situationist Praxis', since it encompasses decoloniality and the psychogeography of the neo-colonial city for the purpose of constructing decolonial situations that catalyze the deconstruction of the neo-colonial society of the spectacle.

Decoloniality is a set of Critical Indigenous Methodologies, delinking from, and confronting, the colonial matrix of power, or "matrix of modernity", in which coloniality and colonialism constitute the "generative order" of a four-fold matrix of forces, comprising colonialism/imperialism, capitalism, nationalism and modernity as a set of processes and discourses. The colonial matrix of power produces social discrimination eventually codified as "racial", "ethnic", "gender", or "national" according to specific historic, social, and geographic contexts. The matrix of colonial power, in present day Africa, manifests itself as the neo-colonial society of the spectacle. In this analysis, under the neo-colonial spectacular society, the quality of life is impoverished with such a lack of authenticity that human perceptions are affected, and there is an attendant degradation

of knowledge, which in turn hinders critical thought and the use of knowledge to assuage reality: the spectacle obfuscates the past, imploding it with the future into an undifferentiated mass, a type of never-ending present; in this way the spectacle prevents individuals from realizing that the neo-colonial society of the spectacle is only a moment in African history, one that can be overturned through revolution.

Using pychogeographic techniques. One these techniques is the 'derive'. We define it as a study of spatial planning, architecture, street names, heritage sites, public art, audio-visual ambiences, and their influence on human behavior. We intentionally curate decolonial situations to interrogate the neo-colonial society of the spectacle.

Resonant Cities: Music and Democracy in Richard Sennett's "Urban Thought"

Volker Kirchberg
Leuphana University of Lüneburg, Germany
Topic 1: The Street as Stage

This paper presentation explores the reciprocal relationship between urban experience and musical practice in Richard Sennett's work. It argues that across his oeuvre—from The Fall of Public Man (1977) to The Performer (2023)—Sennett develops an implicitly musical theory of the city: urban life as a performative process grounded in listening, rhythm, and improvisation. This "musical logic of the social" reveals the city as an aesthetic and as a political form of coordination, where democracy is enacted through embodied responsiveness.

I will assume that democratic urban life generates its own musical forms. The city's polyphony—its multiplicity of voices, tempos, and affects—produces aesthetic practices that embody openness, dissonance, and rhythmic coexistence. Music thus becomes a laboratory of democratic experience: a practice in which difference is not resolved but sustained. In this sense, Sennett's urban theory resonates with Henri Lefebvre's "Rhythmanalysis" (2004) and Christopher Small's notion of Musicking (1998), both of which understand music as a social act of participation and spatial embodiment.

Conversely, musical practice shapes the democratic city by creating temporary publics and affective spaces of resonance. In performance, the city experiences itself as

a collective sound body—an acoustic community that negotiates individuality and togetherness through rhythm. I read Sennett's work as an outline of an "aesthetic urbanism": a vision of democracy grounded in the ethics of listening and the politics of resonance.

Ultimately, Sennett's thought reveals how city and music co-constitute one another: the democratic city gives rise to musical openness, while musical practice keeps the democratic city audibly alive.

Soundscape of the Barrio: Urban Spaces and Chicano Rap in Los Angeles

Dianne Violeta Mausfeld
Bielefeld University, Germany
Topic 5: Migrating Sounds, Shifting Streets

Chicano rap emerged in the Mexican American and Latino working-class neighborhoods of Los Angeles during the 1980s and 1990s. While there are thematic, stylistic, and musical overlaps with African American gangster rap, Chicano rap specifically targets Chicano/Latino audiences. Created by rappers, DJs, and producers who grew up in Southern California street gang culture, the music was a direct response to urban politics of the 1980s and 1990s, such as the "War on Drugs" and Reaganomics, as well as the L.A. Riots. Bilingual lyrics cover lowrider culture and gang violence, police brutality, and Brown pride, while beats integrate excerpts of Chicano Cinema, news footage, street noise and police horns. Most artists are second generation Chicanos/Latinos whose parents migrated to the US following the Immigration Act (1965), fleeing poverty and civil wars in Mexico and Central America. They incorporated both the sound of their countries of origin, such as rancheras, mariachi music, and corridos, as well as popular African American genres like funk, soul, disco and hip-hop. Thus, their music is also an expression of migration flows that deeply reshaped the cultural geography of the so-called barrios of Los Angeles, where Mexican, Central American, Caribbean, and African American influences mingled.

This paper examines the interac-

tion between Chicano rap and the urban spaces it was created in. I argue that the music mirrors the social and sonic environment it emerged from and functions as a marker of cultural belonging. I suggest that Chicano rap became the soundscape of the urban Latino barrio in the 1990s, yet at the same time the genre moves beyond ethnic essentialisms, highlighting a socialization in street gang culture and musical traditions. Methodologically, the paper draws on ethnographic interviews with Chicano rap artists and contemporaries conducted from 2019-2023, and critical source evaluation of songs, music videos, and album artwork.

Groove your Veggies: Markets as Musical Centers in Four Latin American Cities

Beatriz Medeiros[1], Simone Luci Pereira[2], Natalia Bieletto-Bueno[3]
[1]Núcleo Milenio en Culturas Musicales y Sonoras, Universidad Mayor, Chile; [2]Universidade Paulista, Universidade Estadual do Rio de Janeiro, Brazil; [3]Centro de Investigacion en Artes y Humanidades, Universidad Mayor, Chile
Topic 4: Street Cultures and Commoning

In recent years, produce, food and antique markets have called the academic attention of urban geography for the ways in which they reconfigure place making through cultural practices. This goes from touristic promotion (gastronomy, design), to their use as cultural forums, often assisting processes of city branding (Giglia, 2019, Arreortua, 2017). While not typically considered music spaces, markets in many metropolises of Latin America, have often served as sites of musical creation, enjoyment, and consumption, even before recent waves of gentrification the new scrutiny of urban theories (Arefi 2014). These socio-musical practices have facilitated community agency and citizenship making, expanding urban affective cartographies as part of the politics of everyday life (Bieletto-Bueno 2021, Herschmann et al. 2024; Reia 2025). This panel explores these commercial spaces in Mexico City, Santiago, Rio de Janeiro, and São Paulo as sites of informal musical consumption and apprenticeship. We reclaim these spaces as sites of cultural production outside traditional circuits, where community is reimagined. We argue they open possibilities for cultural belonging and social re-existence (Viveiros de Castro 2017), while also problematizing recent processes of gentrification and social appropriation.

Chopo Cultural Market (Mexico City)
The Chopo Cultural Market is an informal urban market that since the 1980s has been dedicated to the production, circulation, and trade of merchandise and paraphernalia associated with Mexican counterculture. Located in the popular Guerrero neighborhood of Mexico City, it is open only on Saturdays from 11:30 a.m. to 5:00 p.m. with approximately 200 stalls placed in the streets. It brings together countless non-commercial and alternative offerings from the music scene, which justifies its position as an open gallery for the graphic, plastic, musical, and performing arts, oriented toward a wide variety of musical scenes with rock being clearly prominent. With an associated concert forum, this open market has functioned as a launching venue of numerous bands and musicians. Its recent declaration of this market as Cultural Immaterial Heritage by the government of Mexico City (2023), allows discussions of the tensions between alternative culture vs. institutionalized discourses and culture of heritage.

Factoria Franklin (Santiago de Chile)
The Matadero neighborhood, located in the southern part of the city of Santiago de Chile, was established in the 19th century as an area dedicated to the trade of animal products, tanneries, and small-scale shoe manufacturing.

However, because of the 1929 crisis, this neighborhood began to develop as a hub for informal trade where people sold used goods. The economic crisis of 1984 led to the emergence of large bargaining warehouses, turning this space into one of the largest flea markets in Santiago, characterized by the sale of antiques, food, books, and used items and resulting in an unquestionable site where popular culture and music were produced. For the past five years, the "Mercado Persa Bio Bio" has been converted into a cultural space that allows for the transformation of its uses to be questioned, moving from citizen strategies for the reclamation, protection, and right to public space through commercial and artistic practices, to processes of gentrification as a result of the orange economy, with music, architecture and design at the forefront, compromising access for its traditional tenants and users (Chamorro Ramírez 2023, Pareti y Rudolf 2024). The interest is to reveal the role that music is playing in this process.

Mercadão de Madureira (Rio de Janeiro)

The main market in the Madureira neighborhood, in the suburban region of Rio de Janeiro, began in 1914 as an independent agricultural fair. The market gained legitimacy 45 years later when it was moved to a new location due to developmental works in the area, being established as Mercadão de Madureira, a commercial space and a center for popular expression

in the region. Today, Mercadão is considered an intangible heritage site of the city of Rio de Janeiro, comprising part of the birthplace of samba (Marino, 2024). Besides the popular market with a wide range of businesses, it is also the center of musical events, such as live concerts and black music parties (Xavier, 2018). This study explores the interweaving of Mercadão and its musical life. What does the music in the Mercadão reveal about the role of popular markets in sustaining urban cultural identities in Rio today?

Ocupação 9 de Julho (São Paulo)
The "Ocupação 9 de Julho" is a housing occupation located in downtown São Paulo, led by the MSTC (Downtown Homeless Social Movement). Its agenda focuses on the struggle for housing, the right to the city and democratization of downtown living, food security (through the activities of "Occupation Kitchen" and the community organic garden), artistic activities, etc (Pereira and El Hage, 2024). On Sundays, lunches are held where various chefs are invited to create menus and prepare meals, making them events open to the public. When purchasing a meal, they donate (another meal) to someone in a situation of food vulnerability. These events feature varied musical performances each week (samba school drummers, musical groups, singers with voice and guitar), contributing to the creation, development, and strengthening of collective spaces in the city around forms of urban artivism (Fernandes et al,

2022). The goal is to understand, through fieldwork, the presence and role of music in the development of solidarity, conviviality (Georgiou, 2018), and a sense of commonality in these events.

Between Struggle and Charity: Barrel Organ Playing in Vienna in the 19th Century

Katharina Pecher, Oliver Maar
Pädagogische Hochschule Wien, Austria
Topic 1: The Street as Stage

In the 19th century, barrel organ players shaped the streetscape and soundscape of Vienna. They were war invalids who were allowed to play music as a source of income. In 1838, 800 begging licenses were issued. The instruments could be picked up at rental locations and had to be returned in the evening with a large portion of the hat money. The "Werkelmänner" served their customers and knew which pieces of music were successful. They filled the places where their patrons could hear them with waltzes, marches, operetta melodies, and popular songs. Sometimes two or three Werkeln competed for customers in the same place. To avoid disputes, districts were established. Since the pin rollers only held a few notches, the same melodies could be heard day in and day out. People usually paid to get them to move on. Organ grinders who had come into money owned their own instruments – so-called "Herrenwerkeln," monstrous boxes that were correspondingly loud and powerful and with which they fought for the right to play in a particular square. Competitive battles were also fought acoustically. Helpers, children, and women gathered around the licensees, so that there is often talk of wandering "packs."
My lecture—based on historical musicology—provides insight into barrel organ playing in 19th-century Vienna as a sociocultural phenom-

enon. Sources include historical daily newspapers, which report on barrel organ playing in a manner ranging from satirical to accusatory. Oliver Maar presents historical instruments with the corresponding sound "recorders" (cylinder rolls, perforated cards and discs) from his collection and demonstrates the turning technique specific to Vienna, the "viereckert Umdrahn," which influences the agogics, and other special features of the Viennese barrel organ players.

Contested Soundscapes: The Azaan Row and the Politics of Urban Acoustics in Contemporary India

Torsa Saha
BVRIT Hyderabad, India
Topic 2: Soundscapes of the Street, Acoustic Territories

In April 2017, Sonu Nigam, – a prominent popular music icon in contemporary India – ignited a nationwide controversy with his online criticism of the early morning broadcast of Azaan (Islamic call to prayer) over loudspeakers, calling it an act of "forced religiousness" and "gundagardi" (hooliganism). Although Nigam later clarified that his objection extended to all religious usages of loudspeakers, a deeply polarised public discourse ensued. For some, his remarks foregrounded civic concerns around noise and public order; for others, they epitomised majoritarian privilege and intolerance towards a minority community. A Muslim cleric went on to issue a fatwa, offering a ₹10-lakh reward for anyone who shaved Nigam's head and garlanded him with shoes.

This paper investigates this "Azaan row" and the media debates, public outrage, and legal petitions it triggered to exemplify how a moment of auditory irritation transformed into flashpoint in India's ongoing contestations over secularism and civic rights. Situating the Azaan row within the broader context of socio-legal discourses around religious sound in Indian cities, the paper examines how urban soundscapes embody and reproduce social hierarchies, political polarisation, and uneven regimes of legitimacy. Drawing on the theoretical articulations of Lefebvre,

Deluxe and Guattari, Arendt and Atkinson, it explores urban soundscapes as simultaneous mediums and manifestations of material power dynamics – enunciating who may sound and who must listen.
Through an analysis of court rulings, administrative policies, and public discourses that posit amplified religious sound as a 'civic problem', this paper studies Indian urban soundscapes as acoustic territories – contested spaces where authority and identity are continuously negotiated. It ultimately conceptualises the city as a sonic stage where circuits of power are represented and reconfigured through the performative acoustics of prayer, protest and policy.

Sounding the Revolution: The Politics of Sonic Resistance in Tehran's Urban Streets

Narciss M.Sohrabi
Nanterre University, France
Topic 1: The Street as Stage

My presentation investigates how sound and music shape Tehran's streets as dynamic arenas of protest, civic engagement, and cultural imagination, with a particular focus on the Women, Life, Freedom movement and the protest waves of 2019 and 2025. Drawing on ethnographic fieldwork including participation in street performances and close observation of protest events alongside theoretical inquiry, it explores how chants, slogans, songs, and moments of silence transform public spaces into sites of negotiation, resistance, and collective creativity.
Situated within the interdisciplinary framework of Urban Music Studies, this research conceptualizes Tehran's streets not merely as transit zones but as performative stages where political action, everyday life, and cultural expression intersect. It asks:

- How do sonic practices during the Women, Life, Freedom protests reshape the experience of urban space?
- In what ways does sound act as an embodied form of resistance and a claim to the "right to the city"?
- How do musical and vocal gestures articulate collective identity and affective belonging in moments of civic uprising?

Part of a broader research project titled "Voices Unheard, Voices Re-

membered: The Politics of Sound in Tehran's Urban Protests", this study highlights the transformative potential of sonic practices in reclaiming the city. It argues that sound in Tehran's urban landscape is both a medium and method of civic empowerment, animating solidarity, amplifying unheard voices, and reimagining urban life through acts of collective resonance and resistance.

The Looking Glass Cabaret: Storefront Windows as Democratic Stages for Integrated Art During Crisis

Chanda VanderHart[1], Sonja Schebeck[2]
[1]University for Continuing Education Krems, Austria; [2]Independent Artist
Topic 1: The Street as Stage

The COVID-19 pandemic precipitated a crisis for live performance, severing the connection between artists and audiences and rendering traditional venues and formats inaccessible. This paper presents a case study of "The Looking Glass Cabaret" (Winter 2020, Summer 2021, Vienna), an artistic intervention that responded to this crisis by re-imagining the urban landscape itself as a performative space. We argue that this project transformed shuttered and operational storefront windows into a distributed network of democratic stages, critically engaging with the commodification of art while fostering new forms of public engagement.
Faced with restrictions, a collective of musicians and circus artists mobilized by *The Freestyle Orchestra*, created a series of micro-performances – musical vignettes based on a fairy-tale narrative – staged behind the glass of shop windows across Vienna. This simple act repurposed the city's commercial infrastructure, using the window as both a protective barrier and a theatrical frame. Audiences, navigating the city on foot, engaged in a curated "artwalk," moving between locations to piece together the story. QR codes provided context, artist information, and a map of upcoming performances, transforming passive viewing into an active, mobile, and participatory urban exploration.

Methodologically, we frame this project through the lens of arts-based research and participant observation, analyzing it as a practical experiment in urban culture. It operationalizes Henri Lefebvre's concept of the "right to the city" by temporarily reclaiming commercial facades for artistic and community purposes. The project challenges the "grand narratives" of cultural institutions by creating an informal, circular, and accessible cultural event. It demonstrates how music – here, integrated with circus and visual storytelling – can mediate a new relationship with the street, fostering solidarity among artists and local businesses, and creating a hopeful, resilient model for artistic expression that moves the city literally and figuratively, even in times of constraint.

When the Sea Waves Protested

Ulrika Varankaitė, Paulina Budrytė
Kaunas University of Technology, Lithuania
Topic 3: Protest and the Streets as Contested Spaces
Topic 4: Street Cultures and Commoning

Due to the recent Lithuanian governmental crisis, peaking in September 2025, cultural sector representatives have initiated protests across the country. One of the most prominent actions took place on 5 October 2025, when the symphonic poem "The Sea" by M. K. Čiurlionis was performed simultaneously at 2 p.m. in multiple Lithuanian cities and towns, in front of cultural institutions such as museums, theatres and philharmonics. As the official website of the protest states: "The Sea is our anthem and our warning siren. That sea is us. Let everyone hear how our waves are gradually growing". This event symbolically transforms Čiurlionis's music into a collective voice of resistance.

Čiurlionis (1875–1911), a multitalented composer, painter, and writer, is regarded as a central figure in Lithuanian modern culture. His works, often described as forms of "silent resistance" under conditions of oppression, embody a distinct national aesthetic.

The aim of this paper is to analyse this Lithuanian protest as a dynamic, creative, and spatially widespread cultural movement. The study asks: How does music function as a medium of resistance in contemporary society? How are spatial practices – simultaneous performances in diverse localities – mobilized to foster collective identity? How does Čiurlionis's cultural legacy resonate in the present political landscape?

Methodologically, the research combines participant observation during the protests, analysis of the official protest website and social media communication, and spatial mapping of protest sites across Lithuania. This multi-layered approach enables the exploration of music's symbolic and performative roles in public space.

The expected results highlight the vibrancy of local cultural practices and their embeddedness in national identity. More broadly, this case demonstrates how musical heritage can serve as a catalyst for civic engagement, collective belonging, and cultural resilience in times of political uncertainty.

Hang/Handpan Busking on Social Media

Ahkok Chun-Kwok Wong
The University of Hong Kong, Hong Kong S.A.R., China
Topic 1: The Street as Stage

This paper delves into the intricate relationship between street performance and social media through the lens of the Hang/handpan, a distinctive hand-struck instrument known for its flying-saucer shape. By examining how buskers and New Age practitioners utilise this unique instrument in street performance, we uncover a complex tapestry of engagement that intertwines donation-based public performance with digital presence.
Through ethnographic observation and interviews, we explore how these performers explore economic-opportunities harness from the Hang/handpan's captivating appearance and soothing tones to draw in audiences in bustling public spaces. The study situates their practices within the frameworks of New Ageism and Neo-nomadism, revealing how mobile lifestyles and spiritual exploration inform their use of the instrument.
Crucially, we analyse the influence of the social media attention economy, illustrating how digital platforms enhance the visibility of these performers and their artistry. This amplification not only reshapes audience interactions but also informs their engagement strategies, creating a dynamic interplay between physical presence and online visibility.

Vienna Sonic Memories (Soundwalk II)

Conny Zenk
Artist
Topic 2: Soundscapes of the Street, Acoustic Territories

"Vienna Sonic Memories" is an interactive tour through Vienna's Prater, connecting historical sites of music and counterculture with sound art, augmented reality, and storytelling. Inspired by the histories of the "Schlurfs", a resistant Viennese youth subculture of the 1930s and 1940s, the project creates a dialogue between archival material and contemporary artistic practices.
Using a digital map on their smartphones, participants can discover site-specific sound works, AR experiences, and stories throughout the Prater. The route includes locations such as the Stadionbad, the former Second Viennese Coffeehouse at the Hockey Ground, the Toboggan, the Chain Carousel, the Mirror Cabinet, Kugelmugel, and other sites connected to leisure, youth culture, and collective gathering.
Featuring works by Electric Indigo, Eva Grün, Anna Weidenholzer, and PAM! SoundSYSTEM (Eva Schörkhuber & Andreas Pavlic), "Vienna Sonic Memories" offers new perspectives on urban history, counterculture, and feminist practices of reclaiming public space.

Start: Republic of Kugelmugel, Vienna Prater