

The Portrayal of Techno Culture Values by Techno Artists on Instagram

The Perspective of Techno DJs and Producers



Student Name: Ülkü Akkuzu

Student Number: 617784

Supervisor: Dr. Erik Hitters

Master Media Studies - Media & Business

Erasmus School of History, Culture and Communication

Erasmus University Rotterdam

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ABSTRACT

Techno music emerged as an embracing and inclusive music genre that allows people to be themselves and feel free and safe in the techno clubs. This beautiful aspect of techno music has been attracting more people and techno music has been becoming more and more popular day by day. Since its audience has been increasing, the demand for techno music has also been going up constantly. As a result of this, many new artists have been coming up and more techno clubs and festivals have been opening up to their listeners and dancers. Since techno music and culture have been relying more on Western and European music taste and culture, techno music and culture play important roles in some countries such as the Netherlands, Belgium, Germany, Georgia, France, and Ukraine. Nevertheless, it has become popular in almost every country recently. Besides that, these artists' and clubs' existence and their variety have also been shaping and evolving techno music while they have also been altering the techno culture. This demand for techno music has also taken place on social media platforms such as Instagram lately as every popular trend does. Since it's the most common visual and written content sharing platform among techno artists, Instagram posts have been reflecting their way of life that has similar habits and patterns which create current techno culture all over the world. Even though there is much academic research with regard to techno music and culture in the existing literature, there is still a lack of research about many aspects of techno music. In the literature, there is mainly research that focuses on Berlin and Berghain where techno has become so popular and some research about techno music in specific other cities or countries. Moreover, there is not much research that focuses on the relationship between social media and techno music and culture specifically. This means that the existing academic literature doesn't cover current techno in relation to digital media. Therefore, there is a need to expand the academic research by investigating current techno culture by analysing techno artists' Instagram posts. Hence, this study aims to bring new light to techno music studies by finding answers to the question that is how techno artists portray techno culture values on Instagram. To do so, the techno DJs and producers who work in the most popular techno countries that the Netherlands, Belgium, Germany, Georgia, France, and Ukraine take place in this research since they are supposed to embrace and reflect their values more. According to this study, it is revealed that today's techno artists embrace social, political, economic, personal and artistic values that are studied in the existing literature before. Since this paper focuses on specific artists in specific places, further research is needed to comprehend and analyse how other techno artists implement techno culture values and depict them on social media platforms. In addition to that, the clubbing culture of these countries also deserves further attention to expand the literature.

KEYWORDS: Techno music, artists, culture, values, Instagram

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TABLE OF CONTENTS

ABSTRACT AND KEYWORDS

ACKNOWLEDGEMENTS

1. INTRODUCTION.....	1
1.1 SCIENTIFIC RELEVANCE.....	2
1.2 SOCIETAL RELEVANCE.....	2
2. THEORETICAL FRAMEWORK.....	5
2.1 DEFINING TECHNO, TECHNO HISTORY, AND TECHNO CULTURE.....	5
2.1.1 Emergence of Techno Music and Culture.....	5
2.1.2 Importance of Berlin in Techno Music and Culture.....	7
2.1.3 Importance of Berghain in Techno Music and Culture.....	8
2.2 SOCIAL VALUES OF TECHNO CULTURE.....	9
2.3 POLITICAL VALUES OF TECHNO CULTURE.....	9
2.4 ECONOMIC VALUES OF TECHNO CULTURE.....	10
2.5 PERSONAL VALUES OF TECHNO CULTURE.....	11
2.6 ARTISTIC VALUES OF TECHNO CULTURE.....	12
2.7 SUMMARY.....	13
3. METHODS.....	16
3.1 CHOICE OF METHODOLOGY.....	16
3.2 DATA COLLECTION AND PROCEDURE.....	16
3.2.1 Sampling Units.....	17
3.2.2 Sampling Strategy.....	17
3.3 PROCESSING AND ANALYSIS OF DATA.....	18
3.3.1 Open Coding.....	19
3.3.2 Axial Coding.....	19
3.3.3 Selective Coding.....	19
3.4 OPERATIONALISATION.....	20
3.4.1 Social Value.....	20
3.4.2 Political Value.....	20
3.4.3 Economic Value.....	20
3.4.4 Personal Value.....	21
3.4.5 Artistic Value.....	21
3.5 OBJECTIVITY, RELIABILITY, VALIDITY, AND REFLEXIVITY.....	21

3.6 ETHICAL CONSIDERATION.....	22
4. RESULTS	23
4.1 SOCIAL VALUES OF TECHNO CULTURE	23
4.1.1 <i>Ukraine Solidarity and Supports</i>	25
4.1.1.1 Expressing Solidarity with Images and Captions.....	26
4.1.1.2 Organizing Fundraiser Events.....	28
4.1.1.3 Releasing Tracks and Albums to Donate Ukraine	29
4.1.1.4 Offering Help to Provide Ukrainian’s Needs.....	31
4.2 POLITICAL VALUES OF TECHNO CULTURE	33
4.2.1 <i>Unmute Us Protests</i>	33
4.3 ECONOMIC VALUES OF TECHNO CULTURE.....	35
4.3.1 <i>Aslice Platform</i>	35
4.4 PERSONAL VALUES OF TECHNO CULTURE	38
4.4.1 <i>Hedonism: Drug Usage</i>	38
4.4.2 <i>Freedom of Sexual Expression</i>	39
4.4.3 <i>Playing at Berghain for Personal Success and Pride</i>	40
4.5 ARTISTIC VALUES OF TECHNO CULTURE	41
4.5.1 <i>Aesthetics</i>	41
4.5.1.1 Personal Styling	41
4.5.1.2 Album Covers and Party Posters	42
4.6 SUMMARY	43
5. CONCLUSION	45
5.1 MAIN FINDINGS.....	45
5.1.1 <i>Social Values in the Literature and on the Instagram Posts</i>	45
5.1.2 <i>Political Values in the Literature and on the Instagram Posts</i>	46
5.1.3 <i>Economic Values in the Literature and on the Instagram Posts</i>	46
5.1.4 <i>Personal Values in the Literature and on the Instagram Posts</i>	47
5.1.5 <i>Artistic Values in the Literature and on the Instagram Posts</i>	47
5.2 SCIENTIFIC IMPLICATIONS.....	47
5.3 SOCIETAL IMPLICATIONS	49
5.4 LIMITATIONS AND RECOMMENDATIONS FOR FUTURE RESEARCH	49
REFERENCES.....	51
APPENDIX A	59

1. Introduction

Techno has been being an important subgenre of electronic music within the music festival and clubbing industries. It claims a big space in the ravers' hearts as well as their lifestyles. One of the most important reasons behind is the emotional experience that is created in techno clubs and festivals. In a techno event, the DJs as leaders collaborate with participants as embodied brains to co-create the moments of 'magic' on the dance floor (Biehl, 2018). This magic is a combination of intimacy, connectivity, and inclusivity (Reynold, 1998). In response to what works best for dancers to immerse themselves in the dance party, the musical style is centered on immediacy (Rietveld & Kolioulis, 2018). Techno music itself plays a role as a hotline to the collective consciousness (Horsfall, 2016). The importance of a shared sense of connectivity during these events has been noted by both ravers and theorists, as the ritualistic components of bodies engaging in close and synchronized dancing produce deep sensations of communality (Olaveson & John, 2004). Therefore, the beauty of techno music has been appreciated by more and more people day by day. Over the years, it has witnessed a massive and constantly increasing growth of festivals, parties, and artists as an outcome of ongoing high demand.

Recently, one of the main reasons behind its popularity is the widespread usage of social media to gain more visibility and accessibility (Mullins, 2021) Particularly, on Instagram, people who are involved in the techno music industry feel the need to share posts regularly to reach, attract, and retain audiences and promote themselves. While techno DJs and music venues have been sharing the announcements of their upcoming gigs or pictures and videos from their previous gigs, producers have been sharing their new tracks. With the growth of streaming sites such as Spotify, making a living as a producer has become less difficult. This has thrust many musicians into the limelight, where competition is fiercer than ever, and having a social media presence is now practically required. Of course, not every successful musician is active on social media. In addition, avoiding a certain degree of exposure may aid in the development of a mysterious allure. However, for most touring electronic musicians, particularly newer artists, social media has become a necessity, since the success of sites like Instagram correlates with professional development and stability. This new reality has also infuriated many musicians, who are concerned about the influence of social media on the business and the objectives behind the sites. (Sholomove, 2020). A change away from nightclubs to social media was certain to have an impact on the electronic music scene and, as a result, on what DJs are in demand (Heyraud, 2022).

Apart from sharing their music and building a business persona on their profiles, techno artists have been using Instagram to illustrate their lifestyle within the frame of techno culture. Even though techno culture has been evolving and can be interpreted differently by various people, it has strong values that shape the lives of people who adopt and embrace techno culture (Goulding et al., 2010). Meanwhile, social media platforms such as Instagram have emerged as important and popular platforms among techno artists (Lange & Bürkner, 2012). Hereby, many techno artists who actively

use Instagram have been reflecting these values on their profiles to express themselves to their followers. For instance, an Amsterdam-based techno DJ states that "Social media has enabled me to contextualize my work and build a public identity as a musician that reflects my own values" (Whiteley, 2021).

1.1 Scientific Relevance

On the one hand, with regard to the academic relevance of this study, music and dance festival studies have grown into a separate and expansive area of study during the last decade. Numerous articles, monographs, and, most recently, a guidebook have been dedicated to an in-depth investigation of the economic, social, and aesthetic surroundings of such events, as well as their influence on specific areas, communities, and cultural scenes. Simultaneously, since the turn of the century, a pervasive 'festivalisation of culture' has been noticed. Over the last several decades, the number and variety of festivals have steadily expanded, a trend that appears to be linked to globalization, the continuous growth of the tourist sector, and the pervasiveness of 'digitalized' communication via social media and the internet (Pasdzierny, 2020). In addition to that, since the beginning of the Coronavirus Pandemic, techno music was forced to rely more on social media events instead of physical events. As a result, social media channels have become more crucial for techno artists than ever before (Howard et al., 2021). Although some previous studies are focusing on the investigation of the techno scene and its culture (e.g. Anderson, 2009; Conner, 2020; Kavanaugh & Anderson, 2007; Redfield & Thouin-Savard, 2017) based on the observations at the techno clubs and the techno festivals, the fact that how techno artists demonstrate these values on social media such as Instagram is not covered in the existing literature. Hence, this study fills the gap among academic studies that investigate techno culture, values, and social media.

1.2 Societal Relevance

On the other hand, concerning the societal relevance of this study, techno is a significant culture among a constantly increasing number of people. For some people, it is the way to live, express themselves, and feel accepted in a community. Dancers frequently express the desire to belong to a community of like-minded individuals while maintaining their uniqueness. Dancers remark that they feel a deep sense of tranquility while still being able to enjoy the erotically charged environment and shifts in time and space. Furthermore, the intensity of the musical experience is a consequence of its length, rhythm, and high volume, as well as the joyful and ecstatic physical feelings of dancing (Hitzler, 2002).

For some other people, it has a field to earn money by making music or organizing and hosting events. The term 'rave' is exclusively used in this context in a very limited, restricted sense. It refers to unique events held in venues large enough to accommodate thousands, if not tens of thousands, of

techno music fans. These massive gatherings can run anywhere from 10 to twelve hours, and occasionally even a whole weekend. Large halls or hall complexes, as well as open-air settings, are common venues for raves. Participants have a range of alternatives at these large-scale parties; many dance spaces are available, and several DJs play various genres of techno music in various locations (Hitzler, 2002).

Currently, techno has reached out to massive audiences around the world throughout the years and rave is more popular than ever. It has spread over the world, with venues in places on various continents. Thus, rave is a service industry that has an impact on related businesses such as tourism and leisure (Goulding and Shankar, 2004). Aside from its business aspect, it attracts more and more people to join the techno community as ravers. Then, some of these ravers become techno artists out of their passion and joy for techno music and work together in clubs or labels. In the techno scene, they usually call their colleagues or friends their 'family'. Hereby, the joy that comes from music turns into a business that is deeply culturalised (Kühn, 2015).

As a result of the cultural importance of techno in the techno lovers' lives, techno claims a big space for itself on their social media platforms as well, particularly Instagram. Regarding this, a London-based DJ states that "I think many artists have a strange relationship with social media now, especially Instagram. There is a lot of expectation to keep yourself present online, and in a very specific way" (Whiteley, 2021). This specific way can be interpreted as illustrating the techno culture values since the artists have their way to create values in a common subcultural aesthetic and integral music (Kühn, 2011). Since techno culture has been claiming big space on a lot of Instagram accounts, it is worth executing this research.

In the light of this argumentation, this study aims to answer the following research question: How do techno artists portray techno culture values on Instagram? The study follows a visual as well as thematic analysis of Instagram posts shared by selected techno artists who reflect these values. The study is structured according to three sub-questions:

Sub-question 1: What are the techno culture values that are studied in the existing literature before?

Sub-question 2: What are the categories of these values that are analysed in previous academic research?

Sub-question 3: What are the techno culture values that are depicted on the Instagram posts of the techno artists?

This introduction is followed by a review of the previous literature on the distinctive aspects to describe the techno culture values. Then, these studied values are operationalized into categories to be able to deliver valid and accurate coding. Subsequently, the techno culture values that are portrayed on the Instagram posts of the techno DJs and producers can be analysed, to be able to answer the main research question. Chapter three covers the methodological framework of the analysis. Following this chapter, the results and discussion are delivered in the fourth chapter. In the last chapter, the findings

are drawn all together, limitations in this study are clarified, and directions are given for future research.

2. Theoretical Framework

This section investigates the different theoretical concepts concerning the values built around techno music and its culture in the existing literature. These theoretical assumptions of the values provide relevant contextual information to comprehend the meaning and importance of these values within techno communities as well as individuals. Based on the findings in the existing literature, five different value categorizations that are social, political, economic, personal, and artistic are created to guide and structure the theoretical framework. Before diving into these detected values in the literature, it is necessary to define how techno culture emerged, evolved, developed, and what it brings in a cultural manner with reference to the historical background of techno and rave culture in order to comprehend techno culture values. Following this, these values and their sub-values that emerged within techno culture are elaborated in the next sections.

2.1 Defining Techno, Techno History, and Techno Culture

In this chapter, firstly, techno music is explained based on the information about its emergence, history, and evolution in the theory. Then, Berlin and the most famous techno club Berghain are elaborated on separately to be able to comprehend the existence and evolution of techno culture better.

2.1.1 Emergence of Techno Music and Culture

As a subgenre of electronic dance music, before the existence of techno, 'House' was the general word for club music during the 1980s (Reynolds, 1998). Then, Detroit techno emerged in Detroit, USA and it was first viewed as a subgenre of Chicago house whereas it articulated the techno culture later on (Rietveld & Kolioulis, 2018). There, the city was seen to be in the midst of western capitalism's 'Golden Age'. However, with the introduction of the neoliberal world order in the early 1980s, this came to an abrupt halt. The automobile industry was ravaged by deindustrialization, and the urban quality of life plummeted. Poverty and all of its manifestations (violence, drug misuse, etc.) began to rise as the population began to decline. Techno arose as political resistance to these circumstances (Edwards, 2020). In Detroit, in order to produce techno music, music producers and composers started employing digital sequencers, electronic instruments, and gears to create groove-based music. By using them, they created quantized grooves with more temporal precision than human drummers (Wesolowski & Hofmann, 2016). This music was DJ-friendly dance music which is characterized by the dominant use of electronic music technologies, such as synthesizers, sequencers, and digital audio workstations (DAWs – computer software for music composition, recording, editing, and production). As a rhythm-and texture-dominated genre, tempos range from around 125 beats per minute (bpm) for a strutting house-style track to 135-140 bpm for what is now regarded as techno proper, and up to around 160 bpm, for drum 'n' bass (Rietveld, 2018). Primarily, techno music

consists of the four to the floor beats, elements like basslines, kickdrums, snare drums, hi-hats, and track themes (Kühn, 2015). As a result of this, DJs began sampling original recordings and aligning them to the time grid of a software sequencer and adding quantized beats to create remixed dance versions of traditional rock and pop music. Reinterpretations of the rhythmic groove in these cases referred to changes and layering of metrical patterns, accents, and timbres, opening up new subgenre classifications such as disco, electro, minimal techno, hypnotic techno, groovy techno, hard techno, and industrial techno. The work of Jeff Mills is an example of the DJs and producers who were influential in Detroit in the late 1980s (Wesolowski & Hofmann, 2016).

When it comes to the name of techno, at the beginning of the 1980s, the term 'techno' was first created by Talla 2XLC who used to work at a record store called 'City Music' in Frankfurt, Germany. He used the 'techno' word to combine all electronic records under a single name. He chose this word since it means 'music created technologically'. To sell techno records by the producers such as New Order, Depeche Mode, Kraftwerk, Heaven 17, Front 242, and The Klinik, he put them all on the same shelf in the store. This resulted that people liking it since they knew where to find the techno music records. In time, he became a techno party organizer and techno music producer in Frankfurt. To offer a platform for techno, he started to organize Technoclub at Disco Dorian Gray in Frankfurt on Sunday afternoons. It is the first club that played only techno from pieces of vinyl. In a short time, it became well-known nationwide and attracted 800-900 people at once (Sextro & Wick, 2008).

Consequently, embracing clubbing culture led to the emergence of raving. The term 'rave' is defined as a gathering of people who listen and dance to electronic dance music (Takahashi & Olaveson, 2003 as cited in Redfield and Thouin-Savard, 2017). Raves are referred to as underground dance events to generate a cultural or spiritual atmosphere (Redfield and Thouin-Savard, 2017). The main goal of raves is more likely to be seen as creating a community rather than gaining financial profitability. Furthermore, the core philosophy that rave culture embraces is often concluded as PLUR which means peace, love, unity, and respect. These four values also brought other values along the way, such as liberalism, freedom of expression, tolerance, acceptance, and happiness (Anderson & Kavanaugh, 2007). In addition to these values, raves provide a spiritual platform for close bodily articulations of differences between people connected with women/men, femininity/masculinity, homosexuality/heterosexuality, and so on, (Zebracki, 2016). As Redfield and Thouin-Savard (2017) indicate, ravers consider techno music as a more direct form of spirituality. Also, according to a study in a techno festival, attendees stated that they experienced significant life experiences, mystical life experiences, altered faith in humanity, and adoption of PLUR values (Little et al., 2018). At these festivals, their dancing simultaneously embodied the values of independence and connection, adopting collective rave identity and PLUR values (Anderson, 2007 as cited in Anderson & Kavanaugh, 2009).

2.1.2 Importance of Berlin in Techno Music and Culture

After this techno wave with famous German DJs such as Sven Vath in Frankfurt, Ufo Club which is an illegal club that was close to the Berlin wall emerged in Kreuzberg, Berlin during the late 1980s. There, they started to organize acid house parties and they became well known in Germany quickly. The club atmosphere with flashing lights and acid house sounds was created for the dancers to lose themselves on the dancefloor (Sextro & Wick, 2008). Moreover, after the Berlin wall came down in 1989, Ufo Club moved to West Berlin and began to serve as the first official and legal techno club in Berlin. Inside, acid, techno, and house were played by DJs who mix through loudspeakers that deliver strong bass. Also, the interior design was colourful and funky paintings and images. During that time, these electronic music genres were considered as avant-garde music. In addition to this, many parties began to happen at the beginning of the 1990s. For instance, 'Cyberspace Club' was organized to play the hardest techno available at that time whereas 'Tekknozid' was founded to play predominantly proper techno alongside Acid and House music. These parties had been attracting around 3000 visitors per night. By doing that, both West and East Berliners come together in peace and feel free inside (Sextro & Wick, 2008). As Levinson (2014) mentions that for a shared experience, engagement, coordination, and mutual affirmation, music draws people together in a public setting.

The emergence of these places attracted alternative people and resulted in creating networks of alternative scenes that shaped these districts as cool places. In addition to local visitors to the clubs, Berlin attracted many tourists who wanted to experience its unique clubbing experience (Garcia, 2016). Furthermore, in 1989, 'Frontpage' magazine was published to be the voice of the techno-house movement. Then, the 'techno culture' phenomena appeared in several European countries as a new dance and music culture, with a continually expanding number of members at the beginning of the 1990s (Tossmann et al., 2001). They organized parties where they play techno music to dance from late at night till morning (Scott, 2020). Collectively, these parties let outsiders think that the subculture consisted of deviant members (Conner & Katz, 2020). Inside the clubs, emotion and libido-enhancing drugs such as ecstasy, speed, cocaine, MDMA, and ketamine had dominated techno clubs of the 1990s and 2000s. The reason behind using these drugs was to enhance their musical, dance, social and sexual experiences (Andersson, 2022).

The Berlin club scene is centered in the city's central district. Only ten of Berlin's 96 districts, namely Mitte, Friedrichshain, Kreuzberg, Neukölln, Alt-Treptow, Schöneberg, Charlottenburg, Tiergarten, Wedding, and Prenzlauer Berg, contain 90% of all clubs. The clubs' short lifespan is further evidenced by the fact that, although just one-third of them have been in the same location for more than ten years, more than 40% of them still use the same name. The Berlin club scene is tiny in size, as is typical of clubs, which means that the majority of clubs are housed in small to medium-sized venues (up to a maximum of 1000 square meters). Larger rooms are used at just 9% of the venues. The size of the club relates to its capacity: Only 13% have done so. Overall, Berlin's clubs

presented about 58,000 events with over 70,000 musicians each year. This equates to around 17 events per club every month, with music and dance events accounting for 75% of the total (Lücke, 2020).

2.1.3 Importance of Berghain in Techno Music and Culture

In the early 2000s, techno music parties were increasing and expanding, and new underground clubs were opening to host these parties all over the world (Jóri, 2021). Despite the emergence of numerous techno clubs, Berghain has been positioned as the most influential dance club in the twenty-first century and as the temple of techno music (Marshall, 2015).

Berghain's narrative began three decades ago, with the first Snax sex party, a fetish gathering that took place in numerous places across Berlin. In the late 1990s, a contact at Deutsche Bahn, Germany's national railroad, assisted them in securing a venue for their events in a former railway freight yard that subsequently became Ostgut, Berghain's forerunner. Ostgut was in many ways the quintessential gritty, hedonistic Berlin club. When the club was closed to make way for a new arena, the proprietors looked for a permanent home and in 2004 constructed Berghain, a 1,500-capacity venue. Panorama Bar, the building's upper dance floor, debuted in October of that year, followed by the main dance floor a month later, and Lab.Oratory, the homosexual sex club (Crisco is served at the bar) on the ground level a year later. Drinks are shuttled to and from the bar via concealed corridors, and the structure has been renovated so the clubbers can't easily damage themselves. The club attracted a characteristically quirky Berlin clientele in its early years before the city's tourism boom took off: fanatical techno enthusiasts, leather fetishists, and bearded young professionals on drugs. Sex and drugs were always a big element of the club's appeal, in addition to the music: Berghain's abundance of hiding spots is no accident: there are two darkrooms, little closable cubbies upstairs, and enormous unisex toilet stalls that, according to Karsten, were constructed to accommodate six individuals and to withstand cleaning techniques not utilized outside of the meatpacking business.

The club is also designed with no dead ends in mind, including in the bathrooms, so that individuals may cruise each other without hitting a wall. There are no mirrors in those bathrooms, though, to save partygoers the humiliation of seeing their faces after an amazing night of partying. Berghain's door policy is also very famous among visitors. Inside Berghain, it is strictly forbidden to take pictures and videos. In order to prevent taking them, they put a sticker on visitors' phone cameras before entering Berghain. In the entrance, Sven Marquardt, the club's primary bouncer, a burly East German photographer with a face covered in barbed-wire tattoos, refuses to let everyone in and says there's no way to know the rules. The rigorous door policy is intended to safeguard Berghain's alternative character from drunks and gawking businessmen in suits, as well as the recent influx of visitors entering Berlin. (Armanasco, 2022). The club has often been considered with the same

reverence as fine art because of its austere techno, industrial architecture, and one of the best sound systems in the world (Andersson, 2022).

2.2 Social Values of Techno Culture

The scholarly literature on techno culture often refers to its social value as being a strong community for young people as well as being a family (e.g. Goulding et al., 2002; Anderson & Kavanaugh, 2007; Kühn, 2015). In other words, techno music is considered one of the strongest and most unifying attributes of the younger generation (Lang, 1996). Furthermore, the techno-scene is a phenomenon of contemporary youth culture (Hitzler, 2002). The common concept of techno music scenes as groups or clusters of local performers, occasionally augmented by their (mainly local) audiences, is confirmed by understanding of music scenes (Florida et al., 2010 as cited in Lange & Bürkner, 2012). 'Techno' is a term used to describe a style of music that refers to a group of people who have a collective spirit and are symbolized by various sorts of repetitious electronic music, particularly dancing patterns, specific attitudes, and unique kinds of clothing (Hitzler, 2002). One of the attractions of techno as nightlife and party culture is the creation of safe spaces to draw informal gatherings of clubbers and festival visitors who seek intense musical experiences, endless dancing, excessive drug use of friend groups, sometimes eccentric costumes, gender-bending, and sometimes, socially stigmatized sexual practices (Pasdzierny, 2020).

As a result, the peaceful nature of interactions between techno devotees, as well as their friendliness toward persons of other origins and orientations, is considered one of the most noticeable features of techno events. The harmony that exists across genders, lifestyles, age groups, organizers and participants, and so on, allows these crowds to gather under the stated rave circumstances and rejoice for hours without causing absolute pandemonium (Hitzler, 2002). While the rave audience has grown in diversity, core ideals such as escape, hedonism, unrestricted self-expression, and, most significantly, the concept of the community have remained central to the experience. In this sense, this sense of belonging may be what has kept it going (Goulding et al., 2002).

2.3 Political Values of Techno Culture

According to the theory, previous academic articles often refer to its political value as being inclusive as well as rebellious (e.g. Rietveld & Kolioulis, 2018). In more detail, with reference to the previous academic articles, techno is a movement that is free of hierarchies and is dominated by unity, equality, inclusiveness, and democratic principles (Ludewig, 2020). When techno emerged in many European countries in the 1990s, participants in this subculture, initially at least, embraced some values such as resistance to authority and making their culture a counterculture. In this case, the subculture rebelled and challenged the established social system (Schofield & Rellensmann, 2015).

Specifically, when it is looked at why and how techno was embraced in Berlin, it can be seen that techno played a crucial role in the political evolution of the city. In Berlin, a rebellious subculture evolved in some poor districts such as Kreuzberg. There, small labels, sound studios, and party and club organizers founded networks aimed at counter-culture activities such as clubbing and partying against the Berlin wall conflicts that they experienced (Bader & Scharenberg, 2010). Furthermore, during the summer of 1989, techno was the music that was embraced in the first Love Parade in Berlin. Love Parade is an electronic music dance festival that celebrates all kinds of gender identities and LGBTQIA+ people. After the collapse of the Berlin Wall, the Berlin Love Parade expanded from a show of solidarity and freedom to a massive dance music sensation ("Berlin Love Parade", 2022). To do so, the DJs in the cars played techno music while the cars were moving and festival participants were walking and dancing behind these cars. Initially, it happened when the Berlin Wall between east and west was physically torn down (Rietveld & Kolioulis, 2018). The success of the Love Parade in Berlin led to the emergence of Love Parades in other places such as Zurich and Paris. Thus, it became a symbolic originator of the techno events in Europe (Nye & Hitzler, 2015).

Today, Berlin is seen as one of the most open-minded cities that embrace and adopt people who do not feel comfortable in other societies. According to the report of the Club Commission (2019), in a society where many individuals still face homophobic and transphobic prejudice at employment, the clubs in Berlin provide a source of income for queer and LGBTQIA+ members. For instance, 12 SchwuZ is a Neukölln-based club that employs about 100 people and 300 DJs, technicians, and freelancers. Also, :/about blank is a club located in Friedrichshain, which hosts a variety of queer, feminist, anti-racist, and anti-fascist events, employs over 100 people, including event organizers, artists, and volunteers, performers, and others who rely on the venue for a living are likewise dependent on it. It is a group effort and a well-organized co-operative with a 'feminist self-perception'.

Apart from that, in this report, it is stated that the most important thing that their members wanted from politicians, even more than more financial support and fewer regulations, was protection from the very real threat of being forced to relocate. In the previous ten years, some 100 clubs have had to close, with another 25 facing closure (Connolly, 2020); many of them hosted LGBTQIA+ and their activities (Trott, 2020).

2.4 Economic Values of Techno Culture

In the existing theory, scholars generally refer to its political value as being liberal and solidaristic (e.g. Kühn, 2011). When techno emerged in many European countries in the 1990s, participants in this subculture, initially at least, embraced anti-consumerism as their economic value (Schofield and Rellensmann, 2015). The economy of the techno scene is described as 'scene economy' by Kühn (2011). According to him, the value chain of the scene economy can be seen in the enormous amounts of mixable, "packaged" music that producers have created for use in nightclubs rather than

composing songs for the radio, movies, or television. This music has its own highly distinctive characteristics when played on a loud sound system in a club and intricately and individually mixed by DJs into their hours-long sets: it starts with an aesthetic, develops in accordance with its genre-typical structure (intro, breakdown, main section, main section, breakdown, and outro), and ends with the intended goal of making an audience dance. Record production, beverage distribution, technology (turntables, software, hardware, etc.), as well as a wide variety of national and local restrictions and regulations for clubs, labels, self-employed people, and so forth all contribute to facilitating and improving this aesthetic and hedonistic process. (Kühn, 2011).

Particularly, the scene's artists are extensively involved in the cultural practice of promoting their work, as well as other related activities (Grote, 2014). The scene players form different hierarchical connections as a result of their highly liberal scene-making style. Nevertheless, their major economic principle is the do-it-yourself approach. They frequently do a variety of tasks simultaneously, including music creation, DJing, event planning, label administration, and other tasks. In contrast to 'regular' occupations and work connections, these activities are viewed as an alternative, self-determined, and enjoyable. Instead of profit maximization, they consider the economic activity as a means of surviving. This implies they link the production of an adequate income and social security to their primary goal of economic self-determination, artistic freedom, and a sense of purpose in life. Money exists for them to make their life feasible, so that they can ideally follow their ambitions in creative freedom, not so that they can amass as much wealth as possible (Kühn, 2011). According to the report of the Club Commission (2019), techno has a communal effort with a 'solidary economy'.

2.5 Personal Values of Techno Culture

With reference to previous academic research, scholars usually refer to its personal value as being hedonist (e.g. Schofield and Rellensmann, 2015; Hitzler, 2002). In relation to hedonism, mood enhancement is a personal value of music in general. It can be achieved by listening to music, dancing, and using drugs that increase the intensity of listening and dancing experiences. There is a noticeable potential for music to immediately lift people's emotions although not every music demonstrates that potential. Contrary to popular belief, however, music that expresses negative emotions can also help to uplift one's spirits or change one's perspective for the sake of their mood. (Levinson, 2014). Similar to mood enhancement, hedonism has been one of the central points of raves. In this case, the subculture rebelled and challenged the established social system by emphasizing being hedonist and playful, letting go of responsibilities whereas mainstream culture gave more importance to hard work, material success, and being serious (Schofield and Rellensmann, 2015).

In the techno scene, according to many academic studies, the way of enhancing mood hedonistically has been taking drugs (e.g. Hitzler, 2002; van de Wijngaart et al., 1999; Chinet et al.,

2007). The rise of dance music culture in the late 1980s has been closely linked to a rise in drug use, notably party drugs. Party drugs like ecstasy, cocaine, and speed are the ones that are commonly used the most by the ravers. These drugs are intended to improve physical performance, magnify sensory experience, provide more social engagement and enhance a sexual experience. Besides that, cannabis is used to relax and mellow out while LSD and magic mushrooms also have become popular in the techno scene as psychedelic-recreational drugs (Chinet et al., 2017).

Party drugs are distinct from other drugs in that they are chosen for their special effects. Of course, all drugs have both pleasant and unpleasant effects in practice. State of euphoria, relaxation, the intensity of the music, bodily sensitivity, a sense of warmth, enhanced stamina, greater ability for conversation, and interpersonal contact are all desired effects of MDMA-based compounds in this situation. Jaw grinding, muscular cramps, vertigo, heart palpitations, and melancholy moods are all undesirable side effects. Participants are concerned about law enforcement control measures in addition to the health concerns associated with drinking drugs that have been cut with unknown chemicals. This type of drug usage, like any other, is usually associated with a personal experience (Hitzler, 2002).

2.6 Artistic Values of Techno Culture

Based on the existing literature, techno has become an established genre in music, but the surrounding techno culture has distinct artistic qualities to it, and is often described in aesthetic terms (e.g. Lücke, 2020; Clubcommission, 2019). According to Pasdzierny (2020), the party itself is a 'work of art'. Moreover, since techno is a subgenre of electronic dance music and dance is a significant part of techno culture, its dance aspect is also a part of its artistic dimension. In addition to music and dance values, since techno music plays mostly in clubs to make people dance, its clubbing artistic values should be also taken into consideration. Lastly, the artistic values of techno music particularly ought to be covered. In this case, to comprehend the artistic values of techno completely, it is important to explore its artistic values by walking through previous academic research that focuses on the artistic values of music, the artistic values of dance, the artistic values of clubbing in the techno scene, the artistic value of techno music specifically.

First of all, in relation to the artistic values of music, according to Levinson (2014), a piece of music's artistic worth is a form of experiencing the value and aesthetic value. Also, since the concept of appreciation entails discovering something that is experientially rewarding, and because this often, if not always, entails enjoying that something, there is no escaping the fact that music's aesthetic value is typically reflected in the pleasure we get when we pay attention to it aesthetically. As a result, music's artistic worth is not just an experiencing value, but frequently, obviously, a hedonic value. Inspired by his words, it can conclude that the artistic values of music contain aesthetic, experiencing, and hedonist values.

Second of all, following the artistic values of music, the artistic values of dance can be explained based on its nature and its effects on human bodies. According to Levinson (2014), music's obvious but critical role as a companion to and facilitator of dancing in all its forms. Music is valuable for the impetus and direction it provides to coordinated, rhythmic, and fluid body movement, the kind of movement that nearly everyone finds extraordinarily freeing and liberating, even those with limited dancing skills.

Third of all, speaking about the artistic values of clubbing in the techno scene, two main distinctions can be made on the basis of the appearances of the clubs, and the appearances of the people grounded in the theory. Firstly, according to the report of the Club Commission (2019), space-related topics such as architecture, interior design, scenography, stage design, decorating, lighting, visuals/video art, performances, and the general dramaturgy of the event are the aesthetic components of the techno club culture. Elements like music, light, and decorating are equally important in the aesthetic dimension and are normally handled by the technical management or club management. This also emphasizes the crucial role that club owners play. In most cases, the club's musical and artistic character is determined by the proprietors, and they are directly accountable for the club's success or failure (Lücke, 2020). Subsequently, the dress code of the event is usually included as the aesthetic component of techno club culture as well. This dress code can be decided based on the club's theme itself, the party's theme itself, or the artists' music style. Eventually, the collaboration principle that is constructed by combination with clubs' and the artists' aesthetics are routinely followed by these many artistic notions and disciplines, and they combine into oneness via shared experience. (Clubcommission, 2019). Lastly, with respect to the artistic values of techno music itself, the artistic practice of electronic dance music is often surrounded by the narratives of freedom and independence (Grote, 2014).

2.7 Summary

The theoretical framework given in this chapter provides a better understanding of the phenomenon, and existing theories and sets a ground for the research so as to answer the research question and sub-questions. With reference to these earlier studies within the existing literature about the techno culture, five distinct values with key concepts have emerged throughout the history and development of techno. In this paper, these values are operationalized into five distinctive parts that are social, political, economic, personal, and artistic values, with specific codes that are characteristic for each of them (see table below). Table 1 can be also seen as a summary of the theoretical framework.

Table 1: Overview of the values that are found in the previous literature

Social	Political	Economic	Personal	Artistic
Sources: Lang, 2016; Hitzler, 2002; Florida et al., 2010; Pasdzierny, 2020; Goulding et al., 2002; Zebracki, 2016; Redfield & Thouin-Savard, 2017; Little et al., 2018; Anderson, 2009; Sextro & Wick, 2008.	Sources: Ludewig, 2020; Schofield & Rellensmann, 2015; Bader & Scharenberg, 2010; “Berlin Love Parade”, 2022; Rietveld & Kolioulis, 2018; Nye & Hitzler, 2015; Clubcommission, 2019; Connolly, 2020; Trott, 2020.	Sources: Schofield & Rellensmann, 2015; Kühn, 2011; Grote, 2014.	Sources: Levinson, 2014; Schofield & Rellensmann, 2015; Hitzler, 2002; van de Wijngaart et al., 1999; Chinet et al., 2007; Andersson, 2022.	Sources: Pasdzierny, 2020; Levinson, 2014; Lücke, 2020; Clubcommission, 2019; Grote, 2014.
Gathering	Counterculture	Anti-consumerism	Hedonism	Aesthetic Components
Community	Resistance to authority	Liberalism	Letting go of Responsibilities	Dress Code
Peace	Rebelling against the established system	Do-it-yourself	Unrestricted Self Expression	Independence
Love	Inclusivity	Hierarchy	Spirituality	Freedom
Unity	Feminism	Solidary Economy	Mood-enhancement	Creativity
Respect	Anti-Racism		Drug usage	Experimentation
Acceptance	Anti-Fascism		Being cool	
Family				
Connection				
Collectivity				
Diversity				
LGBTQIA+				

values				
BIPOC values				
Safe Places				
Privacy				
Intimacy				
Ritual				
Communality				
Passion for techno music and dance				

Even though there is much academic research that investigated aspects of these values before, it is crucial to examine today's techno scene's current values in a holistic manner due to its nature of change. In order to find out recent values and compare and contrast them with the values in the theory, Instagram posts that are shared by current techno DJs and producers are evaluated. The reason behind it is that Instagram is the most popular visual and written content sharing and the most used social media communication channel in the art field (Kang et al., 2019). This methodology is explained in the next chapter.

3. Methods

This chapter elaborates on the methodology to answer the research question: How do techno artists portray techno culture values on Instagram? To do so, firstly, this chapter explains why visual and thematic analyses are suitable to conduct this research. Secondly, a description of data collection and procedure is detailed. Thirdly, the sampling units and sampling strategy that are applied throughout the research are clarified respectively and separately. The fourth section explains how the processing and analysis of data are executed. Fifthly, the operationalisation is elaborated on in this section. Lastly, issues of objectivity, reliability, and validity are discussed to ensure the trustworthiness of this research.

3.1 Choice of Methodology

Researchers try to find the best fitting theoretical structure for their research material (Boeije, 2010). To conduct this research, sub-questions that are open-ended questions that are "What are the techno culture values that are studied in the existing literature before?", "What are the categories of these values that are analysed in previous academic research?", and "What are the techno culture values that are depicted on the Instagram posts of the techno artists?" were answered in order to answer the research questions that are also an open-ended question that is "How techno artists portray techno culture values on Instagram?". Since these questions expect qualitative answers, employing qualitative methods in this research was appropriate since it is helpful to find answers to open-ended questions (Allen, 2017). In this study, specifically, the combination of visual analysis and thematic analysis was applied. The reason behind it was that the data for this research consist of Instagram posts, which are either pictures or videos, which were visual materials. Hence, images, symbols, logos, texts, colours, backgrounds, objects, and any other element that can be empirically observed were evaluated. With the assistance of this method, distinct positionings and meanings in the techno culture context on these posts were dived into as this method aims to determine how images convey meaning (Harrison, 2003). Moreover, to execute comprehensive research, the textual captions under these posts were examined via thematic analysis since the visuals and texts complement each other in these posts. Based on the theory, thematic analysis is a coherent framework that attempts to describe, understand and explain aspects of social life (Boeije, 2010). Also, according to Braun and Clarke (2006), thematic analysis is a method for identifying, analysing, and reporting patterns within data and it involves searching across a data set of a range of texts to find repeated patterns of meaning. Therefore, throughout this analysis, the combination of visual and thematic analysis was deemed suitable to analyse each post.

3.2 Data Collection and Procedure

To build relevant data collection, there were criteria to follow in this research. Initially, the primary data for this research was gathered from the social media platform Instagram. In this research,

the dataset that was acquired contains 180 Instagram posts. The gathering of this data took place between the 15th of April and the 15th of May 2022. So as to access the data, the researcher used her own Instagram account since she has a wide network on Instagram of techno DJs and producers from targeted countries in this research. After collection, the dataset was coded into five categories that are social values, political values, economic values, personal values, and artistic values. The posts that were collected were shared by the artists who are either techno DJs, techno producers, or the artists who are both DJs and producers who work for the techno music industry. Also, either the visual post itself or its caption included at least one of the techno culture values that were explicitly conveyed for the sake of validity and trustworthiness of this research. In addition to that, every written piece on images or captions was in the English language to investigate the collected data in the same way and avoid investigation errors that might be occurred due to the way of various interpretations in different languages.

3.2.1 Sampling Units

Although techno DJs and producers have a presence on various social media platforms to connect with each other as well as their fans, Instagram is the most popular among their audience (Whiteley, 2021). In order to find and evaluate current techno culture values, this study has focused on the techno artists who explicitly illustrate their business, social and private life on their Instagram accounts to be able to deliver a valid understanding of their culture. Moreover, these artists are from the countries that are the Netherlands, Belgium, Germany, Georgia, France, and Ukraine. These countries were selected based on the large techno culture present in these countries (Peter, 2011). According to Marwick (2015), Instagram provides predominantly visual communication. Thereby, written data is not as appealing as visual data. However, the combination of different sorts of data on social media platforms is appropriate to deliver a better understanding (McKenna et al, 2017). Thus, both visual images and captions of Instagram posts were analysed to conduct more trustworthy research.

3.2.2 Sampling Strategy

Purposive sampling was chosen as a sampling method for the identification of selected Instagram posts. According to Bryman (2012), purposive sampling means creating a sample by setting a group of criteria that enable choosing participants that meet these criteria. In this sense, some criteria were taken into consideration to determine a sampling strategy that focused on picking the most representative sample. In this study, the most related sample group was techno artists. To comprehend their role within the business, a division was made among these artists. Thereby, they were identified as either techno DJs or techno producers. In detail, if these artists are DJs, they should be having gigs at either techno clubs or techno festivals. If they are techno music producers, they ought to be releasing techno tracks (Kühn, 2015). Subsequently, to conduct an up-to-date analysis,

these artists should share posts within the last decade. Lastly, this study aimed to make use of a wide geographical range. Thereby, the sample was collected from various countries such as the Netherlands, Belgium, Germany, Georgia, France, and Ukraine.

3.3 Processing and Analysis of Data

To process and analyse collected data, open coding was utilized to find out the values that were depicted on the posts. As Boeije (2010) states that open coding is a way to segment, conceptualize, label, and categorize data to compare them and transform them into findings. Hence, to create a meaningful coding, each value that was conveyed by each post was detected. Then, these values were noted to compare and classify them. Subsequently, these values were categorized under the headings of social, political, economic, personal, and artistic values separately and respectively. To conduct this coding, the combination of visual and thematic analysis allowed the researcher to connect the dots between visuals and texts on these posts that contain social, political, economic, personal, and artistic techno culture values. In short, bringing the details on visuals and texts together assisted the researcher to classify the values within these five divisions. Based on their headings, these values were analysed by using the existing literature as a ground.

Apart from this division, it is significant to state that this research benefited from both inductive and deductive methods. On the one hand, according to the theory, the aims of using an inductive approach are to condense raw textual data into a brief, summary format, establish clear links between the evaluation or research objectives and summary findings derived from the raw data, and develop a framework of the underlying structure of experiences or processes visible in the raw data. The general inductive method is a collection of processes for assessing qualitative data that can provide accurate and valid results that are simple to use and systematic (Thomas, 2006). On the other hand, the deductive method entails creating a template in the form of codes from a codebook that could be used to organize text for later interpretation. A researcher specifies the template before beginning an in-depth investigation of the data while employing a template (Crabtree & Miller, 1999, as cited in Fereday & Muir-Cochrane, 2006). The combination of inductive and deductive techniques for qualitative data analysis provides a comprehensive approach. To make sense of the entire set of data and comprehend what is going on, the process entails immersing oneself in the data, and reading and digesting it (Azungah, 2018). In this study, the value categorization was used to find relevant posts by using the deductive method while some other posts were evaluated to decide whether they can be classified within the lenses of five different values groups by using the inductive method.

To conduct this study, Atlas.ti software was selected since it is a qualitative data analysis program that offers a number of valuable resources for academic study, notably in the social sciences to deliver coherent results (Hwang, 2007). To process the data in this software, chosen Instagram posts were screenshotted and analysed in the software. In the coding process, three steps that are open

coding, axial coding, and selective coding which are the three stages of the grounded theory of Strauss & Corbin (1990) were conducted. According to Strauss & Corbin (1998), first, open coding is an analytical approach for identifying concepts and discovering their features and dimensions in data. Second, the practice of linking categories to their subcategories is known as axial coding. Third, the process of integrating and developing the idea is known as selective coding. In this study, these three stages were executed with the help of Atlas.ti software. They are respectively and separately explained in the sections below.

3.3.1 Open Coding

As a first stage of the coding process, open codes were developed as it is usually the first step of qualitative content analysis. At the later stage of the research, this coding helped the researcher to construct theories in both inductive and deductive processes (Khandkar, 2009). According to Goulding (1999), it is the process of breaking down the data into separate units of meaning. The concepts originate from the raw data during the open coding process and are then sorted into conceptual categories. The purpose is to provide a multi-dimensional, descriptive preliminary framework for subsequent examination. Also, its technique protects the legitimacy of the work because it is built straight from raw data (Moghaddam, 2006). In order to obtain more reliable open codes, Atlas.ti software was used. In this stage, it is important to clarify that some of the data have more than one value. As a result of this, they were coded in more than one open code. Throughout open coding, unorganized codes emerged out of 180 Instagram posts. Hence, in order to organize these codes, the researcher proceeded with axial coding.

3.3.2. Axial Coding

As a second stage of the coding process, axial coding was followed to structure the codes between initial coding and final coding since numerous open codes emerged during open coding. Also, axial coding was utilized to be able to decrease the number of codes (Moghaddam, 2006). So as to do so, open codes were analysed and put into categories according to their commonality. Once the open codes were put into categories, headlines were assigned to them on the basis of their similarities among them. Specifically, these headlines were formed in order to answer the research question. Same with open coding, axial coding was executed via Atlas.ti which assisted to organize the codes.

3.3.3. Selective Coding

As a final stage of the coding process, the last step of the coding process was selective coding. The purpose behind selective coding is to restructure the codes that emerge during axial coding (Moghaddam, 2006). In more detail, it is the process of picking the primary or core category, methodically linking it to other categories, confirming those links, and filling in categories that need

additional refinement and growth, according to Strauss and Corbin (1990). This final stage was also done by Atlas.ti and yielded five main categories for each of the data sets. Those categories are connected to axial coding groups. Moreover, these categories match with the five main value groups that were found in the existing literature. The findings of the analysis are discussed in the following section.

3.4 Operationalisation

When coding the data, the theoretical notions of social value, political value, economic value, personal value, and artistic value were operationalized as follows, using the previously provided theoretical framework. Values offer boundaries; they show what is deemed good and bad in the culture in which people live. It tells what is permissible, what is not permissible, what is unlawful, what is desired, legitimate, and what is penalized. The only way to function productively is to have an explicit or tacit collective agreement that specifies the rules in a way that everyone understands (McClintock, 1978). In this study, the posts that are used named according to their numbers, values, and Instagram account owners. For instance, the name of the first post is: Post1 Social-OrphicAmsterdam.

3.4.1 Social Value

Social values are a collection of ethically acceptable norms in society. The dynamics of the community, the institutions of society, the traditions, and the cultural beliefs of the individuals in the society all contribute to the development of these principles. The laws serve as guidance for everyone in society on how to behave properly (McClintock, 1978).

3.4.2 Political Value

Political values are abstract normative views regarding desired end-states or ways of behaviour in the political realm (Goren et al., 2009). In addition to that explanation, according to Karwat (1982), political values consist of the desires and needs such as freedom, equality, sovereignty, and security to satisfy large groups of society.

3.4.3 Economic Value

The financial parts of the business involving the economic worth of the event as a cultural product, the monetary exchanges between actors, and the revenue strategies of the venues are referred to as economic value (Klamer, 2004).

3.4.4 Personal Value

Personal values are described as broad, cross-situational, desirable ideals that people use to guide their life. Unpacking this concept reveals their distinct characteristics, which set them apart from other key parts of the self. (Sagiv et al., 2017)

3.4.5 Artistic Value

Art aims to produce an object that gives an aesthetically pleasing experience. As a result, the worth of an artwork is equal to the value of the aesthetic experience it is capable of providing. Following that, artistic value is made up of sub-values that are used for aesthetic purposes. (Stecker, 2012).

3.5 Objectivity, Reliability, Validity, and Reflexivity

When conducting qualitative research, objectivity, reliability, and validity need to be clarified. In this study, reflexivity was facilitated because the purpose of it is for the researcher to critically reflect on their involvement in the research process (Dodgson, 2019). First of all, speaking of objectivity, it is clear that human subjective interpretation is involved in content analysis. As a result, the categorization system ought to be trustworthy in order to maintain consistency between various coders or between the same codes that are made by the same coder in time to ensure objectivity. (Lai et al., 2015). In order to decrease subjectivity, the theoretical framework was continually being modified during the study process.

Second of all, concerning reliability, this often refers to the degree to which a study's outcomes are free from unintentional events that may have led to its discovery. (Moisander, 2006). One of the tools that are useful to increase reliability is a research diary (Silverman, 2011). In this research, to reduce bias, the researcher kept a reflective notebook throughout the trial, where she recorded crucial observations and explanations for particular decisions. Nonetheless, executing this research without any bias was not possible since the research question was formulated when the researcher was already very familiar with the field and had positive emotions about it. As a result of this, the findings of this study might have been positively biased as the researcher has had a positive attitude toward techno culture. However, reflecting on this and being aware of it has reduced possible biases to a minimum.

Last of all, regarding validity, it is the extent to which an account accurately represents the social phenomena to which it refers. In order to ensure validity, the investigator's interpretation of data should be persuasive and plausible, reasonable and convincing (Silverman, 2011). So as to ensure validity, the researcher's observations on the Instagram posts were grounded in the existing theory.

However, since this study also benefits from non-academic sources due to the lack of academic research in this field, usage of these sources might have caused validity issues.

Overall, in terms of the objectivity, reliability, and validity of this research, it is important to identify and evaluate the researcher's role during the research process to determine possible biases in the analysis. In the light of this, throughout this research, the personal and social position of the researcher may have caused biased outcomes because she identifies herself as a raver who has had sympathy for techno culture. As she has a broad network within the techno industry that consists of other ravers as well as techno artists, this has also let her easily access the Instagram profiles of suitable techno artists for the sake of this research. Besides data collection, her position might have affected the interpretation of the collected dataset. Here, she has aimed to play a neutral researcher role as much as possible. However, some positive biases toward the techno culture values that are depicted by techno artists cannot be excluded.

3.6 Ethical Consideration

Even though the Instagram posts of techno DJs and producers were carefully analysed without any judgment and criticism, some ethical concerns might arise in the scope of this study. One of these concerns is that of informed consent. It is the process of informing participants about the study's purpose and allowing them to choose whether or not to participate (Crow et al., 2006). In this study where 180 Instagram posts are shared by more than 100 techno artists, obtaining everyone's agreement was simply impractical and impossible. Because of that, their consent was not able to get for this study. Nonetheless, since these posts are publicly available, it makes this concern less problematic. Furthermore, issues concerning users' privacy might occur as the investigation looked into their published posts that include personal information such as sexual orientation, political decisions, and feelings about certain events. In fact, only public posts were analysed without any judgment or criticism, the research has adhered to ethical standards.

4. Results

In this chapter, the results of the qualitative content analysis are delivered and discussed in relation to the theory in the existing literature. The dataset consists of 180 Instagram posts that are published by techno DJs and producers within the years 2021 and 2022. A total of five core categories, following the framework of values, have emerged from the analysis of these Instagram posts. Each one of the core categories and their subcategories is further elaborated on and discussed in the following sections separately and respectively.

The coding frame consists of five categories:

1. Type of content of the pictures/videos and captions that carry social values of techno culture
2. Type of content of the pictures/videos and captions that carry political values of techno culture
3. Type of content of the pictures/videos and captions that carry economic values of techno culture
4. Type of content of the pictures/videos and captions that carry personal values of techno culture
5. Type of content of the pictures/videos and captions that carry artistic values of techno culture

4.1 Social Values of Techno Culture

As previously explained in the theoretical framework, techno lovers who contribute to the scene, including DJs, producers, promoters, labels, party and festival organizers and dancers have been identifying themselves as techno community (Anderson & Kavanaugh, 2007). As seen in Table 1 above, this community associates themselves with the values such as gathering, community, peace, love, unity, respect, acceptance, family, connection, collectivity, diversity, LGBTQIA+ values, BIPOC values, safe places, intimacy, ritual, communality, passion for techno music and dance.

In this research, the analysis illustrates that the Instagram posts that include the social aspect of techno culture align with at least one of these values above. As an example, an Instagram post that explicitly explains the club rules of the Orphic Community in Amsterdam can be given in order to give a general idea about the social values that are embraced by the techno community. For many young individuals looking for techno parties, Amsterdam is one of the most popular European destinations (Lopez, 2021). Thereby, the rules of this community that locates in Amsterdam can be benefited from as general guidance for social values of techno culture. In Post1 Social-OrphicAmsterdam, their rules are "Be open, be responsible, be respectful. Be the safe haven we all desire. To have that Orphic vibe, social safety is crucial. Please alert the employees at the bar, booth, or door if you witness irresponsible, harassing, or unsafe behaviour. You and/or your friends can also address a person directly if you feel safe. Apart from that, we are here. If you are reluctant or not able

to approach anyone physically, you may always send a text to our phone number. Take care of yourself and each other. Our loving community needs to be responsible and realize that all actions have a direct effect on the community and the event. Responsibility means, for example: caring for your own health by taking breaks, staying hydrated and fed, but also a responsible use of alcohol or other substances. Be cautious and discreet! Respect yourself and respect others. An Orphic event is a place where individuals can explore themselves. Where everyone can dress, look and act in whatever way their imagination allows. From nudity to thick winter coats, we admire you for being yourself. Consent is a mutual agreement. When it comes to social and sexual exploration, consent is mandatory. This is a great place to meet new people and interact, but make sure everyone is fully aware of the scenario and the consent is genuine. We have a strict no-photo/video policy. Anyone who violates this policy may be asked to leave. If you notice something that violates this policy, we hope you will let us know so that we can take appropriate action. It would be greatly appreciated. If your friends or fellow ravers forget, please remind them".

This post can be interpreted as detailed social instructions of techno culture. The rules such as being respectful, loving, freedom of expression, privacy, feeling safe and related values that are discussed in the previous literature (e.g. Little et al., 2018; Armanasco,2022) are explicitly communicated to ensure the desired vibe inside. Hereby, this post can be seen as the current example of maintenance of the values that are respect, love, freedom of expression, privacy, safe places, and related components that are shown in Table 1. Moreover, this post adds new and similar values such as responsibility.

Apart from these general social values that are embraced in the techno culture, it can be stated that the most common theme that techno DJs and producers have shared with regard to techno culture's social values is the emphasis on being in the techno community. To do so, techno DJs and producers explicitly express the feeling of belonging to the techno community in several ways. These ways can be given as sharing community pictures and videos from parties, festivals, and music studios writing appreciation captions to techno scene contributors such as their DJ and producer mates, dancers, and organizers, and showing their support to other artists. In addition to that, they position their community as an important part of their life. Subsequently, it is clear that they carry out the values of being the techno community. As examples of this understanding of the techno community, Post2 Social-Windfuhr and Post3 Social-Freddyk can be given. In the slides of Post2 Social-Windfuhr, after partying at Berghain, Berliner DJ Windfuhr states that "Fortunately I was able to witness again pure passion and love for the music... This was more than just a party, where all that mattered was creating a connection based entirely on music. In the end, this is the real meaning of devotion to the community and the scene together with feeding my passion for this incredible form of art. It is the reason which inspired me to become a DJ in the first place... This weekend was emotional and very special". In addition to this post, in the slides of Post3 Social-Freddyk, Berliner DJ Freddy K explains his emotions after playing at Berghain. He says that "What happened yesterday was something special

and will be forever in my memory. The love and the energy were already over the top during the closing set at Berghain. A connection that could stay for hours and hours but unfortunately it was only for 6 hours for this time. You queue every time so long for attending and expecting a long journey together... You travel a lot to be there, you are ready for days and you give me always something special. I felt it was not enough and not fair to stop like this and plan B was ready immediately, moving to 400 meters from Berghain at Suicide Club to continue all day, free for everyone with the Berghain bracelet... Only for the love of that connection that makes us feel alive now more than ever. I thought it was the right thing to do for you, for me... And it was incredible, unique, special".

As it is seen in Post2 Social-Windfuhr and Post3 Social-Freddyk, there is a strong emphasis on being a community, having connections and similar components at techno parties. Previously, these values were studied many times in the literature (e.g. Goulding et al., 2002; Kühn, 2015) Furthermore, passion and love for techno are undeniable strong values in these posts as well as in the literature (e.g. Kühn, 2015). Hereby, it can be interpreted that these two posts are largely associated with social values that are community, connection, love, and passion for techno music and dance that are seen in Table 1.

In order to dive into and comprehend the more specific social values that are embraced in the techno culture, the Instagram posts that reflect techno community values are evaluated. As a result of this evaluation, a common and repetitive theme that arose from these embraced social values is detected. The theme of these posts is that techno DJs and producers have been supporting and showing their solidarity with their community in Ukraine as a reaction to what Ukrainian ravers have been through due to Russia's invasion in 2022. This theme is elaborated and discussed by grounding the theory in the existing literature below.

4.1.1 Ukraine Solidarity and Supports

As it is described in the theoretical framework, the techno community involves people who are passionate about techno music, techno culture, techno clubbing, and techno dance from various countries in the world. At a party at a club, all of the dancers are seen and treated equally regardless of their race, gender, age, or identity (Ludewig, 2020). As a result of this unity and equality, techno DJs and producers show their support to their community members in their own countries as well as other countries. The most recent and obvious example of this support is the one that is shown during Russia's invasion of Ukraine. On the 24th of February 2022, Russia invaded Ukraine (Ozili, 2022). This invasion mattered in the techno community through giving reactions to techno DJs and producers' Instagram posts. The reason behind Ukraine's importance in the techno culture is that Ukraine is one of the most significant places that is highly valued in the clubbing scene and techno culture. Ukrainian electronic music is dominated by the focus on Western European music culture. As a result of this, the values that are embraced in the European music culture are also embraced by Ukrainian techno artists and ravers. (Bondarenko, 2021). Currently, the Ukrainian techno scene is

considered by many ravers as one of the most exciting places in Europe for techno music (Cardona, 2017). For a more elaborate explanation of this, see appendix A.

As a reaction to Russia's invasion of Ukraine which has become one of the most important techno scene places, many techno artists explicitly reacted to this issue on their Instagram accounts. The reactions to Russia's invasion of Ukraine are followed by four types of repetitive and common reactions based on the results of qualitative content analysis of Instagram posts that are against Russia's invasion of Ukraine. Firstly, one reaction is posting videos, pictures, and writing captions that demonstrate their solidarity with the Ukrainian people. Secondly, many techno DJs and producers organize as well as attend the events that aim to play a fundraiser role for the Ukrainian people. Thirdly, releasing news tracks and albums individually on Bandcamp which is a music-selling platform. There, they aim to donate what they earn from these tracks and albums to Ukrainian people. Moreover, many techno DJs and producers take parts of album compilations to donate to Ukraine. Lastly, many techno DJs and producers offered their help such as providing food, accommodation, music studio, medicine, and so on. Hereby, the category of Ukraine support and solidarity by techno DJs and producers consists of the following sub-categories:

4.1.1.1 Expressing Solidarity with Images and Captions



Post4 Social-EllenAllien

Post4 Social-EllenAllien is one of the examples of the expression of solidarity with images and captions within the techno artists community. In the first slide of the post, Berliner DJ Ellen Allien announces the protest to stop the war in Ukraine by delivering its date, time, and location. In the other slides of the post, she states that "Clubs are places of solidarity, freedom, peaceful coexistence and live from the diversity of people and identities that move within them. That's why we call them safer places. In Kyiv, they are literally just that right now: air-raid shelters for the civilian population seeking refuge from the missiles and attacks of the Russian army. We, the Berlin clubs and organizers condemn the Russian attack on Ukraine and mourn with all those who have lost friends and family, who fear for their lives, or are fleeing. The violence in Ukraine is dramatic and must be stopped immediately. Take resolute action now. We demand decisive action from the decision-makers in Germany and Europe against this imperialist war and call for a resolute commitment to peace in Ukraine. Germany's economic interests must not be allowed to take precedence over the security of the civilian population – neither in Ukraine nor anywhere else in the world. While global peace has been threatened by militarism, authoritarianism, and imperialism for decades, Germany profits from arms exports and we have been watching people die at the borders of the European Union for too long. Join the demo on Sunday. Therefore, we participate in the call for the rally for peace on Sunday. We stand united with all those who rise up against Russia's aggressions, condemn the war in Ukraine, and take to the streets for peace. Let's come together to make a statement for peace – in Ukraine, but also beyond the European borders and without compromise".

Overall, clubs are places of solidarity, freedom, peaceful coexistence, diversity, and safe spaces according to this post's images. Moreover, in the caption, she encourages people to protest the war in Berlin streets and take a stand to ensure solidarity. Also, she says that Berlin clubs and organizers condemn the Russian attack and request it to stop to provide peace again. This can be related to the theory in Table 1 above, mentioning peace and safe places as social values of the techno culture. Similarly, this post can be associated with these values and interpreted as the continuity with these values as well as the addition of similar values.

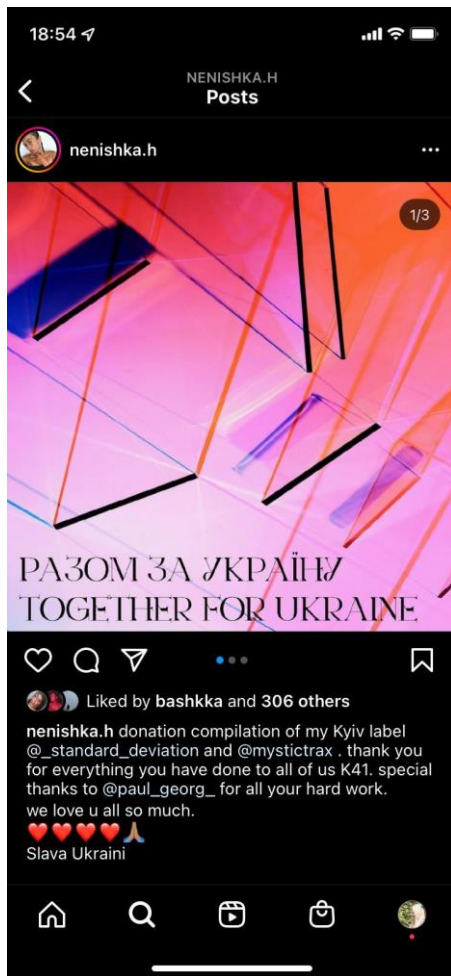
4.1.1.2 Organizing Fundraiser Events



Post5 Social-DjSpit

As it is shown in Post5 Social-DjSpit, Berliner DJ Djspit shares his participation in one of the fundraiser events for Ukraine in Berlin. As it is stated in the image, all donations of this event go to a charitable organization to help Ukraine. This means that the organizers and DJs do not earn any money from this event. In terms of social values, this action can be interpreted as assistance and sacrifice for the community when needed to support each other. In the previous academic articles, assistance, sacrifice, and support values were not covered as social values of techno culture.

4.1.1.3 Releasing Tracks and Albums to Donate Ukraine



Post6 Social-Nenishka

As it is seen in Post6 Social-Nenishka, Berliner DJ Nene H contributes to Standard Deviation label by including her track in their Together for Ukraine album and expresses her appreciation to K41 Club in Kyiv in Ukraine. In the caption, she thanks K41 club which is located in Kyiv, Ukraine for everything they have done. Also, she says that “We love you all so much, Slava Ukraini” with heart emojis. ‘Slava Ukraini’ is a Ukrainian national salute which refers to ‘glory to Ukraine’ (Westbrook, 2022). This post can be interpreted as reciprocity that is done by giving her track to Ukraine as a compensation for the things that Ukraine has done to her. Previously, reciprocity value was not studied in the academic articles that focuses on techno culture.

With the aim of comprehending the importance and meaning of this post for the techno community, Standard Deviation ought to be clarified. Standard Deviation, a Ukrainian label, is named on Mixmag's list of greatest record labels for 2021, which is one of the world's oldest journals devoted to electronic music (Terajima, 2021). Standard Deviation, a platform for Kyiv-based producers, was launched in the summer of 2020 by the Ж (K41 club in Kyiv) team. This multifaceted initiative provides a platform for them to market their music while also connecting them with other musicians

from across the world. "It's a way for us to help make Kyiv more prominent on the worldwide stage, and to foster collaborations between artists", one of the label's founders says of one of his most recent releases, a split EP by D. Dan (a resident artist of Berlin's Mala Junta LGBTQIA+ events) and Omon Breaker. The Standard Deviation label has already released many albums, all of which include Ukrainian musicians. The Standard Deviation label is more concerned with the relevance and values of artistic undertakings than with musical genres. "We want to encourage a wide range of aesthetics, what matters to us is the story told by each project we sponsor", says one of the platform's creators. The core concept is to play a social role, to be able to engage our artists at all levels. Also, in contrast to a depoliticized notion of club culture, to partner with socially active producers. This concept is shared by another person who has been active in the label's development: "The music and club scene can be political, and it can be a strong weapon for bringing people together, educating the public, and so on. We're attempting to achieve this aim through the Standard Deviation label and the club" (Bigarella, 2022). Similar to Standard Deviation, many labels in various European countries released fundraiser albums where numerous techno producers give their tracks.

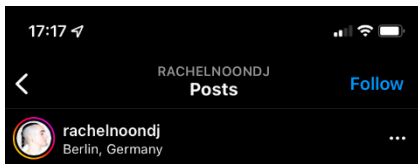


Post7 Social-PaulaTemple

In addition to joining the fundraiser compilations that are shared by the labels, some techno artists published their own tracks and albums to donate to Ukraine. As Post7 Social-PaulaTemple

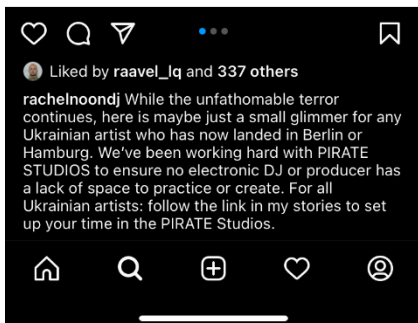
illustrates that hard techno DJ and producer Paula Temple shares her 'Resist' track to raise funds by sending them to the foundation provided by Ukrainian DJ Nastia. Based on this image and caption, it can be interpreted that techno community members make collaboration with their Ukrainian artists to show their solidarity. In the earlier academic research, collaboration and solidarity were not studied as social values although solidarity was covered as an economic value of techno culture.

4.1.1.4 Offering Help to Provide Ukrainian's Needs



**UKRAINE ARTIST
SUPPORT FUND**

PIRATE.COM

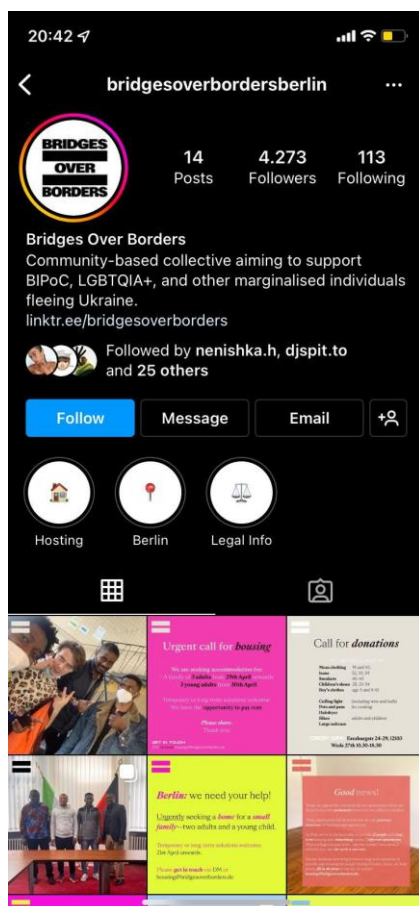


Post8 Social-RachelNoon

In the first slide of Post8 Social-RachelNoon, Berliner DJ Rachel Noon announces Pirate.com as a Ukraine artist support fund. In the other slides of the post, Noon indicates that “Among the millions of civilians who have had to flee their homes in Ukraine are musicians, artists, and creatives. Many have left behind their studios and creative spaces. We have been thinking about ways we can support Ukrainian artists who have settled in Berlin and Hamburg, and have decided to establish a studio fund to allow them to continue creating in a safe place free of charge. We know it is only a small gesture but one we hope will bring some joy to Ukrainian artists in Germany. We offer 24/7 multi-use studios for you to rehearse, record, DJ, podcast, and dance. Whether it is your first rehearsal or you are preparing for a world tour, our studios have the equipment and space you need to

improve and refine. Sometimes art does not pay the rent, which is why we keep our studios as affordable as possible. Our spaces are for anyone and everyone, and we hope you love them”. In the caption of this post, she mentions that “While the unfathomable terror continues, here is maybe just a small glimmer for any Ukrainian artist who has now landed in Berlin or Hamburg. We have been working hard with Pirate Studios to ensure no electronic DJ or producer has a lack of space to practice or create”.

As a result of the war, employees of Kyiv's K41 techno club have fled to Berlin, where they seek to establish a support network for refugees and those left behind (Deutsche Welle, 2022). This embracement in Berlin happened as a result of their communal spirit in the techno culture. In Berlin, Berliner DJs and producers offered free usage of music studios for these Ukrainian artists as is seen in Post8 Social-RachelNoon to be able to continue producing their art. Hereby, this post can be interpreted as the support for each other as well as the sake of techno music.



Post9 Social-BridgesOverBordersBerlin

Also, Berliner techno artists came together and founded Bridges Over Borders Berlin Collective which is seen on Post9 Social-BridgesOverBordersBerlin to support BIPOC, LGBTQIA+, and other marginalised individuals fleeing Ukraine. The aim of this collective is to offer housing through a

growing network of hosts and housing initiatives, essential items including clothing, sanitary products, medical supplies, warm meals, groceries, and financial support. In addition to that, they offer medical care by connecting with doctors, vaccination centers, and psychiatrists. They also provide integration support through social visits by volunteers, community-based organisations, and social workers. Lastly, they offer immigration advice through partnerships with lawyers, experts, and NGOs. As an interpretation, this post can be associated with the community values that are studied in the literature before (e.g. Anderson & Kavanaugh, 2007) as well as assistance and support values that were not covered in the previous research.

4.2 Political Values of Techno Culture

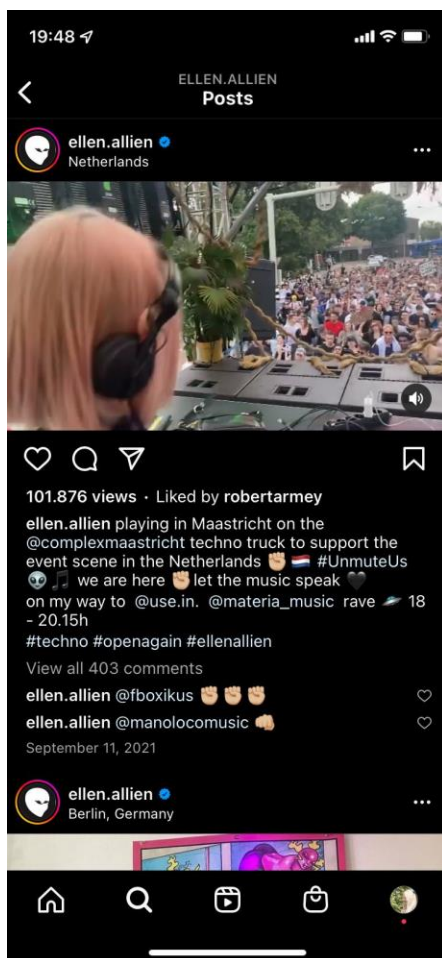
Based on the existing theory, core political values of techno culture are being counterculture, resistance to authority, rebelling against the established system, inclusivity, feminism, anti-racism, and anti-fascism. According to the findings of this research, it is clear that most of these values are still alive and embraced by the techno community. The most recent and obvious proof of it is Unmute Us protests that took place in The Netherlands. These protests are further elaborated on and analysed in the coming section.

4.2.1 Unmute Us Protests

According to the information on the official website of Unmute Us, The Unmute Us Foundation was established in response to the government's Corona policy and a reflection of the almost entire Dutch festival and event industry ("Unmute Us", 2022). To justify their establishment, Unmute Us states that "Elsewhere in society there is room for full football stadiums and overcrowded fairgrounds, but safely organized events are not given any space. And that has been the case since the start of the pandemic. It shows a total undermining and misjudgment of everyone who cares about culture and nightlife. With 'Unmute Us' we make a fist. We are sending out a clear signal to The Hague: it can no longer be done like this, we will not be silenced. The sector asks for a clear plan for the future, with measurable agreements, but also for recognition of the emotional state of the many visitors and makers who do not feel heard. We want to be able to meet again, laugh, and dance again. Above all, we want to be able to look ahead again" (Ford, 2021).

Unmute Us protests took place 2 times. The first one took place on the 21st of August 2021 in eleven cities that are Amsterdam, Rotterdam, The Hague, Maastricht, Eindhoven, Utrecht, Nijmegen, Tilburg, Groningen, Leiden, and Enschede with the participation of around 70,000 people and more than 2,000 parties from the Dutch event industry. Ziggo Dome, Awakenings, Soenda, Apenkooi Events, Vunzige Deuntjes, and Kultlab were among the event companies that hosted floats in their home cities. The event also drew support from the likes of DGTL, A State of Trance Festival, Amsterdam Open Air, Best Kept Secret, Defqon, Dekmantel Festival, Lowlands, Mysteryland, and

Paaspop (“Live Music Intelligence”, 2021). The first protests did not receive any green light from the government. Then, on the 11th of September 2021, the second Unmute Us protests drew over 150,000 people to the streets in ten cities that are Amsterdam, The Hague, Maastricht, Eindhoven, Utrecht, Nijmegen, Tilburg, Groningen, Leiden, and Enschede. The organizers' statements were not immediately validated by authorities, according to them. They asked that national and municipal governments change their coronavirus policies to allow large events and nightclubs to reopen as soon as possible (“NL Times”, 2021). During Unmute Us Protests, the participants joined the events for free to listen to music and dance as opposed to the restrictions in front of listening to the music and dancing at the clubs and festivals.



Post10 Political-EllenAllien

As it is seen in Post10 Political-EllenAllien, Berliner DJ came to Maastricht to play in the techno truck of Unmute Us and make many people who follow her in front of the track dance as a reaction to the restrictions that closed the nightclubs in the Netherlands. In the caption, she indicates that she played in Maastricht to support the event scene in the Netherlands and shows her support by saying that "We are here, let the music speak". This event is similar to the famous 'Love Parade'

events since they are also a specific form of techno festival, including a caravan of trucks that are equipped with sound systems and drive through the main streets. The aesthetics of techno parades grew out of a combination of rave and free festival culture (Nye & Hitzler, 2015). The emergence of the Unmute Us protests can be seen as the maintenance of this combination of rave and free festival culture. This post can be interpreted as the fact that the techno DJs from other countries do care about the fact that their community members in the Netherlands could not rave. As a result of this, they showed their unity and support to them by joining the Unmute Us movement. Thereby, this post can be associated with the political values that are unity, resistance, speaking up and defending rights. Furthermore, this post's political values align with the political values that are counterculture, resistance to authority, and rebelling against the established system that are covered in Table 1.

4.3 Economic Values of Techno Culture

Grounding on the theory, the main purpose of techno raves is to create a connection and community rather than focusing on making a profit (Anderson & Kavanaugh, 2007). Also, the main economic values of techno culture are anti-consumerism, liberalism, do-it-yourself, hierarchy, and solidary economy according to the existing theory. However, since the techno music industry has been growing rapidly and multiplying its artists, clubs, and festivals, it is not possible to say that the techno industry does not focus on making money. On the contrary, it has become a huge and competitive industry where enormous amounts of money are made and shared by the organizers of the parties and festivals, the promoters, techno DJs and their labels of them, and techno producers and their labels. Hence, many people have been involved in the techno scene not only for fun but also to earn money (“Deutsche Welle”, 2013). In this current system, it is seen that while the organizers and DJs earn the biggest part of the money, the producers are not able to enough money to live by only producing. While the techno DJs play these producers’ tracks and make money with them, the producers have not been paid for playing their own tracks. Instead, they have been paid only when these DJs purchase their music via Bandcamp or Beatport which are online music selling and buying platforms once (Coe, 2021). This resulted that the techno producers have also been feeling the need to work as a DJ to be able to make more money. However, there are still many producers who do not being DJs. Therefore, there has been a need to compensate for their efforts and creativity in the techno scene. Without the producers, neither the DJs would be able to perform nor the clubs and the festivals would be able to be organized. As a solution to this inequality between the incomes of the DJs and the producers, the Aslice platform is founded in 2022 (“Aslice”, 2022).

4.3.1 Aslice Platform

Aslice’s name comes from the combination of the words that are ‘slice’ and ‘pie’. Thus, it aims to give the producers a slice of the pie of the techno industry. Aslice proposes a fairer music ecosystem

for DJs and producers with a software-based service that facilitates easy and accurate reporting, empowering DJs to directly share earnings with producers (“Aslice”, 2022). The initiative offers a financial bridge for electronic music artists who regularly miss out on both the high salaries of top-tier DJs and royalties from collection agencies. It was developed in response to a genuine need to address disparities in dance culture. Aslice is on a path to build the music business a more egalitarian place by producing this software. (Hanford, 2022).

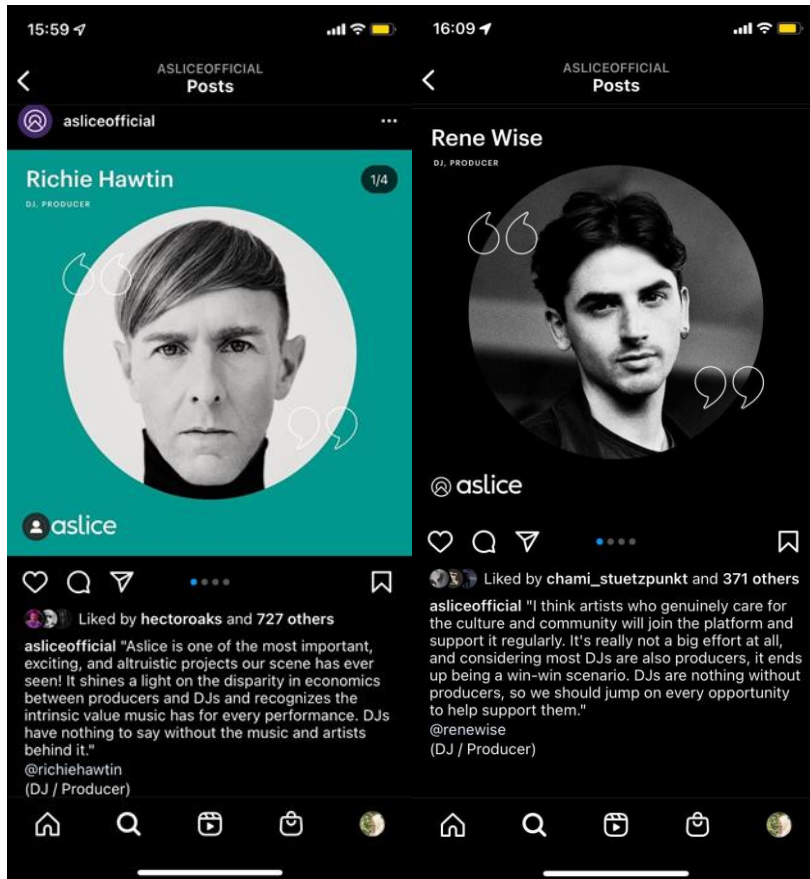
Aslice automates the process of performers uploading their playlist text files: DJs submit a playlist and share a small percentage of the gig fee (suggested 5%). Using proprietary Machine Learning technology, Aslice matches and distributes the money to the producers on the playlist. With Aslice’s approach – producers get paid when DJs play their music at gigs. There are 6 easy steps for DJs to follow to share their gig fee in the Aslice software. Firstly, DJ plays a gig. Secondly, DJ inserts external media (USB) into a computer and opens Aslice software. Thirdly, DJ imports the playlist and enters gig details (the playlist can be edited and vinyl records can be added). Fourthly, DJ submits a playlist and shares a small percentage of gig fee (suggested 5%). Fifthly, Aslice distributes the money shared to producers played in the set. Lastly, money allocated for songs not identified gets donated to charity and voted on by Aslice users. It eliminates the need for DJs to scribble out half-remembered sets and go through the time-consuming process of uploading tracklists, instead of acting as their collecting agency, matching and attributing tunes to their owners through public databases utilizing metadata and algorithms. (“Aslice”, 2022). According to the presentation on Aslice’s website, Aslice provides three main benefits. The first benefit is that the producers can see the DJs supporting their records and the context they are being played. The second benefit is that agents, managers, and labels can see cities where their artists are being played and seek out opportunities. The third benefit is that the promoters and fans have new tools for finding favorites by looking at DJs who play the music they like (“Aslice Presentation”, 2022).

Zak Khutoretsky aka DVS1 who is a resident DJ of Berghain and the founder of Aslice states that "PROs and music collection societies already charge clubs venues and festivals, and even independent promoters for the right to play music,' says "It's literally their responsibility to install these devices and do their job. Millions of dollars are collected each year that never end up back in the hands of the artists whose music is actually played in these venues. Instead, that money gets paid out to the top 100 Billboard artists and pocketed by those societies. The five percent won't fix the problem by any means, but it can immediately change an artist's perspective about what's possible, not only financially, but with the statistics and information, they will get through the service" (Bray, 2022).

Another reason behind the emergence platform is to improve the whole music field and its quality. If a producer could make enough money from creating, he or she wouldn’t need to become DJ to earn enough money, then DJs and producers could both be relevant. And if a producer is good and can get rewarded and spend more time in their studio, the ecosystem will be lot stronger, both

financially and in terms of prospects, since they will become better producers, release more music, and offer more DJs. (Hanford, 2022).

After Aslice platform is founded, many techno DJs and producers have shown their support and appreciation for the idea of this platform on their Instagram accounts. Furthermore, their thoughts about Aslice are shared on their Instagram account of Aslice. Some of the examples of the speeches of these artists can be seen in Post11 Economic-Aslice and Post12 Economic-Aslice.



Post11 Economic-Aslice

Post12 Economic-Aslice

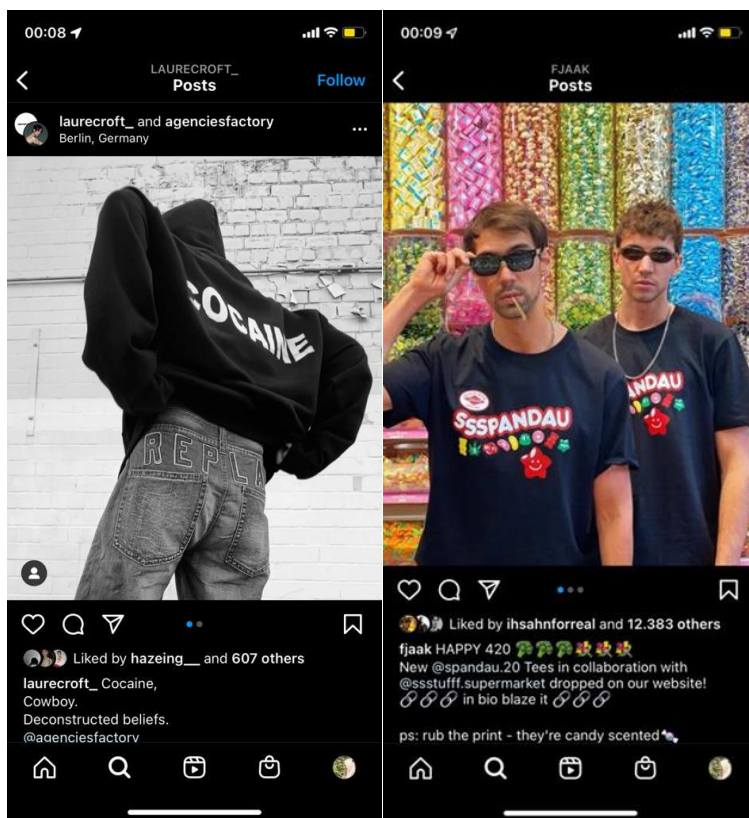
In the caption of Post11 Economic-Aslice, DJ and Producer Richie Hawtin acknowledges that "Aslice is one of the most important, exciting, and altruistic projects our scene has ever seen! It shines a light on the disparity in economics between producers and DJs and recognizes the intrinsic value music has for every performance. DJs have nothing to say without the music and artists behind it". Also, in the caption of Post12 Economic-Aslice, DJ and Producer Rene Wise remarks that "I think artists who genuinely care for the culture and community will join the platform and support it regularly. It is really not a big effort at all, and considering most DJs are also producers, it ends up

being a win-win scenario. DJs are nothing without producers, so we should jump on every opportunity to help support them". Both of these posts put strong emphasis on the fact that DJs cannot exist without producers. Hereby, the interpretation of these posts can refer to the values that are fairer economic ecosystem to improve the economic disparity and support producers economically for the sake of music, community, and culture. None of these values were covered in the literature as economic values of techno culture before.

4.4 Personal Values of Techno Culture

When it comes to the personal values of techno culture, hedonism, letting go of responsibilities, freedom of expression, spirituality, mood enhancement, drug usage, and being cool are the values that are studied in the existing literature so far. When it is looked at the main findings of this research on the Instagram posts, three common and repetitive values are detected. One of them is hedonism which comes from drug usage as a continuity of the literature. The second one is freedom of sexual expression which is also encountered in the literature. Another personal value on the Instagram posts is the success and pride that comes from playing at Berghain which is the temple of techno music (Baker, 2019). These three personal values are elaborated on in the following sections.

4.4.1 Hedonism: Drug Usage



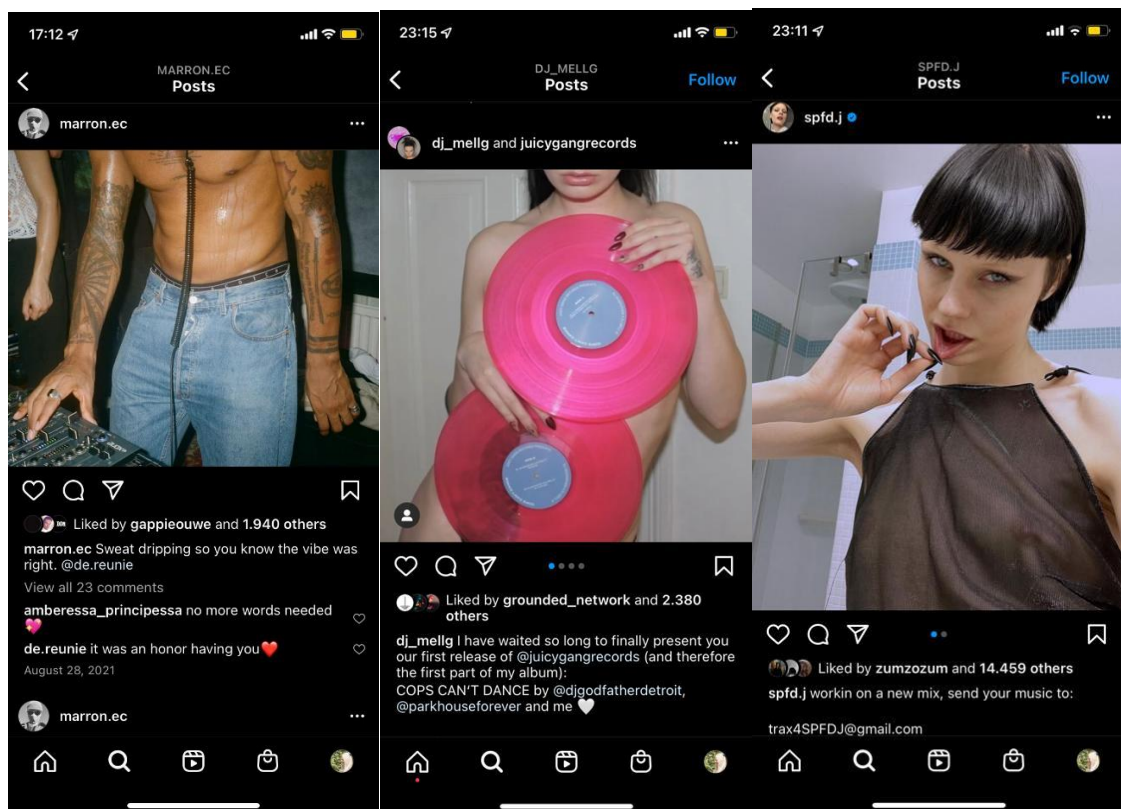
Post13 Personal-LaureCroft

Post14 Personal-Fjaak

As is seen in Post13 Personal-LaureCroft, Laure Croft who is a techno DJ from Amsterdam shares both an image and a caption that promotes Cocaine which has been one of the most common party drugs in the techno history (Lillaz & Varescon, 2012). Similarly, Fjaak techno DJ and producer duo from Berlin shares a post to celebrate 420 in Post14 Personal-Fjaak. 420 is known as global weed day (Kang et al., 2019). Similar to cocaine, weed has been claiming big space in the techno community (Chinet et al., 2017). In short, these two posts can be interpreted as the maintenance of hedonism and drug usage value that have been one of the central elements of the rave scene according to the literature (e.g. Andersson, 2022).

4.4.2. Freedom of Sexual Expression

As is already pointed out in the previous academic articles, techno is the music of freedom while techno clubs are safe spaces where people can comfortably express their sexuality (Zebracki, 2016). In this study, when it is looked at the Instagram posts that contain personal values of the techno culture, it is also seen that freedom of sexual expression is reflected on Instagram in addition to the techno clubs. As it is illustrated in Post15 Personal-Marron, Post16 Personal-DjMell, and Post17 Personal-Spfdj, being half-naked is normal in the techno community for both females and males. Hereby, these posts can be seen as the continuity of unrestricted self-expression that is seen in Table 1 via freedom of sexual expression.

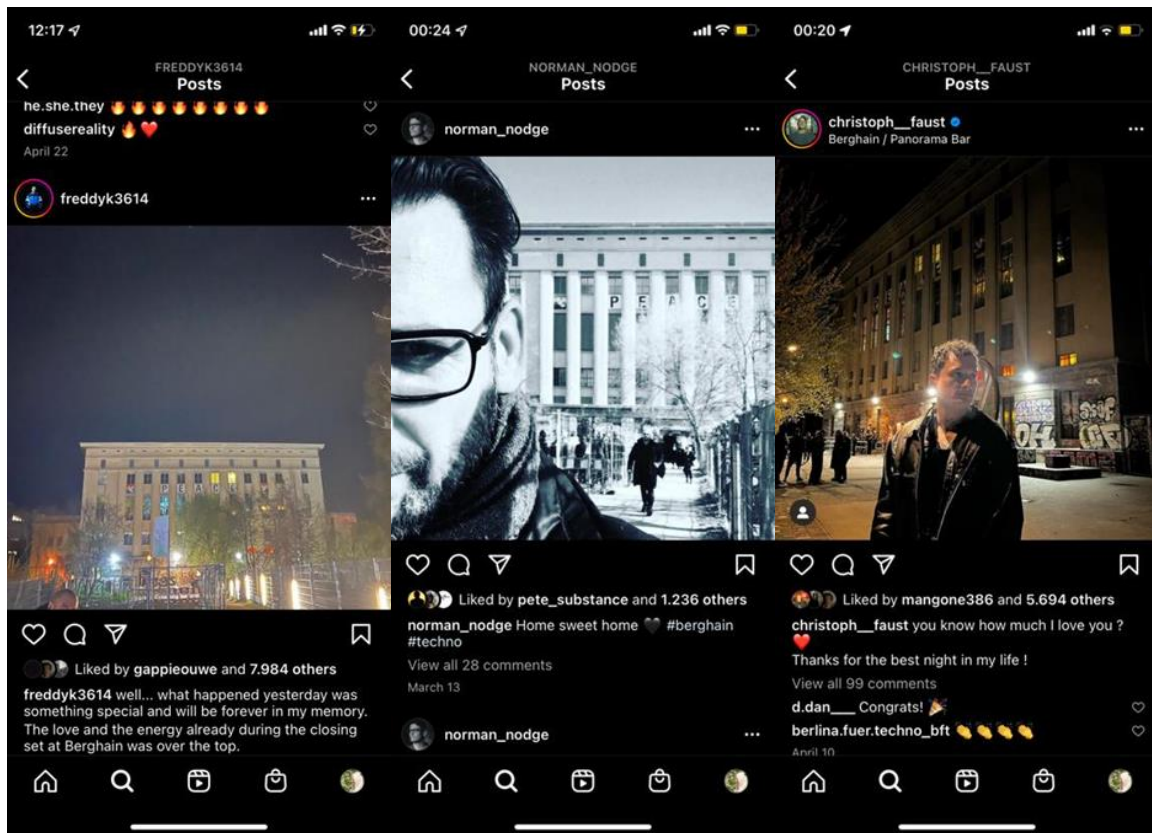


Post15 Personal-Marron

Post16 Personal-DjMell

Post17 Personal-SpfDj

4.4.3. Playing at Berghain for Personal Success and Pride



Post18 Personal-Freddyk

Post19 Personal-NormanNodge

Post20 Personal-Christoph-Faust

The last personal value that is commonly encountered on the techno artists' Instagram accounts is the fact that they happily share their pictures in front of Berghain when they play there. The reason behind this is that since Berghain is the most influential club in techno history, it is a symbolic meaning as the most important techno place for the artists (Biehl-Missal, 2016). If an artist is picked to play there, it means that this artist proved techno music skills (Sholomove, 2020). Therefore, when the artists are chosen to play there, they share these posts to express their success and pride as is seen in Post18 Personal-Freddyk below, Freddy K who is a resident DJ of Berghain describes his experience as special and over the top. Also, in Post19 Personal-NormanNodge, another resident DJ of Berghain, Norman Nodge identifies Berghain as his home. In addition, Berliner DJ Christoph Faust describes his Berghain experience as the best night of his life and shows his love for Berghain in Post20 Personal-Christoph-Faust. As a result, these posts can be seen as proof that

Berghain has been protecting its top position in the techno industry thus techno artists embrace the values that Berghain leads, such as success and pride that were not covered in the literature before.

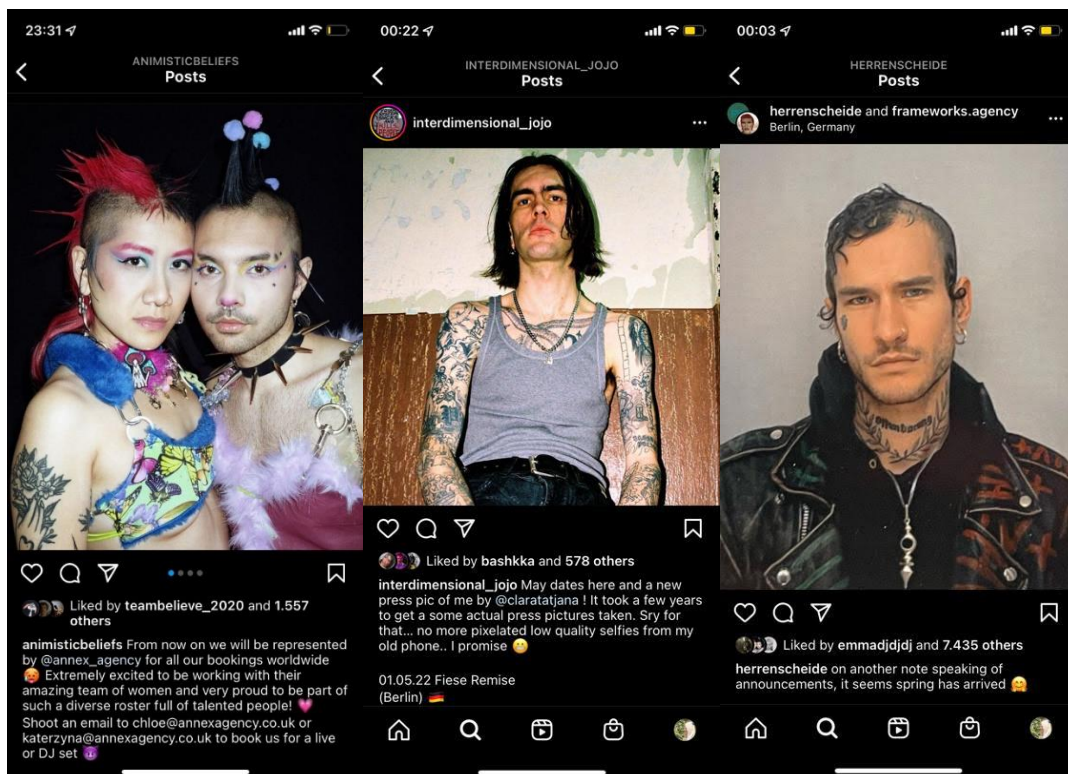
4.5 Artistic Values of Techno Culture

In the theory, artistic values of the techno culture that are studied in the existing academic studies so far are aesthetic components, dress code, independence, freedom, and dance Also, creativity, experimentation, and freedom are all values held in high regard within the techno scene (Conner & Katz, 2020). When it is looked at the techno artists' Instagram posts that include artistic values, it comes to the conclusion that techno artists continue experiencing these values by illustrating their aesthetic aspects such as styling with hair, tattoos, makeup, clothing, and album covers, and party posters.

4.5.1 Aesthetics

On Instagram, artistic values are depicted in two main categories that are aesthetics for personal styling and aesthetics for album covers and party posters.

4.5.1.1 Personal Styling



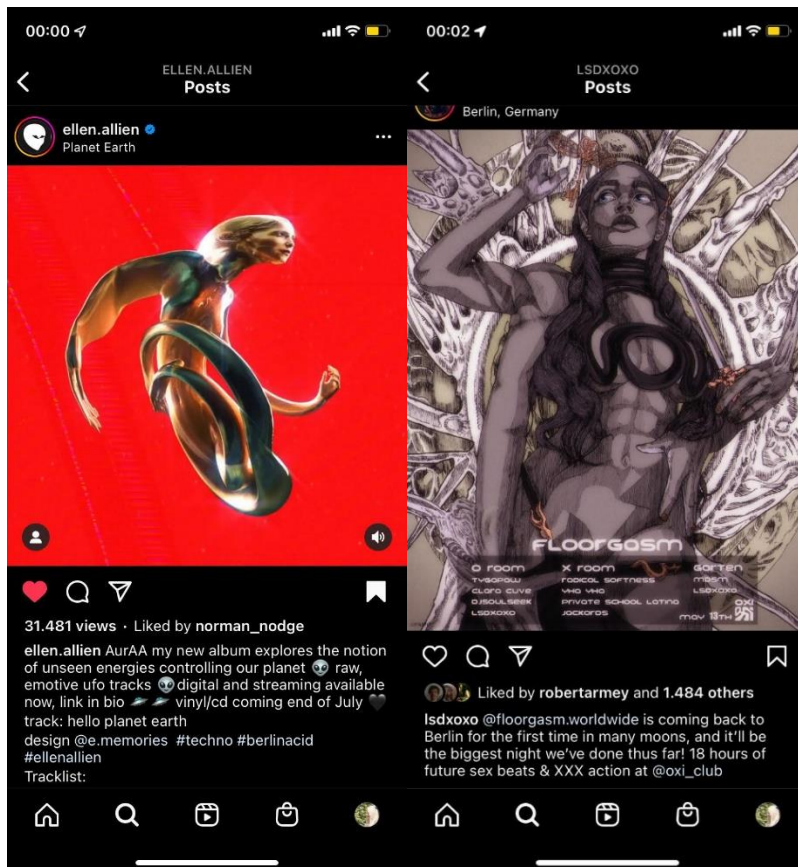
Post21 Artistic-AnimalisticBeliefs

Post22 Artistic-InterdimensionalJojo

Post23 Artistic-Herrenscheide

In the techno rave scene, fashion has been an important aspect of the ravers yet fashion trends within the techno community have been constantly evolving. Despite many changes in the scene's ethos and shifting trends, rave dress has remained faithful to the empowering of self-expression and youthfulness. While today's ravers dress more sensually, the inspiration stems from the same source as it always has: a need to be different and have a creative outlet. Rave fashion is and always will be anything the ravers want it to be, a representation of oneself that is appreciated by everyone. Trends will always exist, but festival fashion does not discriminate based on whether people are trendy or not. (Le, 2016). As it is indicated here, the techno scene styling is expressive and open to what people what to be. Therefore, this mentality is also seen in the Instagram posts of techno artists. As it is seen in Post21 Artistic-AnimalisticBeliefs, colourful hair and make-up take place along with funky clothes, tattoos, and pieces of jewelry. Also, Post22 Artistic-InterdimensionalJojo illustrates the excessive usage of tattoos on a techno artist's body. Similarly, Post23 Artistic-Herrenscheide demonstrates the unusual haircut, appealing tattoos, piercings, and clothing style. These three posts can be interpreted with the values that are expressiveness, openness, funky appearance and aesthetic personal styling that are also closely associated with the values that are aesthetic components, dress code, independence, freedom, creativity, and experimentation that are seen in Table 1.

4.5.1.2 Album Covers and Party Posters



Post24 Artistic-EllenAllien

Post25 Artistic-Lsdxoxo

In addition to the artists' personal stylings on their bodies, the aesthetic of their album covers and party posters also have significance in terms of artistic values. Since the early years of techno, the artists have been reflecting their styles, themes, and beliefs in their visual artworks in relation to their music (Lekach, 2018). As it is seen in Post24 Artistic-ElleAllien, Berliner DJ Elle Allien reflects her theme which is being an alien on her creative album cover artwork with an alien illustration of her picture in the image, alien emojis, and 'ufo tracks' in the caption. Similar to this, another Berliner DJ LSDXOXO reveals his funky, sensual, and erotic theme on his creative party poster with an image of a genderless animation character for the 'Floorgasm' party which refers to 'Floor' and 'Orgasm' in Post25 Artistic-Lsdxoxo. The usage of 'Orgasm' word is correlated with sensuality and eroticism. Hereby, these two posts can be interpreted with the values that are creativity and aesthetic visual artwork that is related to aesthetic components in Table 1, second post can be also in relation to sensuality and eroticism that are not seen in Table 1 and thus not covered in the literature before.

4.6 Summary

The results chapter provides a better understanding of the phenomenon by delivering current techno culture values that are depicted on Instagram by the techno artists to answer the research question and sub-questions. With reference to these findings regarding the techno culture, numerous values with key concepts are detected. In this paper, these values are coded into five distinctive parts that are social, political, economic, personal, and artistic values as it is demonstrated in table 2 below. This table can be also considered as the summary of the results.

Table 2: Overview of the values that are found on the Instagram posts

Social	Political	Economic	Personal	Artistic
Freedom	Unity	Fairer economic ecosystem	Hedonism	Creativity
Diversity	Resistance	Support	Drug Usage	Expressiveness
Solidarity	Speaking Up		Freedom of Sexual Expression	Openness
Safe Places	Defending Rights		Success	Funky Appearance
Assistance			Pride	Aesthetic Personal Styling
Sacrifice				Aesthetic Visual

				Artwork
Collaboration				Sensuality
Connection				Erotism
Collectivity				
Family				
Responsibility				
Respect				
Open-mindedness				
Consent				
Privacy				
Passion and Love for Techno Music and Dance				
Love				
Reciprocity				
Support				
Community				
BIPOC values				
LGBTQIA+ values				

5. Conclusion

This study's main focus was to answer the research question that is how techno artists portray techno culture values on Instagram. In a conclusion, firstly, delivering the sum of the main findings, this chapter provides an answer to this question along with the answers to the sub-research questions, that make a contribution to the overall understanding of the phenomenon in this research. Secondly, this chapter covers the scientific and social implications of conducting this research. Lastly, limitations and further research recommendations are provided in this chapter separately and respectively.

5.1 Main Findings

This analysis was done to figure out how techno artists portray techno culture values on Instagram. findings. In this section, the most important findings are presented and concluded.

First of all, this study can be seen as a total sum of the previous academic studies that focus on the techno scene, clubbing, raving, and techno culture in predominantly European countries. This paper facilitated a detailed investigation of these studies and picked the core values of the techno culture within them. As a result of this investigation, five value categories were found based on social, political, economic, personal, and artistic aspects. Second of all, this study focused on the values that are portrayed on the Instagram accounts of the recent techno artists. While conducting this research, the visual nature of Instagram helped the researcher to be able to explicitly illustrate the findings. Based on the analysis of the 180 Instagram posts, the five value categories that are social values, political values, economic values, personal values, and artistic values were detected. Last of all, this research can be considered as a comparison between the values in the literature and the values on the Instagram posts based on their similarities and differences. This study revealed that the values that are on Instagram are largely similar to the value categories in the existing theory in spite of some differences. In the coming sections, the findings in the literature and on the Instagram posts are compared in terms of their similarities as well as differences.

5.1.1 Social Values in the Literature and on the Instagram Posts

Among the five different value categories, social values are the one that reflects the most similar values both in the literature and on the Instagram posts since social values that are found both in the literature and on the Instagram posts were predominantly either the same or similar components that complement each other in this study. The values that are community, safe places, family, collectivity, connection, respect, diversity, passion, and love for techno music and dance, LGBTQIA+ values, BIPOC values, privacy, and love are covered both in the literature (e.g. Goulding et al., 2002; Anderson & Kavanaugh, 2007; Kühn, 2015) and on the Instagram posts. Hereby, it can be concluded that these values have been maintaining their existence in techno culture. On the one hand, the values

that are gathering, unity, acceptance, intimacy, ritual, and communality were only covered in the literature (e.g. Olaveson & John, 2004; Takahashi & Olaveson, 2003; Reynold, 1998). On the other hand, the values that are freedom, assistance, sacrifice, collaboration, responsibility, open-mindedness, consent, reciprocity, and support were only seen on the Instagram posts. Thus, these values are newly added to the literature by this research. Even though the social values that are only covered in the literature and the social values that are only communicated on the Instagram posts are not the same, it can be interpreted that they are similar components that complement each other. For instance, acceptance and open-mindedness closely align with each other while unity and collaboration are in relation with each other and intimacy can be associated with connection.

5.1.2 Political Values in the Literature and on the Instagram Posts

With reference to literature, counterculture, resistance to authority, rebelling against the established system, inclusivity, feminism, anti-racism, and anti-fascism are the political values that were covered in the previous academic articles (e.g. Ludewig, 2020; Schofield & Rellensmann, 2015; Bader & Scharenberg, 2010; “Berlin Love Parade”, 2022; Rietveld & Kolioulis, 2018; Nye & Hitzler, 2015; Clubcommission, 2019; Connolly, 2020; Trott, 2020). On the Instagram posts, unity, resistance, speaking up, and defending rights are the political values that were encountered. Although only resistance value is the same both in the literature and on the Instagram posts, while unity can be associated with inclusivity, speaking up and defending rights can occur as a result of rebelling against the established system. Hereby, it can be concluded that these values predominantly complement each other. Besides that, despite the fact that anti-racism and anti-fascism were not explicitly covered as the political values of techno culture on the Instagram posts.

5.1.3 Economic Values in the Literature and on the Instagram Posts

Among the five different value categories, the largest shift is seen on economic values. In the literature, whereas anti-consumerism, liberalism, do-it-yourself, hierarchy, and solidary economy are the economic values that were covered (e.g. Schofield & Rellensmann, 2015; Kühn, 2011; Grote, 2014), only fairer economic system and support values are communicated as political values of techno culture on Instagram. As a result of these recent findings on the economic values of techno culture, it can be concluded that the economic values of techno culture have transformed. Based on the theory, the techno industry is not supposed to prioritize the income earned in the techno scene (Kühn, 2011). In short, making money had not been a part of their economic values. However, since the techno industry has evolved and turned into a much bigger and more competitive business, the organisers, promoters, and artists have embraced the value of making money. Thereby, anti-consumerism is returned to an insignificant value in the techno scene. Since the current system caused inequalities among the incomes of the DJs and producers, Aslice platform has emerged as a solution to give money to the producers in return for their contribution to the success and fame of the DJs. Furthermore, it has occurred to raise awareness about this equality and encourage people to find other

solutions to make the techno industry a fairer place ("Aslice", 2022). In this way, more producers can be encouraged to make money thus developing the quality of tracks that are played by the techno DJs and techno clubs.

5.1.4 Personal Values in the Literature and on the Instagram Posts

On the recent findings of this research, personal values that are covered in the literature as well as on the Instagram posts reflect both the same and different values. The personal values that are hedonism, drug usage, and freedom of expression take place both in the previous articles (e.g. Levinson, 2014; Schofield & Rellensmann, 2015; Hitzler, 2002; van de Wijngaart et al., 1999; Chinet et al., 2007; Andersson, 2022) and on Instagram. Hereby, it can be acknowledged that these values have been preserving their existence in techno culture. On the one hand, letting go of responsibilities, spirituality, mood enhancement, and being cool were explicitly covered only in the literature (e.g. Redfield and Thouin-Savard, 2017; Schofield and Rellensmann, 2015). On the other hand, success and pride are the new personal values that are initially encountered on Instagram. The emergence of these two values can be correlated with the evolution of techno industry from having a non-profit mentality to becoming a financially competitive environment (e.g. Redfield and Thouin-Savard, 2017; Kühn, 2011; "Deutsche Welle", 2013).

5.1.5 Artistic Values in the Literature and on the Instagram Posts

In this research, artistic values that are in the literature and on the Instagram posts are predominantly similar with some additional values. While the artistic values that are aesthetic components, dress code, independence, freedom, creativity, and experimentation were covered in the literature (e.g. Pasdzierny, 2020; Levinson, 2014; Lücke, 2020; Clubcommission, 2019; Grote, 2014), the artistic values that are creativity, expressiveness, openness, funky appearance, aesthetic personal styling, aesthetic visual artwork are encountered on the Instagram posts. Although the names of these values are slightly different, they mean very similar components. For example, freedom and openness lead the similar meanings while aesthetic components include aesthetic personal styling and aesthetic visual artwork. In addition to these very similar values, sensuality and erotism as the personal values of techno culture on Instagram. In this case, it can be interpreted that sensuality and erotism have already been the parts of the social values of techno culture according to the previous literature (e.g. Andersson, 2022; Pasdzierny, 2020). However, on the Instagram posts, these values are detected as artistic values since the artists display their art that reflects their artistic values on their Instagram accounts. Thereby, the prevalently reflected values which are sensuality and erotism in their art are considered as artistic values of techno culture.

5.2 Scientific Implications

This study contributes to the academic knowledge of an under-researched aspect of techno values' depiction on one of the social media platforms that are Instagram. In doing so, this research

has multiple contributions in several areas. The study's initial scientific contribution is the examination of the theoretical framework and its comparison to the project's findings. The researcher explored separate and prior academic papers to be able to find a comprehensive framework of social, political, economic, personal, and values of the techno culture. Therefore, this research has established the integration of these earlier studies. Also, it has explored current literature on the techno culture for verification of the prior findings regarding their values. Furthermore, it is offering new information about today's values in addition to historical values by explicating the findings from the Instagram posts of the techno DJs and producers. Nonetheless, these new findings largely align with the existing theory and confirm its findings despite a few differences and shifts.

Regarding the similarity between the values that are studied in the literature and the communicated values on the Instagram posts, it is important to consider to what extent can Instagram be used to transfer values. According to the findings of this research, it may be concluded that the artists that have been analysed in this study, use Instagram to preserve and reinforce the social, political, economic, personal, and artistic values of techno culture by embracing similar components of these values. These values are commonly used by techno artists since these values are spread like a domino effect on Instagram quickly as these artists are in touch with each other closely and inspire each other constantly.

However, it is also crucial to consider Instagram's nature itself while analysing the communication of these values on Instagram. Instagram is a social media platform that is commonly used for marketing, branding, and public relations by its users (Scott, 2015). Furthermore, in the art field, Instagram is the most popular social media channel (Kang et al., 2019). In this case, techno artists also use Instagram to promote themselves. As Eamon Chiffey who is a digital media expert for electronic music states that "If you want to go from being an underground artist who's playing warm-up slots in small bars and clubs, and get some national and international recognition, both as a producer and an artist, the only way to get noticed is by starting to become relevant in the digital space. That's where people are going to start hearing about you. Other artists are going to be exposed to your music, play your music and then start to want to sign you and collaborate when it comes to performing and producing as well. And that's the reality of the matter" (Sholomove, 2020). Thereby, it is significant to take into account that techno artists might tend to illustrate techno culture trends on their Instagram accounts to be booked by clubs and festivals as well as to be liked by techno fans.

Hence, it may be remarked that these values might be used to not only communicate the values themselves in techno culture, but also for marketing purposes. Moreover, these common and repetitive values might be used by many artists with the aim of fitting in the techno community thus being acknowledged as an artist there. Furthermore, if a value from the theory is not encountered on the Instagram posts, this does not mean that these values still exist. Whereas they exist, they might not

be explicitly communicated on Instagram. Apart from that, it is important to note that this academic research is the first study that focuses on the relationship between techno culture and social media whereas previous academic papers gathered their data from audience research and the dancefloors at the techno clubs and festivals.

5.3 Societal Implications

Speaking about the societal implications of this study, this study allows gaining a better understanding of many aspects of the techno culture. Firstly, it provides historical knowledge and important events of techno to comprehend its importance and fast spread in the techno scene. Secondly, it shines a light on the previous as well as recent techno artists who develop the techno scene and are appreciated by numerous ravers. Thirdly, this study ensures a comparison between the past and present techno values that are aligned with each other. Fourthly, this study provides useful insights into the current techno artists' way of Instagram usage that is encountered by their followers daily. Last but not least, this study expands the understanding of techno-rave society. From this study, people who do not have any knowledge about techno music and culture can be benefited from understanding its meaning and importance. Also, ravers can utilize this study to learn more about the values of the culture that they embrace. In addition to that, other official techno event contributors who are promoters, organizers, labels, and artists can see this study as a reflection of their business in a scientific manner.

5.4 Limitations and Recommendations for Future Research

This study is done with several limitations. One of the limitations is that though there is much academic research that finds out the values of the techno scene, they are mostly focused on the Berlin scene since it is the most influential place in techno history (Andersson, 2022). Whereas the academic papers that are around Berlin are used in this research predominantly, the literature focuses on the techno scenes of some of the European countries. In short, it should be emphasized that the majority of research on the electronic music industry has been undertaken in the Netherlands, Belgium, Germany, Georgia, France, and Ukraine, all of which are growing in importance in the worldwide electronic music sector (Peter, 2011). Despite the fact that Berlin and European techno culture have been affecting other techno scenes in other countries, there is not enough academic research to be able to cover all values in the countries outside of Europe. Thus, it should be stated that the values that are detected in this research belong to the European techno scene and they might not exactly reflect the other countries' techno culture values.

The second limitation is that the chosen artists for this research are also located in the chosen European countries where the techno culture is openly embraced. Similar to the academic findings, the findings from the Instagram posts are gathered from the European style of the portrayal of the techno culture values. Hence, they might not match other countries' depiction styles of their techno

cultures in their countries although these countries have been affected by the European techno culture to some extent (Nye & Hitzler 2015).

The third limitation is that since the previous academic research mostly focuses on Berlin and the European techno scene, there is a lack of literature to be able to ground all the findings in this research. As a result of this, the researcher utilizes non-academic sources such as techno music news websites to be able to provide prior knowledge to the findings as well as ground her findings on the Instagram posts. Since these websites serve the techno scene, it is significant to state that they are inevitably biased toward the techno culture positively. Moreover, they are not scientific sources, and usage of these sources might cause some validity issues.

The fourth limitation is that as the researcher plays such an important part in the study, her position and traits may affect the results. As a result, this study has been shaped by her prejudices, experiences, and knowledge of the culture. Since she is already in the scene willingly, her interpretation of data might be positively biased. Furthermore, when she coded the data, she weighed each value to put it into the value categories. However, since some values might be considered in other categorizations, her categories also reflect her interpretation in this study.

The fifth limitation is that since there is a limit on how many Instagram posts can be used in the study the most, this study has to stick with 180 Instagram posts at maximum. Even though these 180 Instagram posts are enough to deliver today's techno culture values that are depicted on Instagram, it is still necessary to mention that if more Instagram posts are studied, more values can be found in addition to this study's findings.

For further research, firstly, it is recommended that the researchers can fill the gap by investigating the techno scene and culture of the countries outside of Europe to be able to provide a piece of comprehensive knowledge in the academy. Secondly, it is also advised that the researchers can focus on studying the techno scene on other social media platforms such as Facebook, Twitter, Youtube, and TikTok to further explore the study related to the techno music industry and social media platforms. Thirdly, it is recommended to facilitate this research on a larger scale with more data to be able to provide more value to the techno industry research.

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Appendix A

Short History of Ukrainian Techno Scene

To comprehend the importance of the techno scene in Ukraine, it is crucial to state that Ukraine's underground party scene is regarded as a techno-utopia by many Berliners. In fact, it's not uncommon for jaded Berghain-goers to romanticize events in Kyiv, saying, "It's how partying in Berlin must have been in the 1990s" (Cardona, 2017). It has even attracted many DJs from Berlin to move to Ukraine. For instance, Berliner DJ Adrian Maurice Schiev explains why he has moved to Berlin. He says that "With the lockdowns, closures, and a slow club culture... We were going around in circles in Berlin. The atmosphere is teeming with more potential, energy, and passion in Ukraine" (Bigarella, 2022).

K41 is known as one of Ukraine's trendiest nightclubs where this old Berlin spirit has been experienced. Many techno DJs and musicians from around the world have performed at this Kyiv club. The club has had a significant impact on the growth of Kyiv's club scene. It is specifically designed to be a safe area for persons who are unable to freely express themselves in society. These people vary from LGBTQIA+ people to BIPOC (black, Indigenous, and people of colour) people. The concept of safe places is at the heart of the club's strategy, and it helps to establish and cement a true community around. "It's one of Kyiv's few clubs where I feel entirely comfortable." It's like visiting friends when you go there. Diana Azzuz, a DJ and producer, describes the ambiance as "always safe". She is a close colleague who worked on the Standard Deviation label's second and fifth releases. Rina Priduvalova, with whom she forms a duo, has similar sentiments, describing the club as a comfortable venue for local audiences (Bigarella, 2022). Hence, K41 is a meeting spot for the queer community. Thus, the Ukrainian techno scene has been attracting many people from the queer community because of its openness and inclusiveness.

Besides that, another attractive point of the Ukrainian rave scene is explained by Voin Oruwu, a well-known Ukrainian techno DJ. He states that "Many people began to go to Kyiv at this time because the lockdown was more flexible and shorter. While clubs around Europe were closing, we were fortunate enough to be able to reopen ours in the summer of 2020." These partygoers were mostly from Germany: "Every day, there are three planes from Berlin to Kyiv." On Fridays, there are seven flights " (Bigarella, 2022).

Members of Ukraine's electronic music scene, which has exploded in popularity in recent years. More than 100 music industry figures, including labels, festivals, and musicians, signed an open statement in March urging music promoters to break relations with Russian artists who do not aggressively oppose Putin's administration. The Ukrainian DJ Nastia adds that electronic music culture in particular has political roots and that it stands for values that contradict Russia's invasion of

Ukraine. She mentions that "Rave culture was always about freedom, human rights. We can see that from how the Detroit scene was a protest to what was going on in the U.S. to artists at the Berlin Wall" (Chow, 2022).