

**archiv**

der Jugendkulturen e.v.

Library &  
Collection





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# Introduction

October 28th, 1955 marked the beginning of a cultural revolution: The movie 'Blackboard Jungle' premiered in German cinemas and its title track, Bill Haley's 'Rock Around the Clock', popularised rock 'n' roll in Germany.

It was mainly the youth who were ecstatic, while many grown-ups were appalled. A deep cultural and social change was set in motion and the success of modern pop culture was unstoppable from this point onwards. This was of course not only a German, but a global development: Over time, the phenomena of Hollywood movies and pop music spread across the world. Youths in many places created their own subcultures that, while varying depending on their regional context, shared specific tastes in music, fashion and style.

The beginnings of this cultural globalisation can be traced in the *Archiv der Jugendkulturen* (Archive for Youth Culture). One of our oldest collections contains the first issues of the teen magazine BRAVO, which was published from 1956 onwards and contributed greatly to the popularization of (especially) US-American and, later, British pop culture in Germany. Even earlier, from 1955 onwards, German science fiction fans started publishing their first fanzines — these are the oldest fan publications in our collection. This scene, too, would have been unconceivable without international exchange with US-American fans, among others.

As part of the project *Pop- und Subkulturarchiv International* (Pop and Subculture Archive International) we have therefore focused on youth and subcultures as transnational phenomena.

Scenes such as punk, graffiti or techno cannot be conceived as nationally confined cultures. For decades, and even more so today thanks to digital communication, their protagonists have been in mutual exchange across countries. This is reflected in our collection, which includes material not only from Germany, the United States and Great Britain, but also source material from youth and subcultures around the world: punk fanzines from Malaysia, techno flyers from Australia, metal magazines from Botswana or graffiti stickers from Chile are just a few examples.

The *Archiv der Jugendkulturen* was founded in 1997 as a non-profit association with the goal of giving these source materials and documents a home and making them accessible to the interested general public. Up until today, materials of this kind are not commonly gathered by German state, municipal or university archives and libraries and can only rarely be found in these places. Meanwhile, contemporary historical research widely acknowledges the relevance of youth and subcultures. After all, they have been and continue to be part of political and social movements and often act as a motor for social and cultural change. Our society today is deeply influenced by youth and subcultures.

Consequently, it's important to document their activity, conserve it for future generations and preserve their traces and objects. The *Archiv der Jugendkulturen* has been doing exactly this for more than 20 years now. Through the years, it has assembled one of the largest collections on youth, pop, sub- and club culture in Germany.

This brochure provides an overview of the sources and objects that can be found at *Archiv der Jugendkulturen*. Our association runs a special library and owns a collection of magazines and (fan) zines spanning more than 55,000 single issues. On top of this, we have an extensive stock of flyers and posters, records, audiovisual documents, photos, pieces of clothing and artwork as well as special collections and individual estates from key figures within the respective scenes. Next to material from Germany and around the world, this includes a large number of sources from Berlin's local history. On the following pages, we will introduce these individual sections in order to provide information about our work and facilitate access to the *Archiv der Jugendkulturen* for its users and those who are interested.

Our library section includes our special library with books, academic papers and grey literature as well as our collection of magazines and fanzines.

# The Scientific Special Library



Those interested in scientific literature on black metal, books on pop feminism or historical youth studies will find appropriate material in our special library. It encompasses non-fiction as well as fiction (around 9,000 titles in total), academic papers and other grey literature. Its focus is on youth, pop, sub- and club culture. The section on graffiti and urban art alone spans around 450 volumes; the punk and hardcore section comprises more than 200. Among other things, we offer a wide range of publications on pop music and its genres as well as a selection of literature

on *fanzines* as a medium. Furthermore, we gather literature on new social movements or feminist and queer topics.

Besides titles from the German-speaking world we also carry many publications in other languages, predominantly from Great Britain and the United States. You'll find both contemporary as well as historic publications from the 1950s onwards.

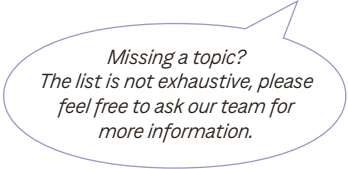


## Grey Literature

Aside from books, our library also includes 'grey literature', that is, material which is not commercially published. Exemplary for these are the approximately 500 unpublished academic papers at the *Archiv der Jugendkulturen*. In our shelves you'll find school project reports and bachelor's, master's and other theses or dissertations on topics such as 'Linguistic Patterns in Street Art', 'From Zines to E-Zines' or 'Social Deviance in Youth Subcultures'. These are important sources of information, especially regarding their bibliographies. Other examples for grey literature are brochures published by associations or collectives from leftist scenes (for instance Antifa leaflets), collections of info flyers and press documentations or the official Reports on the Protection of the Constitution (*Verfassungsschutzberichte*).

Our library is continuously growing: thanks to donated items on the one hand, but also through specific purchases by our team — for example in the context of the *Pop- und Subkulturarchiv International* project. In this process, we increasingly try to consider topics and perspectives that still remain underrepresented, e.g. metal scenes in Africa, the Japanese hip-hop scene, industrial music or the queer roots of Chicago House. Scientific papers are most commonly donated directly by our users.

So far, our library collections could not be fully integrated into our database. Moreover, we continuously receive new items that are processed little by little. If you have a research question, we therefore advise you to always also contact our library team directly.<sup>733</sup>



*Missing a topic?  
The list is not exhaustive, please  
feel free to ask our team for  
more information.*



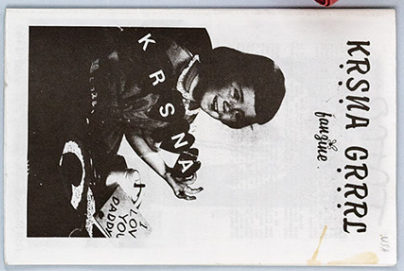
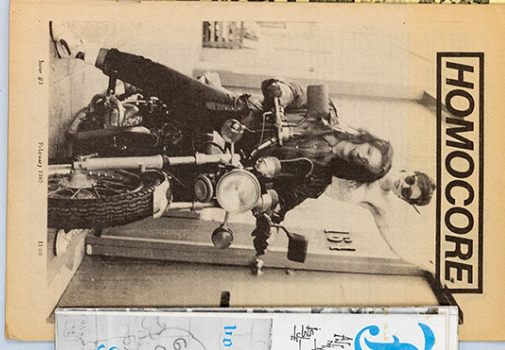
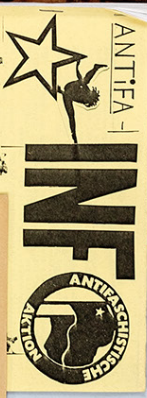
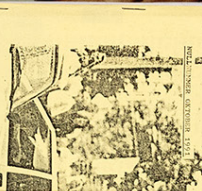
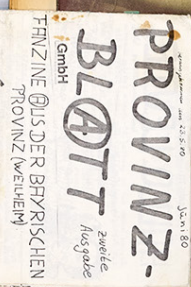
# Topics

## Library

- *Alternative Culture / Counterculture*
- *Beat*
- *City / Urbanism*★
- *Club Culture / DJ Culture*
- *Cultural Theory*★
- *DIY Culture*
- *Fandom*
- *Feminism*★
- *Football Fans / Ultras / Hooligans*
- *Global Pop*
- *Goth*
- *Graffiti / Urban Art*
- *Hip Hop*
- *Hippies*
- *History and Society*★
- *Indie Rock / Grunge*
- *Lifestyle / Fashion*★
- *LSBTIAQ*★★
- *Metal*
- *Mods / Northern Soul*
- *Pop and Rock Music in general*
- *Punk / Hardcore / New Wave*
- *Racism / Anti-Semitism / Right-Wing Extremism*★
- *Reggae / Dancehall / Ska*
- *Riot Grrrl*
- *Rock'n'Roll / Halbstarke / Teddy Boys*
- *Skateboarding*
- *Skinhead*
- *Social Movements / Leftist Politics*★
- *Subcultural Media / Alternative Media*
- *Techno / House / Drum and Bass*
- *Youth and Youth Culture in general*

## Magazine & (Fan)Zine

- *Art / Comics / Literature*
- *Body Politics*
- *City Magazines*
- *Decolonise*
- *Feminism*
- *Football Fans / Ultras / Hooligans*
- *Gothic / EBM*
- *Graffiti / Urban Art*
- *Hip Hop*
- *Indie*
- *Leftist Politics*
- *Lifestyle / Pop Culture*
- *LSBTIAQ*★
- *Mental Health*
- *Metal*
- *Perzines / Egozines*
- *Pop / Rock / Other Music*
- *Punk / Hardcore / New Wave*
- *Riot Grrrl / Queercore*
- *Science Fiction / Fantasy / Role Playing*
- *Skateboarding / Sports*
- *Skinhead*
- *Techno / House / Drum and Bass*



# Magazines and (Fan)Zines



Magazines and (fan)zines make up the largest part of the *Archiv der Jugendkulturen* collection — the approximately 6,000 titles and 55,000 issues constitute its centrepiece. The spectrum ranges from regular magazines to special interest magazines and indie mags to alternative magazines and (fan)zines. Our collection thus reflects the greater part of magazine publications available regarding youth, pop and subcultural topics, whether it's commercial mass products or self-produced underground zines with the smallest run of copies. Especially in terms of (fan)zines, our collection is unmatched. No other institution in Germany collects these in such numbers and with a comparable topical range. In addition, we have a collection of student/school newspapers, which are unfortunately not accessible to the public at the moment as they are in storage.

In part, our magazines and fanzines can now be found in the *Zeitschriften-datenbank (ZDB, magazine database)* provided by the Staats- und Deutsche Nationalbibliothek (State Library and German National Library). This central bibliographic library includes records on magazine collections within German and Austrian libraries and lists more than 1.5 million titles. Many fanzines and foreign language magazines from our collection that would not have been included previously are now part of this database thanks to our participation in *ZDB*.

## The Earliest Issues in Our Collection

Some of the earliest issues in our collection are teen magazines from the 1950s. The most popular title is the commercial magazine *BRAVO* from West Germany. We own more than 3,000 issues of *BRAVO* from 1956 up until today. Further examples are *neues leben*, published by the GDR youth organisation FDJ, as well as the ambitious 'magazine for young adults' *Twen* and teen magazines with an educational background such as *Blickpunkt* published by the *Berliner Kinder- und Jugendring*. As diverse as these may be, all of them include content on pop- and youth-cultural topics and have thus contributed to the spread of pop culture in Germany.

The 1950s also marked the beginning of fanzine production in Germany. Within the science fiction fandom, fanzines — magazines produced and published by the fans themselves — had already become an important means of communication at this point in time. We keep around 4,000 sci-fi and fantasy fanzines from the 1950s onwards archived in our depot, including a large number of fan club magazines such as *Andromeda* by the *Science Fiction Club Deutschland*, founded in 1955. Beside these magazines, which contain not only reports about relevant conventions but also actual written feuds between different clubs, we also store so-called PBM zines, which address

'play-by-mail' role-playing games. In these scenes, fanzines are used for communication among fans and thus contribute to building a community.

Music, too, is an area of pop culture in which fandom plays a central part. More and more fanzines about rock music appeared in the United States and Great Britain from the mid 1960s onwards. At the same time, in the wake of the popularisation of rock music, the market for professionally made and produced music magazines also grew. You'll find a broad selection of music magazines from this era (beginning with the late 1960s) in our collection. We mainly own British titles such as *New Musical Express* and *Melody Maker*, but also the US-American *Rolling Stone* as well as comparable German magazines such as *Musikexpress* or *Sounds*.

All together, we have tens of thousands of issues of professional music magazines from the past 50 years. On top of that, we also collect magazines that are more concerned with pop culture or lifestyle in general, such as *Andy Warhol's Interview* or *Tempo*.

## Fanzines as Anarchic Media

Our largest individual collection of fanzines comes from the punk and hardcore scene. From the late 1970s onwards, this scene used fanzines as an underground medium, making them a widespread communication device — sometimes as an explicit counterpart to the widely popular music magazines. The scene produced an unprecedented number of fanzines. Our collection includes about 8,000 of these zines from all over the world.

They range from 'proper' music fanzines featuring interviews and reviews such as *Ox* and *Plastic Bomb*, which today are both magazines available at news-agent's, to radically subjective ego zines or Dadaistic collages. Especially in punk, fanzines became an extremely anarchic medium, experimenting with various formats and materials and thereby overcoming conventions. Other scenes, too, produced more fanzines than ever before during this time: You'll find large numbers of fanzines from (indie) rock, metal, gothic and skinhead scenes as well as less music-centred scenes such as graffiti or football. They are important documents of the historical development of scenes and bear testimony to the various local manifestations of the scenes as well as their global diffusion and interconnectedness.

The specific media used within scenes can vary greatly: In the metal scene, for example, not only fanzines but also multiple high-circulation magazines such as *Rock Hard* and *Metal Hammer* are published. In other scenes such as hip-hop or techno the market for magazines has largely dwindled or collapsed. Here, you'll also find considerably less classic fanzines than in other scenes. Instead, most titles from the heyday of techno publications in the 1990s were free, often ad-financed ones such as *Frontpage* or *Raveline*. And a new kind of media emerged: small format programmes (in A6 format) such as *Flyer* or *Partysan*, mainly containing cumulated event information. We have collected about 2,000 of these little booklets.

*Archiv der Jugendkulturen* is unique in the sense that our zine collections are filed and sorted into our database by people with expert knowledge of the respective scenes whenever this is possible. Not only do they possess the relevant background knowledge to properly classify the zines and the topics these cover, but they can also add important information (e.g. on networks or cross-connections) to the records.



## Political and Social Movements in Zines and Magazines

Youth and subcultures are not just pop-cultural phenomena, but often also coincide with political and social movements. For this reason, we include publications from these contexts into our collection. Mainly, these are magazines and underground publications from different leftist to radical left contexts such as autonomist or Antifa groups. In addition, we collect alternative media such as alternative city magazines, which evolved in the 1970s. It's important to note at this point that it can be difficult to define a dividing line between pop-cultural and political publications, as many classic fanzines often also cover political topics.

A prime example for this is our collection of fanzines from the riot grrrl movement — often just 'zines', as they actually rarely focused on the pop-cultural fandom. Instead, the zine makers addressed sexist structures within the punk scene as well as in society as a whole. We also actively collect more recent zines from feminist and queer contexts. This field has probably produced the most zines recently. They discuss topics such as feminist self-defence or queer empowerment.

Here, zines act both as political medium and safe space. In the age of hate comments, people intentionally use DIY print media to communicate and express themselves without exposing themselves to the danger of online attacks.

Our collection of magazines and (fan)zines is continuously growing thanks to donations. We also expand the area actively through acquisition ourselves, e.g. as part of the *Pop- und Subkulturarchiv International* project. Since the zine collection — as well as the library and overall collection — is dominated by *white*, cis male and heteronormative perspectives across all genres, we try to make i.a. queer or decolonial perspectives more visible through specific purchases.



At *Archiv der Jugendkulturen* we formally list our (fan)zine collection as 'library materials'. Most zines are issued more or less regularly, just as other periodicals are, and either fit the criteria of 'grey literature' or gradually evolve from fanzines to commercial magazines. There are, however, also one of a kind (fan)zines, for example those with individually created covers or very small (e.g. two-digit) editions. Others are not actually magazines or books, but rather three-dimensional objects made of plastic, fabric or metal. They oscillate between library, archive and museum material. Nevertheless, the line between (fan)zines and magazines is fluid. As there is no adequate way of dividing them, we include both into our library collection.

In its collection, the *Archiv der Jugendkulturen* keeps archival materials and objects including photos, posters, records, videos and a textile collection as well as entire estates and special collections.



# Estates and Special Collections



It's always very special when an estate is handed over to us. In these cases, the deceased person or their heirs have decided that documents and papers but also objects and other materials that belonged to the person should be kept at *Archiv der Jugendkulturen*. They give insights into not only an individual life but also the activities of a scene. We primarily preserve estates that allow us to draw conclusions about youth-, pop- and subcultural developments.

The largest estate so far came from former *PlanetCom* manager *Ralf Regitz*, who died in 2011. His family entrusted around 50 moving boxes filled with materials to the *Archiv der Jugendkulturen* as a permanent loan. The estate includes photographs<sup>724</sup>, videos<sup>726</sup> and objects<sup>728</sup> such as t-shirts and club artwork. These materials document the Berlin techno scene, spanning from the first Berlin techno club *UFO* to *E-Werk* and the *Chromapark* exhibition to the *Loveparade*, which was organised by *PlanetCom*.

Other estates include the one of *Karin Dreier*, who was active in the Düsseldorf punk scene, or the estate of *Lord Knud*, who was a founding member of Berlin beat band *The Lords* and a radio host at *RIAS* for many years.

## Special Collections

The *AdJ* further takes on so-called special collections that were created and compiled by individuals or associations in order to specifically document certain topics. The most comprehensive of these special collections came from the former *Berliner Rock- und Poparchiv (BRPA, Berlin rock and pop archive)* and has been stored at *AdJ* since 2011. The collection includes documents with material about Berlin bands and venues (audio documents<sup>726</sup>, photographs<sup>724</sup>, stickers and posters<sup>720</sup>) as well as the *BRPA*'s own records.

Further, the *Archiv der Jugendkulturen* preserves the following collections (and more):

A graffiti canvas by the artist *Term.* / *Panic* from the *Frank Senf graffiti archive*. [Photo: Frank Senf]



Collections by fans  
of, e.g., *Die Ärzte*, *Elvis Presley* and *Tokio Hotel*.

Frank Senf Graffiti Archive, Berlin  
Beside around 100 painted graffiti canvases, this includes, among others, posters, sketches, t-shirts and photographs. Many came from the *Kinder- und Jugendhaus Lichtenrade* (youth club Lichtenrade) as well as several graffiti workshops.

Graffiti Archive Kassel  
(Axel Thiel's estate)

A collection of materials about graffiti: next to press clippings it also contains photographs, posters, academic papers etc.

Collection on skinheads  
(Klaus Farin)

This is an extensive collection of various source materials from the 1990s and 2000s about skinheads and neo-Nazis in Germany.

The Lesen Lounge  
(Leah Buckareff)

A mobile zine<sup>711</sup> library, including the bike trailer that was used to transport and present it.

Reclaim Your City archive  
and Pappsatt archive

Two collections from the context of the *Right to the City* movement, containing, among others, stickers and brochures as well as the film set used for the stop-motion video „Was ist eigentlich Gentrifizierung?“ (‘What is gentrification?’).

Screen print collection

Czentrifuga/Fleischerei

Hand-printed posters<sup>720</sup> with art prints by local urban art and graffiti artists.

Special collection about the

Georg-von-Rauch-Haus

(Waldemar Klemm)

Flyers, transcripts, field trip reports and newspaper clippings about the *Georg-von-Rauch-Haus* and its occupation, mostly from the early 1970s.

We organise our estates and special collections according to the provenance principle, i.e. we preserve their context of origin: Materials are kept together unless specific materials require special storage. The library as well as the rest of the collection are mostly organised following the pertinence principle, i.e. by factual connection such as individual scenes.

# Posters, Stickers and Flyers



Posters and flyers are materials of particular historical value: they allow us to draw conclusions about popular bands and tours and about what happened within a scene at a certain time. Furthermore, they map out networks between artists, promoters and designers and showcase scene aesthetics.

If, for example, you'd like to know which Berlin beat bands in the 1960s performed at which (sometimes long forgotten) clubs, you can find answers in our extensive collection of posters from the *Berliner Rock- und Poparchiv* (Berlin rock and pop archive, BRPA). It includes concert posters from the 1950s and 1960s and thus documents the Berlin skiffle, rock 'n' roll and beat scenes of that time.

Our shelves are home to many more posters, though, such as historic ones from punk shows all over Germany or more recent ones from the Berlin DIY punk scene. We also store many posters from the techno scene, including adverts for parades, raves and festivals. On top of that, we own a complete collection of all posters ever made for Berlin club *Mensch Meier* as well as posters from the graffiti scene and from political contexts. The poster collection is continuously growing, in part due to the fact that our team collect these themselves at events or scene locations.

Next to posters, our large-format collection also includes around 50 'critical maps' and city maps that illustrate, for example, the gentrification of Berlin-Kreuzberg or map out alternative spaces in Mexico City. On top of that, we have materials such as *Loveparade* site maps or a floor plan of the beat club *Riverboat*.





## The Flyer Collection

Over the years, the archive's collection of flyers has amassed some ten thousand flyers from Berlin, other German cities and abroad. The focus of this collection lies on the techno scene from the late 1980s onwards. Examples include party flyers for the first Berlin clubs such as *UFO* or *Planet* or the first *Tekknozid* raves. Other archive boxes contain smaller collections of flyers from other contexts, such as the goth scene, or programmes for individual venues such as *Schokoladen* in Berlin.



## The Sticker Collection

Within youth and subcultures, stickers are an important means of communication that allow placing messages in public spaces. They can be political, promote artists, bands and clubs or be used as means of expression by graffiti artists. The *Archiv der Jugendkulturen* keeps more than 4,000 stickers in its collection. These include mass products as well as self-made individual items. The oldest stickers come from the 1970s and entered the AdJ as part of the BRPA collection. 2.500 promotional stickers come from hip-hop alone, while more than 800 come from political contexts, including the *Right to the City* movement, Antifa groups or queer-feminist groups. 500 primarily self-made stickers come from the international graffiti and urban art scenes.

Our poster, flyer and sticker collections have one thing in common: they have not yet been completely itemised by the library and archive projects. So far, our database covers only a part of our 5.000 posters. These include concert posters from the *BRPA* archives as well as screen prints from the *Czen-trifuga/Fleischerei* collection.

In the course of digitising<sup>730</sup> posters for the project *Pop- und Sub-kulturarchiv International*, our team has looked through the poster cabinets, roughly listed their content and made an inventory of those posters that are now also available as scans.

As opposed to the posters, the flyer and sticker collection has not been thoroughly examined as yet and can thus only be accessed and used with considerable effort.

# Photographs



A crowd of people on Straße des 17. Juni. In their midst there are trucks moving and loudly blasting Techno music. Photography manages to capture these fleeting moments for the world to come. This is shown by the vast amount of photographs at *Archiv der Jugendkulturen* documenting the exhilarating atmosphere at the Berlin *Loveparades* in the 1990s and early 2000s. These photos come from Ralf Regitz' estate<sup>717</sup>, which includes around 4.500 photos and slides from several Loveparades as well as from techno clubs such as E-Werk, the Chromapark exhibition and other activities within the techno scene.

We keep these photos, together with around 6.000 more, in our storage room. It also holds prints from the *Berliner Rock- und Poparchiv (BRPA)* collection, which includes around 2.500 promo photos of Berlin artists and bands from the 1950s onwards, among them *Malaria!* and *Rio Reiser*.

Graffiti artists consider photography to be an important means of documentation, as their artwork often exists only for a very short period of time. Our various special collections<sup>717</sup> from the graffiti scene contain around 2,000 photos of graffiti.

Within our means, we try to store the prints and slides in the best way possible in order to protect them for long-term archiving. This can prove difficult, as they are exposed to various chemicals during developing. They are some of the most delicate materials in our archive. Within the context of the *Pop- und Subkulturarchiv International* project we managed to digitise a small number of prints for the first time. We hope to be able to store more photographs digitally in the future in order to preserve them more permanently.

As an archive, we don't own the legal rights of use — with the exception of a few cases in which we attained approval by the respective photographers. Another obstacle when dealing with photos can be the personal rights of the depicted persons. In Germany, there are very few exceptions to the 'right to one's own image', which we, too, abide by. If you're interested in using photos from our collection, you will generally need to clear the image rights yourself.





# Audiovisual Media and Audio Recordings



Whether it's TV documentaries or concert recordings: Audiovisual media from and about youth, sub- and pop culture are a living testimony of these scenes. We keep a total of more than 2,500 AV media at *Archiv der Jugendkulturen*, including VHS cassettes as well as DVDs.

The collection ranges from commercial cassettes and DVDs such as the US-American movie *Wild Style*, which played a key role in the global spread of hip-hop culture, to a compilation of video clips by the metal label *Nuclear Blast*. We further store documentaries and concert

recordings, for example a report from the *Perry Rhodan Worldcon*, documentaries about the *Wave-Gotik-Treffen* (annual wave gothic meeting in Leipzig) or *Girls Bite Back*, an early interview and concert film about women in rock music. We also keep the occasional private tape.

The approximately 1,600 VHS cassettes in our collection are increasingly causing us concern, as the tapes become unreadable after 30 or 35 years even if they are stored in the best way possible. This means that even well-stored VHS cassettes from the year 1990 are now slowly reaching their expiration date.

Some of our cassettes already show signs of serious picture and sound damage. Others could luckily already be digitised — cassettes may be damaged beyond repair in the process, though.

The current legal situation makes it difficult for archives to receive funding for the digitisation of VHS cassettes. In most cases, funding bodies require the publication of digitised videos — this is near impossible though due to the tricky copyright situation and potential personality rights.

## The Audio Collection

Next to videos, our collection also includes around 10,000 items of music recordings (vinyl, audio tape cassettes and CDs). The largest stock comes from the *Berliner Rock- und Poparchiv (BRPA)*. It includes more than 4,000 LPs, 7" singles and CDs by Berlin bands and artists from the 1950s onwards, such as *Tangerine Dream*, *Ton Steine Scherben* or *Nina Hagen*. There's also an especially interesting collection of around 500 participant cassettes and further digitised recordings from the *Senatsrockwettbewerb*, a rock competition hosted by the Berlin Senate in the 1980s: Each year, a jury chose three artists or bands from the submissions, and the winners were granted a fully financed record production.

Recipients included the *Rainbirds* or *Die Ärzte*, who could hereby produce their first mini-LP. These recordings document a part of the rock music scene in West Berlin in the 1980s. Furthermore, the *Archiv der Jugendkulturen* keeps an additional 5,000 music recordings from different genres of pop music. This also includes a collection of private mixtapes.

# Artefacts in our Collection



In our storage rooms, in folders, drawers and archive boxes, you'll find—next to classic archive items such as photos and posters—artefacts including t-shirts, banners, pins and patches.

Objects convey an immediate impression of their time of origin. They can be experienced haptically and visually and make certain scenes come to life in a different sense than documents can. Understanding them requires context information, though. The *Archiv der Jugendkulturen* combines both: You'll find, on the one hand, *Elsa for Toys'* club artwork for Berlin techno clubs in the early 1990s as well as, on the other hand, magazines from this time containing information about the clubs as well as photos of the art.

## Objects in our Collection

We keep a wide range of objects in our collection: these include our collection of textile objects, which range from club artwork on canvas to different items of clothing such as t-shirts from the punk and graffiti scenes or a leather jacket. The *Frank Senf Graffiti Archive* holds around 100 painted canvases from Berlin's graffiti scene. On top of that, you'll find artefacts such as self-built climbing equipment used by graffiti artists from São Paulo—the *Pixadores*—to lower themselves from high-rise buildings in order to paint them from top to bottom. We also store club tags from Berlin techno clubs or the 'largest autograph cards in the world', items on loan from the group *Die tödliche Doris*.

Our team makes sure to wrap and store objects in the best possible way. This can be a challenge: What is the best storage solution for graffiti canvases, for example? We frequently seek advice on these questions. So far, our objects could only be catalogued in a fragmentary way. We are happy to help with your research in person, though.



A piece of climbing equipment from the Brazilian *Pixadores*.

Especially private or independent archives (networks<sup>737</sup>) also collect three-dimensional objects, even if these are traditionally rather found in museum collections. For many years, the remnants of subcultures, of the women's and lesbian movement or other social movements — as well as the respective archival materials — weren't met with interest from state museums and were thus stored by independent archives in order to keep their heritage. The objects that bear witness to youth, pop and subcultures found within *Archiv der Jugendkulturen* have received growing interest from public museums, which inquire about borrowing them for exhibitions<sup>734</sup> more and more frequently.



# Digitisation and Digital Materials



Even though archives are generally associated with the analogue — boxes full of documents and cabinets full of printed material —, the digital plays an increasingly important role today. We hereby distinguish between digitisation, i.e. producing digital copies of analogue library and archive material, and born-digital material such as digital documents or photographs. In the past, the *Archiv der Jugendkulturen* mainly kept academic works and papers in digital form. We also conceived and established a database, *Social Media Research Archive (SOMERA)*, which unites around 5,000 social media artefacts and digital resources about youth culture, especially in the context of discrimination. In recent years, however, we have increasingly shifted our focus towards the digitisation of analogue sources. Our aim thereby

is to protect the physical materials and to make them more easily accessible and location-independent.

## Digitisation at *Pop- und Subkulturarchiv International*

Within the framework of *Pop- und Subkulturarchiv International*, we have digitised a large quantity of items (nearly 8,000 pages) for the first time. Our focus here was on preservation. Once they are digitised, materials can be accessed digitally at study desks and don't have to be removed from the shelves. We digitised around 200 issues (and made their whole text searchable) from the area of science fiction fanzines, as particularly the zines from the 1950s and 1960s are sometimes in a very fragile condition. We



Digital copy of a photo by Ingo Wietzke from Berlin Techno club E-Werk.

further scanned 180 posters<sup>720</sup>, mainly from the 1950s up to the 1980s, as well as a small selection of photos<sup>724</sup> from the early Berlin club scene. These materials are now accessible to everyone in our reading room. Unfortunately, due to copyright reasons, we cannot make them available online.

The topic of digitisation opens up questions: Can a digital copy represent all aspects of the analogue original? Which additional value can digitisation generate beyond mere accessibility?

Two research and digitisation projects at *Archiv der Jugendkulturen* have addressed these topics in recent years.

In 2017, as part of the *UnBoxing* project, we developed a concept for the digitisation of (fan)zines<sup>711</sup> that takes their specific materiality into consideration. This includes their haptic and their individual design as well as potential traces of their fabrication, distribution and use. Especially zines in object form lose many of their facets in the digitisation process. Our concept takes this into account and addresses it critically.

In 2019, we created a digital edition for the Berlin fanzine *Y-KLRMPFNST* ([✉ yklr.jugendkulturen.de](mailto:yklr.jugendkulturen.de)) as part of another project. Next to the digital copy, it also contains explanations, comments and contextual documents. This makes the fanzine available not just as a digitized version but also in its context — by providing additional information.

In general, the digitisation of zines (and other sensitive materials such as private photographs) should always be mindful of ethical issues, especially in the case of very personal zines that were purposely published only in analogue form. Sometimes, these are even explicitly marked with the note 'Do not digitise!'

If you're curious about how this host of materials can be used, or interested in the best way to store your own collections at home, or if you would like to know how to support us, you'll find further information here.



# Using the Library and Collection



*Archiv der Jugendkulturen's* archive and library are open to anyone free of charge – be it zinesters, activists, researchers or curators.

We recommend browsing our online public-access catalogue (OPAC) as a first step of using our collections: [jugendkulturen.f Faust-IsServer.de](http://jugendkulturen.f Faust-IsServer.de). It does, however, not list all materials. This is why we also invite you to send your enquiry via email to [bibliothek@jugendkulturen.de](mailto:bibliothek@jugendkulturen.de) or to call us at 030 / 612 033 16.

Our archive and library collections are so-called reference holdings. They can only be viewed and used on location with in our premises, with the exception of loans for exhibitions<sup>7134</sup>. For this reason we provide workspaces and WiFi access as well as photocopiers and scanners (up to size A3). Please register your visit in advance via email or phone to ensure that

we're able to make the materials available and reserve a workspace for you.

All users must accept the *Archiv der Jugendkulturen's* terms of use. These can be viewed either on-site or on our website. We provide lockers to store coats or bags.

Research in our collection is free of charge. We charge a fee for photocopies and scans:

Copies (per page)	
A4 b/w	€ 0.10
colour	€ 1.–
A3 b/w	€ 0.20
Scans (per page)	€ 0.10
Copy or scan made by us (per page)	€ 1.–
Research services and bibliographic services taking more than 10 minutes	
per 30 mins or part thereof	€ 10.–



# At the Museum

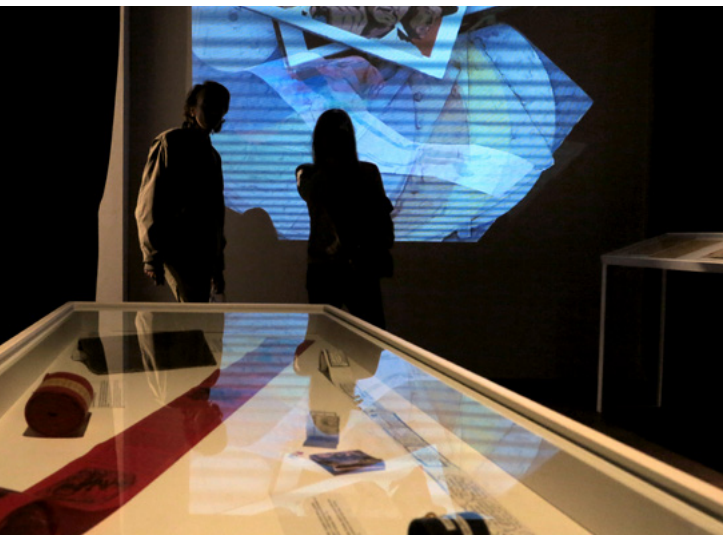


The *Archiv der Jugendkulturen* is a focal point not only for professionals from the areas of science, education and journalism, but also for exhibition curators. Youth, pop and subculture have now found their way into established museums and are addressed in contemporary historical exhibitions as well as from within the arts. Recently, there have also been more and more shows about individual scenes such as techno, punk or hip-hop.

Curators frequently draw on materials from our collection for these occasions. Fanzines from our collection were part of the exhibitions 'West:Berlin' at *Berliner Stadtmuseum*, 'Homosexualität\_en' at *Deutsches Historisches Museum* and 'Hits & Hymnen' at *Haus der Geschichte* in Bonn. We also contributed to the show 'Druck Druck Druck' at *Galerie im Körnerpark* in Berlin, co-curating an entire theme

room on fanzines and showcasing a broad selection from our collection. Posters are also requested regularly: The *Archiv der Jugendkulturen* submitted posters to the exhibition 'Nineties Berlin' at *Alte Münze* in Berlin as well as to the permanent exhibition at *Humboldt-Forum*, 'Berlin Global', which opened in 2021.

Aside from providing exhibition pieces, we do advisory work in the context of exhibition preparations. We also establish and share contacts with and of experts and collectors from different scenes. If you're interested in our collection or need some advice, you're welcome to contact us at [bibliothek@jugendkulturen.de](mailto:bibliothek@jugendkulturen.de).



In 2019, special (fan)zines from our collection were included in the 'Druck Druck Druck' exhibition.  
[Photo: Nihad Nimo Pušija]

# Help Conserve the History of Pop and Subculture!



As an independent and self-organised archive, our collection grows mainly through the donation of materials. They help us document the history of pop and subculture in its complexity.

Whether it's posters for queer punk shows, music magazines from the 1960s or private concert videos: We're happy to advise those thinking of handing over individual materials or entire collections. We also offer archive tours for potential donors.

We examine materials as fast as possible and then wrap and store them in a way suitable for archiving. Medium-term, they will be listed in our database and thus made accessible to interested individuals, researchers, activists and curators. Unfortunately we cannot always promise that this will happen quickly, as:

The *Archiv der Jugendkulturen* is still not structurally secured; rather, it's dependent on membership fees, donations and project funding. Next to item donations we especially appreciate new members and financial support.

The standard membership contribution is € 48 per year; the reduced membership is € 24 per year. Supporting members pay € 180 per year. You can find further information and the membership application form here ↗ [jugendkulturen.de/mitgliedsantrag.html](https://jugendkulturen.de/mitgliedsantrag.html).

One-time donations are also possible. You'll find more information here ↗ [jugendkulturen.de/spenden.html](https://jugendkulturen.de/spenden.html).

# How to Store Your Own Collection



Regardless of where historical materials from pop and subculture are stored, their maintenance matters to us. This is why we have compiled a few tips on how to store these materials for those of you who collect and keep zines, tapes, posters and more at home:

- Keep your collection dry and dust-free, ideally in sealable containers (such as shoe boxes).
- Store these containers in a location with steady temperatures and low humidity, if possible. Even though they tend to be easily available: basements are often not ideal.
- Magazines and documents should be stored horizontally if possible. This helps prevent paper breakage.
- Photo prints are best kept separately in order to keep them from sticking together (you can place paper in between individual prints). They should preferably not be glued onto other materials.
- VHS and audio cassettes should be rewound once a year.
- Digital data is ideally saved as \*.pdf/a (text and pictures), \*.tif (photos), \*.wav (audio files). Videos are best kept in their original digital format. Optimally, you should also keep backup copies of all data.
- Write down context information and store it with the materials. A lot of knowledge is otherwise forgotten over time.
- Think about what should happen with the collection in the future!
- Archives and remembrance institutions also accept 'Vorlässe', premature estates. We're happy to advise you on this issue!

# Network



Next to the *Archiv der Jugendkulturen*, there are other institutions in Germany that collect materials from the areas of youth, pop, and subculture. We would like to point out two networks that are important to us — on behalf of the wide variety of related archives and remembrance institutions:

## Protest, Freedom and Emancipation Movement Archives

These institutions, also known as *Freie Archive* (free or independent archives), derive from the West German *Neue Soziale Bewegungen* (new social movements) as well as the civil rights movement in the GDR and were most commonly founded by protagonists from these groups. They keep, among many more, sources and artefacts from the women's and lesbian movement, from student and environmental movements or from leftist alternative contexts. At times, these intersect with subcultural scenes. Today, there are around 90 such archives throughout Germany, forming a loose network. You can find an overview on the Duisburg *Archiv für alternatives Schrifttum* (archive for alternative writings, *afas*) website:

↗ [afas-archiv.de/verzeichnis-freier-archive](https://afas-archiv.de/verzeichnis-freier-archive)

↗ [bewegungsarchive.de](https://bewegungsarchive.de)

## The Archivnetzwerk Pop (Pop Archive Network)

This group of museums, archives and collectors dedicated to the preservation of pop-cultural sources was founded in 2017. Most of the nine institutions active in the network (so far) focus on the area of popular music. You'll find more information on their website:

↗ [archivnetzwerk-pop.de](https://archivnetzwerk-pop.de)

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## Opening Hours

The library and archive are accessible by appointment only (via email or phone).



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POP- UND  
SUBKULTURARCHIV  
INTERNATIONAL

[popsub.jugendkulturen.de](http://popsub.jugendkulturen.de)  
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