Why is important crossing borders of underground music scenes?

Paula Guerra[1]
Tânia Moreira[2]

The second edition of KISMIF International Conference 'Keep It Simple, Make it Fast! (KISMIF) Crossing Borders of Underground Music Scenes' was held in Oporto, Portugal, from 13th to 17th July 2015. Keeping the focus on underground music and its creative possibilities for resistance and DIY, we extend the analysis of music scenes considering the intersection and debate with other cultural, artistic and creative fields - film and video, graffiti and street art; theater and performing arts; literature and poetry; radio; graphic design, illustration, cartoon and comics; etc. Thus, exploiting the potential of theoretical and analytical development of the intersection of musical scenes with other arts, we have enriched its analysis through the theory of social development, but also through the interpretation of its role in the late modernity at a time of contemporary societal crisis (Guerra, 2014, 2015). The relationship of arts and music with social, cultural and political spheres composes, from our point of view, a very fruitful research platform, and it offers the possibility to consolidate the emergence of a knowledge domain that responds to the social challenges and changes that have been created by new technologies, identity reconfigurations, gender, lifestyle, spatiality, social class, age and ethnicity and difference. This knowledge domain is undoubtedly rooted in a fruitful array of networks, flows and transactions that characterize the contemporary art worlds, fields and musical and artistic scenes (Guerra & Silva, 2015).

Since the mid-1990s, the increasing centrality of the so-called 'cultural turn', as the focus of interest in Sociology, has brought to the discussion the relationship between public, cultural resources and everyday life (Prior, 2007, 2008, 2011). There is no denial of the structural constraints in day-to-day individuals' lives, but it begins to be considered the ability of them to negotiate these same constraints, to find an identity and to build a lifestyle that go beyond these constraints. In this scenario, it is considered that individuals are able to exercise their self-reflexivity and to achieve a critical distance to their social identity and to the management of their daily lives. In this sense, David Chaney (1994) argues that new forms of authority, such as the media and the industrial cultures, replace traditional forms of cultural authority, based on class, community and tradition, insofar as the individuals´ products have an increasing influence on the day-to-day (Becker *et al*, 2006). In an attempt to apply these ideas, we can say that, for example, the taste or the musical preferences are forms of reflective expression, by which the individuals can construct their identity instead of a structurally determined by social circumstances product.

In fact, the concept of subculture has been widely used by social scientists to explain pop music as an expression of class relations (Williams, 2007). However, in the recent years, the homologies' social determinants have been increasingly challenged. As an example of this approach, we can point out Will Straw's work (1991, 2006), that discusses the concept of scene by doing a sophisticated analysis of the music interaction with the taste and identity and by exploring the concept of translocalism and the notion that musical agents clusters geographically dispersed, thanks to the ability of music to transcend physical barriers, can engage themselves in collective cultural practices (Crossley, 2008). We put up here the need to review the subcultural model developed by the theorists of the Centre Cultural Contemporary Studies from Birmingham (Hall & Jefferson, 1977; Hebdige, 1979), since the empirical data have demonstrated that the complexity and fluidity of youth cultural practices can no longer be analyzed as homogeneous units of tastes and affiliations subcultures based on social classes (Bennett & Peterson, 2004). Bennett (2001) demonstrates very well this issue when he says that the neotribes belongings correspond to a wide variety of tastes in terms of music genres - that is, the same individual may have diverse musical affiliations. The neotribes (Maffesoli, 1988; Muggleton 2000, 2007) are thus a more fluid and transitory group setting as well as a subject of

[1] Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal
[2] Faculty of Arts and Humanities, University of Porto, KISMIF Project, Portugal

a fleeting nature to its members, by contrast to subculture affiliations (Redhead, 1997; Thornton, 1996). Likewise, the conception that 'subculture', as the parental culture against which it is defined, are homogeneous coherent formations which can be clearly marked, is subject to criticism: contemporary juvenile cultures are characterized by increasing complexity - especially in an increasingly interconnected world, where ideas, people, music circulate an unprecedented scale and speed - which demarcates from the dichotomy of 'monolithic mainstream' - 'resistant subcultures ' (Muggleton & Weinzierl, 2003; Bennett & Kahn-Harris, 2004). The so-called post-subculture studies are now one of the most dynamic and challenging sociological reflection fields around music and how it relates itself to the increasingly liquid (Bauman, 2001) and hybridizing contemporary youth cultures.

Thus, this book aims to give an account of the debate around these issues made last July 2015. The publication of these texts aims to be a form of homage to the authors as well as a dedication to their efforts for participation and dissemination of these investigations areas. This book has its own thematic organization that takes you beyond mere meeting minutes: it is an actual book about the complex dynamics of underground music scenes in contemporaneity.

This work is organized into eight parts, or as we call it 'Theme Tunes'. The Theme Tune 1 named 'Music scenes, wide worlds and multiple horizons: from underground music to mainstream' brings together a whole range of approach prospects about the contemporary musical scenes, showing the clear dynamism of this issue at the heart of researches of social theory. A first approach topic focuses on increasing hybridization of popular music in the context of located globalization and here we have contributions around the folk-underground music as culture revivalism, namely by 'mixing the Sundanese traditional musical instrument and underground music as the struggle for culture sovereignty'. As it should be, the continuous transitions between the underground and the mainstream occupy the next topic. In this, are under review the underground music scene of the Basque radical rock scene and the appropriation of DIY music genres in Czech Republic. The whole debate around memory, heritage and legacy, the cultural and political legacy also occupies an important place in this theme. The structuring discussion of authenticity and identity in contemporary music scenes is assumed as a topic of utmost relevance here by analyzing the cultural manifestations inherent to the (re)emergence of rock and pop through the 'Neue Deutsche Welle', the intersection between punk and electronic music, the Brazilian funk, among others.

The Theme Tune 2 'Porto Calling Again: the ever changing features of punk and post punk in late modernity' leads us to a fruitful discussion. Did the punk die? Or did it change, did it transmute itself? It is around this theme and after 35 years of the publication of 'Subcultures - the meaning of style' that is structured this issue with the presence of Hebdige itself as Keynote Speaker at the International Conference KISMIF 2015. Thus, in this block, we present a range of texts according to the following questions: the restructuring of the alternative and underground through the commodification, the local-global dialogue in appropriations and musical contemporary identities, the directions and dynamics through music intervention in late modernity, the authenticity and hybridisms, the importance of style and its multiple meanings, among others.

The third part, the Theme Tune 3, or 'Ever Fallen in the City: Performing scenes, performance spaces, performing images', examines the relationship between territory(ies), art and creativity, exploring concepts like scenes and urban creative milieus and trying to disentangle the spatiality(ies) and the territorial conditions of cultural and creative practices. Here, the authors explores the possibilities of resistance, action and transformation in the (and of the) city, through artistic intervention and artivism, present in manifestations such as graffiti and street art or parkour, are discussed, emphasizing the potential of place, its image and performativity in public space as drivers of social change and political action.

The fourth part of this book is dedicated to the exploration of Theme Tune 4 designated as 'Under construction: Towards a framework of youth subcultures, tribes, neotribes and bands'. With contributions from different geographical contexts, in this theme are explored the concepts of subcultures, counter-cultures, tribes and neo-tribes, discussing aspects such as its authenticity, its power of resistance and the relations established with the political context in which they emerge. Starting from case studies developed at Italy, the first article examines how different musical genres can be assumed as forms of resistance and how they can promote social change. After, this theme discuss gender issues and (in)equality in subcultures such as hip hop, punk and underground music. Also, we can find here an approach to historicity and genealogy of youth subcultures that have emerged in realities as diverse as Spain and Colombia, exploring issues such as creative practices and their (political) meanings.

The Theme Tune 5, called 'DIY, entrepreneurship, social values and music scenes', is the fifth part of this book. This theme addresses issues related to DIY logics and practices in music, taking as premise entrepreneurship and

cooperation between different agents. The first two articles examine the challenges that the construction of a creative career in areas such as music or illustration has underlying. The other two texts of this fifth part explores the multiple strategies developed by creative professionals to ensure the sustainability and feasibility of its projects, and their potential for social inclusion.

The sixth part of the book consists of the Theme Tune 6 aggregate in the epitome 'Underground music scenes, fragmentation, borders and diasporas' and it is about all the heritage of knowledge and research that has characterized the underground music scenes in the field of cultural studies and sociology with respect to the study of youth subcultures and their links with the party, music, leisure and psychotropic consumption. Calling upon Hebdige (1979), subcultures can be seen metaphorically as noise, as representing a resistance and an appreciation of the underground, of the marginal. Such a perspective, as well as the one about the re-emergence of a potential political consciousness of the working class, are present in theorizing held in the last twenty years about the underground cultures. In this sense, and in a rush rooted in post-subcultural studies since the late 90s, have been emerging works falling within the complexity and fluidity of new youth cultural practices, multiplying the liminalities and diasporas in the context of post-colonial studies. The Electronic Dance Music (EDM) quickly spread throughout the world, becoming one of the youth movements with greater expression in contemporary society. Global phenomenon that attracts different people, EDM is now a real industry, closely related to the tourism industries, leisure, music (in a broader sense) and fashion. The metal and its (sub)cultural manifestations also extended to the whole world, and here are presented the cases of contemporary manifestations of Black metal - as well showing the fragmented glocalization of metal demonstrations nowadays. Multiple indie rock worlds are illustrated by case-studies in Brazil or Switzerland. The legacy and heritage is also now a key area of underground music scenes, and then we traveled through the avant-garde French rock.

The seventh part, the Theme Tune 7, is dedicated to the analysis of 'Music and pleasures, mediation and audiences'. In this theme are explored the relationship between the sphere of creators and music promoters and the sphere of audiences and consumers, taking into account the mediation role played by key actors in this process.

Finally, the Theme Tune 8, the eighth part of this book, focuses on 'Mediation, artifacts and independent music and artistic productions'. 'I always said punk was an attitude. It was never about having a Mohican haircut or wearing a ripped T-shirt. It was all about destruction and the creative potential within that', said Malcom McClaren. In recent years, there has been a growing interest in independent auto-released publications and in do-it-yourself (DIY) practices of production and distribution - and particularly in fanzines, records, magazines. This is reflected in a renewed attention for DIY production methods; in an increased exposure and consumption of these objects; and in a growing interest of academia and of some cultural institutions for analyzing and preserve this type of production associated with a more underground culture, in an interesting approach to some of the consecration systems featuring the 'art worlds' most mainstream. In this issue, we propose an analysis of these processes, discussing its meaning and the challenges they pose to social scientists involved in the collection, preservation and analysis of this type of cultural production. It is empirically illustrate some of these reflections from the process of creation and promotion of objects and artifacts that move the underground scenes. In the case of musical scenes, for example, the process of affirmation of a new patrimonial discourse is now clearly linked to the important role played by a diverse set of consecration instances, including newspapers, its critics, its journalists, its audiences, which are fundamental to the retrospective consecration process of certain artists or bands, or music industry itself that in the last twenty years have sought intensively explore the retro market linked to nostalgia and preservation of the musical legacy of the past decades, with successive reissues of audiovisual content on different media (CD, DVD, etc.). If these are the main consecration instances of a patrimonial discourse around contemporary urban popular culture – which sometimes seems to be reduced to little more than mere nostalgia and retromania – it is also clear that today we stand before a polyphonic speech, involving a multiplicity of voices, some of which often challenge a certain mainstream view and interpretation, calling into question the 'canon'.

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