

6.5. Mapping sounds in Porto Alegre: initial notes on the independent authorial music scene

Bellisa Zoehler Giorgis ¹

Abstract

Porto Alegre has seen a significant number of shows featuring bands and independent artists with authorial work, including collective projects that mix different music genres. Given the concept that the music scene exhibits differences founded “on a cultural consumption ethic (which music to consume and where?)” (Straw, 2006, p. 256), it could be considered that a music scene is based on questions of cultural affinity related to a geographic space, and not necessarily linked to the notion of music genre, which gives rise to an independent authorial music scene. In this respect, and considering that music is part of the creative industry, the following question emerges: how, possibly being part of the creative industry, does the independent authorial music scene in Porto Alegre occur and how is it configured? The primary aim was to produce initial observations that could lead to an understanding of how the independent authorial music scene in Porto Alegre occurs and how it is configured. The methodology used was based on a bibliographic review of the creative industry, music scenes, mapping and ethnography, in addition to face-to-face interviews with those involved in the scene, and the collection of information on the venues and shows using the Internet. It is important to highlight that this study was centered on live music and the venues where it takes place. It was concluded that Porto Alegre could be described as a creative city, with development potential, albeit at its own pace and with specific difficulties, which would lead to the creation of a space in which independent authorial music can occur.

Keywords: creative industries, music scene, authorial independent music, mapping, Porto Alegre.

Introduction

The city of Porto Alegre, mainly since the 1980s, has enjoyed a thriving rock scene. This has occurred primarily as a result of shows held in the Bom Fim district. There were also artists involved with MPB (Popular Brazilian Music).

Considering the reconfiguration of the recording industry, primarily due to the Internet, in the 2000s the logic of this market changed. As a result, more possibilities arose for artists, and independent authorial bands promoted their work, making them available for download on their own website or on other sites such as YouTube and SoundCloud.

This also allows artists and bands to get closer to their fans by using tools such as Facebook and Twitter. By making their work visible, they broaden the possibilities of having engagements booked at different venues, even when presenting independent authorial work, because there will be a certain number of people interested in attending. It is also important to consider that at these shows bands normally sell their products, such as CDs and t-shirts, as occurs on their websites and social network pages.

Many independent authorial shows have been held in Porto Alegre, as well as a number of collective projects, encompassing different musical genres. In this respect, it is relevant to map and understand this music scene, determining how it occurs and develops, and which items can be considered the main determinants of its growth. It is important to underscore that this study will focus on live music and the venues it is played in. It is also important to determine how this scene can be defined as part of the creative industry and as a force that may make Porto Alegre a creative scene.

For this study, we will focus more on the Porto Alegre venues where independent authorial artists and bands perform than on the fact that these individuals are from the city. Thus, we will seek to demonstrate that Porto Alegre is a city where independent authorial music, as a broad concept, can attract a following and venues to hold performances.

Hence, the research question is the following: how, as possibly part of the creative industry, does the independent authorial music scene occur and how is it configured? The main objective was to produce initial

¹ University Feevale, Brazil.

observations that could contribute to understanding how the independent authorial music scene in Porto Alegre occurs and how it is configured. To that end, the following specific objectives were defined: describe the theories related to the creative industry and music scenes; identify the venues where artists and bands perform their shows, and collect details on them, using mapping methodology; use ethnographic methodology to obtain more information about the music scene, through interviews and surveys; and relate the theories put forth to the information collected, in order to understand how this music scene develops, observing whether Porto Alegre can be described as a creative city where independent authorial music is able to attract a following and thrive. A bibliographic review of the creative industry, music scenes, mapping and ethnography were used, in addition to face-to-face interviews with the people involved and information collected on venues and performance using the Internet.

Outlining the scene: mapping

Hesmondhalgh (2012) defines work produced by cultural industries, as being generic, that is, "texts", whether programs, films, records, books, comics, images, magazines or newspapers. A cultural industry setting involves the production and circulation of texts, and according to the author, can help understand how these texts are formed and how they play an important role in contemporary society. The author prefers the term "cultural industries" rather than "cultural industry", coined by Theodor Adorno and Max Horkheimer in 1940, since, in addition to referring to a type of industrial activity, "it invokes a certain traditional way of thinking about this activity, and about the relationship between culture and the economy, texts and industry, meaning and function" (Hesmondhalgh, 2012, p. 14).

Mobilization for the use of the term "creative industry" was led by Garnham (2001, apud Hesmondhalgh, 2008), who considered it a crucial item for renewed economic growth, a use considered by Hesmondhalgh (2008), as mercantilization in the cultural domain, using "creative" for this reason, a more subjective word than "cultural". Hartley and Cunningham (2001, apud Hesmondhalgh, 2008, p. 561), defend the use of creative industries because "it fits with the political, cultural and technological environment of globalization, the new economy and the society of information". Along these same lines, Florida (2002, apud Hesmondhalgh, 2008) refers to the ascension of a creative class, related to social changes caused by the rise of human creativity as a crucial factor for economic growth, this "creative class" exhibiting a distinctive characteristic, namely that its members "are engaged in work whose function is to create new forms full of meaning" (Florida, 2001). According to Hesmondhalgh (2012), whether using the term "cultural" or "creative" for these industries, its power of social and economic transformation is maintained. Thus, for this paper, the term "creative industries" will be used.

Given that music is part of creative industries, and in an attempt at determining if Porto Alegre qualifies as a city where it occurs as a manifestation of its creative potential, we sought to understand how the independent authorial music scene has established itself, for which we undertook the following challenges: map the venues where independent authorial bands perform and seek to know how the scene operates. To that end, it is crucial to understand the conceptualization adopted for the independent authorial music scene.

According to Straw (1991, apud Straw 2006, p. 249), scenes are "specific geographic spaces that unite multiple musical practices" a concept that can be complemented by Bennet and Peterson (2004, apud Sá, 2013, p. 5), who understand the notion of scene as being "aspects of sociability and informality linked to groupings surrounding the music". According to Straw (1991, apud Sá, 2013, p.3), scene is "a cultural space where there is a diversity of musical practices interacting with each other within a variety of processes, using varying trajectories of exchange and cross-fertilization". According to the author (2006), considering a set of phenomena as a scene implies seeing it in terms of its own logic and participation in the constant realignment of social energies, and based on a cartography of the city's social regions and their interconnections, scene becomes a resource in preparing a grammar of cultural ordering. Within these notions, we will also consider the concept put forward by the same author, which states that music scenes exhibit differences founded "in an ethic of cultural consumption (which music to consume and where?)" (Straw, 2006, p. 256). Thus, it can be considered that a music scene is based on questions of cultural affinity related to a geographic space, and not necessarily linked to the notion of music genre – rock scene, MPB scene etc. This conceptualization is quite productive for what we are seeking to establish in this paper, considering that what is characterized as an independent authorial scene in Porto Alegre does not rely

necessarily on genres, occurring within a same collective authorial project, there being no distinction, for example, between rock samba, MPB, choro (popular urban music), etc.

This investigation will also define independent authorial music. Artists and bands will be considered independent if they do not have a recording contract, or if they do, it is not with a major multinational company. Authorial will be considered as artists or bands whose repertoire is largely original, that is, does not consist mainly of covers of other artists or bands in their live performances.

According to Bennet and Peterson (2004, apud Sá, 2013), local scenes (within the division they propose, of local, translocal and virtual scenes) can be defined as those that result from an occurrence within a determinate territorial space and period of time, considered social activities. For this study, the geographical space will be Porto Alegre, without, however, overly concerning ourselves with the origin of the artists or bands. This is mainly due to the fact that Porto Alegre, as state capital, is part of the Metropolitan Region, that is, surrounded by small towns among which there is a constant wide range of socioeconomic and cultural exchanges. Thus, we decided to determine how live independent authorial music occurs in Porto Alegre, without restricting artists and bands from other cities that are in constantly interacting.

According to Brennan-Horley, Luckman, Gibson and Willoughby-Smith (2010), mapping is considerably productive for researching creative industries in terms of documenting their presence and characteristics, as a form of qualifying ethnographic methodology, more specifically interviews. Linked to this, it is important to mention the notion of ethnographic research, as proposed by Braga (2006, p. 5, apud Polivanov, 2013), who states that "all and any type of observation is participatory, and that such an approach is central to the ethnographic method", within the condition of effective immersion and experience. Considering the Internet as a cultural artifact, as put forth by Polivanov (2013), we have the perspective that "favors the participation of the web as a cultural element and not as an entity apart, which differentiates it from the previous (...) by integrating online and offline environments (Fragoso, Recuero and Amaral, 2011, p. 42, apud Polivanov, 2013). Thus, we start from the proposal of Fragoso, Amaral and Recuero (2011, apud Polivanov, 2013) that the term ethnography be widely used, with the understanding that there should not be "a dichotomy between the studies of social practices and values constructed within and outside the realm of the Internet (Polivanov, 2013).

Thus, after this conceptualization, the next step in the study was mapping. This was conducted using the map of Porto Alegre and Google's Maps Engine Lite. The first action was to highlight the venues in the city where live music is played. This list was compiled based on an Internet search, consulting the cultural schedule of the online version of the Zero Hora newspaper, specifically the ZH entertainment section, and also from the authors personal recollection of such venues. Indeed, Augé (2002 apud Cohen, 2012, p. 600) describes maps as "memory machines", while Ingold (2002, apud Cohen, 2012, p. 600) states that "memories are generated along the paths of movement".

To find the exact location, the study also extended to social networking sites, mainly Facebook, where most of the venues have profiles or pages. Cartography, according to Sanmartin and Herschmann (2014), is "a kind of travel guide", within the researcher's task of "following the actors, tracking and describing associations, weaving the network itself", considering that "the network is not what is being described", but rather "the method itself" (Latour, 2012, apud Sanmartin e Herschmann, 2014, p. 12).

Owing to the facility of using Facebook, its functionalities and far-reaching impact, venues often advertise on it, even those that do not have their own website. This is an important fact, since the next step was to obtain more details on the venues, focusing on their events calendar. The aim was to determine which of them held shows involving independent authorial bands and artists and at what frequency. During this process we were faced with different difficulties. The first was when the venue did not provide an updated events calendar or Facebook profile/page. It is often the bands/artists themselves or show promoters who make postings on their pages/profiles of events, or even on their sites. Thus, different paths were followed, characterizing "a nonlinear approach that allows understanding (...) multiple phenomena for sociocultural identification", but non-random, since "it corresponds to consciously adopted methodological strategy" (Sanmartin and Herschmann, 2014, p. 9), assuming trajectories within intentionality, using "systems that, despite exhibiting organization and structure, need to deal with the interferences and uncertainties of chance" (Jacobs, 2009, apud Sanmartin e Herschmann, 2014, p. 10).

Thus, as the venue Facebook pages were accessed, upon detecting data on upcoming shows, a search was conducted of the bands and artists mentioned, which sometimes led to the corresponding Facebook page or event. After accessing the search items, new venues, bands, artists and Facebook events were detected. Based on the

information regarding each type of result, we sought to determine if the bands and artists were independent, within the spectrum defined in the present study, and whether their work was authorial.

Another way to obtain data is from the author herself, who frequently attends shows in Porto Alegre, and when she finds events on Facebook that interest her, she clicks on “Participate”, indicating that she will attend, “I don’t know”, signaling she might attend, or “Save”, to include the event among those that interest her. This type of record provides the user with alerts, serving as a tool for mapping interests. The set of these mass data, acquired by these tools, and known as big data, is used for different purposes, and one of these is to present information detected by users in the available areas.

Thus, based on users’ actions and their contacts in the tool related to events, venue pages and bands, information about the venues in question, also detected by the designated venues, for example, from posted photos – an action frequently performed by the author – systematically led to suggestions for venues and bands/artists to follow as well as events. This process ended up collaborating with the construction and consolidation of the final list, based on venues in Porto Alegre where events involving independent bands and artists are held.

Venues playing electronic music, with occasional shows or live music consisting mainly of cover bands, were removed from the initial list. The events calendar of the venues on the initial list for July to October 2014 was examined, resulting in a total of 28 venues where independent authorial shows are regularly held.

The venues, along with some of the independent authorial bands and artists are listed below:

- Auditório da Livraria Cultura (The Jalmas, Vulgar, Lítera, The First Limbo, Rock de Galpão)
- Beco (Cartolas, The Jalmas, Frida, The Tape Disaster, Fantomáticos, Quarto Sensorial, The First Limbo)
- Café Fon Fon (Canjerana, Marcelo Lehmann, Chicão Dorneles, Cláudio Sander)
- Café Bertoldo (Thiago Ramil, Edgar Parobé and Lico Silveira)
- Carmelita (Reverba Trio, Pesto Bizarro)
- Casa de Cultura Mario Quintana (Leo Sosa, Alexandre Móica)
- Centro Histórico-Cultural da Santa Casa (Marcelo Delacroix, Quartchêto)
- Clube Silêncio (Vaness, Phantom Powers, Identidade, Erick Endres, El Negro, Tiago Rubens)
- Divina Comédia (Cuscobayo, Triathlon, Bombo Larai, La Digna Rabia, Afoxetal, Villena e Banda, Pense, Lapso de Insanidade)
- Eclipse (Mar de Marte, Julio Igrejas, Suerte, Campbell Trio, Os Torto, Os Carniça, Sex Oil)
- Espaço Cultural 512 (Santiago Neto Y Los Misionerotrônicos, Naddo Pontes, Frank Jorge, Leo Sosa e Joaquín Plada)
- Frankenhau (Calibre Belmont, Yesomar, Pétalas Insanas, Marittimus, Ed Lannes, Bibiana Morena, Isidoro Pilsen, Garçonetes Dançantes)
- La Estación Pub (Similares, Saulo Fietz, Trabalhos Espaciais Manuais, Os Horácios, Gustavo Kaly and Os Hóspedes do Chelsea)
- Malvadeza Pub (General Bonimores, Oly Jr. & Os Tocaio, Phantom Powers)
- MEME Santo de Casa Estação Cultural (Ramiro Macedo, Mário Falcão)
- Ocidente (Funkalister, Wannabe Jalva, Walverdes e The Good People of Planet Earth, Fabão, Quarto Sensorial, Urso)
- Opinião (Cachorro Grande, Tópaz, Ponto de Equilíbrio, Gross, Victorino, Mustache e os Apaches, Clarissa Mombelli, Érika Martins, O Teatro Mágico)
- Paraphernália (Som Central, Ramiro Macedo, Lasca Russa, Comendador Coruja)
- Parque da Redenção (Marcos Lamy e Os Mingongos, Vinil do Avesso, Cattarse, Emerson Dent, Leo Sosa, Joaquín Plada)
- Parque Moinhos de Vento (Lítera, The Jalmas e Santiago Neto Y Los Misionerotrônicos, Rafael Allmark)
- Salão de Atos da UFRGS (Gustavo Telles e os Escolhidos, Quiçá, se Fosse, Apocalypse)
- Signospub (Yesomar, Neander & Tal, Bomb Shelves, Suburban Stereotype, Lapso de Insanidade, One More Trick, Swansea Music)
- Solar Coruja (Pesto Bizarro, Jimi Joe, Gustavo Kaly, Solon Fishbone)
- Solar dos Câmara (Marcelo Delacroix, Cristiano Sonntag)
- Teatro Renascença (Jimi Joe, The Jalmas, Walverdes, Luciano Granja Grupo, Lítera, Nenung e Projeto Dragão, Frida, Bibiana Petek, Bianca Obino)
- Theatro São Pedro (Canto Livre, Bidê ou Balde)

- Tuyuty Pub Café (Leo Aprato, Bhia Tabert, Carlos Zanettini, Johnlee, Lico Silveira, Vitor Amoretti, Jahn Berwig, Joao Ortacio, Pablo R. Dias, Xana Gallo)
- Usina do Gasômetro (Os Últimos, João Guarani, Rachadores, Front LR - AnarcoRap Viamão)

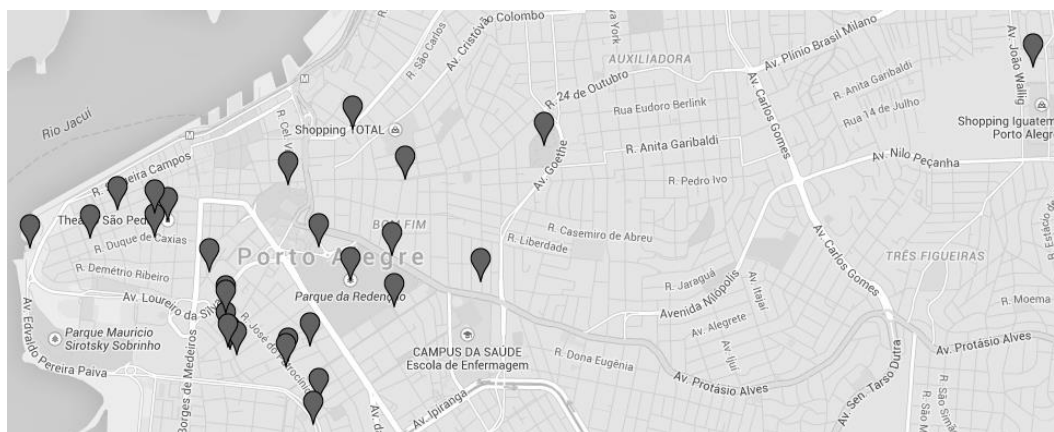


Figure 1 – Map of venues holding live independent authorial shows in Porto Alegre.

Source: <http://bit.ly/mapacenaautoralpoa01>

According to Cohen (2012), live music is connected to urban environments, and mapping shows that it is a process, incorporated into the “spatial, temporal and social rhythms of urban life, and patterns of repetition, familiarity and change” (Cohen 2012, p. 598), and not restricted, therefore, to individual performances. How live music occurs in a determinate geographic space is part of the urban experience and, at the same time, translates and consolidates it.

It is important to underscore that this is not a definitive list of all the venues, or independent bands and artists in Porto Alegre. However, most of the mapped venues are in the Cidade Baixa district, the remainder lying in neighboring areas, such as Centro and Bom Fim. These are traditional entertainment areas and creativity centers in the city. According to Conforme Faria (2012), at the turn of the 20th century the so-called Colônia Africana, located at the current site of the Bom Fim and Rio Branco districts, was the bohemia area of Porto Alegre, along with Cidade Baixa, which was known as Reduto dos Seresteiros and which once again became the center of alternative culture and nightlife for young people nearly 100 years later.

Thus, given the dynamism of the city and all the result possibilities found using the data collection methodology selected, the list represents a sufficient cross-section to be able to consider the existence of an independent authorial music scene in Porto Alegre. An indication of this is also the existence of collective independent authorial music projects, which occur periodically. Among these are the Autoria Social Club and Vossa Autoria, thanks to the initiative of artists such as Tiago Rubens and Poty Burch; the Sons da Cidade and the República do Rock, projects sponsored by the Music Coordination of the Municipal Secretary of Culture of Porto Alegre, aimed at MPB and rock, respectively; and others such as the Quarta Forte at the Beco bar, which have been holding authorial shows since before the advent of electronic music parties, the Ocidente Acústico, at Bar Ocidente, the Segunda Maluca, at Bar Opinião, the Quinta Bastarda, at Signos Pub, the Projeto Rock das 18, at La Estación Pub, the Noite Autoral at Paraphernália, among others.

To begin to understand how the scene occurs and how it is configured, we turn to the interviews conducted.

: the interviews

According to Brennan-Horley, Luckman, Gibson and Willoughby-Smith (2010), the microprocesses that govern the nature of work in creative industries and their spatial manifestation can only be determined by detailed ethnographic research, in this case, interviews with people involved in these industries. Thus, after preliminary mapping of the venues that hold independent authorial shows in Porto Alegre, interviews were conducted with professionals actively involved in the scene. Based on the author’s previous contact with some of these individuals,

in her capacity as photographer, it was decided to do two interviews with agents of the scene that act in more than one manner in this setting, in order to give a wide perspective from comprehensive responses. Amaral (2009, apud Polivanov, 2013) proposes the concept of autoethnography, that is, the close proximity of researchers to the object by way of previous contact with the study, making them more than just mere observers. According to the author, this is not a new method, but rather allows discussing the multiple roles of researchers and how their proximation, subjectivities and sensitivities can interfere in the results and the object, considering the possibility that this promotes "immersion, internalization, awareness of alterity and engagement [of the researcher] in communities" (Amaral, 2009, p.19, apud Polivanov, 2013).

Thus, face-to-face interviews were conducted in Porto Alegre on October 11 and 12, 2014. These involved Luís Bissigo, a journalist that wrote for the cultural section of the Zero Hora newspaper, reporting primarily on music, and currently employed by the Music Coordination of the Municipal Secretary of Culture in Porto Alegre, as a journalist, and currently in charge of República do Rock and Sons da Cidade projects, in addition to being the drummer of the Isidoro Pilsen independent authorial band; Josué Orsolin, vocalist, guitarist and one of the composers of the same band, with a diploma in publicity and acting in the area as a freelancer, and André Neto, vocalist, guitarist and one of the song writers of the band Lítera, also independent and authorial, and the designer of the band's website.

Both rock bands emerged between the late 2000s and early 2010s, a time in which the record industry was consolidating and reconfiguring itself, mainly due to the Internet, as well as the maturing of social networks as a place to promote new music and gain public exposure, from the different content strategies. Both Isidoro Pilsen and Lítera were formed from the desire of their members to produce music that corresponded to their artistic goals. The aim from the very start was to develop and consolidate authorial work, compose music and search for venues to perform it. In addition to their exposure in different Internet vehicles – website, Facebook, Twitter, Instagram, YouTube, SoundCloud and their distinct content, consisting of texts, images, videos and audio, not to mention the different forms of interactivity that each tool provides, bands seek to establish themselves by recording their music. Producing material that can be presented at shows and to producers was one of the first steps taken by both bands, who recorded an EP or CD, took promotional photos and recorded a video, in addition to providing content for their websites and social networking sites.

The two bands experienced what was reported by Hesmondhalgh (2008) in relation to the instability of creative work, causing the musicians to have multiple jobs. The members of the bands interviewed illustrate the reality of independent authorial artists in Porto Alegre, that is, they are employed in other areas, often also creative, such as publicity, journalism, and web design, since they cannot support themselves solely through their music. It is with this second income that artists make initial investments to promote their music. All state that they would like to be able to live exclusively by their music, but are aware of the artistic freedom that the current situation affords, given that since their music is not their main source of income, but rather a parallel activity, they can produce according to what they deem to be pertinent to their artistic desires and goals, without the constant search to meet the demands of a recording contract, for example, or other mainstream entities.

Also in relation to the way in which work develops, the question of technology was mentioned, in addition to the means of current communication, using the Internet to advertise their music and establish a relationship with the public, also in the manner described by Hesmondhalgh (2008, p. 565), regarding the revolution in working practices caused by new technology, primarily related to communication and information, resulting in more autonomy. He focuses the discussion on the detriments and uncertainties caused by these changes, owing to precarious and irregular employment. However, it is important to highlight, based on the interviews, the importance of technological development in terms of allowing artists to produce quality work of a homemade nature, record their music and videos as well as their publicity photos. The artists emphasized how much the current technological possibilities and the easy access to equipment and software, as well as knowing how to use them, were important for them to be able to pursue their band work, something unthinkable even in the not-to-distant past, for example, the 1990s. Access to night clubs, producers and the general public was much more difficult in earlier times.

Interaction with other bands and artists in the music scene, by way of the Internet and personal contact, regarding their shows, or attending each other's performances, is vital for continued band development. Cohen (2012) reports that social and musical meetings and interactions, when venues promote a mixture of styles and musical tastes, the sharing of skills, knowledge, information and musical ideas, as well as the collective formation

of identities and cultures, is extremely important. According to the author, interactions between people produce sounds, ideas and emotions, in addition to the musical memory of a determinate geographic space.

These contacts gave rise to more opportunities for shows and a contract with the Marquise 51 record company, which both bands are affiliated with. The company has a number of bands and artists, promotes shows and serves as a press agent.

To develop a following, the interviewed subjects described the current transition from a moment in which the authorial scene promotes itself, such that initiatives originate with the artists themselves and the consumption of this type of music remains local, but on the strength of the interaction of the artists, to a stage in which the scene is consolidated. Thus, there is the perspective of a larger following, beyond that composed of loyal fans.

When asked about the importance of the Internet in this process, the subjects considered the medium an essential component of the process of consolidating their work and the different connections required to do so, such as relationships with the venues, producers and the public. However, they also mentioned the widely dispersed public, which is distributed in different geographic regions, sometimes concentrated in small groups, which, at least for now, hinders the performance of shows in these areas. They also cited the fact that even when the Facebook posting of a show has many likes, or confirmations of attending, this does not guarantee a significant presence at the shows. A number of hypotheses have been raised to explain this, such as the fact that users can listen to songs and videos, including of shows, may dampen the desire of part of the public to attend live performances, despite appreciating a band's or artist's work. Other possibilities are related to the Porto Alegre public, as follows: people normally prefer to go to shows of bands they already know or whose repertoire contains songs that they like, which hampers the acceptance of authorial work; related to this is the custom of attending shows only when accompanied by other people, which causes some to opt for other forms of entertainment to please their friends, despite their preference for attending a given show; this need for group acceptance leads some to promote and even share, in person or on social networks, information on entertainment preferred by other people. Ingold (2000, apud Cohen, 2012) states that complexities are illustrated by culture interaction studies, which can be confirmed by observing music as a useful metaphor for describing the complexities of social and urban life.

A factor observed was the time that shows are held in Porto Alegre. When they take place in theaters, they start between 6 and 9 pm. However, in nightclubs, they are commonly advertised as beginning between 9 and 10 pm, but in fact do not start until between 11 pm and 1 am. Therefore, the public, already immersed in this culture, arrive later, aware that the show will not start at the stated time. Likewise, this may be a factor in the decision to go or not to a show, due to other commitments, such as studying or having to work the next day. This may be quite important when observing the choice of the public to go to shows performed by bands they admire and whose repertoire is well known to them, an opportunity to enjoy themselves with a circle of friends, despite compromising other activities, such as being tired the next day, or even because they feel that seeing that band or artist is worth any subsequent inconvenience.

According to Cohen (2012), characterizing the cities as having different styles and dynamics is a possible contribution of mapping live music. Determining, therefore, how this art form manifests itself within a determinate urban space helps understand this space within its socioculture aspects and how these interact. Thus, despite the different issues involved, the interviewees consider that the city has a very interesting, diversified and growing artistic production. It is believed that spaces are still scarce, but that there is a perspective for growth. Finally, they consider Porto Alegre, with its very particular characteristics, a city with significant creative potential.

Final considerations

This study proposed, using delineation methodology, to determine whether there is an independent authorial music scene in Porto Alegre. At the same time, it sought to observe this scene as part of a creative industry, in order to understand how it is configured and how it interacts.

Within the creative industries, terminology related to the production of cultural items ("the texts") that were used in this study include those referring to music, whether producing records, composing songs or performing shows. In this respect, determinate musical scenes have emerged in cities, based on cultural affinities and a set of their own characteristics that distinguish them, mainly related to the type of music and where it is consumed. Thus, the mapping of Porto Alegre venues that offer their customers authorial live music performed by independent bands

and artists, which, by the periodicity and constant occurrence of these shows, as well as the number of venues and diversity of the bands and artists, confirms an independent authorial music scene in the city.

The mapping, which was carried out using the author's memory and Internet searches on sites and social networks, applying cartography and ethnography that, because of the non-linearity of information flows, along with information obtained through interviews, contributed to establishing a good notion of how the scene interacts and how its different actors relate with one another. The comprehensive characteristic of performances in the scene and the interviews collected were essential, and led to a reflective conversation about the different aspects of the scene and the situation of independent authorial music as a whole, as well as how bands and artists emerge, establish themselves and develop. The ample viewpoint and criticisms that the interviewees displayed regarding the city, the scene and how culture interacts in these spaces was very important. Even though there were only three individuals interviewed, it was possible to establish a series of relevant associations to better understand the music scene.

It is important to underscore that this is a study involving expansion and continuity, since its topic is wide ranging with a series of possible outcomes, from both a more ample mapping to interviews with different actors in the music scene, in addition to listing publicity materials used, photos of the venues and shows, among others. The author's intention was to give continuity, with different possible ramifications.

Finally, in addition to containing initial observations regarding the independent authorial music scene in Porto Alegre, this study met its outline objectives and responded to the research problem, clearly demonstrating that this scene is part of a creative industry and how it occurs and is configured. Given the growth of the scene, Porto Alegre could be described as a creative city, with potential for development in the cultural domain, making it a space in which independent authorial music, developing at its own rate and depending on a series of factors, has a following and exhibits a tendency to becoming increasingly established.

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