KISMIF

KEEP IT SIMPLE, MAKE IT FAST!

DIY CULTURES, SPACES AND PLACES

BOOK OF ABSTRACTS

EDITORS:

ANDY BENNET   PAULA GUERRA

PORTO, JULY 2016

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BOOK OF ABSTRACTS

PAULA GUERRA AND ANDY BENNETT (EDS.)

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KEEP IT SIMPLE MAKE IT FAST! DIY CULTURES SPACES & PLACES

WELCOME KISMIF CONFERENCE 2016

'The 2015 Keep it Simple, Make it Fast (KISMIF) conference (...) offered academics from around the world a truly salon-like space that put all emphasis on ideas and community rather than scholarly "products" or careerist networking. Whether situating topics in the past or present, all scholarship shared at KISMIF was not just of the highest, most rigorous quality, but also audacious and daring in its authenticity and passion. (...) In these ways, the mere existence of KISMIF, which will be in its third year by July 2016, acts as a kind of herald or clarion call. (...) The community that KISMIF brings together – at least for a few days – is unapologetically progressive. It is "punk" in the best sense of the word. It is heroic. (...) In sum, KISMIF's featured speakers, and their chosen topics, continued to inspire those listening. (...) it was especially impressive to witness the integration of the conference activities within the city of Porto itself. (...) Without any reservations, I can state that KISMIF is currently unparalleled in how it showcases excellent scholarship, creates an authentic, intellectual community, and integrates conference events into its host city's cultural life. (...) KISMIF has managed to reinvent and reinvigorate the academic conference for the twenty-first century. It is my sincere hope that their heroic efforts continue to be rewarded, that scholars of popular music keep attending and supporting the conference, and that KISMIF continues to thrive and enrich the academic community for many years to come.

Christine Feldman-Barrett, forthcoming, Volume! Journal

Dear colleagues,

We are delighted to meet you all at the third KISMIF International Conference 'Keep It Simple, Make It Fast!' (KISMIF) International Conference, here at Porto, this year dedicated to the theme 'DIY Cultures, Spaces and Places'. This initiative follows the great success of the two first KISMIF Conference editions (held in 2014 and 2015), seeking to voice the will of the many researchers who have sought to promote an annual scientific meeting for the discussion of underground music scenes and do-it-yourself culture at the highest level[1]. The KISMIF Conference 2016 is once again focused on underground music, directing its attention this time towards the analysis of DIY cultures' relationship to space and places. Thus, we challenge students, junior and senior teachers/researchers, as well as artists and activists, to come to the

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[1] For more information, consult www.kismifconference.com.

KISMIF International Conference and present works which explore the potential of the theoretical and analytical development of the intersection of music scenes, DIY culture and space under a multidimensional and multifaceted vision. We hope with this to enrich the underground scenes and DIY cultures analysis by producing innovative social theory on various spheres and levels, as well as focusing on the role of DIY culture in late modernity.

Indeed, the role of music and DIY cultures is once more an important question – taking place in a world of piecemealed yet ever-present change. The space, spaces, places, borders, zones of DIY music scenes are critical variables in approaching contemporary cultures, their sounds, their practices (artistic, cultural, economic and social), their actors and their contexts. From a postcolonial and glocalized perspective, it is important to consider the changes in artistic and musical practices with an underground and/or oppositional nature in order to draw symbolic boundaries between their operating modalities and those of advanced capitalism. Territorialization and deterritorialization are indelible marks of the artistic and musical scenes in the present; they are related to immediate cosmopolitanisms, to conflicting diasporas, new power relations, gender and ethnicity. As in previous KISMIF Conferences, it is our intention to welcome reflexive contributions which consider the plurality that DIY cultural practices demonstrate in various cultural, artistic and creative fields and to move beyond music in considering artistic fields like film and video, graffiti and street art, the theatre and the performing arts, literature and poetry, radio, programming and editing, graphic design, illustration, cartoon and comics, as well as others.

The first programmatic focus goes to the **KISMIF lectures**. Lectures are always the anchor of the KISMIF Conference schedule and this third edition will feature names that promise to further raise the quality of the event. The main sessions highlights begin on the 18th at 13h30 in Casa da Música, Sala 2, with Billy Bragg, british musician and activist and Steve Ignorant, founder of Crass, punk band of the late 70s, with participation by Vítor Belanciano, Guilherme Blanc and Tiago Dias. On the next day, the activities move to the Faculty of Arts and Humanities in triple dose: at 10h00 session with Lucy Robinson, University of Sussex, at 11h15 Don Letts, at 12h00 Gina Arnold, always with the presence of Ana Ferrão and Álvaro Costa. On the 20th Vítor Rua will chat with Simone Pereira de Sá (11h15), Samantha Bennett (12h00) and Peter Webb

(12h45), while on 21st the main speakers will be Antoine Hennion, Paula Guerra and Marlon Leonard, with sessions at 11h30, 12h15 and 14h00. The last day, the 22nd, reserve a more extensive program, with lectures by Lucy Robinson, Vítor Sérgio Ferreira, Miguel Januário and Capicua as part of the Summer School entitled "Mappin 'Your Own Underground".

But KISMIF is not only talking. KISMIF Conference 2016 offers, in addition to the very complete lecture sessions, a set of parallel social and cultural character activities, with many **exhibitions opening** during the event week. On the 17th, 15h00, the artist Miguel Januário opens the exhibition entitled "The beginning of the end", at the Palace Viscondes Balsemão. Assumedly an activist artist, Miguel Januário is known in Porto (but not only) for his urban interventions, signed as ±MaisMenos± and he's now presenting his work on public show until 7 August. On the next day, 18th, Vera Marmelo exposes for the first time in Porto. (Re)Known for its fantastic photographic work, Vera has music as her main object of contemplation. Her exhibition "All we ever wanted was everything", the best DIY style, opens at 19h00, at Teatro Rivoli, where it remains until the 22nd. The Faculty of Arts and Humanities will also be space for various exhibitions: on the 19th, at 9h30 "The liturgy of delirium," by Esgar Acelerado, at 10h30 "Mister Fields Keeps it (very) simple and it makes (really) fast … ", by Mister Fields and at 14h00 " Sorry we're open!", by the Collective ZineFestPT 'Sorry We're Open!'. On the 20th, at 16h00, it is time to open "The man who sold the world: the exhibition grunge post" by Paula Guerra. Going back to the 19th, at the Rádio Bar opens the exhibition "DIY DIY My Darling! Zines & Records" collective by Esgar Acelerado, Chaputa Records and other artists. Opens at 15h00 and extends up to day 23. In total there are 7 reasons to meet these artists and their work, largely dedicated to the DIY theme or music.

KISMIF also offers **music** for those who speak about it. In fact, KISMIF Conference always chooses as central topic music. And where music is discussed, there must be… music! The programme for this third edition reserves several performances, whether live concerts or DJ set. On Monday, the 18th, the legendary punk band The Parkinsons takes the stage of Teatro Rivoli for a concert promised to be memorable. The band originally from Coimbra is now based in London, where has been building a reputation as "the most dangerous live band in the world." Shortly after the live show, Victor

Torpedo and Chris Low, two of the members, will perform a DJ set. Also from Coimbra The Twist Connection, a revelation in the groove and rock scene. They act on the 19th, along with Slice of Life, the new Steve Ignorant project, the charismatic co-founder of Crass. The show will stage again at Teatro Rivoli. At the same night, is also worth noting the DJ performance by Álvaro Costa and Don Letts, at Rádio Bar. On the 20th we have an afternoon performance at the Faculty of Arts and Humanities, with Fast Eddie Nelson and Harpin'Joe Jammer. Later, back at Rivoli, live concert with The Jack Shits and DJ set by Chaputa Records. On the evening of the 21st, we will have a party with performing by DJ Ricardo Salazar and Joana Tê, at Rádio Bar. For the closure, on the 22nd, there's a DJ set by Rüdiger Esch at Casa da Música, live act by Vaiapraia e as Rainhas do Baile and The Act-Ups, followed by a DJ set by Chaputa, all at Plano B.

What's more at KISMIF? For the 2016 edition the KISMIF Conference organization has again great deal of attention to the **book launches**. On Sunday, the 17th, at 15h30, at Palacete Viscondes Balsemão, Paula Guerra, Pedro Costa and Pedro Soares Neves present the book "Urban interventions", an approach to urban artistic intervention. On the 18th are two followed lauches at Teatro Rivoli. At 19h30 Paula Guerra and Pedro Quintela present "From Coimbra to London: to live the punk dream and meet my tribe" and half an hour later "Transglobal Sounds. Music, youth and migration" will be unraveled by João Sardinha and Ricardo Campos. On the 19th, Tuesday, Alastair Gordon presents "Crass reflection", a reference to the band, while Subcultures Network launches the publication "Fight Back: Punk, Politics and Resistance". Both events will take place in Cibermúsica room at Casa da Música, from 19h45. On the 20th, at the Faculty of Arts and Humanities, a triple presentation: "Grunge: Music and Memory" by Catherine Strong; "Route 666: on the road to Nirvana" by Gina Arnold, and "Death and the rock star" by Catherine Strong and Barbara Lebrun. Later, at Casa da Música, will be launched "Subcultures Network book series" by Subcultures Network, and "The Punk Reader" by Mike Dines, Alastair Gordon and Paula Guerra. Finally, on the 21st, Andy Bennett and Ian Rogers launch, also at Casa da Música, "Popular Music Scenes and Cultural Memory", while Andy Bennett and Paula Guerra do pre-release for "KISMIF Edited collection: DIY Cultures and Underground Music Scenes". We cannot forget to mention another aspect of the KISMIF 2016 programme, the documentaries. Three screenings not to be

missed, always at Teatro Rivoli at 21h30: on the 18th, "The Parkinsons: a long way to nowhere", directed by Caroline Richards; the next day, "PUNK: Attitude", directed by Don Letts; on the 20th, "Crass: there is the authority but yourself", directed by Alexander Oey.

The KISMIF Conference is the first scientific event to be held in Portugal - if not in Europe or worldwide - around these themes. In this year's edition - KISMIF Conference 2016 - there is yet again an emphasis on music and underground scenes with a particular focus on DIY and its connections with venues, territories and places. In 2016, the scientific program of KISMIF Conference will once more be complemented by a diverse social and cultural program, which will comprise a set of artistic events, specially focused on underground music and other artistic expressions. The aim is therefore to provide all participants with a *unique experience* as far as DIY cultures are concerned, whether they are present in Portugal, in Porto or in the Portuguese diaspora. Like Ross Haenfler says: "I think what is surprising about KISMIF is how the local community, both across the university and on an international level, comes together to make such unique event around music subcultures. I think there is little else like it in entire world, it's very remarkable."

Paula Guerra and Andy Bennett
Porto, 15 July 2016

KEYNOTE SPEAKERS

DIY Music scenes: Space, place and memory

Andy Bennett, School of Humanities, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia

Abstract

Since the beginning of the 21st century, new perspectives in the cultural study of popular music have begun to emerge inspired by what could be termed the 'memory boom' in popular music production, performance and consumption. This conceptual development reflects and responds to an ever increasing trend in everyday life whereby popular music is not merely celebrated in terms of its connections with the 'here and now', but its shaping of particular attitudes, understandings, and socio-aesthetic sensibilities over time. A potent manifestation of this is observed in the context of local popular music scenes where collectively constructed, locally specific musical memory-scapes feed into and inform shared understandings of those same spaces and places of musical production, performance and consumption in the present. As this keynote will consider, such a comingling of music scenes and cultural memory arguably assumes a distinctive resonance in DIY scenes of music and related forms of cultural activity. This is due to such scenes comprising highly localized networks of production and consumption that bring together specific communities that construct their own micro-histories grounded in emotional geographies of place in which shared aesthetics, taste and notions of belonging are embedded.

Keywords: DIY music scenes; cultural memory; space; place; belonging.

Identities/Alterities. Performing Music, Performing Ourselves

Antoine Hennion, Mines ParisTech, Centre for the Sociology of Innovation, France

Abstract

Musical works are not data inside a given space, that musicologists and sociologists could analyse, each in their own way: they produce their own time and space instead of taking place into them. Ever 'in process of making', radically depending on situations, they always have to be performed again. Never ensured, the advent of music needs practices, devices, scenes. Symmetrically, subjects are not given any more than works. Both emerge in an open, never-ending process. Identities/alterities develop and change through such on-going experiences that give form and consistency to our collective emotions. This grants music its power: musical performances are not about performing music, but about performing a fragile, risky moment for sharing—even if nobody is sure of what is shared.

This is why, to catch our relationship to music, I speak of attachments, instead of tastes or practices. The word underlines that bonds that hold us and which we hold on to are beyond any active-passive dualism. They only make us provided we nurture them. Reciprocally, we have no mastery on them. They carry us over, they take us elsewhere—this is precisely what we ask of music we love. The word attachment also emphasizes that taste is a corporeal and affective experience, not only a marker of belonging or a means of distinction. Finally, it stresses the distributed and collective character of attachments: they draw entwined stories which traverse each of us that no unique viewpoint could catch up, be it people's one or the researcher's.

Music of the diversity is a great case to address the question of attachments in terms of identities/alterities: this too polite word of 'diversity' has at least the merit of making a bridge between two related situations. On a side, longstanding immigrants having long accommodated their music to their

condition; on the other, the so-called 'world music' that new migrations increasingly circulate—a paradoxical way of labelling all music that are not 'ours'. Both cases mix indissociably places and practices that are thoroughly local, actual and present, and fragile ties to faraway origins and pasts that have always to be 'done again', in more or less realistic or creative ways. One cannot better see at work the fact that identities are always uncertain, plural proposals: we know what we hold on to only when we accept to introduce ourselves, which also means to confront otherness—not so much the one outside, but first and foremost the one inside each of us.

Keywords: Identities/alterities, musical performances.

Skiffle: Britain's first DIY music for teenagers

Billy Bragg, British singer, songwriter, guitarist and political activist, United Kingdom

BILLY BRAG

© STEVE DOUBLE

Abstract

Skiffle was the punk rock of the 1950s, a musical craze that inspired hundreds of thousands of British teenagers to pick up guitars and form bands. It was a DIY music, utilizing household objects as instruments. Unable to afford a double bass, skifflers improvised by creating a bass out of a tea-chest, a broom-pole and a sturdy length of twine. Percussion was provided by scraping a pre-decimal brass penny across a metal scrubbing board. Their repertoire was American roots music; blues, folk, country, gospel, songs made famous by the likes of Lead Belly and Woody Guthrie.

The skiffle craze began in December 1955, when the Glasgow-born Londoner Lonnie Donegan had a hit with 'Rock Island Line'. His success sent a revolutionary message to every teenage boy in the country: you don't have to be a musician to make music and you don't have to be an American to sing American songs. All you had to do was master the three chords that were needed to play most skiffle songs and then you and your pals could form a group and play music that your parents didn't understand.

Within a year, sales of guitars had rocketed to 250,000 and groups were springing up all over the country. It's well known that Lennon met McCartney at a skiffle gig, but almost all of the bands that invaded America in the 1960s, from the Dave Clark Five to Led Zeppelin, had their roots in skiffle.

This lecture will seek to put skiffle into its proper cultural context as the creative spark for the first generation of British teenagers, a spark that went on to change the world.

Keywords: Skiffle, punk rock, teenagers.

Keynote Speakers

From Rock'n'Roll High School to LISTEN: Past and present feminist music activism in Melbourne

Catherine Strong, Music Industry Program – RMIT University, Australia-New Zealand branch of IASPM, Australia

Abstract

This paper will examine two waves of grassroots feminist activity in the Melbourne music scene. Rock'n'Roll High School and 'Grot Grrrl' adopted ideas from Riot Grrrl as a way to claim space for women in music-making in Melbourne in the mid- to late-1990s. In the past two years, the LISTEN collective has emerged to inhabit much of the same space, but with different emphases and priorities. In comparing and contrasting these two feminist movements, I will draw on work dealing with the marginalisation of women in music scenes and feminist theory to explore the relationship between these two groups of activists, and the contexts in which they arose. I will also attempt to position them in terms of collective memory, both in relation to how they remember (previous waves of women's activism, particularly how LISTEN remembers Riot Grrrl, Grot Grrrl and Rock'n'Roll High School) and how they are remembered. This is particularly significant in the current wave, as one of the foremost goals of LISTEN is to document the activities of women musicians as a way of creating a record to counter the prevailing male-centric music histories in Australia. I will attempt to answer the question: do feminist activists in music have an understanding of previous manifestations of their movement, and what consequence does such awareness – or lack of awareness – have for their ability to achieve their stated goals?

Keywords: feminist activity, Grot Grrrl, Melbourne music scene, LISTEN.

Looking Backwards: Route 666 in the Rear View Mirror

Gina Arnold, writer, music critic, and academic (Stanford's Center for Comparative Studies in Race and Ethnicity, and University of San Francisco), United States of America

Abstract

> What is that feeling when you're driving away from people and they recede on the plain till you see their specks dispersing? It's the too-huge world vaulting us and it's good-bye. But we lean forward to the next crazy venture beneath the skies...
>
> Jack Kerouac, *On the Road.*

2016 marks the 25th anniversary of the year about which popular media has said "punk broke. It's also the year that I wrote the majority of my book "Route 666: On the Road To Nirvana," which charted the journey from punk to grunge. This talk will revisit those years before discussing where punk and grunge has wound up, and the ways that it has shape-shifted the music and culture that would follow it. The internet and peer-to-peer file sharing has changed how people consume music, taking lots of money out of the conventional music business. Happily, the networks formed by road bands like Nirvana and those who came before them have always been less dependent on record sales to make a living: indeed, for these bands, the music is less important than the communities that were forged at the tiny nightclubs in cities across America. Those communities are still largely intact, and D.I.Y. still governs their ideology. In a way, one can argue that the ideals of punk and grunge preside over the post-digital music era, forging new bonds as we, in the words of Jack Kerouac, "lean forward beneath the skies."

Keywords: Route 666, Nirvana, grunge.

Fangrrrling Feminism: Letting go of some hang-ups

Lucy Robinson, University of Sussex, The Subcultures Network, United Kingdom

Abstract

In 2013 The Fales Library in New York published a selection of its holdings from The Riot Grrrl collection. The archive maps, and also reproduces, the shape and scope of the scene. The collection is catalogued according to the individual donors, who were also the key players in the Riot Grrrl scene. But, the zines, notebooks, photographs, videos and ephemera donated trace the complex international, public and private networks of an explicitly political subculture. There has been a recent growth in work on Riot Grrrl. New zines, new bands and new academic research looks back to the Riot Grrrl feminism of the Nineties to make sense of the present and change the future. As the collections' Senior Archivist and founder, Lisa Darms explained, "The Riot Grrrl Collection is about the future". I'm interested in where this interest comes from, and what work this subcultural past 'does' for us. What are we expecting Riot Grrrl to do for us in the here and now?

Riot Grrrl famously 'put girls to the front' and challenged the idea that audiences were 'the opposite of the band'. It also raised significant questions about the possibilities of resisting dominant structures from a subcultural position; be they the patriarchal objectification of women, commercial incorporation by the mainstream, or the limits of sustaining grass roots activism on a day to day level.

In this paper I want to use my own engagement with Riot Grrrl and research in the Riot Grrrl archive to learn some lessons, and on the way challenge some of the artificial divisions we make in subcultural work. I want to pick up some of the lessons from fan-studies. I want to see what happens when we take girls, and fan girls seriously. If we recognise that fandom, like subcultural affiliation, is an active process of production and identify formation, maybe we

can let go of some hang ups about production, about authenticity and about cool guitar boys. After all fans and scenesters are excellent researchers. And we as researchers often present our personal fandom as academic research.

Keywords: riot grrrl, feminism, fandom, methodology, girls.

Encounters with the past: collections, curation and the provocation of Punk London

Marion Leonard, School of Music of the University of Liverpool, Institute of Popular Music, International Association for the Study of Popular Music (IASPM), United Kingdom

MARION LEONARD

Abstract

This year a number of London organizations and institutions have worked in partnership to create a calendar of events to celebrate '40 years of punk heritage and influence in London'. Badged under the umbrella title of 'Punk London' this programme provides a case study through which to explore ideas about how our popular cultural past is represented, revisited and reimagined, as well as allowing reflection on how the outcome is affected by different agents who have a stake in this process. The involvement of institutions and 'officialdom' with Punk London was seen by some critics as antithetical to the original punk impetus. Drawing on interviews with curators from the British Library and the Museum of London, partner institutions in the initiative, the paper will examine and argue for the contribution which their recent exhibitions offer to an understanding of punk. Through an exploration of the idea of the participatory museum it will make the case for the distinct contribution that institutional collections and exhibitions can make to our understanding of social history. Furthermore, using the anniversary of punk as a pivot, it will consider popular music culture in relation to notions of time. It will argue that museums in particular offer a unique way of encountering our cultural pasts and provide space for us to bring them into productive conversation with the present.

Keywords: punk, social history, museums, time, curation.

Just Can't Go to Sleep. DIY music scenes and alternative economies facing social theory

Paula Guerra, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Social and Cultural Research, KISMIF Project Coordinator, Portugal

PAULA GUERRA

Abstract

This article explores the modalities of involvement of young people in underground punk music scenes, forging DIY careers through applying skills, for example in production, promotion, composition and performance, acquired through long-term immersion in these scenes. Core to each career is an illustration of how youth culture can no longer be regarded purely as a leisure-based and age-demarcated phenomenon but must also be seen as a platform through which young people acquire practical skills and competencies in an era of risk, uncertainty and precarious living. Thus, we propose the demonstration of the importance of DIY ethics, aesthetics and praxis in a generational and biographical perspective, this means, how the DIY evolved through different pathways and ages of the participants of the Portuguese punk scenes, showing adhesions and specific ways of doing. We also want to understand whether these DIY careers are tinted by territorial or stylistic differences, seeking to anticipate the importance of the subgenres of punk to the energy and liveliness in most of the practices we are studying. The central issue here is the DIY wield as an expression of the symbolic capital of punk, realizing careers, pathways, trajectories, roles - showing DIY as a specific (sub)cultural capital present in most underground musical events and with particular intensity in punk. The feud between the mainstream and the underground is a key issue in the discussion of DIY ethos, slipping also into the very question of authenticity.

Keywords: punk, DIY careers, alternative economies, Portugal.

One step back to make many forward steps: Punk, DIY, the critique of religion and progressive thought

Peter Webb, University of the West of England, United Kingdom

Abstract

This keynote presents an account of the trajectories of participants in the punk, anarchist punk and post-punk milieu. It assesses the common understandings of punk and how the cartoon nihilism, died hair and Day-Glo graphics tell only one part of an often media driven account of what punk represented. I have spent many years gathering accounts and narratives of organisations, co-ops, radical history groups, sports and social clubs, squatters and alternative lifestyle pioneers who have their roots and formative political and cultural lives deeply mired in punk. This keynote takes a look at three key elements of punk thought and critique: anti authoritarianism, DIY forms of organisation and the critique of religion. Each of these elements is solidified in forms of organisation and/or cultural work developed by punks that could provide the foundation of a critical progressive thought. I try and make the case that in the current cultural and political climate of rampant neo-liberalism, the rise of traditionalist fundamentalism and austerity combined with the dumbing down of discussion and debate, that a punk influenced critique, which has its roots in the 1970s and 1980s lyrics, music and activity through to present day forms of organisation is a well spring of progressive thought and activity. The keynote draws on primary research carried out in the UK over the past decade.
Keywords: anarchist punk, religion, DIY, progressive thought, squatting, alternative lifestyles, punk.

Songs about Fucking: Southern Studios and the construction of punk's Subversive Sonic Signature

Samantha Bennett, The Australian National University, ANU College of Arts and Social Sciences, KISMIF Scientific Committee Member, Australia

Abstract

In *Noise – The Political Economy of Music*, Jacques Attali described recording practice as '…a means of social control, a stake in politics…'. In the late 1970s, John Loder, founding recordist, studio and label owner at Southern Studios, Wood Green, claimed his stake in the anarchist punk and post-punk musical underworld. For more than 2 decades, Loder pioneered an oft-imitated, subversive recording aesthetics befitting of the anarcho-punk, noisecore and proto-grunge acts he affiliated with. His predominantly live recordings were assembled and released quickly, featured minimal technological intervention at source, yet were routinely [under] mixed as raw and unprocessed, sometimes vocally indecipherable, and often with foregrounded distortion. Southern Studios' discography reads as a 'who's who' of independent UK and US punk, yet the studios, Loder and his sonically discernible [anti] production style remain absent in independent rock historiography. This paper seeks to address this omission by dealing with the establishment and characteristics of Southern Studios, with special focus on John Loder's working practice as Southern's main recordist.

Via recordings such as CRASS' *The Feeding of the 5000* (1977) and *Penis Envy* (1981), The Jesus and Mary Chain's *Psychocandy*, (1985), Big Black's *Songs About Fucking* (1987), Babes in Toyland's *To Mother* (1990) among many others, John Loder's distinctive [anti] production style is considered as sonic catalyst; *The Feeding of the 5000* (1977) as a significant aural turning point signposting a [no] future trajectory for independent and underground punk. The sonic continuum of Loder's working practices are further traced through later recordings, including Pixies' *Surfer Rosa* (1988), recorded by Steve Albini,

and Therapy?'s *Nurse* (1992), recorded by Loder's assistant recordist Harvey Birrell.

Blending ethnographic and analytical findings, this paper addresses the place of Southern Studios in alternative music history, as well as its unique environment, technologies and operations before analysing a number of Loder's recordings to elucidate his construction of a distinctive, enduring and fundamentally subversive sonic signature.

Keywords: recording, punk, subversion, studio, technology.

Digital Culture, Videoclipes and "Peripheral" Music Scenes in Brazil

Simone Pereira de Sá, Media and Cultural Studies Department and Post-Graduation Program in Communication at Federal Fluminense University (UFF), Research Lab on Culture and Communication Technologies, (LabCult/UFF), Brazil

Abstract

During the last years, the top positions of the most watched videoclipes at Youtube in Brazil have been occupied not by the worldly well-known genres such as bossa nova, MPB and samba; but by *local* genres, from different regions in the country, largely associated to the popular classes from peripheral and suburban areas, originating a new *Popular and Peripheral Music Network* that is not necessarily mediated by traditional music industries and remains apart from Brazilian Popular Music (MPB) aesthetic references and middle-class tastes.

Regarding this context, the purpose of this lecture is to discuss the circulation of Brazilian "popular and peripheral" genres across the landscape of musical platforms and online social networks, hence analyzing the effects of this appropriation towards the boundaries between them.

Based upon the premise that music scenes can be understood as associative, hybrid, and heterogeneous networks, formed by human and non-human actors according to the Actor-Network Theory (Latour; 1991; 1994; 2005), the lecture will explore both aesthetic and identitary aspects of this socio-technical network accordingly to three sets of related questions: 1) The uses of technologies and the forms of circulation concerning this genres across online social networks, pointing out the central role of videoclipes 2) The hybridizations between genres that used to be aimed at seemingly quite distintic audiences, such as, for exemple, *funk* and *sertanejo* 3) And the way

how it negotiates with the notions of center/periphery and global/local, especially regarding the notion of *aesthetic cosmopolitanism*.

Our theoretical and methodological framework for the discussion are aspects of the Media, Mediations, and Materialities Theories (Actor-Network Theory, Materialities Theory, and *Sound Studies*) and Cultural Studies approaches to technological appropriations, videoclipes and popular music.

Keywords: Brazilian music scenes, videoclipes, aesthetic cosmopolitanism, social media, centre/periphery, global/local.

From arts of good living to arts of making a living: new "dream jobs" as arts of existence

Vítor Sérgio Ferreira, Institute of Social Sciences, University of Lisbon, Portugal

Abstract

During early youth many stylistic resources are experimented and creative practices are developed, as *arts of good living*. Around these activities young people often build up dense networks of elective and affective affinities, contexts of strong sociability and identity sharing. At the same time, some of those leisure and/or consumption practices are increasingly extended to the area of production, becoming *arts of making a living*.

The broadening of a vast industry of cultural goods specifically targeting and consumed by young people has widened the possibilities that certain consumption or leisure activities offer of becoming seductive forms of work, which are highly regarded amidst the panoply of young people's job expectations; and in a context of high levels of unemployment, certain arts and crafts that were previously developed in a playful and sociable way are now also explored with professional conviction and ambition, invested in as a means of subsistence.

This is the case of musical practices as DJ'ing, or of the practices of production of corporal façades, as tattooing, for instance, among many other practices that allow young people to keep themselves fully in the scene and doing what they love to do full-time in their existence. The use of these aesthetic resources leans on the belief that 'creativity', 'art' and the 'artist' are dissolved in and scattered throughout everyday life, legitimizing the idea that there is a potential artist in all of us and a possible work of art in each of our productions or gestures. As such, some of "new dream jobs" on nowadays young people horizons can be comprehended as *arts of existence*, using an old concept launched by Foucault.

Keywords: youth, new dream jobs, arts of existence.

ABSTRACTS

(in alphabetical order by the
last name of the 1st author)

Chris Low at Centro Iberico, 1982 | © Chris Low
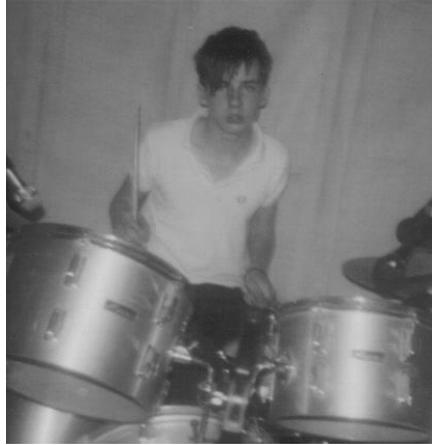
Chris Low drumming for Apostles 2nd EP, 1983 | © Chris Low

Chris Low and Martin, 281 Victora Park Road Squat, 1983 | © Chris Low

A-B

Dark matter: lessons from Bradford's counterculture

Andy Abbott, University of Bradford, Centre for Socially Applied Arts, United Kingdom

Abstract

In 2013 the artist collective Black Dogs – of which I am a member – undertook a project researching hidden or obscured histories relating to Bradford's independent arts scene of the last 50 years. We began with a reading group around Jeff Nutall's book *Bomb Culture* published in 1968 that surveyed the UK cultural underground in the post war period. These sessions drew together a group of individuals who had connections with his teaching and the landscape it helped form. We gathered anecdotes to create an alternative map of Bradford that we eventually explored as a guided walk; learning about workers movements, community theatre, anarchist social centers, women groups and much more. The process revealed a radical and pioneering side to Bradford that has melded Do-It-Yourself cultural activity, social movements, festivals, political groups, and both formal and informal educational models. In this presentation I offer a sample of the project and pose questions around the relevance this 'marginal' cultural activity – described by artist and activist Gregory Sholette as the 'dark matter' of the art world - has today as well as considering the role it plays in shaping Bradford's future and that of other 'minor' cities. DIY and self-organized activity is often seen as existing in the shadows of, and reactive to, mainstream culture. But in a city like Bradford where industrial capitalism has failed hardest what other economic models are being proposed by the informal activity that emerges out of the void? What new social models are being pioneered in the independent underground? Can we look to marginal and minor cities as labs for a more sustainable, post-capitalist future?

Keywords: DIY, UK Underground, art, regeneration, post-capitalism.

How to resist the new culture of digital and online music diffusion – DIY strategies of music production and distribution

Paula Abreu, Faculty of Economics, Center for Social Studies, University of Coimbra, KISMIF Project, Portugal

Abstract

In the last decade the forms of production and distribution of recorded music have undergone sweeping changes as a consequence of the new digital systems of audio and video recording, infrastructures and broadcast technologies through the World Wide Web. Simultaneously, we witnessed the revival of vinyl editions and the survival of CD and tapes as material supports to the registration and distribution of recorded music. The paper seeks to discuss the persistence of the traditional media phonograms as possible resistance phenomena against the overwhelming culture of digital cultural content diffusion and convergence of audiovisual productions. We address the case of the production of different variants of punk music in Portugal in order to debate the present independent phonographic edition and its resistance to digital production and distribution. Grounding our analysis on the large data set produced by the team of the KISMIF research project, the discussion seeks to relate the relevance of punk musical performance and the importance of local music scenes, where a continuous update of social networks takes place, to the DIY strategies of music diffusion. Those networks constitute unique devices for the non-capitalist dissemination and distribution of sound recordings (records, cassettes and CD), able to nourish the main philosophy of resistance to the new spirit of capitalism running through the phenomenon of digital music distribution and the global network (WWW).

Keywords: music production and diffusion, DIY strategies, resistance to the commodification of the online music, punk.

The socio-technical network of New MPB in digital media

Laís Barros Falcão de Almeida, Laboratory of Audiovisual and Music Analysis, Federal University of Pernambuco, Brazil

Abstract

The New MPB has emerged as controversial term in Brazilian musical critic in the early twenty-first century referring to actors who performed in the context of the music industry reconfiguration, triggered by digital platforms and the downloads of music from the internet, raising questions about the Brazilian Popular Music (MPB) and the contemporary musical culture, consolidating rapidly in recent years in the Brazilian press. The objective of this article is to describe the socio-technical network of New MPB present in digital media to discuss the issue of the new, pointing rearticulations that the controversy of the New MPB proposes to MPB. This is an application of Actor-Network Theory (ANT) which part from the understanding of New MPB as a contemporary controversy of MPB, through a critical account, highlighting the main actors of New MPB, identifying mechanisms of innovation such as the technical mediation of the internet, the independent operation mode and the avant-garde as possibilities of renewal and transformation for MPB. The technical mediation of internet included in all production processes, distribution, circulation, divulgation and consumption of New MPB marking a generational issue, as contemporary forms of relating to music on digital media, the independent operation mode developing the model "independent MPB" proposed by the Brazilian cultural movement called Vanguarda Paulista and rearticulating the business model of MPB in major labels. In addition, the musical innovations based on avant-gardism, which manifests in experimentalism, eclecticism, fusion and modalities such as expanded song.
Keywords; actor-network theory, New MPB, MPB.

What we did was secret: underground influences from punk and hardcore movements in the city of Madrid

David Alvarez, IE University / Universidad Complutense de Madrid, Spain

Abstract

This study identifies and analyzes the influence of the punk subculture in shaping a new political subjectivity in Madrid, making use of over +70 in-depth interviews with musicians, promoters, journalists, and others who participated in Madrid's counterculture in the 1980s.

After a first stage in which I provide an overview of the original aesthetic (the Nueva Ola or Movida Madrileña), I focus my analysis on the second generation. It is characterized by a strong component of social struggle, an anti-establishment discourse, a militant do-it-yourself attitude, and a horizontal relationship between audience and artist. This emerges through a process of industrial reconversion, initiated by the Spanish Socialist Party in its first legislature and the globalization of the Spanish economy that started in the early 1990s.

Despite their underground nature, the new generation of punks create their own infrastructures by applying the collective knowledge they acquire through national and international networks. Two examples of this influence are their contacts with the Dutch *Krakers* and the British *Anarcho-punks* who inspire this generation of young punks to create their own independent labels (Potencial Hardcore, Fobia, Rumble Records...), alternative distributors (El Gato Salvaje, Sentimientos Contra El Poder...), independent radio stations (Onda Verde Vallekana, Radio Vallekas...), and fanzines (Penetración, Los Buenos Ciudadanos, NOT...). They further encourage them to squat abandoned properties in order to develop self-managed social and cultural centers (Minuesa, Arregui Aruej, and subsequently the different "Laboratorios"...) from which to develop all kinds of social, political, cultural, and entertainment activities.

Keywords: punk, counter-culture, subculture, cultural studies.

Riot Grrrl movement in Brazil: differences and continuities of the original subculture

Adriana Amaral, University of the Rio dos Sinos Valley, CULTPOP: Research Group Pop Culture, Communication and Technologies, Brazil

Gabriela Gelain, University of the Rio dos Sinos Valley, CULTPOP: Research Group Pop Culture, Communication and Technologies, Brazil

Abstract

This paper discusses what we are calling a new phase on the Riot Grrrl subculture in the 2010s, focusing on Brazilian girls that participate on the scene, and on how they perceive the new emergence of the movement through the Internet and feminist collectives. Our study explored this through an online survey that was answered by 58 Brazilian girls aged between 18 and 47 years old. Through a descriptive and qualitative methodology we will discuss some of our initial results, which we organized into six categories: 1) Age and Youth: the notion of subcultures are not strictly related to youth; 2) Fans and Activists: another important aspect is the close relation between being an activist or a fan of the music made by Riot Grrl bands and the flexibility of the concept of fan-activism that can be used in certain discourses; 3) Internet and its central role in the discovery of the subculture (a role once performed by the webzines); 4) Geographic Space: the places and cities where the bands play and where the girls gather; 5) Music Genres: Riot Grrrl music is no longer connected only to punk rock. Other musical genres have also appeared in this new phase, such as post-punk, experimental, funk carioca and electro, among others; 6) Feminist Movements: the majority of the respondents have some level of participation in feminist movements or collectives and consider Riot Grrrl a part of it. These six categories show us some differences from, and continuities of, the original subculture.

Keywords: subculture, Riot Grrrls, Brazil, Internet.

Visual tales of good and evil: an approach on illustrated morality for children to a Ephemera Collection

Sérgio Costa Araújo, School of Education, Polytechnic Institute of Porto, Portugal

Abstract

The links between Christmas and childhood on the 19th century Europe are filled with a very diverse set of visual images, each of them forming a unique visual system simultaneously complex and original. Long before cinema and television and before arguments that the word apparently is being replaced by the image (see for example Stephens, 1998; Mitchell, 1994), printed images of children were disseminated during the Christmas season illustrating diverse ephemera materials indicating that children were perhaps important as consumers of printed paper -both directly, and indirectly via the parents taste. These visual representations of children were very diverse varying between domestic family scenarios with children depicted immersed in innocence, as in the case of the girls, or as daring, in the case of the boys. Another very frequent subject included a fantastic composition inhabited by characters directly and indirectly emanated from the European folklore and popular fairy tales and religion, characters typically portrayed with a more creative and less stereotyped appearance than the real children.

But what is real and what is fantastic on this child printed representations by the time of Christmas and what objectives, if any, are implicit or explicit towards modelling morality on children? Do these images hide a roadmap capable of waking the most pleasant or the most frightening emotions of children and with that condition children's actions?

Tracing the different factors that according to Norbert Elias connect to the concept of Civilization and taking into consideration theoretical contributions from the Psychology of Moral Development this article will juxtapose 19th century European ideas of morality with Christmas' visual representations on ephemera materials from the Christmas Zeitgeist Collection.

Keywords: European civilization, illustration, morality, childhood, Christmas-time, ephemera, Collection Christmas Zeitgeist

'Seasoned clubbers': recalling the geographies of 'socialization' within the British Super-Club Environment

Zoe Armour, De Montfort University, United Kingdom

Abstract

In 1990s Britain, clubbing became a 'spectacular subculture' where thousands of 'clubbers' (Thornton, 1995) attended 'super-club' (Pemberton, 1995) events, such as *Gatecrasher* (Sheffield) and smaller local dance music venues for example, *Flamin' Colossus* (Leicester). This paper explores the retrospective accounts of male and female 'seasoned clubbers' in their thirties through the use of semi-structured interviews. These individuals participated in what I call the matrix of the clubbing 'life-world' (adapted from Husserl, 1936; Habermas, 1984) in their late teens and early twenties. It focuses on the activities of social engagement between 'clubbing regulars' who experienced a mixture of friendly and hostile 'play' within the zones of the club environment. For the purpose of this analysis, I examine the conjuncture between dance music and the recalled activities that happened within the organized layout of the super-club. This involves how the 'imagined' subjectivities of the clubber became visual codes of accepted and shared forms of collective behavior, as well as moments of interruption to the learned and improvised cross-interactions of articulated pleasures. Within the spaces of the club environment, 'clubbers' sonically engaged one another on and off of the dance floor through a repertoire of 'socialized' dance moves that included facial expressions and hand gestures. These creative forms of cultural production and consumption between 'clubbers' were a part of a larger DIY narrative of 'fitting-in' and 'belonging' in the dance music world.

Key words: dance culture, seasoned clubbers, memory, zones, music.

You can never shake music genres without shaking the higher laws of the city

Luísa Arroz, School of Arts and Design, Caldas da Rainha, Portugal

Abstract

The title of this communication is a quote from Plato in *The Republic* that instates the crystalline and chiasmatic relationship between culture and power. This research aims to contribute to a genealogy of amateur culture that new digital technologies materialize, promoting changes in the mechanisms of production, distribution and consumption of cultural objects. Indeed, looking at the speeches of creativity and trend lines of the current transformation in the forms of production, distribution and consumption of cultural goods, one can establish a genealogical line of descent from the punk and rock scenes from the 70s onwards. In this perspective, in this paper we seek to analyze the emerging creativity discourses, almost two decades later, in the light of the cultural logic of late capitalism (Jameson), to which the development of DIY cultures corresponds.

Keywords: cultural policy, amateur culture, digital culture, DIY cultures.

Structures of sonic feeling: doing it (to) your self at an Inuit Radio Station

Tom Artiss, University of Cambridge, Almeida Theatre, United Kingdom

Abstract

Using examples from research at an Inuit radio station in Labrador, Canada, this presentation discusses technologically mediated *structures of sonic feeling*: imprints of hearing experiences that articulate subjective constellations of sound, time, and space. In the soundscapes created by community radio, structures of sonic feeling are formed in different ways, on multiple levels, and with varied intensities over time. Here, I am primarily concerned with the human interventions into its fields of reception, converted and repurposed by hearing actors from products of sound-making technology into means for the production and circulation of affective subjectivities. Requesting songs at the local radio station and looping a particular song on an iPod, for example, illustrate ways in which musical engagements afford 'the simultaneous projecting and dissolving of the self' (Slobin 1991). The discussion brings together two theoretical trajectories in cultural studies: music as technology of the self (Bull, Willis, DeNora) and structures of feeling/affect theory (Williams, Deleuze, Massumi, Berlant). If DiY repurposes new technologies and media content against the market grain to fashion independent collective identities, DItY does something similar for the feeling self.

Keywords: music, radio, affect, identity.

You never know: an exploration of music career development in an isolated music scene

Christina Ballico, Independent Researcher, Australia

Abstract

Becoming a full-time career musician is fraught with challenges and uncertainty. This is particularly case when examining the ways in which musicians' careers do and do not develop in relation to their engagement with record labels. Framed within a discussion of the commodification of music, and paying particular attention to the experiences of musicians from the indie pop/rock music scene in Perth, Western Australia, this paper explores the challenges of developing and sustaining a music career in relation to such engagement. This local scene attracted significant national attention from the music and media industries in the mid-1990s through to the late-2000s. As a result, Perth musicians signed to a range of recording contracts, with a range of 'major' and 'independent' labels, while the boarders between local and national music activity also blurred. Due to the geographical isolation of the city, the attention paid to Perth's music was unexpected, while also presenting a range of challenges for musicians wishing to connect with industry and audiences around the country. With the local sector highly self-reliant and underwritten by a strong sense of do-it-yourself ethos, and a work ethic toward supporting the endeavors of others. This paper reflects on the challenges faced by musicians in trying to develop and maintain their careers in relation to their experiences of engaging with nationally-focused record labels, while working from an isolated, strongly DIY focused scene.

Keywords: music careers; local music; DIY; record labels.

Good Kids': the post-rock neo-tribe

Pedro Barbosa, Faculty of Arts and Humanities of the University of Porto, Portugal

Abstract

It is my desire to explore the theme of creative content consumption through digital media, by studying the independent rock consumption (or post- rock) - and its symbolic universe - on platforms like Spotify, YouTube and Instagram. This object of study is recent, relevant and it is subexplored in the national and international sociology context. Furthermore, the study of this subject will perceive a broader framework: the impact of social change related to the late capitalism had in the creation and enjoyment of the artistic object. Here, we are considering the greater atomization of the artwork, the easier dissemination of artistic creation, the erosion of the role of the intermediate in the artistic field, the aesthetics of everyday life, the emergency of post-subcultures and neo-tribes marked by lifestyles - in erosion – which are regulated by musical and aesthetic consumptions in an incessant becoming.

Keywords: independent rock consumption, digital media contents, artwork.

'Old punks don't die, they stand at the back'… and make radio

Charlotte Bedford, University of Adelaide, Australia

Abstract

The accessible, Do-It-Yourself (DIY) nature of radio technology lends itself to innovation and activism (Douglas 1999:357), contributing to its status as "the epitome of alternative media" (Waltz 2005:36). Radioactive International is an online radio station providing over 1750 hours of free, on demand, alternative radio which hosts almost forty independently produced programmes from around the world. Developing from the 1990s Dublin anarcho-punk scene, it remains grounded in the DIY ethos of anti-capitalist freedom of expression. Radioactive International represents one case study amid a growing number of DIY radio programmes and formats produced by original participants of 1980s and 1990s anarcho-punk, now in their 40s and 50s. This research draws on interviews with individual producers to explore the links between punk and radio amongst older DIY activists, an approach which recognizes discourse as governing the way "a topic can be meaningfully talked about and reasoned about" (Hall 1997:15). Making radio is considered as a natural extension of ongoing multiplatform DIY punk practice, including fanzines, music production, and political activism, demonstrating a lifetime commitment to DIY politics and values. It presents a snapshot of radio practice which illustrates the enduring ability of DIY activists to adapt new technologies in order to share ideas and music, develop existing networks and maintain independent control of production and distribution.

Keywords: DIY, radio, anarcho-punk, alternative media.

Hinterland and the underground: spontaneous DIY cultural movements in Castelo Branco

Alexandra Paisana Belo, ISCTE – University Institute of Lisbon, DINAMIA'CET – University Institute of Lisbon, Portugal

Abstract

Castelo Branco has undergone urban regeneration processes, in which cultural activities have gained relevance. In effect, these strategies led to investments in cultural facilities, recently conjugated with institutional incentives for the emergence of creative milieus and the integration and promotion of pre-existing ones.

Music has been a focus of interest in local culture throughout decades, leading to the emergence of garage bands. Other activities, such as skate or radio programs were and are also significant in this context, generally working symbiotically with the musical scene. The existing groups, bands or associations have a prominent role in the city's cultural life, promoting it externally, in a framework of glocalization.

This paper will analyze the activities that existed before the urban strategies took place, clarifying their role in the city's ongoing cultural dynamics. It will also reflect on the influence of institutionally-promoted urban transformations in the forms of action of informal stakeholders in the public space and its occupation, as well as their behavior towards the remaining civil society. This will allow us to achieve a broader perspective of the symbolic role of urban places in cultural production, as well as to understand questions related to social conflicts or integration, self-segregation or gatekeeping mechanisms.

To that end, the existing non-institutional cultural activities, groups and associations will be mapped throughout time, regarding their type and the urban spaces occupied, and several actors involved in the process will be interviewed, so that a thorough insight of the past and present actions can be obtained.

Keywords: public space, non-institutional cultural activities, urban regeneration, Castelo Branco.

Guitar wielding women: gender inequality in metal music production in comparative perspective

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Julian Schaap, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands
Frank Weij, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

Abstract

For four decades, scholars have been researching male dominance – both symbolically and numerically – within popular music in general and metal music in particular. Most studies briefly mention that "only a very small fraction of metal musicians are women" (Walser, 1993: 119), usually focusing on a particular local scene at a particular time period (Schaap & Berkers, 2014; Miller, 2014; Purcell 2003). As such, we know surprisingly little about the extent of male dominance in metal music production, due to a lack of systematic quantitative studies. Drawing on the online metal music archive *Encyclopedia Metallum* (n = 350,769), this paper provides empirical data on the degree of this male dominance within metal music production. First, our (preliminary) results show that globally 96.9% of metal musicians are male. However, this percentage differs over time, across countries and between various instruments. Second, if we examine the longitudinal developments in numerical presence of women in metal production, we find a small – yet increasing – amount of female participants. Third, there are cross-national differences: many non-Western countries such as Japan, South-Korea and Cuba seem more open to female participation than their Western counterparts, although these differences are relatively small. Fourth, in line with previous case studies (Clawson, 1999; Kahn-Harris, 2006), instrumentation also differs between men and women, women being generally better represented on vocals, bass and keyboards than on 'masculine' instruments such as guitars and drums.

Keywords: metal music, gender, cross-national comparison, longitudinal study.

Hearing whiteness: race, ethnicity and the evaluation of rock music

Pauwke Berkers, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

Tram Trinh Thanh, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

Julian Schaap, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

Abstract

Music genres are constitutive of social boundaries, which are often structured along ethno-racial lines and/or gender roles. By zooming in on rock music – historically constructed as predominantly white and male, this paper investigates how audiences evaluate symbolically male and white rock music. Using a semi-experimental design, we analyzed consumers' evaluation of rock music by, first, having them listen to audio music clips and, second, asking them to rate (1-10), describe (genres, types of music) and compare (mention similar artists) the music they have heard. We divided our respondents in control and experimental groups, that is, those who only listened to an audio fragment – including songs with male and female vocals, and those who were additionally shown different band pictures – consisting of all white, non-white, male or female members. In exposing different respondents to different stimuli, we measured whether the higher visibility of non-whites and/or female rock musicians matters in the rating of what is heard. Furthermore, this study examines whether rock's gendered and racialized associations, such as 'softness' for female artists and 'soulfulness' for artists of color, are not carried through the sound of music but are triggered through visual stimuli that are unrelated to the music itself. Finally, by studying comparisons with other artists, we are able to study whether above-mentioned associations push out genre classifications, i.e. those non-white and/or female artists more often compared to other non-white and/or female artists, despite playing completely different music genres.

Keywords: rock music, race/ethnicity, cross-national comparison, longitudinal study.

From CBGB to Forever 21: the Ramones t-shirt and its representations in the mainstream

Lívia Boeschenstein, Pontifical Catholic University of Rio de Janeiro, Brazil
Cláudia Pereira, Pontifical Catholic University of Rio de Janeiro, Brazil

Abstract

The present paper analyses the rock band T-shirts as an element that composes and claims a certain identity in the modern-contemporary culture. It focuses on the study of t-shirts that display the name, related elements and the logo of punk band The Ramones, due to its strong presence in the collective mind in the last decades. As we shall see, it is possible to observe a symbolic shift phenomenon from the original place in the culture of this piece of clothing to another path. This specific subcultural item has been diluted by the mainstream. For the analysis, we shall begin with a brief introduction to the history of the rock band T-shirts and the approach of Johan Kugelberg (2006) about these objects and their meanings. From there, we shall go to a historical contextualization of rock band T-shirts as subcultural goods until its reinterpretation after the appropriation made by the mainstream. To guide this reasoning the theories about style, subcultures and youth culture of Dick Hebdige (1979) shall be used. Furthermore, we shall see the social representations concept of Serge Moscovici (2011), seeking to understand the ways of the T-shirt used as a representative element of a fashionable style.

Keywords: social representations, deviance, subcultures, material culture, punk.

Network of Friends: popular music and industrial cities in 1980s Europe

Giacomo Bottà, University of Helsinki, Music Research – University of Tampere, Finland

Abstract

Popular music genres such as hardcore-punk, house, industrial, post-punk and heavy metal, share a common origin in 1980s decaying industrial cities. All above-mentioned genres have been canonized as 'scores' for grey, gloomy, decaying urban industrial environments or for their evocation, but is there an organic relation between de/industrialization and this kind of music production? Why is popular music such a powerful instrument in mediatising the crisis of industrial cities in 1980s Europe and the subsequent step to post-industrial societies? In this paper, I will first address these issues, trying to unfold the relation between industrial soundscapes and landscapes, symbolic representations and material changes in the context of 1980s European industrial cities. I will achieve this by focusing on three case studies: Torino, Tampere and Ruhr-area, through interviews I conducted with HC-punk musicians, record-label owners and fans and by examining artifacts such as fanzines, records, tapes and posters. Second, I will consider the legacy of this kind of mediatisation and its revival during the on-going economic recession. My main aim is to show how popular music became an instrument to mediatize and therefore make sense of an urban and industrial crisis.

Keywords: HC-punk, industrial cities, 1980s, industrial music.

Music and political subjectivation

Eleonora Zicari Costa de Brito, University of Brazilia, Brazil

Abstract

As a language capable of attributing meaning to social practice, music develops identities and shapes memories of its time. Brazil's collective memory of the years of military regime, for example, can be seen in the musical repertoire which helped to shape a political identity. In this communication, we will focus on two examples ("Taiguara" and "Os Mutantes") which helped to support social practices associated with resistance to the military regime. In it, we will take into account various forms of resistance, not only towards the political aspects of the conversative society, but also its moral and censorship laden fringes, in the way these affected music production at the time.

Keywords: music, resistance, subjectivities, censorship.

Being in a Band: artschool experiment and the post-punk commons

Gavin Butt, Goldsmiths College, University of London, United Kingdom

Abstract

This presentation addresses the hitherto overlooked post-punk music scene surrounding art schools in the Northern English city of Leeds in the late 1970s and early 1980s. Many bands came out of this *art school milieu* – including Scritti Politti, Gang of Four, Delta 5, Soft Cell, Fad Gadget, Another Colour, and Sheeny and the Goys amongst others. The teaching of performance and conceptual art, and Marxist and feminist theory, alongside the advent of punk and later the election of Margaret Thatcher, fuelled the DIY initiatives of many art students who got into bands at this time. Taking this as a case study to open up wider issues of cultural production on the eve of neo-liberalism, I will address how being in a band provided the opportunity for artists to transcend the impasses of Modernist art and punk rock - especially as both had become culture industry business-as-usual by as early as 1978. Introducing the idea of a post-punk 'commons' I will consider the importance of artistic communalism and non-proficient musicianship as a means to produce new forms of expression, alongside the transposing of avant-garde experiment into the popular arena. I will assess the political character of this cultural commons, and consider being-in-a-band as an ontological form of association that extended beyond music-making into the self-understanding of experimental performance and curatorial collectives. "Bands" singled out for particular consideration will include the Mekons, Impact Theatre, and the Pavilion Group feminist photography project.

Keywords: post punk, art schools, careers, bands, *milieu*.

Class War, Bash the rich, 2004 | © Chris Low

London Days of Rage Demo | © Chris Low

Injured cop, Stop the city, 1983 | © Chris Low

C - E

Space and time in street art

Ricardo Campos, CICS.Nova – Interdisciplinary Centre of Social Sciences,
Faculty of Social Sciences and Humanities, New University of Lisbon,
Portugal

Abstract

The concept of street art is fairly recent and is applied to a multifaceted set of artistic practices that have in common the use of urban public space for their realization. The street art occupies a diffuse and permeable border, ranging from the marginality and social rejection typically addressed to graffiti, to the approval and celebration directed at the consecrated in the art world. Contemplating the urban public space as the center of all artistic activity has a number of consequences for the way the artistic practice is conceived and executed, but also for the way the aesthetic works are received and enjoyed. We consider that this condition breaks with a tradition of the art world conceived as an intramural space, elitist, codified and protected. But we also consider that the use of public space brings a number of consequences in terms of how time is perceived and lived in artistic practice that clash with conventional understandings of the art forms. The urban art works are transient and ephemerality is part of its nature and language. This collides with an idea of art as heritage and merchandise that must be safeguarded, protected and perpetuated. The street art lives through short time cycles, while the official arts privilege long time cycles. In this paper we try to reflect on the particular articulation between space and time in the urban arts context.

Keywords: space, time, street art, city.

How we work there? The new days of the music research

Mário Cardoso, Department of Music Education, Polytechnic Institute of
  Bragança, Portugal
Levi Silva, Department of Education and Psychology, University of Trás-os-
  Montes and Alto Douro, Portugal

Abstract

The technological revolutions of the last decades have changed the way we
create, interact, share and sell music. Today, cyberspace is an integral part of
everyday life of the people, where people taken on specific behaviors have
specific characteristics, as much as it assumes a transformative effect on the
agents and products. In this *new field*, music has acquired new forms of
representation, meaning and practice, leading to the building of on-line
communities/networks or other models of artistic sharing understood as a
fundamental tool in the self-promotion of independent artists or as a vehicle
interaction and sharing with colleagues, fellow and fans. The sociological,
ideological and identity metamorphisms resulting from all these
transformations lead to change the characteristics of the traditional
ethnomusicological paradigm. Faced with all these challenges it is important
to think and propose new lines, procedures, techniques and proper
ethnomusicological research postures to the specific characteristics of this
new field of work. The challenge of the current research in music is to re-
imagine the fieldwork and to find *how we work there*. Considering the marked
objectives and based in epistemological contributions of Lysloff (2003),
Cooley, Meizel and Syed (2008), this paper aims to contribute to the discussion
and reflection of musicological research process by offering suggestions and
basic guidelines for its development and applicability in underground scenes
and DIYcultural practices in virtual space.

Keywords: virtual fieldwork, music research, cyberspace.

72h party people

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Abstract

The aim of this paper is to portray how Spain's largest electronic-music movement resulted as a consequence of a spontaneous territorial colonization in the south of Valencia. This is a peripheral city that, in the early 1990's pioneered a music movement that combined new wave, synth pop and early electro located in the old stables of its rice fields. At that time, Barcelona and Madrid were focused on the cosmopolitan birth of a brand new democratic system. The suburbia landscape of Valencia gave place to a mass phenomenon popularly known as *Ruta del Bakalao*, *Ruta Destroy* or *Movida Valenciana*. These terms labeled the permanent music festival across a territory of more than 40 kilometers where, at least, 20 music clubs opened between 1980 and 1996. Almost 50.000 teenager people experienced 72 consecutive hour techno parties, every weekend for more than 15 years. Along the 40 km of the CV500 road, night clubs, *afterhours* and parkings that operated club extensions, were the agents that allowed the development of nomad spontaneous and utopian movement focused on hedonism leisure and an electronic autochthone style of music: *mákina, bakalao or Valencia Sound.* This particular music style topped Spain's charts between 1990 and 1996. *Así me gusta a mí* (1991) by Chimo Bayo, one of the iconic Djs in *La Ruta*, was at the top of the charts in Spain, Israel and Japan. This hit sold over a million copies and still remains as the greatest selling electronic music track in Spain. This wild leisure infrastructure ended in the middle 90's when stricter traffic controls and laws were enforced as a consequence of the social alarm fed by the mass media concerning the hedonist and utopian behaviors of the youth.

Keywords: La Ruta, territorialization, utopia, hedonism, urbanism laboratory.

The social meaning of accelerated noise in speedy capitalism

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Jason Diaux González, University of the Basque Country, Spain

Abstract

In this work, we study the parallelism between the acceleration of the rotation of the Capital and the hastening of the rhythm of music. The modernity was the time for the development of total artworks, able to reflect the essence of their unhurried time. Beethoven could be considered as an example of it: the era of Total Sound. When the 20th century began, Italian futurists perceived the arrival of noise like a form of art; they claimed for the velocity, the energy and the rush of the industrial city. Progressively, the rhythm of the music becomes more accelerated. On the second half of the century, electronic, punk, and industrial music makes explicit the noise (and the speediness) of their own time. But this noise aspires to be sound, even if lack of communication is what it wants to communicate: the Sound of Noise. Today, accelerated capitalism of the 21st century turns into the fragmentation of the historical time, and together with its postmodern logic, the cultural products get empty: the era of Total Noise. As a result, nowadays, the social meaning of music is not about differentiation or strong construction of group (sub)cultural identities. Now its main function is that of sharing, providing a common language for sociality.

Keywords: capitalism, music, noise, acceleration, subcultures.

'I want to hold your hand 4ever!' The Beatles and the aesthetics of DIY graffiti cultures

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Abstract

Since the advent of 'Beatlemania' and subsequent global impact of the groups' music and career, certain places connected to The Beatles have been popularized and transformed into public memorials, tributes, and shrines (Kruse 2003: 155). This paper highlights the ways in which certain places connected to the group's cultural history are intertwined with visual practices of fandom in the form of graffiti. In particular, Abbey Road Studios in St. John's Wood, London, features an ever-evolving and publicly encouraged network of acceptable graffiti created by tourists and visitors on a consistent basis (and painted over every six weeks). In this paper, I determine that place, pilgrimage, and fan identity culminate in the manifestation of graffiti at this site, contributing to the re-envisioning of the site as a DIY space. I also explore how such 'user generated content' recreates the group's recording studio location into a new space of cultural production and consumption, while also creating a visual economy of Beatle-related iconography and expressions by the prosumers of Beatle media texts. I highlight these findings with supporting key visual examples from my current PhD research, as well as historical findings pertaining to when the space first shifted from site of cultural production to a DIY space. Ultimately, this paper seeks to determine how graffiti and such DIY spaces bear witness to the transformation of individual and collective identities in a society in which the visual spectacle is paramount (Debord 1991).

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Keywords: popular music, cultural studies, graffiti.

Boots and braces don't make me racist: Antiracist skinheads in Czech Republic

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Abstract

Skinhead subculture appeared in the Czech environment around mid-80s, even whilst under communist rule. While the initial form of skinhead subculture had no clear political affiliation, after the 'velvet revolution' in 1989, the majority of them took on a very clearly racist, specifically neo-Nazi character. However, this more explicit facet of the skinhead culture is counterparted by a minority of anti-racist skinheads which have existed since the early 90s. This paper will focus both on the historical and actual development of the anti-racist skinheads in the Czech Republic and also their importance within the skinhead subculture generally. Special attention will be given to the relationship of antiracism and leftist political ideologies (communism, anarchism). While in Western Europe is relatively common that antiracist skinheads cooperate with openly leftist groups, in Czech Republic it is a problem. The ideology of the left is generally perceived negatively by the post-socialist society, which also reflects on the subcultural development. So for most anti-racist skinheads, being distinctly anti-communism is an integral part of their political identity. Many of them also consider their anti-racism as an attitude that is not political, but moral, to avoid accusations of politicization of the subculture. In recent years, the growth of a new generation of anti-fascist skinheads, which is not defined against neo-Nazi skinheads (whose number in Czech Republic is steadily declining), but against groups of apolitical skinheads embracing racism and nationalism, leads to another stage of misunderstanding what the term 'politics' means within the subculture. This dual tension (to the left and toward politics in general) is what I will try to identify.

Keywords: skinheads, racism, anti-racism, SHARP, RASH, Czech Republic.

Desenrascar: Identifying vectors of creativity in restrictive circumstances

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Abstract

Indigenous cultures of street innovation and improvisation worldwide have regarded adversity as inspiration and opportunity for radical change. This paper identifies the common vectors which form critical components of the associated creative process, towards developing an alternative philosophical approach to queries of design. The subsequent model imbibes and endorses the inherent positives within DIY cultures, and seeks to produce design aimed at needs rather than wants, an ethos which the research wishes to promote across levels of design education. Some of the finest instances of human resourcefulness can be attributed to situations of great duress, either sudden or prevailing, that have acted to heighten basic instincts of self-preservation. Circumstances of hardship may be a prominent contributor to deep-rooted DIY practices in India (under the common theme of Jugaad), and other cultures such as China (where it is known as Zizhu Chuangxin), Brazil (Gambiarra), Kenya (Jua Kali), France (Systèm-D), Germany (Trick 17), and Portugal (Desenrascar). These indigenous cultures of improvisation serve as valid mnemonics of a certain connatural approach to design that is seemingly rampant, and exists in plain sight, but is often overpassed. With an allegedly gradual converging of global sensibilities, such un-idealistic pursuits may get regarded as being outside of the design pandect, and thus proletarian and/or inconsequential, however, creativity rooting from primal instincts may prove to be explicit and vastly liberating, and thus deserves a parallel line of deliberation. The research is a part of the Doctoral Program in Design at UPorto and is funded by FCT, Portugal.

Keywords: bricolage, phenomenography, desenrascar.

'Redefining the Prologue': The Maverick methodology of Some Bizzare records 1980-1985 - mediating modernity in popular music

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Abstract

The early 80s evolution of record label Some Bizzare is an unacknowledged cornerstone of music industry history. Purposive signings by founder Stephen Pearce (Stevø) predicted and pre-dated oncoming technological and ideological changes within popular music cultural sound production. Some Bizzare's aesthetic championed new sound source combinations, challenging the dominant four-piece rock group output of contemporary major and independent labels. By the late 1980s, new group formations would become more widely accepted and adopted by the music industries, musicians, labels, audiences and critics. In the first half of the decade, this was not the case. Heterodox heretic Stevø sought to radicalize mainstreaming of cultural production: *'Rock and roll' is not just a style, it's an indoctrinated, instinctual thing which is bred into people ... as soon as you smash down that instrumentation, that bass guitar, lead guitar, drums and vocals, the whole perspective gets a lot wider.* Stevø interviewed in "Tape Delay" by Charles Neal (1988). Some Bizzare elevated UK electronic duos and bands to global commercial success and provided international fora for avant-garde and industrial artists. Collaboration of musicians, artists and producers became normative practice with Some Bizzare musicians, precipitating fertilisation of new ideas and genres. Stevø's innovative praxis forged apposite relational dynamics with major labels. Reflecting on collective and individual primary source interviews with key people involved at the time, this ontological presentation will re-evaluate the influence and cultural impact of the Some Bizzare record label between 1980 – 1985.

Keywords: Some Bizzare, electronic, industrial, popular music.

The media archaeology of a musical instrument named *Gatorra*

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Abstract

In the mid 90's, at the suburban city of Esteio, Brasil, a hippie/punk electronic technician named Antônio Carlos de Moura developed a one-of-a-kind music instrument made out of electronic junk: the gatorra. It resembles and it is wielded as a guitar, but it's a reaping-hook-shaped piece of carved wood, plastic, aluminum, and scraped knobs taken from old televisions and radios spread over its surface. It can produce synthesized sounds similar to the ones of drum kits, as well as drones and other special effects. From then on, Antônio became Tony da Gatorra, an independent musician in a struggle to make his instrument "happens" while singing protest songs against Brazillian politicians in favor of land reform. We are interested in understanding the gatorra (with the help of media archaeology theory) as an object of resistance to technological progress, at the same time that it denounces the programmed obsolescence of media devices. We suggest an inversion of high-tech industry's *modus operandi*: new technologies are read as objects subject to the process of becoming-junk, whereas junk is read in its critical position towards media's current state. We also observe the gatorra as a contemporary parody of Flusser's indecipherable black box. The instrument's major achievement is the de-stratification of several electronic devices, forcing them to work together in a new territory, where scraped hardware finds a place to resist against programmed obsolescence. For obsolescence is not about what is "dead" or what "lost utility"; it is about what persists, in a punk way, resisting in minoritary processes of differentiation.

Keywords: Gatorra, media archaeology, materialities, obsolete media, do it yourself.

Legitimizing music scenes: Periurban musical landscapes under scrutiny

Pedro Costa, ISCTE – University Institute of Lisbon, DINAMIA'CET – University Institute of Lisbon, KISMIF Project, Portugal

Ricardo Lopes, ISCTE – University Institute of Lisbon, DINAMIA'CET – University Institute of Lisbon, Portugal

Abstract

Urban music scenes have been significantly studied, both on the demand and supply sides, that is, considering the (sub)cultural practices and identity related aspects that are underneath musical fruition as well as the structuring mechanisms which are inherent to creation and provision of musical-related services. This analysis is particularly interesting on territorial terms, concerning both the spatialization of those social practices and the territorial embeddedness of those mechanisms, particularly in areas, in the center of the city, which constitute themselves as creative milieus, with a particular atmosphere that enables creation, consumption and reputation building mechanisms. This paper proposes to go beyond this, analyzing specific music scenes of periurban areas. A diversity of "musical landscapes", hypothetically configuring semi-structured scenes (at the provision side, or at the consumption-related activities side), can be found in peripheral areas of metropolitan spaces, raising interesting and challenging questions concerning (i) those scenes' structuring mechanisms, and (ii) the legitimization aspects of "alternative" or non-mainstream segments of the music field. The aim of this paper is to discuss these periurban musical landscapes, through the lens of legitimization and reputation building processes. On a first moment, a set of "periurban musical landscapes" is presented, drawing upon an observation process, based on audio and visual recollection on 6 different spaces of Southern Lisbon Metropolitan Area. On a second moment, an experimental urban intervention developed by the authors in the framework of the KISMIF conference, will confront people with the gatekeeping and legitimization processes, in order to draw some conclusions.

Keywords: music scenes, periurban, reputation building, urban intervention, Lisbon Metropolitan Area.

Are you scared to get punky? Indie pop and punk rock

Pete Dale, Manchester Metropolitan University, United Kingdom

Abstract

Sarah Records, the record label which grew from the *Are You Scared To Get Happy?* and *Kvatch* fanzines of the mid-1980s, was 'a critical laughingstock in its native country sneeringly dismissed as the sad, final repository for a fringe style of music' according to Michael White's recently-published *Popkiss: The Life and Afterlife of Sarah Records* (Bloomsbury, 2015). Not many people today would consider the label a bastion of 'punk rock' – rather, Sarah and the 'indie pop' scene which was associated it were and are regarded as a wimp-ish, cutesy and apolitical ghetto wherein hearts and flowers get prioritized over any political concerns. However, in the mid-1980s the indie pop fanzines would refer directly to the indie bands as 'punk rock'. The cuteness and colorful, flowery imagery, meanwhile, had an explicitly political/socialist rhetoric around it much of the time. Whilst Michael White is correct to assert that the mainstream music press in the late 1980s and early 1990s regarded Sarah as a 'laughingstock', it is important to also remember that Sarah and the scene around it was reciprocally polemical in regard to what was, in fact, the corporately-owned media establishment of the day. That given, perhaps the historical record on indie pop and its relationship to, on the one hand, punk and, on the other hand, the music industry's establishment is yet to be more properly accounted for. This presentation will explore this question with direct reference to a range of indie pop fanzines published between 1985 and 1995.
Keywords: indie, punk, cutie, Popkiss, Sarah.

Inside and outside: the ageing DIY music scenes of Bradford, West Yorkshire

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Abstract

This presentation will examine the rise of local ageing DIY music scenes in the post-industrial city of Bradford. Since the mid-1990s, Bradford's ageing DIY community has grown and expanded beyond the city, allowing older generations to settle, forge and rediscover their own identities through DIY music. Over the past 20 years, Bradford has been a city of cultural, social and political change; much of his has directly impacted on the Bradford DIY music scene. Key individuals and collectives from the DIY music scene have carved their own alternative communities for older individuals to participant in. This talk will define and address the key issues within the ageing music scene of Bradford, specifically with regards to how these older participants helped development and nurture an independent music and regional urban identity for ageing fans while examining the growth and diversity of music performance spaces. By analyzing local events, flyers, podcasts and interviews with musicians, promoters, and a wide range of ageing DIY participants, this presentation will illuminate how the regional identity of older individuals has led to the cultivation of grass roots music scenes in Bradford.

Keywords: DIY, local music scenes, networks, Bradford, Yorkshire, UK, music sociology.

Defining Galician identity through the rock bravú movement and other contemporary punk music

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Abstract

Galicia has always been defined as a rural and sentimental nation. One can find examples of this in a wide range of cultural manifestations such as poetry, paintings, films, folk music and others. Rosalia de Castro—probably the single most known Galician poet—was broadly defined by these two characteristics. While this stereotypical construction of the Galician identity has traditionally been used to put down "galegos" as ignorant villagers—mainly by those who would rather be seen only as Spaniards—the Rock Bravú movement twisted and dignified it in the nineties by making it the main characteristic of a very popular alternative musical genre. The bands involved with the Rock Bravú mixed punk and rock music with lyrics about working in the farm or picking up potatoes. Along with this, they also added traditional instruments such as bagpipes or tambourines. Some bands such as Os Diplomáticos de Monte Alto wrote lyrics that were mainly humorous while others such as Os Rastreros or Xenreira used their music to denounce the social problems Galicia was undergoing. Following a semiotic, historic and nation building approach, my presentation tries to uncover some of the different ways in which the Rock Bravú movement, as well as more modern Galician punk music, define what it means to be Galician in the 21st century.

Keywords: Galiza, punk identities, nationalism-rock.

DIY Practice: A personal proposal for site-specific sound and visual performances

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Abstract

Aiming to explore the diverse nature of sound and image and its relationship with specific sites, we propose in this paper the development and construction of a new framework for a personal artistic creation based on sound and visual articulation through site-specific related performances.

This exploration of the dialogue between sound and image begins with a brief history of electronic ambient music, identifying and discussing the artistic movements that are related with multimedia contemporary performing arts, highlighting the relevance of the work of Satie, Schoenberg, Russolo, Varèse, Schaeffer, Cage and Stockhausen. We categorize and also discuss a route under the creators and artistic movements associated with performance arts, which contextualize contemporary multimedia performances, using a set of anthologies, including: Packer and Jordon (2001), Harries (2002), Tofts, Jonson and Cavallaro (2002), and Wardrip-Fruin and Monfort (2003), still watching the new expansion of multimedia performance, with the emergence of new approaches and projects in recent years.

We then explain this framework, presenting the results of a set of artistic DIY creation projects, showing the importance of site-specific approaches to DIY practices and how real time dialogue between electronic ambient music and image promotes a space of contemplative immersion in a sensory environment. The starting point to this set of artistic DIY creation projects are the perception and interaction with the spaces, through the capturing and perception of their memories and archives, which emphasizes a sense of place and an artistic expression that is simultaneously contemporary and personal.

Keywords: DIY practice, audiovisual performance, performance art, sense of place, site-specific.

Everyone's Wally: Stonehenge, new age travellers and the continuing struggle for Albion

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Abstract

'As a space,' notes Kevin Hetherington, in *New Age Travellers: Vanloads of Uproarious Humanity* (2000) the 'representation [of Stonehenge] has been constituted in a variety of different ways: as an important archaeological site, a Druidic temple, an ancient astronomical instrument, a tourist attraction, a symbol of ancient Briton, a New Age site of worship, part of England's cultural heritage...the site of an annual free festival, a site of public disorder and of strong police control' (140). Research around Stonehenge usually traces the precarious and violent relationship between the authorities and festival goers including George MacKay's *Senseless Acts of Beauty: Cultures of Resistance since the Sixties* (1996) and Andy Worthington's *Battle of the Beanfield* (2005). This paper provides an update on these tensions. It will begin with a brief contextualization, illuminating the importance of Tim Sebastian, the former Chosen Chief of the Secular Order of Druids (SOD), and the late Phil Russell (also known as Wally Hope), organiser of the first Stonehenge Free Festival in 1974. Secondly, it will draw upon interviews and personal correspondence between the author and Dean Phillips (better known as Wally Dean), the current Chosen Chief of the Secular Order of Druids and guardian of 'Wally's box,' (which once held Wally Hope's ashes). Here, Phillips provides a contemporary picture of the continuing struggles around Stonehenge as a site of worship, celebration and the linking back to a deep cultural heritage.

Keywords: Wally Hope, Stonehenge, free festivals, punk.

'In the Land of Grey and Pink'*: popular music in the lived and imagined city of Canterbury

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Abstract

This paper focuses on popular music cultures associated with Canterbury, England and is based on an on-going study with an ethnographic approach to interviews and observations. Our work contributes to understanding how popular music interacts with communities and within a world heritage and University City. In the 1960s and 1970s the terms 'Canterbury scene' and 'Canterbury sound' were used to refer to the psychedelic and progressive rock developed by artists such as Caravan and Soft Machine (Bennett 2002). While exploring the 'legacies' of the Canterbury psychedelic sound, we focus on contemporary developments in local music scenes and the ways through which they take part in the practices of communities by sound-defining urban spaces. This paper presents emerging findings mapping out Canterbury as a physical place where diverse 'micro musics' (Slobin 1992) derive. Styles like acoustic folk, punk, and alternative rock are associated with specific locations throughout the city. Small venues within the city walls, particularly pubs, are central to networking towards formulating music "milieu cultures" (Webb 2007). Institutions including universities and colleges, the council, and the Cathedral affect opportunities available to young musicians in Canterbury. At the same time, the DIY independence and underground ethos are strong elements of artistic identities, reinforced by the absence of specialised venues for popular music. This paper puts an emphasis on the argument that Canterbury is interpreted by musicians as both metaphor and reality: it has created a symbolic space whose 'aura' shapes music identities in the struggle for attaining artistic distinctiveness and legitimacy. *The title of this paper contains a reference to Caravan's 1971 album *In the Land of Grey and Pink* (Deram).

Keywords: Canterbury, ethnography, popular music culture legacy, urban live music spaces, place as a metaphor.

Can you still dance to my beat? The phenomena of electronic after-parties in the city of Porto

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Abstract

The phenomena of the after-parties in the city of Oporto will be described in this paper from a design perspective exposing the dancefloor not only as the core of a subculture –the club culture, but also as a territory where design plays a major role in the creation of ´the vibe´ and therefore in the authentication of the experience of going 'afterpartying'. Written as a single day of a field diary, this paper shows the result of several participative observations, questioning and supporting the role that a designer may have in the subcultural studies. In close, I claim the dancefloor as a territory where the discipline of design has a major influence not only by creating environments and specific trends but also by influencing attitudes, attendance, gestures, human-interaction and human-technology interaction.

Keywords: after-parties, design, Porto, subcultural, dance culture.

Resistance patterns of a tattooed body

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Abstract

Body is one of the primary area through which discontentedness and resistance toward oppression and regulative intervention are represented. On the one hand, bodies are constructed by power relations and the knowledge concerning the body is being defined by that power. On the other hand, this social power can meet its opposition again through the body. The body is not only the outcome of social - cultural structure but the subject of resistance as well. A tattooed body itself can be considered as a resistance or a challenge to the traditional body form which is thought pure and intact. Marking the smooth body with tattoo can be seen as a resistance to the dominant body image. In general perspective, this can be considered as the expression of a challenge toward the boundary drawn around social body. In this paper, I would like to argue how tattoo, as a popular cultural text and a bodily practice, can be seen as a resistance and what kind of resistance patterns can be represented through a tattooed body.

Keywords: resistance, body, tattoo.

Rebellion Festival, 2014 | © Chris Low

Rubella Ballet, 1982 | © Chris Low

F-I

Digital, electronic, visual and audio experimentation in music: from fablabs toward new business models

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Abstract

Maker communities around fablabs create an 'underground' space for experimentation nested locally in (post)industrial cities bringing together communities of enthusiasts with interdisciplinary background. The pool of knowledge, ideas, solutions stems from local and is shared globally open access connecting makers. Experimentation in fablabs aims at creating variety, and raising options in the landscape of design, food, natural sciences and so forth. In the field of music makers, its aim is at creating instruments (by digital tools: 3D-printers, laser-cutters, etc), and explore the ways of creating music in the intersection of and beyond digital and electronic. A further path is the exploration of the way in which visual and audio meet, either by visualizing music or developing solutions and tools connecting visual expression to music perception or production. In the context of long-tail markets, and blurred borders of creators and consumers of content in the digital arena, anybody can enter any role. Solutions backing users in creating audio/video content are developed in communities, while sounds are used for enriching the world of an internet of things.

In my presentation I take stock of the strands of digital fabrication's experimentation in music, and how they shift toward new business models. I propose a glance at the world of digital fabrication to understand the relationship of experimentation and mainstream, local and global, from the angle of rapid digital development affecting the music scene and what we perceive as the relationship of audio-visual-digital.

Keywords: digital fabrication, fablabs, music production, experimentation

From Garage Shock to Girl Germs: charting the DIY scenes of Bellingham and Olympia, Washington during the 'Grunge Era'

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Abstract

The dominant narrative of 1990's rock music - especially for the first half of the decade - is one that depicts a 'battle' between (U.S.) Grunge and (U.K.) Britpop. In the American half of this story, Grunge and its Seattle "birthplace" have received much attention from rock journalists and scholars alike. Early interviews with Kurt Cobain, however, reveal the significant role that the nearby city of Olympia played in his career: It was the DIY scene there that excited him to actively pursue music. Subsequent media coverage of riot grrrl there lent further credence to the city's subcultural pedigree. Olympia is now well-known to those outside the region due to successful bands like Sleater-Kinney and the K and Kill Rock Stars labels. The less familiar Bellingham - a 'college town' ninety minutes north of Seattle - was also important. Bellingham was home to an equally vibrant DIY scene. Led by Garage rockers the Mono Men, who held the annual "Garage Shock" festival there, the city spawned numerous bands (notably at the time, Crayon and, eventually, Death Cab for Cutie). It was also home to one of the region's most respected all-ages venues, the Show Off Gallery. Thus, the history of 1990\'s rock music emanating out of Washington state is more expansive than the usual Seattle-focused narrative. This paper charts how musical activity within the western corridor of the state - from Olympia in the south to Bellingham in the north - was highly influential in crafting the DIY aesthetics and sounds that defined popular music during the early 1990's.

Keywords: grunge, the Nineties, Seattle, Washington state, scenes.

PorTão - The transformation of a local artistic space through the collaboration of the artists themselves

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Tales Victor Pontes Monteiro, Federal University of Tocantins, Brazil
Isilda de Sales, Federal University of Tocantins, Brazil

Abstract

This paper aims to cast a view over the initiative of a group of artists in the city of Palmas, capital of Tocantins, Brazil. Named *PorTão* (Gate in English) it is a place that seeks to be open not only for artists established in the neighborhood, but also those who are passing through town. Defined as a collaborative space for artistic development, *PorTão* was created by the joint initiative of two local theater groups – Cia. teatral *UMPONTODOIS* and *Três Marias Teatro*. In search for a place where they could base their activities the two groups decided to establish this project in a common administration. *PorTão* aims to provide artists and art lovers with a democratic and autonomous space to create, produce and perform their projects, not only those linked to the theater, but also to dance, music, visual arts and especially projects that intertwine those areas, in addition to being a base for both theater groups and their regular activities. In this sense, the main objective here is to present some aspects of what could be called *PorTão initiative* and what are its possible effects in the community. The fact that the place was not institutionalized stands out, as it allowed for the initiative to reach out to artists who do not fit into the traditional and official spaces of the city, and it tried to increase theater education and public formation. By proposing itself as collaborative, some pro-attitude of the participants dealing with the space presents positives and concrete results, such as the reformation of the main space, cleaning of the terrain, people taking turns to attend the service call among other things. The space thus creates in Palmas, a new paradigm in the relationship between artists, production and public that is going to be discussed in this paper.

Keywords: theater and community, theater education, public formation, space.

Runaway style for a fashion world

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Abstract

This paper aims to explain and understand the representations and practices of the youth regarding the consumption of fashion goods, by addressing its role in the scope of the continuous identity (re)creations that characterize the subcultures and neotribes in the context of a digital, informational and globalized late modernity.

The approach to the youth, articulated through the relation between youth culture, style and aesthetics, attempts to frame the identity (re)afirmation of the young by the existent sense of belongings (over)determined by the consumption of fashion goods. Due to the increasing culturalization, stylization and aestheticization of the everyday life, consumption is intertwined with the an identity decentering, through the positioning of material goods as significant of *lifestyles*. These are in turn poured into fashion and style, underneath a body materiality marked by fluid borders and unstable belongings.

Considering the continuous increase of the differentiation enabled by the processes associated with globalization, we seek to apprehend the shapes of internal development of subcultures and its imagery, as well as to address the dialectical oppositions established *vis-a-vis* an "other" which is frequently perceived in an ideal form. This creation of an other is exempted of nuances, diversity and specificity although equally exposed to the impacts of global connectedness.

Not only are youth identities plural, complex, mutable and reflexive, but they are also interlinked with the time and space in which they reconfigure themselves. Consequently, we ask ourselves to what extent the emergence of digital sociabilities (characterized by a ubiquitous access to the information and communication technologies) contribute to transmute the frame of subcultures/neotribes. To this regard, we consider in a new relational paradigm, the scenes, as a way to comprehend the hybridisation that marks the practices and representations of the young on an identity perspective.

Keywords: youth, identities, subcultures, neotribes, fashion, scenes.

Songs with a story and lives with history: an essay on the role of music as factor of symbolic and cultural integration

Patricia Ferreira, Faculty of Arts and Humanities of the University of Porto, Portugal

Abstract

This work is the result of a yearlong internship in a school of the metropolitan area of Porto, pointing to a reflection on the importance of the expectations of students of the History A and Geography A disciplines in academic success. Our work was conducted towards describing the classroom experiences which lead to episodes of success. We sought to construct class plans which related the music and content of each discipline, promoting participation and construction of knowledge. Using the students pre-conceived notions, as well as some key lyrics, it was possible to connect some key moments of the teaching-learning process with the need to find songs which made the themes attractive to the students – songs with clear lyrics, which nonetheless produced an active questioning. We sought to adequate this procedure to the needs of each classroom, stimulating the formal and behavioural learning of students. Through this episode, we are hoping to lift the veil of the potentials of music as language and narrative of cultural, social and civic integration.

Keywords: teaching-learning, history, geography, music.

The worlds of jazz and audiences in France since 2000

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Abstract

This approach studies the jazz market's dynamics of change in France since the 2000s. Our field consists of the awards in the jazz field (prices, competition, dedication instances distinctions) when it comes to analyzing the terms of recognition and professional advancement of talent. Indeed, this is an area characterized by high uncertainty and the emergence of sometimes radically different conceptions of jazz and we observe the negotiation process and classification (creation of new taxonomies) related to the emergence of new actors' categories from other artistic fields (pop, word music, hip hop, electro, etc.).

Also, we have investigated whether occupational reward operated a form of "recommendation" on entertainers, including programmers; we shall continue to investigate ways to collect programming from professional directories, in order to acquire a corpus of artists programming over the same reference period as a database. Our plan is then to compare the two sets working on recognition of lexical phrases to develop indicators that help us establish whether recommendations (prescriptive effect) on the public or intermediaries in creation and therefore possibly building a reputation. Additionally, our collaborative project with partners of the thesis and our job is to study the receiving of jazz awards in France on the music market; finally, how these awards have resulted in musicians and laymen in terms of "intangible" capital. Concretely, the results of this thesis are primarily aimed at understanding the distinction between price and performance art, including the value placed on "moments of performance" (concerts, festivals) in the construction of artistic legitimacy and musicians' careers.

Keywords: mutations, circulations, prescriptions, jazz.

Dance the ghost with me: examining identity production in the goth industrial subculture

Alison Fraser, Trent University, Canada

Abstract

In November 2015, *The Province*, a newspaper based out of Vancouver, British Columbia, published an article that accused an alternative nightclub, Vancouver Art and Leisure (VAL), of throwing potentially dangerous parties that involved excessive sex, drugs, and alcohol. The subsequent scandalized reaction from the general public was based on a perceived lack of morality demonstrated by members of the local goth(ic)/industrial subculture at these events. By starting with the VAL example, I will examine how the members of the Vancouver goth/industrial subculture are able to adapt the spaces of a gentrified city that shuns difference in order to create and maintain their alternative identity. Participation in this subculture can be characterized as a kind of self-imposed exclusion that is both the result of, and magnet for, very real symbolic violence. Drawing on an analysis of literary texts in combination with first-hand experience and participant observation, I can seek to understand the moral panic surrounding the events at VAL in order to discuss how Vancouver\'s goth(ic)/industrial subculture creates its own alternative spaces so members can temporarily escape the symbolic violence imposed on to them by mainstream society. This investigation addresses the methods used by goths to create and maintain their subcultural identity, such as fashion, as well as understand the role that physical place plays in this construction. Ultimately, this analysis will reveal the complex and sometimes exclusionary relationships that exist between the goth/industrial subculture, the venue spaces they occupy, and the city that reluctantly plays host to them.

Keywords: Goth industrial subculture, identity, space and place, symbolic violence.

Do-it-yourself: entrepreneurship and actions of a lifestyle?

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Gustavo Dhein, Federal University of Santa Maria, Brazil

Abstract

Doing it yourself is at once a critique of the dominant mode of passive consumer culture and the active creation of an alternative culture. It is not just complaining about what is, but actually doing something different. If the dominant culture is commercial, however, DIY culture followers are in many ways using it to rebuild their relationship with the world. (DUNCOMBE, 1997). Nonetheless, when coopted by the neoliberal hegemonic discourse, "DIY" gains new contours and values: it is often treated as perfectly interchangeable with terms such as "entrepreneurship" and "innovative spirit". Our essay discusses this issue by analyzing interviews with people from Brazil of different ages and social classes linked to the punk subculture and who call themselves followers of ethics "DIY". The main question to be answered refers to what distinguishes the type of entrepreneurship of a subculturalist from those put into practice, for example, by individual microentrepreneurs - a growing category because of the precarious working conditions in this country. Our analysis dialogues theoretically with authors such as Bauman (2008), Dodd (2014), Lewis and Williams (2009), Duncombe (1997) and Salgado (2015). Among the results, there is a clear division made by interviewees between what is a commercial market and a "legitimate" market that is parallel and disconnected from the ambitions of the capitalist entrepreneur. Furthermore, DIY is primarily understood as a personal transformation process and is not interpreted (and lived) as necessarily committed advances or collective achievements.

Keywords: Do it Yourself, entrepreneurship, DIY careers, Brazil.

The music scene of [SSEx BBox]

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This paper seeks an anthropological analysis of the music scene of [SSEx BBox], in São Paulo. This is a project that brings from the multi-arts and conferences a discussion regarding the gender and sexuality issues in different parts of the world. Born in 2011, this project has as its ideal the expansion of awareness, the promotion of education, the inspiration to create new communities and the questioning of the old knowledge about sexuality.

The last five years were critical to the development of new cultural expressions. A strong indignation movement erupted in world bursting with changes. The music scene of [SSEx BBoxx] reflects this contemporary world and, in addition to visibility issues such as body, feminism, queer etc., give their contribution to the necessary social changes. From the DIY concept, it presents basically popular music (such as rap, funk, and electronic music).

This research is linked to Juvenalia group (Youth Cultures: communication, image, politics and consumption). The group, based in the Escola de Propaganda e Marketing - São Paulo, is interested in questioning issues related to the study of youths. Its main goal is to promote and consolidate a space for the academic communication, exchanges and production of knowledge over various topics and articulated theoretical schools to youth culture to the media field and to the urban scene.

We use as an investigative standard the Baladeur\'s ethnography. A possible contemporary Flaneur, who lives in a pluralistic reality and observes the world, pursuing the resistance to mediocrity and the elements for his creations (poetry, music, video, performance etc.).

Key-Words: alternative music; youth; genre; indignation; activism.

Points of transgression, bullying and dissent in subcultural theory: an ethnographic appraisal

Alastair Gordon, Leicester De Montfort University, Punk Scholars Network, KISMIF Scientific Committee Member, United Kingdom

Abstract

Traditional 1970s (CCCS) subcultural theory presented social youth groupings as unified blocs whose transgressions and divisions were marked by sartorial expression, social class and gender. They were contextualised as reactions to shifts in overarching social structures. Such research did not examine internal division and tension within subcultures. This presents an explanatory gap in terms of an honest representation of subcultural groups. Even the recent corpus of post subcultural research who sought to address such omissions (Muggleton, et al 1999) by addressing questions of division and authenticity, avoided key issues of subcultural violence within the group, fights, bullying and exclusion. This presents a notable absence in terms of theoretical accuracy. Recently, Hodkinson (2015) has recognised this omission in his landmark discussion of subcultural hate crimes, yet the violence and divisions within and inside subcultures still remains absent from his debate. This short paper will overview the drawbacks of previous subcultural research. Moreover, taking an auto-ethnographic approach from long-standing experience in the international punk scene, it will offer speculative comment on how and in what ways future subcultural research can examine such delicate and sensitive ethical/methodological research issues.

Keywords: subculture, transgression, violence, deviance, ethnography, hate crime.

Transmitting that noisy aesthetic: Motörhead and their continuing influence on global punk aesthetics

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Abstract

This paper will critically examine the influential legacy of Motorhead and the late Lemmy Kilmister on three key areas of punk. Design, music and attitude. While it is often suggested that Motorhead's influence was predominantly felt in the Thrash Metal scene and is subsequent popularity, less focus has been paid with respect to its impact in the diverse global punk genres. Particular attention and examples will be drawn from the UK, Sweden and Japan, as reflexive examples of musical transmission and influence. Theoretically the paper will critically consider Muggleton's (1999) post-subculture, concepts of 'diffusion/defusion' and Jenkins (1992) notion of textual poaching. This will then be framed in terms of an internationalist revision of my recent concept of 'haunted punk aesthetics' (Gordon, 2016).

Keywords: Motorhead, punk, postsubcultures, hauntology, cultural sociology.

'Cheap bubblegum and plastic transistors'. The dissolving mystique of Crass: the role of biographies, punk-studies, and cheap merchandise in the destruction of the Crass aesthetic enigma

Alastair Gordon, Leicester De Montfort University, Punk Scholars Network, KISMIF Scientific Committee Member, United Kingdom

Abstract

Building on my previous models of 'subcultural endpoints' and 'countercultural continuity' (Gordon, 1996, 2005, 2016), this paper explores how the enigmas and mystiques surrounding the UK punk band Crass have been essentially undermined through populist punk discourse, punk studies, merchandise and band biographies. Indeed, I suggest that to a younger audience during the time the band was active (1978-1984), the lack of press coverage, merchandise, photographs and video footage formed a central component of their enigmatic appeal. Likewise, such anonymity served their political strategy of a series of subversive 'pranks' undertaken at the latter stages of their existence. This general mystique has now been shattered in contemporary culture.

The principle aim of this paper is to critically explore how and in what ways this landmark band's legacy has been overturned indeed 'sold-out- by such populist accounts and the current overuse of reproducing their once subversive output as cheap commodity forms (e.g. Crass action figures, ashtrays, cufflinks etc). Indeed, while it is appropriate to critique endpoints, I suggest that the advent of the internet was an obvious protagonist responsible for demystifying the band and ultimately cheapening their political legacy.

Using aspects of Classical Marxism and critical theory, this paper will offer the fresh, explanatory concept 'circular de-fetishism' as a new theoretical model from which to examine debates surrounding punk commodification, historical revisionism and reification.

Keywords: Crass, Punk-studies, fetishism, commodification, DiY.

A label of one's own: gender and 'subcultural entrepreneurship'

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Abstract

The link between art and money are not new, and artists have always been entrepreneurs (Alpers 1988; DeNora, 2012). Studies concerning the western musical economy of the 18th and 19th century show how musicians were active agents in shaping musical life, seizing opportunities (Weber, 2004). In contemporary music worlds, ethnographic studies have shown how local music-making activities become informal means of making a living for musicians, enabling the (small or micro-scale) creation of jobs and DIY careers (Cohen, 1991; Finnegan, 2007; Smith and Maughan, 1997). McRobbie (1998) documents the – otherwise overlooked - work of women "subcultural entrepreneurs" that grew out of the post-punk culture of the late 1970s and early 1980s, linking fashion and music. This paper is based on the PhD findings on Portuguese women rockers. For its heuristic value, the paper presents case studies of women (subcultural) entrepreneurs who created labels to sell their (home-made) "arts and crafts". Items such as clothes, jewellery and decoration, as well as pastry and confectioneries, embody rock music aesthetics. Traditional female activities taking place in private, domestic spaces – sewing, decorating and baking – are reformulated and re-valued, as these women link it to music aesthetics, music worlds, gender representations (specific types of femininities) and their own status as women rockers. Also, within the context of financial austerity and precarious jobs, some of the activities that these women were already doing gain a new and stronger meaning in their everyday live. As a result, musicians and amateurs co-produce informal, underground markets.

Keywords: gender, subcultural entrepreneurship, materialities.

Borrowed places, temporary spaces: Experiencing Brisbane's ungrounded underground

Ben Green, Griffith University, Australia

Abstract

Underground music scenes in Brisbane, Australia do not house themselves on permanent real estate, despite and perhaps because of the city's sprawling geography and relatively small population. They create and inhabit temporary spaces in shared, borrowed and marginal places: venues with sporadic or rotating 'nights'; house and carpark shows; the areas above, below, behind and between the dominant uses of land and buildings. There is a similar lack of precise demarcation at the level of scene membership and musical styles, which are often shifting and sometimes overlap. However, these scenes distinguish themselves through the affective spaces they create by enabling and promoting certain kinds of experience. This paper draws upon a year-long, ethnographic research project among participants in Brisbane's underground and DIY music scenes in 2015, including participant observation and in-depth interviews, undertaken in the course of a larger project investigating peak music experiences. Peak music experiences are those specific experiences with music that stand out from general experience, becoming part of people's self-narratives and reproducing collective values and histories (Green, 2015). Based on this research and building upon the conception of scenes as local, trans-local, virtual and affective (Bennett and Peterson 2004; Bennett, 2013) as well as Anderson's (2009) concept of affective atmospheres, this paper considers the experiences that unite and define Brisbane's ungrounded underground music scenes.

Keywords: experience, affect, music scenes, Australia.

Writing with Colours on the Wall - a Jornal de Parede - engaging a dialogue through creative interventions in-the-streets by con-temporary ethnographic research and representation

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Abstract

The world of street art is full of controversies, labelled by the artist, his/her artwork, the audience, the authorities and institutional organizations. It is an interesting (sub)culture where symbolism and communication reveal many issues for a practical as well as ideological debate. By focusing on several performers [1] and projects, I attempt to "[...] use art as a form of social mediation"[2] (Ferro in Cordeiro, Ferro, Sieber 2012:277). Within my research I aimed to reveal an outdoor field of artistic interventions (ref. street art and graffiti), as well as highlight how streets can be a more ephemeral, creative, expressive and accessible platform for ethnographic research to *represent* data. This is to combine the symbolical trilogy of process (ethnographic fieldwork), product (collaborative art projects/exhibitions/artistic interventions in-the-streets), and people (engagement, involvement and commitment of the people you present and represent) in words and images, in different materials, in different location – in short, to *translate* topics with a certain collective thought that are sometimes "more difficult to express with words"[3] (Coemans & Hannes 2016). This is also an attempt to express the diversity of narratives and experiences into a more *interactive*, *interartive*, *interconnected* manner. Especially in urban public space these interventions can give *meaning* to the everyday encounters, and they can create a(n) (intercultural) *dialogue*.

[1] Throughout this writing I will use the term *performer* to refer to those who bomb, tag, paint, make stencils...legal and/or illegal, commissioned and/or uncommissioned.

[2] Ferro in Cordeiro, G.I., Ferro, L., Sieber, T. (2012) The neighbourhood strikes back: community murals by youth in Boston's communities of color. *City & Society,* 24 (3):277.

[3] Coemans, S. & Hannes, K. (2016) Kunst IS wetenschap: Over de uitbreiding van onze wetenschappelijke toolbox.

The perfect girls are pink, not black: Gender and difference in the early days of punk in Portugal

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Ana Oliveira, ISCTE – University Institute of Lisbon, DINAMIA'CET – University Institute of Lisbon, KISMIF Project, Portugal

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Tânia Moreira, Faculty of Arts and Humanities, University of Porto, KISMIF Project, Portugal

Abstract

With this presentation we seek to understand the emergence of youth culture in Portugal, in what it means to be youth. In our case, we will focus on punk, which is particularly symbolic of the openness, cosmopolitanism, modernity and aesthetics which have continued to mark Portuguese society. Moreover, we will narrow our scope to the female experience, trying to give an adequate development of the gender differences and similarities in punk. This effort continues a line of critical review of youth (sub)cultures and music scenes outside an anglo-saxon context, analyzing the presupposed egalitarian and interventional ethos which emerged in punk as an aesthetic and reflexive praxis. Despite the presence of women since the beginning of punk, and the pretense of gender equality, what we could gather was the persistent denial of leading roles in punk scenes, with the few who reached them being the subject of physical and psychological violence. This "lack of women" in the framework of punk was felt as an outrage, and as a major example of male hegemony in terms of popular culture history. Seeking to explore this space of strong contradictions in punk, we analyse here 10 life stories of women who, due to their age, lived the early beginning of punk in Portugal (from 1970 to 1980).

Keywords: punk, gender, symbolic domination, Portugal.

I wanna be your punk! KISMIF Archive between heritage, DIY and retromania

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Abstract

In the last few years, the history of popular music has begun to be associated with a wide set of heritage practices and archival activities, inside a framework of Do-It-Yourself (DIY) preservation. There has been an increase in the acquisition of punk artefacts, editions and publications by the public and a rising interest by the academia and some cultural institutions, focused on the analysis and preservation of a more underground culture, in an interesting approach to the systems of artistic legitimacy which characterise the mainstream art world. In this paper we propose an analysis of these processes, discussing their meanings and challenges posed to the social scientists involved in the gathering, preservation and understanding of these cultural productions. Some of these reflections are empirically based, through the conception, development and promotion of a punk archive by the research project Keep it Simple, Make it Fast, in Portugal.

Keywords: archive, memory, heritage, punk, do-it-yourself (DIY).

Re-shaping and re-defining a scene: the rise of collectivism in Istanbul independent music scene

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Abstract

This article tries to present the rise of collectivity in Istanbul independent music scene through two distinctive examples of collective contributions. Istanbul independent music scene is well established and contains different micro scenes defined by genres and venues. It is geographically separated by Taksim and Kadiköy districts sometimes transitive but sometimes it is strictly localized. Bant Mag - one of the pioneer independent publishing collectives - takes the center of this article by building the base for more than ten years. They organize events for independent artists both local and from throughout the world. The magazine also makes ground for emerging illustrators and visual artists with exhibitions they held at their own space. With the annual 'Demonation Festival', the magazine promotes local independent and DIY music acts (mostly debuts) since 2010. Based in Kadiköy, İstanbul, Bant Mag. always challenge the geographic positioning of music scenes in the city by diversifying the venues. Other collective act, Tight Aggressive is a strictly DIY collective. They organize events and produce albums under the name of Byzantion Records & Shows also opened their own space and hosting the 'Byzantion Fest #3 and DIY Design Bazaar'. They combined the music acts with numerous DIY initiatives at pop-up stands selling their products. Both collectives increase the possibilities of recognition for emerging independent musicians around all genres, designers and artists. Both collectives bring together many micro communities (in music, art and design) by their not-too-huge local efforts and re-shape the scene in terms of experiences, culture and economy.   The methodology is formed on participant observations and interviewing the actors to position the pre-existing conditions of the scene and to point out the shifts took place in recent years.

Keywords: collectivism, independent production, re-shaping scenes, local music scenes.

Is a music scene an unexpected area to carry out a design research?

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Çiğdem Kaya, San Francisco Art Institute, Sheffield Hallam University, Istanbul Technical University, Turkey

Abstract

With the 21st century, it has been apparent that designers should adapt to new needs, in sense of production and consumption, after the economic, social and political shifts in the world. Hereby design researchers are obliged to explore in new research territories. Especially in a territory such as DIY production that arouse as an opposition to mass producing/consuming society and its core values; it becomes very troublesome locating that kind of a research within the existing design discourse and literature. The source texts merely exist; definitions are not yet present. For searching the possible integration ways of DIY ethos with designing practice, traditionally self-sufficient and DIYer community of independent music collectives become the spotlight of this quest. With their distinctive way of practicing and creating, independent musicians, merchandise designers and producers made it possible to implement such kind of a research approach. A number of participants, all belonging to Istanbul independent music scene were observed and interviewed for their creative processes. Throughout the research period one of the many challenges was the subcultural context and how to locate this in a design research framework. Concepts emerging from the subcultural context have opened too many opportunities while explaining such phenomenon as the demand of independency, self-expression, necessity to practice DIY and etc. This paper examines the formation of a design research which tries to create a design process framework with DIY and crafter practices of a subcultural scene.

Keywords: music scenes, design research, DIY, creative communities, independent production.

Dancing the Poot! Devo and Ohio's underground post-punk scene 1975 – 1980

Grace Healy, University of Huddersfield, United Kingdom

Abstract

My current research explores the influence of nineteenth and twentieth-century art movements on the creation and development of British and American post-punk music. At present I am focussing on the underground music scene in Ohio, USA throughout the 1970s, and its relationship to postmodernism. This paper will explore the artistic influences of the Akron-based post-punk band Devo, and how they drew inspiration from (anti-)art movements such as Dadaism and Kitsch to fashion an anti-commercialist aesthetic in late capitalist, Conservative America. Using Devo's musical output from 1975 - 1980 as a case study, it will focus on the artistic tensions created on the path from underground to mainstream. From 1975 - 1980, Devo's commercial success began to grow in both Britain and America, peaking in 1980 with the release of the single *Whip It*. This commercial success changed the way in which the band's music was received by critics and fans; were Devo succumbing to the pressures of the record label? Or was this success a strategic move, an attempt by the band to subvert from within an industry they despised? Their self-conscious use of Dada and Kitsch to comment on ideas about postmodernity, commercialism and late capitalism began to lose its irony. For some, instead of a parody of order and conformity, Devo became the real thing.

Keywords: Devo, post-punk, underground, Ohio.

Trying to fit: alliances, networks and 'spaces' in Saint-Etienne's music scene

Scott Henderson, Department of Communication, Popular Culture and Film, Brock University, Canada

Abstract

This paper aims to examine the impact that post-industrial culture has had on the formation of music scenes. Over a number of years, I have been examining the local music scene in Saint-Etienne, France as it has evolved in an era driven by a decline in local industry. Alongside these local factors are the global factors of the increasing digital influence on music production and consumption. Amid these pressures, can scenes still exist? How much does geography matter? And what alternate 'networks' and alliances are evolving that will allow us to understand the contemporary 'spaces' in which music culture develops? I will consider the specific local networks that still exist, of venues, clubs, producers, artists and other cultural producers living and working in Saint-Etienne, while also considering how their work intersects with more global flows of culture. What other networks influence local music production, and why do DIY practices still resonate within this space? We might now understand the notion of a local scene (and identity along with it) to be less about specific space, and instead being more about process.

Keywords: France, locality, networks.

Virtual and non-virtual spaces in/of Czech emo subculture

Martin Hermansky, Charles University, Czech Republic

Abstract

Subcultures were traditionally perceived as "street kids". However, emo subculture emerged in Czech Republic as late as in 2000s and thus became intrinsically related to the internet and its virtual spaces, even though it roots in the USA reach well into 1980s. Thus, internet relatedness significantly influenced its existence, situation and practices of its members. Still non-virtual spaces remain important for many emo kids, enabling them to engage in different situation and practices. Based on ethnographic research of contemporary Czech emo subculture, analysis of internet social media as well as interviews with former active scene members, I would like to focus my inquiry on virtual and non-virtual spaces in relation to subcultural practices, ideas and relations. How virtual and non-virtual spaces used by Czech emo kids shape their subcultural practices? How those spaces generate different ideas and relations? And how virtual spaces and its practices relate to non-virtual ones and vice versa?

Keywords: emo, space, virtual and non-virtual.

Balkan Fest Europa Roots – What kind of fest, what kind of cultural practice?

Daniela Ivanova-Nyberg, Bulgarian Cultural and Heritage Center of Seattle, Bulgaria, United States of America

Abstract

This paper focuses on a unique initiative of the Bulgarian community residing in Southern California – the outdoor Balkan Fest "Europa Roots". The festival took place in a private property in San Diego and its first edition was in May, 2013. Although there are other Bulgarian festivals starting in other Bulgarian communities throughout the States, the festival in San Diego is a unique endeavor in its attempt to bring together Bulgarians and non-Bulgarians of different generations, musicians, dancers, craft-masters of pottery, textile and masks' making. The idea of DIY is the very heart of the festival. This includes decoration, costumes and liqueur making, homemade loom for weaving activities, pottery wheel actively engaging children in self-produced and decorated objects, and more. This Bulgarian/Balkan festival is viewed from culturological, anthropological, and ethnochoreological perspectives. The questions under investigations are: Who are the organizers, what they aim to achieve with this fest and why?; Who are the attendees?; What is the music and dance repertoire?

This research is part of a larger investigation of cultural practices of the Bulgarian diaspora in the United States. It relies on first-hand observations, interviews and inquiries. The researcher proposes that the Balkan Fest "Europa Roots" presents an example of Bulgarian activities in the States that may be properly understood only by taking into account the organizers' backgrounds, the location, and different kinds of cultural influences which suggest the application of a transcultural perspective.

Key words: fest, Bulgarian diaspora, music/dance.

The Heretics. Archway, 1981. Pic from Toxic Grafitti Fanzine, 1982 | © Chris Low

Skinheads at 1st Edinburgh Punks Picnic, Calton Hill, 1985 | © Chris Low

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Overflowing days. Flows and routes in/of the Portuguese urban culture

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Paula Guerra, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Social and Cultural Research, KISMIF Project Coordinator, Portugal

Abstract

We are presenting firsthand a research project that will begin in 2017, whose main objective is based on understanding the practices of a whole set of agents, events, demonstrations, artifacts and fruitions which have been acting as producers, translators, commutators and transmitters of "new" Portuguese contemporary urban culture. As this set *overflows* the artistic, social and territorial borders, it possesses a uniqueness among the current processes of reconfiguration of identities. The research implies an approach to a set of "actors"/ "settings"/ "scenes" that have been developing activities since the beginning of XXI century in different cities of Portugal with particular impact on the crossing of arts, territories (local, global and translocal) and identities, whose interventions - embedded territorially - are particularly important for the promotion and dissemination of Portuguese culture and, simultaneously, constitute themselves as relevant cultural agents in a *glocalization* perspective. Thus, we are considering cultural and social spaces, locally based and territorially embedded, that possess significant identity features and whose processes and dynamics will provide a new dimension to explore the Portuguese culture, once it is *overflowed* to other territories and dimensions (international, for example). The research will cover a set of paradigmatic cases of the contemporary Portuguese urban culture dynamics: Maus Hábitos, Zé dos Bois, Jardins Efémeros, Preguiça Magazine, Barreiro Rocks and Laboratório de Actividades Criativas. Not only are we considering cultural or artistic actors but also "environments" and "scenes" that involve actors, events, demonstrations and agendas, which constitute new matrices of cultural, artistic, symbolic and territorial/transterritorial identities. They are *overflowing* because they break-out identity, disciplinary, thematic, artistic and territorial/transterritorial boundaries.

Keywords: scenes, creativity, territories, arts, translocal.

Territorialization or deterritorialization? China's underground music culture, urban youth and identity in contemporary age of social media

Mengyao Jiang, Canterbury Christ Church University, China, United Kingdom

Abstract

Under globalization and Chinese economic reform since the late 80s, the constant socio-economic alteration accelerates the interrelated process of westernization and commercialization of Chinese popular culture. With the revitalization of rock music in the 90s, underground music blossomed simultaneously with the proliferation of social media and music events. On the other hand, China's underground music scene is inspired by a cosmopolitan aspiration and largely participated by well-educated, middle-class one-child generation. With recent studying abroad fad among urban young Chinese, though the central location for participating Chinese underground music cultures remains in major cities such as Beijing and Shanghai, many of the pioneer participants migrate abroad for higher education, but they still share collective identities and contribute significantly to Chinese underground culture.

This paper is derived from my ongoing PhD work: China's Underground Music Scene and its Subculture Community in Contemporary Age of Social Media. Draw from my ethnography fieldwork, this paper aims to present values, norms and cultural practices adopted by Chinese students migration in Europe, to illustrate how they celebrate their collective identities through social media and music events abroad in comparison with domestic participants in China, as well as the process of cosmopolitan knowledge exchange for underground music between China and Europe.

Keywords: popular music, subculture, China.

The (possible) future of the Network Society: the Finnish model

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Abstract

In 2008, accompanying the media siege engulfing the economic global crisis that shocked the markets worldwide, a series of academic debates regarding this issue was initiated, taking its place in Lisbon. These conversations were conducted by a group of scientists, coming from a multiplicity of different areas of study – different research institutes – that together, formed what Manuel Castells called 'Aftermath Network', the physical body of the 'Aftermath Project'. One of the invited researchers was the philosopher Pekka Himanen, who contributed to the debate with a very important matter that looked of primarily importance to us. As the development and evolution of this 'new socio technological paradigm' we so call 'The Network Society' (Manuel Castells, 2005), Himanen sustains the theoretical hypothesis that with this new "way of living" in society, the social order (economically and technologically "democratic") would only be sustainable in case we adopted a 'more sustainable model, less based on the systemic debt' (Himanen, 2011, p. 119): a 'new social contract'. Will this declaration be, sustainable on itself? Will this sustainable model, applicable to a global scale? And how is it applicable on a national scale? In this paper, I propose to reflect on this matter in a deeper way: by analysing the debates and papers released by the "Aftermath Project", together with the socio economic analysis of the current technological development (and its historical path to Globalization) – not only on a national level, but also in an European and global scale – we commit ourselves on showing a broader analytical dimension of this new – never forgetting the hypothetical dimension of the same – "contract": the Finnish model.

Keywords: network society, new social contract, Finnish model, globalization.

The social meanings of independent publishing, if by chance it means something

José de Souza Muniz Júnior, University of São Paulo, Brazil

Abstract

This paper addresses some conceptual issues of an advanced doctoral research which approaches the contemporary Brazilian and Argentinean publishing fields, focusing on the institutions, events and informal groups of independent publishers at both countries.

Rather than defining "independent publishing" as a sociological object by summarizing its distinctive features, our research considers the various uses of that notion by publishers and other agents. Rather than regarding it as an analytical category, we consider it as a native category which *makes sense* to the agents and *gives sense* to their practices in a pragmatic way. In this paper, we aim to explore how the expression "independent publishing" gathers a heterogeneous set of descriptions and prescriptions to the contemporary cultural practices on both cases under discussion. Furthermore, we raise a debate on how the adjective "independent" has been appropriated not only by publishers, but also by other cultural producers (artists, musicians, writers, etc.), in the last three decades. Indeed, the notions of "independence" and "independent" circulate inside and among various fields of cultural production, with different meanings and uses.

This paper seeks, then, to address a main question: which are the gains and losses of considering independent publishing as a mere representation rather than building it as an analytical concept? It also brings up a broader reflection about the vocabularies used by scholars to talk about DIY publishing practices and other emerging cultural practices: in fact, how are they influenced by specific social meanings, which assume specific ways of engagement to social reality?

Keywords: independence; publishing; Brazil; Argentina; representation.

Amplified gender binaries in online heavy metal spaces

Tristan Kennedy, Flinders University, Australia

Abstract

This paper aims to explore the ways in which traditional binary conceptions of gender identity are amplified through the limitations and opportunities provided by technology associated with online social spaces. Firstly, I will retrace the history of thinking that surrounds definitions of gender identity. This history is one which begins with an inflexible binary system of female and male with little room to accommodate experiences of gender that stray from this rigid model. Feminist and Queer theories have allowed us to understand gender in ways that challenge the bounds of heteronormative binary opposites and to think about gender as much less rigid. With this understanding, I will examine the ways in which technology has influenced the way we create and interpret gender identities in online heavy metal fan groups. From clothing, to surgery, to online communication, development of new technologies has dramatically changed the way in which we understand gender identity. It is the position of this paper, however, that with increased access to social media heteronormative binary gender identities persist and are even exaggerated. My research suggests that this is a result of the inherent opportunities within the bounds of communication technology for anonymity and pseudonymity and participants' aim of positioning themselves in relation to a 'virtual' other.

Keywords: social media, gender, heavy metal, technology.

Maintenance of hegemonic masculinity in online heavy metal spaces

Tristan Kennedy, Flinders University, Australia

Abstract

This paper will examine hegemonic modes of masculinity that exist in online heavy metal spaces. My aim is to provide a survey of the way in which meanings of masculinity and gender identity more broadly are maintained. I seek to highlight how technology associated with social media has made hegemonic masculinity more visible in groups of heavy metal fans who participate in online heavy metal forums. In this research I seek to show the existence of a hegemonic collective that is reified through a process of 'othering' similar to that seen in offline spaces. However, in the case of online social spaces the visibility of hegemonic masculinity arises in the form of user-generated content such as images, text, and forum design which are then recorded for indefinite periods. This visual record, through the design of online technology, remains documented in these spaces and serves to reify this hegemony. Participant observation research conducted in two online heavy metal spaces will be used to highlight how the maintenance of hegemonic masculinity is carried out by two separate and distinct online heavy metal fan groups. I will also draw parallels between the maintenance of this hegemony and the amplification of gender binaries in online space, as they show that gender identity in these social spaces is based on heteronormative assumptions.

Keywords: gender, heavy metal, masculinity, social media.

The New York Dolls: 'Ridin', right on the subway train'

Thomas M. Kitts, St. John's University, United States of America

Abstract

The New York Dolls could only have come out of New York City. Formed in 1971, the Dolls, five outer-borough toughs, united to take over Manhattan as it crumpled, which made space for apartments and clubs cheap. All of the band's members were born or raised in one of the four outer boroughs (Staten Island, Brooklyn, Queens, Bronx), and together they had that brassy, rough-edged, outer-borough defiance, honed in public school or Catholic school yards and born from a sense of inferiority at not being children of sophisticated Manhattanites and not attending the ultra-expensive, exclusive, if not prissy prep schools of Manhattan youths. The Dolls, like other outer-borough kids, knew that they had to scream to be heard – the band's operative word: excess. This paper will explore the Dolls as a NYC band whose energy derives from three primary sources: the city itself (e.g., "Subway Train" captures a 1970s' ride with all its careening, horn-blowing, loudness, and graffiti), loud and simple rock and roll (e.g., Bo Diddley's "Pills"), and the underground art scene of the Lower East Side / East Village, particularly camp (in album covers, posturing). The Dolls embodied the decadence, rawness, swagger, and decay of a city worn down by strikes, budget cuts, crime, filth, and vice, but remaining daring, proud, and obnoxious. As a result, like the Velvet Underground, another quintessential NYC band, the Dolls didn't play well on the road.

Keywords: New York Dolls, New York City, David Johansen.

Local scenes, urban development and the commercialization of live music. Three fields of tension for scene based performing spaces

Robin Kuchar, Institute of Sociology and Cultural Organization, Leuphana University, Germany

Abstract

The paper examines how music venues as spaces of collective representations of local scenes are affected by ongoing transformations in the fields of cultural production, urban development/ -regeneration and the Music Industries. Regarding the case of Hamburg, the paper analyses how self-concepts and action of local music spaces like clubs and their users handle neoliberal influence of the city as well as of the industry and in the field of music production and consumption itself. These different kinds of tension deliver questions referring to the defense and preservation of cultural/social values and (subcultural) space, changing local identities and alternative strategies between the poles of DIY-ethics and constraints towards professionalization.

Keywords: local scenes, music spaces, scene based venues, music industries, urban regeneration, neoliberalism.

The Los Angeles beat-scene: production of a social imaginary of the city and resistance through music

Samuel Lamontagne, École des Hautes Études en Sciences Sociales, France

Abstract

The beat-scene is commonly known as an electronic/dance music subgenre originating from the fusion of hip-hop and electronica. Los Angeles is generally cited as the birthplace of the beat-scene, thus making the city an important reference for both participants, and for the media. Based on the organizational and axiological model of the underground, a dynamic local scene slowly developed in the 2000's, mainly through independent businesses such as record stores and clubs. Over the last decade, the beat-scene has taken on a global dimension, and the Low End Theory, which started as an underground night with few people involved, became a club recognized worldwide. The recognition of the beat-scene on an international scale drew attention to Los Angeles as an innovative hub for electronic music. Thus resulting in the beat-scene being reduced to a genre, and to an essentializing construction of the city of Los Angeles. While conducting ethnographic fieldwork in Los Angeles in late 2014, I faced the fact that the majority of participants did not affiliate with the beat-scene anymore; some were even claiming its "death". Because of its interaction with the media, the beat-scene had come to produce overly simplified images of Los Angeles, which triggered profound conflicts with underground values. By denying their affiliation with the beat-scene, musicians asserted their rejection of these socially constructed representations. In order to differentiate themselves from the beat-scene, they created new musical practices and styles that can be considered as attempts to resist to these representations, as well as attempts to produce their own vision of the city.

Keywords: beat-scene, Los Angeles, electronic music, underground, production of place.

Identity, space and time among ageing clubbers in Madrid

Eduardo Leste, Universidad Complutense de Madrid, Spain

Abstract

While raves in England spread all across the country at the end of the eighties, Spain gave birth to the "Vacalao", an electronic music youth culture that gathered heterogeneous people around heterogeneous music such as EBM, House, New Beat or Afterpunk. Crowds of open-minded youngsters willing to experience new things filled the dancefloors in a way never seen before in Spain, reflecting the country's transition to Modernity after the Dictatorship. Along those years they learnt how to play with space and time through music, dancing and drugs. Through a process of cut and mix they created a new tribe with its own identity under the name of "vacalaeros". Today some of them look back with nostalgia to those years to rebuild, recreate and reinvent an identity and a practice. In another context, in another place and time, characterized by globalization and new relations of power they have created an ageing music culture that continues to make itself strongly felt. We will see through my own ethnography how the participants have changed with age, and how they move (and moved) from childhood to adulthood, from identity to the lack of it, from regular time and place to liminal ones and so on.

Keywords: identity, ethnomusicology, anthropology, space, time.

'Walking against the wind': art and youth in Teresina in 1970

Frederico Osanam Amorim Lima, Federal University of Piauí, Faculty of Arts and Humanities, University of Porto, Brazil, Portugal

Abstract

During the 1970s, in Brazil, a vast film production in non-commercial format made circulate ideas, values and youth protests precepts. This experimental art reveals, among other things, juvenile angst against various types of authoritarianism. In Teresina (PI), especially in the period between 1972 and 1974, a group of young people, using Super-8mm equipment, took the city as a backdrop to build frames that defied both institutions as micro-powers that promote orderly and disciplined behavior. They are filmic expressions that mark also an attempt to break certain aesthetic standards. So, they were too silenced and even appear as a reference in Classical Historiography of Brazilian Cinema. Movies like "David Vai Guiar [David Will Drive]" (1972), "Terror da Vermelha [Terror of the Red]" (1972) and "Coração Materno [Mother Heart]" (1974) are exponents of a filmography that reveals juvenile sensibilities reactive to Brazilian Military Regime (1964-1985) and, especially against a markedly conservative and traditional society as perceived in the press of Teresina. In main newspapers and magazines that circulated the city in the period, proliferated news with indications of gestures, habits, values and behaviors that should be followed as behavioral canons. This experimental art, displayed prominently in the small format films, escapes from this disciplinary scope and points out new ways of life and contestation. This communication wants, in the light of a historical and sociological analysis, to recognize and point out the juvenile tactics, notably those expressed in images of small experimental films produced in Teresina, revealing a look that uses art as the place of occurrence of the contestation and confrontation to micro-powers.

Keywords: history, movie, behavior, identities, powers.

An archive in the UK

Andy Linehan, Popular Music Curator, British Library, United Kingdom

Abstract

In 1983 the UK's National Sound Archive became a department of The British Library, the UK's National Library. At the same time a Popular Music department was created within the Sound Archive in an attempt to ensure that all types of music were appropriately represented as part of the nation's cultural heritage. In the subsequent thirty years Popular Music and its consumption have been in a state of near-constant change and in this paper I set out to explain the practicalities of establishing a popular music collection within a national institution. I will examine how changes in technology and in the distribution and consumption of popular music have brought about radical adjustments to working practices and methodology and present new opportunities to open up access to the contents of the archive.

Keywords: pop music, archives, digital, libraries**.**

Body hackers are among us

Philippe Liotard, L-Vis, University of Lyon1, France

Abstract

In this paper, I seek to deepen my exploratory work on the punk culture, and especially the way in which the contemporary body practices are influenced by punk body culture. This communication will focus on the "bodmods", a specific kind of body modifications, which use scalpel, awl, needles or fire in order to print a wished mark on the skin or to wear a jewel. I will present the history of the bodmods in France, from middle 90's to nowadays, from the very first body-piercing shops to the new travelling bodmoders. I will attempt to show how the body modificaitons practices are deeply connected with punk culture (fuck you style, DIY, self-injury and bloody games otherwise known as body-play). This body commitment is coupled with a new kind of leisure: the body suspensions which contribute to the definition of a new kind of punk culture

Keywords: punk culture, contemporary body practices, punk body culture, body modifications.

DIY cultures, spaces, places and venues through the local press. Vigo 1975-1990

Zósimo López, University of Santiago de Compostela, School of Media, Spain

Abstract

The aim of this paper is the fixation, count and analysis of the venues where activities under in the philosophy DIY took place in the city of Vigo (North West of Spain) through the local press of this city between the year 1975 and 1990. The popular music venues, sometimes, are transformed in incubators or/and areas of cultural diffusion. Many bands of rock or punk never had commercial success but thanks to these places a sort of conditions were created for punk bands to germinate. Besides the music, in this cultural ecosystem other disciplines (like painting, photography, fanzines...) shared the same space and created synergies and experiences by the way of presentations, shows or performances. This presentation is derived from my doctoral thesis entitled "La verbena (en) cubierta: Las actuaciones musicales en salas con programación periódica a través de la prensa local de Vigo (Noviembre 1975 – Agosto 1990)". The aim of this research is focused on the study and analysis of the live popular music business in venues with periodical programming in the area of Vigo.

Keywords: popular music venues studies, music business, Vigo, DIY and local press.
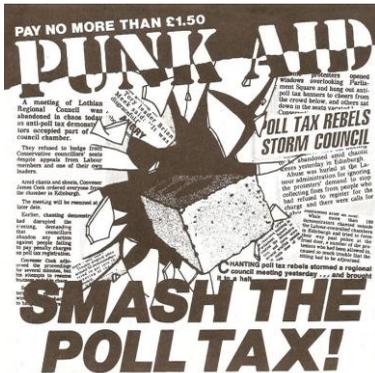
Chris Low's cover for Punk Aid Smash The
Poll Tax EP, 1988 | © Chris Low
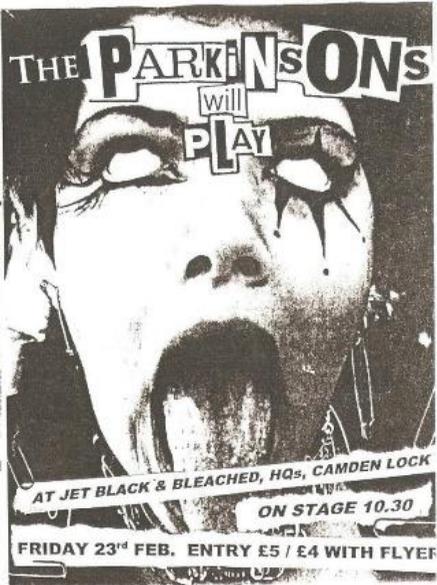
Parkinsons Gig Flyer designed by Chris Low | ©
Chris Low

1st ever Oi Polloi Fanzine feature from
Skinhead Havoc Zine, 1983 | © Chris Low

M - N

Artistic informality as a strategy for urban reterritorialization

Jorge Malheiros, Centre for Geographical Studies, Geography Institute and
    Planning, University of Lisbon, Portugal
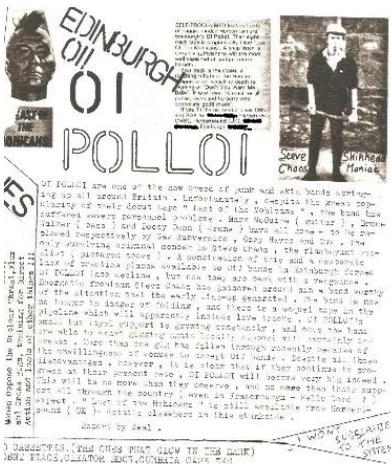Anna Ludovici, Geography Institute and Planning, University of Lisbon,
    Portugal

Abstract

Within the proliferation of uses and functions in the contemporary city and its periphery, "informality" is a direct instrument of appropriation, resignification and reterritorialization of public space. Spontaneous actions traditionally associated with the urbanization process in a context of social crisis and exclusion often incorporate symbolic and cultural dimensions. The dynamics of urban restructuring are the result of new forms of representation of space in which new social, cultural and territorial identities demand their own right to exist. In concrete terms, this process manifests itself through actions aimed at improving the lives of residents and the quality of space. However, while taking place in the consolidated and the planned city and are formally framed by public authorities these actions take a less intense physical expression and seem to assume immaterial expressions such as informal trade or artistic productions. This presentation questions precisely the significance of informal artistic productions related to street art and music in Cova da Moura (organic self-built neighbourhood) and Quinta do Mocho (rehousing neighbourhood). Assuming spontaneous practices as an opportunity of "subsidiary" organization of territory, its regulation implies that public authorities support its implementation, without dispossessing grassroots actors and destroying its originality. The dichotomy between legitimacy and legality is highly influenced by local management choices linked to economic aspects. The antagonism between informal and formal can be overcome considering informality as an instrument? Is it possible to incorporate the "informal" in the current activities of public authorities?

Keywords: artistic informality, urban space, reterritorialization.

We want the airwaves! An approach to the free radios movement in Madrid (1976-1989)

José Emilio Pérez Martínez, Universidad Complutense de Madrid, Spain

Abstract

During the 1980s a myriad of small, self-managed, self-constructed, DIY, radio stations made an illegal occupation of the Spanish ether. They were known as free radios (radios libres) and were born highly influenced by similar experiences in Italy and France. The aim of this paper is to briefly explain their historical development from their inception (in the late 1970s, right after Franco's dead) to the first serious attempt of political repression (in 1989 when the socialist government passed a media law that specifically prosecuted this kind of radios); the way they supported social movements (feminism, pacifism, enviromentalism, etc.) and helped to generate and distribute counterhegemonic ideology becoming a risk for the dominant groups; how they helped to spread undeground music styles not represented in the media (such as punk, heavy metal or even country) and, finally, how they tried to change the way communication was understood (from its traditional vertical and hierarchical role to a new horizontal, participatory and inclusive conceptualization) are the key topics of this paper. Understanding these radios serves as a way of widening our knowledge about Spanish youth during those years: their musical tastes, their political activism, their relationship with subcultures and the way the spent their leisure time.

Keywords: free radios, alternative media, community media.

Against self-extermination: anarchism, animal liberation environmentalism and ecofeminism within Portuguese punk zines of the early 1990s

Ana Mateus, Independent, Portugal

Abstract

The early 1990s Hardcore(HC)/Punk network provided a context for the emergence of new themes within Portuguese countercultural milieu such as veganism, anarcha-feminism and straight edge. My presentation will focus on the way these punk zines forged grass roots literacies meant to fight the mechanisms that (re)produce civilization harmful effectc. These grassroots literacies were conceived within an anarchist framework that connects the various forms of oppression through a critique of hierarchy. My intention is to inquire how environmentalism and animal liberation were promoted paying closer attention to how gender politics shaped the strategies used by the zinesters and how anarcha-feminism was conceived. Further I will explore the connections between global resistance movements and these HC/Punk network articulations of anarchism, environmentalism, animal liberation and feminism.

Keywords: Hardcore/Punk, zinesters, anarcha-feminism, global resistance movements, network.

Ram raiding, and rocking against the class war

Lisa Mckenzie, London School of Economics and Political Science, United Kingdom

Abstract

Almost 30 years ago in March 1988 Joe Strummer from The Clash and Ian Bone from British anarchist group Class War sat in the Warwick Castle pub in West London holding court about rising inequality, and the damage done to working class people in the United Kingdom by the Conservative Government led by Maggie Thatcher. Strummer and Bone came up with the idea of 'Rock Against The Rich' a series of gigs that would challenge class inequality through music and poetry, but more importantly garnering political action and class anger. During the series of gigs the Thatcher Government introduced the hated and unfair Poll Tax- a regressive tax that had serious consequences for working class people in the UK. Both Strummer and Class War used 'Rock Against the Rich' as a platform to rail against this unfair and deliberate attack on working class people. After serious dissent and refusal to pay the hated Poll Tax amongst the British people an organized protest through London in March 1990 led to battles between protestors and the Metropolitan Police resulting in the 'Poll Tax Riot' and was central in removing Margaret Thatcher from office. In March 2016 in the UK we have a neo-liberal Conservative Government with an agenda that rests upon removing welfare benefits for the poor. The anarchist group Class War is operating again and 2015 in the UK was a record year of protest. However the connection between political music and political action appears to be disconnected. The recent independent film about the band Sleaford Mods- Invisible Britain links the ranting's and the anger from the band with the politics of austerity Britain although the band insists they are not political. This presentation explores the concept of what is 'political' within music, and asks if a band uses the terms 'smash the fucking windows' or 'We going to ram-raid you' in their music are they responsible to then engage in and grow that political anger.

Keywords: class war, protest, political.

Anger can be power? The punk response to politics

Paul Mego, University of Memphis – Lambuth, United States of America

Abstract

That a relationship between music and politics can exist is undeniable. Many writers and thinkers have examined that relationship from a number of different perspectives. A relationship between the alternative "punk rock" music and politics has also been explored by a number of writers and thinkers. The connection between specific punk rock bands and songs in terms of a direct political comment is undeniable; however, this paper seeks to analyze the relationship between politics more broadly to punk rock and especially to its sub-genre of 'hardcore' in the United Kingdom and the United States from 1976 to about 1991. Politics has many different definitions. Political scientists have defined it as the "distribution of scarce resources" (Harold Lasswell) or "the authoritative allocation of values" (David Easton). Politics is basically the process by which individuals have power to make choices for the general public that influence much of how individuals live their lives. The social and economic conditions of society are strongly influenced by public policies designed and implemented by those with political power. These political influences and the resulting social conditions were major influences on the development of the punk and hardcore scenes. Politics influenced these music genres to develop whether or not the bands and songs contained specific political commentary, basically because politics influences peoples' lives and punk and hardcore were reactions to the political environment of the time in the UK and the USA. Perceptions of political impotence and frustration among many youth faced with a depressed economy apparently controlled by ruling, wealthy, political elites and the need for feelings of empowerment and belonging to a group, a movement, of individuals in the same situations who needed a way to resist – to revolt – were essential to the creation of punk and hardcore.

Keywords: politics, music, punk, hardcore.

#OccupyShoppingCenters: how favela's new subgenre of funk brought social issues to the mainstream

Camila Monteiro, University of Huddersfield, Brazil, United Kingdom

Abstract

Today it is common in Brazil to see the growth of 'funk ostentação" - the translation would be 'ostentation funk' -, a new kind of music movement in which the singers, usually boys around 20 years old, talk about money, success, women and most important, their favela's roots. Initially, this new wave of sound was disseminated online, in the form of logging on youtube, with boys talking about their songs, preferences and slowly, gathering a considerable number of followers. In this paper, combining a qualitative research with an immersive observation, I examine how these boys not only achieved success, but how they translated online fame to offline concerts and meet & greet, later called the phenomenon of "rolezinho" (literal translation would it be 'strolling') which have created tensions and discussions about class, race and use of social media in the context of public and private spaces.

There are six key points that shape and help to contextualize this paper:

1. Poverty - the differences (or lack of) of fandom with socioeconomically deprived background.
2. Taste - how taste (Bourdieu, 1998) is a key factor when we discuss funk; the hate (Gray, 2010), disputes, prejudice and the social stigmas (Goffman, 1980) present in said fandom
3. Social Media - Social media as a pivotal factor to the formation and maintenance of these fandoms; the access to internet; idol and fan communication; promotion of both fans and idols.
4. Occupation of public spaces (the offline) - how the sense of belonging in their usual environment (Favelas, poor regions) is important to fans in a time we usually focus on the online.
5. The Mainstream - Mainstream as a turning point, a main goal to achieve by fans.
6. Activism - The influence of the idol when fans discuss social and political matters such as "rolezinho" (Amaral, Souza and Monteiro, 2015)

Keywords: taste, fandom, funk, activism, public spaces.

'All we need is a place to play': a matrix of Montreal's underground venues

Francois Mouillot, McGill University, School of Creative Media, France, Canada

Abstract

This paper analyses key physical venues that helped shape two emblematic scenes within Montreal's contemporary underground music landscape: Musique actuelle's free improvisation movement and Constellation Records' experimental rock scene. Following Doreen Massey's suggestion that we need to understand space as fundamentally relational and constituted by the interconnection of a multiplicity of trajectories through specific places, this paper examines the ways in which various places of the Montreal underground have shaped its sound aesthetic as well as its political and social identity. Firstly, this paper argues for the centrality of live performance venues for the constitution of the musical identity of the Musique actuelle movement: because its musical language is created in collective musical improvisation performances, Musique actuelle's aesthetic has been heavily reliant on a set of both established and transient venues to hold practice sessions and concerts. Secondly, this paper examines how Godspeed You! Black Emperor's – Constellation Records most successful band – investment in real-estate in Montreal's Mile-End neighborhood has fostered the creation a network of small-scale, independently-run cafes, live venues and recording studios aimed at supporting the scene's musical activities. Through close examination of their activities, I will argue that the intricate network formed by these infrastructures (which have over the years have catered to both Musique actuelle and Constellation Records' musicians) has created aesthetic overlap between both scenes. This paper in turn argues that specific spaces have been constitutive of Montreal's sense of 'placeness' in relation to its reputation as musical underground hub.

Keywords: spaces, places, identity, networks, scenes.

An Other Sonic Youth - The genesis of the noise years in Caldas da Rainha

Luiz Alberto Moura, University of Minho, ISCTE – University Institute of Lisbon, DINAMIA'CET – University Institute of Lisbon, Portugal

Abstract

This work aims to lay a sociological look at the first moments of the 'noise'/ experimental scene that sparked in the city of Caldas da Rainha, Portugal, in the late 1980s, early 1990's. It will be focused on local artistic, musical and cultural activities, centering in the artist João Paulo Feliciano as a leading character. This paper also aims to identify the key points and factors that have allowed such a scene to flourish in Caldas da Rainha, i.e. people, bands, record labels and stores, meeting points, etc. It is also necessary to know how the local music and artistic movements have echoed throughout the country. At the same time, it is important to study how the rock effervescence in Portugal has influenced the scene in Caldas da Rainha. Moreover, it is imprescriptible to broaden the analysis to include the ramifications of the scene, that gave local musicians national resonance. To acknowledge the presence, natural in musicians back then, of the desire to create their own ecosystem: launching labels, setting up gigs and expanding their network, so vital to independent scenes in general. By doing that, be able to pinpoint the importance of the contacts between musicians from other Portuguese cities with the ones from Caldas. Moreover, to explore the friendship ties that connect Feliciano to Lee Ranaldo (Sonic Youth) and in which ways this relationship helped in branding the local "noise", especially with the band Tina and the Top Ten.
Keywords: noise, scene, indie, network, experimentalism.

Folk-Underground music as constructing a new cultural space: The meanings of expanding underground culture to the rural area as the struggle for local culture revivalism in post-totalitarian regime

Yusar Muljadji, Department of Sociology, Faculty of Social Science and Political Science, Universitas Padjadjaran, Indonesia

Abstract

This article aims to describe the underground musicians in the struggle for the local culture revivalism. As a post-totalitarian hegemonic country, Indonesia faces a new era of democratization. Later the local cultures have been revived as a reaction against the homogenization culture which was inherited from the totalitarian regime. The underground musicians then took part in the local cultures revivalism movement. The qualitative approach has been done to construct the meaning of the underground musician in context of their participation on the local cultures revivalism movement. Their movement can be perceived as an effort to claim their cultural space which embedded within the local culture. Data collected by participant observation method and also support by deep interview to the underground musicians as key informants. The results point out that the underground musicians perform cultural and political movement as their effort to claim their cultural space for their existence by blending with the local culture. Their cultural and political movements then have a meaning as a form of resistance against the hegemony of the other cultures. The underground musicians originating from the urban-middle class and well educated then expand their cultural spaces to rural areas, where local culture values lived. The underground musicians are obtaining support from the rural youth then became a struggle for a new space in underground music culture scene.

Keywords: underground, space, culture, rural, revivalism.

Lonerism: Inviting stories about popular music and DIY music practices from a place on the margin

Lisa Nikulinsky, Griffith University, Australia

Abstract

This paper explores the significance of popular music consumption, influences and listening music practices for young people located in the Margaret River region of Western Australia. Margaret River is located nine kilometers inland from the Indian Ocean in the South West corner of Western Australia. It is two hundred and seventy seven kilometers south of Perth, the capital and the only major city in Western Australia. It is renowned for surfing and for wine production on its shores. Perth has been described as one of the most isolated cities in the world, with Bennett (2014) asserting that Perth in particular has been subject to a significant element of disconnect from global mainstream popular music due to a combination of different elements including geographical isolation and economic logistics, such as getting bands to Perth. Taking this discussion further into the regional landscape of Western Australia is the additional complexity of Margaret River's regional and rural locale. Overlaid with Margaret River's rural location is the complexity of further geographical isolation, and in-migration trends for life-style and amenity reasons, which gives Margaret River particular socio-cultural nuances. This geographical isolation has resulted in regional young people mobilizing a strong do-it-yourself entrepreneurial attitude in their music practices and provides an innovative space for DIY cultural and musical production.

Keywords: popular music consumption, DIY cultural and musical production, young people, geographical isolation.

The disneyfication of the neoliberal urban night in Bairro Alto, Lisbon

Jordi Nofre, CICS.Nova, New University of Lisbon, Spain, Portugal
João Carlos Martins, CICS.Nova, New University of Lisbon, Portugal

Abstract

Concepts such as 'the 24-hour open city' or 'the leisure city' highlight the growing nocturnalization of everyday life in Western society. Correspondingly, the urban night has emerged not only as a significant space-time of productive economic activity in the post-industrial city, but as a key strategy in revitalizing degraded downtowns. In Lisbon, the increasing attractiveness of the city for hosting university students and the exponential growth of tourists over these last five years have involved the rise of some social, spatial, economic and cultural impacts in the city 'after dark'. By taking the urban night as case study and analytical lens simultaneously, I will argue that the recent expansion and commodification of the youth-oriented nightlife in the Lisbon's Bairro Alto quarter has led to the rise of a 'Disneyficated' neoliberal urban night that is featured by a naïf carnivalization of reality, heteronormativity, patriarchalism, labor exploitation, hypersecuritization, race and class inequalities, and social, moral, racial and political sanitation of the urban night.

Keywords: youth, disneyfication, nightlife, Lisbon.

Blitz, militant journalism and the ideology of difference in 1980s Portugal

Pedro Nunes, Ethnomusicology Institute – Research Center in Music and Dance, Faculty of Social Sciences and Humanities, New University of Lisbon, Portugal

Abstract

Throughout the 1980s important cultural changes happen in Portugal most noticeably in the large urban centres of Lisbon and Porto. Coverage of the arts and culture in the newspapers is marked by important shifts too and popular music is a key example of such changes as a new generation of journalists and critics emerges in track with current trends in music made in Portugal and abroad. It is within this context that the weekly newspaper Blitz is launched in 1984. To this day the only specialized music title (now a magazine since 2006), Blitz was in his early years a largely non-professional, weekend affair created by a group of journalists aiming to escape the weekly routine of their main journalistic occupation but with a well-devised purpose of covering new trends in music and youth cultures which were absent in other titles. With a part-time team (comprising two writers, one graphic designer and three contributors), a very limited budget and very little advertising space, Blitz will grow in staff, circulation and contents to become a key reference in music coverage in a small music market such as the Portuguese. Through analysis of the journalistic discourse and the testimonials from writers within this early period (1984-1989), I will argue that Blitz plays an important role as a "gatekeeper of taste" not only through its editorial line but also through a certain ideological and often emotional type of discourse which bears common elements with previous journalistic coverage of music but replacing a more overtly political discourse with an aesthetic one.

Keywords: music journalism, journalistic discourse, gatekeeping, taste ideologies.

Oi Polloi, Anti Royal Wedding Gig, 2008
| © Chris Low

1st ever gig Sham 69 joined by Cook and Jones,
Glasgow Apollo, 1979 | © Chris Low

Part1, Paris Punk Festival, 2014 | © Chris Low

O - P

Gambiarra: technological appropriation and experimental music scene

Giuliano Obici, Universidade Federal Fluminense, Brazil

Abstract

This paper discuss the term *gambiarra* and the techno-artefacts appropriation present on experimental music and sound art scene. The proposal is to observe this theme through the *gambiarra* — a creative solution to solve a technical problem which emerges from the lack of material resources. The paper is divided in two parts. The first part traces cultural genealogy of *gambiarra* to relate it to practices present on the experimentalism scene like workaround, hacking, kludge, jury rig, do-it-yourself, bricolage and makeshift. The origins of *gambiarra* as a Brazilian popular expression can be in turn related to peripheral global terms like *jugaad* in India, African and Pakistan, *rikimbili* in Cuba, *arreglo hechizo* or *reparacion hechiza* in Colombia, *jua kali* in Kenya or *zizhu chuangxin* in China. Despite the local particularities all these terms circumscribe a common situation: creative solutions that emerge as an effect of subversion into special restrictions. The second part brings the *gambiarra* discussion into the context of art. During the first decades of 2000 years the *gambiarra* became a discourse in Brazilian art scene associated to underground currents like DIY, cyberpunk, hacking and experimentalism. In the music scene *gambiarra* is associated to practices such as circuit banding, hardware hacking, cracked media, and makes itself visible in genres like noise, glitch, crack, post-digital or dirty electronics. Far from assuming a *gambiarra* aesthetic, the paper emphasises the concept's particularities to deal with technologies. There are themes that cross the *gambiarra* discourses like techno-consumption, subversion of musical instruments design, sound materiality, precarious materials circumstances, relativise hierarchical terms (low and high fidelity, analog and digital), etc. To put it short, the *gambiarra* offers a complex overview of global techno-consumption which is spread into experimental music scene.

Keywords: experimental music, appropriation, DIY, gambiarra, hacking.

'Do it together again': networks, flows and spaces in building musical careers in the Portuguese independent scene

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Abstract

This project is based on a triangulated view of Portuguese independent music production: a) the individual axis, composed by musicians, creators and the professional do it yourself (DIY) careers that they build and manage on their own; b) starting from a relational approach to music, understood as a collective creation, the second axis is the collective one, formed by networks and scenes in which the musicians live and that act as substrate for the development of career paths, on a constant combination of DIY and do it together (DIT) logical of creation and production; and c) the spatial and institutional axis, which refers on the one hand to the urban context in which these careers take place and to its influence on the creation and development of these musical paths, and on the other hand which refers to the role that music scenes can have on the urban development and (re)construction of images and narratives of cities – do it visible (DIV). This project seeks a dense sociological object at the heart of urban sociology, arts and culture, seeking a renewed reading of the situated artistic creation and of its territorial expression in the metropolitan areas of Lisbon and Porto.

Keywords: music, DIY, musical careers, social networks, urban space.

'World in motion': urban spaces between culture, image and intervention

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Paula Guerra, Faculty of Arts and Humanities, Institute of Sociology,
    University of Porto, Griffith Centre for Social and Cultural Research,
    KISMIF Project Coordinator, Portugal

Abstract

Today thinking on urban spaces implies to take into account a constant and increasingly pronounced convergence between economy and culture, which also tends to be reflected in terms of cities' political strategies. Indeed, it has been evident the change in the perception of the economic importance of culture, now widely accepted as an attractive factor and as a central element of urban development policy strategies. In this paper we propose a reflection on this theme, referring to a photo shoot about three cultural initiatives and projects that took place in Porto and have its genesis in the intense symbiosis between culture, urban space, and cultural policies. They represent the invasion of cities by images and by a symbolic dimension and, at the same time, they illustrate the valorization of cultural activities in the transformation of urban space, whether through urban interventions with a regular character, either through more specific urban interventions that convene new uses for abandoned and/or degraded spaces changing the urban landscape.
Keywords: culture, image, city, urban spaces, urban interventions.

Voices of courage and faith: Milton Nascimento's experimentalism in the album Milagre dos Peixes

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Abstract

In the 70's, the Brazilian artistic scene suffered deeply due to the strength of the military dictatorship. Some artists had their work forbidden and many created several strategies to elude censorship in any way they could. In 1973, Milton Nascimento released the album *Milagre dos Peixes* [Miracle of Fishes], recognized for its aesthetic innovation as much as for its politically subversive undertones – many of the lyrics were banned by censorhip. In light of this, Milton Nascimento opted to record only the melodies, turning his voice into an instrument, and his sound into a vehicle of protect. In this communication, we seek to reflect on this album, where the feeling of freedom, as well as of artistic creation, triumphed in face of the rest. In *Milagre dos Peixes*, Milton Nascimento gathered several brazilian instrumentalists - Wagner Tiso, Naná Vasconcelos, Novelli, Robertinho Silva, Nivaldo Ornelas, Paulo Moura, Nelson Ângelo, Paulinho Braga, etc - to create an author work where sound experience and political questioning came together as one..

Keywords: Milton Nascimento, *Miracle of Fishes,* aesthetic innovation, political questioning.

Different rivers. Country Hill blues of Sardinia through the DIY approach of River of Gennargentu

Diego Pani, Independent, King Howl, Talk About Records, Italy

Abstract

In the summer of 2014, the Bluesman River of Gennargentu released, in his soundcloud page, three songs of hill country blues, sung in English by a dark voice, played with a technique similar to those of the historical delta blues artists, recorded in low-quality sound. In few months, the web page collected dozens of comments from users who were amazed by this new "discovery" and demanded the real artist origin, not yet specified. For many listeners, those songs seemed played by an American bluesman: the Gennargentu, however, is not in the United States, but it is a mountain range in central Sardinia (Italy), where Gavoi is located, the village which River of Gennargentu comes from. This artist produces his music drawing inspiration from the US blues musicians of the early '900, but declaring his love for the DIY philosophy, and taking this into his artistic choices, such as those on writing music, relating to the minimal and partly self-built instrumentation (diddley-bo, guitar amps), the Low-fi home-recording techniques, reaching up to the graphic artworks, packaging, self-promotion and self-distribution of his music. The analysis of his activity will reveal how a personal vision of the rural blues is redefined by the musician in relation with the particular Sardinian territory, thanks to a complex alternation of retro-mania (the idealized American past) and the idealistic claim which sees in the DIY a way to revive the "raw" spirit of the origins of the blues, adapting this one to the cultural space of Sardinia.

Keywords: space, territory, retro-mania, (de) territorialization, local.

Hindrances and enhancements to sub-cultures: an analysis to observe the effects of self-organised musical activities onto the finished creative product

Simon Paton, Bath Spa University, United Kingdom

Abstract

With the continuing lack of dependence for the traditional record industry, musicians wishing to express themselves are looking for new and innovative ways to release their recordings so that their messages can be heard. The culture of self-organised art is one way that creatives are using as an outlet. More musicians and creative artists have been using DIY culture as a means for establishing a network of likeminded individuals. With so much emphasis on the culture, outsiders may gain the impression that the ideals of people involved can be more significant than the finished product itself. While the appeal is that creative's can set up an outlet for their expression with limited resources, we must ask if the finished product becomes secondary to the scene which inspires musicians and artists to create. With many musicians being more than willing to control or partially control their own output and how it is portrayed, does this take time away from them creating the work? The aims and objects of this research are to look at the perspective of how people judge a piece of music when matched to the aesthetic of which it is a part. This paper observes practitioners who have benefitted from creating and promoting within this idiom. It will focus on the interviews of selected practitioners of self organised art, where members range from a variety of practices from performing in bands, promoting shows, DJing, booking tours and running record labels. The answers they will give serve as a way to show how they approach obstacles such as time limitations and lack of funding resources. I am looking specifically at the relationship between the culture and the finished creative product. It observes the comrade-esque community while highlighting obvious limitations while allowing fellow musicians to be able to make rational judgements over what aspects of DIY culture to embrace.
Keywords: DIY, aesthetic, creative product.

Slowcore and the reaction to speed

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Abstract

In the splintering of sub-genres that accompanied indie music's transition from the 1980s to the 1990s, a group of bands emerged that played \"impressively slowly" (Fox, 2009 in reference to the Sub Pop band, Codeine). These groups were perhaps lazily grouped together as a new gene, slowcore. Whilst not the first artists to use slow tempos to explore the harmonic power of particular rock sounds and melody, the so-called slowcore bands (none of who were ever fond of the term) were at least in part a reaction to the aggression and speed of the grunge movement. One of the most important of these slow bands was Low, whose approach to tempo is most evident in their 1996 cover of Joy Division's 1979 debut single, 'Transmission'. Joy Division's backbeat propels the song along at around 154 BPM, to an official length of 3:36. Low\'s version, in the same arrangement runs at 116 BPM and clocks in at 6:14. If listeners are familiar with the original, this is almost painfully slow. Conventional western cultural norms have often gendered fast music as male and slow music as female, but slowcore bands did not conform to this convention, at least in terms of production. This paper therefore explores the ways in which slow music, and in particular indie/alternative pop and rock challenged alt-rock orthodoxy and aesthetics in the 1990s and beyond.

Keywords: slowcore, speed, tempo, aesthetics, gender.

Carioca youths, their cultures and media representations: searching for roads to a research

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Abstract

This work aims to introduce the first incursions in a research that is based on the fields of Anthropology and Communication, emerging three conceptual and methodological questions that are announced. The first one is the relation between the city and the formation of youth cultures, considering, in this case, the premise that there are demarked boundaries, at Rio de Janeiro city, where artistic and cultural expressions of specific groups are set. The second issue discusses the simplistic media representations and post-modern approaches that evoke the idea that the youngsters of the called "millennial generation" move from one group to another, opposing to the one of the '80s, which were clearly identified by their lifestyle, practices and tastes. The third question brings the already overcome concept, at least in some forums, of subculture, but that consists in provoke us to search for better and more contextualized theoretical roads. Although still incipient, this research aims to map the *carioca* urban space looking for youth (sub)cultures, exploring them through ethnography. Recognizing these different groups, describing the cultural and social aspects that define them, like their practices, artistic and sports manifestations, codes, hierarchies, among others, we proceed to a comparison with the media representations, especially in advertising. Thus, we intend to observe the process of construction of social representations that features stereotypes, obviously reductionists and determinists, also contaminated by the dominant image of what is to be "*carioca*".

Keywords: youth cultures, territory, representations, subculture, advertising.

Corporealities, Afro-Latinities, identities: 'alternative' music parties circuit in São Paulo/Brazil

Simone Luci Pereira, Universidade Paulista – UNIP, CLACSO – Latin American Council of Social Sciences, Brazil

Abstract

In this communication, I present the circuit cartography of "alternative" (as the term used by the agents themselves) Brazilian music parties, which has been occupying spaces in the central areas of São Paulo city, Brazil. Idealized and carried out by young collectives that act in the cultural production field of the city, they are events with video projection and music made by DJs who act transversally in many collectives and musical circuits. At those parties we can see some common points: the pursuit of Afro-Latin musical and cultural matrices, connecting Brazilian, Caribbean, Andean and Afro-Latin music; a mixture of pop, funk and dub esthetics with traditional musicalities in dancing rhythms; the interaction of young people from the middle classes (my subject of analysis in other researches about the musical-mediatic practices in town) interested or engaged on life and cultural/material consumption styles, connected with an "alternative ethos" which evidences itself through musical, clothing and food preferences, political postures, etc. By bringing this party circuit to light, we seek to understand political economy aspects of musical-media production on the mainstream borders, as well as life styles, youth practices and imaginaries in urban cultures on global metropolis. Moreover, we seek to conceptualize this "alternative ethos", which, if it does not escape the dominant logic by explicit subcultural coping, articulates tactics that ambiguously bring senses, cracks and slides. These combine the business logic of consumption and entertainment, and also other senses in the social interaction forms of "being together", aestheticizing the body and the performance of subjectivities and identities.

Keywords: alternative music, Afro-Latinity, identity, youth cultures.

M.E.D.I.A. – Media, Entertainment, Design, Information and Arts – and do-it-yourself-media-stuff

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Abstract

Many of what we could understand as *do-it-yourself-practices* use to develop its own media stuff - collaborative maps, websites, web documentary, social apps, augmenting reality technologies, etc. Some examples are *Arte Fora do Museu*, a website that allows users to view works of art, graffiti, architecture and statues throughout cities, physically located outside of museums; *Art++* (Augmenting Art with Technology), a software that allows users to experience works of art inside a museum, through augmented reality; *Transficção*, a fiction narrative, a detective history, presented in various media languages, in order to explore the city of Rio de Janeiro in different ways; *Waterlife*, an entertaining platform that offers news coverage on the last major source of fresh water in North America, the Great Lakes, in multimedia format. What do all these projects have in common? They are unique media products (UMP), or *do-it-yourself-media-stuff*, created for different purposes, autonomous and independent from big media companies, participating in contemporary communication scenarios with more or less relevancy, but fulfilling their own specific objectives. These aspects alone would already be enough to make them interesting to rethink communication and social dynamics today. However, more is at stake. Most of them are media products that require expertise in five specific areas: Media, Entertainment, Design, Information, and Arts (set of knowledge proposed in the present study by the acronym M.E.D.I.A.). The present study aims to underline how M.E.D.I.A. are being learned and shared through *do-it-yourself-media-stuff*, participating in the building of a new media environment.

Keywords: M.E.D.I.A., do-it-yourself-media-stuff, UMP(Unique Media Product).

The narrative construction of a subculture: examples taken from the Italian glam rock scene

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Abstract

I will present the final results of my PhD project, which aimed to combine the theoretical frame of the narrative semiotics with the analysis of subcultural phenomena. Subcultural studies have been so far mostly a subject for sociologists, but the use of classical narrative semiotics has shown to benefit both disciplines in overcoming critical points thanks to a mutual terminological redefinition. With the premise that the texts produced by subcultures are cultural products too, the textual analysis allows to explain the subcultural phenomena from a different point of view: I suggest that there is a new way of understanding subcultures, through a sort of textual archaeology, which respects the subculture\'s own logic and worldview. Collecting and connecting textual products with the help of textual semiotic analysis helps understand what subcultures want to express and how they actively interact with mainstream culture, how they define themselves and how they contribute in the creation of mainstream, too. A semiotic understanding of subcultural production can be the beginning of a project to collect the history of subcultures through their own narratives.

Keywords: glam rock, Italy, semiotic analysis, narrative textual analysis.

A Virus Called Comix – Resistance, Transgression and Mainstream Assimilation

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Abstract

During the 90's, there was a effervescent community of underground comic book artists that didn't get any chance to get their works published on the practically non-existent dedicated mainstream press. As a result, there was a resurgence of the fanzine DIYS scene, with dozens of titles circulating among a very limited network of enthusiasts. When you got into this circle, which grew without any aesthetical, editorial or academic boundaries, you could only expect the unexpected. These Xerox deliria would land on your mailbox or in the occasional comic book or music convention fanzine stand.

Departing from the author's experience as a teenage fanzine publisher, we will take a look at the diversity of approaches, the authors that "survived" and went on to become some of the most renowned national comic book artists and also the unfairly lost voices, whose works are now condemned to the obscurity of hardcore collectors shelves.

Analysing the influences, art and reach of these local publications, we will then be called to contrast them with two of the main global popular culture phenomena which flourished from a much wider circuit of a similar context. How did two young artists that borrowed money from an uncle to publish a one-shot underground comic book back in 1984 ended up unsuspectedly fathering one of the biggest franchises ever? How did a cathartic journey which sat on the shelf for 7 years, went on to become a cult mainstream movie that fuelled the resurgence of the post-punk?

Keywords: Comix, Fanzine, Underground, Portugal, Cinema, Music.

Hidden scenes, marginal sounds: The case of jazz in China

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Abstract

Chinese jazz was born during the 1920s amid a rising wave of popular music in Shanghai. Its second appearance, which I refer to as *contemporary Chinese jazz*, took place during the 1980s in Beijing. Since then, it has developed and spread, and today different jazz scenes can be found in various cities throughout the Chinese mainland. In most places, however, these scenes exist *off-center* China's national and local music industries, performed and known merely by small circles of musicians and fans. This paper explores the *marginal* nature, position and image of contemporary Chinese jazz up to 2013, by examining the reciprocal relationship between China's *core*, *secondary* and rather *peripheral* jazz scenes. In particular, the paper reveals the way Chinese jazz happenings interact with the local *political*, *social*, *economic* and *musical* environments in which they subsist, and the way these interactions affect their *expansion* or *marginalization*. This topic will be discussed through a dual perspective; firstly, by following the historical narrative that led to the marginal stance of jazz in China, and secondly, by exposing the way individual musicians engaged in Chinese jazz happenings experience and interpret its marginal characteristics from "within". By that, the paper not only means to raise new perspectives for understanding contemporary Chinese jazz, but also to provide a glimpse into China's underground music culture, hidden scenes and marginal sounds.

Keywords: China, jazz, music geography, core-periphery, spatial diffusion.

'Meaner than a Bull at a Rodeo': violence between punk rockers and country music fans in Southern California, 1978-1982

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Abstract

By the early 1980s, punk rock was a rising new force in the Southern California musical landscape. With short, fast songs and angry lyrics, punk rockers literally sought to \"destroy all music.\" Punk attacked the perceived complacency displayed in popular music, but in particular there were three main genres that were hated the most: disco, hippie arena rock, and country music. It was the schism with fans of the latter group that was the most violent. The conflict between punk rockers and country music fans roughly spanned a few years in the late seventies and early eighties, and included bloody street-fights and hateful song lyrics. As two documentary films have touched on this topic but no major study of this conflict has emerged, I will attempt to sort out fact from fiction for a better understanding of the musical feud between punks and cowboys.

Keywords: violence, contested spaces, Southern California, punk rock.

Sympathy for the Vandal

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Abstract

The goal of this research is to take a closer look at the way illegal artistic practices that develop in the public space are perceived by their audience. From this point of view, a difference is abundantly clear in that while Street Art is largely beloved, Graffiti still seems to struggle in coming out from the shadows of its bad reputation. In an ironic twist, Street Art can turn out to be even more successful and iconic than many commissioned public monuments, which opens up a legal grey zone when it comes to protecting some of these works, or even encouraging their presence. The past years have seen an unprecedented rise in the number of Street Art festivals and initiatives, which have a great role in legitimizing this art form, by accepting the audience's input on the subject of what gets to go up on the city walls and what is deemed as undesirable. The lack of support for Graffiti when compared to Street Art may well be explained through their very different aesthetics. In this sense, Graffiti is much closer to the overly-conceptual commissioned monuments that simply fail to make a connection to the large number of people that encounter them in the public space, and thus they often just alienate their viewers. Through specific strategies that involve a clear message, be it political, humorist, or simply decorative, Street artists have managed to secure their position on the urban scene, and many of them have become household names.

Keywords: graffiti, street art, illegal practices, reception of art.

Chris Low with 1st band The Scabs, 1979 | © Chris Low

Chris Low, 1979 | © Chris Low

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Creation myths of /on the northern soul scene

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Tim Wall, Birmingham Centre for Media and Cultural Research, Birmingham City University, United Kingdom

Abstract

This paper will address the stories told in retrospective fan publications about the origins of the northern soul scene. By calling these creation myths we point to academic literature from anthropology and cultural studies on the way that we explain ourselves to ourselves as cultural groups. We are particularly interested in those stories about the development of the term 'northern soul' and the northerness of the scene, the role of key nightclubs like Wigan Casino, and the role of rare records in establishing the distinctiveness of the sub-culture over time. By comparing the stories told in a range of media – including popular histories of northern soul, a range of television documentaries, and even spin-off media like pop videos and adverts – the paper points to their commonalities and differences. We also point to the interesting differences in the way more recent stories compare with the way the scene was presented in the pages of specialist music magazines like Blues & Soul in the 1970s. We argue that a sense of origin is central to the way contemporary participants understand the scene and their own place within it.

Keywords: northern soul, memory, historicity.

The aura of 'dubplate specials' in Finnish reggae sound system culture

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Abstract

This paper seeks explores how "dubplate specials" are produced, circulated, and culturally valued in the international reggae sound system culture of the dub diaspora. A dubplate special is a unique recording where, typically, a reggae artist re-records the vocals to one of his or her popular songs with new lyrics that praise the sound system that commissioned the recording. Scholars have previously theorized dubplates using Walter Benjamin's concept of aura, thereby drawing attention to the exclusivity and uniqueness of these traditionally analog recordings. However, since the advent of digital technologies in both recording and sound system performance, what Benjamin calls the "cult value" of producing and performing dubplates has become increasingly complex and multi-layered, as digital dubplates now re-mediate prior aesthetic forms of the analog. By focusing on a particular dubplate as a case study – "Chase the Devil" (2005) commission by Finnish MPV sound system from Jamaican singer Max Romeo – I investigate how digital dubplates are still culturally valued for their aura, even as the very concept of aura falls into question when applied to the recording and performance of digital dubplates.

Keywords: aura, DJ, performance, recording, authenticity.

'Guys touching each other! Sweating! Flesh!…': homoeroticism in neo-fascist rock music graphics

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Abstract

This paper emerged from a doctoral thesis focusing on how political and ideological issues were represented in music graphics in the United Kingdom from 1978 to 1994. The analysis focuses on the music packaging concerning punk and post-punk bands engaged in the political 'extreme' – particularly the anarcho-punk movement and the neo-fascist punk and skinhead scenes. It aims to present an overview of the way persuasion and messages are articulated within systems of propaganda. It also seeks to deconstruct the propaganda graphic systems of extreme ideologies, and identify aesthetic and formal differences and similarities between contrasting political stances. Particularly this paper addresses the stances towards homosexuality in the neo-fascist rock movement. Henry Rollins, from Black Flag, notoriously commented on skinhead gigs: "Guys touching each other! Sweating! Flesh! Spectral muscles! Very homoerotic! 'Hey, fellas! Stop fighting. Get a room. Get it over with.' The hyper-masculinity and homosociality of the skinhead movement, and even more emphatically the neo-fascist skinhead movement, frequently produced homoerotic contexts. Thus if homosexuality was a crucial target of the neo-fascist scene the issue itself is mostly absent from the visuals, at the same time that the graphic outputs are homoerotic and homosexual interactions are common in the scene.

Keywords: music graphics, punk, skinhead, neo-fascist rock, homosexuality, homoeroticism.

The Brisbane Sound: sonic realities of music and place

Scott Regan, Queensland University of Technology, Australia

Abstract

Many cities have been labeled as having their own particular 'sound', such as the Liverpool Sound (Cohen 1994), the Seattle Sound (Bell 1998), and the Canterbury Sound (Bennett 2002). Brisbane, Australia is no different—the trope 'Brisbane Sound' has been applied to a number of underground and indie bands such as The Go-Betweens, Four Gods and more recently Custard. So, what do these city sounds actually sound like? Does a shared geography actually cultivate a common musical style? Or are these labels just an attempt to boost cultural tourism (Long 2014), or affirm a city's cultural identity and memory through retrospective (sub)cultural consecration (Schmutz 2005)? Many journalists, cultural studies academics, DIY zine authors and bloggers have relied on metaphors to describe the music of the Brisbane Sound (e.g. thin, fragile, jangly guitars). However, these agents either resist or lack the musical language required to elucidate their claims beyond these rhetorical flourishes. There is a demonstrable need for an interdisciplinary analysis of the actual *music* produced by Brisbane Sound musicians to add to our growing understanding and research into the city's cultural heritage (Bennett and Rogers 2014). By referring to audio examples alongside straightforward and lucid musical analyses, this paper draws on the most practicable aspects of popular musicology, cultural studies and popular music studies to reveal the musical fingerprints and stylistic traits that are indeed common to the music of the Brisbane Sound bands.

Keywords: Brisbane, identity and place, subcultures, cultural heritage, popular musicology.

Long live... Vivienne Westwood!

Celeste Reis, Faculty of Arts and Humanities of the University of Porto, Portugal

Abstract

"I didn't consider myself a fashion designer at all at the time of punk. I was just using fashion as a way to express my resistance and to be rebellious. I came from the country, and by the time I got to London, I considered myself to be very stupid. It was my ambition to understand the world I live in." Celebrating 40 years of punk is celebrating Vivienne Westwood.

In addition to fashion, music is the aspect that most characterizes and highlights the punk scene. However punk culture tends to use the name to focus on a specific style, shunning away from it being plausibly described as 'fashion'. Eccentric, provocative, controversial, irreverent and revolutionary, it influenced and continues to influence tastes, people and attitudes. The whole concept of fashion in contemporary world was punk before there was the name itself. "You have a more interesting life if you wear impressive clothes." Responsible for the look of several bands highlighting the iconic Sex Pistols, whose producer was her husband Malcolm McLaren, Vivienne expressed through collections and shows that are artistic performances inspired by political, social criticism, environmental alerts and erotic themes.

"I design things to help people to hopefully express their personality." Vivienne Westwood uses clothing as a communication code of her transgressive style where there is no right or wrong. My purpose in this communication, is, therefore, to present the trajectory of artistic creation of Vivienne considering her productions and stores as central to the presence of punk visibility, as indelible traces of a style revolution which has gone so far and that goes beyond punk. "I just think people should invest in the world. Don't invest in fashion, but invest in the world."

Keywords: Vivienne Westwood, Sex Pistols, Malcolm McLaren, punk image, fashion world.

Rock in Rio business model – an exploratory approach

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Pedro António Ferreira, ISCTE – University Institute of Lisbon, BRU – Business Research Unit, ISCTE-IUL, Portugal
Maria João Vaz, ISCTE – University Institute of Lisbon, Portugal

Abstract

The scope of this paper is the Rock in Rio's business model. The concept of creating shared value is integrated in it for a better understanding about the sustainability program of the company. The main goal is the construction of Rock in Rio's business model based on a business model canvas. The secondary goals are to provide an analysis of the way the business model works; check if Rock in Rio apply policies of creating shared value; and if it so, where to place them on the business model. The research method used was qualitative, focused on a case study. Data was collected from sixteen public interviews with the total length of five hours, and sixteen public documents, a total of ten pages, available in different formats (video, digital and printed). We used content analysis to data processing and delivery of results.

Our conclusion is that Rock in Rio's business model is consistent, although it is quite dependent of the partnerships-creation and management. Its communication platform is critical for the success of their business model. The business model building blocks with greater relevance are the customer segments, value proposition and key partnerships. We did not find evidence of the use of creating shared value in the company's sustainability policies. The main limitation found during the investigation was the lack of direct information, due to a lack of timely response to the questionnaire sent to Rock in Rio's , which conditioned the enhanced data triangulation and obtaining information related to the use of creating shared value in the company's sustainability program.

Keywords: business model, canvas business model, Rock in Rio, creating shared value.

Same name but different things? DIY practices in New England and Switzerland

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Vera Vidal, École des Hautes Etudes en Sciences Sociales, France

Abstract

Many studies have well documented how actors use Do-It-Yourself (DIY) practices for cultural production in different places across the world. However, too few studies using a comparative approach have been carried out to describe the differences between these various uses of DIY. Our presentation aims at drawing attention to the interest of considering how DIY can be understood and applied in various ways.

For this purpose, we will use the results of two fieldworks conducted in DIY music worlds: the New England's basement show world and the Swiss indie rock world. Based on an ethnographical approach, we will describe how actors put DIY into practice in the production of music and the organization of shows. First, through comparing our two cases, we will underline how DIY can take various forms. Second, we will put those differences into perspective with the social context, in which the actors are embedded. Third, we will highlight how the actors' definitions of DIY need to be understood in relation with their experiences, as well as their relations with others actors.

Our results will underline the potentiality to consider DIY through the actors' own definition and with respect to a specific context. Indeed, considering DIY not as universal but rather as relative and contextual might be a very fruitful approach to its understanding.

Keywords: DIY, Switzerland, New England.

Analyzing the Japanese discourse on subculture/sabukaruchā

Franziska Ritt, University of Cologne, Germany

Abstract

This paper explores the usage of and the discourse on the term "subculture" in Japan, taking the existing discourse on *otaku* (nerd) culture but also a broader understanding of youth and underground culture into account. Japan has its own diverse history of spectacular youth subcultures, from 1960s counter cultural movements, youth biker gangs and music centered subcultures such as Punk to fashion subcultures like *gothic lolita.* The members of these subcultures or tribes have often presented themselves self-consciously as members of an underground cultural movement, close to their counterparts in other parts of the world. The usage of the Japanese term *sabukaruchā* itself, though derived from subculture, diverges from the Anglo-American understanding. *Sabukaruchā* tends to include aspects of general popular culture but also is a marketing category for more specialized media, overlapping with or even becoming a synonym for the huge and much discussed field of *otaku* culture. Nonetheless, *sabukaruchā/ otaku culture* has often presented itself as an underground culture, whilst staying tied to mass-cultural phenomena such as manga or idol pop. While *sabukaruchā* and other forms of youth and underground culture have thus been more or less separated, their edges and overlaps have been an inspiration for musical projects, fashion designers and other creatives. My presentation will focus on some of the resulting projects to exemplify different aspects of sub- and underground culture in Japan, discussing its problems, contradictions and creative potential.

Keywords: Japanese subcultures, *otaku*, Japanese popular culture, popular music.

Penelope Lanes - accidental urban curatorship

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Abstract

Penelope Lanes is a research project that aims to document and bid processes of urban 'curatorship' in Porto, from the action and iteration between the writers, city hall maintenance services and the ephemeral. In addition to the commissioned murals and authorized paintings, resulting from objective processes of negotiation, it seems today that graffiti is the subject of more discreet processes of decision-making, necessarily subjective, which contribute to the definition of the nature of street art in Porto. In these processes, between authorization and censorship, the enforcement and violation of the law, the reclaiming and cleaning of the walls, a tension emerges - in a loop. In all cases, the writers paint while knowing that the record might be deleted; in turn, cleaning is done while knowing that the wall will again be painted, in an endless task, like the one of Penelope, weaving the shroud. There is, in this dialogue, a subversive reversion of roles - the cleaner becomes the curator. He exercises aesthetic judgment and a process of reflection from his own intervention. Alongside street artists, among flukes, facelifts and composition work, the cleaner becomes, himself, the creator of a meta-piece. Even though the frailty of urban intervention is present, it alters and gives rise to new realities and constructions - where an irreducible entrenchment between actors took place, there is now a meandering game of addition and subtraction. A video documentary that records the possible fragments of emerging dialogues, in their diachronic dimension, is a primary output of the present research.

Keywords: urban ethnography, accidental curatorship, city metamorphosis, street art, maintenance, 'mural' communication.

More than words: music analysis in the punk classroom

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Abstract

Punk: Music, History, and Subculture are a new undergraduate class taught in the Musicology department at the University of California, Los Angeles. The course provides an approach to punk music that is often missing when other disciplines study punk. Not only were punk's history, subcultures, aesthetics, and ethics explored in the course, but a song's ability to convey meaning through the music was also analyzed. Many explorations of punk music have focused solely on the lyrics. However, the medium is the message as well. Any serious punk pedagogy must be inclusive of sonic interpretations as well as a literary analysis of lyrics. The course was affective at getting students to attempt this type of musical analysis of punk rock. Punk is more than DIY. The work of English punk pioneers, Crass helped illuminate this further. Crass' contribution of negationist aesthetics to anarcho-punk was a central idea of the course. Students had the opportunity to recreate anarcho-punk aesthetics by creating an original punk artifact. Some students wrote songs and poems, while others created album artwork. Some students even chose to express anarcho-punk aesthetics through fashion. Weekly student reflections are utilized to give the perspective from all students. Some students were punk "insiders" while others punk "outsiders" taking the course to fulfill a general education requirement. This paper shows how the aesthetics and desires of punk can be expressed in the sounds as well as lyrics (and other creative ways) and how this can be taught in the punk classroom.

Keywords: punk pedagogy, musicology, analysis, punk classroom.

Sensing the City - mapping the Beat. Analysing (affective) rhythms of music-making in Wellington and Copenhagen

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Abstract

The idea of rhythm has figured as a key conceptual and empirical motif in current research on (urban) space, place and everyday life. Urban spaces are considered polyrhythmic fields, a compound of varied everyday life and spatial rhythms, which produce a particular, but ever-changing, complex mix of heterogeneous social interactions, mobilities, imaginaries and materialities (Edensor 2010). This compound of temporal matter and events includes the regular comings and goings of people, the movement of bodies, objects, ideas and materialities, the sounds, smells and atmospheres as well as the cosmic time of day and night, seasonal and annual cycles. Music-making in the city therefore constitutes and is constituted by a plurality of urban rhythms, which affect the diurnal, weekly and annual experience of place and shape the music-maker's 'pathways' through the city. This paper is dedicated to present a way of capturing, understanding and interpreting the multi-faceted rhythmical layout of urban spaces. It will do so by introducing a rhythmanalytical methodology, which draws on participant generated photographs and mental maps as analytical tools in order to provoke compelling depictions of musical activity in the city. Based on current ethnographic fieldwork in the urban spaces of Wellington (Aotearoa/New Zealand) and Copenhagen (Denmark), this paper proposes a fruitful technique of experience and experiment, that seeks to recognize the interwovenness of socialities, atmospheres, object, texts and images in people's everyday lives and in this way affords opportunities for attending to the multiple rhythms underlying music-making in the city.

Keywords: *rhythmanalysis*, affect, photography, mental-mapping, music-making.

Conflicts, integration, hybridization of subcultures: an ecological approach to the case of queercore

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David Primo, Università degli Studi di Padova, Italy
Fabio Bertoni, Università degli Studi di Padova, Italy

Abstract

Since the foundational works of Jefferson and Hall (1975), Irwin (1977) and Hebdige (1979) the theorization about spectacular youth cultures has undergone a deep theoretical revision, regarding their relationship with locality, virtuality and translocality (Cohen, 1995; Bennet and Petterson, 2004); the definition of actors involved in the art worlds (Becker, 1992); the production and reproduction of idiocultures (Fine, 1979; Kotarba, Fackler and Nowotny, 2009; the phenomena of *hybridization* between subcultures (from Hebdige to Kotarba, Lalone, 2014).   Nevertheless, an analytical and methodological study on how hybridization and differentiation takes form and develops is still missing. This paper will offer an innovative theoretical approach to youth cultures, applying the ecological model developed by Andrew Abbott in *The System of Professions* (1988) to the interaction between youth cultures. In particular, we will conceive youth cultures as forms of semiotic *jurisdictions* that transform styles, places, uses and connotation of given objects of practice and identification and construct forms of internal legitimation and external exclusion. In order to do so, we will focus on queercore, a case study chosen because of its intersectionality between subcultures, social worlds (art, academia, LGBTQ movements) and places of music scene. In particular, we will investigate: the self-definition of the movement; the conflicts between the two merged worlds of punk and queer culture; the 'internal-subcultural' conflicts; the successful and unsuccessful attempts of institutionalization of a queercore scene in Italy.

Keywords: subcultures, youth cultures, queercore, gender.

CCCP and the Italian way to punk: a textual analysis of lyrics

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Abstract

As a research topic, punk in Italy has mainly been overlooked in the past, with the focus being on the scene in other nations. In this article, I will investigate the Italian punk scene and its transition from classic to post-punk, focussing on its most famous, and significant band: CCCP – *Fedeli Alla Linea*. After a short introduction to the historical and cultural background, I will present the results of a qualitative textual analysis of CCCP lyrics, which was conducted using Algirdas Greimas\' methodology of narrative semiotics (1983). As the results will show, CCCP's artistic production can be interpreted as a subversive and ironic parody of the collectivist traditions that were dominant in Italian politics and culture at the time (communism and Catholicism), and as a creative critical reaction to neoliberalism. In the conclusions, I will discuss theoretical issues such as the relationship between punk and authenticity, and the imperialism vs. hybridization question.

Keywords: Italian punk, redskins, semiotics.

F•ck 'Em and their law: the importance of an unregulated rave space

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Abstract

There's an epic-ness to the story of rave, a deeply embedded mythology that tends to align itself with the likes of *The Odyssey* and *Ulysses* in its grandeur, its importance, its endowment. But what exactly is rave's cultural legacy?

As suggested by Arjun Appadurai, "the past has different shapes which ordinary people produce, [with] different temporalities and the questions of memory and forgetting." Indeed, the framing of rave culture has long suffered from selective amnesia: on the one hand, it was crystallized in the collective psyche as a menace to society, quashed in the name of the public good and safety; on the other, it was taken as collateral damage for an increase in gentrified and domesticated spaces. A once-vibrant, unruly and fresh youth empowerment movement has now become clichéd, sanitized, and tamed by the mainstream; to use Guy Debord's words: "All that once was directly lived has become mere representation."

An overwhelming factor in sculpting rave's amorphous shape into something more concrete has been through public policy initiatives and regulations, which my paper aims to scrutinize. Does legislation undermine the production of counterculture, both through explicit bias via lawmaking (i.e. the Criminal Justice Act) and implicit bias, or what Steven Tepper refers to as "quiet" regulation? Can unregulated spaces work as models for resistance as well as agents of change? And more importantly, can the call of the underground ever truly be silenced by a gavel and block?

Keywords: rave, public policy, resistance, cultural legacy.

Brazilian music scenes in Germany - DIY underground or already mainstream?

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Abstract

Brazilian music became more and more popular in Germany over the past two decades. The growing acceptance is displayed through events like "The international Samba Festival in Coburg", which became the second largest festival of its kind – followed by the Carnival in Rio de Janeiro. Apart from such exceptions, Brazilian popular music(s) scenes in Germany (with genres like Pagode, Forró and others) are still divided into smaller groups across different German cities, that only seem to appear during major events (e.g. the soccer world cup in Brazil, 2014) for broader audiences. As they still play a minor role in the musical everyday life, this paper is questioning if these scenes still can be considered to be part of a "DIY underground"? The argument is based on the research for a Postdoc project studying the particularities of Brazilian music scenes in Germany from 1945 until today. It uses data on migration, biographical interviews and the analysis of repertoires (musicians, promoters etc.) with the goal to provide an overview of the current status quo. The interdisciplinary project applies methods and questions from different disciplines (Sociology, History, Geography and Musicology) and is structured in four main parts (Migration, Musical Biographies, Cities & Scenes, and Repertoires). The paper will present the current stage of this on-going research in context with the research question mentioned above.

Keywords: Brazilian music, underground, scenes, Germany.

'Searchin' for my mainline': the records that save lives

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Abstract

Bruce Springsteen sang on "No Surrender" ("Born in the USA" CBS 1985): "We learned more from a three minute record than we ever learned in school". What we see here is an evaluation of the positive power of the record collection and its importance in the growth of the individual, as it bridges with the impact that songs have on the masses in some historical period of the time. While some records are hits, the idea of an individual record collection is to maintain and give a chance to others, less well known, performers and labels to be a crucial part of the soundtrack of our lives. It is not a matter of the amount of records or the rarities of a collection, nor the concept of hoarding. In this paper, we are searching for the love to the objects that you value and that made you grow while learning and singing and dancing to the songs, from your room to your school to your club. The records that made you save or steal or work for the money to buy them, that gave you new knowledge of other artists, facts, history, places, traditions, politics. The ones that got you friends, that made you part of a group of people or that gave you the will of pick up a guitar. The objects more than mere objects that are now part of your DNA and personality, the records that are on your shelf, in your idea of home and that changed your life forever.

Keywords: record, collection, pop-culture, knowledge, life story.

Postcolonial geographies. Tropic, Caribbean and Andes in the representations of modern music

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Abstract

Studies of history and geography have been elaborated in places of production, clearly located in dominant cultures. Inside a long-lasting process, settled in the first contacts between 'Europeans and Iberian-Lusitanian Americans' natives, has been built the representation of tropical communities. Taking from geographical meanings, geared to the definition of adjacent regions with the equatorial line, tropical appoints the existence of transnational communities, expressed in cultural artifacts, container of semiotics associated with primitivism and uncivilized. Since the twenties in Brazil and Colombia were developed cultural process based in the revaluation of etymologies founded in the tropical concept. Music, paint and literature coincide the premodern character of the tropical cultures, associated sexual and profane communities. This paper analyzes the form of how geographical representation of the region, correspond to the actual territory of Brazil and the Caribbean, it´s been translated in cultural imaginaries, assimilated, either inside or outside the national borders as exotic products, related indistinctly with the tropical character of the region. After 1920 in Brazil and 1930 in Colombia were re-founded notions associated to tropical geographical determinism. The exoticism merchandised at the end of the XIX century, which lead to the marketing of the "primitive" cultures in Europe, produced intense considerations over the destiny of tropical people, identified as transnational premodern communities. Intellectuals and artist in Brazil and Colombia transgressed the European notion of tropical, associated with barbarian primitive, for the modernist identity concept of tropical nations.
Keywords:(geographical representation, music, tropical.)

Your city's a sucker, my city's a creep: the urban experience as style

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Abstract

The combination of aesthetical and ideological factors developed as part of a symbolic set - here denominated as style - which is at the core of current dynamics of social relations; thus, it provided not only to properties, but above all to practices, behaviours, preferences and tastes, the very expression and condition of social existence of both individuals and groups. On the realm of urban subcultures, the style outlined by outfits, visuals, sounds and performances features, are used as alterity and singularity, in order to identify and to contrast their agents among the social entirety. On this context, this paper comes from the hypothesis that the urban space, usually understood as a necessary scenario for subcultural acts, are none the less in itself an element of style and in this sense flexible to different experiences of urbanity that are desired to be lived. Following the purpose of examining different urban imaginaries both coexisting and overlapping, the 2000's New York music scene was observed in its plurality of groups and bands, all of them deeply connected to the city´s urban environment. The style of these musical groups appears to be expressed therefore not only by the uniqueness of the sound they make or of the imagery they exhibit but also by the place they occupy and the atmosphere they project, showing the city not only as a given space, but as a place socially built around actions, practices and experiences.

Keywords: style, urbanity, New York, music.

'Portugal dos Xutos': Portuguese music in the lives of 'returned' descendants of Portuguese emigrants from Canada

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Abstract

This article sets out to analyse constructions of transnational belonging through music among a group of Portuguese emigrant descendants from Canada who have "returned" to take up residency in Portugal. The study delves into the voices of these descendant returnees, analysing narratives that reflect on the impact and importance of Portuguese music as a variable of cultural proximity to Portugal before the return was accomplished. The analysis thus delves into memories of growing up – of childhood years, of later adolescence as well as adulthood – having participants recount encounters and experiences with the cultural component under question – music. Keeping in mind that ethno-cultural affiliation is an integral part of identity formation, an ethno-cultural component such as ethnic music can be a pillar of identity constructions as well as an avenue of transnational connection. It is in this very issue where this research therein lies. With this paper I attempt to outline the role of Portuguese music as a means to strengthening attachment to ancestral roots, negotiating personal identities and feelings of belonging, as well as creating greater proximity to Portugal and 'being Portuguese', often to the extent of playing a role within a broader spectrum of identification and belonging that may serve as motivation for wanting to pursue a return to the land of ancestry. With the aim of scrutinizing these issues, this article draws on ethnographic fieldwork carried out from June 2008 to May 2011 in continental Portugal, drawing from narratives collected, through the qualitative method of in-depth interviewing, alongside 20 returnees of which 6 provide their voices for analysis.

Keywords: music, return migration, Portugal, Canada, identity.

DIY punk subculture in the creation of spaces for music education in Los Angeles, CA

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Abstract

The convergences of DIY punk subculture, of which music and musical performance are central components, with social justice movements have been well documented by its participants, media, and academic literature. Punks' dynamic vernacular musical literacies that come from do-it-yourself pedagogies offer new sensible values from which activist educators can bridge formal and informal educational models, such as in collective organizations and universities, reaching a wider range of creative minds. This paper illustrates innovative ways in which the do-it-yourself ethic of musical leaning and circulation in punk has developed through underground media and performance and has now taken on institutional modeling in places as diverse as Berkeley, CA's 924 Gilman St., with punk guitar workshops, and universities with punk courses. With attention to historically emplaced exclusionary politics of music education, I compare two contemporary case studies from Los Angeles, California to share how the parameters learned from DIY punk subculture are being utilized to create cooperative, collaborative learning spaces, offering connections within the sprawling, segregated city.

The first case focuses on the scene-based model in the creative development of the "Engaging Punk" digital education platform at the University of California, Los Angeles. The second case study surveys the bilingual summer rock camp for girls, Chicas Rockeras, in South East Los Angeles within the context of a region marked by environmental racism, class discrimination, and gendered violence. I discuss the method, design, content, learning outcomes and anticipated stakes of the projects beyond the immediate classroom to think through tensions of institutionalizing DIY practices.

Keywords: punk pedagogy, music education, Los Angeles.

The squat La Miroiterie (1999-2014), a place for the punk scene in Paris

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Abstract

Between 1999 and 2014, 'La Miroiterie', a squat in Paris located at 88 Menilmontant Street (Paris XX) played a major role in the world of alternative artistic creation and diffusion. Resisting the demands of the city, firmly set against any agreement with the city cultural policies, this totally self-administered place defended its right for existence at all costs, remaining a free space of multi-artistic creation. Within the 'KISMIF DIY Cultures, Spaces and Places' conference, we plan to center our studies on the analysis of the artistic life in the squat and more particularly on the organization of concerts, largely dominated by the national and international programming of punk bands, which counted in their thousands. From a first-hand archive corpus and ethnographic studies, we would like to examine the potential that this artistic lifestyle, located in this particular place, had to give meaning in the perspective of "resistance" – resistance to several pressures, either socio-political, local, administrative or even cultural, and was to propose an opening up to the world that would be embodied in the development of a rich and strong alternative scene that was likely to reunite people within a single audience. The recent and sudden dismantling of the squat, following an accident linked to the deterioration of the place, is a good opportunity for questioning the circumstances in which this organization was able to exist while implicitly fixing the concrete limits to its own freedom (carelessness, no cleaning of the place, hygiene, financing, and relationship with illegal substances). In this way, we would argue that creation and resistance potentially underlie an agreement and a compromise with reality and its usual laws. If these kinds of 'agreements' stem from a self-sustained project of freedom and DIY they also, obviously and fatally, set its own boundaries.

Keywords: punk scene, France, Paris, squat, underground.

Depressive Suicidal black metal and borderline personality Disorder: a journey into the depths of emptiness

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Abstract

This communication aims to realize a psycho-ontological analysis of the Depressive Suicidal Black Metal (DSBM) subculture and subgenre (i.e. its agents, both musicians and listeners) in comparison with the contemporary literature and diagnosis of the "Self" in terms of psychological and psychiatric anomalies categorically defined as Borderline Personality Disorder (BPD). Thus, stating DSBM as an extremely complex musical style – featuring an overall monotonous sound, long and repetitive distorted guitar riffs, occasional keyboard usage and an overuse of sadly mourning voices – and the emotional unstableness, inconsistency and intense fear of abandonment patent in patients diagnosed with BPD, I will demonstrate that both creative/artistic and mental/health vectors are in fact intimately related as well as they can be somehow a "parasitic" vehicle to each other: this means that DSBM musicians and listeners would possess a natural/genetic predisposition for BPD and BPD individuals would have a certain attraction for this particular subgenre of Black Metal. For such, and having some bands (Suamanucaedere, Werther, Nocturnal Depression, Shining and Make a Change...Kill Yourself but also the 1990's unquestionable influences of Mayhem, Burzum or Darkthrone) and their message/songs/stage performance as background, I will conclude the existence of certain typical patterns among them – as is the case of self-harm, suicidal behavior/invitation, substance abuse, splitting and disturbed identity and an overwhelmingly presence of "negative" emotions (anxiety, depression, guilt, anger, etc.) – which combine themselves into experiences of intense grief followed by an urge of immediate relief from the emotional pain, promoting then an ontology of void, of pure emptiness.

Keywords: BPD, DSBM, emotion, ontology, psychopathology.

News of the world in Portugal: Angela Maria and the year 1963

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Abstract

For those who lived it, the year 1963 was the continuation and the breach in certain lively political processes: Portugal tried to keep its ultramarine provinces; Brazil lived the political crisis which culminated in the military coup of 1964; latin-american presidents were taken out of office; the black rights movement started to erupt in Alabama; the world saw the death of Pope John XXIII and the coming into office of Pope Paul VI; president John F. Kennedy was assassinated. Exactly in that year, singer Angela Maria lived and performed in Portugal, as well as in ultramarine provinces. Searching in her path we find the politically explosive context which marked the late 60's – and it is that reality which we seek to explore, describing her stay in Portugal.

Keywords: musical perceptions, Portugal - Brazil relationship.

A media analysis of the music video "Tá Patrão" from the perspective of young fashion and consumption in the outskirts of São Paulo

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Abstract

The present paper is part of a masters degree research project aiming to understand the sociocultural contexts articulated among the funk youth of São Paulo City periphery, their consumption patterns, and celebratory habits, as well as understanding their deification and fetichism of fashion and symbolic objects of a high-end lifestyle, which is socially very distant from them. Towards this end, we propose a depicting analysis of the YouTube-posted videoclip of the song *"Tá Patrão"* - performed by Mc Mc Guimê of the ostentation-funk movement - in order to elaborate the correlation between the aesthetic composition of their identity and their everyday life, including the material and symbolic way of consumption gaps.

Keywords: ostentation funk; socio-cultural contexts; lifestyle; consumption; celebritization.

Storm & Impetus: a reconstitution of oral memories through visual narrative of collective Sótão 277 from early 90's Natal, Brazil

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Arthur Silveira de Veras, Faculty of Fine Arts, University of Porto, Portugal, Brazil

Abstract

Long before the easy access to digital technologies of visual production and promotion, in provincial northwestern Brazilian city, a fever breakthrough. It was a poetic-perfomatic happening that infected the cultural scene of the Natal. On its front was a group of students who curated a series of events going from conversations, soirées, concerts and exhibitions to marginal publications which fired up the debate with previous generations of artists, musicians, poets and writers. The main necessity was of a "cultural revolution" that would flip upside down the standards of such a small city. This paper reflects upon the process of bringing this memory up two decades after its events happened, through oral recollections of testimonies brought together by the tools of visual narrative, culminating in a publication and a short animation that revive this stories and inserting them on a broad underground context of anarcho-punk and libertarian collectives. The methodology brought to this research is part of the practice of life-writing, convening oral memories of main protagonists of Sótão 277 with a research over the rare archive of fanzines made by the group and many others alike.

The hypothesis of this work is to set the cultural happening of Sótão on the large cultural and historic scale of the movements that it has contributed for, as the writer Pablo Capistrano declares: as "a collective hallucination, a mystical experience" with "urgency, contestation and improvise" on which it had to be/to act.

Keywords: visual narrative, performance, marginal poetry, fanzine, libertarian collectives.

Electro-yourself is your computer (?)

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Abstract

The underground scene - and some of its more representative movements, from punk to electronic – has been manifesting as a kind of ideological counter-current proclaimed and established through music. Whilst it has been based on various concepts, spaces, and territories in relation to other urban stages, various aspects of electronic music universe are also based in *do it yourself* (DIY) philosophies and practices. The proliferation of digital platforms, open source, tutorials and the rise in human computer interaction (HCI) are not only providing the tools, but also stimulating an individual process of creating, making and acting. Taking the e-music for example - considering that it can also be applied to other cases - individually, the artist produces, edits and saves his sounds, customizes them graphically, promotes and sells his work, while also managing his performance´s agenda. In the case of acting in a digital space event also know as *virtual party,* the whole process could happen without ever leaving the same place. In parallel, music events that were illegal at the beginning such as the *Boom Festival* and other similar gatherings all over the world, have turned into massive anti-mainstream international festivals, even away from the media, established business practices, labels or financial supports. New information technologies, network communication and new digital territories clearly came reconfigure the DIY concepts and practices to a new paradigm.

Keywords: e-music, DIY, digital territories, HCI.

Erratic diversity: failure as feedstock creative

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Abstract

The exploitation of technological errors and failures has been a common feature in the arts for more than 50 years (KELLY, 2009; IAZZETTA, 2009). With a wide range of references quoted by its practitioners that go from artistic avant-garde movements to political activism, the works inscribed among these practices, which include the unusual usage and customization of technological gadgets, software/hardware hacking and the whole DIY culture, might act towards building a better understanding of the man-machine relation and the influence of the medium in the everyday life, viewing this reality where the physical and the virtual begin to merge as one with a much more critical eye. As the black box which is technology (FLUSSER, 1985) is opened, the user has access to its core, and even though not necessarily knowing precisely how to operate it, messing around with it constantly leads to a wide variety of unexpected results, thus allowing for a greater understanding and appropriation of both medium and process, opening doors towards the different, the new. The deviation from the norm presents itself as an alternative to progress (ZAPPA, 1971); the error becomes essential: the flaw is a synonym to innovation. The questions that arises from these practices are as many as they are diverse, but this presentation will focus mainly on the three different basic instances that can be recognized among these practices as art, which constantly blend together: the fetish for the perverted use of the tool; the aesthetic interest in the produced material; and the poetics inherent to the flaw.

Keywords: flaw, error, failure, technology, glitch.

'Songs for Cassavetes' (2001): more than a mutual alliance, a shared strategy between US independent filmmaking and underground music scenes

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Abstract

In the 1990s several US alternative/indie rock bands – coming from such independent scenes as Seattle-WA, and then co-opted by the majors – broke through the worldwide charts. In light of this, Azerrad (2002) considered the year 1991, when Nirvana's *Nevermind* came out, as the end of an era for that specific underground. 1991 was also indicated by filmmaker David Markey and Sonic Youth's member Thurston Moore as "the year punk broke" (1992) in a film that documented the European tours of some of those bands the same year. In 1991 – Moore explained (2011) – a double occurrence happened: punk "broke out", as a mass phenomenon of consumption, and, contemporaneously, was "broken, it should be fixed", in reason of a damaged underground identity. This paper explores how the DIY documentary film *Songs for Cassavetes* (2001), made by Justin Mitchell, has worked to "fix" the status of that "American indie underground". Mitchell portrayed with b/w 16mm film the shared *milieu* of the DIY scenes "at work": the K Records with Calvin Johnson (Beat Happening, Dub Narcotic Sound System) in Olympia-WA, the community-based activity of the Make-Up in Washington-DC, plus several indie acts interviewed and filmed live in all-ages venues (e.g. PeeChees, Sleater-Kinney, Unwound). The self-produced filmic representation of such DIY spaces became the way to 'restore' the image of the underground music scenes and preserve their authenticity. Furthermore, the film included references to the independent filmmaker John Cassavetes and displayed the map image, a key-tool used for visualizing the underground scenes and for telling their oral histories (e.g. *American Hardcore*).

Keywords: alternative/indie rock, underground music scenes, independent filmmaking, 1990s, DIY.

Urban visuality through stenciling

Rachel Souza, Revista Chão magazine, Rio de Janeiro University Research Institute, Brazil

Abstract

This article will examine common understanding of the aesthetic elements that arise from stencil as a public art form. In this way, the article investigates the aesthetics and semiotic dynamics of stencil within the public environment. The text uses urban visuality as an entry point to further explore the observation of the city as collage and the stencil artist as bricoleur. We identify two sign-like elements of the stencil's insertion in the city: the resignification of symbolic aggregations, as well as symbolic overload. The article is located within the public art studies. It is taken as a reference what has been discussed on this issue. It is also important to mention that it is sought to structure the arguments by means of materialism in art, which is what happens in art as closely related to the historical and social dynamics. The city's visuality starts theoretical discussions and aesthetic object analysis, because the images disseminated in our cities are bound to our reality – whether the reality is that we are consumers (advertisements), we have laws (road signs) or that we rebel (graffiti). Studying visual culture is thus a way of tapping into the images that circulate within a particular society, what they tell us about ourselves, and whom they represent (Waclawek, 2011:158). We see elements such as rhythm, architecture and the resulting visual relations initiated in urbanity, as structural foundations of the stencil as public art. Authors such as art historian Anna Wacklawek, anthropologist Janice Caiafa, the anthropologist Levi-Strauss, among others, lead us to what is proposed by this article. I identify Levi-Strauss' method, his reinterpretation and contributions as a key element in the structural and semiotic understanding of the stencil. The concept of bricolage allows us to articulate the issues on the practice of stencil: the unique experience of the place; urban dynamics; and contemporary subjectivity. Bricolage, as well as the dynamics of urban visual structure, brings together materials and information ever produced.

Keywords: stencil, aesthetics, public art, semiotics.

PZYK Congregations and Sin Eaters: Festivals as facilitators in DIY and underground networks

Robert Strachan, School of Music, University of Liverpool, Institute of Popular Music, United Kingdom

Abstract

Using firsthand research with festival organizers and participants this paper will examine the centrality of festivals as distinct temporal articulations of DIY and underground music cultures. It will explore how festivals operate as central nodes in DIY networks by providing spaces within which definitions of genre, discourse and authenticity are expressed and rearticulated. It will also examine how these spaces provide key functional purposes in defining the shape of, and practice within, a given network at a particular point in time. The paper will argue that these key functions are fulfilled through the validation and integration of acts and musicians within DIY networks along with particular modes of experiential framing which lend a distinct aesthetic grain to the temporal and spatial limits of an event. Using the example of the Liverpool International Festival of Psychedelia, the paper will explore how this festival has become a defining structural institution in which often musically disparate and geographically dispersed acts come to be understood as part of the global Neo Psychedelia movement. The second example will take the form of the Sin Eater festival (UK) which through its curational and aesthetic practices draws upon specific notions of rural English Eerie and (a highly amended version of) Folk authenticity that are tacitly positioned in terms of a larger DIY continuum.

Keywords: DIY culture, music networks, music festivals.

Stirling Punks. Chris Low on 2nd left. On way to Apocalypse Now Gig, 1981 | © Chris Low

Skinheads at 1st Edinburgh Punks Picnic, Calton Hill, 1985 | © Chris Low

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Music festivals as a factor of regional development

Miguel Teixeira, Faculty of Arts and Humanities of the University of Porto, Portugal

Abstract

In my presentation I will give a brief point of view which I consider important to study. Having in mind cultural and touristic contexts, music and arts festivals are very important for the development of smaller regions, mostly due to the increase of tourism in a specific time of the year. Successful cases of this model include the Festival Paredes de Coura in Minho area and Bons Sons in Cem Soldos, Tomar. But, more interesting than these cases, for example, is to see this happening in even more smaller contexts, in Portugal. I can give the successful example of Party Sleep Repeat in São João da Madeira, (the smallest municipality in Portugal), which recently won the award for the best indoor festival in Iberian Festivals Awards and the case of Vale de Pandora, in Vale de Cambra area, two places in which music concerts were never as important as they are now. In this paper I seek to present the most important developments in this small venue, explain the benefits of festivals in Portugal, as well as give some good examples of the specific cases at hand.

Keywords: festivals, festivalisation, music scenes, small venues.

Subcultures, communication and urban space: Different 'enactments' of goth in Milan in the '80s

Simone Tosoni, Università Cattolica del Sacro Cuore di Milano, Italy

Abstract

The proposed paper draws on the findings of a three year-long research project (Tosoni-Zuccalà 2013) on the Milanese goth subculture in the '80s, and interrogates that experience of subcultural belonging through the lenses of the STS-derived concept of "enactment". This perspective (Law, Lien 2013) helps researchers to focus on issues of difference and sameness, and at the same time on the specific performative practices in which specific forms of subcultural belonging are created, maintained and transformed. As it will be shown, when compared to classical cultural studies approaches, this methodological take allows to better account for the fine-grained internal differentiations of subcultures. In particular, three main enactments of goth emerged as relevant in Milan in the '80s: a first one, politically militant, gravitating around a collective called *Creature Simili*, which was active in an autonomous space within the squatted social center *Leoncavallo*; a second one, gravitating around the alternative disco *Hysterika* and a stable circuit of alternative music clubs spread all around Northern Italy (as well as Switzerland); and a third one, typical of the small towns around the city of Milan, that was by and large enacted by all those people who were living the experience of subcultural belonging in small, isolated, groups. These three enactments of goth differed in many key aspects: from the forms and the rules of identity construction to the patterns of sociality, from their relationships with political engagement to fashion styles. Here, they will be interrogated from the standpoint of their relationship with specific urban spaces, and from their different practices of urban communication that characterized each of them.

Keywords: enactments, Goth, urban communication, urban space, style.

Rock critics as music modernizer

Fernán del Val, Universidad Nacional de Educación a Distancia, Spain

Abstract

The popular music studies (Simon Frith, Steve Jones, Gestur Gudmunsson et al, Motti Regev...) have analyzed and described the role and functions of rock critics in the process of legitimation of rock as an art form.

In my case study (popular music in Spain between 1975-1985) I have observed that rock critics developed different functions than the one described by the popular music studies. Rock critics became modernizers of the music scenes, assuming roles traditionally linked to the music industry: rock critics discovered new bands, produced albums, created record labels or helped the bands to sign contracts with records labels. The cultural and subcultural capital of the rock critics, and the lack of attention of the music industry to the rock scenes, are some factors that explain this situation.

Methodologically this paper is based on a qualitative analysis of diverse music magazines of the time, as well as in-depth interviews with musicians and rock critics of the time.

The objective of this paper is to explain this peculiar situation and to compare it with rock critics' functions in other countries.

Keywords: rock critics, music magazines, Spain, modernity.

'Houses provide a spatial backbone for virtually everything we do': a study of DIY house shows in the US

David Verbuč, Charles University, Slovenia, Czech Republic

Abstract

In this article, I examine the phenomena of 'DIY house shows' (i.e., 'do-it-yourself' house concerts) in the US, which usually incorporate a variety of music genres, from punk and indie rock, to experimental music and singer-songwriters. In this regard, I look into some of the structural and ideological reasons for their emergence and popularity among American DIY communities and scenes. Furthermore, I observe particular organizational practices and patterns related to house shows, and how they contribute to the creation, and the maintenance of American DIY communities and scenes. I also analyze DIY discourses and attitudes about house shows in this regard, and discuss the practical, ideological, and political significance of 'place' (houses) for American DIY communities and scenes. In addition, I compare American show houses and house show scenes in their different geographical contexts (college towns, "progressive" cities, deindustrialized cities, and post-suburban sprawling areas), to understand how geography shapes local American DIY scenes. Moreover, I consider some of the impacts of 'place' (as venue/house, and as geography) on DIY sounds. My main argument in the article is concerned with the significance and centrality of 'place' (houses) for the American DIY communities in terms of community construction, political aspiration, and sound.

Keywords: house concerts, American DIY scenes, music and place.

Unity in diversity: an exploration of punk in Indonesia

Ollie Ward, Goldsmith's University, United Kingdom

Abstract

Punk rock in Indonesia is a comparatively young, but exciting and relevant scene. Punk was instrumental in bringing down a brutal regime: it changed thousands of children's lives. Punk fought Shariah Law and Shariah Law won. After the events in Banda Aceh in December of 2011, where 64 punks were arrested, incarcerated and humiliated, I found myself asking what punk rock means to me in my life, where I have privilege and relative freedom. This has led me to explore the social and political context in which Indonesian punk rock has grown and to investigate the concept of Unity in Diversity, the Indonesian national motto, as it applies to Indonesian punk rock. I this paper I look at the development of punk rock in Indonesia and some of the prominent figures in its social and political context and I ask; in a country where conservative prejudice is commonplace, expressing yourself can be a crime and the nation's motto is *Unity in Diversity,* who are the real Indonesians? In this talk I will use my experiences of living in Jakarta, playing in an Indonesian punk band and being involved in the extraordinarily diverse and vital Jakarta DIY punk scene as a follow up to my BA dissertation. I will explain some of the issues that Jakarta punks face and how they're overcome.
Keywords: punk, Indonesia, Marjinal, Masberto, DIY.

The politics of music: Western YouTube reception of Pussy Riot's musical activism

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Abstract

The relationship between music and politics has been a topic of interest among sociologists and musicologists alike. When theorizing about the politics of music, scholars mostly draw on illustrative examples of popular culture artists in the West. Yet, little attention has been devoted to how audiences perceive political music and musicians, while audience reception seems crucial in explaining how politically engaged artists come to be seen as legitimate protestors as well as authentic musicians. We therefore focus on the case of Russian punk activist group Pussy Riot and study its reception among Western YouTube users through computerized content analysis. Results show that users attribute authenticity to Pussy Riot by discussing its punk music in contrast to Western punk music and, even more so, Russian politics in contrast to Western politics. Users depoliticize the protests by not specifically discussing Pussy Riot's protests itself and instead use the protests to discuss issues of freedom and oppression in Russia as compared to the West. We thereby contribute to research on the politics of music in three ways. First, we use the case of Pussy Riot to highlight a new type of political music referred to as musical activism. Second, our findings illustrate that analyzing data on audience reception on a large scale gives interesting insights into how the politics and the music of musical activism are received. Third, this paper shows the value of combining the more quantitative methods of topic modeling and semantic network analysis in order to provide relatively qualitative results.

Keywords: politics, music, activism, semantic network analysis, topic modeling.

'Like Cheers but With Bands': the live music venue as a social scene

Samuel Whiting, School of Media and Communication, RMIT University, Australia

Abstract

Venues are nuanced, complex sites of cultural production and consumption. As cultural spaces, history plays the largest role in establishing a sense of place and meaning within live music venues. Memories (both individual and collective), associations and a sense of familiarity take time to build and act as a "currency of subcultural credibility" (Gallan & Gibson, 2013, p. 190) within these spaces. The distinct yet porous socio-musical practices housed in small venues provide independent music scenes with a sense of space, place and territory, crucial factors for their success. However, the question of how these scenes form, the level to which they're influenced by the venues that house them and why this is significant is an area that is largely under researched. This paper focuses on the social operation of The Old Bar, a small live music venue in Melbourne, Australia. Located in the inner-northern hub suburb of Fitzroy, The Old Bar acts as a centre for a distinct constellation of social actors. Orbiting this bar/live music venue is a variety of musicians, sound engineers, writers, creative industry professionals, and live music enthusiasts. These players make up a community that is both "lived" and "imagined", with the physical and symbolic walls of The Old Bar forming its nexus. This paper draws on face-to-face interviews with key scene participants in order to elucidate the human experiences that make up the social scene of The Old Bar, utilizing first-hand accounts to extrapolate themes of cultural participation, socio-musical practice, and collective urban memory.

Keywords: small venues, social networks, music scenes, The Old Bar, Melbourne.

Hipsters explained with cultural materialism: DIY culture and urban regeneration

David Wilkinson, Manchester Metropolitan University, Manchester Left Writers, United Kingdom

Abstract

This paper is an analysis of global 'hipster' culture and its role in urban regeneration.

Through a case study of Manchester's 'Northern Quarter', I show how this phenomenon teaches various lessons concerning the fate of DIY subcultures in an era of neoliberal urban development. I also explore the way that hipster culture spatially condenses sharp and growing tensions of class, education and cultural capital, considering too the figure of the 'chav' and its various international equivalents. This helps account for the controversy that often greets mention of the hipster. Such controversy, however, also allows for speculation on the conflicted politics of hipster culture – especially given the appeal of movements such as Syriza, Jeremy Corbyn's Labour Party and Bernie Sanders' presidential campaign to educated, networked youth often employed in the cultural industries.

Keywords: hipster, regeneration, class.

Academic involvement in the Lion City underground: documentation, pedagogy, and scholarly connectivities in Singapore's multi-subcultural music scene

J. Patrick Williams, Nanyang Technological University, United States of America, Singapore
Kai Khiun Liew, Nanyang Technological University, Singapore

Abstract

Singapore may be reputed as a soft-authoritarian contemporary city-state. Yet within its apparently draconian political landscape and tightly regulated environment lies a stubborn multi-subcultural underground music scene that has wrestled a more-or-less autonomous identity spanning close to four decades. Once characterized as either a symptom of western influence or juvenile deviance (or both), a collection of "rebellious" genres—punk, hardcore, metal and ska—has more recently gained a more engaged form scholarly attention in the republic. From public filmmaking and archiving, to university teaching and research supervision, the authors seek to reflect on and represent their roles as academics in supporting a critical third space for underground music in Singapore. Rather than focus on our performance of normalized/traditional role identities rooted in the scholarly production of research reports and/or providing the legitimacy for students' scholarly endeavours, we instead discuss our active involvement in supporting Singapore's underground music scene through documentary filmmaking, the exhibition of heritage and developments in the scene, and the integration of university-based active learning pedagogies at local gigs. Through these activities, we underline the significance of academia not as separate, but integral to the evolution of subcultural music scenes as community resources.
Keywords: pedagogy, Singapore, Southeast Asia.

'A thankless task'? Independent and DIY festival promotion in the twenty first century

John Williamson, University of Glasgow, United Kingdom

Abstract

This case study of the All Tomorrow's Parties (ATP) festival aims to tease out a number of questions about the nature of independent / DIY festival production in the UK. Founded by Barry Hogan in 1999, its unique approach then stood in marked contrast to the homogenous nature of most British festivals. At a time when the live music industry was becoming more corporate and professional, ATP appeared resolutely and refreshingly amateurish. Its appeal relied on its homespun approach, the spaces used (holiday camps) and the choice of performers (selected by other artists). However, the paper will argue that its attempts to compete in a cluttered market resulted in ATP alienating its core audience and losing the trust of some of its key partners. After the company's liquidation in 2012, attempts to revive it as a new entity have also been beset with financial problems which have been amplified by social media. Hogan told *Music Week* that promoting festivals as 'a thankless task' and claims that 'a promoter losing money is like saying a butcher serves pork' (Jones 2014). But this serves to deflect from a situation wherein ATP appears incapable of being either flexible enough to satisfy the music industries or rigid enough to uphold its original ideals. Instead, the changing expectations of both audiences and artists, caused by changes in the live music industry, mean this visionary event seems increasingly anachronistic in the 2016 festival landscape.

Keywords: ATP, festivals, promoters, live music.

Punk rock, feminism and the loud absence of riot girl from the 90's Belgrade scene

Sonja Žakula, University of Belgrade, Faculty of Philosophy, Department of Ethnology and Anthropology, Ethnographic Institute of the Serbian Academy of Sciences and Arts, Petnica Science Center, Serbia

Abstract

In this presentation I will look at the reasons behind what I call "a loud absence" of riot girl, both musically and politically from the Belgrade underground music scene of the 90's. The political turmoil and war which ended Yugoslavia impacted the punk scenes of the former Yugoslav states in many ways. I will argue that one of the ways in which the Belgrade scene was impacted was a masculinization which saw, on the one hand a departure from the new wave-y punk sound of the 80's and on the other a shift toward a more masculine sound in female vocal performances. All female, queer and openly feminist bands however were conspicuously, although not completely absent from the scene. I will argue that this absence was facilitated by the wider political context in two major ways: first, the ties which actors in the punk scene - especially women - had to queer and feminist NGO\'s and women\'s organizations which opposed the wars in Bosnia and Croatia; and second, the way in which the "žensko pitanje" or "female issue" was dealt with on the whole by the post-WWII socialist regime in SFRY.

Keywords: punk scene, riot girl, Belgrade, Yugoslavia, Serbia.

Dariusz Paczkowski: total (re)animator

Piotr Zanko, University of Warsaw, Poland

Abstract

Before the world heard about Banksy and his graffiti presenting Lenin wearing Mohawk hairstyle, in Poland at the end of the communism era (in the late 80s) on the walls of many Polish cities one could notice a similar picture with Lenin's quote: „If the youth stops being revolutionary, it is bad news both for the youth and for the revolution". The author of this famous graffiti is Dariusz Paczkowski – Polish street artist, activist and animator.

During my presentation, the subject of analysis will be his selected visual artefacts: graffiti, murals, stickers, street pins, street mirrors, etc. I will show how, using these tools, the artist makes sense of the surrounding social world. Of my main interest is what Paczkowski criticizes and which social-political problems he tries to highlight for the public opinion. Paczkowski's visual cultural practices are not only an example of socially engaged street art, culture jamming or – in the wider scope – alternative culture. The main force of Paczkowski's activity is including people in the creative process, which is full of emotion and collective energy. The artist „plucks" the audience out and teaches it cooperation. The activity of Paczkowski is therefore convergent with the idea of community arts, and can be also treated in the categories of the permanent education process.

Keywords: street art, community arts, alternative culture, DIY.

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