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Introduction

DIY cultures, spaces and places

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The third KISMIF International Conference “Keep It Simple, Make It Fast! (KISMIF) DIY Cultures, Spaces and Places” was held in Porto, Portugal, between 18th July and 21st July 2016. This edition was once again focused on underground music, but directing its attention this time towards the analysis of DIY cultures’ relationship to space and places. Thus, we challenged students, junior and senior teachers/researchers, as well as artists and activists, to come to the 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. Our intention was 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 glocalised 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.

Taking the example of punk, many individuals speak about the death of punk (Reynolds, 2007). But its death is more symbolic than real, because the movement has undergone changes and was restructured by its relative incorporation in the cultural industry system (Masters, 2007). The world would not be the same. A plurality of musical opportunities and concomitant worlds of life were opened. (Clarke, 1990; Garnett, 1999; Lawley, 1999). Since its mediatic emergence in the late 1970s, punk has become a global phenomenon with more or less expressive local translations: punk is not only English or American, but it’s Portuguese, Spanish, Mexican or Thai. Thus, our perspective refutes the interpretation that punk is a form of cultural imperialism (Sabin, 1999: 3), or a pure and simple British invasion; instead, we suggest that punk emerged as a result of a process of cultural syncretism (Lentini, 2003: 153); it is locally re-appropriated and redefined according to local resources and needs in a process of mixing characteristics of the global punk and local elements (Haenfler, 2014, 2015; O’Hara, 1999; Moore, 2004).

This situation reconfigures and also brings us closer to post-subcultural theory in the defence of the emergence of specific local and translocal scenes (Straw, 1991, 2015; Bennett & Peterson, 2004). Punk is everywhere (Matula, 2007; Osgerby, 2008).

Punk is a musical form, but it is also an aesthetic, cultural, political and symbolic form. Punk is a hyperword. Holistic, hybrid, situationist, Dadaist, punk contains a very particular symbolism in the contemporary Western culture. Two key features contributed to enhance this relevance. First, punk represented an innovation, that is, the vivacity of an instituting form, at a time when the rock of the 1960s and 1970s was in a process of institutionalization, incorporated by the great recording

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industry and accepted — if not already consecrated — by multiple instances of cultural legitimation. Punk defined itself exactly as a dissent form from this logic of co-optation, constituting the underground and extending to the street, clothing, fashion, design, illustration. Second, punk describes itself as the music that anyone can do (Guerra, 2013, 2014; Silva & Guerra, 2015). In this sense, the process of performing punk is available to everyone, and anyone can do the lyrics, instruments, recordings, concerts, distribution, clothes, record covers, cassettes, fanzines. Punk is do-it-yourself (DIY) (McKay, 1998, 1996; Moran, 2010; Dale, 2008).

But it is also a cultural movement. It is part of the dynamic of successive generations of young people, who — since the Second World War — live and interpret the great historical processes of mass schooling; development of mass production and consumption; emergence of the mass media and cultural industries; growing of the marketing, advertising and fashion functions in the generation of economic value; development of the Welfare State; emergence of ideological and political-military polarization in antagonistic blocs; and the challenges to the Western order posed by the decolonization, anti-imperialism and Cold War. Punk, along with the underground and DIY, defines itself as a form and an aesthetic movement (Silva & Guerra, 2015). The difference of punk lies in a combination of characteristics: the positioning on the edge or in the underground of what is perceived as an established system, whatever it is its sphere of influence — from politics to economy, from society to music; the permanent and irreversible challenge to these system, in a logic of systematic questioning and deconstruction of any expression, symbol or convention, even if it seems to be naturalized; the search for a personal coherence, whether based on the articulation between what one is, what one says, what one dresses and what one does, whether based on the practical realization of the principles defended, namely in the way that one lives the music.

Punk is a local, virtual, global and translocal scene. It is a matrix of connection between different protagonists — bands, record labels, promoters, critics, disseminators, consumers, fans — and resources and means, such as discs and other phonographic records, concerts and other events, bars, rooms and other spaces, newspapers, fanzines, clothing stores, accessories, streets, physical and digital platforms... This structure has a spatiality and a territoriality; it is part of a (physical or, more recently, virtual) social environment, enhancing economies of agglomeration and scale (Silva & Guerra, 2015).

Therefore, as in previous KISMIF Conferences, we welcomed 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 theater and the performing arts, literature and poetry, radio, programming and editing, graphic design, illustration, cartoon and comics, as well as others.

Reflecting the Programme of the Conference, this book is organized in six parts, or as we call it “Theme Tunes”. Theme Tune 1 entitled “Thousand acts of love: DIY cultures, punk, spaces and places” begins with an analysis to the “DIY house shows”, in which the author aims to understand the significance and centrality of “place” for the American DIY communities. In the second article, the author discuss the theme of collectiveness, trying to present the rise of collective efforts in Istanbul independent music scene. The third article focuses on the anti-racist skinheads in the Czech Republic, presenting us their history and their relevance within the skinhead subculture generally. Finally, the fourth article describes how actors practice DIY in different aspects of music making, by presenting the results of two field studies conducted in New England and Switzerland.

The Theme Tune 2 — “Radio, live transmission: audiences, markets, heritage and mediations in music” — leads us to a fruitful discussion. The first paper focuses on the American post-punk band Devo and tries to understand how they deal with the rise of corporate capitalism in the late 1970s. The second article discusses the recognition and legitimacy processes in the French jazz field, by focusing on the case of Richard Galliano, French musician. In the third article, the author speaks about the importance of some Portuguese music festivals to the local development. In the fourth paper, we are led to the discussion around the mythologizing process; here the authors, by analysing the northern soul scene, aim to show that this process is a characteristic of DIY cultures

more generally. In the last article of this section, we return to the festivals' analysis, in this case to the analysis of Rock in Rio Festival and its business model.

The third part, the Theme Tune 3 or "Staring at the city: atmospheres, environments and music scenes", begins with a text that reflects on how the academia influences Singapore's underground music scene through documentary filmmaking, the exhibition of heritage, among other activities. The second article of this part explores the Disneyfication of the neoliberal urban night in the old historical neighbourhood of Bairro Alto in Lisbon (Portugal). In the third paper of the Theme Tune 3, the author presents us a way of capturing, understanding and interpreting the multi-faceted rhythmical layout of urban spaces, introducing an innovative methodology — the rhythm analytical methodology. The fourth paper explores how Justin Mitchell's DIY documentary *Songs for Cassavetes* contributed to fix the status of the so-called "American indie underground". And the fifth paper of this part presents a research project which seeks to understand the new contemporary Portuguese urban culture by analysing a set of "actors/settings/scenes" that have been developing activities since the beginning of XXI century in the different cities of the country in a perspective of glocalization.

The Theme Tune 4 — "Walk together, rock together: Dilemmas of materiality, historicity, aesthetic, pop rock technologies in the contemporaneity" — is constituted by seven papers. The first paper discusses the concept of failure, in a technological context, and its capacity to create new artistic forms and practices. The second explores the meanings of tattooed bodies, by providing some of the results of a research project that conducted 70 in-depth interviews in Turkey. The third paper refers to a Brazilian work still in progress and which aims to understand how media influences the social representation around the youth. The fourth paper discusses the relation between Depressive Suicidal Black Metal (DSBM) subculture/subgenre and Borderline Personality Disorder (BPD), while the fifth paper of this part focuses on the possibilities of music creation originated by new technologies and digital forms. The sixth paper explores the meanings of rock bands' t-shirts in the contemporaneity, focusing its analysis on the t-shirts of Ramones. And in the seventh paper, the author analyses the glam rock subculture, arguing that semiotic analysis can be useful to understand better the history of (sub)cultures, the cultural aspects of change and the cultural strategies to gain and maintain power.

The Theme Tune 5 aggregates texts under the epitome "Sheena is (almost) an aging punk rocker: Careers, gender and aging in musical scenes". The first paper of this part explores the link between older punks and radio, and what it indicates about DIY and radio practice today, stating a growing movement of DIY radio online among a particular generation of producers, originally involved in 1980s and 1990s anarcho-punk. The second paper presents some of the results of a PhD level project whose main goal was to understand the real-world challenges of trying to develop a music career, focusing on the experiences of musicians from the indie pop/rock music scene in Perth, Western Australia. In the third paper, the authors discuss about the challenges that design faces nowadays and how DIY ethos can inspire new design approaches and practices. The fourth paper offers us some of the results of a research conducted in online heavy metal spaces, aiming to contribute to a discussion around masculinities and heteronormativity and how their meanings are evolving as social interactions shift to technologically mediated online social spaces. The fifth article of this part investigates the case study of queercore, providing a socio-historical analysis of its subcultural production and offering an innovative theoretical proposal about the interpretation of subcultures in ecological and semiotic terms.

The final part of this book, the Theme Tune 6 entitled "How soon is now? (Sub)cultures, narratives, mobilities, influences: Postcolonial identities and geographies", begins with a paper that explores the usage of and the discourse on the term "subculture" in Japan, taking the existing discourse on otaku culture but also a broader understanding of youth and underground culture into account. The second paper of this part presents a work where the authors study the parallelism between the acceleration of the rotation of the Capital and the hastening of the rhythm of music. The third article tries to answer to the questions: How the environment that once have inspired

artists influence their judgement about their own works? How beneficial can a scene really be, namely scenes based on DIY ethos? Are the scenes and DIY ethos always a positive and creative influence, or are they castrating the artists due an expected way of acting/thinking/creating? And, finally, the fourth paper explores the appropriations of British goth in Italy, and in particular in Milan during the 1980s.

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