

1.2. Re-shaping and re-defining a scene: The Rise of collectivism in Istanbul independent DIY music scene?

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Abstract

This article tries to present the rise of collective efforts in Istanbul independent music scene. The study is carried out with two distinctive examples of collective contributions in the scene. Istanbul independent music scene is well established and contains different micro scenes defined by genres and venues. It is geographically separated by Taksim and Kadıköy districts which are positioned at opposite sides of Bosphorus. The scene is sometimes transitive but mostly it is strictly localised. Bant Mag -one of the pioneer independent publishing collectives-takes the centre of this article by building the base for more than ten years. They organise events for independent artists both local and from throughout the world since 2005. 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 Kadıköy, Istanbul, 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 organise events and produce albums under the name of Byzantion Records & Shows also opened their own space and hosting the "Byzantion Fest 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, DIY communities.

1. A short introduction into collectivity resources for this study

Collectivism takes its roots from the artistic movement of Avant-garde. As Bürger states (1979/1996, p. 49), The European avant-garde formed to oppose to the position of the "bourgeois art". The main opposition was not to art in its classical form but to the organisation of the distribution of the art in bourgeois society. "The Avant-Gardists demand that art become practical once again, they do not mean that the contents of works of art should be socially significant" (Bürger, 1979/1996, p.49). Another demand of the Avant-Gardists was that the art should be autonomous.

The first collective actions took place inside the avant-garde movement, through the artistic groups and movements such as Surrealists, Dadaists and Futurists before the WWII (Stimson, B., & Sholette, G, 2004, p. xi). of those we can call as the "modernist collectivism" (Stimson, B., & Sholette, G 2004, p. 4). Their notions of artistic collaboration and collectivism is related with the Avant-garde Theory. After the WWII, as Stimson & Sholette (2004) calls it, "collectivism after modernism" has been brought up by art organisms as Situationists, Fluxus or the practitioners of Abstract Expressionism, Happening Art or Conceptual Art. Those movements had similar approaches as the avant-gardists but additionally they were embracing the heterogeneity in culture

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and society compulsorily with the zeitgeist. Today's collectivism takes its root from the avant-gardists. Collectivism today is adding up to its fundamentals with "being local"; also shifting to a "virtual presence" since it is the age for interconnectedness. Regarding "opposing a hegemonic idea"; their main target becomes "mass production and consuming" in multiple areas.

Punk movement, the main source of opposition to mainstream in recent history, is connected with Situationists, Holmes (2007, p. 274) seeks the roots in SI definitions text. Also we see the roots of the DIY production techniques in avant-garde; collage, fanzine, the ready-made production, copy and paste and etc. This paper tries to understand these two collectivist accounts inside Istanbul's independent music scene in sense of the collectivism sources accounted above, within their resourceful efforts to stand the mainstream music industry's impositions.

These new wave of collaborative togetherness is evolving into collective events and gatherings (festivals in this study's case). Organising "Events" are mandatory actions for DIY initiatives to balance and enhance the economical yields of their work. Events such as music concerts, are the main gathering/meeting places for certain subculture's members. This concept is a type of action that participants resort to. Sometimes they organise the events themselves or participate to other organizations as supporting elements.

2. An abbreviated historical background for the foundations of Istanbul independent music scene

In search for lineage of collectivity in Istanbul's independent music scene, a summarized look at the Punk and Hardcore Scene of 1990s and the situation in more recent is year might be. Istanbul is geographically divided by the Bosphorus and so that the music scenes. The Anatolian Side of the city has the Kadıköy area. The European Side of the city had Bakırköy scene in nineties (Soynik & Güldallı, 2007)² and Taksim, the famous city centre.



Figure 1: Geographical placements of Istanbul music scenes, Taksim and Kadıköy.

Note: Bakırköy is not shown, since it is a historic scene which do not exist anymore.

² Bakırköy scene was not a venue based scene, it is an essential developmentally planned residential area for upper-middle class with large recreational areas where youth can get together easily.

Both Kadıköy and Bakırköy had its own idiosyncratic scenes of Metal, Punk and Hardcore Punk. Taksim was known as the “zone of neutrality” for these two areas and the density for live scene does start with the mid-1990s to end of the 1990s (Boynik & Güldallı, 2007). Bakırköy and Kadıköy were mostly residential areas, on the contrary to Taksim which stands as a main area for many kinds of entertainment and touristic attraction.

Since the music genre that is closely related to today’s DIY culture and independent music is the Punk era, what was going on during 1970s and 1980s in Turkey Punk scene is very relevant. But as we can dig deep back there not that much of a history seen until late 1980s (Figure 2).



Figure 2: Album art for “Tünay Akdeniz and Cigrisim - Punk Rock” the first ever use of Punk word in Turkish music industry in 1978.

Source: Retrieved from psychemusic.org, 2003.

The first and still the only resource on Punk’s history in Turkey is “An interrupted History of Punk’s Resources in Turkey 1978-1999” (Boynik & Güldallı, 2007)³. The book covers up to 19 Punk, hard-core act active in years between 1987 to beginning of the 2000s. The punk and hard-core scene are very close-knit also have interactions (sometimes just opposition) with the metal scene too. There are never more than 10 groups active at the same time. Most of them self-released their albums and played live many kinds of spaces such as midday concerts in wedding halls to home (studio) concerts. The history is “interrupted”, because in 1980, The Military took control in Turkey with a coup. And the “state of emergency status” after the coup lasted for three years. According to Aras (2007), the effects of the militaristic oppression did not dissolve until 1990s with the new liberal political wave started with Turgut Özal⁴.

Below there is a quote from a prominent music shop owner and DJ from Istanbul.⁵

(...) A completely de-politicized generation of people was created [after the Coup]. So Punk began by ‘imitation’. Because there was no proper infrastructure I felt that everything they did was borrowed directly from abroad. For instance, they listened to foreign Hardcore Punk bands and they made similar stuff, those guys being against the system was pretty much a coincidence; our guys here were not really concerned about that. I’ve never heard anything political in their concerts (Aras, 2007, p. 536).

³ At <http://www.turkiyedepunkveyalitikaynaklarininkesintilitarihi.com/about-the-book.php> some excerpts from the book in English, can be found.

⁴ The 8th president of Turkey — Serves from 1987 to 1993.

⁵ Tayfun Aras still runs the record shop in name of “De-Form” to this day.



Figure 3: Headbangers (Bülent), Harbiye Merhaba Disco, İstanbul, 1989 (2007).
Source: Retrieved from turkiyedepunkveyeraltkaynaklarininkesintilitarihi.com.

The reason why punk and anarchy had always lagged in Turkey was a result of “systematic counter propaganda of the fascist culture” (Boynik, 2007, p. 563). “Anarchy” started to be used as a word in mainstream media for the most fearful and loathed things (Boynik, 2007), becoming a non-political word, only for describing any kind of resistance to government. Together with the disruption of the cultural production as a result of the military coup, Punk has never had its golden years in Turkey like the rest of the world.



Figure 4: On the left: A newspaper clipping from late90s saying “How to determine if your child is a Satanist” - On the right clipping from a late 90s newspaper, saying “Satanist raid have been made to a Rock music band while they were filming their music video in a coastal residential area”.

Source: melquiades, 2011.

During those years, mainstream media’s efforts to stigmatize the scene for being “Satanist” or “junkie” was notable. Satanism⁶ became a very common theme in television news and newspaper

⁶ In Figure 4, we can see examples of media coverage against rock music listeners; left one implies that “anyone wearing a Christian cross, listening to Black Sabbath or Led Zeppelin (which is not a metal band) may be Satanist”. It delivers those kind of subcultural behaviours (reading fanzines, wearing crosses, hanging in metal music venues/bars, etc.) as suspicious acts of a “Satanist”.

headlines. Also, every story told by first and second generation members of the scene states police's searches, arrests or custodies for just being "long haired" (especially with men members).

Above is not a complete portrayal of course, it is just a little sense of it. The scene was led by a small group of listeners and bands gathering at some venues with helps of individual promoters and booking agents and venue owners. All the actions were strictly DIY in the scene and collective actions were not very solid. The members were inside a close-knit circle. In nineties, the heroin breakout mostly washed away the smallest collective efforts too (Boynik & Güldallı, 2007). We can say that today's independent music is not organically bonded with nineties scene. But we see the traces of kinship, through some bands, members, and venues.⁷

3. After the 2000s: mainstream vs the independent and shift in scene's geographic origin

At the beginnings of 2000s, the musical production of many live bands was under the influence of "The British Invasion" and grunge music. Bands were starting their profession by covering those genres' songs in available music venues. On the other hand, "the independent music scene" was taking its first steps and most of them were not strictly DIY. We can call their style belonged to rock genre⁸.

The main issue for the independent artists and groups were, "without official album releases" from certain music record companies, they could not play live at most of the venues and big festivals. The live scene was dependent on foreign acts and local cover bands.

The leading venues were Babylon Istanbul, Peyote Nevizade, Garage Istanbul, Vox Club (very short time 2004-2005) and Indigo Club. Bands like Baba Zula, Replikas, Nekropsi, Athena were followed closely by the independent scene but they all had official releases which distribute all around the country.

Babylon was the most desired venue during 2000s but everyone (in independent music scene) were so angry to them. They wouldn't accept any band without official release to play live there.

Also in other venues and bars Turkish music was banned. There were no possibilities for you (a band/musician) to be visible anyhow. Every other place has its limits and taboos (Güngör & Dedeoğlu, 2016).

The venues' followers were differentiated through social and economic class. Babylon Istanbul⁹ used to be an upper-class venue, mostly specialized in jazz, avant-garde and international live acts back then. Peyote, Kemancı were mostly followed by middle class people.

Scene's characteristics regarding its relationship between members from 2000 to 2012 changed from close-knit to loose-knit, according to the change of population and ease in access to music resources. For years, the people in the concerts may be the same but within years it is now unpredictable according to the types of communications that venues and organisers use.

The only close-knit scene was the metal, punk and hard-core sub-scenes in Kadıkoy+Taksim before 2000s. Their approaches were mostly midday concerts at cafes — Punk, Hard-core scene, with max. 200 people, aged from 13-35 in more unconventional spaces where no legal sale of alcohol was available.

⁷ A recent compilation made available by Byzantion Records, taking punk and hardcore bands from 90s to today <https://soundcloud.com/byzantion-records/tape-01>

⁸ Many of the bands were labelled "Anatolian Rock" which is a genre specific to Turkey, takes roots from Turkish Psychedelic acts like Barış Manço, Cem Karaca *et al.* and carrying it to 2000s. See: Pentagon (metal genre), Replikas, Babazula, Ayyuka and etc.

⁹ Babylon had its own recording label Doublemoon Records. The catalogue is reachable from this website: <http://www.doublemoon.com.tr/Katalog.aspx?Page=0>

The shift in scene's geographic origins began recently. The Taksim (Cihangir) residents of young entrepreneurs, young and middle age creatives, intellectuals, artists and independent musicians slowly started to move to Anatolian side. This new urban mobility was due to various reasons such as uncontrollable rises in rent rates, dumbing down for the local attractions and recently the overwhelming upper-class immigrant population.

After 2013 — starting with The Gezi Protests and taking peek with recent terrorist attacks & threats to Istanbul's city centres, many of the residents moved to the Anatolian sides. And there is a drastic downfall¹⁰ on live music events in Taksim. Before that we could say Taksim was the most prominent location for the scene to see live acts. Kadıköy has less history live musical attraction.

Especially in Kadıköy area, there is new booming factor regarding DIY music scene. After the decline in the allure of the Taksim for venue owners, musicians and consumers; they moved their businesses and residencies to Kadikoy. A specific scene was born and members gathered in the area. The most important characteristic of the area is being only-local acts (still the international bookings occur at the European side in gated venues)

As Andy Bennett states the setting of a scene as (2004, p.223) "a particular local setting, usually a city or district, where a particular style of music has either originated, or has been appropriated and locally adapted". Regarding that notion, now we can locate Kadıköy is becoming as an origin for some music scenes closely communicating with each other. Main features of the bands and musicians are being local, DIY, independent. So I call it "independent music scene": sub genres may include singer-songwriter, indie, avant-garde, synth pop, hip-hop & rap and psychedelic.

Another escalating concept in the city is to organise Craft and DIY bazaars with swap markets. It is very hard to allege who first started the DIY and craft bazaars concepts, but it is ok to say that Bant's Saturday Bazaar (Figure 5) was one of the earliest' ones that I could document related to this music scene. Another one documented was also organised by Bant Magazine, as the first ever Vinyl bazaar in city. Starting this year Kadıköy will now have a Vinyl Days supported by the municipality¹¹. Record Store days already being celebrated for a few years around Taksim and Cihangir's record stores.

Now in Kadıköy there are many DIY and crafts bazaars, Pop-up events, makers Bazaars, Vinyl Bazaars and more. So there is a new local economy. Most of the followers and the sellers are the residents of the district. Luvaas (2012, p. 63) uses a term "creative collectivist capitalism" to describe the close-knit community of young people engaging with each other through creative practices. New art galleries with independent formations, contemporary craft shops, DIY and craft object shops, third wave coffee places, new generation gourmet restaurants and etc. are the main examples that emerge in whole Istanbul nowadays. The main tendency is to connect the local music acts with such gatherings. Even big organisers planned huge festivals of craft bazaars with independent local acts.

Within this new era of collectivity and collaboration in making and being, people start **engaging in shared practices** in a **spatial context** too. The type of a productivity not only limited with collective of people creating together but releasing the collective effort onto neighbourhoods, district, many individual and collective other actions coming together to become a bigger space of production. This type of engagement in a collective approach is the main matter and the motivation of this paper.

¹⁰ A very recent article published in english on this subject: <http://www.thenational.ae/world/europe/istanbuls-heart-struggles-to-keep-beating-amid-serious-downturn>

¹¹ See: <https://www.facebook.com/events/1651202028526561/>



Figure 5: At June 28 2014 the first Bant Bazaar event was held at the Bant Space in Kadıköy, Moda. Also this is where I first encountered the Tight Aggressive collective's members.

4. Need for collectivity and collaboration on Istanbul independent music scene

This study relates to a notion of collective creativity and standing against the mainstream for the independent musician and organiser. Beyond that how the collective efforts let members of scene to access music without getting tangled up in corporate businesses. Also, how to keep this audience present, in such a complicated environment as Istanbul where any social or politic disorder can wipe off any type of event effort in instance. In this sense scenes are very first habitats for collective creativity.

Haggard and Malešević, (2000, p. 2) uses Marxist terminology to reach the conclusion of every collective organisation or formation expand into own class systems since every one of them are specific "social forms". Practicing/producing inside such a class system creates its own economy. People following those scenes buys merchandise, albums and be present on events for a purpose. Their main aim is to be freed by the mainstream musical experience at the first place. And there is a close-knit communication factor, where most of the followers are known friends or become acquaintances in time. So there we have to again emphasise the main motivations behind DIY lifestyle choices; independency and self-sufficiency, economic independency. Economic framework of independent scenes is not yet possible to measure by this type of a study. But it is possible to make reasonable assumptions through observations and first hand experiences conducted through

interviews with the members of the collectives of the scene and followers. Their grate contribution to the audience and the musicians is visible clearly. Below the two prominent collectives — Bant Magazine and Tight Aggressive are presented who non-stop continue to nurture and shape the scene¹².

4.1. “Bant Magazine” and the “Demonation Festival”

This part contains a short history for the formation of the Bant Mag. collective and the events leading for them to start organising the first “debut local independent artist’s festival of Istanbul”, the “Demonation Festival”. The information is gathered by my own participations & observations through the years and an interview conducted with the founders of the collective (Güngör & Dedeoğlu, 2016).

Bant Magazine is an Istanbul based art, music and culture’s publishing collective. They have started their careers in different publishing firms of the sector before becoming their own magazine. I call them as a “publishing collective” in the first place because while having their own magazine, they create content for various culture, art and music as a collective to continue to support their own magazine.

We were in our 20s working in arts and culture publishing industry. We were so naive and brave at the same time. Why do not print our own magazine. later Why do not we interviews with bands like Sonic Youth, Pavement, and etc. later we thought why don’t we organise our own concerts (Güngör & Dedeoğlu, 2016).

They started as a printed magazine in 2004 and lasted till 2011. After the decline in the economy of printed magazines, they decided to be an online magazine. Also, they continue to published condensed version of the magazine in print and distribute it free. During years 2007-2011 they have started a series of concerts called “City Star Nights” which was sponsored by Converse company. For these events, famous or debut independent non-local artists came to Istanbul mostly for the first time. After long discussions, the magazine decided to design a series of new events called “Demonation”, the name comes from a DJ Set, James Hakan Dedeoğlu delivers during those years in a bar called “Arkaoda”.



Figure 6: January 2015 Ha Za Vu Zu (<http://hazavuzu.blogspot.com.tr/>) an art collective from Istanbul while playing at Demonation No:5.

Source: Photo by the author.

¹² There are of course many other colletive acts and initiatives in the scene who organize festivals: Such as very recent and prominent example: A.I.D (art is dead) collective “formed upon anomalistic urges; does not give shit about being the first “nonmusic” festival of the country and hates compassion” Source: <https://www.facebook.com/aid.artisdead/>. They organize A.I.D festivals in unexpected places with local audio-visual artists.

During 2005-2012 Istanbul had a big take-off in cultural and music scene. A boom in new venues, international bookings in various genres, huge sponsored concert series like Rock and Coke and etc. Bant Magazine started those organizing and booking acts just before this boom. This early initiative let the independent local groups to have their priority arranged spaces in this boom. While trying to organise the "City Star Night" events, they have always matched a local based music group with the headliners for the concerts. Those local groups were mostly Istanbul's known independent acts.

After a while they have decided to make a local music festival consisted of new independent groups of Turkey every year. Demonation was emerged in 2010 and is held every year in various popular music clubs (e.g. Santral Tamirane 2010, IKSIV Salon 2012, Babylon Istanbul 2015, Arka Oda 2013, Babylon Bomonti 2016). The name of the event refers to "demoscene" in music culture.

Bringing local groups without releases to Babylon was a special mission for us. We really payed attention to pairing local acts with our international guests. So we thought of a festival with only local acts called DEMONATION. Festival was to be able to bring together these marvellous bands with record companies. Hereby the industry would become aware of these unique acts (Güngör & Dedeoğlu, 2016).

"Demonation Festival" is a keystone event where the independent music scene consumers and producers can gather together to see new acts and distribute the new acts. New local groups can become visible and also can sell their albums in every format and merchandise. After years of venue trials and fails they kept doing the festival despite all the economic and strategic complications.

4.2. Tight Aggressive DIY collective and "Byzantion Festival"

This part contains a short history for the formation of the Byzantioan Shows & Records and the events leading for them to start organising "Byzantion Fest". The information is gathered by my own participations & observations and an interview conducted with the founder of the collective (Erkut, 2016).

Tight Aggressive is a DIY collective and their manifest is unique in terms of this study. They identify themselves as a "strictly DIY collective". "Tight Aggressive is an underground collective based in Istanbul/Kadikoy representing DIY culture." (Erkut, 2016).

They identify themselves as a group of people "against sexism, racism, homophobia, flags, borders and every other discrimination." They also started to publish a fanzine called "Depths of Byzantion". In their very first issue ("Byzantion Fest #1," 2015) they locate music as a unifying element and also must be a rebellion mechanism more than being just fun. Music confines in art and they are liberating forms of creation. They see resistance in every form of art.

They have several initiatives under their collective roof: "Painite Prints", "Byzantion Records & Shows" (organisational branch), "Loom Handcrafts" and Tight Aggressive Space and "VegaPetite" vegan foods.

The name, Byzantion — the non-Latinized version of Byzantium — is referring to the history of Istanbul, the Ancient Greek colony which will later recall their city as Constantinople. They recently opened up a space called Tight Aggressive, where there is a music studio, a vegan collective "VegaPetite" catering and selling Vegan food.

They describe themselves belonging to a DIY community, a subcultural community ("Byzantion Fest #1," 2015). The main objective of the organisation and fanzine is to leach into DIY ethos, anti-consumerism, self-sufficiency and subcultures. They are reaching out to collectives and people outside Istanbul, who have common interests.

During 2005-2006 I started organizing concerts. Started to work with people from first generation (of Punk, 1990s). Our collective Noizine.net/forum was still active in 2015. There

was Tolga (Güldallı)¹³ too. First booking was Allee der Kosmonauten (German post-punk band <https://myspace.com/alleederkosmonauten>). Our approach was to book a band, to host them fully, to pay them the entrance fee and they would do the same when our bands want to play in their country (Erkut, 2016).

Erkut's approach on organizing events and festivals is in Punk and DIY attitude, standing on a more voluntary approach. Where the minimum of profit is in mind, mostly all the action is for sake of music.

At the June 2015 they hosted 'Byzantion Fest #3'¹⁴ and DIY Design Bazaar' at one of the Prince's Islands of Istanbul, Burgaz Island. A one-day festival with six groups and first time with numerous DIY Design initiatives. Tight Aggressive Collective, emphasises to maintain collective effort on every level of action to be able to sustain the DIY production.



Figure 7: At June 2015 a new local act Palmiyeler (<https://palmiyeler.bandcamp.com/>) while playing live at Byzantion Fest #3.
Source: Photo by the author.

This year's festival was also held at the same Cennet Tea Gardens at Burgaz Island. It was as the same organisation as the last year's but this time they had two differences, they had collected entrance fees of 30 and 40 liras (approximately 10 and 12 in US Dollars). Also, they have decided that they are a vegan festival and all the food served was vegan. Entrance fee affected negatively on this year's participant numbers, it was (by almost a third) less than last year's numbers.

5. Conclusions and futures for the scene: Independency or dependency?

The music scene in Istanbul has been unintentionally collective by small initiatives of close friend groups who had intentions to be collective. Bant Mag's first motivation was to be able to publish their own content with independent publishing strategies in a close circle. The collectivity occurred in a smooth transition when they invite their friends with snowball fashion to join them. Years later these attributions became the foundation for a music festival. In Tight Aggressive's example, their

¹³ One of the author of the "An interrupted History of Punk's Resources in Turkey 1978-1999" mentioned before.

¹⁴ The first Byzantion Fest #1 was held at December 2014, in Kadıköy. Retrieved from <https://www.facebook.com/events/736536819758245/>

main motivation is “to become a collective” they had the knowledge at the first hand, but also their main problem is also keeping the collective together.

We started as a collective but people eventually have to work. Work a full day, then get back to home in Istanbul’s traffic which can take 4-5 hours a day. Their minds are full with what life forces upon them then it is really hard to keep creating together in this sense of living. I do not have a regular job. My job is the collective and this space. But in time people’s creativity will come back (Erkut, 2016).

The new economic system according to Castells (2000) is informational, global and networked. So, in such highly connected way of consuming, people unintentionally and intentionally distance themselves from the “global village”. It is a very complex system that one may not easily get away from. (Urban) DIY lifestyle opens up new experiences and micro-economic independencies to the creator and the consumer. But those collectives need autonomy to be able to keep their own unique presence while keeping up to the standards of living costs. As Hebdige (1979) states, if you move the autonomy from the subculture;

They become frozen (...) Once removed from their private contexts by the small entrepreneurs and big fashion interests who produce them on a mass scale, they become codified, made comprehensible, rendered at once public property and profitable merchandise” (Hebdige, 1979, p. 96).

These collectives eventually had to create their own economical networks. They produce practice in do-it-yourself attitude and (try) stay(ing) autonomous. So the sponsorship becomes a problematic issue in event organization. The two collective have different approaches on sponsorship. Tight Aggressive rejects such approach, but the latest festival (June 2016, the entrance fee was 40 TRY — 13\$) showed that entrance fee higher than 15 TRY (5 \$) is not actually crowd-puller.

There is sponsors, yes. But it is not an independent music festival at all then. There, I think, we all get lost in translation. An independent music festival, an independent but sponsored music festival, independent music band, sponsored and dependent music band and, the dependent music band who makes me get face to face to sponsors (Erkut, 2016).

On the other hand, Bant Mag.’s approach, finding a sponsor who do not meddle into the organisation and the content, may actually work, but it is very hard to make it sustainable for the future events. According to the interviews, any news brand they reach up to ‘wants a new face’ like a new name to the festival or new branding, etc., because of they do not want to mix business with other sponsors.

The European examples of state or city hall related or NGO related sponsorships always sound better. Both collectives been at European Festivals as participants or audience exemplify their experiences there with affection. In Bant Magazine’s case they are very happy to even organise events in British or Swedish Consulates sponsorships but never had a chance to meet a national governance, institution or foundation.

Collective creativity harbours shared knowledge. The information coming from all the participants of this research agree on the fact that they experience the whole system together with a common thinking approach. That is why many event look alike.

All the interviews showed that, the main tendency in organise festivals is including more than 4 or 5 groups in varying genres rather than organising in specific genres. Istanbul is a very internationally connected city to the global music scene. So for the small scale, self-sufficient initiative, it is becoming very hard to get the crowd to individual concerts for economic reasons. Also change in the safety and security precautions in the country, bigger and safer venues are the most preferred locations. Such events require spending more time on arrangements.

In the new gated venues you are away from the rest of the city and the rest of the city is unaware of you, it's safe and feels free but not very independent and accessible and available at the same time. Taksim area is the place where anyone can access but people are not going there and how long will the venues will bare this emptiness. Unless alternative common accessible new venues are not open at other neighbourhoods, there will be only expensive and gated places so that for bands it will be harder to take stage there (Güngör & Dedeoğlu, 2016).

Re-enforcing the audience's attachment to the music and the scene is a must. They should enhance audiences' belongingness more. So it is not enough any kind of collective action when there is no audience. At the opposite side at the scene the creator/s keep having the motivation more to create. In the study it was both observed and gathered by interviews that both collective's Bant Mag and Tight Aggressive find the courage from their followers, despite all the economic and organisational problems occur with all their events.

We have to figure out solution from inside. How many bands can be global? How can our system of organization can evolve more and to where? Will there be a Byzantion #6 yes? But should be more accessible. Everyone could come. But you lose strength in time. There is a new generation coming up but with the same economic and cultural constraints. Therefore, we [organisers] need encouragement also from commonwealth. The cleanest one. It's public's money. But we need to stay collaborative and collective.

Nowadays the shared knowledge leads to designing events consisting of not only live actions but with DIY bazaars + merchandise bazaar where more types of initiatives can be together.

After Gezi Protests of 2013 many people in the independent music scene lost their interest in music, as an everyday activity and canalized themselves in more politic and activist situations but at the other hand according to Hakan Dedeoğlu (Güngör & Dedeoğlu, 2016), there emerged some really deeply underground independent and local acts too. In time the political canalizations started to dissolve and now the scene is at a very fertile status regarding the DIY and independent music acts. But for small bands and musicians finding a place to organize a solo concert in not very probable. So small and local festivals especially who turns their faces to debut act are treasure for the DIY bands. The Istanbul scene basically needs small and locally curated festivals but collectives that are already organizing such events do not communicate. The main lack is the communication through those collectives. They are very respectful to their practice methods but they should do more information exchange on their experiences. More collective creating may deduce into a shared outcome and expand to more.

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