KEEP IT SIMPLE make it Fast!

CROSSING BORDERS of UNDERGROUND MUSIC SCENES

BOOK OF ABSTRACTS

PORTO JULY 2015

[editors]

ANDY BENNETT

+ PAULA GUERRA

Keep it Simple, Make it Fast!
Crossing Borders of Underground Music Scenes

Book of Abstracts

Paula Guerra and Andy Bennett
(editors)

KEEP IT SIMPLE MAKE IT FAST!

KISMIF
INTERNATIONAL
CONFERENCE

13-17
JULY
2015

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OF ARTS AND
HUMANITIES
OF UNIVERSITY
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WELCOME KISMIF INTERNATIONAL CONFERENCE 2015

> *'Punk rock is a word used by dilettantes and heartless manipulators about music that takes up the energies, and the bodies, and the hearts, and the souls, and the time, and the minds of young men who give what they have to it... I don't know Johnny Rotten, but I'm sure he puts as much blood and sweat into what he does as Sigmund Freud did. What sounds to you like a big load of trashy old noise is in fact the brilliant music of a genius — myself. And that music is so powerful that it's quite beyond my control, and when I'm in the grips of it I don't feel pleasure and I don't feel pain, either physically or emotionally.'* Iggy Pop

Dear colleagues,

We are delighted to meet you all at the second Keep It Simple, Make It Fast! (KISMIF) International Conference, here at Porto, this year dedicated to the theme 'Crossing Borders of Underground Music Scenes'. This initiative follows the great success of the first KISMIF international conference (held in July 2014), that was dedicated to the theme 'Underground music scenes and DIY cultures' [1]. Keeping the focus on underground music and its creative possibilities for resistance and DIY, this year we extend the analysis of music scenes to consider the intersection and debate with other cultural, artistic and creative fields (including cinema and video; graffiti and street art; theatre and performance art; literature and poetry; radio; graphic design, illustration, cartoon and comics; etc.). Thus, exploiting the potential of the theoretical and analytical development of the intersection of music scenes, we intend to enrich their relevance in the development of social theory, but also in the interpretation of late modernity in times of contemporary societal and cultural crisis. The relation and enlargement of the arts to social, cultural and political spheres seems to us a very fruitful research platform and also offers the possibility for the consolidation of an emerging knowledge domain that

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[1] For more information, see: http://www.punk.pt/conference-2014/

responds to the challenges and social changes created by new technologies, and also reconfigurations of identity, gender, lifestyle, spatiality, social class, age, and ethnicity as these map onto the networks, flows, art worlds, musical and artistic fields, and underground music scenes that are main focus of the conference.

This year's conference will be attended by a record number of 220 participants from 30 different countries. We are very proud to count on a wide range of plenary sessions, with some of the most renowned researchers worldwide in this field – some of them present for the first time in Portugal, namely Dick Hebdige and Dave Laing. We hope that the plenary sessions will be intense intellectual moments and we count with Vitor Belanciano, Alvaro Costa and David Pontes, renowned Portuguese journalists, to help us in boosting the debate.

The opening conference, with Andy Bennett and Dick Hebdige, on July 15, is certainly one of the highlights of this event. On his first visit to Portugal, Professor Hebdige will revisit his seminal work 'Subcultures: The Meaning of Style', originally published in 1979 and certainly one of the most influential and decisive work on underground youth cultures. Later that same day, at the early evening, a special session entitled '35 years after 'Subculture: The Meaning of Style' will be dedicated to make a tribute to this work, at the Rivoli Municipal Theatre. During the remainder two days of the conference, the parallel sessions will be conducted by Mary Fogarty, David Laing, Matthew Worley and Paul Hodkinson.

In addition, the plenary sessions, the conference will have a large number of parallel sessions, intended for in-depth discussion of questions as diverse as the relationship between underground and mainstream; the particularities of multiple music scenes, from punk to hip hop, through electronic music; the organization of scenes and spaces dedicated to the practice and experience of music; the creation and reproduction of youth (sub)cultures; the different logics related with DIY; matters relating to the production, mediation and musical enjoyment; or the particularities of independent music production. Specifically, this year we organized the KISMIF international conference parallel sessions in the following 8 different themes:

i) Theme 1, entitled 'Music scenes, wide worlds and multiple horizons: from underground music to mainstream', is coordinated by Andy Bennett. This theme brings together a whole range of prospects of approach about the contemporary musical scenes, showing the clear dynamism of this issue at the heart of researches of social theory.

ii) Theme 2, entitled 'Porto Calling Again: the ever changing features of punk and post punk in late modernity', is coordinated by Paula Guerra. This theme aims to discuss three lines of contemporary research-action around the punk. The first, under the impulse of Punk Scholars Network, bring to the discussion a range of approaches related to punk pedagogy and mark the central role of this network as a determining partner of KISMIF Conference. The second embodied in the panel dedicated to the punk scene in France (1976-2016). The third line of research binds specifically to KISMIF project focused on the study of the manifestations of Portuguese punk scene from 1977 to the present day.

iii) Theme 3, entitled 'Ever Fallen in the City: Performing scenes, performance spaces, performing images', is coordinated by Pedro Costa. This theme examines the relationship between territory(ies), art and creativity, exploring concepts like scenes and urban creative milieus and trying to disentangle the spatiality(ies) and the territorial conditions of cultural and creative practices.

iv) Theme 4, entitled 'Under construction: Towards a framework of youth subcultures, tribes, neotribes and bands', is coordinated by Ana Oliveira. With contributions from different geographical contexts, in this theme are explored the concepts of subcultures, counter-cultures, tribes and neo-tribes, discussing aspects such as its authenticity, its power of resistance and the relations established with the political context in which they emerge.

v) Theme 5, entitled 'DIY, entrepreneurship, social values and music scenes', is coordinated by Rui Telmo Gomes. This theme addresses issues related to DIY logics and practices in music, taking as premise entrepreneurship and cooperation between different agents.

vi) Theme 6, entitled 'Underground music scenes, fragmentation, borders and diasporas', is coordinated by João Queirós.

vii) Theme 7, entitled 'Music and pleasures, mediation and audiences', is coordinated by Paula Abreu. In this theme are explored the relationship between the sphere of creators and music promoters and the sphere of audiences and consumers, taking into account the mediation role played by key actors in this process.

viii) And, finally, theme 8, entitled 'Mediation, artifacts and independent music and artistic productions', is coordinated by Pedro Quintela. In this theme, we propose an analysis of the growing interest in independent auto-released publications and DIY practices of production and distribution - and in particular, in fanzines, records, magazines. This is also reflected in a renewed attention for DIY production methods; in an increased exposure and consumption of these objects; and in a growing interest of academia and of some cultural institutions for analyzing and preserve this type of production associated with a more underground culture.

> *'In fact, these reasonable people exercise there a fastidious despotism; it's because of that ugly name that to stay in small towns is intolerable to anyone who lived in that great republic which is Paris. The tyranny of opinion - and which opinion! - it's so stupid in the small towns of France as in the United States of America!'* Stendhal, 1831

This stimulating scientific program of the conference will be accompanied by an intense cultural, artistic and musical, with different activities taking place in many places of Porto city: Faculty of Arts and Humanities of the University of Porto, Casa da Música, Rivoli Municipal Theatre, Edifício Montepio, Palacete Viscondes Balsemão, Matéria Prima, Radio Bar and Plano B. Called 'There's a City in My Head', this program aims to bring closer the city, the general audience, the academy and the underground cultural-musical-artistic manifestations. Between July 7th and July 17th, all the interested people can visit our exhibitions; attend to our gigs and book launches, among other activities.

Of the numerous releases of books provided, we highlight the pre-release of 'O Meu Espelho' ['My Mirror'], Paula Guerra's new book, which depicts 11 biographical paths of the Portuguese rock personalities. Also organized by

Paula Guerra, will be released at the conference the book 'More Than Loud: Os Mundos Dentro de Cada Som' ['More Than Loud: The Worlds Within Every Sound']. 'As Palavras do Punk' ['The Punk Words'], the most recent book by Augusto Santos Silva and Paula Guerra, that is one of the results of the KISMIF research project, that is in genesis of this conference. The book will be released at the Casa da Música and will be attended by the authors but also by the Amílcar Correia (journalist), Antonio Jorge Pacheco (artistic director of Casa da Música) and Paulo Cunha e Silva (councilor of culture of the Municipality of Porto). Internationally, it also deserves a very special mention the release of Andy Bennett's new book (with Jodie Taylor and Ian Woodward), called 'The Festivalization of Culture', as well as the revival of iconic book Dave Laing 'One Chord Wonders: Power and Meaning in Punk Rock'.

Besides several exhibitions, the KISMIF International Conference 2015 will also stage the national premiere of the first documentary about the Portuguese punk 'Bastards: Paths of the Portuguese Punk (1977-2014)' ['Bastardos: Trajetos do Punk Português (1977-2014)'], produced by KISMIF, the research project. This documentary portrays the various forms of social and musical expression of the Portuguese punk scene from 1977 to the present day, as framed and lived by its protagonists. The premiere will take place on July 14 at the Small Auditorium of the Rivoli Municipal Theatre.

Also in parallel to the scientific debate and the various cultural initiatives associated with him, the KISMIF Conference 2015 promotes three concerts. On the 14th July, at the Rivoli Municipal Theater, Tó Trips presents his second solo work, 'Guitarra Makaka: Danças a Um Deus Desconhecido ['Makaka Guitar: Dance the One Unknown God']. The next day, it's time to Psicotronics and Tracy Vandal act also at the Municipal Theater Rivoli. The conference closes with d3ö, from Coimbra, with a intense concert and DJ set at Plano B.

KISMIF Conference 2015 will be preceded by a two-day summer school (13 - 14 July), entitled 'Gettin' Underground Together!', that will offer an opportunity for undergraduate and graduate students, including those staying on for the conference, to attend specialist master classes and discuss their research in seminars led by top academics in the field. This year, we are delighted to count with the presence and knowledge of Alastair Gordon, Andy

Bennett, Carles Feixa, François Ribac, Jeder Janotti Jr., Mike Dines, Pedro Costa and Ross Haenfler. This summer school is also the possibility of deepening both theoretical and methodological questions in both proximity and dialogue with some of the main world references of the urban musical scenes.

To conclude, we expect it to be a well-filled week of scientific discussion, music and debate on underground music scenes, in a constant dialogue between the academia and the city. Once again, we wish all of you a warm welcome and a wonderful stay in Porto during the 2015 KISMIF International Conference 'Crossing Borders of Underground Music Scenes'!

Paula Guerra and Andy Bennett

Porto, 1 July 2015

KEYNOTE SPEAKERS

Andy Bennett

KISMIF Convenor, School of Humanities, Griffith Centre for Cultural Research, Griffith University, KISMIF Project, Australia

From subculture to post-subculture … where to next?

During the early late 1990s and early 2000s, subculture was challenged as a dominant conceptual framework in youth and music research by a new body of work that came to be collectively known as 'post-subcultural theory'. This comprised a series of counter-concepts – post-subculture (Muggleton, 2000), neo-tribe (Bennett, 1999; Malbon, 1999), lifestyle (2000), and scene (Stahl, 2004; Peterson and Bennett, 2004). Although loosely configured (Bennett, 2011), at the core each of these concepts and their application was a concern to reposition the individual as a reflexive agent inextricably bound up in the co-production of the everyday meanings of specific assemblages of music, style and associated objects, images and texts. Despite gaining considerable traction as an alternative approach to subcultural theory, post-subculture has not been without its critics. Among the various points of contention raised is a shared concern that post-subculture is too vague and diffuse to offer a meaningful critical dialogue with subculture (Blackman, 2005; Hesmondhalgh, 2005). Similarly, others have suggested that post-subculture's apparent lack of concern with issues of class obfuscates continuing issues of economic inequality among youth. During this course of this keynote lecture, I will both re-assess the impact and legacy of the post-subcultural turn and offer some suggestions as to what new directions cultural approaches to music and style – specifically as these relate to underground scenes and DIY cultural practices – might fruitfully adopt in the future.

Keywords: impact and legacy of the post-subcultural theory, underground scenes, DIY cultural practices

Working at perfect: Music sociology and the ever-changing landscape of DIY music scenes

Sociologists of popular music have long grappled with the problem of how to try and account for the meaning and significance of music in the contexts of its production, performance and consumption. The cultural turn (Chaney, 1994) signaled a new chapter in the sociological study of popular music including a marked increase in ethnographic work focusing on the relationship between popular music and everyday life. In the case of popular music, such a focus is invariably linked with an application of one or more meta-terminologies – notably – scene, (post) subculture, and neo-tribe. Similarly, in the wake of the so-called 'digital revolution', work by music sociologists has engaged in understanding how new forms of de-centralised music production and dissemination are contributing to the emergence of what could be regarded as a DIY cultural economy of popular music. The purpose of this keynote lecture is two-fold. First, to take stock of key issues and concerns emerging for sociological researchers in this rapidly shifting landscape of DIY music production, performance and consumption. Second, to consider what new theoretical frameworks and methodologies need to be developed in order to better understand and evaluate the importance of DIY as a dynamic and ever-evolving process underpinning musical life.

Keywords: DIY music production, performance and consumption

Pedro Costa

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From the Research on Urban Cultural Milieus to Artistic Urban Interventions and Back Again: A Methodological Perspective

Artistic intervention in cultural districts can be a good way to understand the multiple layers of uses, encodings and segregation affecting these urban spaces, which contribute to its daily vitality. Besides, it allows us to expand the range of analytical resources available to explore the complex organisms cities are, exploring innovative research-action based methodologies. Similarly, these artistic interventions enable us to complement and test in practice many of the results obtained by more "conventional" research processes on these urban spaces, facilitating a dialogue at different levels with local communities, and shifting the focus from researchers' conceptual and analytical tools to their own subject of study.

In this paper, several urban interventions conducted by a DINAMIA' CET- IUL research team (mobilized by Pedro Costa and Ricardo Lopes), in recent years, are presented. They enabled a discussion on the relation between urban interventions, informality and public sphere appropriation, analyzing the way informal artistic dynamics can contribute to urban re-vitalization and to the enhancement of "real" creative milieus.

They were developed in conjunction with a program of research on creative dynamics in various cities cultural neighbourhoods, which allowed the authors to develop new heuristics for their research and to further reflection on the potential of artistic intervention in the relation with communities and the knowledge of the territory.

These experiences explored participatory approaches based on different artistic disciplines (photography, installation, performing arts, urban intervention), allowing to test a set of ideas concerning the mechanisms of appropriation of space, the dynamics of liminality and conflict, and the potential for urban revitalisation, associated to artistic intervention in urban space. In this paper, three artistic interventions (developed in three consecutive years in informal

urban contexts in Bairro Alto, the main cultural quarter of Lisbon, Portugal) are analysed in detail, reflecting on their contexts, goals, results and contributions to research practices. Another urban intervention realized by the same team in Lisbon is briefly presented, as well as some other action-research projects under development. A final discussion on the potential and challenges of this relation between artistic urban intervention and research projects is held.

Keywords*:* urban creative milieus, urban scenes, artistic urban interventions, research methodologies, research-action

Mike Dines

Institute of Contemporary Music Performance, Punk Scholars Network, United Kingdom

Reading, writing and rebellion: Pedagogy, academia and the formation of the Punk Scholars Network

Consolidated by Zak Furness in Punkademics (2012), the relationship between punk, pedagogy and academia is a subject-area continuing to grow in stature. Although rather fraught at times – I mean, whoever's heard of a 'punk academic?' – it is a relationship that has been further established by the formation of the Punk Scholars Network (PSN): an international platform where ideas and resources around the areas of punk, subculture and underground movements are shared. Punk has also intruded upon the pedagogic, with the subject of popular music being on the curriculum at schools, colleges and Higher Education; a shift reflected in the recent 'Punk Scholars Network First International Postgraduate Symposium' at the University of Leicester. More importantly, punk has also moved from being a mere object of analysis and has itself, become a source of inspiration and good practice; informing academic, pedagogical and social discourse. This paper will discuss further this complex relationship, not only in terms of how punk is taught, or just how punk is studied and theorized, but also in the way in which subcultural 'membership' – actually being a punk – lends itself to the pedagogical and the academic. In other words how, through the means of cultural production – through the DIY ethos for instance – or through the often-parallel involvement with protest movements, punk has become a movement that informs lifestyle choice and social and political awareness.

Keywords: punk scholars network, pedagogy

Carles Feixa

Department of Geography and Sociology, University of Lleida, JOVIS, European Youth Studies, International Sociological Association, KISMIF Project, Spain

United for the flow. On music, gangs and tribes

The Webster Dictionary defines "flow" as "a smooth uninterrupted movement". Another meaning given is "a continuous transfer of energy". In the hip-hop culture, the word is used to express movements and blend in a musical and bodily sense and, by extension, also in a social and cultural sense. This is why the young Latin Kings and Ñetas, two immigrant collectives in Barcelona who were considered as dangerous "Latin gangs" until a few years ago, chose this term to name their project of conflict resolution through music. Their project was presented in January 2009 after two years' hard work in a youth centre in Nou Barris (a Barcelona working class neighbourhood with a long tradition in hosting immigrants). The presentation took place in the CCCB (Centre for Contemporary Culture of Barcelona) the city's laboratory for cultural creativity. About a hundred Latin Kings, Ñetas and other youngsters participated in the project, with the aim of producing a hip-hop, rap and reaggueton music CD and a documentary video about the experience, a book about their lives and their vision on the program and a theatre play. The paper reconstructs the biographies of these young migrant people and the role of hip-hop music as a way of expressing feelings and resolving conflicts.

Keywords: young migrant people, hip-hop

Mary Fogarty

York University, Toronto, Canada

Art as Agency

Performances of masculinity in breaking are described, by the majority of scholars, in terms of 'machismo'. Machismo is indeed a derogatory term, but it is also a forceful kinesthetic descriptor for the attitudes and meanings of breaking's perceived, masculine, hetero-normative dance practice. In this talk I wish to consider the notion of machismo through an exploration of what the term means for performances of masculinity by b-boys who continue to dance now well into their thirties and forties; something that was unheard of and unimagined in the early 1980s. This relates to my interest in art as agency, through breaking as a powerful social movement that brings people together to negotiate the discourses about their agency and intentions. It also reflects my interest in DIY cultural practices and the effects of ageing on youth cultures. How can this continuing dance practice of breaking benefit from a rethinking of the label of machismo, and of its masculine aesthetic?

As part of this analysis, I will address some of the methodological turns my research has taken as I have shifted away from ethnography into in depth social engagement as a collaborator with my fellow dancers in both an art collective and in a few book projects.

Keywords: male chauvinism, performances, b-boys, art as agency

Alastair Gordon

Leicester De Montfort University, Punk Scholars Network, United Kingdom

The Spectralities of 2015 UK DIY punk: the quest for the authentic punk artefact

From Nelsons (1989) groundbreaking critique of cultural endpoints placed upon the 1960s counterculture, the construction of historically sealed, self-contained music scenes, void of past influence are a common cultural discourse. Such theoretical foolhardiness clearly ignores historical narratives, cultural transmission of practice and subcultural aesthetics across generations. The most common example of the latter is the self-contained notion of the 'punk years', or 'post-punk' as if connections and germination between these scenes are hermetically sealed. Indeed, such 'haunting' concepts of the present are a growing intellectual field since Derrida's (1992) landmark Spectres of Marx. Early punk clearly operates in a spectrally influential role in relation to music genre, canon, politics, aesthetics and DiY cultural production. With specific reference to three British DiY punk city scenes –London, Sheffield and Leeds – this keynote explores how previous punk cultural practices are reproduced and developed through new and existing punk creativity adding dialectically creative and innovative twists along the journey. Such spectral journeys of musical styles throughout punk have not been sufficiently addressed in the existing literature yet are a vitally important and formative element in terms of understanding current punk aesthetics and scene-politics. Three spectral areas of focus are examined from earlier punk-scenes from the Sex Pistols, Ramones and Clash to their low-fi counterparts such as Desperate Bicycles, ATV and Crass. Secondly, street punk and USHC/NYHC/straight-edge play equal measure in current punk activity in and beyond my chosen cities . Finally, influences from Japan, Scandinavia, South America also feed into the discussion. However one of the most persistent musical spectres from early 1980s UK punk has to be Discharge (who arguably haunt their current output with such an influential back-catalogue). Their influence has haunted most of the punk-scenes on the planet. Musical style and cultural practice creep across the decades germinating new forms and scene practices. For example current

genres such as dark rock, mangel raw punk and noise punk all digest and express past influences so to recreate the latter as their own. Such practice has not been lost on current cultural theorists. Indeed, Fisher (2013) has argued that present aesthetics and cultural practices take an endless spectral form recycling radical past music style without the politic to produce a neoliberal cultural cul-de-sac. 2015 punk from this standpoint, and in spite of its numerous cultural outputs, then recycles a music lost in its own haunted aesthetic. These arguments - while not centrally aimed at the present day punk by Fisher- clearly have some theoretical currency (e.g hipsterdom). Yet by the same value current UK punk scenes clearly trade within a hegemony that both romanticises/authenticates the punk past as a golden age. However, by the same measure, such claims utterly devalue innovations and genre-shifts in current punk. This keynote will critically examine such debate through a three city case-study and interview approach with key members of the current scene and will pose questions of how the punk past haunts the present yet equally consider how it inspires and drives stale punk practice into new cultural forms. No punk scene is void of past influence though that is not to suggest that they should be devalued as dancing in the shadows of their mighty predecessors.

Keywords: hauntology, spectralities, derrida, punk, ethnography, postmodernism, subcultures, straight edge, hardcore punk

Paula Guerra

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

All Tomorrow's Parties: pictures and relations in the (sub)cultural manifestations of Portuguese punk

The focus of this key lecture is the discussion of the network formed by the key-actors of the Portuguese punk movement, showing its particular mechanisms and functioning in what respects decades, regions and key-actors of the most important bands. Through the use of Social Network Analysis, we make an overall reading of the genealogy of Portuguese punk. Punk came to Portugal relatively early. Among the latter years of the 1970s and early 80s, it formed a first national punk scene. It endures to the present day and that is shown by the three hundred bands in activity which refer themselves to it directly or indirectly. This book covers the scene from the speeches punk generates on the country and from the role the country has in punk. It does so from interviews with 214 actors and documentary information analysis of the bands, the song lyrics, the album covers, the fanzines or video clips. Thus it proposes a sociological interpretation of punk development in Portugal that is combined and enriched by the reflections of musicians, promoters, fans and other agents of the scene. Who are the protagonists of the Portuguese punk? How do did they constitute a separate scene? How is this scene structured? Which people are the emblematic groups, the emblematic songs? What do the punks about themselves and about society, what messages do they seek to convey? How to define their collective identity? What divides and opposes? What is the mapping of the Portuguese punk?

Keywords: Portuguese punk movement, social network analysis

Ross Haenfler

University of Mississippi, United States of America

'Not Just Boys' Fun?': Music Subcultures and the Changing Meanings of Manhood

This presentation examines youth subcultures as sites of hybrid and inclusive masculinities, and as spaces that can profoundly impact boys' transition to adulthood. Postwar youth subcultures evolved amid larger social transitions, as economic uncertainty and social revolutions challenged traditional, patriarchal masculinity. Studies of such subcultures (mods, skinheads, rockers, punks) emphasized their hypermasculinity and the marginalization of women. Such scenes were working class "cults of masculinity," retreats in which young men sought to reclaim and/or reinforce patriarchal aspects of masculinity. However, contemporary music subcultures reflect both progressive challenges to orthodox, patriarchal masculinity and the growing backlash against women's empowerment. In the second decade of the 2000s, theories of hegemonic masculinity and of subcultures as hypermasculine retreats do not capture the complexity and nuance of contemporary masculinities. While still informative, such theories miss the complex masculinities present among young, subcultural men. Drawing upon research of emo, goth, hip-hop, straight edge, and other scenes, I consider youth music subcultures as spaces in which men explore new masculinities less bound to traditional patriarchal norms. As spaces that encourage cultural resistance and oppositional identities, some youth music subcultures may foster inclusive masculinities, less accepting of sexism and homophobia. I consider the contradictory aspects of such scenes, their resistance and reinforcement of sexism and heterosexism, and their continued marginalization of women. Finally, I note future directions of research, in particular the role of music subcultures in men's transition to adulthood, including relationships, work, and parenthood.

Keywords: youth subcultures, hybrid and inclusive masculinities, underground scenes

Dick Hebdige

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After shock: the legacy of punk

It's been almost 40 years since Patti Smith, and Richard Hell and the Voidoids at CBGB's in New York, and Johnny Rotten, Siouxsie & the Clash at the Roxy in London snagged the public's eye and ear and kicked the corpse of hippy dreaming, and in the meantime we have witnessed, in no particular order, the fall of the Berlin Wall, the World Trade Center and the organized Left; the international spread of Starbucks and public smoking bans; the exponential rise of neo- tribalism, ethnic cleansing, child soldiers, fundamentalisms of every stripe, carbon emissions and the Green agenda. We have seen the global spread of neo-liberalism and volatile, interlinked unregulated and deregulated markets; the surge and stall of the Chinese and Indian economies; widespread outsourcing from the west and north to the east and south; the mass migration of labor in the opposite directions; the advent of the internet, the cell phone, the laptop, the iPod, the iPad, the Euro, You Tube, file sharing, video gaming, viral media, hacktivism, wiki-leaks, reality TV, Facebook, Twitter, AIDS, armed drones and the War on Terror. We have seen the rise and fall (at least the rise and stall) of complex financial derivatives, sub-prime loans and beyond-our-means easy credit consumerism. In fact so much has changed since 1976 that we might as well be living on a different planet. In the face of the continuing fall-out from the global financial meltdown of 2008, as intimations of environmental disaster, political polarization and entropy proliferate against a backdrop of unremitting state and corporate surveillance, punk's original tropology of crisis appears both prophetic and outdated.

This presentation scans contemporary art and media culture to see how far ideas about and attitudes toward subculture, resistance, consumerism, embodiment and bonding, the politics of insubordination, sex and love have changed in the years since punk exploded on the scene and asks what fast and simple might look (and sound) like in the End Times.

Keywords: contemporary art, media culture, punk

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Harassment, Hate Crime and Subcultural Identities

In the UK, Greater Manchester Police's categorisation of targeted attacks on 'alternative subculture' members as hate crimes has prompted extensive discussion about the victimisation of punks, metallers, skaters and others. Yet there is surprisingly little empirical research addressing the subject. This paper offers a critical overview of the literature that does exist and goes on to discuss the findings of a recent qualitative study centred on the experiences of goths, carried out by myself and Jon Garland. The study identified extensive experience of verbal harassment and, for some respondents, repeated incidents of targeted violence. Most importantly, we found that, even though direct individual experiences were varied, harassment and violence amounted to a collective subcultural phenomenon in the sense that news of attacks would spread and would affect the individuals across the community. As such, it bore at least some commonalities with established understandings of hate crime at the same time as becoming something of an integral feature of subcultural life. Regarded by participants as one component of a broader societal stigmatisation to which they felt subject, harassment had a tendency to strengthen collective subcultural resolve in a manner reminiscent of some of the most well-known facets of transactional subcultural theories.

Keywords: goths, hate crime, stigmatisation

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Space, Place and Dissent and territorialities: small venues and becoming in Recife, Pernambuco-Brazil

The reoccupation olds buildings, locates in the center of Recife, for creative brings a new form of territorialize musical becomings. Those small venues for live music raises questions connected with the idea of space, and dissent. In order to look at the new configuration of music consumption in Recife I will work with a "constellation of concepts" then is evoked seeking aesthetics and politics musical performances. Alive music in these venues before of be an isolate event is part of a network that, through connected listening amid a multiplicity of artistic expressions, requires a coping space of the musicians, noise, deconstructing what is expected of a show in the traditional sense. Thus, the musical events creates other possibilities, other becomings. Music Here is more a Block of Sensations than a time expression that creates multiple possibilities to habit or dehabit skins, homes, cities and the cosmos.

Keywords: live music, small venues, becoming, territorialities, dissent

Dave Laing

University of Westminster, University of Liverpool, United Kingdom

'Punks Not Dead!' Or is it?

'It's no longer a lonely scream from a back room of a pub, it's global, it's massive and it's here to stay'. Steve Ignorant (2015).

What happens to a radical moment in politics, the arts or music once it is over? This paper takes the case of British punk (1975 to 1978) to explore that question.

To begin, it is necessary to characterise or enumerate the features of punk itself. And to discuss in what ways punk has been claimed to be a youth subculture, an insurrectionary movement or an avant-garde artistic trend. Some concepts: subculture (Birmingham via Chicago), temporary autonomous zone (Hakim Bey), fused and serial groups (Sartre), shock effect (Benjamin), society of the spectacle (Debord and Vaneigem), conjuncture (Althusser).

The last of these, in particular, informed my book *One Chord Wonders. Power and Meaning in punk rock*, which presented the factors - economic, aesthetic, technological, political – that combined to precipitate the moment, the space, in which British punk could be produced.

So what happened next?

The book argues that the moment of punk collapsed under the weight of its own contradictions, with its remnants in Britain splitting into two weaker strands of musical expression, which I called punk substance and punk spirit. In Britain, at least, these became 'real' punk and 'post-punk', in a curious echo of the bifurcation of jazz in the 1950s between traditional and modern.

And then?

The memory of punk was submerged by such developments as new romanticism and power pop: With its heroes Culture Club and the magazine Smash Hits, Dave Rimmer's rather good book on this moment was called *Like Punk Never Happened*. And one motive for writing my own book in 1984 was to rescue punk from the deliberate amnesia of the 80s.

Obviously the position has changed utterly in the past 30 years. Punk as a music genre is ubiquitous, though usually as a hyphenated one, or merely as

an adjective. It has been chronicled in enormous detail, and pored over by cultural commentators and academics.

But what remains, apart from a memory, too often tinged with nostalgia? If the moment of British punk, like 1848, Dada or 1968, cannot be replayed, what could be its 21st century equivalent?

François Ribac

Institut Denis Diderot, University of Dijon, Laboratoire Cimeos, France

Is DIY a punk invention?

According to many journalists, scholars, books, documentaries, websites, musicians and music fans punk years have been the real starting point of the Do It Yourself culture. From this point of view, the underground scene and some bands at the top of the charts in the late seventies were the first sparks of a fire which is still burning 40 years later. Moreover, this phenomenon is often explained the by the arrival of new technologies. For instance, punk fanzines would have been facilitated by photocopiers. Many people think also that punk movement gave to young women a chance to get a place in rock music, as in the amateur sphere as professional. In terms of legacy, it's generally accepted that "punk revolution" has allowed young people to play music without formal training, to make journalism without prior knowledge, to found independent recording labels etc. Indeed, punk music is still a flourishing musical genre with many branches and DIY is everywhere and especially in the Web. In my paper I would like to discuss some of the theoretical and practical assumptions of this history (story?) and specially the idea that punk was a revolution, something completely new which broke all the rules and gave birth to a new way. To get to that point, I will take the example of recording technologies in popular music. Firstly, I will go back to the 20's and describe how the crooner Bing Crosby learned music and particularly how he used recording technologies. Secondly, I will refer to a fieldwork I have conducted some years ago, a research about how popular musicians are learning and making music together at the age of the Internet. I will focus on a trip hop band based in Paris ' periphery (with two young women and two young men) and will show how they use technologies and work together. Finally, I will argue firstly that punk is more a visible expression of the place of amateurs in popular culture than a "revolution". Secondly, I will argue that technology is used by people to produce themselves as individualities and to build new social worlds. In other words, at the age of Internet as before, technology does not do anything by itself (DNDABIS!)

Keywords**:** recording technology, Web, gender, popular music, learning process

Matthew Worley

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Shot By Both Sides: Punk, Politics and the End of 'Consensus'

This article examines the ways in which political organisations of the far left and far right responded to punk-informed youth culture in Britain during the late 1970s. It examines how both tried to understand punk within their own ideological framework, particularly in relation to the perceived socio-economic and political crises of the late 1970s, before then endeavouring to appropriate – or use – punk for their own ends. Ultimately, however, the article suggests that while punk may indeed be seen as a cultural response to the breakdown of what some have described as the postwar 'consensus' in the 1970s, the far left and far right's focus on cultural expression cut across the basic foundations on which they had been built. Consequently, neither left nor right proved able to provide an effective political conduit through which the disaffections expressed by punk could be channelled.

Keywords: political organisations, punk, Britain, 1970s

ABSTRACTS SUMMER SCHOOL (IN ALPHABETICAL ORDER)

A – D

Back to MPB: Exploring the controversies of the new Brazilian popular music (New MPB)

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The study of controversies allows registering the socio-technical networks in Actor Network Theory (ANT), provides a set of techniques to explore, visualize and trace discussions, debates and polemics, revealing associations to understand various issues related to a particular subject, in this case, the Brazilian Popular Music (MPB). Taking as a starting point the text ' Farewell to MPB ' by Carlos Sandroni (2004), the article rehearses a return to MPB, with the exploration of the traceability in the academic studies about MPB in Brazil, without restrain the observation to any single theory or methodology, and presents the current controversy about the tittle 'new MPB ' that has been used by musicians, journalists and the public to classify a new generation of Brazilian musicians as a warm controversy in progress, identifying some of the human and non-human actants and outlining the network that link themselves, taking into account the representation, influence and interest of each. This journey will lead us to understand the connections between musical scenes and musical genres creating networks, leaving for an approach emphasizing the significant role of technology and communication in the process of genesis and transformations of musical genres, but also thinking the potential and attainability of musical genres to pervade years and generations through the controversies.

Keywords: controversy, socio-technical networks, mpb, new mpb, musical genre

Preliminary research into online autonomous scenes

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The progressive transformation of the processes of social appropriation of cultural identities has led to the online existence taking a relevant role in individual lives. This work seeks to draw a preliminary understanding of the way communication takes place in a digital environment, drawing a comparison with recent studies on similar scenes in a context of increased communicational entropy and an associated higher-cultural context. Noticing the remarkable 'size' of the internet and comparing it to a virtual notion of 'mental space', the internet has quickly become a nearly boundless horizon of possibilities of individual and collective construction and conceptualization. This has led to its formation as an autonomous zone, making the Internet and cybernetic forms of communication the exacerbation of physical world ethos whilst at times having no direct equivalent in it. Focusing on the noise underground online 'scene', we seek to create the base proofs of an intrinsic geography and topology of the online world, marked by progressive clusterization of interests and socio-cultural participation. In these contexts, concepts such as neo-tribe, scene, subculture and underground are put into perspective, as we seek to understand if these theoretical structures apply to a quickly shifting ecology. Using both qualitative and quantitative research methodologies, we will attempt to define the borders of the noise online music scene as a field, construct its specific geography, as well as understand the internal belongings of the individuals who compose it.

Keywords: noise, digital environment, field, cultural behaviour

Notes on the concept of independence in the context of Brazilian rock in the XXI century

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The main objective of this paper is to discuss the meaning of the "independent" brand or label, in the context of brazilian rock in the beginning of the XXI century. If on one hand, the rock production of the country experiences a growing expansion, with several releases in the latest years, that creative overflow starkly contrasts with a smaller number of artists who are featured in communication channels - that is, the lists of songs played on the radio. Thus, if in 1980s, the time of rock expansion in Brazil, the number of names of national rock in the most well-known music lists, this number tends for a progressive decline up to near extinction, asides from a few exception. In this knew setting, I seek, in the following pages, to discuss the context of rock guided by the following question: What are the new meanings that "independent" has in a time when the changes to the phonographic industry, as well as its repercussions in production, mediation and consumption of music do not seem completely stabilized?

What is important is the space: transformations and hybridisations in Basque counterculture

Ion Andoni del Amo, University of the Basque Country, Basque Country, Spain

Rock, and especially punk, music appropriated the new geography that no other cultural agent had even approached: the street. In the Basque Country, from the nineteen-eighties, popular *fiestas* (a city, town or neighbourhood's yearly festivities) would become politicised: politics, instead of being amputated, was to be present as another part of its social nature. The town and city councils were handing over the powers to organise *fiestas* to people's committees, which had representatives from political, cultural and sports groups. To raise money, makeshift bars, or *txoznas*, were set up in the streets, and these often offered their own cultural events, becoming ephemeral but influential spaces; the music, live or recorded, defined a particular countercultural scene. Different movements and subcultures mixed in bars and *txoznas*: punks, independentists, skinheads, middle-class hippies, ecologists, artists, feminists...

At the last years, the festive spaces of the *txoznas*, in open dispute with the authorities and registering a loss of social strength, have decided to incorporate commercial music, even reggaeton, recovering social strength and spatial hegemony. They do so partly sacrificing what had been the counterculture's badge of identity, the cultural dimension, as revealed through music and style. The change is being sudden and, in many cases, unreflected. Dragged along by both the inertias and euphorias of the time, what is underlined in a number of interviews is the need to maintain the space.

Keywords: Basque Country, music, counterculture, political activism, social movements

Developing a taste for electronic dance music: Personal narratives of 'entrance' in UK club culture from 1995 - 2014

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This paper explores the multiple realities of the clubber in terms of how he or she presents their youthful experiences of 'entering' into the matrix of the 'clubbing lifeworld'. This latter term is adapted from Husserl's (1936) conception of 'lifeworld' and further developed through Habermas's (1984) contribution to the notion, for the purposes of explaining the intersecting 'micro-social' interactions of people (clubbers) who participated in the practices of listening to electronic dance music (see Thornton, 1995). These 'clubbers' travelled to urban dance music events, and experienced forms of socialisation with 'like-minded' people where they oscillated between the consumption of mainstream and underground DiY (Do-it-Yourself) dance music culture.

For the purpose of this analysis I explore the retrospective accounts (the reconstructed memories) supplied by five clubbers (Emma, Pete, Gary, Anna, and James) through the use of semi-structured interviews. The first two people occupied the same social spaces even though they were at different stages of inclusion within the micro-social scene (the matrix of the clubbing lifeworld), while the latter three participants travelled to the same urban dance music events in separate micro-social groups. The narrations of 'entrance' (see Gordon 2014) emerged during an analysis of their perspectives and motivations for participation. The identified similarities and differences of 'fitting-in' (continual reconstructions of authenticity) are translated through their working class background, age, lifestyle, independence, and location in the UK.

Keywords: clubber, subculture, lifeworld, cultural memory, entrance practices

The multiple and complex genealogy of noise music: an approach from Paris

Sarah Benhaïm, CRAL, Ecole des Hautes Etudes en Sciences Sociales, France

The multiple and complex genealogy of noise music, born at the turn of the 1980s in the wake of free improvisation and industrial music, is also the consequence of its translocal dissemination: beyond the famous Japanese, American and English scenes, France was and remains an important centre of musical experimentations, distinct from the academic avant-garde tradition. This paper will be an opportunity to present my ethnographic research about the Parisian noise scene, through the report of its genesis, but also with a particular attention for the performance spaces. As a first step, it will therefore be appropriate to trace the constitution of the local scene since its emergence, from a collection of players' testimonies. This work, enhanced by some archives, contributes to the production of a cartography of music spaces, an evolution of the Parisian noise space that I will comment on. Secondly, these noise spaces shall be discussed in more depth to concentrate on the program policy and the modes of organization of live shows. With this aim in mind, I will proceed to a comparative case study of two different organizational models, Les Instants Chavirés and Le Non Jazz, the first being independent and subsidized, the second being representative of the DIY and therefore completely autonomous. We will see that in addition to participating actively in the underground dynamism of the metropolis, these concert organizers are essential intermediaries of the noise 'scene' in the emergence and circulation of musicians, and that the venues are unifying spaces of sociabilities.

Keywords: noise, scene, concert, Paris, DIY

To be or not to be (underground). The transformations of Argentinian rock music scene during the last military dictatorship in Argentina (1976-1983)

Julián Delgado, University of Buenos Aires, Argentina

In September 1975, rock band Sui Generis offered a concert for an audience estimated in 36,000 people. As Valeria Manzano has signaled, this 'was the last mass gathering of any kind before the military again imposed dictatorship in March 1976 ' (2014: 425). Calling their regime a 'National Reorganization Process ', the new government not only imposedstate terrorism (the systematical practice of kidnapping and assassinating people) but also strongly repressed any cultural or political expression of 'disorder '. In this political climate, Argentinian rock scene had to become more underground than ever.

As the years passed, however, the situation changed radically. Rock scene started to occupya public space even more widely than before: by 1980, for example, the group Serú Giranplayed a free concert for a crowd of 60,000 people. The paradox isn't as evident as it seems. In a pioneering work, sociologist Pablo Vila have explained that rock national 'proved an original form within which the young create and inhabit a space of their own (…) and has come to constitute (…) a counter-culture and a social movement ' (1987: 129). In other words, in becoming an axis for the development of cultural resistance, rock scene made its way from underground to mainstream.

This paper aims to study and question that evolution from a specific perspective: the changes in songwriting and musical thoughts of Argentinian rock musicians. While keeping the main focus on the transformation of rock music scene as a whole during the period 1976-1983, this particular approach offers the opportunity to explain this process as one less linear and harmonious than what is habitually supposed.

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F - I

Experimentation in the performing arts

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In this paper I explore the connection of establishment/ independent, and mainstream/ experimental performing arts production at the intersection of contemporary theatre, dance and performance art. For understanding the flow of innovation I focus on the structure, platforms and the role of experimentation within the ecosystem (of performing arts). I draw on organizational behavior, with a special focus on independent companies nested into the urban scenes of Budapest, Hungary. In search for experimental behavior within the ecology of performing arts connected to platforms of innovation, I provide with a model to understand the differences in production patterns of the establishment and independent companies. My findings are backed by empirical investigations taken on the field (participative observation, and numerous interviews encompassing players of the field: company managers, directors, choreographers, dancers, actors, critics, venue executives and artistic directors). First, I draw a map of the actual scene in Budapest, then, I analyze economic behavior relying on the theoretic frames of economic sociology and scholarship on innovation and organizational science. Modeling interaction of cohabiting actors of the field allows for a deeper understanding of structural differences behind the attitude and behavior of various organizational formations. It turns out that performances serve as interfaces for competition and complementarity, moreover as organizational boundaries for projects. Experimentation is aimed at overcoming the dominant design within the industry, by raising design options. However, the work of experimental groups might bear economic, and organizational constraints. Venues presenting experimental performances contribute to nurturing creativity and spreading new solutions within the ecosystem.

Keywords: independent companies, performing arts, innovation, experimentation

'The Underground is cool': The city centre of Porto as space of consumption, leisure and symbolic reference

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Each city has a specific historical, political, cultural and institutional background. Urban dynamics must be understood in the context of processes occurring at different scales of analysis, but also as framed in a territory with its own characteristics. The increasing diffusion and emphasis of the symbolic knowledge has generated greater importance and concern for cultural and creative activities, which, in turn, gives rise to a greater demand and supply. The city, enabling environment for the capture and interaction of the creative class and the emergence and development of activities related to intangible products, became by excellence the territory of arts, cultural production and consumption and leisure times. The dynamics of these activities are conditioned by the agents involved and by the way they act and interact with each other, based on adjustment processes between industries, businesses, consumers and other organizations. Consumers play an important role. Their profile, their needs, their expectations and their perception influence the local dynamics in cultural and recreational terms. It is our goal, on the one hand, analyze the territorialisation of consumption and leisure practices in Oporto and particularly in the city centre and, on the other hand, understand the symbolic representation of this place for all those who enjoy it. For this purpose, a survey is being implemented. There will be presented some results of this research.

Keywords: City centre of Oporto, cultural places, leisure spaces, symbolic reference of consumers

Leiria Calling in 90's

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How does it work a music scene from the inside? Is there a net that relates everyone, or is it possible to work all alone and at the same time being part of a movement? What are the connections between several bands with different approaches and multi aesthetics but who share the same geographic place? In Leiria, Portugal, there is a record label called Omnichord Records that edited, national wide, a compilation called 'Leiria Calling '. On a different context, some years before, there was a group from Leiria in the late 90's called Silence 4, who were number one in Portugal. With roots in Leiria, there is also Sean Riley and the Slowriders, with a mediatic national wide media coverage. With different genres of sound, do all this members - with other local bands - relate with each other? And how? Do they colaborate with the others as musicians or at different level such as producers or roadies? What is the ethos of all of this?

Keywords: identity; diversity; music; proximity; aesthetic.

The sociology of music and its founders: A diachronic review

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It has become customary, in recent years, to look upon the paradigmatic evolution of music sociology as a two-fold process. On one side, a theoretical discourse crystallized around Adorno and his followers, founded on textual analysis and markedly interested in unraveling social meanings/messages in autonomous works of art, therefore reporting veiled forms of cultural domination. On the other, we find modern sociological perspectives, less concerned with the immanent content of musical material, and instead focused on contextual approaches, as means of demystifying the idea that individuals are manipulated by mass culture, while highlighting the complex social processes by which musical phenomena achieve meaning and legitimacy. To exacerbate the dichotomy: an 'old' sociology, hooked up to high art music and the modernist project, and a 'new' one, committed to dignifying the study of popular culture. The present paper, ergo, aims at deconstructing the consensual narrative concerning the founders of music sociology, by way of an informed questioning of the rigid cataloging of sociological currents, thus contributing to a diachronic review of its theoretical-methodological development throughout the years.

Radio Live Transmission: indie rock and the importance of radio in Portugal

Catarina Ribeiro Figueiredo, Faculty of Arts and Humanities, University of Porto, Portugal

The study of music´s world is a subject that can involve countless aspects, since the creation, the production, the consume, the different types of music. Here our object´s interest focus on the Portuguese music, specifically the Portuguese alternative rock music. However the type of music will not be studied alone. It is important, seeing that it was never done before, correlate the alternative rock music with the radio.

The radio was always a privileged agent when we talk about the diffusion of music, independently of its type. Although now we have other different forms to hear and get to know new artists and songs (like Youtube, Bandcamp, Spotify), we cannot ignore the importance of such agent, like it´s the radio.

Therefore in this study we hope to achieve the answers to questions that guides this study. How was the radio important to diffuse Portuguese alternative rock music between the years of 1980 until 2014? And, knowing the impact of the new digital era, how did radio adapt to this new transformations?

Keywords: radio, Portuguese alternative rock music, podcasting

'Ain't a Sleepy Little Town': Building and maintaining a punk rock community in Peterborough, Ontario

Katie Victoria Green, Trent University, Canada

Attending live music shows is often the primary reason punks gather together. Collectively listening to music helps to foster a sense of community in addition to delineating both physical and cultural space for its listeners. Music venues not only house the activities of scene participants, but over time become integral focal points that aid in the development of individual and collective identities. The lived history of a local scene can be traced along the walls of a punk club, often through the layering of multiple years worth of graffiti and flyers. The importance of such locations to local scenes is built upon the memories created by participants and the spatial tactics they use to transform a physical space into their own. However, in Canada, as in other parts of the world, the existence of permanent, all-ages music venues in local punk scenes is under threat, raising the question of what happens to these communities when their social spaces are lost. Through an ethnographic investigation of a specific all-ages music venue located in Peterborough, Ontario, this study highlights the importance of permanent social space to the longevity of local punk scenes. Ultimately, this paper strives to illustrate the everyday, lived experience of punk scene participants located within shared physical spaces.

Keywords: Canada, punk, scenes, social space

On the outskirts of the mainstream: a terminological journey into Montreal music underground

Ariane Gruet-Pelchat, University Laval, Canada

Over the years, a series of different terms have respectively emerged as dominant to refer to 'underground' music in Montreal. From 'marginal' to 'local' or 'emerging', these general terms refer either to the music's degree of professionalism, its style, or the ideology it may promote, but fail to capture the whole of the underground music phenomenon. This terminological trajectory underlines the progression of the different standpoints and perspectives through which music and identity were considered at different moments. Indeed, and as Hodgkinson suggested in his study on post-rock discourse, naming something is an important key in the development of a musical genre's identity. Moreover, music scholars generally acknowledge the influence of the press on the emergence of subcultures and their associated musical genres (Lull, 1991, Frith, 2001, Middleton, 2001). This terminological trajectory has also been mirrored by a remarkable (and gradual) shifting movement between the underground and the mainstream musical scenes in Montreal: Accordingly, the term 'emergent', which as been widely used in the past few years to refer to 'underground ' music, is now used for characterizing so-called 'commercial ' artists. In this paper, this phenomenon will be approached through Frith's idea of the semi-commercial industry as proposed in *The Popular Music Industry* (Frith, 2001). Using the music press as the main source of data, the paper will describe how such terminological modulations reflect the tensions between Montreal's underground and mainstream musical scenes. This 'terminological journey' will also allow us to explore the dynamics and forces at play in the interaction between bands from the Montreal 'underground' scene.

Keywords: discourse, music press, tensions between underground and mainstream, Montreal

The 'mixed economy of favours': Theorising social relations in a post-crisis music scene

Eileen Hogan, Institute for Popular Music, University of Liverpool, United Kingdom

Drawing on ethnographic research in Cork city, Ireland, this paper examines social relations within the field of musical production in a post-crisis context. It explores how local music producers negotiate their creative labour practices within a competitive/collectivist nexus. Extending Bourdieu's concept of the 'field' as a site of both struggle *and* integration, I present a more positively-inflected theory of social relations than Bourdieusian theory typically permits. This emphasises the significance of post-materialist values – oriented towards altruism, belonging, and quality of life – in shaping contemporary logics of music-making practices. My arguments build on Ledeneva's (1998) notion of the 'economy of favours' to conceptualise how alternative forms of capital are mobilised and traded in the local music scene. The proposed 'mixed economy of favours' model positions altruistic acts and anti-utilitarian values alongside instrumental acts and values, which together underpin social relations and social practices in the local field. In capturing the multiply layered dimensions and meanings of favours, I propose that the 'mixed economy' model enhances understandings of how the social bonds underpinning music producers' creative labour contribute to individual and collective well-being. Furthermore, I argue that theorising social relations in this way has important implications for rethinking cultural policy-making and urban development strategies that purport to enhance the well-being of cities and their inhabitants.

Keywords: music scene, Bourdieu, post-crisis Ireland, economy of favours, well-being

J – M

Punks' politics: Educating each other to resist the system

Kirsty Lohman, University of Warwick, United Kingdom

Punk has always been closely engaged with various forms of political activism and engagement. These discussions have often focused on punk as a movement rather than taking individual punks' political activities into account. This presentation will seek to unpick what it means to be a punk and to be politically active.

What counts as 'political' is a hotly contested battle. I will briefly engage with debates over what can be constituted as subcultural political activism, proposing that we can learn from Giddens' (1994) and Beck's (1994) attempts to widen the definition of politics, whilst not falling into overly simplified, ahistorical notions of individualisation in political engagement (Smart, 2007).

This presentation will utilise empirical data based on interviews with Dutch punks collected as part of an ethnographic research project 2010-2011. It proposes that Dutch punks engage in a wide variety of activism: from the collective (e.g. benefit gigs, animal rights' organisations), to the individual (e.g. practices of consumption and reading).

The lens of 'educative practices' will be used to interrogate the ways in which a variety of practices may be imbued with political importance. Cultural monopolies of formal education do not eradicate alternative, punk, systems of education; educating oneself and each other remains a key strategy in political struggles. Examples provided range from educational organisations, the writing and distribution of political reading material, to informal conversations and self-education.

Keywords: punk, politics, activism, education, Netherlands

From the party to the press. The scenification of the Buenos Aires underground porteño scene of the 80s, among the amateur journalism publications, during the 80s

Vanina Soledad Lopez, Universidad Nacional de Quilmes – CONICET, Argentina

In the course of the 80s, underground artistic shows multiplied at Buenos Aires city. Some decades after, the expression 'underground *porteño* ' appeared, among peers, journalists and academy researchers, as a unifying label to narrate the uninstitutionalized artistic experiences of the period. Nowadays, the protagonists' versions of the history (Gabín, 2001) (Flores, 2012) are published in books and those 80s' artistic experiences step into the museums, ennobled by their marginal past (Battistozzi, 2011) (Longoni, 2012). In this context, a big question imposes: did the contemporaries effectively try to build an underground scene in the 80s?

Underground scenes academic researches focus on the musical affinities – whether they were generics or stylistiques– and delimitate 'a specific kind of urban cultural context and practice of spatial coding' (Stahl, 2004: 76). At first sight, the underground *porteño* scene doesn't fulfill that definition, because its most prominent characteristic was not affinity but heterogeneity. Musical, performatic and paintings presentations were characterized by their abundance, diversity and exploration of disciplinary intersections. Similarly, urban night settings (bars, theaters, and discoteques) were dispersed all along the territory and didn't concentrate in a specific region of the city.

From the analysis of three non-comercial publications of the period (magazine *Cerdos & Peces*, fanzines *Resistencia* and *¿Quién sirve a la causa del Kaos?*), this paper defends nevertheless the statement that underground *porteño* of the 80's was indeed an artistic 'scene '. These publications were written, designed and distributed by the same visitants of the urban night settings and they narrated the recurrence of actors, stages and practices. Even if they didn't aim it as a program, in their pages the underground porteño was scenified.

Keywords: underground porteño scene, night urban settings, amateur journalism

'I hope I die before I get old', an Approach to British Cinema and Youth Subcultures

José Emilio Pérez Martínez, Complutense University of Madrid, Spain

In the last years there has been a proliferation of films dealing with youth subcultures within the British cinema. Titles like *This is England* (Shane Meadows 2006), *Awaydays* (Pat Holden 2009), *The Firm* (Nick Love 2009) or *NEDS* (Peter Mullan 2010) connect with classics such as *Bronco Bullfrog* (Barney Platts-Mills 1969), *Quadrophenia* (Franc Roddam 1979) or *Babylon* (Franco Rosso 1980) what could make us consider the existence of a 'subcultural genre' in British Cinema. Clearly all these filmic texts introduce us to a series of conventions that at least make them a, more or less, homogeneous group that consequently can be studied as a 'cycle'. Therefore in this paper you will find the analysis of these conventions that give a sense of homogeneity to the cycle which can be classified, from my point of view, in these categories: actors; between literary adaptations and biographical accouts; representing a conflictive past; subcultures - maps of meanings, worldviews, ways of life and style; narrative features.
I will deal as well, with how these films affect and mediate the ways subcultures are represented and thus apprehended by general audiences, considering the role played by cinema in contemporary societies, as an ideological instance.

Keywords: British cinema, youth subcultures, conventions

Coimbra and the rock'n'roll: a relational space from the beginning of the 1990's

Pedro Almeida Martins, Faculty of Economics of the University of Coimbra, Portugal

This communication presents a book (in work) resulted from my master dissertation, aiming to overlook the main dimensions which constituted Coimbra's local music scene during the 90's. These dimensions lead a restricted group of individual's to prosecute their daily routines incorporating rock music as a style of life. This enhancement, established by what I name 'strategic relations' and 'inherent capital', formed the main dimensions which Coimbra's rock music scene emerged.

Strategic relations define the relations settled by individuals creating social bounds by linking their social and cultural interests to other individuals that share similar interests. Interacting with each other, in daily routines, these interactions, mirrored in the artistic practices, reflect the individual potential for creativity and music production. In fulfilment with artistic paths, this achievement is formed by a social background of music influences, witch I designate by 'inherited capital '.

Along with strategic relations, inherited capital is characterized by fluxes of information, especially cultural and music knowledge's, enabling this restricted group to consolidate Coimbra's music scene, during the 90's. Their social existence, mirroring a romantic rebellion, triggered them against popular and traditional local habits, demonstrating a complex network of sharing musical interests.

The purpose of this communication is twofold. First, to present Coimbra's music scene during the 90's, analysing the importance of its informal and formal structures; secondly, evidencing Coimbra's rock scene in a post-subculturalist perspective, it's analysis constituted a heuristic source in formulating new concepts to a theoretical enrichment of music scenes.

N - Q

Nakedness, gender and print culture: bodies in the magazine *La Luna de Madrid*

Fernando García Naharro, Complutense University of Madrid, Spain

In this brief essay I intend to analyze the issue of the naked bodies in print culture, working with images and texts of the magazine 'La Luna de Madrid '. This specific magazine, founded on December of 1982, opened it pages to different art expressions of the moment: painting, photograph, fashion, popular music, literature, comic, etc. Moreover, 'La Luna de Madrid ' gave voice to the different issues opened by the phenomenon of 'La Movida ' as the hedonism, the banalization of the politics, the new role displayed by advertising in relation with fashion, and all forms of identity/representational images of these youth who wants to forget the past and to live the present exploring the dangerous relation between night and drugs, sex and pleasure in the city of Madrid (Spain). All of these elements should be understood in a time of freedom after Franco´s dictatorship (1939-1975).

Images acquired an important role in this new way of understanding communication through journals and magazines. Analyzing the images of bodies and texts of the nakedness' issue (La Luna de Madrid, N° 20 (1985)) I intend to reconstruct the discourses about men/women bodies, nakedness and health/illness discussion developed by the magazine. All of these texts and images will be analyzed in a semiotical way, trying to catch how the texts were produced and how the images relate to other objects and images, in order to understand the complex set of elements that contribute to create the textual image of naked bodies in the magazine 'La Luna de Madrid '.

Keywords: nakedness, bodies, magazine, illness

Peripheral subcultures

Mara Persello, University of Potsdam, Germany

Only recently some studies about non-English subcultures have been made. The migration of subcultural definitions from the traditional research fields in Great Britain or United States to peripheral contexts raises some questions about the existence or not of core definitions and about the importance of local interpretations of global phenomena. I argue that the peculiarities of the local scenes are not only material ones, connected to the material context, they are also structural ones. The lack of infrastructural commodities in the development of a subcultural scene imposes a greater struggle of creativity which affects the sense of authenticity and the self-definition of the group. Through the analysis of the narratives of identity in Italy and Germany I will make an example of the connection between global and local in the subcultural discourse. I conclude that even in a connected world the local focus and the personal engagement are still central features in the definition of a subculture.

Keywords: subculture, local, identity

My zone is my music: an approach of integrating young people through music

Vânia Pinheiro, Faculty of Arts and Humanities, University of Porto, Portugal

Music is a cultural resource mobilized for the permanent construction of the self. Presenting itself as an aesthetic agent, music contributes to the regulation, development and livelihood of individuals as social agents (DeNora, 1999: 32). The music allows the individual to solve everyday tensions between what he/she should do and what he/she wants to do, requiring a great matter of emotional work for the individual's self-regulation in their daily existence in this advanced modern context (DeNora, 1999: 37).

Lash and Urry (1994), defend the aesthetic as a preservation of identity, boundaries and social conditions of existence (DeNora, 1999: 36). According Eyerman and Jamieson (1998), music provides themes, meanings and a sense of connection that, in the creation of shared representations, activate a collective action (Acord and DeNora, 2008: 230). Our research project aims to establish the relationship between music and the construction of youth identities in the specific context of a housing estate in Vila Nova de Gaia.

In general, when individuals or groups hear music, emotional and cognitive dimensions of the individual and social action are mutually constitutive (Eyerman and McCormick, 2006 in Acord and DeNora, 2008: 232). Since art is a form of social action within which emerge new identities and practices, we anticipate with this investigation not only a more accurate knowledge of the social dynamics involved but also and understanding of the interpretations that individuals make of its own musical consumption practices, harnessing the power of music for creating platforms where people meet or revise, outlining intervention strategies and social inclusion.

Keywords: music, youth, construction of identities

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R - U

'We're from Switzerland, that's a chocolate island in Sweden': understanding the situations of Swiss bands with regard to the indie rock rhizome

Loïc Riom, University of Geneva, Switzerland

Globalization through individualization and an increase of translocal relations have opened up new ways of identification. Music as a set of symbolic elements enables this identification process. Indie rock as a globalized musical rhizome is a fruitful field to understand how individuals adopt and adapt a musical style. The aim of this research is to describe how indie rock bands in Switzerland are situated within the indie rock rhizome, and how they get in contact and identify with it. This research is based on 15 individual interviews conducted with members of six different Swiss indie bands. The results show that these bands uphold translocal identification with the international rhizome through, amongst others, the generalized use of English as the language of indie rock. However, since only a few of them have connections broad, this translocal identification is mainly mediated through the consumption of both live and recorded music from international artists. As a consequence of this peripheral position, these bands are unable to play any significant role within the indie rock rhizome. Their music is, so to say, translocally inspired but locally produced. In this context, they are still very dependent on their geographical environment as a space of experiences and resources. Yet, no local identity is mobilized and little feeling of belonging to a local scene seems to exist. This research shows how indie rock has to be understood as a rhizomatic phenomenon constantly adapted by individuals through a variety of mediators. Moreover, it challenges the idea of a local scene by showing how it is socially constructed.

Keywords: indie rock, identification, rhizome, global, local

The commodification of vinyl records in underground musical scenes: looking for economic and cultural 'alternatives'

Léa Roger, Free University of Brussels, School for Advanced Studies in the Social Sciences in Paris, France

Vinyl has made a spectacular return in the last decade in consumption practices. The latest great studies (Bartmanski &Woodward, 2015) show that its resurgence is linked to its iconic properties, its multisensory experience as a tactile and visual object. These studies focus on different communities involved in tree types of shops: second-hand shop, electronic music shop for DJs and lifestyle shop. If they investigated the dynamic processes that produce the vinyl-scapes that 'narrate the city ', they forgot a main actor of underground vinyl culture: the distro (record stall belonging to a collective, micro-label or one person) which could be seen in underground places. Precisely, the perspective they adopt is to see the vinyl as vehicle of non-artistic values (only moral values and instruments of identity-projection), almost as disconnected from the musical aesthetic. I propose in this paper to examine the relationships of underground music scenes actors to the 'vinyl 'object ' linked to the music. This paper will draw upon the analysis of data collected during a 2014-2015 fieldwork in Brussels, in an underground music distro offering music with varied underground aesthetics (rock, noise, indus, jazz xp, doom, kraut, no-wave ...). Through the following of the various activities of this distro (record sales, co-production of records, concerts organization…) in various places (concert hall, micro-market, squats…), I could observe the practices and discourses of both producers (musicians, labels, distributors...) and consumers (music lovers). Using the analytical resources of the anthropology of techniques and material culture studies and the frameworks of sound studies, I will draw upon these to address the question of the role played by vinyl records in the underground scenes' actors's investigation of socio-economic and musical aesthetics 'alternatives'.

Keywords: Distro, vinyl record, D.I.Y, musical aesthetic, commodity, social life of thing

Just can't stand back: Raul Seixas and '80s rock

Lucas Marcelo Tomaz de Souza, University of São Paulo, University of Porto, Brazil

The Brazilian music market experienced during the 1970s, its period of greatest growth, making it the sixth largest market for recorded music. Meanwhile, the MPB has emerged as a 'sociocultural institution ', defining an art 'fine' and 'good taste'. In the early 1980 a printed crisis, and a sharp decline in record sales, the need for a better musical production that context. The rock appears as an appropriate product to new demands. Done, mostly by young people, between 18 and 28 years, new bands that started to rise in that music scene demanded little tired in the manufacture of discs and brought with them a legion of fans by gender. The Brazilian rock, therefore, is born in a context of crisis in the national music industry and importing some punk movement of the precepts that exploded around the world. The precursors of Brazilian rock, during the 1970s, for building a musical production well linked to the canons of MPB, struggled to readjust their careers that new rock domain scenario and more youthful hearing. One of the most popular rockers of the 1970s was Raul Seixas. During the 1980s, the mechanisms he managed to try to compete with the main bands leave evident some canons established when the consolidation of the Brazilian rock field. The aim of this study is therefore to analyze the artistic career of Raul Seixas and their rearrangements in the Brazilian musical field year-19780.

Keywords: Raul Seixas, Brazilian rock, 1980s.

Implications of Rosi Braidotti's nomadic theory for research in complex experimental music scenes

Maximilian Georg Spiegel, University of North Carolina at Chapel Hill, United States of America

Much of my work on the complex, dynamic, heterogeneous 'free folk'/psychedelic experimental DIY music scenes (or formation) I have been researching has dealt with the question of how that very complexity and fluidity can be engaged without turning towards reductive genre designations. Continuing this work, and being aware of the great shifts (at least partially) experienced by these scenes, I want to harness feminist philosopher Rosi Braidotti's 'nomadic theory'. Braidotti's work can be situated in the lineage of Gilles Deleuze and Félix Guattari, who are crucial to my attempts to write about my interviewees' webs and trajectories in all their diversity. She strongly emphasizes movement and mobility, becoming, difference, and complexity; hers is a philosophy that combines critique and creation, that doesn't shy away from (well-earned) affirmation and tries to be adequate to the present context it maps. Simultaneously, this also involves great awareness of questions of sustainable subjectivity and of accountability. Braidotti's potential impact on my work can thus be located on several levels: in the intensification of the mobile, diversity-oriented, and interview-centered work I have done in the past; in the generation of new ideas adequate to changing contexts and such scenes' unpredictable shifting embeddedness therein; and in my growing interest in what can make (radical, experimental) artistic practice adequate to a specific context. My presentation will lay out some of these integrations of Braidotti's thought into my ongoing research.

Keywords: Rosi Braidotti's 'nomadic theory', experimental music scenes

Tales from the Belgrade pit: performance, identity, communication and violence at underground concerts

Danilo Trbojevic, Faculty of Philosophy, University of Belgrade, Serbia

Since the early 80s punk rock/hard core punk and heavy metal music were already part of the ne Yugoslavian music scene. Although these genres originally came from different social context they were accepted, approach to the music and attitude was highly influenced by the Yugoslavian social-political context. Performative parts of these (underground) scenes such as visual look, communication, behavior, musical / lyrical themes and concerts were subordinated to wider socio and ideological climate. 'Šutka ', the term used in Serbian stands for rough form of dancing and other bodily techniques practiced at underground concerts. In this presentation I'm going to analyze the specifics of these practices in Serbia in the last 15 years. As the title indicates, I will explore the relationship between performance, identity, communication and violence within the context of concerts as places of social ritual.

Keywords: Belgrade, violence, hard core concerts

FESTIVAL HARD_CORE

SIMBIOSE   MORTIFY

KRUX DA PEDRA   METRALHAS

OINK OINK BAND   SLAM DIRTY MUTANTS

SISTEMA SUICIDA   ANOTHER C.O.W.

DEAD FISH EYE   S.N.O.B.

CENTRO CULTURAL JOÃO DAS REGRAS

JUNTA DE FREGUESIA

S.DOMINGOS DE BENFICA(Sete Rios)

Escola Secundária José Gomes Ferreira/VAREJO prom.

V - Z

The Boston basement show scene

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

Known for its classical music institutions but not for any significant local scene, Boston, MA has recently being called 'the city at the heart of America's DIY renaissance' by the Guardian US. A flock of now signed artists has emerged from the basement show scene that covers genre ranging from folk to art music to noise. It displays many features of the underground: an emphasis on innovation and creativity as well as an art for art's sake take on music, a tension between inclusivity and exclusivity regarding participants, a desire by certain key players to build a community. While some bands consider DIY as an end, others seize the opportunity to perform regularly to build a music identity as well as a fan base and contacts. Though many were shut after 2012 police raids and shows now mostly happen in clubs, houses were a key space for this scene to get built around a more intimate sociability in what appeared to be a haven for music considered as unwanted by bars and clubs with limited potential audience as it is considered as too challenging. Connected to the rest of New England and the US, the Boston basement scene has no claim of having a distinctive sound but rather is embedded in a trans-local and virtual network, as many bands move to other active scenes in the country.

Keywords: basement show, DIY career, trans-local network

¡Sirenas al ataque! Punk women in Mexico City

Tanja Wälty, Institute of Interdisciplinary Latin American Studies of Freie Universität Berlin, Germany

'¡Sirenas al ataque!' or 'Sirens, attack!' is a song by female Mexican punk singer la Zappa and her band Convulsiones. Its lyrics are dedicated to the girls of Mexico City with dyed hair shaped into mohawks and with studs all over their clothes. Referencing Greek mythology, the song's title alludes to the fact that becoming and being a punk woman in Mexico City is a very corporeal and rebellious process, which in many cases includes experiences of violence and aggression, both inside and outside the punk movement. Even though punk, in its libertarian discourse, opposes the norms and values of hegemonic patriarchal and heteronormative culture, many punks adopt and reproduce gender codes and class hierarchies of mainstream culture, and the punk scene of Mexico City constitutes a very male-dominated and male-coded space of alternative lifestyles. Nevertheless, female presence and participation becomes increasingly visible and the punk movement seems to provide spaces that allow alternative constructions of femininity and female agency. The objectives of this investigation consist in identifying these female spaces inside of the punk movement in Mexico City, and analyzing the ways in which the punk movement, with its antihierarchic and antipatriarchal claims, is itself structured by gender, class and age variables. The research question is then: In what ways do gender, age and social class operate as categories of differentiation in the punk movement of Mexico City, and how are punk femininities and female punk bodies constructed according to these variables? Does the punk space offer a place of transgression for the construction of alternative femininities and female agency, and if so, in which ways?

Keywords: punk, body, gender, social class, age

The separation of scene and state: the balkanization of the Belgrade punk scene in the wake of the wars in Yugoslavia

Sonja Žakula, Institute of Ethnography, SASA, Serbia

In this presentation I will give a short overview of the cultural history and specifics of the Belgrade punk scene during the 1990s, but the main focus will be on the changes the scene underwent after the political events in Serbia in 2000. The period of postsocialist transition which began after the fall of the regime of Slobodan Milošević in October 2000, was marked by an ideological vacuum – the narrative of external and internal enemies which had been the backbone of state propaganda in the 1990's, had dissolved. This instigated certain changes within the punk scene. In this new socio-political context, the internal ideological differences between the different branches of the Belgrade punk scene began to surface, which resulted in a three-way split within the scene. This presentation will focus on the processes of differentiation within the Belgrade punk scene which took place with regard to two main factors: the other branches of the scene on the one hand, and the state on the other.

Keywords: Belgrade punk scene, transition, anarcho-punk, balkanization

Alternative Music Scenes in Yugoslavia and former Yugoslavia

Julijana Zhabeva-Papazova, Independent researcher, Macedonia

This topic is presenting the types of music scenes in South-East Europe that are not too much explored by the scholars from the area of popular music studies. It is very specific for this research that although Yugoslavia was disintegrated in 1991 after the civil war or from 1996/97 the communications between the participants in alternative music scene were rebuild and until today at the territory of former Yugoslavia alternative music scene is having three types of communications, levels or collaborations, similar to those from the socialist Yugoslavia: republican, trans-republican and recently virtual. The analysis is tracing the relations between the alternative rock bands, organizers, publishers, journalists and cultural spaces coming from the territories of Yugoslavia and former Yugoslavia. This research could provide useful tools not only exploring the present dominant cities in which are happening the main activities of alternative bands but to direct and forwards narratives of the changing urban landscape between Yugoslav and post Yugoslav period. If J get the chance to be part of the KISMIF Summer School, J will be able to learn, explore the new methodologies of research devoted to music scenes, and to make a comparison between my research and other participants' researches.

Keywords: music scenes, Yugoslavia, former Yugoslavia

ABSTRACTS CONFERENCE 2015
(IN ALPHABETICAL ORDER)

CONCERTO DIA 8 JANEIRO PELAS 21:00H / PREÇO: 400$

CRUST-PUNK-CORE
SUBCAOS

FUCK YOU! I'M PUNK!

NEVERMIND

NO PALC...
BEATO (J...
→ APANHÁ...

S,78
←

Christian hip hop and the multifaceted americanization of South African culture

Ibrahim Abraham, University of Helsinki, Finland

Drawing on fieldwork and interviews with Evangelical Christian rappers and hip hop fans in South Africa, this paper analyses the complexities of American cultural influences on contemporary South African hip hop. Whereas the emergence of an underground Christian hip hop scene in South Africa demonstrates the increasing diversification of rap music in the country, it can also be analyzed as an example of the continuing influence of the United States on South Africa's popular music and broader cultural imagination. The influence of American hip hop culture on South African hip hop is multifaceted, however, reflecting cultural diversity and ideological contestation within the United States itself. In seeking to imitate the musical style and religious practices of Evangelical Christian rappers from the United States, South Africa's Christian rappers have thus exacerbated tensions within local underground hip hop scenes and within fields of musical and cultural production in local churches. In critiquing what they view as erroneous developments within the 'commercial mainstream' of hip hop, critiquing Black nationalist and 'conscious' hip hop, and critiquing the continuation of indigenous religious practices in African churches, South Africa's Christian rappers are (g)localizing aspects of the North American 'culture wars', whilst performing a globalized Black Evangelical identity increasingly recognizable throughout sub-Saharan Africa and the 'Black Atlantic'. The case study of Christian hip hop in South Africa thus demonstrates that underground hip hop scenes are vital locations for analyzing broader tendencies within contemporary local and global culture.

Keywords: globalization, hip hop, religion, South Africa

Portuguese punk scenes: a social profile of their founders and participants

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Augusto Santos Silva, Faculty of Economics, Institute of Sociology, University of Porto, KISMIF Project, Portugal

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

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

The main objective of the paper is to present the social profile of the former and the contemporary participants of the Portuguese punk scenes. Our aim is to discuss the articulation between the rise of the Portuguese punk culture, the country's recent social and political history and its changing social structure. This will be built on the information gathered trough the 214 interviews completed during the development of our project Keep it Simple Make it Fast on the Portuguese punk t manifestations since its origins until nowadays (1977-2012). Through the comparison between our data and other countries information and studies, we also intend to go back to the primordial debate around the punk as a form of class (sub)culture in order to discuss the possibility of diverse articulations between the local punk culture manifestations and the political, social and economic contexts where they take place, producing specific cultural fields.

Keywords: social profiles, punk scenes, class, fields

The celebration of DIY or the magnificent work of Esgar Acelerado

Esgar Acelerado, Independent Artist, Mr. Esgar, KISMIF Project, Portugal

I always have the idea that the characters of Esgar Acelerado bring with them a look of gluttony for things, gluttony for life with their frequently bulging appearance, with a hard and intense expression. They are a very tender collection of figures that are a miscellany of the cartoon universe with that of illustration, from the more pragmatic of the former genre to the most lyrical of the latter. I always have a sense of fun to which is added ferment sensitivity which many times lead to a tone that is also dramatic, even melancholic and hence romantic. I think that Esgar creates as if making images bloom, because of the profusion of colour that turns everything into a garden, making of what we see radiant bouquets. Creating as if making images bloom is only possible for those who know how to value delicacy, for those who have found a sensitive point from which it is reasonable to put into practice the dearly desired freedom of having fun, confessing, being awestruck and reaching perfection through pulsating expression. There is a quickening of emotions, a sense of good gluttony, a friendly energy that irradiates from the images as if there were the garden that, after all, waters and fertilizers us, the seduced spectators.

Keywords: DIY, art worlds, punk, illustration

Art to advert / producer to by-product: the institutional formation of the industrialised musician

Christopher Adams, University of Glasgow, Scotland

The rise of Internet based aggregative retail and distribution intermediaries has revealed something of the industrial scale at which DIY popular music is currently produced and released. Where sales and other consumer engagement metrics are available, the emerging picture is one of statistically ambivalent and disengaged marketplaces which over time increasingly resemble vast digital cemeteries. How are we to make sense of the numbers of musicians engaged in creating such vast quantities of seemingly unwanted music? What drives so many to align their creative practice toward, and engage with music-making in a specifically industrial form? Arguably, academic thinking on this area remains conceptually and methodologically remote, rooted to music industries' trajectories, commodity models of production and over supply, framed by case by case extraction to an unsatisfactory and often hyperbolic generalisation. This paper considers the industrialised musician as a form of highly mobilised popular music consumer/producer, whose large scale numbers driven demand (and supply) both structures and reifies The Musician Industry as a simultaneously local and global phenomenon which exists in unactivated opposition to The Music Industry. In an echo of Bourdieu's economic reversal, Williams' concepts of formation and institution are flipped to investigate how minimal quantities of music and talent massively consumed acts as both catalyst and accelerant to massive amounts of talent and music minimally consumed, and in the process creates a pronounced methodological challenge for the PMS field.

Keywords: industrial, DIY, production, consumption

Contemporary art and construction gender equality

Fellipe Eloy Teixeira Albuquerque, Federal University of São Paulo, Brazil

Theoretical studies of the visual arts are one of the most important aspects of applied Human Sciences, mainly because of its relation to civilization and culture. From that principle this article will try to discuss the contributions of some artists during part of the history of art for the construction of gender equality. Mainly referring to describe the multitude of contributions pro and cons of the artistic field, the behavioral changes that influenced the artistic creation and critique of feminist and queer art. Examples of artists, collectives and events involving controversial artists of the genre we can only serve to highlight the current postmodern historical moment. By being inserted right now is that we can write about and against the inappropriate attitudes of established institutions, unexpected positions and widespread prejudices, is also why claim another posture of everyone involved, this article behind these and other issues to the fore.

Keywords: art activism, gender, art system

The illegibility of the creative act: how a shopping mall became a music hub, and how its exposure may be its worst enemy

Heitor Alvelos, University of Porto, Portugal

Anselmo Canha, University of Porto, Portugal

Fátima São Simão, University of Porto, Portugal

This paper presents the case study of CCStop, a Portuguese bankrupt shopping mall turned music ecosystem, from its slow decay in the 1990s to its gradual occupation by musicians to this day. A gradual interest in the phenomenon from the outside has led to institutional support for some of its projects, as well as media coverage and, to an extent, a certain 'proto-branding' in the minds of local citizens. At the point when mainstream exposure betrays CCStop's social, semantic and pedagogical originality, by rendering it legible within the dominant (and inevitably reductive) lexicon of cultural production, musicians themselves seem to converge in this tacit agreement of a return to consumption mode. CCStop as a music hub was, indeed, a DIY phenomenon upon its birth. As this seems to no longer be the case, various questions may be asked:

- What remains of its original poise, beyond scrutiny and exposure?
- Can we scrutinise contemporary culture without compromising its fertility?
- Is the trend of institutional support of emerging creative sectors a most effective way of compromising its ability for self-determination and originality?
- Is the allure of media a self-sabotaging mechanism for creativity?
- Is Punk dead, or is it wisely trying to stay off the radar?

Keywords: creative self-determination, post-branding, media paradox, music hub

Ain't only punk, they're inglorious bastards! Topological essay of the actors of the Portuguese punk (1977-2014)

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

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

In this paper, considering the actors of the Portuguese punk, we will present a topology of different profiles considering their positions in the Portuguese social structure and in the space of national punk. This topological exercise will be enriched by a comparative perspective in relation to the Irish, English, Spanish and French punk actors, because we believe that knowledge of these cultural and identity processes is only complete when seen from a reticular and comparative perspective. We employed multiple correspondence analysis (MCA) to visualize and estimate a low approximation of the relationship between sociographic data in a sample of 217 key-actors of the Portuguese punk scene (1977-2014). The aim is to find differentiated profiles and positions in the Portuguese punk scene compared to other realities, stressing regularities and social singularities.

Keywords: topology, profiles, punk, Portugal, multiple correspondence analysis (MCA)

Contributions from the music scenes perspective for a draft of the indie/alt rock production context in Teresina

Thiago Meneses Alves, Faculty of Arts and Humanities, University of Porto, Portugal

Currently, the musical scene perspective is an important tool for research on the relation between music and other aspects such as identity, territory and everyday life. Emerged in the late 90s, it is a direct result of the changes undertaken by a set of researchers that sought alternatives to the classical approaches to particular young groups, elaborated, mainly, from the works of the Centre for Contemporary Cultural Studies (CCCS) in Birmingham. Broadly, the emergence of the music scenes as an academic analysis model allowed new insights into the social relations established by a set of several social actors (musicians, fans, cultural intermediaries, and others), around specific musical manifestations in the context of contemporaries cities. Therefore, from the contributions of the musical scene concept, this paper aims to list and to describe, in the format of preliminary notes, the main elements (structures and agents) of the socio-cultural context where it is produced the indie/alt rock in the city of Teresina, capital of the Brazilian State of Piauí.

Keywords: music scenes, indie/alt rock, Teresina

When underground becomes (alter)mainstream: The commercial as transgression

Ion Andoni del Amo, University of the Basque Country, Basque Country, Spain

In the Basque Country, the combination of a Basque ethnic culture together with subcultural expressions, and the joint mobilisation of them in the different conflicts -particularly the national one- by the social and political movements, has favoured processes of cultural and identity reconstruction. This has also favoured processes of (counter) institutionalisation, in the political realm and in material infrastructures, which have granted them particular power and a lasting nature, to the point of disputing the cultural hegemony of cultural products on the market. It crystallized an aesthetic mode of counterculture and a soundtrack. In that sense, the 'Basque Radical Rock' becomes in a kind of Basque (counter) mainstream, mainstream for some sectors and geographies, in dispute with the commercial or 'Spanish' ones. With Basque rock consolidated as counter-hegemonic, the role of rhythms such as commercial music or reggaeton becomes reversed and they acquire, in countercultural environments, a certain transgressive possibility. This is what some feminist and queer groups have explored. This reflection criticises the aesthetic closure, but also the sexism of Basque rock, moral taboos about sex, or a certain ethnocentric moral superiority with regard to some rhythms, supporting dance and even a right to moments of frivolity. Transgressive praxis involved a provocative and disconcerting insertion of commercial songs, or even traditional Spanish music, at venues playing Basque rock, and passionate reggaeton dancing between young women.

Keywords: Basque Country, music, transgression, queer

To tra-Verse memories and explanations… cities scratched on images

Elenise Cristina Pires de Andrade, Universidade Estadual de Feira de Santana, Bahia, Brazil

Érica Speglich, Universidade Estadual de Feira de Santana, Brazil

Images, knowledge, experience. Cities that are not intended to be explained or recalled. A methodology that insists in proliferate hyphens and parentheses on the (im) possibilities to rehearse through fragments. To consider the city as a knowledge producer, not a backdrop. To tra-Verse. Take the risk. To pass through the concept of fold (Deleuze). For such (un) fold, we present two actions that occurred with university students in Brazil. Written and thoughts made in Feira de Santana (Bahia) inviting the film production Alphaville (Godard) and a handmade video that proposes a wandering through the city. A poetic urban action in Rio Claro (São Paulo) inspired by a visit to the 'Forest Garden '. In these activities we seek to drag the deleuzian 'art thinking' and to move the becomings linked with the aesthetic experiences. To build a research-in-experimentation that is contaminated with art, philosophy, by different forces of culture. To speak-write inspired with Gilles Deleuze, differing at each time a thought shifts. Unfold, explain, (not-) remember. To seek, as a methodology, a thought with images, immersed in movements of collective and plural actions in visual arts. To unbalance fixed boundaries between image-fiction-reality. Knowledge-memory- explanation. Education-art-creation. Are these agglomerations and chaotic crowding of fragments a way to experience the cities? Shifts in political resistance from boundaries, markings and borders. Shifts on the discussion about the supremacy of memories-remebrances-forgetfulness, images of 'reality 'and visual 'trials '. Trials that invade us both in this writing as in an aesthetic-political protocol (that we might call methodology?).

Keywords: audiovisual culture, philosophy of difference, education

Graffitti, street, delirium: arts defiances

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To provoke with art the experiences developed for three events that occurred simultaneously in September-2014 at Feira de Santana, BA. To call the sensations - not only the explanations - as an attempt to deflect, subvert with photographic images that we'd had been produced from these events. To seek the Deleuzian concepts of 'sign' and 'diagram'. Instead of explanations and coherence, the three authors of this text and their photos aims to proliferate connections and provoke the invention of new ways of looking and experiment the world, the city, the production of knowledge, the cultural expression of artists. What can the images do when they don't want to explain, to illustrate, to remember the cities? We'll explore the images of a graffiti event in a public school wall; another event about street art in a museum and, finally, an academic meeting sponsored by the 'Trace ', a research group (UEFS), that wished to provide a 'multi-alogue' (no only a di-alogue) between different knowledges, expressions, everyday students, teachers and artists in connection with the plurality of directions and places in the city. To provoke (in art, life, writing, education, anywhere) chaos outbursts, slights to the ratings and moral judgments and... de-focus. Arts defiances...delirious... drowns... lines... To *provoke* with art and the art. To let it go through by becoming experimentations. Delirium power of life... of cities.

Keywords: photographies, cultures, philosophy of difference

Processes of teaching (-learning) how to play the classical guitar in the city of Porto

Daniel Araújo, School of Music and Arts of Trofa, Portugal

The teaching of classical guitar in the city of Porto has as primary focus the activity of the School Duarte Costa, since 1968. More than defining an instrument school, currently it's important to identify identities - a more plastic concept and adapted to the post-modernism. The perspectives of the teaching-(learning)/ study processes of an instrument have consequences in the interpretive approach that the player will have on the piece of art. There are perspectives centered on the technical study and others perspectives focused on musical interpretation, valuing each perspective different forms of study. These different approaches can be identified not only in the study of an instrument as in other areas of Human activity. Currently in Porto there is a strong defined identity which refers to the beginning of guitar activity in the city. This identity constitutes a school, however there is space for new references to define other identities in guitaristic panorama of Porto.

Keywords: teaching-school methodologies, identity

'Dedicated followers of PaSSion' (1995 - 2015): the multiple realities of the clubber

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This paper explores UK club culture through a small sample of articulated personal experiences obtained from a number of individuals referred to as 'clubbers' (Thornton, 1995). These 'clubbers' were a part of the creation of a particular scene at an electronic dance music event known as PaSSion. It was located at a venue in the East Midlands called The Emporium (1995 -2014), in Coalville, a former mining town. This venue became a temporary clubbing home to thousands of 'clubbers' who had or were developing a taste for electronic music. PaSSion attracted individuals regionally, nationally and internationally, and the host club was eventually absorbed into the commercialised 'Super Club' phenomena, partly through the intervention of niche magazines such as Mixmag. For the purpose of this analysis, the use of semi-structured interviews and 'clubber' commentary from the social networking site Facebook is provided in order to illustrate the ways in which participants recall and explain the extent of their identification with the club. PaSSion acquired an intergenerational following where the 'intensity' of participation varied between 'clubbers'. Some individuals remained on the periphery of the scene, while others developed their interest into a weekly attendance, (in a number of cases participation was reignited at 'reunion events' known as Club Classics). The Emporium closed in January 2014, however; PaSSion has continued to attract existing and new members as a 'floating' club night (an event at temporary host venues).

Keywords: clubber, identity, scene, cultural memory, social media

Happy resistance: A radical inuit response to 'white authority'

Tom Artiss, University of Cambridge, United Kingdom

In the Inuit community of Nain, Nunatsiavut, a typical afternoon broadcast at the local radio station includes a wide range of music, from Christian (Moravian) hymns and Inuit folk songs (both sung in Inuktitut) to American country music and current top-40 singles. The mixture is noteworthy because, less than half a century ago, sacred and secular musical forms were spatially and temporally segregated, in accordance with the wishes of the Moravian missionaries. Citing oral histories as well as linguistic and extra-linguistic cues collected during seventeen months of sustained fieldwork, I will explain how a recent softening of socio-musical categories reveals a response to White authority characterized by non-oppositional non-compliance, indexed metaphorically and sometimes literally with a wink and a nudge. I will then consider ways in which such 'happy resistance' might be situated in broader anthropological commentaries on resistance to domination at the margins of capitalism.
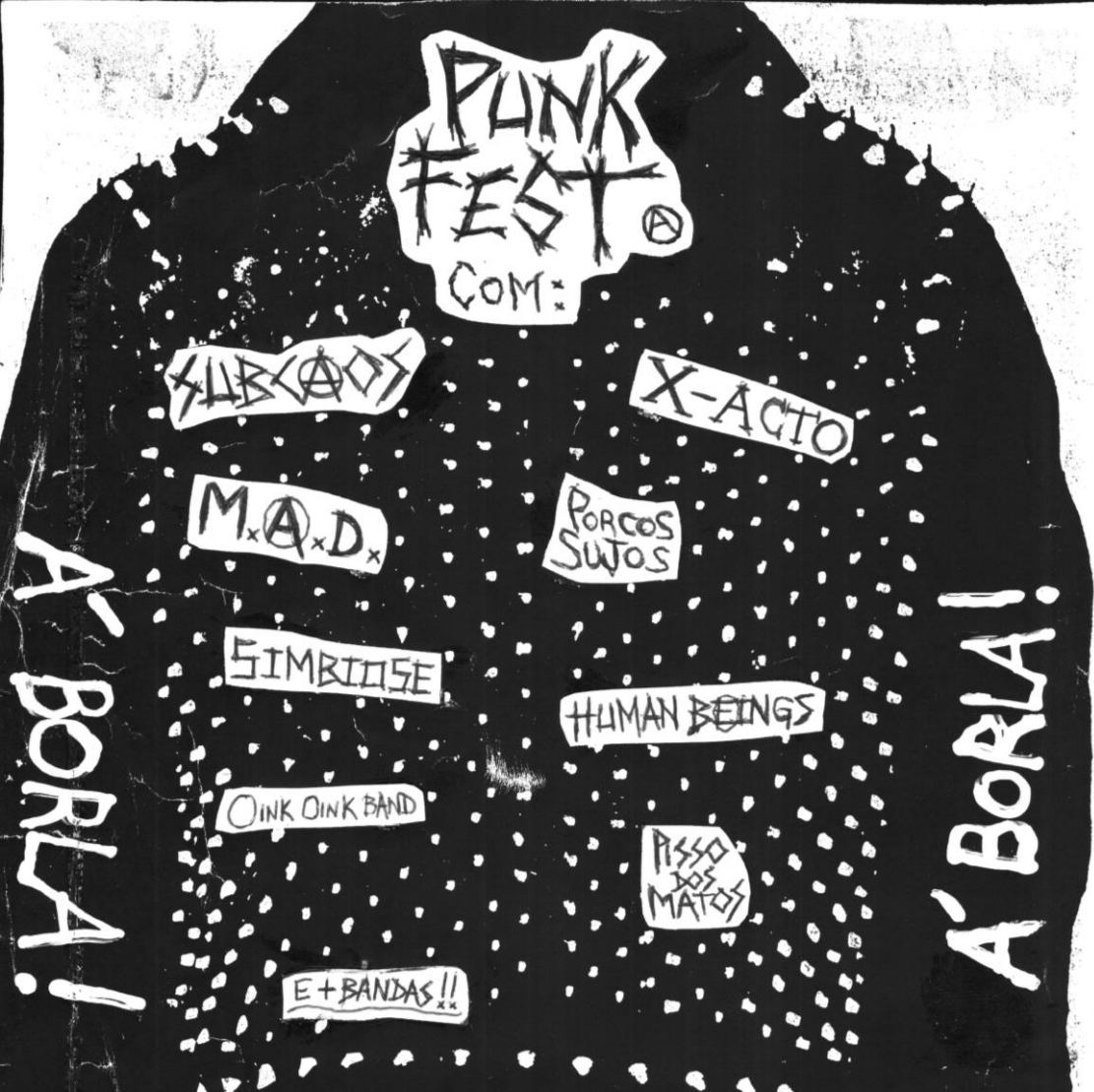
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B

Multiple job and other strategies for professional musicians in Barcelona

Marta Casals Balaguer, University of Barcelona, Center for Policy Studies on Culture and Society, Spain

The purpose of this research is to analyse artistic practices of modern music and jazz musicians living nowadays in Barcelona and the strategies they articulate to work as professional musicians. The study material will focus on musicians working on these stylistic areas, modern music and jazz, those are professionals in the current art scene in Barcelona. Through this case, we will be able to observe and discuss the existing professionalization processes and ways of transition between different stages of professionalism. Therefore, we will try to make an analysis of how musicians currently articulate their activities to practice as professionals and we will focus on four specific aspects. The first aspect will be the role of teaching as a parallel activity to the music practice. The second one, understanding high-school studies as an attempt to achieve autonomy and recognition and generate thus greater job options. The third will be the consideration of multiactivity (Menger, 2005), and therefore versatility and flexibility, as forms of job optimization to reach professionalism. The fourth and final aspect to analyze will be the DIY method as an entrepreneurship strategy (Rowan, 2009) that enables the production of works beyond the prevailing movements in the current art market. All these aspects will determine the different valuation criteria which, in turn, will be established as a method of professional recognition within the music industry.

Keywords: musicians, Barcelona, artwork, professionalism

Taking the bull by the horns: DIY and entrepreneurialism in Perth's indie pop/rock music industry and scene

Christina Ballico, Indepedent Researcher, Australia

Perth, the capital city of Western Australia, is at the edge of the Earth. The city is geographically closer to cities in neighbouring Indonesia than it is to cities on the east coast of Australia. This geographical isolation has resulted in Perth's positioning to the peripheral of national music and media activity. In turn, there is a strong do-it-yourself and entrepreneurial attitude present in this local music industry and associated scene. A plethora of music infrastructure and resources have been developed with a strong focus on supporting local music activity. These include: recording studios, media outlets, record labels, and live music promoters. At a base level, this DIY and entrepreneurialism is supported and facilitated by a strong moral stance toward supporting local music product and activity. More broadly, it is also out of necessity, as in order to have a chance at a music career in this localised sector, one must make things happen. Drawing from in-depth interviews with select musicians and industry members who create and perform indie pop/rock music, or work with those that do, and underwritten by the notion of the music scene, this paper examines the role and functioning of DIY and entrepreneurialism in Perth's local music industry and associated scene. It explores the experiences of developing business ventures as well as associated careers. Broadly, it comments upon the role these attitudes have had on the ability for this music industry to develop locally and to gain traction nationally from the mid-late 1990s onwards.

Keywords: DIY, entrepreneurialism, isolation, scenes

The electro scene in Tunisia: revolution and the borders of the underground

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The contribution explores the making of an electro scene in Tunisia, before and after the Revolution that, in 2011, transformed the Country. While discos, DJ's and clubbers have existed for decades in Tunisia, an 'underground' scene was developed only in the 2000s, conflicting with that pre-existing 'mainstream', which the scene's prime movers deemed to be merely a space for bourgeois and touristic bragging – a sort of 'disco superculture' (Farrer, 1999). During the last years of Zine el Abidine Ben Ali's dictatorship, such an underground had, thus, a democratizing and defiant signification. The 2011 Revolution fueled the electro scene establishing it as a symbol of revolutionary youth: venues and festivals multiplied, DJ's were more and more demanded and a form of 'Tunisian cool' was developed through electro. And yet, while the scene expanded becoming more and more diverse, many traits of the pre-revolutionary superculture persisted, along with many structures of political oppression and social stigma. Therefore, different facets of the electro scene (like the experimental, the bass and the house sub-scenes) responded to such contradictions by designing different, and conflicting, conceptions of 'the Underground' and its borders. Such redefinitions helped scenesters cope with the blend of media exposure and cultural repression that electro encounters in Tunisia.

Keywords: electro, scene, Tunisia, revolution

'Brazilian Provocations': The Brazilian counterculture through the alternative press (1969-1973)

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The present communication aims to analyze the Brazilian counterculture movement, through some alternative press publications call. The listed sources for this research are: Coluna Underground (1969), published in the weekly newspaper O Pasquim, Flor do Mal (1971); and the Brazilian version of Rolling Stone magazine (1972); as well as hundreds of publications that appeared during that period. Through the study of these sources, Brazilian counterculture was mapped and characterized, in a period when the military regime was increasing its power, cornering any oppositional manifestation to the ruling system. By means of art and humor this press was giving surprising answers to that living moment, creating the discursive formation of the so-called 'new tropical consciousness'. A great part of these alternative productions, specifically the underground ones, remained anonymous, being divulged only in restricted circles. However, even though it was a work consumed mainly by minorities, these practices were linked to the appearance of a new youth consciousness; international in its feature, resulting in the hippie utopia that lived in many places around the planet. The content of such printed reference was to the art, the behavior and the need to create alternative spaces for the production and dissemination of information. The content of these publications alluded to art, behavior; and the necessity of creating alternative spaces for producing and publishing information. Although they have not stood the system at any given time, these publications were able to create the odd voice in the way of opposing the military regime.

Keywords: counterculture, Brazilian underground press, military regime of 1964

Listening Noise Music in Paris: Focus on Venues and Concert Organizers

Sarah Benhaïm, CRAL, Ecole des Hautes Etudes en Sciences Sociales, France

The multiple and complex genealogy of noise music, born at the turn of the 1980s in the wake of free improvisation and industrial music, is also the consequence of its translocal dissemination: beyond the famous Japanese, American and English scenes, France was and remains an important centre of musical experimentations, distinct from the academic avant-garde tradition. This paper will be an opportunity to present my ethnographic research about the Parisian noise scene, through the report of its genesis, but also with a particular attention for the performance spaces. As a first step, it will therefore be appropriate to trace the constitution of the local scene since its emergence, from a collection of players' testimonies. This work, enhanced by some archives, contributes to the production of a cartography of music spaces, an evolution of the Parisian noise space that I will comment on. Secondly, these noise spaces shall be discussed in more depth to concentrate on the program policy and the modes of organization of live shows. With this aim in mind, I will proceed to a comparative case study of two different organizational models, Les Instants Chavirés and Le Non Jazz, the first being independent and subsidized, the second being representative of the DIY and therefore completely autonomous. We will see that in addition to participating actively in the underground dynamism of the metropolis, these concert organizers are essential intermediaries of the noise scene in the emergence and circulation of musicians, and the venues are unifying spaces of sociabilities.

Keywords: noise, scene, Paris, DIY

(De)constructing a white space: boundary work, whiteness and the reception of rock music in Rotterdam

Pauwke Berkers, Erasmus University Rotterdam, Netherlands

Julian Schaap, Erasmus University Rotterdam, Netherlands

This paper addresses the complex relationship between popular music and ethno-racial inequality, that is, the linkage of aesthetic with social categories that causes differences and inequalities in everyday life. As music genres do not simply reflect ethno-racial groups but are often actively structured along racial divisions, taste preferences can lead to social exclusion. Popular music can function as a bridge between mainstream society and ethnic (immigrant) communities - by cultivating understanding and repairing stereotypes - as well as a boundary - a marker of one's own ethnic or mainstream identity, particularly since race/ethnicity is literally visible in (the performance of) music. Ever since the 1950s and 60s rock music has been steadily appropriated by whites. As such, the rock music genre is shaped by ethno-racial 'symbolic boundaries:' conceptual distinctions that social actors attach to other people, objects and – in this case – music, to bring order to social reality. Rock music is symbolically linked with 'white' cultural traits: 'whiteness,' and local underground rock scenes can function as 'white spaces' that are difficult for non-whites to navigate. By conducting 15 qualitative in-depth life-story interviews and drawing from sociological theory on (1) boundary work, (2) whiteness and color-blindness, and (3) the reception of culture, this paper zooms in on the lively underground rock scene in Rotterdam, the Netherlands. The analysis demonstrates how ethno-racial boundaries are (re)produced and/or contested in the reception of underground rock music by demonstrating how white and non-white audience members of rock music use ideological discourse and discursive strategies to (de)construct whiteness.

Keywords: whiteness, race and ethnicity, boundary work, rock music

Aesthetical strategies for queering punk: the zine J.D.s

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Queercore (sometimes also called homocore) became a movement within North American punk culture around the mid-to-late 1980s and early 1990s. Zines played a vital role in its emergence: Queercore's protagonists, punks that also identified as queer, began to create and circulate a number of publications amongst each other, exchanging ideas and visions about what a vibrant, anti-assimilationist, queerer version of punk could (and later would) become. Their utopian visions were fueled by outrage and criticism - about the political and cultural status quo, but also about the increasingly masculinist punk and hardcore scenes at the time, and a rather commercialized, assimilationist gay movement. Canadian zine J.D.s (short for Juvenile Delinquents) was one of the first of those publications. Highly imaginative, often blurring facts and fiction, publishers GB Jones and Bruce LaBruce created detailed visions and notions of what a queerer version of punk culture might entail. Each issue (a total of 8 numbers came out between 1985 and 1992) included a combination of different artistic and media formats, with some stable elements, like Jones' Tom Girl drawings or the homocore hit list. In my lecture, I want to discuss some of the art/works published in J.D.s., and particularly the aesthetic strategies used in their creation as political ones. I will trace the relationships between queer aesthetics and what Lauren Berlant, Michael Warner and José Esteban Muñoz have theorized as a queer world-making.

Keywords: queercore, zines, J.D.s, aesthetics

Cultural identities of Santomean diaspora: the choices of young musicians

Magdalena Bialoborsk, ISCTE-IUL, University Institute of Lisbon, Portugal

Human migrations bring with them the 'migration' of the culture. Among various cultural manifestations music is one of the most significant components of the cultural baggage of any socio-cultural group. As for diaspora, music can become an important element of cultural identity, allowing to determinate the position of the group/individual in relation to its/his history and origins, in a dialogical situation with the new socio-cultural context in which the migrant remains. For artists that live and create/interpret at diaspora - composers, musicians, singers - various positions, in relation to the cultural heritage of their country of origin (or country of origin of their parents/grandparents - for migrants second/third generation) and, consequently, multiple ways of building of their careers, can be observed. The paper is intended to present the options of young Santomean artists living at diaspora, through the analysis of the career of some of them. The Santomean music, if compared to the music of other PALOPs, is relatively little known beyond the borders of the archipelago. The Santomean musical circuit, both in the past as now, is limited to the inhabitants of the islands and the Santoman diaspora. However, the importance of national music for the migrants is apparent. In this situation, what musical preferences dominate in the repertoires of young Santomean musicians that develop their careers outside of Sao Tome and Principe? What choices do they do to achieve the aim that most of them indicates as one of the most important - the recognition at international level?

Keywords: cultural identity, Santomean diaspora, Santomean music, young Santomean artists, creole society

XYZ music: Italo-pop as neutral ground

Philippe Birgy, Université Toulouse II Jean Jaurès, France

Italo-Disco, as a field of musical production, has frequently been described as the missing link between Disco and the alternative electronic dancing scenes which developed in the late eighties. Yet all attempts at defining it as a genre have been thwarted by the complex criss-crossing of influences and interactions which fragment its supposed unity. As often as not, it was described in journalistic language as a nebulous abstraction whose hazy contours challenged all categorizations so that it's very existence as an integrated set of characteristics, or even as a tangle of plausible ramifications, remains dubious. Yet pragmatically, and to all purposes, the label Italo-Disco has obtained and generated a consensus around it. Accordingly, it might be more conducive to a scholarly assessment to envisage Italo-Disco as a discursive arrangement, an operator in the structuration of subcultural constructs. Born in response to the demands of the leisure industry, it explicitly catered for the needs of the discotheques that had mushroomed all over Europe, as a result of the globalization of Disco at the end of the seventies. Though a minor and deviant genre, it was also evidently a by-product of the consumer society without subcultural legitimacy, and could not claim for itself any authenticity. Nor did it endeavour to do so, thereby circumventing and problematizing the underground/mainstream dichotomy. We propose to enquire into these paradoxes, laying the stress on the strategies of re-appropriation and exploitation, and the transatlantic exchanges and interaction that come into play in the reception of the genre

Keywords: cultural entrepreneurship, transatlantic exchanges, subculture plagiary

Subcultural studies, space and electronic dance music

Bill Blackstock, York University, Toronto, Canada

Subcultural studies have interrelated space and culture not dissimilar to the social often times neglecting the significance that space makes. Whereas 'culture' is linked with struggle and resistance, sociality focuses on the interaction process. Whereas these are often cast as competing approaches, I argue they can be mutually influential. My aim is recognizing the indebtedness between the traditions of Symbolic Interactionism and the Birmingham School stressing their continued vitality to subcultural and postsubcultural analysis in particular focusing on underground electronic dance music culture. Utilizing technology reliant EDM as my focus and a critical, materialist interpretation of spatiality as a mediator between these mutually concomitant perspectives allows for an analysis of EDMs material, ideal, and virtual constituents which comprises and concertizes social action through practice.

Gender perspectives in the Hungarian music underground before and after the political transition of 1989

Enikő Bódis, ELTE University of Budapest, Hungary

Katalin Soós, ELTE University of Budapest, Hungary

Our presentation discusses the power dimensions of gender in the underground music culture before and after the political transition in Hungary. Until the political transition of 1989, the Hungarian music underground scene was a major factor in the struggle against the political establishment. After 1989 the new democratic society had to new challenges to face and new forms of enemies emerged. As Hungary became more open culturally as well as economically, the everyday world became more complex, more ambiguous, and new perspectives have emerged. After 1989 music was no longer the sole demonstrative ritual of the resistance culture. Discontent with the world around them, now artists turned to other means of artistic expressions as well. What was the role of gender in these changes? Though several charismatic female performers of the underground music scene appeared in the 80's, they did not represent nor did they emphasize a distinctly female perspective. This has considerably changed after the collapse of the socialist regime. We will look at the lyrics of underground music, and analyze the music performances from various other perspectives. We will examine film and concert recordings. We will analyze how female performers have changed their narratives during the transition period. How did private and public roles intertwine in the case of underground musicians during state socialism and afterwards? Our analysis is based on the theoretical frameworks of history, gender theories, visual anthropology and discourse analysis.

Keywords: gender, political transition, Hungary, female perspectives

How underground music influenced the course of graphic design in Europe and USA

Maria João Bom, Polytechnic Institute of Tomar, Portugal

An introduction to the context of graphic design in Europe and the USA in the second half of the 1960's, including references to the underground culture ar the focus of analysis in this paper. It aims to demonstrate that it was in this period that European and American design have flourished in a manner never seen before due to the increasing prosperity which started to be felt in the 60's. It is also during this period that a number of experimental artistic movements emerge, which will have a decisive impact on the course of graphic design in the world. The aim is to demonstrate that these movements also arise as a form of protest against the modernist rationalism that characterised the artistic culture of the time and that they were not appreciated by all designers by virtue of the nihilism that characterised them. The prosperity unleashed in early 60's reached extraordinary levels throughout the decade, which contributed to a series of social and cultural changes. Beatlemania, pop art, student activism, the hippie movement, and many other events that took place in this period depended on the wealth generated by a growing economy or had a direct connection with it. However, it should be noted that because of the widespread 'anything goes' mentality, the underground withdrew from any commitment and consequently from graphic syntax, which did not suit all design professionals. It should also be noted that, even in underground graphic design, if a designer believed that he/she selected and mounted the elements of a print -in a random manner and that he/she saw the same value - or absence of value - in all images, if he/she therefore claimed to be political or apolitical, he/she had no real awareness of his/her activity.

Keywords: underground graphic design, experimental graphic design, graphic design

Artistic work and collaborative contexts: Five case studies with cultural organizations

Vera Borges, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, Portugal

Some cultural policy studies concentrate on the formal role of state to support and promote arts. However, more attention needs to be given to the informality and collaborative artistic contexts and how artists interact with other cultural organizations, in different communities, with different audiences. This paper introduces the idea that informal and collaborative contexts of artistic work are feeding, amplifying and reinforcing art and culture in local territories. Artistic organizations and artists are permanently reinventing their trajectories, their collaboration and convivial relation with other organizations and artists. This paper analyze how and why in some of these contexts, organizations, artists and audiences become all together a community. Using a methodology of 'multiple' case studies, we argue that collaborative contexts and location matters, illustrating these idea namely by reference to five Portuguese artistic experiences.

Keywords: culture, collaborative contexts, territory

Parkour through music: daily routine and powerful imaginations

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Music is a highly important part of parkour, not only in the general sense, but also at particular points depending on each singular parkour identity. Music is very much connected with parkour as a feeling of being free, easy and detached. It can be interpreted as either an intended or unintended act of resistance against surrounding structures, or at least as a powerful tactic to deal with one's own powerlessness. In this presentation, the popular culture of Parkour is analyzed through the lens of music. In the training sessions and in the video performances, music plays an especially crucial but very different role. To quote a Moroccan parkour actor: 'Music is inspiration and encouragement during the training but also effect when it comes to the video clips. It has to be fast and riotous in order to emphasize the movement's dynamics.' My main objective is to illustrate different facets of popular culture by reference to the analysis of music's relevance within Parkour. Or put into a question: To what extent can the examination of the role of music give us insight into different facets of popular culture, as e.g. fun, resistance, style, etc. Furthermore it touches questions of equal access to music and copyright laws within a transnational context. The topic is approached from an anthropological perspective in which the actors themselves are given the most importance. I refer to interviews which I conducted with parkour practitioners (traceurs). These interviews are embedded in field research: online and in Morocco.

Keywords: parkour, routine, resistance, Morocco

One movement, different styles: the making of industrial music scene in France, 1980's

Christophe Broqua, EHESS, Sophiapol-Lasco, Université Paris Ouest Nanterre La Défense, France

'Industrial music' appeared during the second half of the 70's. This label, originally used to designate the music of the British band Throbbing Gristle, had progressively been used, as a musical genre, in order to qualify more broadly different kinds of experimental music and artists. Focusing on the French 'industrial' scene of the 80's, this talk will lead to understand the process by which various artists were gathered in a single movement. Indeed, a scene existed in France: the artists were playing during the same festivals; their records were edited on the same labels and were distributed by the same mail-order networks. But the most significant musicians showed a great diversity of styles. Although the music understood as 'industrial music' can be considered in its proximity with electro-acoustic music (or 'musique concrete'), the first one is distinct from the second, because of the characteristics and trajectories of the artists. For the first one, the musicians can be considered as self-taught and successors of the punk movement and of its DIY style, who benefited of the emergence of new audio technologies. For the second one, the musicians are more likely to be trained in an academic way. This talk will show that what unites French artists together under the label of 'industrial music' is less a homogeneous genre than a new relationship to musical training and a new kind of belonging to a network of production and distribution parallel to traditional trade channels.

Keywords: Industrial music, France

Underground utopias: strategies of mediation and resistance in the Brazilian punk zines network

Yuri Bruscky, Federal University of Pernambuco, Brazil

This work aims to investigate the dinamics of the alternative communication startegies and networks created by the Brazilian punks, starting with the publishing of their first fanzines, around 1981. These amateur publications, of precarious means, redefined the strategies for visibility adopted by those suburban youths. The zine production attributed to the punk movement a self-referenced identity, based on the do-it-yourself ethos, through which they were able to find space within an environment that was hostile to their social condition, so they could manifest themselves critically towards the excluding reality in which they were inserted. The narratives which were printed in the punk fanzines display a universe that is created and expanded at the fringe of the scope of the so-called 'good citizens', an environment in which traditionally marginalized cultural elements are raised to a level of significance that is unfathomable within the objectifying structures of the instituted 'normality'. This simbolic rearrangement creates a space of enpowerment to these individuals which are excluded from the public instances of expression and decision-making. In this sense, the fanzine publishing practice's primordial scopes are the breaking of isolation, the spreading of information and the structuring of mutual support networks, essential to both the shaping of these individuals, as well as the maintenance of the do-it-yourself scene in which they are situated. By serving as a privileged space for this intersubjective mediation, the fanzines reafirm their character as spokesmen for socially marginalized groups and quintessential conduit for what is comonly referred to as underground culture.

Keywords: fanzines, punk, cultural studies, critical theory

Online dimensions of Russian subcultural scene: padonki community

Elena Bulatova, Saint-Petersburg State University of Economics, Russia

The article deals with the specialties of the online slang-centered subculture of padonki, appeared in the Russian Internet in the beginning of the 21st century. In the first part of the paper, we focus on the origin and evolution of padonki subculture, which emerged as a few in number communities of the first Runet users and then exceedingly expanded, which resulted in the appropriation of its communicative strategies and slang by the mainstream culture. In the second part, we discuss the strategies of identity construction, used by the members of the community, and discuss their set of values and world outlook. In the third part, we analyze communicative practices of padonki and peculiarities of their slang, so called 'Olbanian language', which is based on the organizational principle 'write as you speak', and includes erratic spelling/mistakes made on purpose. We also demonstrate how the slang and the corpus of texts (commentaries, posts, poems, jokes, tales and other pieces of online literature, as well as memes), created by members of the subculture are assigned to perform a challenge to the symbolic order of the dominant and mainstream culture. In the last part of the paper, we show how padonki in their narratives deconstruct cultural codes of grander culture, using methods of irony, self-irony, parody and intertextuality; violating the politically correct and tolerant discourse of formal language. In conclusion, we state that online carnivalesque activity of padonki can be attributed to the postmodern subcultural formations.

Keywords: online community, subculture, identity, slang, internet literature

C

Retaking the tragedy: creative practices and meanings of politics in the Bogotá hardcore scene

Iñaki Zárate Cantor, Javeriana Pontifical University, Colombia

My work studies the hardcore scene in Bogotá in order to approach the understanding of the relationship between creative practices and the different meanings of politics that have emerged in that space, over a period comprising the past decade, focusing on a particular group of anarchist tendencies, affiliated to different political movements. One could say that the relationship between music and politics is crucial for understanding the practices of this group. However, the inquiry made through archive and interviews gave certain turns to the investigation, which I believe constitute different contributions to the approaches that have traditionally dealt with this kind of musical groups in *cultural studies*. Focusing on the methodologies of ethnographic interview and autoethnography I've been able to reconstruct the life stories of different characters, using them as a basis for the development of specific stories, related to the musical, political and creative life, taking affectivity as a cross-category, in tune with the dialogue between the affective turn and *cultural studies*. My work seeks no longer to describe, classify, or make an apologetic work of hardcore; it now seeks to demystify it through a critical look, to problematize the scene, to show it as a place of flesh and blood, where personal relations and affectivity have a huge important role that goes unnoticed behind the veils of a certain type of selective and outdated politics, and a music that moves and thrills but in the end is destined to the particular interests of those involved in the space.

Keywords: Bogotá, hardcore, politics, creative practices, cultural studies

Rethinking: challenges and methodological dilemmas in research music

Mário Cardoso, Polytechnic Institute of Bragança, Portugal

Levi Silva, University of Trás-os-Montes e Alto Douro, Portugal

The musical development does not present itself as a one-way process, but as a process strongly marked by a spiral approach as convergence center of different sizes, where the interrelationships and linkages contributed to the establishment of a great cohesion texture. The expression that man composes the music and the music makes up the man is the maieutic featuring and of course reflecting the influence and interrelationship between the music and the man, in fact, of all human activities, music, characterized whether by its ubiquity both for its antiquity. The changes made to the musical universe resulting from the technological development in terms of the structures that guide the World Wide Web have led to a change of the canons associated to the way of thinking, feeling and create the contemporary musician. All systems and technological structures, developed academic and industrial level, allowed the natural appearance of independence and freedom of expression of local musicians, which are associated with connectivity and global visibility of their art. All these facts, place these days that the research object of musicology can know and include, beyond the guidelines that are already in its genesis, a wide range of sociological and ideological issues. Thus, building on the existing musician profile, which relate all these elements, this communication is to discuss and contribute, through the analysis of different narratives that mark the universe of different musical scenes, to the establishment of key guiding lines for the development of the whole musicological research in these DIY communities.

Keywords: music scenes, musicalogy investigation, DIY

Photojournalism Is Not Dead

José Carneiro, Faculty of Fine Arts, University of Porto, Portugal

Some years ago I noticed the presence of a large number of historical images in record sleeves of popular music. This observation derived from my interest in photography, design and a deep affection for music, and later became the core of my PhD dissertation. Once gathering a collection of albums sleeves with photos taken from the history of photography, it seemed possible to identify a particular and yet uncovered relationship between the circulation of historical photos and pop music. Drawing from that work, in this presentation I propose to look closely at the relationship between photojournalism and punk.

Starting by analysing principles of photographic circulation that sit outside ordinary distribution networks, namely in publications, galleries, museums and archives, or more recently, on the Internet, I'll argue how these photographic appropriations allowed me to find correspondences between photojournalism and punk.

The photojournalism movement, always intended to converge the real-life experience with your own reproduction, allows us to remember that the photographic signifier is linked to their real referent, as argued Roland Barthes in *Camera Lucida*. That practice of documenting actuality that has one of its main goals reporting and witnessing the world and their imperfections, several times, find is own way on the record sleeves of punk movement.

This perception will be supported by recovering the iconic photo of *The Falling Soldier* (1936) by Robert Capa in the sleeve of the Iconoclast / Merel bands (Old Glory Records, 1992). Also in the *The Famine in Karamoja*, Uganda, (World Press Photo of the Year in 1980) by Mike Wells, which was appropriated by the band Dead Kennedys in the LP *Plastic Surgery Disasters* (Alternative Tentacles, 1982). The photo of Donald McCullin, reporter of *Sunday Times* published on the cover of *Y* (Radar Records, 1977) by English band The Pop Group. Or, more recently, in the renowned photo by Philip Blenkinsop, *Dayak with Madurese leg during ethnic clashes* in Kalimantan, Indonesian Borneo (1999), that we can see on the sleeve of Ratos de Porão, *Guerra Civil Canibal* (Alternative Tentacles, 2001).

In conclusion, the method of navigating through record sleeves that reproduced historical photos led us to the concept developed in the *Museum*

Without Walls by André Malraux, rethinking the model of perceiving an artistic object within a space outside its existence. In fact, analyzing the roots of a specific photographic movement it is possible to offer a relation with art world and, at the same time, guide the audience through a distinctive sound marked by an ideological commitment. Photography Is Not Dead.

Keywords: photojournalism, punk

DIY in Morocco from the mid 90's to nowadays

Dominique Caubet, La NAD - INALCO, France

Casablanca in Morocco has been the centre of an important cultural and social movement which started in the mid 90's. From an underground music scene (mostly metal and rap at the start, followed by 'fusion' - world), a Festival for alternative music, L'Boulevard, was born in 1999 and gradually grew public. It was compared to the Spanish movida, with a pitch in 2006-2007, when it bloomed touching all kinds of urban arts, dance, video, painting, comics, board and wheeled sports, graffiti, fashion... and taking up the name of 'Nayda'. From 2006, with the development of new media (private radios and magazines), the coverage grew rapidly and the groups who only had a bunch of fans, got to be very well-known and, for some of them, well-paid... thus leaving behind the old DIY spirit and some music styles. The metal scene never gained recognition and neither did punk, which never received any radio or TV coverage, because of their music and mostly of their looks (Mohawk, long hair, earrings, black T-shirts...); contrary to more consensual rap and world music. After the 'Arab spring' in 2011, what is left of the DIY spirit? How do punk or metal groups work together with cartoonists and graffiti artists, helping each other and enjoying each other's productions?

Keywords: DIY, music scene, punk, metal

Boots, braces and baseball bats: Right wing Skinheads in Czech Republic (1985-2015)

Jan Charvát, Charles University, Czech Republic

In my paper I will focus on three main areas. I will try to bring the basic features of the development of racist branch of skinhead subculture in Czechoslovakia/Czech Republic. Skinhead subculture occurs in the Czech environment around mid-80s, even during the communist rule. It culminates in the first half of nineties gaining clear subcultural foundations. From the mid of nineties skinheads moved into the political underground, where they adopt open neo-Nazi ideology. In the following years, the skinhead movement became a reservoir of Czech extreme right which is still to the present day, even its direct impact is limited now, although the remaining structures of the extreme right are mostly formed by people from this subculture sprang. The second line will focus on the relationship between Czech version of skinhead subculture and its parent form, as it was formed in the UK in the 70s and 80s. I will focus on the complicated relationship to such concepts as class and race, as well as the legacy of anti-communism, which is typical for subcultures in post-communist Europe. On the end I will contribute to 'fight for subculture', which has become an important element within the Czech extreme right in recent years. Czech ERW movement tries to get rid of the yoke of the profaned skinhead subculture. But at the same time it retains certain subcultural dimension which is one of the most important elements of mobilization. The result is 'exploring' issues such as neo-Nazi Hip-hop, graffiti, Straight Edge and Hardcore.

Keywords: skinheads, extremism, racism, neo-nazism

Avant-garde rock, or the defiance of traditional musical domains

Jacopo Costa, GREAM, University of Strasbourg, France

Since the late Sixties, several 'avant-garde' or 'experimental' rock acts have started integrating heterogeneous aesthetic features (coming from classical and contemporary music, jazz or even ethnic repertories). They did so to the point of challenging the traditional boundaries between musical styles and between socio-musical spheres. Representatives of this musical 'no man's land' can be found among the bands of the European collective Rock In Opposition (active between late Seventies and early Eighties) and their contemporary successors. While being virtually suitable for rock festivals as well as for contemporary music seasons, they never reached anything wider than underground niche audiences. In fact, on top of having occasionally displayed a lack of organizational skills showed by these artists, these artists can hardly fit the functioning patterns of the 'mainstream musical spheres' because of the very nature of their output: being poorly concerned about the rock way of life, they cannot accommodate the rock commentary and the structuring role it plays both for the music business and for public cultural policies focused on rock music. Furthermore, they lack the contiguity with artistic institutions that is a necessary feature of classical and contemporary music careers. My aim is to point out that the existence of such 'avant-garde rock' does not solely constitute a hybrid between different 'orthodox' musical tendencies; on the contrary, it represents the conscious outcome of a multicultural society, a production in which the access to all kind of musical stimuli has been developed into a coherent artistic synthesis. This music stresses the limits of social schemes, institutions and policies grounded on the opposition between musical domains that is taken for granted.

Keywords: avant-garde rock, socio-musical spheres

Deciphering the 'alternative': some contributions from the analysis of the audiences of a performing arts venue

Pedro Costa, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, Portugal

Margarida Perestrelo, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, Portugal

Giles Teixeira, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, Portugal

This paper draws on empirical results of a broader research project conducted by Dinâmia'CET, which aimed to study audiences of Lisbon's Municipal Cultural Agency (EGEAC). Within the scope of this project, an extensive one-year survey was applied to nearly 6000 visitors of cultural venues and events under EGEAC's management, which provided extensive data and therefore, a better overview and understanding of these audiences. In this paper we will focus on the audience of a particular venue: Maria Matos Teatro Municipal (MMTM). This is regarded as the venue with a more 'avant-garde' and 'alternative' programming strategy within the studied universe. MMTM hosts a diversity of events in the field of performing arts, which include music, dance and theatre performances. The survey data collected from MMTM allowed us to compare audiences of the most 'experimental' events with those of the most 'mainstream' events. Previously conceived by the programming team of MMTM, both events classifications include all performing arts artistic expressions. This approach allows us to analyse if there are any significant differences within the audiences of these different kinds of events, concerning the diverse topics under scrutiny. These include: (i) socio-demographic characteristics; (ii) reasons and motivations for visiting; (iii) visit and cultural habits; (iv) visit experience and quality. Considering the confrontation between the audiences of the more 'experimental' and more 'mainstream' programmes, conclusions are drawn regarding the relevance of each of those aspects in the differentiation of these audiences' profiles, providing us with some insights to decipher the 'alternative' conceptual black box.

Keywords: cultural audiences, alternative, performing arts, underground

The cyber-guitar system

Jonathan Crossley, Wits University, South Africa

This research set out to develop a musical instrument system allowing and encouraging experimental performance modalities, using traditional and electronic sounds - while not abandoning or rejecting standard instrumental practices. Such developments have often relegated the performer to the position of laptop operator but this 'new' instrument seeks to build on existing performer capabilities by intersecting organology with concepts around random cybernetic contingencies and prosthetic organological extensions to the instrument. The result is the cyber-guitar system: an extended electric guitar which has signal components modified in part via an exoskeleton, mapped via a controller. I perform regularly with the system and the experience of collaborating with other musicians while using it redefines my creative practice in improvisational, compositional and collaborative ways that remain unpredictable. It has challenges these intersections questioning why instruments are not developing at rates comparable to software applications. This investigation/research methodology highlights the need to re-engage with the idea of instrumental practice together with organology, fostering musical development through unrestrained and adventurous design by performers themselves. In a sense the standardization of instruments has impeded creativity and this search for a new aesthetic aims to encourage this desire in young musicians.

Keywords: music improvisation, technology, prosthetic

What is it about Mexican darkness? A glimpse on Mexico City's goth scene history, development and revamping

José Hernández Riwes Cruz, Metropolitan Autonomous University, Azcapotzalco, Mexico

Mexico city's Goth scene (MCGS) has become one of the strongest Mexican urban cultures due to the amount of musical, literary and artistic works produced every year; the cultural management developed by many collectives or civil associations and the multidisciplinary focus generated by them within the scene. Most of the MCGS productions and cultural initiatives have been designed and developed under the DIY solid appeal due to its strong cultural network through rock bands, publishing houses, theatre companies, radio and internet shows and stations, designer clothing venues and bars among other ventures. Passing its 20th birthday this 2014, many of their most prominent participants have organized conferences, lectures and radio shows where a reflection on the scene history development and future has been discussed. This presentation summarizes these deliberations as well as the research that will shape a book about the scene gathering its history, genealogy, blooming and development from its roots in the early seventies to the present day. The study regards, on one hand; the diachrony of the word 'Dark' that was formerly used to refer music, members or other motives that help built and/or would become the MCGS in 1994; and on the other the particular semiotic field of the scene not only conveys the artistic production but the particular style, aesthetics and corporality of its participants that have revamped through the years.

Keywords: Mexico, goth scene, history

'Work all day, make your Magnum opus at Night' - contemporary structures of feeling and DIY

Kieran Curran, University of Edinburgh, Scotland

In this paper, I wish to look at some of the shifting meanings of the phrase (yet not exactly a keyword) DIY and reflect on its contemporary usage. Two core facets of this term form the basis of this piece. One is 'DIY's association with home improvement and cultivation, and the modern day decline of commercial entities like Homebase. Another strand is the significance of 'D.I.Y' in relation to cultural and music production and a different sort of attendant cultivation from skiffle to current pop and politics. Alig these respective conceptions of DIY are ideas of bricolage (and the bricoleur), progression/obsolescence, authenticity, entrepreneurship, the reification of privatised space/property, highly personalised success/failure, liberation from 'establishment'constraints and the utopian/dystopian possibilities of 24/7 work and play - constituent parts of particular 'structures of feeling'. Essentially, I aim to trace the term through contrasting prisms of culture, in Raymond Williams' sense of ordinary, everyday practice (or praxis). Additionally, I want to point at crossovers between ostensibly divergent tendencies, and in doing so will draw on interviews from a recent ethnography I carried out on current DIY cassette music scenes in Glasgow and Edinburgh.

Keywords: cities, privatisation, liberation, materialism

D

Taste and local scenes: virtual and/or geographical proximity

Jānis Daugavietis, Central Statistical Bureau of Latvia, Latvian Academy of Culture, Latvia

Analysing the musical tastes of upper secondary students in Riga, Latvia by comparing two survey data sets (years 2002 and 2010), we found that the popularity of local subcultural performers had increased in 2010. However, the Russian-speaking students showed less affiliation to the local subcultural scenes than the Latvian-speaking students. Previous research shows that the subcultural scenes in Latvia are ethnically divided and homogeneous, and mostly they are linguistically Latvian. Cultural consumption of Latvia's Russian-speaking community is based on content mainly produced in Russia and spread by Russian-speaking media. In this paper I ask how the differences in subcultural consumption patterns between Russian-speaking and Latvian-speaking students can be explained. Applying a qualitative approach, I analyze the assumption that these differences in taste are determined by geographical proximity of scenes. Although it may seem self-evident and corresponds to 'the first law of geography', it challenges some of the assumptions of the modern social theory. The global information flows, mediascapes and virtual networking opportunities have reduced the importance of local context, physical proximity and co-presence of actors. Being at the same time and place might not, therefore, be important anymore to local subcultural consumption. However, the 'deterioration' of place and locality is ambivalent. Consumption of virtually available, but physically distant media/ musical/ subcultural content in the case of Russian speaking youth in Latvia can therefore be hypothesized as influenced by the physical proximity, opportunities of co-presence and the locality of context.

Keywords: local subcultural scenes, Latvia, proximity

'DIY Scenes of Yorkshire': Organising post-industrialism in 2000s Leeds

Dominic Deane, University of Manchester, United Kingdom

This presentation will examine local networks based within the Leeds independent music scene. It situates the rise of DIY venues and artists in the context of the shifting West Yorkshire cultural and economic landscape, from a post-industrial working class city to a trendy centre of British alternative culture. For the last several decades, DIY scenes in Leeds have been places of cultural, economic and social innovation, as they have given independent artists a variety of forums to showcase their talents within the local area. I argue that the influx of students and young professionals has not only led to a growth in the urban population, but it has also resulted in the emergence of a new class structure rooted simultaneously in intellectual and working class cultures. DIY has effectively become the mainstream music scene of inner city West Yorkshire, one that negotiates the dynamic between fixed local and transient populations. This talk will define and address the key issues within the DIY music scenes of Leeds, specifically with regard to how the production of independent music and regional urban identity have evolved since 2000. The development of multi-purpose venue spaces, the establishment of micro-labels, and new networks of promoting have contributed to a DIY scene that engages simultaneously with technological evolution (social media, digitally-based music) and the region's rich heritage of working-class culture (working men's clubs, the reappropriation of nineteenth-century textile mills and industrial warehouses as performances spaces). By analysing local zines, posters, podcasts, and interviews with musicians, promoters, and a wide range of 178 / 444 DIY participants, this presentation will illuminate how the regional identity of Leeds has led to the cultivation of an innovative and internationally prominent DIY scene.

Keywords: DIY, local scenes/networks, Yorkshire, music sociology

Resistance? Through rituals: politics and rock culture during the last military dictatorship in Argentina (1976-1983)

Julián Delgado, University of Buenos Aires, Argentina

The relationship between Argentinian rock culture and the last dictatorship (1976-1983) have been usually analyzed through the concept of resistance. Following the approaches proposed by Stuart Hall and the Birmingham School in their classic work Resistance through rituals, the scholars who have studied the rock scene in Argentina during the military government stated that this pair represented 'unbridgeable ways of seeing the world' (Pujol, 2013: 9). In a pioneering work, Pablo Vila affirmed that national rock —understood more as a social space than as a distinguished music genre— 'give voice to the thought of youth, silenced by a violent and authoritarian society' (1987: 129). The statement has become a sort of milestone. This paper proposes a discussion about the changing political meanings of a rock culture that became, in a time of violent repression and authoritarian reconstruction of Argentinian society, a mass phenomenon. Is the traditional concept of resistance still useful to explain the sociocultural and political role rock played throughout these years or does it strengthen the development of a more complex (and perhaps critical) overview of that process? Crossing borders —between keeping under and going mainstream, between staying in the country and leaving it, between contest state power and accept negotiating with it— Argentinian rock scene profoundly transformed itself during the period 1976-1983. Just as Argentinian society did as a whole.

Keywords: Argentina, rock music, dictatorship

Surrender unto me: punk rock, bhakti-rasa and the devotional aesthetic of krishnacore

Mike Dines, Institute of Contemporary Music Performance, United Kingdom

The study and analysis of punk remains largely within the Western methodological canon. Drawn from the central focus of the CCCS – the Birmingham Centre for Contemporary Cultural Studies – punk has been explored within a framework that has relied upon concepts developed through the growing area of cultural studies and new musicology. Within this paper I wish to approach the subgenre of Krishnacore through a very different aesthetic framework. Using interviews from Ray Cappo (Shelter) and Vic DiCara (108), and texts such as A.C. Bhaktivedanta Swami Prabhupda's The Nectar of Devotion: The Complete Science of Bhakti-yoga (2007) and Rupa Gosvami's Bhakti-rasmrita-sindhu (completed in 1541) I wish to explore Krishnacore through the Indian aesthetic framework of rasa, highlighting the importance (and fusion) of musical style (in this case, punk) with the expression and embodiment of devotion (in this case bhakti-yoga). Primarily meaning to 'taste,' or to 'savour,' rasa theory is used to categorize and delineate aesthetic experience. Through the linking between the aesthetic and the devotional – bhakti-rasa – 'taste' is used to denote transcendental emotions in the complex relationship with Krishna. In previous work (Dines, 2014), I have shown that musicians such as Cappo and DiCara were not only devotees of the Krishna Consciousness movement during their time in Shelter and 108 but were also studious in their approach towards devotion in the context of the aesthetic. This paper will further examine this interest, pulling upon repertoire and the writings of both to discuss the encapsulation of devotion through the punk aesthetic.

Keywords: krishnacore, new religions, sprituality

The cultural network in Lower Saxony - Modes of operation and influence of cooperation in the music sector

Lutz Dollereder, Institute for Studies in Arts, Music, and Mediation, Germany

In the planned paper my doctoral study is presented on how external conditions influence the social structure of the music sector in the German Federal State of Lower Saxony (Niedersachsen). In cultural life in Germany, cultural organizations, public funding institutions, artists, the audience and private companies interact and cooperate. The relationships are complex and entangled. In this case study, these relations are unraveled to show the respective impact and the effects due to the surrounding society. By investigating the social ties of actors in the music sector of Lower Saxony, a closer look is taken at the dynamics and effects of cooperations. Hereby, the focus is set on how identities are formed in this process. We deal with the development of network structures in Lower Saxony, Germany. The theoretical framework of this work is based on concepts of 'Identity and Control', 'Strong Ties/Weak Ties', 'Stuctural Holes' and on 'Balance in Network relations'. Through a qualitative fieldwork study, it is revealed what kind of role social relations play in music life on the one hand, and in institutional conditions on the other hand. Thus, the interactions between music, social actors and institutional cultural work in Germany, wich are based on 'communication' in Luhmann's sense, are sketched. Likewise, by applying network theories, the study reveals how a cultural network emerges and develops under the influence of institutional structures.

Keywords: networks, music sector, cooperation

Musical territories: A cartography of indie festivals in Brazil

Daniel Domingues, Fluminense Federal University, Brazil

Luiza Bittencourt, Fluminense Federal University, Brazil

This paper aims to map the independent music festivals members of the *Network of Brazilian Festivals* (Rede Brasil de Festivais - RBF) in order to identify its main features; and understand the articulations they have with the territories where they are made. The RBF began in 2012 and has 107 festivals associated in 88 cities, where they circulate around 10 thousand artists in 50 tours per year. Within the RBF, producers work under the logic of 'Regional Circuits'. In other words: members of a State act collectively in order to maximize resources and enhance joint strategies. In Brazil, after a transition period, the music industry is reaching a level of restructuring, and what is happening is the emergence of a new music industry (Herschmann, 2012), in which there is a valorization of live music performances, often arranged in festivals. Different music festivals have been organized in various states of the country by local producers motivated to create cultural options in their cities. Through these festivals, some cultural agents are creatively and successfully building new circuits of production, distribution and cultural consumption (Herschmann, 2010) and giving their work the power of distinction (Bordieu, 2007). This paper presents some of the issues raised in Master's research developed at the Fluminense Federal University and aims to analyze the organization of a cultural network through interviews with managers of 'RBF ' and local producers of festivals in different States of Brazil.

Keywords: festivals, music, network, consumption

Rituals of 'misrule' within Bulgarian popular music

Asya Draganova, Canterbury Christ Church University, United Kingdom

Shane Blackman, Canterbury Christ Church University, United Kingdom

Struggle for social change defined the lives of young people in Bulgaria who refused to conform to the restrictions imposed by the totalitarian communist regime and the divisions constructed by the Cold War, which ended in 1989. Genres and styles associated with the rock music spectrum, including blues, hard rock, heavy metal, punk, and post-punk, were incongruous to the aesthetics promoted by the state's cultural politics and were prevented from accessing audiences. Prohibition and censorship received 'counter-hegemonic' interpretations and were transformed into a creative impulse (Hall, 1980; Statelova, 1990). Rock music-inspired subcultural scenes began to emerge in Bulgarian popular music facilitating the formation of diverse local underground scenes, which were closely related due to sharing platforms and spaces of expression as well as a mutual symbolic enemy – the state (Barova, 2004). This paper suggests that the relationship between popular music and resistance in Bulgaria has become symbiotic: the identities and rituals of 'misrule' (Davis, 1975) formulated by pre-1989 subcultural scenes have contributed to overthrowing of a repressive regime, becoming central to post-communist pro-democratic protest. The contexts of a repressive regime followed by prolonged market transition intensified the formation of practices and meanings participating in the consolidation of an emergent culture of resistance (Hall and Jefferson, 1975, Williams, 1991). Ethnographic fieldwork carried out at recent protest demonstrations has suggested that rock-related scenes have attained cultural continuity embodied by the re-energisation of existent texts, the creation of new content, the lived experience of 'cult' music artists, and the politics of DiY independence.

Keywords: resistance, subcultural music scenes, cultural continuity, Bulgaria

The mythology of the underground in the construction and performance of popular music history

Mario Dunkel, TU Dortmund University, Germany

The 'underground' is one of the key metaphors in the construction of historical continuity in oral traditions. While written traditions preceding the invention of sound recording technology could be construed based on textual evidence – and thus independently of evidence for the historically continuous practice of these tradition – unrecorded oral traditions, by contrast, depended on the construction of mythological spaces of invisibility where these traditions were practiced continuously and could be transmitted over time, thus preventing their demise. The empowering mythology of the underground has much to do with its construction as such a space of cultural transmission. It is therefore not surprising that notions of the underground figure prominently in early promotional writings on the history of popular music traditions. Using Ralph Ellison's exploration of social invisibility as a theoretical starting point, this paper argues that the prominence of the underground in early writings on and performances of popular music history lies precisely in its function as an empowering metaphor of continuity. Investigating early texts and performances of popular music history by Paul Whiteman, W. C. Handy, Abbe Niles, Marshall Stearns, John Hammond, Charles Edward Smith, Frederic Ramsey, Jr. and others, I seek to provide a historical backdrop to the continuously powerful mythology of the underground in the construction and performance of popular music history.

Keywords: historiography, popular music history, jazz, narrative, early 20th century

A tale of two blogs: the expert and the amateur

John Encarnacao, University of Western Sydney, Australia

The Internet has provided many opportunities for DIY practice. This presentation looks at two music blogs. Each provides an outlet for a single, and singular voice to express itself without censure. In the case of NuVoid, essentially a weekly playlist with annotations pertaining to experiences as both listener and performer, Rodger Coleman occupies the traditional space of the music expert. His tastes veer towards the avant-garde - for example he writes with authority about the sprawling discography of Sun Ra - but he also shows interest in more straightforwardly canonical figures such as Bob Dylan, Miles Davis and The Grateful Dead. My Husband's Stupid Record Collection, by contrast, revels in the novice's perspective. Sarah O'Holla's self-acknowledged lack of expertise flies in the face of the dominant culture of expert critique and challenges the reader to consider the views of the novice as equally worthy as those of the expert. Her approach is non-conventional in that the reviewer's assumed position of impartiality is jettisoned in favour of personal reactions - emotional and physical rather than intellectual or analytical. Each in its own way presents a DIY approach to writing about music, where the punk paradigm of the fanzine is writ large and distributed without physical limitations. As one point of reference, this paper will refer to the ideas of Andrew Ford and his 2007 publication 'Writing Good Sense About Music: The Art of Listening'.

Keywords: blogging, amateur, gatekeeping, music intermediation

Geographic Information System and DIY zines: a tool for mapping underground music scenes

Samuel Etienne, Ecole Pratique des Hautes Etudes, CNRS UMR Prodig, France

Dorothée James, Ecole Pratique des Hautes Etudes, France

Since the explosion of punk music in the mid-70's, zines have become a crucial element of any underground music scene. A zine is a local amateur medium, out of major companies' strategies, and with a powerful DIY spirit that is acknowledged by every actor of the local scene. Running copies are generally few, mostly hundreds, rarely thousands. Although these small paper press titles are sometimes well known far from their hometown and constitute a node to promote the local underground scene at different geographical levels. This talk will present how the analysis of digital database of French music zines (1970's-1990's) through GIS software can offer an unreleased image of the connections between different underground music scenes through zines relationships (fig. 1). GIS also allows to scrutinize the evolution of the zine network through time. This methodological tool could be applied to other cultural actors (musicians, labels, clubs, etc.) to generate a holistic map of music scenes at regional, national or international levels.

F

15 years of MMMNNNRRRG activity

Marcos Farrajota, Comics Library of Lisbon/ BLX, Municipality of Lisbon, Chili Com Carne Association, MMMNNNRRRG label, KISMIF Project, Portugal

Founded in 2000 by Marcos Farrajota and directed with Joana Pires since 2010, MMMNNNRRRG is a label dedicated to 'art brut comix'. This means outsider comics artists, graphic visionaires, artists that you can't pigeonhole… That's why we publish artists from all over the planet: Portugal, USA, UK, Croatia, Finland, Romania, South Africa and Russia like Janus, Mike Diana, Pepedelrey, André Lemos, Christopher Webster, Tiago Manuel, Igor Hofbauer, João Maio Pinto, Tommi Musturi, Neuro, Aaron $hunga, Grupo Empíreo, Marcel Ruijters, Alexander Brener & Barbara Schurz, Olivier Schrauwen and Anton Kannemeyer. MNRG worked with Ar.Co art school; got a prize in 2010 by the TITAN Design contest with No More Apples in Paradise by Max Tilmann (aka T.Manuel); in 2011 our five published Portuguese authors were in the exhibition Tinta nos Nervos showed in Museu-Colecção Berardo contemporary art museum; Caminhando Com Samuel by Musturi was selected has one of the 1001 Comics You Must Read Before You Die, a critical history of comic books directed by Paul Gravett; and in 2014 W.C. by Marriette Tosel (T.Manuel) was selected for a contest of the Society of Illustrators (NY). Sometimes, since 2010, around midnight MNRG transforms from a Visual Beast into an 'unDJ ', which means a totally unprofessional DJ that presents some of the craziest mash-ups. Glory was achieved performing at Jazz in Agosto Festival 2012 - the biggest Jazz fest in Portugal - but no idea how this happen!

Keywords: MMMNNNRRRG label, commix, creativity, DIY

Medusa's on Sheffield, 1983-1992: Historicizing Chicago's premiere post-punk nightclub

Christine Feldman-Barrett, Griffith University, Griffith Centre for Cultural Research, Australia

In the 2014 documentary Beautiful Noise, Smashing Pumpkins frontman Billy Corgan recalls first hearing the Cocteau Twins in 1985 at a Chicago nightclub called Medusa's. From 1983 until 1992, Medusa's (on Sheffield Avenue) was the epicenter for the city's alternative music scene. Housed in a three-story building, this all-ages venue offered post-punk and goth teenagers a community far-removed from the local mainstream. Aligned with the city's Wax Trax! Records, Medusa's hosted live shows by Ministry and Front 242. Meanwhile, songs by bands like the Sisters of Mercy, Love and Rockets, and the Cure were on heavy rotation in the club's 'video room.' Though Chicago's role in the birth of house music during the 1980s is acknowledged by scholars and journalists alike, this other, contemporaneous scene is largely undocumented. Moreover, while the collective memory of American 'eighties youth' is often bound to the imagery of John Hughes films like 1984's Sixteen Candles and 1985's The Breakfast Club, many of which were shot in Chicago, Medusa's symbolizes another face of 1980s youth culture. This paper chronicles Medusa's as home to a singular, trans-local club scene that offered young Chicagoans (and other Midwesterners) an innovative and cosmopolitan music-oriented space during an otherwise conservative decade.

Keywords: scenes, nightclubs, youth, 1980s

Approaching music in sociological terms. Remix Ensemble and the ethnographic turn

Gil Fesch, Institute of Sociology, University of Porto, Portugal

In recent years, music has become a much-debated subject in sociological studies, paving the way for far-reaching theoretical and methodological developments. Broadly put, literature evinces a paradigmatic shift towards contextual, empirically grounded perspectives, as opposed to the classic milestones of the discipline. Drawing upon fieldwork with Casa da Música-based Remix Ensemble, this presentation will make use of its respective theoretical framework and therefrom discuss the use of ethnography in music sociology, while fending for a recalibration of concepts such as that of *field* and *art world*.

Keywords: Remix Ensemble, ethnography, field, art world

Tangencias, a medium of art practice

Pedro González Fernández, Royal College of Music, Stockholm, Sweden

Tangencias consists of an interdisciplinary investigation using the medium of art practice and through which it is possible to explore new ways of organizing the roles of audience, creation and performance inside of the western classical music tradition. As a trained violinist and composer and at the same time a European citizen living in Spain, during the last years I have found some contradictions between my ideas concerning politics and economics and the way my work as a musician and as an artist has been developed. The hierarchy and rigidity which for me define certain ways of behaving are not compatible with my needs and my intentions of using art as a way of communication. My work and my investigation will try to analyze and to find connections between new ways of composing linked to contemporary music like free improvisation, multimedia composition or live electronics and theories concerning politics, sociology and economics. From the Deleuze and Guattari ideas about rhizomatic connections as an alternative to a hierarchical way of understanding reality and free improvisation, to Foucault and his 'multiplicitè chaotique ' related to multimedia composition.

Keywords: interdisciplinary, underground, contemporary-music, sociology

Inside a music scene

Pedro Miguel Ferreira, Polytechnic Institute of Leiria, School of Education and Social Sciences, Preguiça Magazine, Portugal

How does it work a music scene from the inside? Is there a net that relates everyone, or is it possible to work all alone and at the same time being part of a movement? What are the connections between several bands with different approaches and multi aesthetics but who share the same geographic place? In Leiria, Portugal, there is a record label called Omnichord Records that edited, national wide, a compilation called 'Leiria Calling'. On a different context, some years before, there was a group from Leiria in the late 90's called Silence 4, who were number one in Portugal. With roots in Leiria, there is also Sean Riley and the Slowriders, with a mediatic national wide media coverage. With different genres of sound, do all this members - with other local bands - relate with each other? And how? Do they colaborate with the others as musicians or at different level such as producers or roadies? What is the ethos of all of this?

Keywords: identity, music, proximity, aesthetic

Griots of the third millennium: from the prohibitions to the appropriations.

João Lindolfo Filho, Pontifical Catholic University of São Paulo, Brazil

They spread the black for the world to be explored in the slave status and therefore also the culture, worldview, way to connect with the cosmos, and the music that consisted of your luggage. There is a lot of black culture in contemporary music.

Being observed that the blues, born wailing in US cotton crops, fused with traditional Jamaican music, reggae originated. The blues also gave the Jazz which derives rock and roll, which spread across the planet. And the jazz fused with *samba*, born of the cane fields and coffee from Brazil, originates *bossa nova*, world renowned, among other mergers and musical creations of Brazil.

Musical genres originally African Brazilian, after a period of marginalization and / or ban eventually be covered by the so-called cultural industry, in its relentless hunger for dividends, prints its contents domestication capacity aiming to increase public acceptance and, consequently a significant extent of the 'product'. For example, the samba, that was once forbidden, today is a national identity trait.

However, there is the unique case of rap. The rap produced in US, despite being the one who lifted this genre to the worldwide exposure, is full of ostentation and sex appeal in their lyrics. But the Brazilian and French rap, for not undergo many concessions, remain shaping up as opposed speech from the youth of the metropolis.

There is also the case of punk rock that much though, since Fri Pistols, has undergone various reinterpretations, even today, has preserved its essence anti-establishment.

Keywords: diaspora, identities, cultures, defense, domestication and ownership.

DIY music technology: underground scenes of experimental instrument building in New York and Berlin

Lauren Flood, Columbia University, United States of America

In this paper, I explore the creative inventions and transnational movements of a group of experimental musical instrument builders who construct prototypes (analog and digital) outside the realm of mainstream musical equipment corporations. Drawing on ethnographic fieldwork conducted in Berlin and New York City, I distinguish three overlapping scenes in which these musician-inventors—who I call 'DIY music technologists'—circulate: underground rock, the avant-garde (sound art, noise, experimental composition, and improvisation), and the Maker Movement (a global phenomenon that purports to revolutionize creativity and the means of technical production). Emerging from the legacies of electronics hobbyism and punk/DIY music scenes, DIY music technologists exemplify a 'technological vernacular' in which their inventions may function as art pieces and/or as pedagogical tools for learning technical skills. Given the recent growth of 'hackerspaces' and 'start-up culture' in these two cities, however, tensions arise between the DIY ethos of underground music, the possibilities presented by open source technologies, and the potential for commercial entrepreneurship. I focus particularly on the role of Brooklyn DIY venue and guitar effects pedal factory Death by Audio, which has intersected with each of these scenes to varying degrees. Synthesizing interdisciplinary perspectives from music scholarship, anthropology, and science and technology studies, I argue that DIY music technologists forge a distinctive sense of self and community that critiques, yet remains a cornerstone of, artistic production and experience in the 'Maker Age.'

Keywords: musical instruments, technology, invention

'Moderne Muziek:' How vinyl magazine reported the Dutch post-punk movement

Richard Foster, Leiden University, Netherlands

The Dutch music magazine 'Vinyl' was launched at a chaotic party on 14 February 1981, at 'Schafthuis Royaal' club in the squatted former NRC Handelsblad building in the centre of Amsterdam (Schellinx, 2011: 266). Vinyl presented itself as the champion of a new musical development in the Netherlands; 'Ultra'. Ultra, standing for ultramodernen was a term that described a number of Dutch bands who made avant-garde, post-punk music; most notably Minny Pops, Mecano, Plus Instruments, Minioon, Mekanik Kommando, The Young Lions and Tox Modell. The Ultra scene was visible mainly in Amsterdam, but also had a strong presence in Nijmegen, Eindhoven, and Hertogenbosch. From that February 1981 issue, (which incorporated a 'taster' of the first edition from December 1980, the 'Zero Issue'), Vinyl rapidly expanded; reaching print runs of 15,000 with a print run of 3,000 for an English language edition during its second year. At its peak in the mid-1980s, albeit with a more populist editorial policy, Vinyl was an established presence in the European alternative music press and referenced by BBC Radio 1 deejay John Peel. Taking a selected number of early editions of the magazine, the paper will show how Vinyl carved out a distinct post-punk identity for itself and its readers in the Netherlands of the early 1980s. And, by using comparisons with contemporary articles on the Dutch post-punk scene in the British music press, the paper will show that Vinyl (often hampered by unaccommodating domestic circumstances) looked to promote an apolitical, transnational post-punk agenda.

Keywords: post-punk, The Netherlands

You Can't Blow Up a Symbolic Relationship: spectacular and physical resistance of punk

Donal Fullam, University College Dublin, Ireland

In Dublin punk intersects with many forms of artistic and cultural production - the Karate Club collective practice space is home to a screenprinting workshop, gym, literature distribution and hosts film nights and other group activity. Tenterhooks, an autonomous DiY space, provides a venue for music performance, band practice, as well as art and community events. The conviction that anyone, of any skill level, should have access and be able to express themselves musically or otherwise mirrors the wider conviction that politics shouldn't be something removed, but an everyday process, embodied and material. DiY punk is a means to decolonise everyday life in a physical, non symbolic way - through self organisation, a politics of emancipation and methods of interaction that avoid subordination of others. Performative fabrication of identity through style is employed but there are other means of identification - use of non-hierarchical organisation models, international solidarity and being 'active' are modes of interaction and expression that characterise contemporary translocal punk scenes. Music is a lynchpin for community members, an aesthetic nucleus to orbit, but also a communally created practice through which it is possible to transform space. While contemporary media corporations continue the kind of culture industry appropriation Dick Hebdige identified this is just one fragment of the narrative - punk is a community of style but, more critically, it is a community of praxis and poiesis organised around musical style. This paper draws on ethnographic information gained through a decade of participation within Dublin's underground punk scene - research is based on ethnomusicological theory, participant observation as an active scene member, interviews and case studies on autonomous social spaces.

Keywords: ethnomusicology, public space, DiY, community

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Underground, Overrated: Gender Normativity in Dance Music and DJ cultures

Tami Gadir, University of Oslo, Norway

Contemporary electronically produced dance music performed by DJs has achieved as much visibility in the global music industry as instrumental pop. However, the cross-disciplinary fascination by scholars with the aesthetics and cultures of dance music notably predates the recent emergence and transformation of dance music into mass cultural phenomena. Cultural histories of dance music and DJ cultures have addressed marginalised groupings and oppositional ideologies mainly in European and North American contexts, including New York disco; Chicago house; Detroit techno; British rave; and Berlin techno. I argue that this focus upon geographically, historically contingent socio-political environments has led to utopian characterisations of dance music participation, performance practice and musical aesthetics. In necessarily attending to the specificity of genres and particular geographical contexts, I argue that these cases should not be taken as representative. Translocal dance music participation, to use Peterson and Bennett's term (2004), is by its definition plural; the majority, decidedly unradical, diverse clubbing experiences of people in 'ordinary' cities, deserve as much attention as those scenes considered to be exceptional and pioneering. In this presentation, I will use the particular case of gender to demonstrate the imbalance between critical analyses and utopian discourses of dance music cultures within scholarship and by participants. This argument is grounded in my interpretation of ethnographic data, primarily from Edinburgh, and contextualised within a broader global dance music context which includes, among other cities, London, Glasgow, Zurich, Berlin, Oslo, Tel Aviv and Sydney.

Keywords: dance music, underground, gender, distinction

Imperfect makes practice: Participation, punk and collectivity

Allister Gall, Plymouth College of Art and Plymouth University, United Kingdom

This paper sets out to discuss how a DIY film project in Plymouth called 'Imperfect Cinema', navigates the intersection between politicised cinema and punk ethics and aesthetics. In doing so, it provides a platform from which issues of participation and collective activity can be raised. This research is built around an auto-ethnographic and participatory methodology, operating in-between Underground subcultural activity and the academy. This provides fertile ground for testing and developing experimental and radical popular research frameworks. Additionally, this interplay or interface of the contested idea of punk and its inherent activism with the democratic implications of digital technologies is seen as an exemplary site for exploration of what Rancière calls the dismantling of 'boundaries that separate specialists' (Rancière 2007a:257). I argue that the challenging of virtuosity within emerging film or media practice does important knowledge work in arts and media research, by better instigating a wider range of collective activity. In other words, how people come to be involved and take part is intrinsic to the generation of participatory knowledge and imperfection is pivotal to this process.

Keywords: politics/aesthetics, punk, imperfection, cinema

The role of media during the reception and development of punk music after the Spanish dictatorship

David de la Fuente García, Universidad de Oviedo, Spain

Media plays a key role in the establishment of trends and modes. Political, economic and social systems have used the music as opinion makers to defend their interest and criticize the opposite. Obviously, punk music has experienced this influence through: press, radio, television and, especially during the last years, Internet. The end of the dictatorship in Spain entailed a change for media. The General Franco has used his power in media originating the same ideal of Spanish music and trying to hide and reject the scarce notices that came from abroad, particularly from places that lived a cultural revolution, for example in England during the 60's and 70's. It is true that in Spain exists clandestine media that allowed people to know what was occurring in other countries, and when the death of Franco was closed, many magazines and fanzines started to publish news and information more freely. Those changes took place at the same time with the punk explosion in the United Kingdom and many stories about it arrived to Spain between rejection, indifference and curiosity. Analyzing this situation, meanings, influences and interests could allow us to understand the perspective of media and his clout in the social think in a country. We discuss how media can change the idea, the sense and the value of new trends, punk music in our case, to adapt them to the political and social situation, and how the music can be developed in a different way depending on them.

Keywords: punk, Spain, Franco, fascism

Mahraganat music: underground youth cultures in Cairo

José Sánchez García, Centre for Youth and Society Studies, University of Lleida, Spain

The presentation aims show a musical style created by young people in Cairo suburbs: Mahraganat music. Mahraganat literally means party music in a reference at the context in which is played: marriages, birthdays and, especially, mulid. The Mahraganat music mixes Inshad's themes with Shabi music and electronic instrumentation which results is a style reconstructed from a young perspective. The adoption of these rhythms, melodies and Sufi rhythms charged of emotional ambiguities in this dance music, allows it to acquire the Sufi spirituality's atmosphere which it is increased with the repetition of known religious sentences and pious formulas by the DJ that they exalt the love to God, the Prophet and Wali; but, at same time, it could be perceived like the unrequited and frustrated love for the strict relations between gender that you impose the social order. Before the revolution of 2011 has been an important media to critic the diverse governments. The recorded Mahraganat music popularized to all social groups and urban spaces –you can hear this music style in a mall- is a cultural artefact which its function could be to extent the counter culture discourses. This new musical device, deep-rooted in popular Egyptian culture, it is sacred to be conceptualized as one of the forms constructed by popular religion. It allows certain transgressions legitimized of the established order. Thus, I try to determine how these musical expressions questioning the experience of our conventional reading of the secularization, of modernity or musical consumption.

Keywords: underground, counter-cultures, sufi music, youth, Egypt

The independent production on the contemporary Brazilian musical scenario: new agents and new challenges

Vanessa Vilas Boas Gatti, University of São Paulo, Brazil

Considering the changes provoked in social relations by new forms of musical production, circulation and divulgation through internet, this paper argues about the ambivalent position of new musicians who define themselves as independent. Even though they have a discourse of free creativity, due to not have a contract with major music companies, they have to compose thinking about the insertion of their music in the market. The production, circulation and divulgation of new artist's music has been facilitated by online social networking services. Nowadays, they build a career in an autonomous way, using their personal sites and social networking, distributing their albums for free downloading. These new conditions of musical production lead these agents to define themselves as independent artists, bringing together the known discussion about the restrictions imposed by cultural industries. Although the opposition of independent music and commercial music is still used by agents to define positions more or less powerful in the musical field, I suggest that the 'do it yourself ' logic is being incorporated by independent musician, due to the necessity of insertion in the musical market. The coercive role played by the musical company's artistic producer is now played by the artist himself, who depends of new agents, such as sponsors companies, online social networking services, bloggers and media agents, and policies.

Keywords: independent musical production, cultural industry, internet, phonographic industry

Cultural diversity as a contradictory practice at music festivals

Lisa Gaupp, Leuphana University of Lueneburg, Institute of Sociology and Cultural, Germany

The planned talk analyzes how curatorial strategies at urban music festivals regarding the (de-)construction of cultural diversity function. The curatorial strategies at 'transnational' festivals will be compared with the programming strategies at 'intercultural' festivals. 'Intercultural' festivals stage cultural diversity mainly as 'exotic' or 'traditional', while at 'transnational' festivals these and other ascriptions (e. g. national classifications) recede into the background, when instead, cultural diversity is mainly presented in an 'innovative', 'urban', 'cosmopolitan' or 'transcultural' way. Accordingly, transnational festivals have a good reputation of being 'up-to-date' and to stage the state of the art and the vanguard of music. 'Transnational' festivals address global questions and topics and present artists, which are not associated with a certain location or nation. By deconstructing mechanisms of staging cultural diversity as exotic and by constructing dynamic, contradictory, ironical, affirmative and anti-hegemonic identities, curators 'play' with diverse self-images. These are no 'patchwork-identities', but rather can be seen as performative hybridity, which rules out a reduction of artists to their cultural backgrounds. These curatorial strategies are nevertheless almost non-existent in the scientific debates on diversity, immigration and cosmopolitanism. The planned presentation therefore asks through which curatorial strategies, structural circumstances, lifestyles and social practices of artists and through which musical practices it is achieved to (de-)construct the respective meaning of cultural diversity. The focus of the proposed talk will be set on curatorial strategies understood as a discursive social practice, which (de-)constructs identities, symbols and relations, but also functions as a gatekeeping process. Thus, the interactions between urbanization, globalization, cultural practices and curatorial strategies will be sketched.

Keywords: diversity, music festivals, cosmopolitanism, curatorial strategies

On the Sale of community in crowdfunding: Questions of power, inclusion, and value

David Gehring, Old Dominion University, United States of America

D.E. Wittkower, Old Dominion University, United States of America

One of the many benefits to the emerging crowdfunding model of cultural production is increased creative and financial autonomy for creators. This change does not, however, extend in any way to the fan or funding base: crowdfunding need not provide supporters with a product any different than that which could be purchased through labels or studios, and even when more personalized rewards are offered these rarely offer creative possibilities to the fan. The situation with financial control is no better: fan-funders are not treated as investors who would deserve shares of profits, and can neither prevent or profit from the sale of crowdfunded products to large corporations. Although crowdfunding does not shift autonomy to the fan or funder, the visual and textual rhetoric used in crowdfunding often draws from ideation of community and a set of motivating commitments shared in common by the artist and donor. This idea of community, in addition to being a moral claim upon which artist support is predicated, is also a product being sold to donors. Through textual analysis of crowdfunding websites and related press coverage, we argue that crowdfunding is strongly based in the symbolic exchange of membership within an ideational community which, however, is specifically excluded from realization in order to maintain the artist's autonomy. In this way we see an ideology of crowdfunding, in which the values of community and autonomy are put forth as foundational to the model even though the latter is only gained through the destruction of the former.

Keywords: crowdfunding, value, community, ideology

A possible herstory

Carla Genchi, KMH, Slavic Philology, Musical Critique and Composition,
Sweden

As a performer or composer the individual finds himself in the in between position of being himself and the other-than-self, in the election of what he/she wants to write about, of the repertoire to perform, the choices he/she constantly makes in his/her everyday life in order to achieve his/her goals. Choices make us 'readable' and intelligible, they are the aura which allows the others to identify us. What entitles to identify us is our background and social context as well, where we grew up and come from. Being a composer/improviser but above all a performer, how can I identify myself in a context where everything is hyperfeminized or hypermasculinized? Out of metaphor, is it really prominent to be gender- wise segregated or is it achievable to be evaluated as an artist/ performer/composer without reflections on genre?From this point I began to trace a possible 'Herstory', since I started to be acquainted with female and feminist DIY movements(such as the Riot Grrrl movement) in the early 2000s. Instead of reproducing an Euro-american or fashion-centred history, I would like to re- situate those movements as radical political ones, philosophical and cultural catalysts which continue to provide girls and women with encouragement worldwide. This would generate two questions: Which of those gender-related mechanisms could be useful concerning my development as a contemporary music performer? How can I use those aesthetics in a way that they subvert the boundaries established by hyperfemininity and hypermasculinity which rule our society?

Alternative battle: Israeli and Palestinian hip-hop

Yulia Gilichinskaya, SUNY Buffalo, United States of America

In Israel and Palestine hip-hop scene offers a nonviolent alternative to war, trauma, and loss. The framework of a battle forces artists to interact, face and recognize each other. Mutual recognition, manifested in the call-response format, fulfills the obligation that Emmanuel Levinas calls 'ethics of responsibility' to the Other. Hip-hop presents a discursive space within which identity, territoriality, and the Other might be radically reimagined and normativity can be reframed. Unfettered from traditional Israeli and Palestinian nationalist songs, hip-hop artists draw inspiration, meaning, and style from the same African American musicians and create a form that transcends the national binary. Hip-hop allows for more collaborative representations of self to emerge. This emergence of self (and Other) involves a transposition of belonging beyond the territorially defined by nation-state but rather nested in ethics of a shared human vulnerability.Investigating lyrics and performances of Palestinian and Israeli hip-hop artists as well as a documentary 'Channels of Rage', I draw upon recent scholarship in postcolonial theory as well as gender and performance studies to form the argument. Hip-hop scene in the region creates a space that allows (or rather demands) to privilege people over place and take radical steps to conceptualize the self within a primary process of engagement with and attending to the vulnerability of the Other.

Keywords: hip-hop, Israel, Palestine, emergence

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

Belisa Zoehler Giorgis, University Feevale, Brazil

There is an expressive number of gigs taking part in Porto Alegre (Brazil) presented by independent artists and bands which develop an authorial work, even mixing different music genres as rock and MPB (Brazilian popular music). Considering that music is part of the creative industry, the research intends to map the authorial independent music scene in Porto Alegre, including ethnography, in a way to verify how this scene happens and is configured. The initial conclusions point that Porto Alegre could possibly be described as a creative city, with this scene growth and with a perspective to the development of the city's potential as a culture space.

Keywords: creative industries, music scenes, independent authorial music, mapping

Digging the POA and MCR urban music scenes

Michael Goddard, University of Salford, United Kingdom

This paper will reflect on the use of cartographic and media archaeological methods in our project to map the music scenes in Porto Alegre and to a lesser extent in Manchester. Drawing on both academic projects like those of Sara Cohen in Liverpool and civil society ones such as the Manchester District Music Archive, we have combined both conventional methods such as focus groups and archival research with the use of cartography, with some interesting and surprising results. One advantage is the awareness that music scenes are not geographically fixed to specific urban zones but involve a series of journeys between sites like venues, record stores, bars and other more informal sites. In Porto Alegre distinct music scenes may overlap not only the same regions of the city but also venues and social scenes, and are more fully appreciated as a series of pathways in the urban space than as territories with fixed boundaries. Moreover, it is possible to map the present condition of existing music scenes without reference to a past that is less an official form of history or heritage than a kind of cultural memory, whose narratives often circulate more via word of mouth and informal publications than via any official legitimated form of cultural memory. Drawing on the results of the focus groups we have already conducted, as well as the experiments with cartographic methods conducted in the seminar based on the project in August/September 2014, this paper will make some preliminary suggestions about the uses of these methods for better understanding the relations between music scenes, cities and cultural memory.

Keywords: cartographies, archaeology, music scenes

'Fooling around with careers': identity and economy in underground music scenes

Rui Telmo Gomes, Centre for Research and Studies in Sociology, University Institute of Lisbon, KISMIF Project, Portugal

Symbolic resistance towards music industry is a defining feature for underground musicians' identity. However, a confrontational stance in such expressions as 'sell-out' often combines with a more reflexive attitude about the material conditions of musical activity and how to maintain it in the long run. Whether by choice or out of necessity, musicians, producers, collaborators and other activists opposing the industry develop self-production strategies and (proto-) commercial schemes for marginal music styles. In the process, they build self-referential cultural worlds and collaborative artistic networks, including not only musical production but also different activities such as design or some small related business. This paper considers the articulation between identity, ritual performance and economic action in youth cultural circuits.

Keywords: underground scenes, underground economy, artistic career, do-it-yourself

Atomic Attack and Nuclear Accidents: From Hiroshima to Fukushima. Transmissions of shared anti-nuclear aesthetics between European and Japanese punk culture from 1980 to present

Alastair Gordon, Leicester De Montfort University, United Kingdom

This paper will examine the transmission of subcultural musical discourses surrounding nuclear issues and protest in punk culture. Such stark anti-nuclear musical protests were first produced by UK punk bands such as Discharge (1980) and Crass (1978). Over the past thirty years – principally inspired by Discharge- the black and white subcultural aesthetic of anti-nuclear lyrics and uniform apocalyptic musical styles have spread around the globe. Across all DiY punk scenes, this message has now been set to the genre known as D-Beat. 'D-Beat' is the drum beat and a generic descriptor drawn from the music of UK Stoke punk band, 'D'ischarge and is now the drum-beat/sound deployed by the thousands of anti-war punk bands over the past three decades. One of the most famous exponents of this musical style is the Japanese band Disclose (Kochi City) fronted by the late Kawakami, who took Discharge aesthetics/lyrics/sounds to new, raw levels almost a decade after Discharge began. Taking ethnomusicology, ethnography, critical discourse analysis and Japanese field-work data, this paper will offer a short case-study that critically and comparatively examines the cultural transmission and residual influence/global hybridisation of UK D-Beat. This is demonstrated through brief examination of two select Discharge and Disclose recordings and interviews. Particular discussion will be focussed on the similarities of anti-war and nuclear-fear discourses within these musical texts. This data will be comparatively discussed in comparison to UK media and press discourses on the WW2 atomic bombing of Hiroshima/Nagasaki and the recent and tragic Japanese tsunami which led to damage to the Fukushima nuclear power plant, painfully reigniting fears previously raised in the lyrics of Japanese and UK D-Beat punk music.

Keywords: subcultural musical discourses, punk, D-Beat punk music

Becoming a girl-fan, being a girl-fan

Rita Grácio, Centre for Social Studies, University of Coimbra, University of Exeter, United Kingdom

The field of popular music studies has been presenting rock music as a 'male field' and efforts have been made to make visible the experience of women within this music genre, especially in the UK and USA (Bayton, 1998; Schipers, 2002; Leonard, 2007; Fournet, 2010). Following these efforts, and using a 'music-in-action' theoretical approach (DeNora, 2011), grounded in the data collected from 40 in-depth interviews with women fans in Portugal, I wish to show in what ways rock music is 'used' by women fans, as a template for (embodied) ways of being, doing, thinking, feeling, in everyday life. This paper will focus on how girls and women become rock music amateurs, and the meanings and practices of being a rock music fan for women. In that process, music genre categories are reconfigured.

Keywords: women fans, rock music, music-in-action

'It Ain't a Sleepy Little Town': Building and maintaining a punk rock community in Peterborough, Ontario

Katie Victoria Green, Trent University, Canada

Attending live music shows is often the primary reason punks gather together. Collectively listening to music helps to foster a sense of community in addition to delineating both physical and cultural space for its listeners. Music venues not only house the activities of scene participants, but over time become integral focal points that aid in the development of individual and collective identities. The lived history of a local scene can be traced along the walls of a punk club, often through the layering of multiple years worth of graffiti and flyers. The importance of such locations to local scenes is built upon the memories created by participants and the spatial tactics they use to transform a physical space into their own. However, in Canada, as in other parts of the world, the existence of permanent, all-ages music venues in local punk scenes is under threat, raising the question of what happens to these communities when their social spaces are lost. Through an ethnographic investigation of a specific all-ages music venue located in Peterborough, Ontario, this study highlights the importance of permanent social space to the longevity of local punk scenes. Ultimately, this paper strives to illustrate the everyday, lived experience of punk scene participants located within shared physical spaces.

Keywords: Canada, punk, scenes, social space

On the outskirts of the mainstream: a terminological journey into Montreal music underground

Ariane Gruet-Pelchat, University Laval, Canada

Over the years, a series of different terms have respectively emerged as dominant to refer to 'underground' music in Montreal. From 'marginal' to 'local' or 'emerging', these general terms refer either to the music's degree of professionalism, its style, or the ideology it may promote, but fail to capture the whole of the underground music phenomenon. This terminological trajectory underlines the progression of the different standpoints and perspectives through which music and identity were considered at different moments. Indeed, and as Hodgkinson suggested in his study on post-rock discourse, naming something is an important key in the development of a musical genre's identity. Moreover, music scholars generally acknowledge the influence of the press on the emergence of subcultures and their associated musical genres (Lull, 1991, Frith, 2001, Middleton, 2001). This terminological trajectory has also been mirrored by a remarkable (and gradual) shifting movement between the underground and the mainstream musical scenes in Montreal: Accordingly, the term 'emergent', which as been widely used in the past few years to refer to 'underground ' music, is now used for characterizing so-called 'commercial ' artists. In this paper, this phenomenon will be approached through Frith's idea of the semi-commercial industry as proposed in *The Popular Music Industry* (Frith, 2001). Using the music press as the main source of data, the paper will describe how such terminological modulations reflect the tensions between Montreal's underground and mainstream musical scenes. This 'terminological journey' will also allow us to explore the dynamics and forces at play in the interaction between bands from the Montreal 'underground' scene.

Keywords: discourse, music press, tensions between underground and mainstream, Montreal

It's Just That Song! Meanings, identities and differences in Portuguese indie rock

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Ana Oliveira, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, KISMIF Projet, Portugal

What is Portugal? How is changing Portuguese society? How does the Portuguese culture interpret and influence social change? How does the tension between what we say we are (identity) and what we say we want to be (the transformation) illuminates both the situation and the becoming of Portuguese society, whether artistic creations and cultural practices that occur in Portugal? Thus, the main objective of this paper focuses on the analysis of contemporary Portuguese culture from the point of view of the plurality of artistic discourses that circulates in it on the tension between identity and societal transformation. The exploitation of this overall goal leads us to the assumption that the artistic discourses are plural, as plural are their objects, themes and points of view: it is therefore to grasp how multiple identities and transformations, often conflicting, are themed and (re)defined within itself the cultural creation and reception languages. Here, we will give particular emphasis to the songs of the band Mão Morta, one of the national indie rock pillars.

Keywords: Portugal, identity, artistic creation, indie rock

Writing on the Stars: interpretation and meanings of Portuguese alternative rock through its protagonists

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It is known the interest of musical biographies. In addition to being the motive for the development of many research works, they are fundamental for the consolidation of musical consumption and the very sedimentation of the pillars of the music industry, the star system and pop music. When discussing the life story of João Peste, Portuguese musician and performer of a relevant musical project in the Portuguese alternative rock area, we try to point out that the sociological object of study is not, of course, the singular artist or the relationship between the artist and their school and entourage, but the set of objective and interactional relationships between cultural agents and other cultural operators involved in the production of social value of the work (critics, journalists, promoters, managers, etc.).

In this context, the approach of this artist and his work is related with the answer to the question: 'Who after all creates creators in Portuguese alternative rock?' With this approach, we aim to demonstrate the importance of the interpretation of agents and works related to space and time, enabling a reinterpretation of sociology of the arts, enabling a rewriting of music through the point of view of mediation.

Keywords: charisma, art, artistic and musical creation, pop music, biographies.

New Faces of Adoration: Elements of visual sociology through the album covers

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The vision and the image have become increasingly prevalent in recent decades, resulting from the fact that we live today surrounded by multiple and diverse optical, visual and audiovisual devices, profoundly changing the way we think and related to the world at different levels. In the case of punk, the importance of visual been, since its inception, very present not only in the way the members of this subculture dressed, but also in how they expressed the aesthetic point of view in graphic objects such as posters, fanzines, album covers and demotapes. These visual and audio-visual objects, usually made of a do-it-yourself and underground manner, disregarding the conventions (and other arts), had the aim of challenging and 'resist' (even symbolically) the established order, thus building a subcultural style very specific. We present here a comprehensive analysis model which allows us to understand the importance of the visual dimension associated to the album covers in the context of each artistic and musical career in particular, but inserting it and relating it always with the artistic/subcultural, historical, political and territorial context in which each musician or band stands.

Looking to illustrate the proposal that we have been moving forward, we present some of the results from the analysis of Portuguese punk album covers and demotapes, edited between 2000 and 2014. These covers are part of a corpus of analysis that has been formed through the acquisition of some sound recordings, whose covers are then scanned; collecting records on websites, blogs and other digital platforms where you can get the record covers already in digital format; and also the collection, along with respondents and privileged informants, they enable digitization of album

covers of their collections of images.

Transglobal cartography of the underground: the reappropriation of space of the public transport by punk of Lisbon and S. Paulo

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We know the importance of the location of (sub)cultural manifestations in a territory, in a context. It is this the focus of this paper: to consider the space of the metropolitan transport system on rails - Metro - (lines, exits, vehicles, stations) according to its appropriation by the punk movement; more specifically in São Paulo and Lisbon, between 1975 and 1985, years when both the formation of the first punk bands and the construction of the first subway lines are beginning to develop in the two cities. With this basis, we will bring back the exercise of Marc Augé (1986) elaborated in the Metro of Paris almost 30 years ago, intending to reconstruct spaces, borders, belongings, barriers, obstacles, protections present in the lyrics of punk bands. It is our aim, through space, to understand the representations, senses, ideologies, beliefs and specific practices that are part of punk. This paper try to rescue the plasticity of this music scene, deeply imagery, through its own music production and the construction of a narrative based on everyday space of movement and its preferred vehicle - Metro. It is essential to consider here the illustrative importance of urban space, its transience, fragmentation and mobility, in the discussion of the emergence of local, translocal and virtual music scenes where we insert the punk rock in the contemporaneity.

Keywords: punk, metro, urban space, São Paulo, Lisbon

Brazilian musicians in Lisbon: art and migration

Amanda Fernandes Guerreiro, Institute of Social Sciences of the Lisbon University, Brazil, Portugal

The issues discussed in this paper are part of my PhD research initiated on October 2014 which is concerned with the ways Brazilian musicians construct and experience their artistic career in a transnational context: the Portuguese capital, Lisbon. With this presentation I intend to reflect upon the idea of a Brazilian music scene in the city feed by the presence of a significant number of migrant musicians. Although they are not part of an underground music scenario – most of their repertoires are filled with popular Brazilian songs – their migratory experience embodies a certain underground way of being since they are immigrants who struggle to be part of and respected by Portuguese society on daily basis. The ethnographic experience shows that these musicians create ways of conviviality with each other in order to enable the practice and production of their original songs: they meet in private parties to play some music and record their material in a Brazilian musician´s studio. Those encounters happen as an intention to be the musicians they want to in contrast with the musicians they have to be while playing in bars and restaurants throughout the city. This strategy to maintain their authenticity as artists in a context where they are confronted with an expected repertoire to earn a living offers a glimpse of the way these subjects articulate their migratory experience with their artistic activity.

Keywords: Brazilian musicians, Brazilian music, transnational migration, cultural goods

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'Muevele, Muevele y Alto': A critical comparison of the migration of musical styles in Texas and Chile

Jeffrey A. Halley, University of Texas at San Antonio, United States of America

Marisol Facuse Muñoz, University of Chile, Chile

In South Texas in the United States, Mexican-American music, particularly the popular form of conjunto, has been influenced by new waves of immigration from Mexico and Central America. Both norteño and banda have come onto the music scene, with new club venues and radio stations catering to new immigrants. Similarly in Chile, the migration of individuals from Bolivia and Peru has imported new musical forms. The purpose of this research is to study and compare the migration of musical forms in relation to the reconfiguration of identities, socialization, and incorporation of transnational migrants into host communities. By utilizing ethnographies and life history interviews, this project will critically compare the migrant experiences of musical forms in and around San Antonio, Texas and Santiago, Chile. The authors posit that musical practices foment the creation of sociality in collectives of individuals from diverse regions, be they from Mexico or Central America or Bolivia or Peru, respectively, while simultaneously creating a new mestizaje identity. For the purposes of this research, the new identities being formed speak to both the lived realities of the migrant peoples as well as the musical hybridization. The researchers are seeking to understand musical forms as representing organic intellectuals and, in that sense, more authentic, vis-à-vis commodified and rationalized forms of music existing in the hegemonic host culture.

Turkish metal. Contesting Islamic concepts of morality

Pierre Hecker, Centre for Near and Middle Eastern Studies, University of Marburg, Germany

'I got no problem with religion or religious people. My problem is they got a problem with me', my counterpart with the long, blond dyed hair so aptly summed up. With his tattooed arms and the 'pilot shades ' on his head, he could be easily considered as the Turkish incarnation of American glam rock star Bret Michaels, who had just dropped by to have a couple of beers before hitting on the beautiful young women in the bar where we were doing the interview. In the eyes of the Turkish public, the appearance and behaviour of Turkish rockers and metalheads—with their long hair, black clothes, tattoos, earrings and piercings, and their love for raké and beer—are still often labelled as deviant and contradictory to prevalent concepts of morality and religion. In particular since the pious-conservative Justice and Development Party (AKP) has taken the dominant power position in state and society, Turkish metalheads find themselves in a highly marginalized position, in which they resist the dominance of Islamic revivalism. Islamic actors are increasingly blaming Turkish rockers and metalheads for their supposedly loose morals and disrespect to Islamic traditions. The paper aims to explore how particular cultural practices associated with heavy metal are contesting Islamic concepts of morality in Turkish society. After briefly introducing the history of Turkish heavy metal and providing an insight into the Islamization policies of the present government, it examines the public discourse on heavy metal, shedding light on the different forms of moral subversiveness ascribed to it by the Turkish media. Finally, it investigates how heavy metal culture is contesting Islamic morality in everyday life. In this respect, the presentation will refer to aspects of gender, religion, and anti-Christian blasphemy in a Muslim context.

Radio Dio: Community Radio, Infrastructure and the Establishment of an Independent Music Scene in Saint-Etiénne, France

Scott Henderson, Brock University, Canada

In numerous interviews that I have undertaken with members of the independent music scene in Saint-Etiénne, France, one dominant influence has been a recurring reference point. This has been the local, community radio station, Radio Dio. The station has been significant in brining together musicians from diverse genres throughout Saint-Etiénne and the broader region. As one of the 'Radio Libre' stations established by the Socialist government of Georges Mitterrand in the 1980s, Radio Dio has maintained a mandate of providing media representation to those who tend to be marginalized by the mainstream. Local musicians cite Radio Dio as the means by which they first encountered punk, hip-hop, industrial music and other innovative non-mainstream sounds that became part of the broader local music palette of Saint-Etienne. In writing on 'Popular Free radio', Felix Guattari has noted that 'collective appropriation of the media' has the potential to provide a means of communication to 'not only the 'great masses', but also to minorities, to marginalized and deviant groups of all kinds'. This seems to have been precisely the role performed by Radio Dio. Saint-Etiénne's reputation has long been one of marginality, particularly but not exclusively, one of economic marginality. It is this sense of outsiderness that has helped to create a vibrant, diverse, and yet unified local music scene. This paper will examine how Radio Dio is positioned in relation to the scene's broader local infrastructure, as well as considering the continued relevance of community radio and its role in a digital age.

Keywords: 'community radio', France, Felix Guattari, scene, locality

'I am not an emo, I am the core-kid': Subcultural identity and negotiation of authenticity in contemporary Czech emo subculture

Martin Hermansky, Charles University in Prague, Faculty of Humanities, Czech Republic

Hedvika Novotna, Charles University in Prague, Faculty of Humanities, Czech Republic

Emo subculture is a kind of latecomer to the Czech subcultural world. While punks, skinheads or metalheads have taken its roots as early as in the eighties, emo kids have not emerged until the turn of millennium. Since then Czech emo subculture has been influenced by many divergent sources ranging from its hard core and punk roots, through goth subculture to otaku participatory culture. These with media representations created vastly different notions of what does emo mean and what does it mean to be an emo kid. At the same time there is a strong anti-emo attitude in the mainstream, especially among youth, fuelled by moral panics related to alleged emo suicides in the second half of 2000s, which manifests itself in hatred for and/or ridicule of emo kids. Within this turmoil, emo subcultural identities emerge, are negotiated and recreated. But drawing on different sources and dealing with diverse obstacles, particular emo kids use different strategies to manifest and negotiate their authenticity. Based on ethnographic research of contemporary Czech emo subculture, analysis of internet social media as well as interviews with former active scene members our paper focus on issue of negotiation of subcultural identity and authenticity within Czech emo subculture. Employing Thornton's concept of subcultural capital as well as Moore's concept of performative style, we will ask what is the basis of subcultural identity of Czech emo kids and how they negotiate their authenticity within Czech translocal scene.

Keywords: emo, identity, authenticity, translocality

'Authentic parochialism': Locating the uses of authenticity in a small city's music scene

Eileen Hogan, Institute for Popular Music, University of Liverpool, United Kingdom

Drawing from ethnographic research on music-making practices in Cork (Ireland), this paper locates narrative claims to authenticity with respect to geographic, social and ideological dimensions. This paper examines, first, how the dominant discursive branding of cultural activity at the national level seeks to mobilise a counter-narrative to the reputational crisis engendered through the collapse of Ireland's banking sector. Second, it considers how this narrative responsibilises cultural actors for shaping a more optimistic, stable and wealthy Irish future through corporate national(ist) rhetoric. Third, it explores how local actors have responded to this narrative, which extends deepening neoliberalism in post-crisis Ireland. I argue that a commitment to 'authentic parochialism', as an ideology of belonging that is driven by a rejection of these neoliberalising impulses, offers reassurance and hope to local cultural actors in the context of austerity and rapid social change. This motivates music producers to develop collaborative, creative partnerships with actors in other cultural, artistic and creative fields, who collectively develop activities that impact positively on the liveability of the city. Based on my interpretations of the research data, I claim that 'authentic parochialism', which implies an affective and reflexive attachment to location, is deeply rooted in the ebb and flow of local cultural actors' daily lives. Through their DIY ethos and creative citizenship-oriented thinking, these local agents signal the possibilities of resistance and social transformation in the aftermath of economic crisis.

Keywords: authenticity, DIY music scene, post-crisis Ireland, parochialism

Space of styles and space of positions inside the French 'independent' punk scene

Pierig Humeau, CURAPP CNRS UMR 7319, France

Based on a thesis work in Sociology (Humeau, 2011), we intend to present here the specificities and the different polarizations of the French 'independent' punk space (MCA). Based on our statistical survey (n=636) implemented between 2005 and 2009, we will try to demonstrate the existence of the relation between the social positions occupied inside the social space and the esthetic and political position taking (the 'tastes'). The homology between the relative properties (related to the average favorite style, the bands cited, the political activities and proximities) and the objective social positions (age, gender, social position, etc.) will come out to be almost perfect. The cartography of the style space will permit us to focus on the generational, political and cultural gaps. In order to complete this analysis, we will use another type of enquiry material (interviews, participating observations), in order to establish the sociological portraits of each pole presented. Finally, one of the stakes will be to show that this space has the particularity to produce counter-normative and counter-cultural values, as well as norms and values of engagement which define a specific capital, a body hexis and a punk habitus.

Keywords: structural homology, social position and taste, body hexis, habitus, DIY

Porosity between punk space and politico-associative field. The punk music as an auxiliary means of collective mobilizations

Pierig Humeau, CURAPP CNRS UMR 7319, France

The interest of music in the social movements is already well documented (Traïni, 2008) since the second half of the 20th century, and even before that, during the revolutionary events. Since the very first years of its existence, the punk music demanded that the public be concerned about the political context of the Thatcher years. It accompanied and amplified the contestation, and set down the claims in order to rally the public to a cause. Based on a thesis work in sociology on the punk space in France (Humeau, 2011), it will be about detecting how these punk bands (and the different generations of artists since the end of the 1970s until today) inspired and organized some forms of resistance. Thus, we will point out that the punk space gets to be a tool that permits to seize the transformations of the types of socialization and of the forms of political involvement, in the specific case of counter-culture masculine movements, coming from working classes. For this, we will reexamine the social conditions in which the cooperation between musical producers (punks) and the politico-associative field are reinforced. The political context, the successive reconfigurations of working classes and the fear of social position loss will be evoked, in order to understand why at the young age the socialization takes the specific form of classification fights inside the music space of the youth. Finally, we will show how punk music participates in the political socialization of a fraction of the youth by contributing in the framing of the working classes.

Keywords: youth socialization, generations, working classes, subversion

From resistance to incorporation: Ideological appropriation of DIY music genres in United Kingdom and Czechoslovakia on the example of the media policy

Martin Husak, Charles University in Prague, Czech Republic

The advent of rock music has fundamentally changed the entire field of the popular music all over the world including Communist Eastern Block. Some of the rock music subgenres strongly challenged mainstream ideology as it was represented by state in its political and cultural practises using media coverage as an effective tool to regulate any expression of 'otherness'. Such an ongoing relationship between mainstream and alternative music cultures is deeply rooted in popular music history in Western democracies as well as in the Eastern Block. The paper particularly deals with the emergence of punk music as one of the most controversial rock music subgenre that sparked the media hostility and clampdowns on rock music as a whole. Such a controversy was mainly maintained and negotiated via particular media representation using wide range of 'making meaning' figures (e.g. sensationalism, denunciations, hysterias etc.) and it has brought about moral panic through the whole society. Media then performed as moral arbiter whose responsibility is to alert the public to the danger of particular forms of popular culture which has meant significant threat to social order, governance and authority. That is why popular music has often become a target of censure, condemnation and regulation no matter if it is the case of Czechoslovak or UK culture development. The only thing by which we can clearly distinguish the approaches of both countries to punk is actually the way how to regulate or subdue it. In democratic capitalist regimes it is by the tyranny of market regulations whilst in Czechoslovakia it was the tyranny of totalitarian state regulations using repressive methods. Though, both cases has surprisingly led to the same effect, i.e. the move from resistant spirit of alternative culture to homogenised mass culture. As a result mass media represent 'first line of defence' in sustaining, cultivating and even in subverting social control and there are importantly responsible for ideological framework determining the processes of cultural consumption.

Keywords: Czechoslovakia, censorship, moral panic, media coverage, punk

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Cosmopolitan ideologues and rastafarian performativity in the South African reggae music of Teba Shumba and The Champions

Tuomas Järvenpää, University of Eastern, Finland

Throughout its history, Jamaican reggae music has been an internationally oriented genre. Earlier studies have analyzed how reggae and especially its politicized and socio-religious Rastafarian themes have attracted strong following from white audiences outside of Jamaica in Europe, which today has prominent reggae music industry of its own as well as committed white Rastafarian religious adherents. This paper is an ethnographic account about the ways how social connections are formed within or with Rastafarian reggae, and how the frequent intercultural contacts between musicians are facilitated ideologically across racial, national and ethnic boarders. These cosmopolitan ideologues of Rastafarian reggae music are interpreted in the paper as a form of bodily performativity, as described by Judith Butler in her seminal work. The paper analyzes these themes from the point of view of one South African reggae vocalist, Teba Shumba and his back-up band, The Champions. The data of the paper comes from a micro-historical and ethnographic description of their music tour in Finland in the year 2005, which was organized by a cultural project funded by the Finnish foreign ministry. I argue that here Rastafarian reggae, and its socially conscious message, fit particularly well to the political aims of the project, which aimed to inform general public about the alleged hardships of South African youth. The highly flexible nature of Rastafarian performativity enabled Teba and The Champions to articulate their music with various music genres and to meet the various expectations projected to them in different social and musical situations during the tour.

Keywords: reggae, rastafari, ethnography, performativity

Space, place, and the local in Dublin's underground

Jaime Jones, University College Dublin, Ireland

The word underground has profound and sustained connections to the idea of place, and in this paper, I examine what kind of a place the underground is, using Dublin as a starting point. The small numbers and relatively circumscribed territories of personnel, practice spaces, recording studios, and venues in Dublin suggest that the scene constitutes a seemingly closed arena that encourages musical work, sustains DIY values, and resists interference from outside. In this sense, we can understand a Dublin underground that is intensely local – a 'place' in the old sense of the term. Yet at the same time, this place can be viewed as a local realisation of a translocal 'underground' structure that has unique but recognisable manifestations elsewhere. Here, I argue that this structure, along with practices of circulation that move musicians, producers, collectors, and audiences beyond the city limits, does not limit but rather enables the production of local musics. The 'underground' becomes an affective connection built upon mutually understood structures of emplacement, which produce or make possible relationships that transcend but also attend to the particularities of place. Most importantly, these particularities are aestheticised, and gain clarity and emphasis through acts of performance. Using footage and interviews gathered through field research carried out over the past year, I explore this idea through the analysis of both live and mediated musical performances. The Dublin scene, far from being isolated or nostalgic, contributes to a radical and far-reaching 'underground place' for people to be somewhere musically together.

Keywords: place, performance, translocal

More than 3 chords in a guitar: intersections between punk and electronic music

Rui Pereira Jorge, Center for the Study of Sociology and Musical Aesthetics, Portugal

This presentation deals with composition issues and musical analysis topics in the context of the punk movement, showing how some side born technological music trends evolved from punk. Punk music has been associated with the simple combo of voice, guitar, bass and drums. The iconographic picture of Sex Pistols and Ramones playing that way is emblematic. But, despite this image, punk music incorporated other musical instruments, more sophisticated than those. Namely, all the bands that used synthesizers, drum machines, and tape recording... but used in a punk way. We take account of some reasons for that particular use of equipment: reinforcing an opposition to an epic way of playing; exploring new technical possibilities of the equipment; pursuing a so-called cold sound; trying out some aggressive image and generating some kind of social conflict with other users of technology like prog rock bands. We start by a panorama of punk music characteristics. Then, we analyze emerging trends pointing to the use of more sophisticated equipment used in a not so common way, showing how some of the most decisive musical trends of the 80s and following emerged from punk, keeping the attitude but pioneering new ways of musical expression. Some key figures will get particular attention and specific Portuguese examples will be referred.

Keywords: organology, electronic music, punk music, DIY

Pernambuco Building: spacialities of live music in the ExcentriCidades project through a constellation of concepts

Jeder Janotti Junior, Post-Graduate Program in Communication for the Communication Department of Federal University of Pernambuco, Audiovisual and Music Analysis Laboratory, Brazil

Laís Barros Falcão de Almeida, Post-Graduate Program in Communication for the Communication Department of Federal University of Pernambuco, Audiovisual and Music Analysis Laboratory, Brazil

The reoccupation of Pernambuco building, located in the center of Recife, capital of Pernambuco, for creative businesses, brings a new form of territorialize the consumption of music in the city and raises questions connected with the idea of space, cultural scene and multiterritorialities. A 'constellation of concepts 'then is evoked seeking the understanding of spatialities created by music in ExcentriCidades project, organized by the Coletivo Sexto Andar, in Pernambuco building. The music that crosses the event is part of the cultural networks, with the movement not only of human actors as well as artistic objects and devices themselves that allow its production, and at the same time, it is crossed by connected listening amid a multiplicity of artistic expressions, requiring a coping space of the musicians, noise, a deconstruction of what is expected of a show in the traditional sense. These networks can be best seen when we surf the information territories of Pernambuco Building on the social network Facebook by joining an informational membrane and creating a new hybrid function and dynamics to the place. Thus, the musical events of ExcentriCidades creates cultural landscapes, in other words, spatial representations or spatial emulations and, on the other hand, create multiple possibilities to enter and/or to exit cultural scenes of the new popular music in Pernambuco that are activated during these events, as Pernambuco Contemporâneo e Cena Beto.

Keywords: cultural scene, multiterritorialities, ExcentriCidades, connected listening

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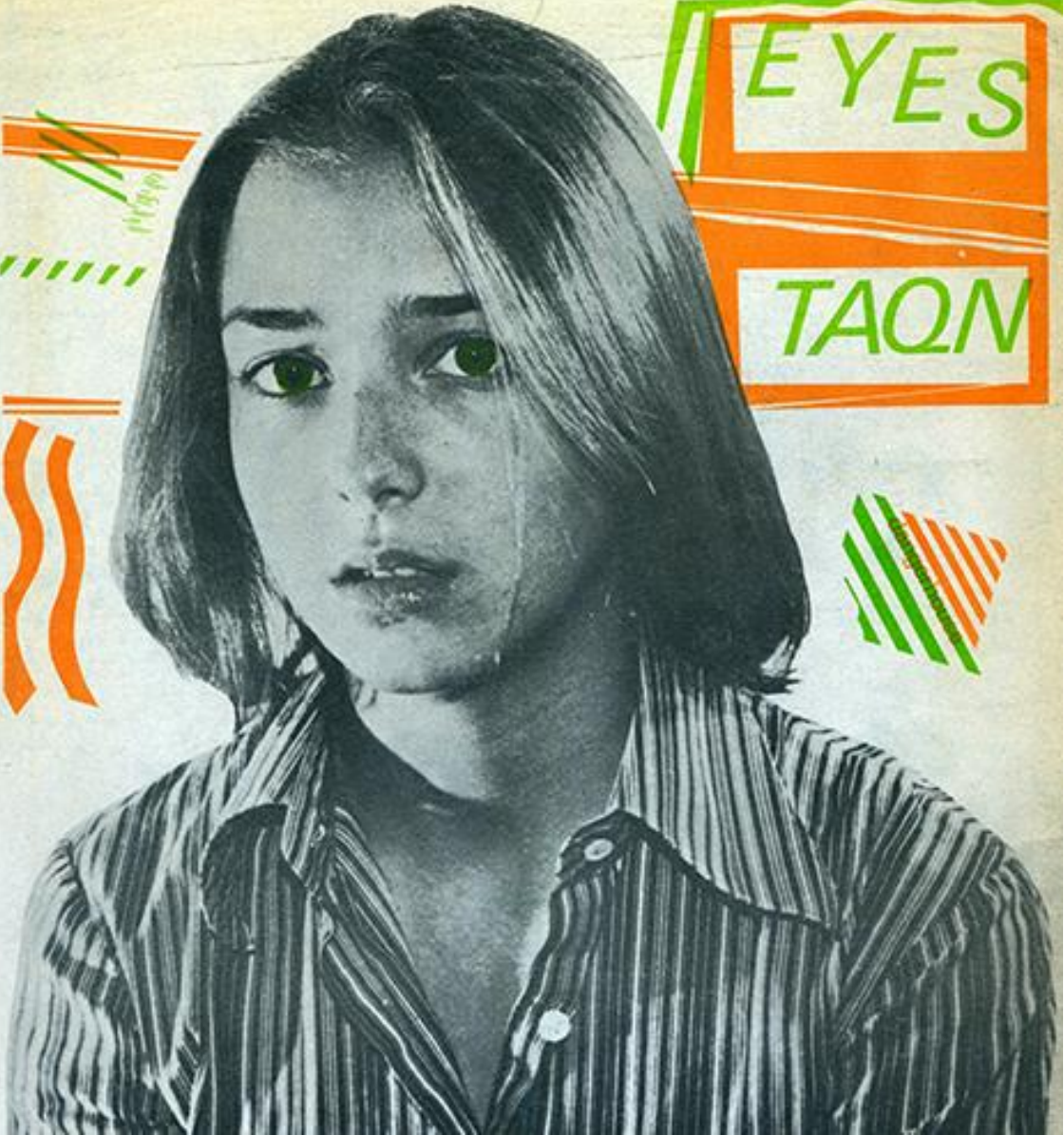
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'Here we are now, educate us': The pedagogical approach to teaching the history of punk

Rylan Kafara, Edmonton Free School, Canada

The History of Punk course started in May of 2012. Its aim was to offer classes on subjects related to punk for anyone interested. There was no cost, age or educational barriers – everyone was welcome to participate. People attending classes ranged from youth to tenured professors; from the homeless to the affluent. While the course had an official instructor, the curriculum developed in tandem with student interest and input. Exposure to punk tenets was emphasized – for example, students were encouraged to bring vegan food to class to share with others. Classes occured at a variety of locations, depending on the subject matter and the pedagogical focus in each case. For those not able to participate in person, Course information was made accessible online. This included readings and other learning resources, such as music and documentaries. Indeed, every class had a 'playlist. 'Additionally, social media was utilized to foster online discussion and transmission of knowledge. Indeed, the class has now expanded to a weekly community radio show. A course which removes barriers to learning is increasingly important generally, and specifically for punk – which at its heart stresses equality and inclusiveness. This paper explains how the pedagogical approach to the class developed, and what it strives to do in the future. It will show how the class continues to widen participation and impact learners. By utilizing professional knowledge from various disciplines and critical perspectives and placing them in a punk framework, the positive and sustainable impact of learning this way is clear.

Keywords: punk, pedagogy, history, community

Punk and new wave: Destruction or a doorway into Europe for the former Socialist countries

Yvetta Kajanova, Faculty of Philosophy - Comenius University, Slovakia

Underground music in the former Czechoslovakia, Yugoslavia and Poland in the era of their socialist regimes had the utmost social, aesthetic and philosophical significance in the new wave. A specific feature was that in some of these countries, experimental and new wave bands emerged earlier than punk groups because they were best suited for the expression of silent protest. Initially, these bands had presented themselves without political actions, but later they fell into open political conflicts and musicians were imprisoned for subversion of the country. In the Czech Republic, the period between 1968 and 1989 was associated with the activities of the bands Plastic People of the Universe and Pražský výběr, which fused political and artistic dissident movements. In Slovakia, a youth gospel scene emerged in the underground, although it never had the musical characteristics of an alternative genre because gospel bands derived from mainstream rock and Afro-American gospel. While the activities of the Czech bands were banned from 1983 till 1987, the Yugoslavian geek rock band Haustor was enjoying their fame. The Polish post-punk band Maanam was first broadcasted by MTV in 1988. The Slovak alternative rock bands Demikát and 300HR limited their music to small, enclosed subcultures. Punk bands such as the Slovak Zóna A and the Polish groups SS 20, Kryzys and Siekiera became involved in conflicts due to their provocations related to skinheads and hooligans. A question arises as to whether the conflicts were deliberately provoked as it was the 1981 to 1983 Nazi affair in the former Yugoslavia that was associated with the rocker Igor Vidmar. The author of this paper analyses and compares the relationship between the mainstream and the underground together with their close ties with political activities.

Keywords: underground, socialism, new wave, alternative rock

Carnivalesque psychobilly performances: Creating an alternative culture of survival

Kim Kattari, Texas A&M University, United States of America

This presentation focuses on the subculture of psychobilly, a musical style that combines aspects of rockabilly and punk with campy horror aesthetics and tropes. Psychobillies are drawn to the scene due to a shared disillusionment with contemporary mainstream culture and an economically and socially marginalized existence. My ethnographic fieldwork among psychobillies has illuminated many ways in which participation in this counterculture alleviates the frustrations and difficulties they face on a daily basis. In this paper I draw on Bahktin's carnivalesque, Barthes' jouissance, and Fiske's 'productive' and 'evasive' pleasures to focus specifically on how the performances themselves serve as sites of release that allow psychobillies to defy social restrictions, indulge in excesses of the body, break taboos, and subvert normative expectations by creating a 'world-upside-down. ' I describe the blood, sweat, vomit, food fights, loudness, camp, transgressive costumes, performative showmanship, sexual pleasures, and consumption of alcohol that constitute psychobilly performances, allowing members of this subculture to imagine and enact an alternative world, enjoy a show worthy of their hard-earned money, and derive pleasure from the collective engagement of the body politic in a freeing carnivalesque experience. I conclude that this strategy for experiencing pleasure and abandon reflects the continuity between psychobilly and its primary influences: rockabilly, punk, and shock rock. All three genres lent psychobilly stylistic influences that reflect a working-class sensibility, perform attitudes of defiance, and rebel against social and bodily control to help participants express and survive the harsh realities of their day-to-day existence.

Keywords: subculture, resistance, countercultural identity

Hellbent for social media: Methodological approaches to social research in online spaces

Tristan Kennedy, Flinders University of South Australia, Australia

An increasing shift in more recent times to online social spaces by heavy metal music communities has presented new challenges and opportunities for social researchers. This paper will draw on the methodological approach used during my doctoral research into the ways in which individual and group gender performances are affected by the increasing use of social media by fans. In designing my research project on individual and group performances of gender in heavy metal fan groups it quickly became apparent that social media presents new methodological as well as epistemological questions for the social researcher. I will use this opportunity to propose an adaptation of existing methodological approaches to online ethnographic research aimed at understanding the ways in which the extension of heavy metal fan spaces to encompass new online social spaces affects individual and group performances of gender. This adaptation will specifically address the need to abandon the idea of separate 'real' and 'virtual' spaces when striving to understand the experience of social media use. Further to this, I will highlight that the influence of social media technology on social relationships and the stories of the individuals who inhabit these spaces require an epistemological approach such as that offered by post-colonial and feminist literature that necessitates a consideration of relations of inequality and privilege especially with regard to situated knowledges.

Street musicians: The strategies of mastering the social space of St. Petersburg

Aleksandra Kozyr, Saint-Petersburg State University, Russian Federation

In modern sociology the topic of street performance as a social practice is not sufficiently developed. Today, in the Russian science there is not much research directly related to the sociological analysis of the street musicians' activities, as well as their ways of mastering and adaptation of urban space for their needs. The study of this issue is very promising, because the street music performance is an integral part of the street culture, transformation and development of urban space.

Today, the big cities are perspective platforms for self-expression and self-realization of street musicians, and also for their informal economic activities. However, the Russian street musicians have to face serious problems related to the fact that in our country the activities of street musicians banned as illegal business activities and the existing street performers are still marginalized in the eyes of society and the state. Nevertheless, the number of street musicians is not reduced, and new generations of buskers choose this type of activity. Despite the legal and social barriers, street musicians today have almost all the districts of St. Petersburg. They carry out their street musical performances in the transitions, at subway stations, subway trains and near metropolitan stations, they play in gardens and parks, squares, and especially in various tourist areas. The key question of this research is how street musicians choose places for playing music and master the urban space, adapt it for their needs, how they interact with police and other actors in urban public spaces. One of the tasks of this study is to find out whether buskers form a community with a common identity, social bonds, mutual assistance and exchange of experience.

'To Wear a collar with electric shock': The young workers of the 'new' and the 'old' Russian cultural institutions

Margarita Kuleva, NRU Higher School of Economics, Russia

A number of papers devoted to creative economy indicated cultural institutions as a specific type of production with hidden behind an attractive bohemian lifestyle inequalities and exploitation [see Aranda, Vidokle 2011; Forkert 2010; Gill 2009, 2010; Christopherson 2002; Deuze 2007, Neff et al. 2005, McRobbie 2009]. This discussion describes mostly the situation in Western Europe and excludes the post-Soviet context. The focus of this presentation is to consider the organization of creative labor in the specific Russian context. In particular, the presentation examines two types of cultural institutions that dominate the cultural scene of the St. Petersburg early 2010's: the 'old' (state, former state or having sustained support of the state budget) and the 'new' ones, which include primarily appeared in the last decade lofts, creative space and other initiatives funded by private means or without substantial funding. The relations between these two types of institutions remind distinction between official soviet culture (mostly represented by the same institutions) and underground culture presented in 1970-1980ss.
Through the prism of everyday working routine of young cultural workers, I interprets the two types of cultural institutions as workplaces: in particular, I consider the features of inequalities and exploitation, specific of cultural production and individual labor regimes.

Keywords: cultural labor, creative labor, youth, underground scenes

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RATAZANA PRODUÇÕES

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Mediation and mediatization of popular music in the age of digital networks

Tatiana Rodrigues Lima, Federal University of Recôncavo da Bahia, Brazil

This paper aims to discuss some major reconfigurations of popular music that followed the progressive digitization of its productive chain. It is intended to address the enlargement of the sociocultural and communicative mediations around music and also the consequent power redistribution between those involved directly and indirectly with the musical culture, besides the entry of new agents in the circuit. It is argued further that there is an ongoing logical diversification in production music. The one-all model, predominant during the twentieth century, now coexists with new alternatives made possible by digital platforms and by the collaborative culture. Within the reception competences, the social uses of music currently involve content production by the consumers; listeners participation in music configuration and in the confection of other music related materials in conjunction with the producers; besides actions that generate deferred and diffuse circulation modes with respect to the production instance planning, resulting in the expansion of music mediatization. The approach follows a communicational perspective guided in Latin American cultural studies, mainly on Jesús Martín-Barbero's mediation map, with attention also to mediatization and its implications in the production, circulation and consumption of music.

Extrarradio, Extrafuerte, Extramierda: Punk Attitudes from the Periphery of Bourgeois Barcelona's Claim to Catalunya's Cultural Capital

Maria Van Liew, West Chester University, United States of America

For many young Catalans in the 1980s, Anglo rooted punk/pop offered an alternative means of reinforcing one's Catalan national identity as more expansive, larger than what the urban bourgeois Catalan state was proposing in early post-Franco context. Two contemporary Catalan voices, Lluis Gavalda (musician and cultural critic) and Kiko Amat (novelist and music critic), born in 1964 and 1971 respectively, have incorporated personal Anglo-dominant soundtracks into the enterprise of expressing themselves through music and novels beyond the confines of official Spanish and Catalan national cultural agendas. For the purposes of this discussion, I intend to investigate the content of their early critiques of local governance and economic segregation, as well as a celebration of rural markers of Catalan identity (Gavaldá's lyrics as singer in Condons Adulterats/Spoiled Condomns; Els Pets/The Farts) and expressions of non-urban punk youth (novel: Rompepistas, 2009) in the 1980s. Their efforts to form part of a critical subculture reveal the same as nonetheless vulnerable to how media (success) often plays a key role in de-politicizing subcultures and assimilating them as a desirable 'punk attitude.' The wisdom of political entities to assimilate subcultural movements as 'proof' of their own legitimacy is what early Catalan lyrics like Gavalda's spoof, and Amat's socially aware novels denounce by disassociating themselves from the middle-class status quo in favor of masculine voices that cry foul while listening to foreign soundtracks. In its most recent bid for the democratic right to hold a referendum on Catalan separatism from Spain, Catalunya is now viewed as a collective punk region by Madrid's conservative Popular Party, which has declared this form of dissent, resistance and rejection of 'the past' (1714) as an unconstitutional form of anarchy from the state 'periphery.' It is my contention that imported punk influences on Catalan youth cultural expression since the 1970s is a recognizable contributor to contemporary Catalanness, as this nation within a nation continues to rebel against 'Spain' in the 21st-century. While Catalunya's linchpin has been their linguistic heritage and resilience for centuries, I propose a focus on punk attitudes expressed from the extrarradio and southern rural areas of Barcelona as a form of resistance to bourgeois

Barcelona's assumed centrality as capital of an official mode of cultural experience and survival in contemporary Europe.

French touch and fuck you style: Punk bodies and identities

Philippe Liotard, Université Lyon 1, CRIS, France

The issue is to understand the French punk scene by observing the punk body modifications and the punk body practices on, at least, three levels: the punk music bands, the punk public, and some self-defined punks who are involved in other parts of punk culture. At this stage of my investigations, I can describe a difference between the French punk music bands and their audiences which are much more 'punky' stylized. For them the British and American punk codes are very early imported even if the punk bands do not use them. For example, Les Béruriers noirs or OTH produce their own style. So, the French 'fuck you style' mixes both French and foreign punk codes. During the 90's, a French body modifications scene appeared very closely associated with the musical punk scene but not only. It proposed piercings but also implants and… body suspensions. The DIY started to organize new body looks. The 'body play' proposed a kind of experience which became another part of the punk culture offered to the youngest generations.

Keywords: punk body, French punk scene, punk scene, French body modifications

Mobility and connections: in and beyond the Dutch punk scene

Kirsty Lohman, University of Warwick, United Kingdom

This paper seeks to problematise conceptualisations of 'local' scenes by deconstructing the lived experiences of where the physical geographical boundaries lie. It argues that in an underground subculture such as punk, particularly in North-West Europe, participants are characterised by hyper-connectivity. Connections between individuals and bands stretch over and beyond both local and national 'borders', disrupting our ability to talk of local scenes. Historical relationships, facilitated through squat and punk networks, the open borders of the EU, and internet contacts, all help facilitate high levels of mobility. It is this mobility and connectivity which widens the possible avenues of cultural influence, altering the nature of punk. The paper will revisit post-subcultural models of 'glocal' and 'translocal', but concludes that these do not offer a nuanced enough understanding of the mobile reality of Dutch participants' engagement with punk. This paper discusses the role of centre/periphery conceptualisations of (sub) cultures, drawing on Appadurai (1996) and Hannerz (1992), but suggests that these do not adequately represent the complex 'multilateral flows' (Pilkington 2012) of cultural influence. It will suggest that Deleuze and Guattari's 'rhizomes' (1987 [2003]) provide the necessary complexity in understanding how connectivity and mobility of participants helps shape culture. This ethnographic research project was based in The Netherlands (2010-2011), however in this paper the Dutch scene will be regarded as part of a wider scene based loosely in North-West Europe. The paper will foreground themes of mobility, and underpin these with notions of connectivity. It investigates the movements of people within and beyond The Netherlands, the movements of bands within and beyond the Netherlands and the movement of ideas and cultural products within and beyond the Netherlands.

Keywords: punk, subcultural flow, Netherlands, mobility, connectivity

From the 'porteño' basement. The constitution of the underground musical scene in Buenos Aires, Argentina, during the 80s

Vanina Soledad Lopez, Universidad Nacional de Quilmes – CONICET, Argentina

During the Malvinas war in 1982, the broadcast of English music was banned by the Argentinian military government. This lead to an opening on the diffusion of songs sung in Spanish on the radio, which paradoxically benefited vernacular rock, a tendency usually associated with the resistance movement. In the same direction, the concerts that took place in the capital city's small and medium size scenarios multiply from that moment on. With the democratic return, while the commercial consecration mechanisms of rock music strengthened, these live shows quickly increased. This paper aims to describe the construction of the underground 'porteño' scene in Buenos Aires during the 1980s. For Straw (1991) a scene constitutes a cultural space relationship, based on 'as much stylistic and/or musicalized association as face-to-face contact in a venue, club or other urban setting' (Bennet, 2004: 225). Between 1982 and 1987, bands of rock, punk, ska, heavy metal and new wave shared presentations in bars, theaters and discotheques in Buenos Aires forming a musical scene. From the construction of the underground 'porteño' cartography, built on research about live performances in bars, theaters and nightclubs during the 1980s, this paper will present a scene oriented less by their musical stylistic coincidence than by their territorial appropriation of the night urban settings.

Keywords: rock music, underground scene, night urban settings

Britpop's Common People: the representation of national identity in popular music

Claudia Lueders, Royal Holloway, University of London, United Kingdom, Germany

The paper discusses the relevance of Britpop's representation of British identity for the British youth and their attitude towards British identity in the 1990's. Based on current academic critique towards Britpop that it's only a representation of white, male, heterosexual Englishness, the paper raises the questions; whether Britpop was indeed only a representation of white, male, heterosexual Englishness and why its representation of national identity has been perceived so nostalgic given the fact that it was actually produced and consumed by young people? The paper argues that Britpop's representation of national identity was more complex and ambiguous than previously suggested by academia and that Britpop's positive attitude towards Britain and its nostalgic representation of British identity needs to be interpreted as a cultural critique of social, economic and political changes in the United Kingdom in the 90s. In that context, the paper discusses the relevance of cultural referencing in Britpop music and its related media discourse which played an important role for Britpop's mainstream success in the UK as it deliberately connected the contemporary culture of the younger generation with the cultural heritage of older generations and therefore further strengthened Britain's image as a nation of great pop music which has been recently celebrated in the 2012 Olympic games open/closing ceremonies. The paper draws on a qualitative textual analysis of Britpop lyrics, album review, mainstream media coverage as well as empirical interview data with music journalists and music fans.

Keywords: national identity, popular music, youth, cultural referencing

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Performance art in Portugal in the 80s? A drift towards music?

Cláudia Madeira, Faculty of Social Sciences and Humanities, New University of Lisbon, Portugal

The creation of an art market in Portugal in the 80s had an impact on the field of Portuguese performance art. In the 60s and 70s, some of the precursors of performance art in Portugal no longer followed this option and devoted themselves to other professional fields or a more object-based art, such as painting, sculpture etc. – and even talked of a kind of 'death of performance art'. Yet, at the same time, new agents and groups emerged that still had a connection with performance art, including Homeostética and Happy the Faith. Some of them moved in the direction of alternative music with a strong satirical base. This paper will seek to examine the specificities and the intergenerational points of contact, continuity and difference among these groups in relation not only to their predecessors but also to the positions held by some of their members in the field of contemporary art and to the 'social places ' that performance art occupies today in the national and international scene.

Keywords: performance art, performance art and alternative music

Revivalism, hibridism and transformism: From sociability to musical identity, Coimbra's rock music scene during the 90's

Pedro Almeida Martins, Faculty of Economics of University of Coimbra, Portugal

This comunication presents a short vision of my master dissertation, aiming to overlook the main dimensions which constituted Coimbra's local music scene. This dimensions lead a restricted group of individual's to prosecute their daily routines incorporating rock music as a style of life. This enhancement, established by what I name 'strategic relations' and 'inherent capital', formed the main dimensions which Coimbra's rock music scene emerged. Strategic relations define the relations settled by individuals creating social bounds by linking their social and cultural interests to other individuals that share similar interests. Interacting with each other, in daily routines, these interactions, mirrored in the artistic practices, reflect the individual potential for creativity and music production. In fulfilment with artistic paths, this achievement is formed by a social background of music influences, witch I designate by 'inherited capital'. Along with strategic relations, inherited capital is characterized by fluxes of information, especially cultural and music knowledge's, enabling this restricted group to consolidate Coimbra's music scene, during the 90's. Their social existence, mirroring a romantic rebellion, triggered them against popular and traditional local habits, demonstrating a complex network of sharing musical interests. The purpose of this communication is twofold. First, to present Coimbra's music scene during the 90's, analysing the importance of its informal and formal structures; secondly, evidencing Coimbra's rock scene in a post-subculturalist perspective, it's analysis constituted a heuristic source in formulating new concepts to a theoretical enrichment of music scenes.

Keywords: music scenes, rock music, Coimbra, common culture

Cassette culture and copyright critique

Pascal Massinon, University of Michigan, Ann Arbor, United States of America

Beginning in the late 1970s, the North American and European recording industries launched a multi-faceted campaign against the private reproduction of copyrighted works onto blank cassette tapes. Alleging unauthorized theft of their exclusive products, content owners sought a variety of legislative solutions to slow the growth of home taping and to recoup profits from potential lost sales. Around the same time, a transnational network of underground amateur musicians, sound artists, and tape enthusiasts used self-produced cassette distribution through photocopied fanzines, mailing lists, and non-commercial radio stations to enact a musical community freed from the demands of popularity and the profit motive. Whether in action, in writing, or in sound, participants in the self-described 'cassette culture ' of the 1980s offered some of the most explicit critiques of the recording industry's copyright claims. North American artists in the home taping subculture, like John Oswald of Mystery Tape Labs in Toronto, The Tape-beatles in Iowa City, and Negativland in the Bay Area, saw plagiarism, unauthorized copying, and do-it-yourself publishing as key strategies to rethink the meaning of creativity and communal cultural production. Exploring the history of this community through the multimedia archive of Tape-beatles member Lloyd Dunn, I examine how home tapers came to question the recording industry's insistence that a healthy economy in the information age required strong intellectual property protections, even as they articulated a political, social, and cultural outlook that embraced a version of flexible production markets that became absorbed in the recording industry's later business practices.

Keywords: cassette culture, copyright, DIY

Memories of an underground scene at the southern Brazil: between descriptions and meanings about one subterraneous past

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Isabel Porto Nogueira, Federal University of Rio Grande do Sul; Federal University of Pelotas, Brazil

In the context of the thesis project called *Rock pelotense nos anos 1990: cena, memória e identidades de uma prática roqueira no extremo Sul do Brasil*, this paper aims to reflect about the semantic and factual representations (Candau, 2011) that helps to compose a little part of a general view about pelotense rock underground scene in 1990's. Departing from the dense description notion (Gertz, 2008), as well as from an anthropology of memory (Candau, 2005; 2011), we are searching to comprehend how and through which mechanisms the collaborators interviewed share memories (from the researcher point of view) of this scene. I.e.: the passage from individual representations to a collective representation (Candau, 2011: 11) that will help to construct this specific musical world (Becker, 1974; 1982; Finnegan, 1989). Is through the testimonies/narratives of collaborators who participated of this scene - reflecting experiences, ideologies, traditions, and so on that are framed in 'life stories' and 'societal stories' (Jovchelovitch; Bauer, 2002: 90) grounded 'in the concrete experience of the past' (Alberti, 2000: 3), in the reflexivity-mundanity polarity (Ricoeur, 2000: 40) – that we intend to present and to discuss the main emic categories that are emerging in the work of construction and representation of this scene in the southern Brazil at 1990's. To deepen and to comprehend how is constituted today the memory of this musical scenery, will be brought together authors like Straw (2004; apud Janotti Júnior, 2012), Bennett (2004), Shuker (2005), Cardoso Filho and Janotti Júnior (2006), Ribeiro (2007), Holtzman at al (2007).

Keywords: social memory, scene, underground, Southern of Brazil

Cattivi guagliuni: The identity politics of 99 Posse

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The career of Neapolitan group 99 Posse has always been permeated by an uncompromising political militancy, mainly associated with the activities and ideologies of the Italian extra-parliamentarian left wing. After reaching the peak of their popularity in the national mainstream music scene in the early 2000s, 99 Posse decided to break up in 2002, on account of growing incompatibilities between their political activism and the commercial obligations attached to their musical activity – including the acceptance of a contract with multinational music publishing company BMG, or the frequent appearances on MTV and similar TV channels. After seven years of silence, they reunited in 2009, and have released two new albums since the reunion.

In this paper, I aim at identifying and assessing the ideological shifts that characterise 99 Posse's production since the 2009 comeback. On one hand, I perceive an unprecedented interest for the condition of prisoners in Italian jails; on the other hand, and partly in connection with the first point, I argue that the most recent 99 Posse production displays a grown attention for forms of radical politics centred on the condition of the South of Italy, including the participation in a general trend of historical revisionism and even the appropriation of identitarian claims. A variety of heterogeneous materials, ranging from published interviews to biographical material, is used as evidence alongside the lyrics of various musical works.

Keywords: 99 posse, identity politics, southern Italy

Shake it off your body! Overcoming distress through the sounds of reggae and punk

Gonzalo Fernández Monte, Complutense University of Madrid, Spain

The combination of cheerful, upbeat music with disturbing lyrics is a well extended technique of lyrical dissonance in which the message becomes amplified by means of irony. This resource acquires interesting dimensions in Jamaican music and punk-rock styles born after the influence of reggae and ska during the seventies and eighties. As early noticed by Pamela O'Gorman, the use of carefree sounds that drift along harsh, socially-charged lyrics was fairly common in the musical production of sixties Jamaica, a practice that could have permeated from local traditions like Dinkie Minnie, according to the descriptions provided by Jamaican folklorist Louise Bennett. The use of lyrical dissonance can be detected again, as Simon Reynolds has observed, in the music of 2Tone ska revival British bands like Specials and Madness in the late seventies, and has become a recurring feature in ska-punk bands that often use energic and joyful sounds to deliver messages of resistance and social protest. Analyzing the use of lyrical dissonance in this kind of music, we can find a set of meanings that go beyond the mere intention of irony and refer to notions of corporeality proper to reggae, by which the music exerts a direct influence in the body of the listener and rhythmic movement serves as a way of escape from crude reality. This presentation will serve as a first approach to understand the origins, meanings, uses and possible connections between punk and reggae in the practice of lyrical dissonance through a series of reflections and audio examples.

Keywords: lyrical dissonance, corporeality, reggae, punk

Social sciences, punx archives and memories: considerations concerning the KISMIF Archive

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

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

Pedro Quintela, Faculty of Economics, Centre for Social Studies, University of Coimbra, KISMIF Project, Portugal

In this paper, we propose to address the importance of archives for the sociological analysis of cultural manifestations linked to certain expressions more or less underground and which lie closely related not only with music but also with the visual arts, illustration and design. We will focus on a particular subject: the independent publications, self-edited and distributed through a do-it-yourself (DIY) ethic, highlighting in particular the case of fanzines. Indeed, there has been, over the past few years, a growing interest for this type of (sub)cultural practices and manifestations. This interest is reflected, on the one hand, in a recent increase of the production, exhibition and consumption of such DIY objects - fanzines, 'artist books', photographs, memorabilia, self-publications and other types of self-edited publications - which are increasingly present not only in record stores, bookstores, art galleries and museums, as well as in other less conventional spaces, online and offline. On the other hand, this interest is reflected in a growing investment by academia and some cultural institutions (museums, libraries and archives) to collect, analyze and preserve this type of production associated with some more underground culture, in a curious approximation to some of the 'consecration systems' of more mainstream art. In this paper, we propose an analysis of these processes, discussing its meaning and the challenges they pose to social scientists involved in the collection, preservation and analysis of this type of cultural production. We illustrate empirically some of these reflections through the constitution and promotion process of a punk archive, developed by the research project Keep

it Simple, Make it Fast.

The philosophy of free radio/media movement in Japan in the post-media era

Yoshitaka Mori, Tokyo University of the Arts, Japan

Tomoko Shimizu, University of Tsukuba, Japan

How can we reclaim the media in the age of post-media? The paper explores the philosophy of free radio as a political artistic tool, by looking at a history of independent media/radio practices in Japan and its relation to the concept of 'post-media', coined by Felix Guattari, who was involved in the free radio movement in Italy in the 1970s and visited Japan in the 1980s. Two underground radio stations, Radio Alice in Bologna in the mid-1970s and Radio Homerun in Tokyo in the 1980s are a staring point for argument, as both of them can be understood as early examples of cultural practices in post-media politics. The paper also discusses the possibility of independent media today, particularly through the examination of some of contemporary media/radio art projects, counter-journalism in social media and DiY music and art practices in Japan. Although the free radio movement has almost ended through the development of Internet technology, its spirit survives in both digital and analogue media. Along with re-discovery of Situationist cultural practices and Autonomist socio-political movement, the idea of free radio as a political tool has gained its importance and is still inspiring contemporary cultural art practices. The media tactics in the post-media era is discussed within the context of the development of independent media, its cultural practices and theoretical background in Japan.

Keywords: free radio, post media, Felix Guattari, Japan

The 'Ghost of the Machine': The bass saxophone and popular music remediations in the Montreal underground scenes

François Mouillot, McGill University, Canada

This paper analyses the ways several successful experimental musicians from Montreal use the bass saxophone, a once obsolescent instrument, to bridge distinct underground scenes of the city through iconoclastic remediations of popular music aesthetics. Specifically, this study focuses on Colin Stetson – the most commercially successful example among these musicians – whose pieces for solo saxophone released on the experimental music label Constellation Records have gone from underground cult status to making the prestigious Canadian Polaris album-of-the-year prize's short-list in 2011 and 2013, and being featured in an Oscar-winning feature film. This paper analyzes aspects of Stetson's use of extended playing techniques and innovative mobilization of analog recording technology in order to argue that the instrument acts a 'scene mediator' by matching the musical aesthetic of popular electric instruments. Through their combination of avant-garde jazz playing style with popular music composition structure, Stetson's pieces go far beyond the traditional repertoire associated with the saxophone to refashion and expand on musical aesthetics – electronic music, early heavy-metal, and contemporary western art music – that make up the terrain of the current Montreal underground. This paper then considers the ways in which the bass saxophone functions as an unexpected nodal point within a 'scenic assemblage'; it facilitates interactions between different aesthetics rooted in post-rock, punk and contemporary experimental aesthetics, prominent material forms (posters, vinyls) and key infrastructures such as recording studios and concert venues. In this sense, the bass saxophone and its experimental uses contribute a sense of identity to the Montreal underground.

Keywords: remediation, underground, music scene, punk, post-rock, instruments

Freak encounters in the *Free Press*: sharing spaces in 1960s Los Angeles

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On 23 July 1966, the *Great Underground Arts Masked Ball & Orgy* attracted one of the largest assemblies of countercultural radicals Los Angeles had ever seen. Extravagantly costumed attendees—'Freaks', to use their self-imposed nomenclature—watched action paintings bathed in psychedelic light, provided corporeal canvases for marker-wielding tattoo artists, and danced with abandon to a performance by Frank Zappa's Mothers of Invention. One month earlier, a tribute concert put on by a group calling themselves the Los Angeles Hippodrome provided a comparatively conservative experience: a performance of Arnold Schoenberg's complete piano works, a slideshow of his expressionist paintings, and a recorded lecture. Despite these contrasts, the promotional materials for both events were virtually indistinguishable in approach and aesthetics. In both cases, the event organizers co-opted the pages of the Los Angeles Free Press—a seminal American underground newspaper—for their own promotional goals, printing ads and public manifestos that incorporated a distinctive DIY collage aesthetic reminiscent of John Heartfield's photomontages. These two groups co-occupied more than just the pages of the *Free Press*. Their meetings in virtual space mirrored their interactions in apartment buildings, coffee shops, street protests, and performance venues like Aerospace Hall, where both of the above events were scheduled to take place. This paper will argue that the unique landscape of mid-century Los Angeles, situated as it was at the epicenter of the popular mainstream, engendered an interconnectivity of social networks in which competing movements of cultural resistance enjoyed a mutually-beneficial cross-pollination of strategies and ideas.

Keywords: counterculture, Los Angeles, underground press

The folk-underground music as culture revivalism: Mixing The Sundanese traditional musical instrument and underground music as the struggle for culture sovereignity

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This paper is endeavoring to describe the underground musician as an agent of Sundanese culture revivalism. Indonesia as a multiculture country have more than 300 indigeneous culture and ethnics. The Sundanese is the second largest ethnic in Indonesia which have blurred identity by many hegemonic factors such globalization, the Javanese culture (the largest ethnic in Indonesia), and also by the nationality homogenization by Indonesian nation state. As a reaction of these factors, the Sundanese artist doing the social movement to revive the Sundanese culture. The qualitative approach of this research have been done to construct the meaning of the underground musician in context their act of playing the Sundanese traditional music instrument. Data collected by participant observation method and also support by deep interview to the underground musicians. The result point out that the underground musician was endeavoring to mix their music with multiple Sundanese traditional musical instrument as their methods to revive of the Sundanese culture. In recent years, Sundanese beliefs system, values, and arts can be view as a political movement by the underground artist as their way to counter to the hegemonic culture, such as the globalization, the Javanese, and the homogenization of Indonesia nation-state. They can not be view as the sparatist movement but as the struggle for sovereignty of all Indonesian cultures and ethnics.

Keywords: underground, revivalism, culture, sovereignity

Art is resistance. Year Zero (2007) and The Slip (2008), the Nine Inch Nails' conceptual dyptich

Maxime Munier, Université de Montréal, Canada

This paper aims to show the existing relationship between Nine Inch Nails' two albums Year Zero (2007) and The Slip (2008). This approach will enable us to truly reconsider Trent Reznor's lifetime work. If at first these two albums are independent of one another, it is possible to highlight and make sense of many strong features present in both works, and actually consider these as a conceptual diptych. In the shape of a concept album, Year Zero expounds the idea of art as a means to resist a totalitarian regime. Is it thus possible to see the creative process in the making of The Slip – including its broadcasting under the creative commons license – as fully part of Year Zero's scheme? First, I will introduce you to the themes, and more specifically, to the overall artistic process of Year Zero. Afterwards, I will link it to the album The Slip in light of all the key concepts developed in the first part. Finally, we'll see to what extent the conception of this diptych allows us to see Nine Inch Nails' work in a new light, that of artistic independence and that of the research of liberty in creation by experiencing new modes of dissemination.

Keywords: independence, alternative, conceptual, resistance

Practices of resistance and contemporary countercultural youth identities in Istanbul

Can Murtezaoğlu, Faculty of Architechture, Istanbul Technical University, Turkey

Today, Istanbul has a structuring beyond any city with its population of 15 millions. Istanbul has a structure beyond being a city having exaggerated and paradoxical features like too rich, too poor, too introverted, too extraverted, too calm, too chaotic, too occidental and too oriental within itself. Infrastructural problems of Istanbul, which makes it hard to support the presently increasing population is moving towards a deadlock, and besides the city shows inadequate progress as of socio-cultural and economic aspects. When music cultures are considered, Istanbul is made of a fabric that contains many music forms. As of music cultures, the factor that influences the preferences of youth are really those that influence the social structure. In the broadest terms, relationship of youth with music is shaped by the socio-cultural and socio-economic components of the social structure they belong to. For example, the people that emigrate from rural areas to Istanbul are mostly unable to go through an urbanization process due to socio-economic shortages, and therefore they experience the village in the city within their own cultural region. The families that immigrate to the city are usually those with many children and the youth population in those parts of Istanbul, called slums, inhabited by subculture groups are quite dense. In these areas, young people perform the music forms of their original homeland to the extent they can sustain and they also create hybrid music forms by combining these with other music forms they are influenced by. For example, hip hop culture, which mostly criticises the current social arrangement and sometimes contains messages of a nationalist discourse allows young people to reveal their emotions and outbreaks freely in their own expression.

Keywords: Istanbul, subculture, youth, music

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Nakedness, gender and print culture: bodies in the magazine *La Luna de Madrid*

Fernando García Naharro, Complutense University of Madrid, Spain

In this brief essay I intend to analyze the issue of the naked bodies in print culture, working with images and texts of the magazine La *Luna de Madrid*. This specific magazine, founded on December of 1982, opened it pages to different art expressions of the moment: painting, photograph, fashion, popular music, literature, comic, etc. Moreover, *La Luna de Madrid* gave voice to the different issues opened by the phenomenon of *La Movida* as the hedonism, the banalization of the politics, the new role displayed by advertising in relation with fashion, and all forms of identity/representational images of these youth who wants to forget the past and to live the present exploring the dangerous relation between night and drugs, sex and pleasure in the city of Madrid (Spain). All of these elements should be understood in a time of freedom after Franco´s dictatorship (1939-1975). Images acquired an important role in this new way of understanding communication through journals and magazines. Analyzing the images of bodies and texts of the nakedness' issue (*La Luna de Madrid*, No 20 (1985)) I intend to reconstruct the discourses about men/women bodies, nakedness and health/illness discussion developed by the magazine. All of these texts and images will be analyzed in a semiotical way, trying to catch how the texts were produced and how the images relate to other objects and images, in order to understand the complex set of elements that contribute to create the textual image of naked bodies in the magazine *La Luna de Madrid*.

Keywords: Nakedness, bodies, magazine, illness

Problematizing the idea of subculture: a collective theoretical and pratical approach

Fernando García Naharro, Complutense University of Madrid, Spain

José Emilio Pérez Martínez, Complutense University of Madrid, Spain

With this paper we intend to expose the conclusions of the history and theory of culture Seminar Series from the Department of Contemporary History at the Complutense University of Madrid. An interactive seminar, organized as a reading group in which students examine the latest developments and read some classic texts in our field. During this year we were exploring the successes and limitations of the idea of youth subculture using the publication of the Spanish translation of Resistance through Rituals as our main source for this process. The pourpose of our research is to analyze the concept of subculture in relation to the complex set of elements that contribute to the conformation of identities, dealing with theoretical issues, their efficency and how they help to widen points of views, as every participant contributed to this thrilling experience that has now been active for the last semester. The main pourpose of our talk would be to identify future scenarios in popular culture and discuss some questions which arise from the seminar such as: which are the differences between subcultures and countercultures? Are subcultures useful means of resistance? Where can we place subcultures' boundaries? Are they permeable? Is it correct to politicize subcultures? Etc. Obviously the way the group adressed these questions has been inluenced by further readings and debates, including texts on popular culture, representations or fan cultures.

Keywords: subculture, popular culture, identities, pedagogie

'Back From the Grave': Popular Music Revivals and the Case of the Tokyo Garage Punk Scene

José Vicente Neglia, University of Hong Kong, Hong Kong

The tendency to think of pop culture as moving along a linear trajectory of novelty and innovation, as fads come and go, masks a more complicated cultural logic at work in the case of popular music, where past musics either persist at the fringes of the pop culture landscape, or disappear only to reappear years later as 'revivals'. In the case of rock music, in particular, the lateral expansion of underground music into a vast terrain of local scenes has enabled past musics to live on as niche cultures, sustained by fans who often work within informal networks of circulation and production. Recent scholarship on music revivalism has largely overlooked popular music revival phenomena, instead tending towards folk, heritage, and traditional cultures as the focus of analysis. In this paper, I ask, how do the parameters of revivalism change when discussing popular music revivals? How do popular musics complicate the well-worn models of revivalism, which are so grounded in notions of tradition and heritage? This paper explores these questions by drawing on fieldwork conducted in the Tokyo garage punk scene. Garage is a niche scene in the Tokyo underground comprised of a small but committed collective of fans and musicians who recycle Anglo-American rock'n'roll from the mid-1960s. In this paper, I seek to highlight the particular modes of retro-nostalgia that undergird garage culture, and how said modes coalesce in performance in ways that distinguish pop culture revivalism from folk and traditional revival cultures. I argue that representations of pastness in popular culture work within discrete economies of style and fandom that require new ways of understanding the revival process as a sociocultural phenomenon.

Keywords: rock, music revival, punk

Yugorock, turbofolk and Shakira: exploring the subtextualities of the urban nightscape(s) in post-socialist Sarajevo

Jordi Nofre, New University of Lisbon, Portugal

Jordi Martín-Díaz, University of Barcelona, Catalonia, Spain

After the Bosnian War (1992-1995), the old downtown of Sarajevo has been turned into a consumption product and a symbol of social distinction for the new middle classes raised after the war conflicts of mid and late 1990s, taking 'distinguished' clubbing-based nightlife consumption as one of their main mechanisms of self-identity construction in times of Westernization as part of the post-socialist transition. The urban night in Sarajevo rapidly became the most important socio-political and cultural counterweight arena where the Islamization and neoliberalization of urban space and an alternative 'socialist-nostalgic-urban-nightscape' encountered, involving the emergence of particular urbanscapes in the Bosnia's capital. Based on an ethnographic fieldwork carried out between 2008 and 2014, this papers aims at exploring the multifaceted subtextuality of the urban nightscape(s) in post-socialist Sarajevo by taking the urban night as analytical lens and case study (Straw 2014). This paper will conclude by suggesting the urban night in Sarajevo might be considered as a visible expression of the everyday urban geoethnopolitics of post-socialist Balkan region.

Keywords: nightlife, music, pan-Balkan nationalism, Sarajevo

Investigating the (omni-)presence of music in social spaces through sound environments: control, mediations and noise pollution

Raphael Nowak, Griffith University, Australia

This paper investigates the diffusion of music within space through the concept of the 'sound environment' (see Martin, 1995; Nowak & Bennett, 2014). Contemporary issues of music diffusion pose both its increasing ubiquity (Kassabian, 2002; 2013) and the multiplicity of material means to control one's interactions with music (American, 2012; Nowak, 2014; UK Music, 2009; 2013). Thus, on the one hand, music is said to invade social spaces, which consequently raises questions about individuals' reactions to it. On the other hand, the increasing diversification of modes of music consumption, resulting in materially heterogeneous interactions with music, offers the possibility to control a musical accompaniment throughout everyday life and across social spaces. The concept of the 'sound environment' explores the intertwinement of individuals' affective responses to music and their strategies to avoid music they dislike. At the center of the diffusion of music in social space are located issues of 'listening', 'affect', 'taste' and 'control'. In this paper, I intend to discuss aesthetic issues associated with the diffusion of music within sound environments. Thus, I address the question of the type of resource that music consists of within sound environments, the issue of who controls a sound environment and what responsibilities it entangles, and the problem of music as 'noise pollution' and strategies of 'noise cancellation'. In all, I will provide an insight over issues that underpin the increasing diffusion of music in contemporary societies.

Keywords: sound environments, mediations, control
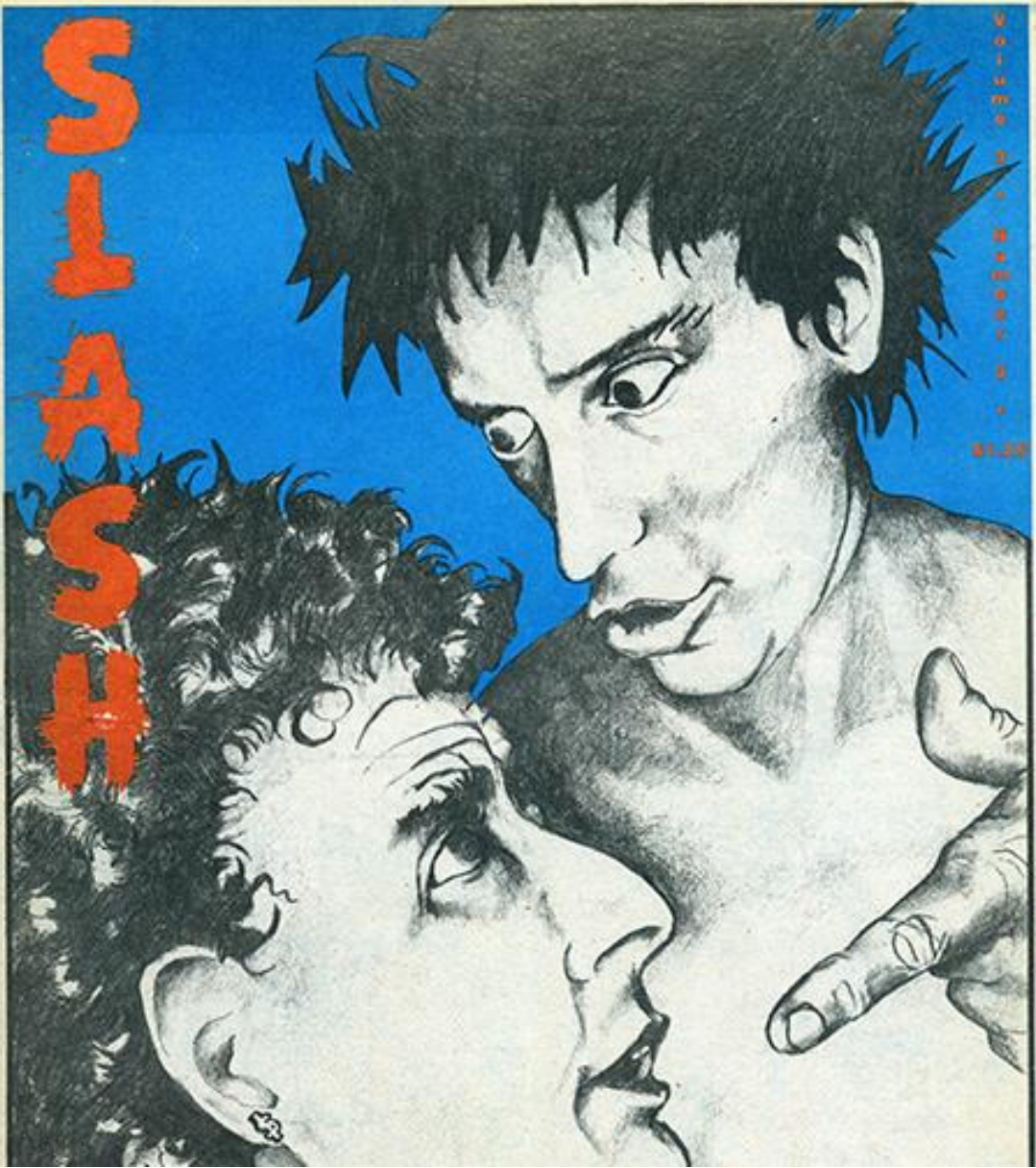
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There could be Space for Another Shadow: Punk and Early Christianity transgressing history

Lynn Osman, Université de Balamand, Lebanese Academy of Fine Arts, Lebanon

The research proposes a perspective on the limits of historically framing 'Punk subculture', through comparative study between Punk subculture and Christianity at its advent, two iconographic subcultures distant in time that have yet transgressed towards their histories as underground subcultures. The research suggests a reconfiguration of historical frameworks, a comparison of the intersecting layers of both, to raise questions about borders' definition, and visual production of meaning, and to break the linear and binary comparison method of historical layers.

Elements of both countercultures echo each other and intersect; I will approach the layers of transgression, underground space, iconoclastic gestures and destruction, ritual resistance, anti-establishment, text and signs as catalysts of social change, iconographic formation, catharsis, darkness and light, flesh, violence, prophecy of the iconography, the hero and anti-hero central figures, subversion, binary oppositions, heresy of faith, the linearity of history and No Future, sacrifice, the body, codification, the other and the mainstream.

There is a common, unspoken, hidden text in-between the lines of history of Punk subculture, and Christianity at its birth, as subculture. As if there is a space for another shadow connecting those, distant in time, yet very iconographic and sparking in their transgression towards their histories.

From the comparison, questions start to unfold, about iconography as departure to study the limits of representation, self-destruction of iconography, the visual power of the image as means to draw a subculture territory and the absence/ presence of a 'shadow' of a subculture in the Jungian sense; thus an attempt to cross borders of history and visual representation.

Keywords: Underground subcultures, identity boundaries, historical comparison, iconography

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From 'Os chouriços são todos para assar' to 'Maria dos canos serrados': suburban life speeches in Ricardo Adolfo's literature

Sónia Passos, School of Music and Performing Arts, Polytechnic Institute of Porto, Portugal

Ricardo Adolfo, Portuguese born in Luanda in 1974, is a writer. Made its basic education between Lisbon and Macau, lived his youth in the Sintra line, worked in London and Amsterdam, and is living in Tokyo since 2012, with his wife and son. Writes about Portugal since decided to emigrate in 2001 and published his first book in 2003 - a book of short stories entitled 'Os chouriços são todos para assar' where impressively mark urban, suburban and rustic portraits of lives full of banal occurrences. The emigrant condition does not result in a written 'longing' or 'nostalgia'. Rather reflects the experience of an urban specificity, which is the 'suburb' in which selects simple stories and characters, sometimes simplistic and uninteresting, for them to read the detail, identifying and distinctive detail. The suburb of the city of Lisbon is not, after all, the suburbs of the cities of London or Amsterdam where they pull out middle-class families seeking to escape the frenzy of the cities. Constituting its literature a kind of constellation in lively dialogue with a national identity in ongoing formation, we take the book of short stories and three novels that followed as forms of artistic discourse that integrates the individual biography of the author, to mark the uniqueness of a new scene in Portuguese literature, eventually, countercurrent to the mainstream and the canon.

Keywords: literature, suburban life, artistic speech, identity, Ricardo Adolfo

Underground without borders. Radical right-wing scene in Hungary and Szeklerland

Ágnes Patakfalvi-Czirják, University of Pécs, Hungary

From the mid-2000s in the mainstream discourses in Hungary we were witnessing a so-called 'radical turn' associated with the rise of an extreme right-wing party and its increasing publics (Kalb & Halmai, 2011; Feischmidt & Pulay, 2014). This neo-nationalism gains a dominant role not only in politics, public discourses, but in the cultural field too. Some studies investigate the emergence of a music scene supported by radical right-wing political forces (Feischmidt & Pulay, 2014), and particular musical forms labelled as nationalist Hip-Hop (Patakfalvi, 2015). In my presentation I will focus on these musical scenes, how they articulate and defined of the essential 'Hungarianness', and their lively connection with the similar underground scenes formed by Hungarian minority communities in Romania. These underground communities are mostly populated by ethnic Hungarians, called Szeklers. These underground communities play a crucial role in their self-definition, in the everyday symbolic struggles for their recognition, and in the supporting the collective rights as a means to protect their identity against Romanian assimilation. The radical right-wing scene from Hungary and its activity serve a good scheme for the underground communities located 'abroad', these networks and scenes have no clear distinctions (except the locality based issues and initiatives), the concerning discourses are built on each other.

Keywords: underground, radical right-wing scenes, szeklers, cultural and national identity

Blue Austin: Conceptualizing the Blues Scene in the Live Music Capital of the World

Josep Pedro, Complutense University of Madrid, Spain

Following an ongoing offline and online ethnographic and analytical research, this paper aims to provide a conceptualization of the blues scene in Austin, Texas, the self-proclaimed 'Live Music Capital of the World' (1991). The scene is approached from a historical and sociocultural perspective, which includes significant temporal and spatial transformations, as well as 'racial', political, economic and representational implications. It is articulated through three distinct yet related and overlapping construction stages or (sub)scenes, which will allow us to understand the way in which blues music has evolved within the city. First I explore the eastside black music scene (1945-1975) from the seminal post-World War II period to its paradoxical decline after the Civil Rights Movement. Then I focus on the 'folk-psychedelic' scene (1960-1980) and its particular appropriation of blues within the context of the 1960s folk revival and hippie counterculture. Finally, I consider the importance of the Antone's ('Home of the blues') scene (1975-2006), which reclaimed an autonomous status for the blues genre and contributed decisively to its 1980s global revival. In this process, I introduce significant musical interaction places, performers and promoters, also drawing on personal interviews with experienced musicians and committed participants. Overall, this conceptualization will illustrate different collective appropriations of blues, providing insights into contemporary intercultural dialogues and aesthetic hybridizations between blues and popular musics, and allowing us to understand some of the ruptures, continuities and problematics of this underground scene.

Keywords: Austin, blues, music scene, popular music history

Ramones and hardcore - when fast is bad

J. Mark Percival, Queen Margaret University, Scotland

Everett True in his 2005 biography of Ramones writes, 'Speed was John's craft, his trade. It was the one thing he felt he could do better than anyone else. No wonder he felt threatened by the new breed of hardcore bands'. Pioneering Los Angeles hardcore bands like Middle Class and Black Flag formed in the late 1970s, either directly or indirectly influenced by Ramones, but with ramped up BPM and aggression on stage (off stage though often literate and intellectual). Guitarist Johnny Ramone's sense that one of the core Ramones distinguishing characteristics - playing fast, stripped down rock and roll - was no longer unique even in punk rock, increased existing insecurities within the band. Even by the time Ramones had released their first two albums in 1976 and 1977 their live performances were getting faster. The studio recording of Ramones seminal debut single, 'Blitzkrieg Bop' (January 1976) is 2:10 - by 1991, the Loco Live version is a breathless 1:34. Ramones response to hard core is also evident on two studio albums, Too Tough To Die (1984) and Animal Boy (1986), yet it was Ramones' unlikely longevity that meant that there was a response at all. This paper argues that the process of essentialising (hardcore) punk rock around speed was almost certainly about distancing hardcore from the 'mainstream', but that it also played squarely into mainstream rock authenticities that devalue 'pop', valorise technical skill and validates conventional masculine gendering of rock.

Keywords: Ramones, punk, speed, authenticity

Punk representations at advertising: impurity, stigma, deviance

Cláudia Pereira, Pontifical University of Rio de Janeiro, Brazil

Advertising is an important space of social representation on contemporaneity. After all, if we live in a 'society of consumption', advertising is its most important narrative. Through it, it ́s possible to comprehend the hegemonic values of contemporary social life, those which guide everyday life and the interaction stablished in the common sense. Moreover, being public and collective, the advertising narrative is concentrated on what we recognize and that, so, is familiar and normative to us. The aim of this work is to analyze the social representations, in advertising, of what we do not know, of what is unusual or deviant. How does advertising get along with what is not beautiful or 'normal', within the normative and hegemonic patterns present on the media? Which are the symbolic limits of a narrative based on the representations of a 'perfect world', of the 'happy end' and of the beauty? Therefore, we will take, as study object, British and Brazilian advertising that aim to construct social representations of youth countercultures and subcultures. The main conceptual framework we use is the Theory of Social Representation of Serge Moscovici, and also leading authors of Social Sciences, as Mary Douglas, Erving Goffman and Howard Becker, which respectively deal with issues such as impurity, stigma and deviance. We intend to reflect on the role of media in the imaginary construction of what is not exactly the 'perfect world' present at advertising.

Keywords: subculture, punk, advertising, deviance, social representation

Individual art and repeatable beauty

Mara Persello, University of Potsdam, Germany

In visual arts, the talent of an artist and the uniqueness of the art piece are valuable attributes in the logic of collectors, whose wealth and power is proportional to the amount of items in their possession. This 'collectors mentality' is what rules the market of art, which is centered on individual values: the exploitation of the individuality of the artist and the status of the individual collector. This language has been used also to deal with street art, traditionally grounded in tagging, 'signatures' and search for identity and acknowledgment. In this interpretation of street art an important aspect of its constitution is underestimated: street art is a public expression, anonymous to many and available to everybody. Artists following the collectors-logic stress their individuality, but others use their anonymity to be everywhere. The case of Oz in Hamburg is quite exceptional: he has been drawing for 20 years very simple 'smiles', very easy to reproduce. As he died 2014, the city got plenty of new – non original – smiles. I will analyse this case to discuss individualism in art, in art collection and in the definition of art as a whole, asserting the revolutionary power of repetition in a post-modern world.

Keywords: street art, identity

Discourses in the Berlin 'alternative' musical field

Myrtille Picaud, School for Advanced Studies in Social Sciences, France

This presentation will be based on a PhD dissertation about the music venues today in Paris and Berlin. All music styles are considered. Ethnographic research has been done during concerts in different venues; two databases listing the music places and their characteristics in both cities has been constructed and about 60 interviews have been conducted with their music programmers. We will firstly see that some programmers in Berlin develop political discourses, on the contrary of Paris where this is much less the case. This will allow us to emphasize how the actors who work in the German capital construct it as 'alternative', and how this derives from the city's specific historical inheritance, most notably after the fall of the Berlin Wall in 1989. We will see how these political discourses concur with what Bourdieu (1995) termed 'disinterestedness' (désintéressement), typical of the values asserted at the pole of small scale production in the artistic field. The progression of the different music scenes in the city and the ambivalent discourses about gentrification that the programmers in 'alternative' venues have will also allow us to unearth the contradiction which shapes the restructuration of the city. Indeed, their rejection of the economic and political systems comes simultaneously with their role as key spatial workers, also reliant on tourism and audiences with high cultural capital for the development of their activity. Finally, we will question the connection that is often made between musical and artistic avant-garde and the advancing forefront of gentrification in the city. The comparison with Paris will occasionally allow insight into the specificities of the Berlin musical field.

Keywords: musical field, Berlin, Paris, gentrification

The DJ, demiurge of new and creative languages

Javier Pérez Pinheiro, University of Sociology, UDC, Spain

From the end of XX century until nowadays, political, cultural, economic and theoric corsets are to be rethink from a perspective where senses break reason's hymen. There's no more looking for searching but for living, experience, acting and sharing all senses. Transforming creativity through instruments and tools within the community, no matter wether it's digital or analogical. Bodies, knowledge and consciense refuse to flow within urban enviroments and develope several cultures and identities that are own-borned; therefore they are defined by Anthropology as community versus a dominant culture. In this context, a DJ is analyzed as a contempoarary and relevant society person within this performing context. The relevance – not only as a new society consumer totem- consists in amalgamate and simplify the current musical variety through remixing and by a creative process that help bringing out new genders, languages and subcultures. The methodology to be used is based on analyzing its history and instrumental practice from the second half of XX Century to our current days. The way to achieve that goal is to go into monographies, acting-searching, parcipitation and discography collection of Hip Hop, Sounsystem, electronic and dance music. To sum up, this leading-figure emerges as an axis that revolves around a different task. From the undergorund and subcultures of urban enviroments. Remixing and liquid performance as a generating process of a new language altogeter with new formats, technologies and open roads, to be explored through cultural and musical hybridization.

Keywords: Dj, music, language, subculture

Punk communication and interaction between Yugoslavia and the West

Jack Pitt, UEA, United Kingdom

Preconceptions regarding the level of communication between punks in Yugoslavia and the rest of the world are relatively common, even amongst those familiar with the nature of information exchange between punks in the 1980s, but such assumptions are particularly pertinent with regards to the assumed nature of this communication. Whilst the existence of punk within Slovenia has been utilised to demonstrate the increasing impact of western culture on Yugoslav society, communication with the west did not exist as merely a one-way process of influence and imitation. Furthermore, continued focus on this aspect of worldwide punk development often furthers processes of cultural imperialism already present within examinations of punk and alternative cultures. This paper will outline the extent to which punk could transcend the idea of a cultural or societal disconnect with western countries, and also examine how punk can be used to subvert misleading assumptions regarding western cultural influence. By also examining the uneasy and fluctuating nature of the regimes involvement in punk, the paper will examine the extent to which the state was willing and practically able to suppress or limit this communication, but also how it inadvertently provided support systems for punk and the development of subversive cultural movements and outlets for dissent and dissatisfaction amongst young people.

Keywords: punk, communication, culture, suppression

Tijuana DIY music scene, decadence at the Mexico-USA borderline

Daniel Reveles Polanco, Universidad Autónoma de Baja California, Mexico

In Mexico there is a saying that refers to the geographical and geopolitical situation of the country: 'So far from God and so close to USA'. The relevance of this saying, in regard to the music and specifically Rock Music, is in relation to the past, in which the musicians of the city of Tijuana Baja California, were favored by the influence and first hand learning from American musicians who visited the region between 1950 and 1960, making the scene of this city a hotbed of Rock Music pioneers who harvested success in the rest of the country. This research shows that those golden years of Rock Music, and a resurgence in the late 90s, are long gone, and now there is a decadent scene waiting for a new resurgence. This research questions the responsibility of each band in the decline of the scene, it is also a case study of ascent, development and the end of the career of a DIY Rock Band located on the border between Mexico and the state of California, USA, in mid 2010. A former member of the band was interviewed to perform this analysis, a prominent musician who is still active in the DIY scene performing successfully in both sides of the border.

Keywords**:** dyi-scene, rock, decadence, Mexico-USA border

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Punk and the city: DIY cultures and radical uses of urban spaces in Porto, Portugal

João Queirós, School of Education, Polytechnic Institute of Porto, Institute of Sociology, University of Porto, KISMIF Project, Portugal

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

DIY has been taking shape in late capitalism and is equivalent to the defense of alternative modes of governance, education and lifestyle. It is based on alternative socialization networks (new ways of education and community establishment of families). Associative and recreational practices organized by the participants in a process of empowerment and training with impacts in the personal life project and in the struggle for gender equality.

Now, thinking of the case of Porto, speaking in 'radical' appropriations of urban space might come particularly to mind the actions of the small group of activists who, in 2006, barricaded inside the Rivoli Theater, protesting against the possibility of privatization, or the actions of the associative movement of local base that in the early years of this decade made the abandoned elementary school Fontinha a 'self-managed collective space. 'The history of occupations of spaces and public and private buildings in the city of Porto is, however far more extensive than usual and is believed and has in punk and DIY important anchors of approach.

Keywords: punk, squatters, DIY, Porto

Fast, Furious and Xerox: the fanzines' production within the Portuguese punk scene and its evolution in terms of ideology and aesthetics (1978-2013)

Pedro Quintela, Faculty of Economics, Centre for Social Studies, University of Coimbra, KISMIF Project, Portugal

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

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

Although the production of fanzines precedes the emergence of punk, the truth is that it with punk that fanzines became relevant as spaces of freedom of thought and creativity, and as an alternative to conventional media. Since the 1970s the world of fanzines expanded not only thematically and stylistically, but also widened its territorial coverage and broadened the communication media used in their production and dissemination. In this article, we propose an approach that goes beyond the Anglo-Saxon reality and want to look at fanzines as 'communities' based around a cultural object, in the production of texts, photos and other material about the punk scene in Portugal from 1978 to the present. From a large number of Portuguese punk fanzines we analyze the forms of production, design and typography, the main focus themes, the distribution channels, bands, scenes and lifestyles covered. The fanzines are here understood as an alternative medium of late modernity, able to reveal the punk and the DIY ethos associated with it. It seeks to understand what was and still is its relevance in the Portuguese punk scene context. Finally, we try to identify some patterns of evolution and change.

Keywords: punk culture; fanzines; do-it-yourself; alternative media; punk scenes.

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Locked by the look. The different risks you take when you look like a punk in GDR and FRG (1977-1982)

Pierre Raboud, University of Lausanne, Swiss National Science Foundation, Switzerland; and Max-Planck Institut für Bildungsforschung, Germany

Fashion has always been a crucial dimension within the punk movement: The boutique SEX, run by Malcom Mclaren and Vivienne Westwood, was the place where the Sex Pistols met. To exist, all punk scenes need a way to find records and clothes. More over, the politics of style, highlighted by Dick Hebdige, involve in itself a strong value given to clothes and how the scene's members look like. As part of the will of this conference to extend the studies of music scenes to consider the intersection with other cultural fields, we aim to analyse the fashion's dimension of the punk. By focusing on two scenes from the same era, in GDR and FRG between 1977 and 1982, we will show how the punk clothes and looks are bound to the main musical and ideological issues of this movement. How is the look used to express dissent, resistance against the consensus? Or to build the common and visible identity of the scene? The two scenes examined in this talk are of course a lot different from one another. The risks involved by the punks are not the same scale. In FRG, the main danger was the one of commodification with mainstream media quickly using the punk look as a way to sell new brands. In GDR, the danger was to be arrested in a society where the State took the social appearance very seriously. Through these two specific scenes, we expect thus to bring some key-hypothesis about the musical scenes at large, regarding issues related to their look in face of process such as mainstreaming, social-labelling or identity-building.

Keywords: punk, style, dissent, commodification

Strange comrades: Punk rock, racism and the emergence of a multicultural dialogue 1977-1982

Anita Raghunath, Vrije University, Amsterdam, Netherlands

This paper will explore the importance of punk bands, musicians and artists in changing attitudes about multiculturalism in urban Britain during the late 70s and early 80s. The research will centre around the events that span the triumph of the anti-fascist Battle of Lewisham in 1977 through to the infamous tragedy of The New Cross 13 in 1981 and will examine the (often overlooked) contribution made by punk artists to provide a platform to explore issues around institutional racism that spread the word beyond the black community. It will look at the links between the way in which anti-racism politics influenced political activism in punk and the consequences (both positive and negative) on the liberatory impulse of the punk movement to resist political classification and alliance. The paper will therefore also examine how punk operated as a marginal movement that transformed the centre of British society: responding to a need to create a new way to represent the reality of a changed British identity. The focus will be on the cross-cultural dialogue that occurred during this period between dub poets like Linton Kwesi Johnson and John Cooper Clarke (Ten Years in an Open-Necked Shirt, 1982) as well as exploring the impact that *Rock Against Racism* and the *Anti-Facist League* had in beginning the debate about the prospect of a genuinely multicultural dialogue.

Revolution rock: the influence of The Clash upon Portuguese Punk Bands/Musicians

Maria João Ramos, Beja Polytechnic Higher Institute, Portugal

The development of punk in Portugal was not an isolated phenomenon: it resulted from the contact with and knowledge of the formative North American and British movements and scenes. Several punk musicians have acknowledged that contact/influence, through radio programmes, LPs, cassettes and zines brought from abroad, and some seminal bands' concerts in Portugal, such as the Ramones concerts in 1980 and the The Clash concert in 1981. In this context, and addressing the theme of KISMIF's 2015 Conference, the aim of the proposed paper is to look into the influence that The Clash have exerted upon several generations of Portuguese punk bands, from the 1980s until the present. Bearing in mind relevant theoretical contributions on globalization and cultural hybridization, and following a cultural studies methodology, the paper will look into the media coverage of the Clash concert in Cascais and it will include the analysis of songs (lyrics and music), artwork, press articles and also interviews with Portuguese punk bands/musicians.

Keywords: globalization, cultural hybridization, The Clash, Portuguese punk

The crisis continues: Music graphics of punk and post-punk in Portugal from 1978 onwards

Ana Raposo, ESAD College of Art and Design Matosinhos, Punk Scholars Network, KISMIF Projet, Portugal

Punk's emergence in Portugal was parallel to the announcement of its 'death' in Britain. Nonetheless the first wave of punk groups in Portugal, such as the Faíscas, Aqui D'el Rock and Minas & Armadilhas, were directly influenced by British '77 punk. This shorted lived wave faded as quickly as it had emerged and their place was taken by a second wave of Portuguese punk in 1982 with a range of sub-genres such as Oi! exemplified by the band Mata-Ratos or hardcore as the groups Kú de Judas and Crise Total. Some of the bands of the second wave are still active today. The Portuguese scene continued to import references from punk sub-genres such as pop-punk, d-beat, crust, straight edge, riot grrrl and ska-punk. This paper aims to identify the visual codes of the music graphics of Portuguese punk releases and to analyse these in relation to international punk scenes and sub-genres.

Keywords: music graphics, punk, post-punk, Portugal

Space to Play: sonic subversion by female punk bands in the 1970s

Helen Reddington, University of East London, United Kingdom

This paper will explore the cultural and aesthetic processes undertaken by female post-punk bands in Britain in the late 1970s and early 1980s as they incorporated reggae influences, both sonic and spiritual, into their own musical response to the 1970s punk 'moment' in Britain. From an urban soundscape that included the transmission of reggae music events via the boom of the bass, to a reaction against the pastoral influences of folk-rock, bands such as The Slits and The Raincoats bypassed the attitudes to women expressed in Rastafarian and Rude reggae, pulling out sonic meanings and subversive social attitudes from the music to make their own rebellious statements. Into the spaces created by echo and reverb, these women poured their own meanings and interpretations. The author will draw on original interviews with Gina Birch of The Raincoats and Tessa Pollitt of The Slits, and situate their experiences in the social, political and sonic landscapes of the punk moment, supported by historical accounts from authors such as Bradley (2013), Letts and Nobakht (2007) Lydon (1994) nd Howe(2009) and sociological works such as Partridge (2010) , Laing, (1985) Hebdige (1979) and Bayton (1998). The paper will take previous work in *The Lost Women of Rock Music: female musicians of the punk era* (Reddington, 2012) into the territory of sonic identity and innovation, questioning the context of the music and examining issues of cultural appropriation and re-authentication. Audio examples will be used to illustrate the issues brought up by the research.

Keywords: punk, women in music, reggae, recuperation, feminism

Breaking the electronic sprawl

Hillegonda C Rietveld, London South Bank University, United Kingdom

This paper will address a contemporary mediation of urban alienation and a delineation of sonic space through DiY electronic music. It will do so at first by addressing the intersection of the dub diaspora and post-punk nihilism London's underground electronic music. Here, the modern subject is decentred through labyrinthine echoic effects, twisted rhythms and digitised audio traces. Lyrics speak of competition, anger and frustration, while the musical structures offer a mix of violence and melancholy. In The Dark Side of Modernity, social theorist Jeffrey C Alexander resonates with Bataille's discussion of the sacred by stating that 'The social creation of evil results not only in efforts to avoid evil but also in the pursuit of it' (2013: 120) while with Michel Foucault it is possible to understand that power can be productive. The deconstructive musical aesthetic of dub step and grime can produce social empowerment through the seduction of their shared secret, a detoxifying inversion of its sonic articulation of evil. An understanding this broken electronic sound reaches beyond the limits of subcultural theory, as this approach to music resonates with, for example, the minimalist digital sounds of Kuduro in Angola, Gqom in South Africa, or Funk Carioca in Brazil, as well as in American 'underground' pop. In these styles, meeting points can be identified in the post-colonial post-human(ist) urban experiences of what Benjamin Nuys (2014) calls Malign Velocities (2014), styles that break both with and against the electronic sprawl.

Keywords: electronic music, urban, postcolonial

'We're from Switzerland, that's a chocolate island in Sweden': understanding the situations of Swiss bands with regard to the indie rock rhizome

Loïc Riom, University of Geneva, Switzerland

Globalization through individualization and an increase of translocal relations have opened up new ways of identification. Music as a set of symbolic elements enables this identification process. Indie rock as a globalized musical rhizome is a fruitful field to understand how individuals adopt and adapt a musical style. The aim of this research is to describe how indie rock bands in Switzerland are situated within the indie rock rhizome, and how they get in contact and identify with it. This research is based on 15 individual interviews conducted with members of six different Swiss indie bands. The results show that these bands uphold translocal identification with the international rhizome through, amongst others, the generalized use of English as the language of indie rock. However, since only a few of them have connections abroad, this translocal identification is mainly mediated through the consumption of both live and recorded music from international artists. As a consequence of this peripheral position, these bands are unable to play any significant role within the indie rock rhizome. Their music is, so to say, translocally inspired but locally produced. In this context, they are still very dependent on their geographical environment as a space of experiences and resources. Yet, no local identity is mobilized and little feeling of belonging to a local scene seems to exist. This research shows how indie rock has to be understood as a rhizomatic phenomenon constantly adapted by individuals through a variety of mediators. Moreover, it challenges the idea of a local scene by showing how it is socially constructed.

Keywords: indie rock, identification, rhizome, global, local

Punk sound and writing: a few reflections about sonorous and textual identities of the punk scene in France

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Solveig Serre, Université de Bordeaux, THALIM, France

While considering the prism of cultural transfers (from the Anglo-American world to France and the diffusion and local re-appropriations), the objective of our communication is to analyze the punk scene textual and sound corpus in France on the long term (40 years) and identify the French specificities. First of all, we will scrutinize the history of its creation and the evolutions of the corpus to locate the ruptures or time inflections of the movement. In the meantime, we will determine the existence of several musical generations. We will also particularly pay attention to the shapes and hybridation of the local and regional scenes (the punk of the Ramoneurs de Menhirs in Brittany that mixes Breton culture and anarcho-punk music is different from the Basque Negu Goriak that uses the Basques codes and language with a ska-punk-hardcore sound with a touch of rap). This study should in fine trigger a reflection around punk music stylistics in France either claimed within the country (musical codes and norms promoted by French musicians), reconstructed (highlighting imposed or semi imposed forms of punk composition codes) or considered in the point of view of contamination and mixing of punk music with other musical styles.

Keywords: punk idiolect, cultural transfers, punk scene, identities

Together and face to face: New Model Army and its audience

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Luc Robène, University of Bordeaux, THALIM, France

New Model Army is a British independent rock band which started in 1980. If the longevity of this group that comes from the punk is linked to its militant and artistic posture which claims for a total independence, its originality and its strength are also based on its own notion of community, metaphorically called 'the Family. Constantly celebrated by the group all along their 12 albums, renewed by an Internet site where the musicians can chat with their followers, this symbolical and original parenthood becomes real in the community behaviors which are noticeable during concerts when the artists and their audience are facing with each other and that the show is as much on the stage as in the hall.Yet, this face-to-face raises many questions. In fact, the specific dances, linked to identity, of the fan community as well as the human pyramids that overhang and dominate the group catch a large part of the general attention. By creating a specific arena of visibility, they also symbolically contribute to feed a competition between the scene and the public and give shape to a kind of an artistic and exclusive group counter-power, a phenomenon on which Justin Sullivan, NMA's leader, expressed himself in a critical way. Therefore, within this symposium, our communication will scrutinize the originality and complexity of the links that unite this independent group with their fan circ.

Punk rock pedagogy: Bullshit and the art of 'crap-detection'

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This paper merges the work of education reformer Neil Postman and the punk rock group Propagandhi. While meritocracy and a passion for new technologies have slowly silenced the voice of Neil Postman, punk rock bands like Propagandhi continue to challenge the prevailing culture. Are punk rock bands like Propagandhi creating politically educated youth or have they simply helped create a counter-culture devoid of meaning? In this thesis I apply Neil Postman's educational theories to unearth the answers to these questions: What does punk rock teach? Does punk rock elicit what Postman calls a thermostatic debate? As Postman argued, intellectual and cultural advance is not made through argument but through argument and counterargument. Does punk rock, as evidenced in the body of work of Propagandhi thus create cultural advance? In an educational system where schools push for higher test scores at the cost of human growth, punk rock serves as a medium or surrogate of education capable of helping disenfranchised youth understand what is happening in the culture. Schools are failing their students in the art of questioning. To borrow a term from Hemingway, students today are not skilled in the art of 'crap-detection'. Punk can be a great inoculation against society's oppressive status quo. Propagandhi gives us some of the most eloquent and creative punk counterarguments that make the deficiencies of arguments visible and makes improvement and synthesis possible. This paper demonstrates how Propagandhi deploy Postman's thermostatic view not only against mainstream, but from within the progressive punk rock community.

Keywords: critical pedagogy, propagandhi, education, postman

The commodification of vinyl records in underground musical scenes: looking for economic and cultural 'alternatives'

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Vinyl has made a spectacular return in the last decade in consumption practices. Current new users invoke as major reasons for their return to this listening device that the LP is a beautiful iconic object and sounds better than digital formats. Among collectors, the record keeps its usefulness because it physically marks historicity and thus has an heritage value. But what about his place in the underground music scenes? It has a special place, it's the ultimate medium for musicians. How to understand this attachment to a format that is the most expensive to produce, in scenes where everything works on a small economy and anti-capitalism attitudes? Through the concept of 'fairness', I propose to examine the relationships of underground music scenes actors to the 'vinyl'object'. This paper will draw upon the analysis of data collected during a 2014-2015 fieldwork in Brussels, in a underground music distro (record stall belonging to a collective, micro-label or one person) offering music with varied aesthetic (rock, noise, indus, jazz xp, doom, kraut, no-wave ...) related to a famous underground music place in Brussels. Through this distro various activities (record sales, co-production of records, concerts organization...) in various places (concert hall, micro-market, squat...), I could observe the practices and discourses of both producers (musicians, labels, distributors...) and consumers (music lovers). I will draw upon these to address the question of the role played by vinyl records in the underground scenes' actors' assertion of an existing 'alternative' to socio-economic and cultural centralization.

Keywords: vinyl records, distro, fairness

The DIY punk scene: between the reproduction of social structures of domination and emancipation

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The French DIY punk scene is characterized, inter alia, by its manipulation of anarchist counter-culturals symbols & discourses. An extended immersion - 10 years - in the Parisian and provincial French scene allows us to say that, more often than not, symbols are lacking ideological content and discourses are more silenced than they are spread by most participants. A part from radical islets, particularly encountered in the outskirts of big cities, this scene which claims to be alternative is more of a range of space & time for middle-class to experiment the adventure of the margin whithout ever being fully & daily commited to it. Morever, this scene remains a projection of capitalist and sexist dominations in many ways. Yet sociabilities, local and international solidarities, and an alternative economy suggest that it may still contain the seeds of social emancipation. We offer to present, from our ten-year immersion as sociologist and activist, obstacles to the emancipation scope, by pointing general - and central - characteristics of its manifestation. Then, drawing on our peripheral experiences, we propose to show how extending the social discourse, deploying practices beyond music, and injecting contents in current symbols may turn the DIY punk scene into a true emancipatory experience.

Keywords: DIY, emancipation, sexism, anarchism

The Nuns

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Bedroom Culture: is the bedroom a space for freedom or the only free space?

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The use of cartography methods for researching popular music in its relations to the urban space shows how particular venues such as bars, clubs and record stores combined with the acts of displacement between them, are important for the consolidation of a particular music scene. But tracing back the contemporary production of music, the most ordinary of all venues arise: the house bedroom. Particularly since the second half of the twentieth century, the changes in family patterns, interactions and sizes, as well as the consolidation of youth as an empowered social category, have transformed the teen's bedroom in a backstage for real life artistic performance and cultural attempts. The bedroom here is understood as a site that combines safety, privacy and freedom, where one can develop and rehearse an alternative lifestyle that can later be publicly displayed – especially for girls since the reserved sphere of the house is largely taken as a female territory while the public sphere of the city is a much more male dominated one. Using concepts such as Simon Frith's 'bohemia in a bedroom ' and Angela McRobbie's 'bedroom culture ', the purpose of this paper is, first, to attempt a domestic music cartography, tracing its production to the suburban environment rather than the urban space itself; and second, to problematize women's role in music production.

Keywords: bedroom culture; suburbia; urban space; cartography

The emergence of rock and pop. A sociological study on an efficacious practice ascending from underground music to everyday culture

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Rock&pop music – started from underground scenes in the 1960s – influences powerfully current everyday culture. The discrepancy between the held opinion and a lack of knowledge about the causes of rock&pop's efficacious omnipresence constitutes grounds for the presented research. Origin is how rock&pop transformed from underground into a central component of social life. Reflecting on Foucault we assume that the structure-building-effects that led to a spread of this practice-formation can only be adequately analyzed by focusing on what it consists of. The talk gives attention to the interplay of rock&pop practice's multifaceted elements, evaluated within their practical realization process. We use constitutive events and examine i.a. the Monterey-Pop-Festival as an event of unprecedented occurrences with connectionpoints to futurity. The practice-sociological perspective provides the identification of various physical, tangible, discursive and symbolic elements, which came together in underground scenes and have proven to be constitutive for rock&pop practice-formation in generall. Based on the hypothesis that rock&pop practice-formation cannot just implement in practice but must constantly produce new in order to stay oriented and effective, we analyze both the constitutive and explore the reforming phase comparatively. We present the Neue Deutsche Welle examplary of the first regional later general transformation of rock&pop practice and ask what kind of bodies, artefacts, discourses and symbols assembled to perform this new underground formation? We give insights of first findings and discuss the methodological challenges we face working with practice-theory. Thus we advance practice-theory to be an appropriate foundation for a genealogy of rock&pop.

Keywords: practice theory, genealogy of music, methodological challenges, Neue Deutsche Welle

'Real estate office by day, recording studio at night': DIY music production in Metro Manila's independent scene

Monika Schoop, Cologne University, Germany

The shift from analogue to digital recording technology marks a seminal point in the history of sound recording. Digital recording equipment has substantially lowered the costs and has offered unprecedented access to high quality sound recordings, developments that have empowered artists and have brought about fundamental changes in the recording sector. This presentation sets out to explore the specific situation in Metro Manila, the National Capital Region of the Philippines. In the 1990s, recording an album in the Philippines almost always required the backing of a record company to cover the high costs charged by studios equipped with analogue technology, thus limiting access to a small number of signed bands. With the shift to digital in the early 2000s, recording has become increasingly affordable, accessible and mobile. With the necessary skills and equipment, high quality sound recordings can now be produced at home. But Do It Yourself practices can also be found in the studio sector that has undergone major restructurings. A range of small studios have sprung up that cater to musicians with small financial means. The collapse of the major recording industry often leaves people with no other choice but to operate independently. Looking at makeshift studios in 'unusual spaces', this presentation gives an insight into new independent recording practices in Metro Manila and addresses connected issues such as reconfigurations of space and place, and blurring of the lines between studio- and home recording.

Keywords: DIY, recording, studios, digital

Transforming the city: Shaping urban public space through collective street art initiatives

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This communication results from the research for a PhD thesis about the relations between art, urban space and the city, namely through the ephemeral forms of art present in the city's public spaces. Street art in Lisbon assumes several different meanings: from the individual initiatives, to collective and even institutional actions, various are the configurations of this artistic practice in the urban public space, and therefore also varied are the implications of each initiative in terms of the social production of space it might represent. In this communication I will specifically approach the street art initiatives in Lisbon of collective and independent nature – that is, that not only involve several different actors, but also reveal different logics of action, such as projects, associations, events or festivals of street art in Lisbon. From the spectacular scale of the interventions in the derelict buildings of Lisbon, to participatory projects for the improvement of public structures, to even the exploration of the role that the practice of street art can have in the quality of life of senior citizens, to these different logics of action correspond different visions of what the city could – or should – be. Also, to these projects correspond very different ways of conceiving the role that street art interventions can assume in that transformation of the public space and the role the population can have in that transformation. Therefore, in this communication, I aim to explore how a specific set of collective and independent street art actions that took place in Lisbon are very expressive, although each initiative in a different way, of a will from the actors involved of shaping the city and actively engage the population in the transformation of its public spaces – in a process that can be interpreted as expressively and visually claiming the right to the city.

Keywords: public space, cities, street art, right to the city

The theatre in the places of social exclusion: preliminary analysis of the Pele association's activities

Irene Serafino, Institute of Sociology, University of Porto, Portugal

The theatre and the Theatre of the Oppressed can be considerate tools that allow us to examine the social reality and the possibilities of social change. Its developed tools to achieve change trying out new roles and situations and help the social actor to understand himself and the context in which it appears. For Augusto Boal (1931-2009), the Theatre of the Oppressed can provide, through research of social options to the limits of the imaginable, an essay that asks the possible alternatives and encourages the 'spect-actor' to change. Pele-Espaço de Contacto Social e Cultural association, who works in the urban area of Porto since 2007, bet in the theatre, and Theatre of the Oppressed, as a privileged space for dialogue and collective creation, which can contribute to community development and promote social and territorial cohesion. Accordingly, as part of our PhD project, it fits our proposal that aims to be a preliminary analysis of projects and activities of the Pele association. It involves different groups' living situations of social exclusion, located in the urban area of Oporto. Therefore, we are proposing a diachronic view of these during the seven years of the association's history.

Keywords: urban social exclusion, theatre; Porto, Pele Association

A case study of the formation of the punk movement in Rio de Janeiro between 1978 and 1984 and a comparative analysis with the São Paulo punk movement

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In this summary I propose an analysis of the punk movement, beteween the years 1978 and 1984. The aim of this study is to show the diferent composition of the movement in the city of Rio de Janeiro in a comparative analysis with the São Paulo punk movement. The consolidation of the Rio movement occurs through skatin, the first city punks were fans of the sport, while in São Paulo the gangs and parochial rivalries gave the keynote of the first years of the movement in the city.For analysis of Rio's movement we have to make a distinction beetween three stages: the first stage was characterized by skatebording being the defining element of punk scene. The second stage was when the punks drifted apart from skatebording, becoming independet, and finally, in the third stage, Rio's punk scene fractured into sub-groups in 1984.It can be said that skateborading was the aggregating element for punks on the ramp in Campo Grande. The locals started having direct contact with the punk scene, specially the californian one, through magazines, newspapers and championship. The first generation of São Paulo's movement, however, was driven by gangs.

Keywords: punk, Rio de Janeiro, skate, São Paulo

Black metal: history, trace of character and archetype

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In this communication it is intended to realize an historical analysis on the nature of 'Black metal', considered as the most extreme subgenre and subculture of heavy metal music, and, simultaneously, to discuss its philosophical and psychoanalytical interpretations, namely through the concepts of 'emotion', 'trace of character' and 'archetype'. I will demonstrate that this musical style constitutes a perfect example of the psychological semi-primeval mental figure of the 'Horrible Father', a mitigation and degeneration of the symbolic fertility of the 'Great Mother' (which is represented among every culture since pre-historical times). For such, the study will be framed in four fundamental authors (Erich Neumann, Malcolm Budd, Sigmund Freud and Carl Gustav Jung), orientated by three thematic moments (nature and significance of the 'Great Mother' and the 'Horrible Father'; Black metal anti-Christian founding ideology and the actions perpetuated in the name of the 'scene'; philosophical perspectives on beauty and psychoanalytical interpretations) and having as plumb-line the major nihilistic and anti-Christian statements of the late 19th century philosopher Friedrich Nietzsche, which are usually quoted ad hoc in black metal songs. [Main bibliography: BUDD, M., Music And The Emotions: The Philosophical Theories, London, Routledge, 1994; FREUD, S., Charakter und Analerotik in Obras Completas, Vol. IX, Buenos Aires, Amorrortu Editores, 1992; FREUD, S., Einige Charaktertypen aus der psychoanalytischen Arbeit in Obras Completas, Vol. XIV, Buenos Aires, Amorrortu Editores, 1992; JUNG, C. G., O Homem e seus Símbolos, Rio de Janeiro, Editora Nova Fronteira, 1964; NEUMANN, E., A Grande Mãe: Um estudo fenomenológico da constituição feminina do inconsciente, São Paulo, Editora Cultrix, 2008].

Keywords: archetype, beauty, black metal, trace of character

MCR2015. A communicational exploration at the margins of pop music

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As part of the research project 'Cities, Creative Industries and Popular Music Scenes', we intend, very occasionally, to highlight here some field experiences and present some empirical cases examined during the first half of 2015, from February to June, in Manchester, United Kingdom. In short, we try to map, through various inputs and various ethnographic procedures, the scenes of experimental music, especially the non-mainstream musical genres, in the English city. We are focusing on the upper-limits and borderline areas of pop music to investigate, as we are assuming, whether these limits can act as a laboratory space - as though we were facing an open field for self-reflection and self-criticism for pop music. If then we accept these characterizations - the self-reflective and self-critical nature of pop music - we could understand it as a legitimate 'epistemological space of pop music', the locus where this cultural matrix thinks itself, questions itselfs, questions its proximity to the arts and reinvents itself. About our empirical context, for example, we remember that Manchester has already been defined (Reynolds, 2013) as a region which is 'incredibly dismal', a desolate area, which was the world's first industrial city and also the first to enter the post-industrial era, which found in rock expressions a kind of translation, a city who lived historical stages of euphoria and dysphoria, strength and precariousness, all of them materialized and translated musically, many of them, preserved to this day. It seems, therefore, the land suitable for a collection of samples and empirical occurrences as unusual as 'destabilizing', from the point of view of understanding the inventive and historical variations of pop music. This is what we intend to present and discuss here.

Keywords: noise music, non-mainstream musical genres, musical scenes, Manchester

The psychedelic trance tribe: the digital experience

Emília Simão, Portuguese Catholic University, Portugal

In the last two decades of twentieth century, the manifestations of Psytrance tribe had been essentially represented by neo-ritual gatherings of music, dance and trance experience. In their essence, these celebrations were characterized by holistic and spiritual dimensions shared by the most genuine natives. Psychedelic Trance was initially a music genre, followed by an underground and almost anonymous subculture, which turned into a movement of thousand peoples, all over the word. The Boom Festival, one of the biggest and renowned gatherings of psychedelic culture, registered an unprecedented development, also associated with its dissemination through the digital world. But the grow of the tribe also brought some decline, especially noted in smaller Psytrance parties, that supposedly held the most authentic spirit of this movement. In response to disappointment with this scenario, the 'Psy freaks' started new dynamics in the digital networks and other virtual territories. On-line communities are freeing the essence of the Psychedelic old school based on retro-futuristic events, and on the other hand, there are emerging digital raves in immersive environments, such as representations of the Psy parties from the outside world. This expansion to the cyberspace is annihilating the techno-spiritual essence of Psytrance, or is redefining a new one? Are the Trance tribe natives becoming hybrid species, for simultaneously sharing physical and virtual dance-floors, with their avatar´s profiles?

Keywords: psychedelic trance, virtual words, on-line communities

'So Cute' or 'So Nasty'? Contrasting Discourses of Masculinity and Femininity Surrounding B-girls (Female Breakdancers)

Helen Simard, Université du Québec à Montréal, Canada

While breaking (breakdancing), the solo, improvisational dance of hip-hop culture, is often seen as an expression of youthful masculine bravado (Banes, 1994; Johnson, 2014; Rose, 1994; Schloss, 2009), there are a growing number of 'b-girls' (female breakers) around the world practicing this dance form (Cooper & Kramer, 2005). This case study discusses two such b-girls: sisters Eddie and Terra of the UK, who gained international recognition in 2013 (at the ages of nine and six) when video footage of Terra's aggressive battle (competition) tactics attracted millions of views online. I draw on studies on media representation of female athletes (Daniels & Wartena, 2011; Jones & Greer, 2011; Knight & Giuliano, 2001; Koivula, 1999; Parker & Fink, 2007) to examine the manner in which battle commentators, journalists, and online commenters frame and discuss these b-girls' dance performances, highlighting how reception of their dancing bodies is filtered through discourses of hegemonic masculinity and femininity. I note a contrast between discourses that highlight the b-girls' appearances and femininity, and those that focus on technical skills as dancers and applaud the traditionally masculine nature of their aggressive battle styles. I argue that, despite attempts to contain and correct their 'deviant' female behaviour (Schur, 1984) through the use of discourse that supports hegemonic gender stereotypes (Schippers, 2006), b-girl Eddie and Terra's dance performances transcend the normative gender stereotypes of Western culture, and provide an opportunity to challenge myths of female passivity and frailty, as well as negative stigmas associated to female virtuosity and athleticism.

Keywords: breaking, b-girls, gender, dancing body

Czech rave: How to escape from moral panic?

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The paper focuses on rave scene and its interaction with media, political elites and the whole society. It is based on answering questions, (1) how the concern of media transformed the scene based on creation of 'temporary autonomous zones' (Bey) outside of the reach of the media and (2) which strategies against repression the scene used. Since the mid 1990s, the rave had a broad resonance in the Czech Republic. Since 2000, this scene became the object of broad media coverage, which concentrated on Czechtek, an annual freeparty. Broad publicity led to the transformation of Czechteks into big actions, change in the composition of participants and to the brutal police intervention in 2005. Broad protests and great public debate about rave, freedom and police action followed. It resulted in negotiating of legal Czechtek 2006 in army area. Afterwards the organizers decided not to organize another Czechtek because of alienation to its 'original ideas'. In my paper I connect the research of values of the scene to the analysis of moral panic. I base both on classical studies of moral panic (Cohen, Hall), and on their revision by McRobbie and Thorton, who emphasized that objects of moral panic 'can and do fight back'. My analysis is also inspired by the 'Canadian turn' (Hier) in moral panic studies, which switched from analysis of media to interpretation of interviews with objects of panic. My research estimates what was specific in the situation of Czech ravers facing moral panic and which discourse opportunities they had to resist (post-communist discourse of 'tolerance', reluctance of the society to police violence and so on). At the same time, following some authors of post-subcultural turn (for example Muggleton, Thorton), I analyze the dynamics of subcultural scene, what exactly terms like 'authenticity' or 'original ideas' meant and how this scene reacted to the forced transformation and the pressure of the society.

Keywords: rave, moral panic, resistance

Depicting music: how the comic book Scott Pilgrim sounds in other spaces

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Cultural theories strive to answer complex questions ranging from what is in fact a 'culture' to language, identity, belonging, and additional social, economical, and political topics. This ever expanding field can be narrowed by researching specific cultural examples within an existing cultural framework. My presentation will begin focusing on the Canadian comic book series Scott Pilgrim embedded within a Canadian linguistic, cultural, and multimodal context. Using this foundation, I will diverge deeper into how a culturally specific comic book has bolstered a 'national identity', found mass appeal, and gained a globally diverse interest in its subject matter and aesthetic. Scott Pilgrim has become a film, video-game, web-anime, and an App inspired by the original comic book. Universally resurgent themes are reflective of both the multiculturalism and multimodal natures currently existing in Canadian pop-culture. Notably this textual and visual piece creates original music used to emulate 'garage-rock', giving the actual notes and lyrics of the songs the featured bands are playing. Being an international success in all its mediums, Scott Pilgrim musicality has had to re-adapt its 'Canadian Sounds' to fit a new cultural audience through translating into French, Spanish, and Japanese. Using stylistic, multimodal, and cultural theories, my presentation will demonstrate how music depicted in comic text and images can be translated into another language and culture.

Counterculture in the Tropics: 'building' a young audience in Brazil

Lucas Marcelo Tomaz de Souza, University of São Paulo, University of Porto, Brazil

At international level, the counterculture was undoubtedly one of the greatest expressions of youth, whether as a cultural movement, either as political or social protest. The rock became, in the 60s, the main shaft spread that young ideology that spread around the world. When the ideals of the counterculture arrived in Brazil, a military dictatorship stifled some cultural productions of more critical nature and led the country for a long period of censorship and persecution. The youth factor in these events abroad, yet began to draw as a consumer audience and protagonist of cultural upheavals in Brazil. These conditions eventually delay the final arrival of the counterculture and the rock statement as an expression genre of Brazilian youth. In the 70s, Raul was one of rock's precursors and the counterculture in the country, and its history in these ten years has a deep connection with the consolidation of a young scene and the formation of a Brazilian rock field. The aim of this work is therefore think the arrival of counterculture in Brazil, in the 1970s, and the rock affirmation and a Brazilian youngsters, focusing on the artistic career of one of the genre's precursors, Raul Seixas.

Keywords: Raul Seixas, counterculture, Brazilian rock, young scene in Brazil

DIY practices, English singing and white male empowerment in the French death metal scene

Michael Spanu, University of Lorraine, France

Metal is often characterised by its diversity of subgenres (Hein, 2004), however, one element is common to the French metal scene: it is mostly sung in English. The noise that is produced by the instruments (guitar distortion, heavy drums, screams, etc.) is, paradoxically, one explanation of this language hegemony. It allows the bands to 'stay away 'from the meaningfulness that usually comes with the singing and the lyrics, especially when it is in French. In metal, as in any subcultural group, there is a wish to remain ambiguous, while a typical sign of social order is the clarity of its language (Hebdige, 1979). Is French a too significant language for a scene that claims to be out of the norm? Taking the death metal scene in France as an example (with bands such as Loudblast, Supuration and Gojira), I will show how the use of English came along with 'Do It Yourself ' practices, participating in a feeling of empowerment for many lower-class white males, at the risk of making them fall into a naive universalist ideology.

Keywords: metal, English language, French identity, subculture

'Writhing Underground Flowers': Conceptualizing perceived underground musics in times of change

Maximilian Georg Spiegel, University of North Carolina at Chapel Hill, United States of America

In a recent essay for The Wire's '2014 Rewind' issue, David Keenan proclaims the death of the (DIY/psychedelic/noise) underground as shaped by artists such as The Dead C and Fushitsusha and labels such as Siltbreeze and PSF in the 1990s. Depicting a commodified underground that has turned largely boring, he hopes for the revitalizing impulse of 'lone voices, barely decipherable ones, in fact.' In such a view, '2014 feels like the end of a particular cycle in underground music,' as stated in a news update announcing the closure of Keenan and his partner Heather Leigh's seminal record store and mailorder service Volcanic Tongue, an event that further materializes this perceived rupture. I want to argue in favor of alternatives to this cyclical view of the 'free folk' scenes Keenan has been a perceptive protagonist and chronicler of and to the binaries (authentic vs. coopted, aesthetics vs. economics) it risks reinforcing. To this end, I will historicize the cyclical model and contextualize Keenan's impressions of change while employing Grossberg's concept of 'formation,' an articulation of practices, groups, and effects emerging within a specific context. I will build on my past considerations of these heterogeneous musics' histories to analyze current developments in ways complex and sustainable. The radical contextuality of cultural studies and Deleuze and Guattari's machinic thought will be key to an understanding of this formation that conceptualizes change as multi-layered and involving diverse temporalities (Sharma): a complexity that also poses challenges to the ethics and politics of a perceived underground.

*The title is taken from an album by Japanese band Suishou No Fune.

Keywords: experimental music, formation, free folk, scenes, underground

Anarchy in the UK? Punk and the 'establishment'

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One of the pervasive concerns of those who study the relationship between politics and popular culture is how the one responds to the other. And in mapping the connection: much is claimed, and but rather less is demonstrated. In this paper, we explore the issue of punk's impact on the forms of authority against which musicians and others set themselves in Britain in 1976-77. Rather than relying on oral testimony, we look at the archives to trace how punk was seen and felt by such institutions as the monarchy, the civil service, parliament, local government, the media and the record industry. And in reporting our findings, we reflect upon how punk's political importance is to be understood, and its legacy evaluated.

Keywords: punk; establishment; politics; archives

Melbourne scenes and the creation of 'underground' and 'mainstream' popular music heritage

Catherine Strong, RMIT University, Australia

Incorporating something into a heritage discourse can shape the collective memory of it in specific ways, or 'freeze' the form that it takes. Because of this, the question of whose voices are privileged in the processes that link popular music to heritage is an inherently political one. This chapter will examine attempts by music fans to influence the shape that this heritagisation has taken in Melbourne, the strategies that have been successful, and what other interests are at stake. In particular, it will contrast activities that attempt to preserve the memory of underground scenes via DIY heritage activities (such as walking tours run by members of the St Kilda punk scene of the 1970s and 80s, and independently produced histories) with more 'mainstream' heritage projects (such as the establishment of official memorials and exhibitions). It will also consider the way this inclusion of popular music as an aspect of memory reflects global trends and processes of commodification, and how the DIY approach can offer a less commercialised approach to the past.

Keywords: memory, heritage, Melbourne, punk

Role of music for diasporic identities in Germany

Laura Suna, Institute of Philosophy and Sociology, University of Latvia, Latvia

The importance of music for identity construction is most widely explored in the field of youth and youth (sub)culture studies (Bennett 1999; Lull 1987; Hoffmann 2008). There are only few studies on other social groups like elderly people or migrants and music (Bennett/Hodkinson 2012; Templeton 2006). In my paper I will fill this gap and discuss music's role for identity construction for migrants, especially in the context of mediatisation of the everyday life. Identity can be defined from a cultural studies perspective as the communicatively mediated articulation of self-perception, ascription from outside, identification patterns, and value orientation of an individual (Hall 1994; Keupp/Ahbe 2006; Krotz 2003). Every cultural identity is shaped in a temporary combination of these different aspects in various situations of communication. According to this approach, identity-building is a lifelong process and exists for the elderly as well. The paper considers the importance of music to these identity aspects for different migrant groups in Germany. I will argue that music is shaping ethnic and transnational self-perception; it provides collective narratives of (trans)national culture as common frames of references; it confirms belonging and distinction processes of migrants. Empirically my argumentation is based on two different qualitative studies on migrants from and outside Europe where among others the qualitative interview and media diary method was used: (1) Communicative connectivity of ethnic minorities (Hepp/Bozdag/Suna 2011), sample: 100 Moroccan, Russian and Turkish migrants in Germany aged 14 to 68; (2) The emigrant communities of Latvia (ESF Project No. 2013/0055/1DP/1.1.1.2.0/13/APIA/VIAA/040), sample: 22 Latvian migrants aged 23 to 66 in Germany. Both studies were analysed using grounded theory approach.

Keywords: cultural identity, diaspora, music, Germany

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'For the love of it': amateurs and unconventionalists in Icelandic popular music

Arnar Eggert Thoroddsen, University of Edinburgh, Scotland

The paper builds on a current PhD research that delves into the social dynamics of music making in Iceland, utilizing the researchers thirteen year long career as a music journalist. An important aspect of the exploration has been the world of 'outsider artists' or amateurs that make music primarily for its own sake rather than financial benefits. This DIY stance conveys a sense of purity and authenticity, coupled with a lack of awareness regarding the workings of the professional music world. These traits not only comply with the music production as such, but also to the aesthetical values of the music itself which can at times be unconventional, characterized by 'beautiful imperfection', even plain weirdness. The concern here is i.e. the 60 year old plumber who finally realized his dream of putting out a record; a rock-band of pensioners that practices every Sunday; the loving grandmother's home made cassettes which she posted to loved ones abroad (this case, Sigríður Níelsdóttir, went on to become a cult figure). Sometimes, the practitioners are bent on solitary music-making (see Killick, 2006, and his term 'holicipation') but most of them do crave some kind of social connectivity with their endeavours, even if only through hard-to-get releases. Ruth Finnegan's ground-breaking study of amateur musicians practices in her book 'The Hidden Musicians: Music Making in an English Town', has been pivotal in the understanding of this loosely tied musical sub-culture, as are classic sociological theories that pertain to art-making (Becker and Bourdieu). The 'village' factor in the construction of the small Icelandic society, which feeds into all communications, cultural institutions, all of the social fabric in fact, is also an important element in the shaping of this music culture.

The (pop)rock singer – a self-taught or a skilled artist?

Samuel Tomeček, Department of Musicology, Comenius University, Slovakia

The paper focuses on the relevance of training rock music singers in regard to the most frequently used (pop)rock vocal techniques. Although rock singers originally began as an opposition to an older generation of musicians or they used avant-garde and experimental interpretational practices, rock music gradually developed specific vocal and singing techniques that enriched the existing ones with particular nuances. What had originally belonged to the rock opposition became, over time, a part of pop music, and experimental or unusual singing techniques became a part of the mainstream. Several vocal techniques, such as belting, speech level singing, various types of guttural singing, and the classical bel canto have been used throughout the history of (pop)rock music. Using the examples of particular musicians (e.g. James Hetfield, Dave Grohl, Chris Cornell...), the paper analyses the historical development and relevance of (pop)rock vocal techniques. The author explores how initially self-taught singers and experimenters with untrained voices can learn to improve their vocal techniques. The development of rock styles in the world and the self-taught - trained singer relationship in a musical environment have been accompanied with natural explorations of new singing possibilities. Using a selection of distinct rock singers, this paper puts vocal practices of self-taught and trained rock vocalists into a historical context. It also analyses the formation of a vocal tone, which is demonstrated by the recordings of prominent world, as well as Central-European singers. The article aims to dispel doubts about the (no)need for a vocal training of (pop)rock singers.

Keywords: singing, mainstream, vocal technique, vocal training

'Not Real Punx, but Kindred Creatures (Creature Simili)': the enactment of post-punk in Milan

Simone Tosoni, Università Cattolica del Sacro Cuore, Italy

Italian youth subcultures in the '80s are uncharted waters for Italian academia: yet, as local appropriations of symbolic resources circulating at a transnational level, they present specificities that would be worth a definitely more sustained attention. The proposed contribution draws on the case of an harsh protest against the Italian post-punk band CCCP-Fedeli alla Linea, happened in February 1984 at the punk squat Virus in Milan, to explore the main points of contact and divergence between the local enactments of punk and postpunk subcultures (in particular: goth). The event was in fact a revealing episode of an increasing discrepancy (in terms of lifestyle models, musical and fashion styles and reference points in art, literature and cinema) occurring between punk and post-punk sensibilities gathered around 'Virus': a discrepancy that eventually led the post-punk collective 'Creature Simili ' ('Kindred Creatures ') to leave the squat and look for those autonomous spaces that will become reference point for the Milanese goth scene. In particular, it will be addressed the relationship of CCCP with their audience, the role they assigned to the subjectivity and bodies of the performers, and the imaginaries evoked not only by the band's musical genre or by their lyrics, but also by the theatrical performances that characterized their gigs. These findings are based on a three year-long research project that addressed for the first time in a systematic way the Italian 'dark' (as goth is known in Italy) subculture of the '80s, with a peculiar focus on the North Italian scene.

Keywords: 80s, punk, goth, local enactment, squat

Pirate curators of the late 20th century and their impact on the recording industry's long tail

Ian Townsend, University of Sheffield Management School, United Kingdom

Pirated compilations of rare soul, jazz, funk and Latin tracks proliferated in the 1980s, curated specifically for 'one-nighter' club scenes valorising retrospective Afro-American diaspora sounds of the 60s and 70s on vinyl record. Concurrent to this a plethora of unauthorised 'breakbeat' compilation LPs emerged from crate-digging practices, collating complete tracks containing 'breaks' appropriated by Hip Hop producers from various genres to create new sounds. Entrepreneurial 1990s record collectors merged forms, adding rare mod, psych, library and privately-pressed tracks to create a significant body of mixed-genre compilations. The illegitimacy of these LPs prohibiting their advertisement, pirate curators ensured compilations sold via visual and textual subcultural signifiers on sleeves aimed at Generation X collectors articulate in crate-digging argot and practices.

Predominantly cited in academic literature as unethical adjuncts to crate-digging, this paper repositions the importance of these compilations to the development of new music styles through examination of their aesthetic, cultural and economic impact on musicians, record collectors and the recording industry. This paper argues historical precedents indicate piratical curatorship and unauthorised distribution of rare music, free of restrictive copyright or profit imperatives, played a significant role in creating new genres. It posits 1990s pirate curators, through valorising genre eclecticism, rarities and obscurities in their track selections and disseminating them on breakbeat and club culture compilation LPs, provided a template, business model and ready audience for independent 21st century record labels such as Finders Keepers and Numero Group who reissue obscure compilation LPs by subscription.

Keywords: piracy, curatorship, compilation, entrepreneurism

Tales from the Belgrade pit: performance, identity, communication and violence at underground concerts

Danilo Trbojevic, Faculty of Philosophy, University of Belgrade, Serbia

Since the early 80s punk rock/hardcore punk and heavy metal music were already part of the ne Yugoslavian music scene. Although these genres originally came from different social context they were accepted, approach to the music and attitude was highly influenced by the Yugoslavian social-political context. Performative parts of these (underground) scenes such as visual look, communication, behavior, musical / lyrical themes and concerts were subordinated to wider socio and ideological climate. 'Šutka', the term used in Serbian stands for rough form of dancing and other bodily techniques practiced at underground concerts. In this presentation I'm going to analyze the specifics of these practices in Serbia in the last 15 years. As the title indicates, I will explore the relationship between performance, identity, communication and violence within the context of concerts as places of social ritual.

Keywords: Belgrade, violence, hardcore concerts

As Interconverting Music Types in Turkey: 'Arabesque' and 'Rock'

Bülent Ahmet Turan, Bilkent University Turkish Literature Department, Mevlana (Rûmî) University Turkish Department

Ever since our school days we have learned that Turkey is a bridge between East and West. But with growing age, it becomes difficult to decide what belongs to East and what belongs to West. On one hand Turkey has the centuries-old legacy of Ottomans with roots in Asia, Islam, Arabian and Persian culture, while on the hand we have an empire that, with Tanzimat, accepted Western dominance. The Western influenced practices of Sultans, Tanzimat era, collapse of the empire and the Republic that was founded by Atatürk…these incidents of the past 200 years have also influenced the Turkish music without losing the cultural roots.

After the foundation of Turkish republic, arabesque gained popularity among the immigrants from villages who settled in cities, while the rock music was favoured by the children of Western-inclined parents, which is comparatively more social and ontological music genre. Despite such stark cultural differences between these two kinds of music, how come by the end of 2000s each of them got transformed into the other? Why arabesque singers started to sing rock music? Why rock groups started to play arabesque? In the context of the above-mentioned questions, this paper will try to explore the roots of arabesque and rock music genres in Turkish music and the social conditions that led to their introduction and how they mingled into each other. Some examples of arabesque-rock music will also be shared.

Keywords: arabesque, rock, sociology, Turkish music

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Social and generational inclusion: The 'Social Crochet Program' from Coimbra

Marcia Regina Medeiros Veiga, University of Coimbra, Portugal

The present communication has the objective of raising a discussion around an underexplored theme: the artistic and cultural production by aged subjects. Thus, we launched a critical eye to the 'Social Crochet Program ', a project of urban intervention, coordinated by the Social Action Office from Coimbra City Council, aiming to promote social and generational inclusion through the promotion of a productive and creative intergenerational artistic-cultural activity. Such approach emerges from a theoretic reflection about the conditions of old-age at contemporaneity from the following question: What place have the contemporary occidental society generally destined to aged population? Soon after, we focused the discussion on the offer and the access to cultural and artistic goods and products to and from the eldest, respectively, as well as the legitimacy and appreciation of such subjects while producers of culture and art. We finish this reflection with the concrete example of the 'Social Crochet Program', whose limitations, in our opinion, cannot neutralize its qualities, but project new and future possibilities.

Keywords: social inclusion, old age, culture, generation

DIY discourse as embodied practice: spatial tactics at American DIY shows

David Verbuč, Charles University, Slovenia, Czech Republic

Studies of 'subcultural' communities usually either uncritically celebrate their 'resistance' and 'subversiveness,' or dismiss them as exclusive, opportunistic, and paradoxical. In my paper, I aim to surpass this dichotomist deadlock, and propose a closer, ethnographically-based analysis that aims to sublate both approaches. For that reason, I approach the issue through the perspective of studying 'spatial practices' (cf. De Certeau) among the American DIY ('do-it-yourself') communities. This allows me to comprehend American DIY ideology of 'community,' 'equality,' and 'inclusiveness' empirically through embodied spatial practices (cf. Foucault, Althusser), and at the same time to observe the tensions and contradictions they generate. In the foreground of my research are 'spatial tactics' enacted at DIY shows (the latter are usually held in private houses, warehouses, all-ages venues, bars, and at various outdoor locations). These tactics, which are aimed toward creating inclusive and heterogeneous alternative spaces in terms of race, gender, sexuality, class, age, and musical style, include programming, and door, and guest spatial policies (e.g., 'safe spaces'). I see these practices as innovative and promising spatial approaches toward social inclusivity. At the same time, I discuss them in terms of their structural, pragmatic, and political limitations. In this regard, I examine the DIY utopian spaces both as 'counterpublics' and as 'subsidiary' or 'damaged' counter spaces (cf. Fraser, Nguyen, Warner). Additionally, in the paper, I also lay out the genealogy of DIY spatial practices, and point out to geographic and cultural differences related to them.

Underground basements: the role of private spaces in the Boston DIY scene

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

Recently called 'the city at the heart of America's DIY renaissance' by the Guardian US, Boston, MA has enjoyed for some years a basement show scene that covers genres ranging from folk to art music to noise. It displays features of the underground: an emphasis on innovation and creativity, an art for art's sake take on music, a tension between inclusiveness and exclusiveness, a desire by certain key players to build a community. Though many were shut after 2012 police raids and shows now mostly happen at clubs, basements and houses were key spaces for this scene to get built around a more intimate sociability. They appeared to be a haven for music considered as unwanted by clubs as it would be too challenging to attract a large audience. Because of the lack of middlemen, participants learn the DIY etiquette at basements: solidarity, flexibility and networking with local and touring bands, close connections between bands and their audience emphasized by the lack of stage, the need of financial support and active participation to keep the scene alive. Identified by pseudonyms, active houses become associated to the bands that mostly play there, acquiring a distinctive musical identity that feeds the one of the area where they are located. As living spaces mostly shared by musicians, they also serve as practice spaces or as community centers, where participants can socialize at anytime. It remains to be seen how these DIY practices evolve due the weakening availability of said private spaces.

Keywords: private spaces, DIY etiquette, cultural transmission

The rock contradictions

Nadja Vladi, Federal University of Recôncavo da Bahia, Brazil

The objective of this paper is to discuss the strategy used by the rock to position itself as a not coopted song and the tension caused within the rock itself of what being underground and what is to be mainstream. When we speak of the rock genre, we are not talking about a single musical style, but the importance of a music that has as one of its main features authenticity, the search for an artistic legitimacy even circulating within a mass popular culture. Shuker says 'the rock is the label for the immense variety of styles developed from the rock'n'roll' (Shuker, 1998, p. 249). In this perspective, we think the rock from its use as a 'rock culture' (Frith, 1981; Keightley, 2001) that is linked to a sense of freedom and youth rupture against the established. From sub-genre indie rock speech that is legitimized as 'creative x commercial' we try to understand how the rock search a consumer award for artists who are part of each of these circuits, mainstream and underground - which are market positions that carry important issues such as authenticity and value judgment. This tension is inherent in pop music, but these boundaries are increasingly blurred by music movement over the Internet and new business models that have emerged from this perspective.

Keywords: music, underground, mainstream

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Arab youth and the 'Facebook' revolution: the role of social media and youth culture in youth activism

Natalia Waechter, University of Graz, Austria

The recent Arab youth's rebellion offers valuable insights into new forms of online participation, alongside the role of youth culture, for political participation. For communicating their unease, for organizing protest and for mobilizing themselves young people utilize social media such as Facebook, Twitter, and YouTube. Furthermore, youth culture, also communicated through social media, played an important role for acting out their vision of the world. In the presentation, I will question the label of a 'Facebook revolution' and investigate the role of social media and youth culture in the Arab spring. The research presented is part of the FP7 project 'ARABTRANS – Political and social transformations in the Arab world' (2013-2016), funded by the European Commission. Our analysis shows that online social networks contributed to the cause of the protesters in various ways: as an organizing tool, as a news source and as a public arena for building a community of like-minded activists. As organizing tool social media played a powerful role in mobilizing protesters onto the streets and coordinating demonstrations. When there was a suppression of free press, social media became essential in getting news out of the country as well as in providing a rather independent news source of the current events. The activists also used it to articulate their political critique and to build a constituency and growing community around those ideas. Our analysis further shows how youth culture seems to be a perfect tool for reaching and mobilizing the young population, especially when distributed through social media.

Keywords: youth culture, social media, political activism, Arab youth

The cultural and political legacy of punk/post-punk

Peter Webb, University of Cambridge, University of the West of England Bristol, England

Many years of primary research, participant observation and assessment of secondary data have led to this paper, which deals with the cultural and political legacy of punk and in particular the participants involved in the period from 1978 to 1986. A period marked by the increasing politicisation and development of a strong DIY, independent, anarchist, individualist and humanist politics. This milieu had a wide range of adherents, bands and cultural signifiers who straddled a retrospectively diverse range of genre groupings, political allegiances and lifestyles. Utilising a framework that builds on phenomenology, Bourdieusian theory, Harvey's globalisation and dialectical theory I present a series of individual narratives that show a trajectory from this period of punk through to the present day where life choices, work and employment, cultural choices, political allegiances, ethical and moral outlook can be shown to be affected and intimately linked to a gestation in the punk and post-punk milieu of the late 1970s and early 1980s. The concentration then of the paper is the present period and how punk affected the lifestyle choices of a sample group of over 100 interviewees. This paper also shows the fluidity that existed between genre positions and stylistic choices such as Hardcore punk, anarcho-punk, Goth or Posi-punk, Industrial and new romantic.

Keywords: DIY, anarchism, humanism, phenomenology

'You're not strangers if you like the same band': the social contribution of small-scale live music venues in Melbourne

Samuel Whiting, RMIT University, Melbourne, Australia

A city's live music scene is a social scene. Live music is a communal event that draws people from disparate backgrounds and demographics together to share in an experience. It incentivizes like-minded individuals to gather when they would usually have few other reasons to socialize, and 'provides a sense of community that is not present when listening to music alone,' (Black, Fox & Kochanowski, 2007). As Simon Frith states, 'Live music is music as a social event, an aspect of a social situation – play, display, celebration, begging. It is an organic, a living aspect of public life (hence the term – live music) whatever its technical or aesthetic qualities,' (Frith, 2002: 39). Music is the catalyst for participation, but it is the social aspect of experiencing, appreciating and discussing a performance that helps to maintain the scene's vibrancy. The small venues of Melbourne are hubs of social activity and exchange. As meeting places for musicians and local enthusiasts (both dedicated and casual alike) the interactions that these spaces facilitate have broad repercussions, the effects of which extend far beyond their walls. This research paper will unpack the intricacies of Melbourne's music scene and the role that social interaction and exchange play within it by using small-scale live music venues as case studies, as snapshots of the scene and its associated creative community. By examining the micro and inter-personal relations that occur within and influence these spaces, my research will explore how they function as social hubs, investigating the Melbourne scene via a series of ethnographic venue-specific case studies.

Keywords: small-scale venues, social networks, music scenes, Melbourne

Tales of light, darkness and resurrection: local identities and global connections in Québecois heavy metal

Laura Wiebe, Brock University, Canada

The paper I propose is part of a larger research project investigating the local development of an internationally recognized heavy metal scene in Québec, Canada in the 1980s. In this section of the work, I focus on the significance of international connections and relationships in the careers of two Montréal-based bands, Trop Feross and Thunder Rider, and consider how such relationships affirm and exploit the importance of the local and the global in metal music and identity construction. This paper is based primary on telephone interviews conducted with founding members of both bands, supplemented by analysis of their primary audio-visual output as well as archival material, including historical press coverage and reviews. Although to date scholars have paid little attention to metal music cultures in Québec, substantial critical support for my own research and analysis can be found in the literature on popular music and globalization (such as Taylor, 1997; Berger & Carroll, 2003) and the growing body of published work on heavy metal music and its global impact (Foster, 2011; Wallach *et al.*, 2011; Weston, 2011; Hecker, 2012; Varas-Díaz & Rivera-Segarra, 2014) as well as academic studies of popular music in Québec (for example, Grenier, 1993; Ollivier, 2006; Ransom, 2011). The emergence and development of a metal scene in Québec is of particular interest as a study of the complex power relations at work in the production and circulation of popular culture across language, nations and cultures.

Keywords: heavy metal, underground music scenes, nation, identity

Ever fallen in love (with someone you shouldn't have?): punk, politics and same-sex passion

David Wilkinson, University of Reading, United Kingdom

In this paper I consider punk's transgressive sexual attitudes alongside existing queer treatments of this issue. I argue that a new, historically rooted and materialist approach is needed, one which explains the way that punk's strategies of sexual transgression both overlapped with and contradicted those of sexual liberation. Via a wide-ranging analysis, which moves from songs by Siouxsie and the Banshees to 1970s 'terrorist chic', from the pages of the New Musical Express to the Gay Liberation Front and from the ferment of the art school to the collapse of left-liberal consensus at the dawn of the 1980s, I aim to achieve two things: an accurate historical portrayal of punk and same-sex passion, and a consideration of the ways in which these approaches might inform crucial issues faced by LGBTQ people and countercultural music in the present. What resources of hope might punk offer, and how might we learn from its missteps and dead ends, which, to be fair, are always easier to see in hindsight?

'While the world was dying, did you wonder why?': Punk, Politics and British (fan)zines, 1976–84

Matthew Worley, University of Reading, Subcultures Network, United Kingdom

This paper recovers and contextualizes the politics of British punk fanzines produced in the late 1970s and early 1980s. It argues that fanzines, and youth cultures more generally, served to provide a contested cultural space for young people to express their ideas, opinions and anxieties. Simultaneously, it argues that punk fanzines offer the historian a portal into a period of significant socio-economic, political and cultural change. As well as presenting alternative cultural narratives to the linear accounts of punk and popular music now common in the mainstream media, they also provide a glimpse of the often radical ideas held by a youthful milieu rarely given expression in the political arena.
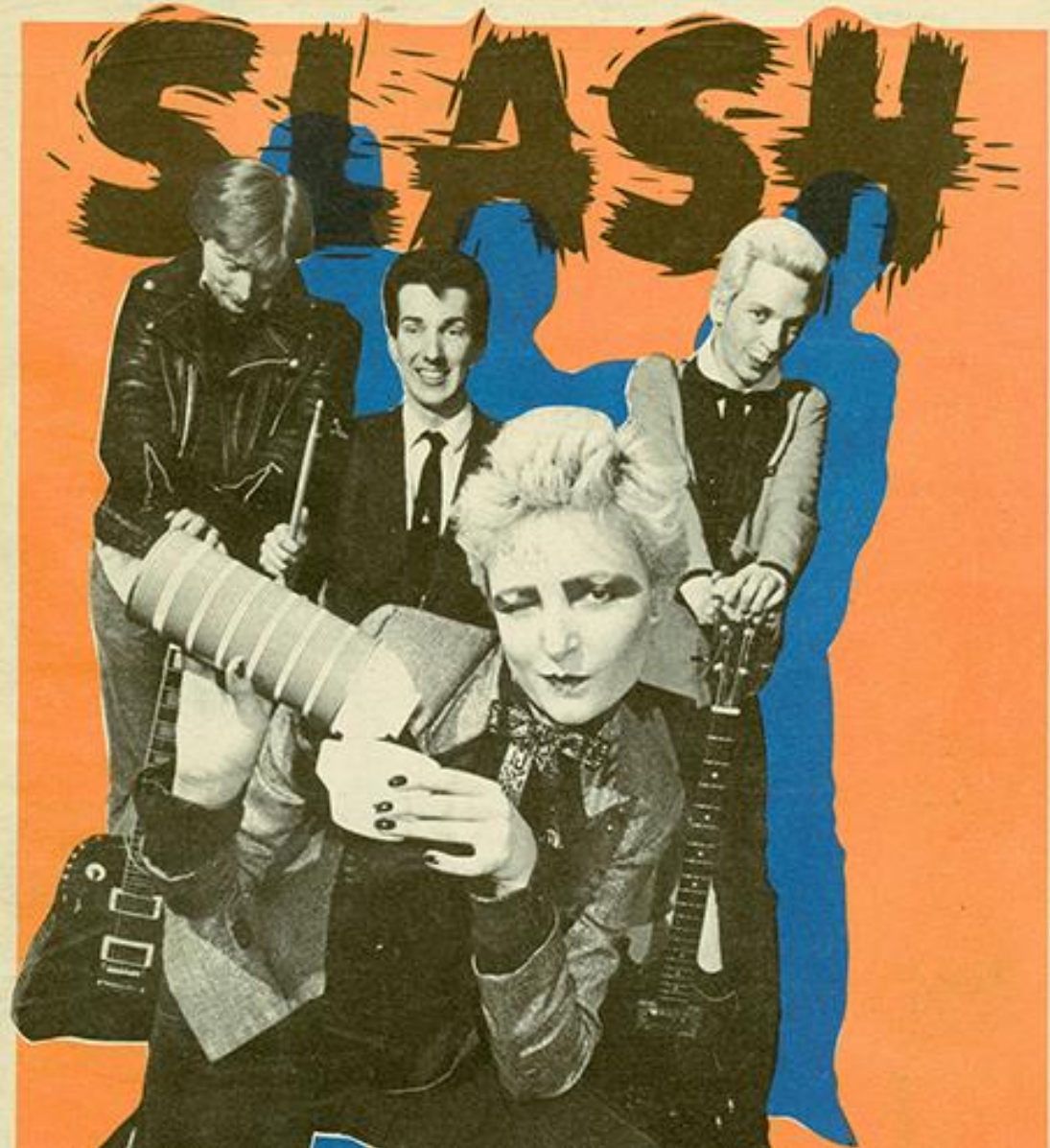
Keywords: punk, politics, British fanzines

The separation of scene and state: the balkanization of the Belgrade punk scene in the wake of the wars in Yugoslavia

Sonja Žakula, Institute of Ethnography, SASA, Serbia

In this presentation I will give a short overview of the cultural history and specifics of the Belgrade punk scene during the 1990s, but the main focus will be on the changes the scene underwent after the political events in Serbia in 2000. The period of postsocialist transition which began after the fall of the regime of Slobodan Miloševic in October 2000, was marked by an ideological vacuum – the narrative of external and internal enemies which had been the backbone of state propaganda in the 1990's, had dissolved. This instigated certain changes within the punk scene. In this new sociopolitical context, the internal ideological differences between the different branches of the Belgrade punk scene began to surface, which resulted in a three-way split within the scene. This presentation will focus on the processes of differentiation within the Belgrade punk scene which took place with regard to two main factors: the other branches of the scene on the one hand, and the state on the other.

Keywords: Belgrade punk scene, transition, anarchopunk, balkanization

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'I am alone I will kill you'. On the Gliwice alternative scene

Piotr Zanko, University of Warsaw, Poland

Upper Silesia is usually associated with the historical land situated in southern Poland with highly developed industry, mainly mines and steelworks. The inhabitants of Upper Silesia are perceived as conservatists and devout Catholics. In spite of that, it is Upper Silesia, precisely Gliwice, where the most vigorous underground music scene in communist Poland was created at the beginning of the 1980s. The Gliwice alternative scene was focused around student clubs in Gliwice with 'Gwarek' as the representative one. During my presentation I will show the artistic legacy of chosen musical bands from GAS such as Smierc Kliniczna, R.A.P., Process, Brzytwa Ojca, Absurd. In particular I will analyze the lyrics and quote narrative interviews with the musicians from the before mentioned bands. I will therefore demonstrate that the Gliwice Alternative Scene was not only an alternative to the blues scene, which was very popular in Upper Silesia, but also through the fusion of punk, reggae and new wave as well as unconventional lyrics, it stood out among other bands which created the Polish underground musical scene of the 1980s. In terms of its social impact, it was a 'niche within a niche'. Finally, it is worth noting that the Gliwice alternative scene was beyond censorship and the dominant communist discourse.

Keywords: Gliwice alternative scene, punk rock, reggae, new wave

D I S C O V E R I N G   P O R T O

'The beauty of Porto is obvious. It is a city that, in a way, is eccentric. Porto has a unique character: an established town, with established architects, with an established culture. Thus, it will not be a single building that will put the city on the map, it is already on the map.' Rem Koolhaas, Casa da Música's Architect

Accordingly to ABTA Travel Trends Report (2014), 'new British holidaymakers have always loved Portugal and in 2013 with visitor numbers were up by over 8%. With new direct flights in 2014 to the main cities Lisbon and Oporto, savvy holidaymakers will be heading off to these two beautiful and historic towns for a city break with a difference.'

'How cool is Porto?' For years, Porto's motto was, in essence, 'You've tried the wine; now try the city!' But these days Portugal's second-largest metropolis — an attractively faded hillside city of venerable town houses and Baroque churches — no longer needs to coast on the reputation of its famous digestif. A jam-packed new night-life district is taking shape, and a blossoming creative scene features everything from an upstart design center to the avant-garde Rem Koolhaas-designed Casa de Música, a stunning concert space. And there's great news for oenophiles as well. With the Douro region's emergence as a hotbed of prize-winning red wines — not just port — Porto can now intoxicate you with myriad vintages, new ambitious restaurants and even wine-themed hotels.' (http://oportocool.wordpress.com/).

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Despite being a relatively small city - 41.42 km ², with a population of 237.591 inhabitants (2011) - Porto has a rich and diverse range of entertainment and cultural offer that is worth knowing. To awake your curiosity, the Organizing Committee of *KISMIF! DIY underground music scenes and cultures International Conference* offers you some suggestions to start the exploration.

Eating and snacking

'For me, Porto is the place where it starts all the wonders and all the troubles.' Sophia de Mello Breyner

The International Conference takes place in Boavista area, between the Casa da Música and the Faculty of Arts University of Porto. You may find in this area a quite diversified offer in terms of restoration. Here are located some of the iconic breweries of Porto – such as Capa Negra II, the Galiza or Convívio –, where they can experience the typical 'francesinhas', among many other delicious dishes. For a lighter, quick and cheap meal, try one of several restaurants that exist in the Boavista area: the Bom Sucesso Market, the Península Galleries and the Cidade do Porto Shopping Centre. At Casa da

Música you can find affordable meals at the Artists Bar, with views over the skaters that almost permanently occupy the 'square' outside the building; to take a more sophisticated meal try the Restaurant, located on the top floor of the Casa da Música building, also with an interesting view.

If you want to move away a little bit more from this area of the city, you find a much wider offering in other parts of Porto. By the Sea, in the Foz area and also in Matosinhos city, you can find many restaurants specialize in fish dishes. In Downtown and at the historic centre of Porto there is also a very rich and diverse selection of restaurants for all tastes and price offer. For more details, please consult the brochures of Porto Tourism Services included in the International Conference documentation!

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# Go out, dance, drink and have fun!

There are essentially two main poles offering vibrant nightlife of Porto: the Downtown and Ribeira (the riverside area). At the Downtown area you find a great variety of nightlife spaces, (almost) for all tastes: pubs and 'tapas' bars, discos and a wide range of small and medium size clubs. The bars generally close around 2a.m., but there are a few bars, discos and clubs that are open (at least) until 6 a.m. Most of these places offer dj set and live acts. To attend live concerts, try the Armazém do Chá, Plano B, Maus Hábitos and, sometimes, Passos Manuel and Café Au Lait. Plano B is moreover a partner of KISMIF International Conference, so we highly recommend that during these days in Porto you pass by to get a drink!

This is also the part of the city where the main theaters are located: Teatro Nacional São João, Teatro Carlos Alberto, Teatro Municipal Rivoli, Teatro Sá da Bandeira and Mala Voadora.

If you go down towards the Ribeira area, located next to Douro River, you will find the Hardclub, one of the main spots to see live concerts in Porto, with two concert halls, and a regular and diverse offer of live performances.

At Ribeira you will find several restaurants, pubs and small bars, some of them with karaoke nights. For live concerts, we recommend O Meu Mercedes é Maior Que o Teu.

Across the river, at Cais de Gaia, there is also a riverside area with plenty of bars and restaurants. During the day it is worth visiting this area to meet the old warehouses of Porto Wine, which hosts tours and wine tasting.
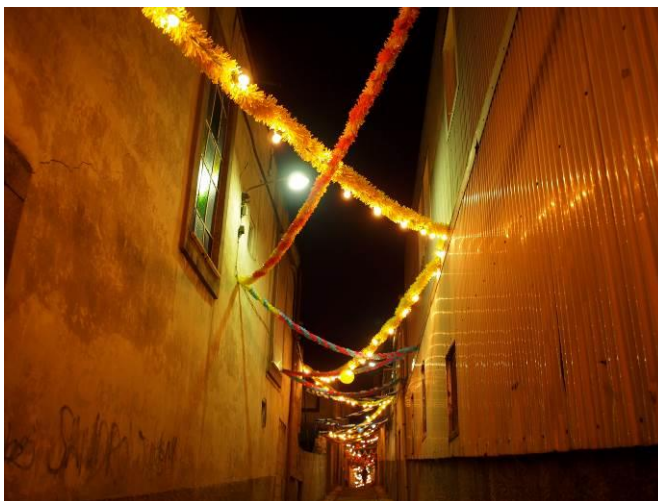
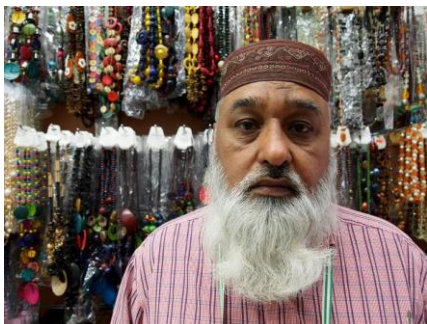© Cristina Mamede

Shopping and loitering

'After all, Porto, to truly honor the name that has, is, first of all, this wide open to the river lap, but that only the river can be seen, or else, by narrow mouths closed by low walls, the traveler can look into to the outdoors and have the illusion that the entire Porto is the Ribeira.' José Saramago

The offer is plenty and diverse, depending on individual interests. We leave, however, some suggestions of city areas with a range of shops that we find most interesting.

At the Downtown area, more specifically at Miguel Bombarda Street and adjacent streets (like Rosario Street), you can find a very well-known area for the great concentration of art galleries, but where are also located several other shops devoted to retro and vintage furniture and objects (like Artes em Partes, Patch Porto and others), illustration's galleries (Ó Gallery), alternative bookstores (Gato Vadio e Inc), clothing stores, among others.

At Picaria Street, Almada Street and Conceição Street, you find the most important record stores in town - all within five minutes walking from each

other! It is worth knowing the Matéria Prima, a record store music specialized in alternative sounds from different latitudes. At the same building there is Dama Aflita, a gallery specialized in illustration and drawing. One of the exibitions organized within the KISMIF International Conference - '**God Save The Portuguese Fanzines**', which is dedicated to the emblematic Cadáver Esquisito fanzine - is right here, so please take a look! Another important record store is Louie Louie, where you can find a quite diverse catalogue of new and second-hand records, from different musical genres. Finally, take a look at Porto Calling, a record store strictly specialized in vinyl.

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On these streets and adjacent streets of Porto Downtown and Historical Center you find and several other clothes and shoes shops. You can find also in this area a large concentration of second-hand bookstores, which can make your delight. Also in this area is located the Lello Bookshop, next to the Clérigos Tower, which was already considered one of the most beautiful in the world, so you should not fail to visit it!

On weekend, especially on Saturday, you will find several small street markets throughout the Porto Downtown, with a diverse product offering: records, books, posters, clothing, accessories, food and more. The Vandoma, the historic flea market of Porto, that takes place every Saturday mornings at Fontainhas, next to Freixo Bridge, is an indispensable spot to visit not only for the opportunities that you can find here, but mainly by its unique atmosphere with incredible views over the Douro River.

To simply walk loosely in the city, there are numerous places in Porto that is worth knowing and exploring. Right in middle of the city there are several interesting green parks: the Crystal Palace gardens, which are fairly close to the Faculty of Arts University of Porto, where is the Conference (midway between Downtown and Ribeira); the City Park, next to the sea; and the beautiful gardens of the Serralves Park, where is also located the Museum of Contemporary Art, designed by one of the Pritzker Architecture Prize winners, the architect Álvaro Siza Vieira - not to be missed!

The Historic Centre of Porto is, since 1996, a World Heritage Site by UNESCO. Therefore it is always highly recommended to take a walking tour throughout the medieval historic district, the path of the Ribeira district, along the Douro River.

But there are many other spots in the whole Porto Downtown area which are worth knowing, and are quite friendly to a casual stroll.

Finally, it should also be noted that there are several museums around the city of Porto, most of them located in Downtown and in the Historic Centre. So please take a look at the tourist information to find out more about the collections, entrance hours, prices and location.

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