Keep it Simple, Make it Fast! Underground Music Scenes and DIY Cultures

BOOK OF ABSTRACTS

KEEP IT SIMPLE, MAKE IT FAST! UNDERGROUND MUSIC SCENES AND DIY CULTURES

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Contents

Welcome words

Dear colleagues, we are delighted to meet you all at the KISMIF International Conference in Porto!

The underground music scenes were, for a long time, associated with strong DIY (do-it-yourself) cultural practices. Consequently, in this Conference we intend to discuss the importance of underground artistic and musical practices in contemporary society, both for its volatility and for its undeniable importance in youth cultures urban, keeping a record of sociological reflection, although open to all other social sciences. Underground urban musical cultures were and still are considered by many as illegitimate objects of analysis within the framing of contemporary social theory. However, these cultures play a central role in the functioning of music (post) industry and in the outlook of emerging digital media. We also intend to clarify the musical scenes that run through contemporary cities, giving them rhythms but also specific forms of cultural identity, as well as a new historical, social and artistic heritage. In sum, this International Conference aims to explore the contemporary landscapes of underground urban music scenes and DIY cultures in a context of globalized modernity. The Conference is organized according to the following seven thematic areas: Music and DIY cultures: DIY or Die!; Porto calling: meanings, dynamics, artifacts and identities in today's punk scenes; Music scenes, politics and ideology: social-historical memories and contemporary practices; Contemporary underground cultures' aesthetics: between the digital, the retro and the nostalgia; Musical production, mediation, consumption and fruition in the contemporaneity; Underground music scenes; and, last, Local scenes, communities, identities and urban cultures.

This object of analysis and inspiring motto of KISMIF International Conference falls within the development of the scientific research project Keep it simple, make it fast! (KISMIF): Prolegomenons and punk scenes, a road to Portuguese contemporaneity (1977-2012) (PTDC/CS-SOC/118830/2010), whose goal is the analysis of the punk manifestations in Portugal since its origins until nowadays (1977-2012). KISMIF is supported by the Portuguese Foundation for Science and Technology (FCT) and is being developed in the Sociology Institute of the Faculty of Arts of the University of Porto (IS|UP) in a partnership with the Griffith Centre for Cultural Research (GCCR), the Universitat of Lleida (UdL), the Faculty of Economics of the University of Porto (FEP), the Faculty of Economics of the University of Coimbra (FEUC), the Faculty of Psychology of the University of Porto (FPCE) and the Lisbon Municipal Libraries (BLX). KISMIF's approach is trans-disciplinary (Anthropology, History, Psychology, Communication, Journalism and Sociology) and deals with different time and space frames, in both synchronic and diachronic manners, in order to unveil the curtains that hide this barely visible and complex research object. It privileges a dialogue between punk's production and reception, within the Portuguese urban culture framework, but it also intends to conceptualize the music phenomenon both as one the most ancient, universal and important ways of communicating and as an important tool to build identity and community identity definition.

In addition to the Conference's Scientific Program, we have also a Cultural and Artistic Program which are related to the imperative of music in action. We consider essential viewing, experience and enjoyment of interpretive contexts in which we stand. Hence the importance of the exhibitions - of fanzines, books, posters, photographs or records, here taken as extensions of a look and as illustrative materials and involvement in underground universes -, the concerts and dj sets and the cycle of documentary films. We hope that you like and adhere to these different proposals.

This publication is intended, therefore, to present the KISMIF International Conference bringing to you some practical information, but also the presentation of programmatic lines and actors that are part of this great event. Next, we will also present the curriculum notes of the conference participants, as well as the abstracts of their presentations. Finally, we would like to finish this brief introduction with the hopeful statement that this first initiative can be subject of continuing in the coming years and a source of emergency of partnerships and networks of scientific collaboration for the future.

Once again, we wish all of you a warm welcome and a wonderful stay in Porto!

Andy Bennett & Paula Guerra
KISMIF Convenors

http://www.punk.pt/en/
http://www.punk.pt/conference-2/
http://kismif.eventqualia.net/en/2014/home/
https://www.facebook.com/kismif.conference2014
https://www.facebook.com/pages/Keep-It-Simple-Make-It-Fast/470317193045476?ref=hl

Keep it simple, make it fast! UNDERGROUND MUSIC SCENES AND DIY CULTURES

Faculty of Arts of the University of Porto (FLUP)

The Faculty of Arts of the University of Porto, with over 3000 students, offers 13 undergraduate courses (*licenciatura*), 30 Master's courses (*mestrado*) and 18 doctoral courses (*doutoramento*) in the following areas: Archaeology, Information Science, Communication Sciences, Language Sciences, Teaching Methodology, Cultural Studies, Philosophy, Geography, History, History of Art, Classical and Modern Languages, Literature, Museology, Portuguese as a Foreign Language, International Relations, Sociology, Translation Studies and Tourism. Some of these courses are taught jointly with other Faculties of the University of Porto and/or other universities.

Apart from the degrees offered, the Faculty also provides a wide variety of vocational training courses as well as open courses (including a range of language programmes, from Arabic, Chinese and Japanese to Hungarian, Polish and Persian). Most of the vocational training courses are certified by the Portuguese Pedagogical and Scientific Council for In-Service Training and award credits for career development.

Based on an exchange of knowledge and expertise, the courses are designed to encourage the production of scientific knowledge and provide students with the professional skills they will require to enter the labour market and to pursue endeavours in entrepreneurship. A number of the master's courses have a professional training component that includes internships in companies or schools, an excellent opportunity for students to gain experience in a work environment and consequently fulfil their goals of educational excellence.

The Faculty's teaching staff is highly qualified with almost all its members hold a doctoral degree. They are vastly prolific in scientific production and have significant international experience in their areas of research and teaching. Both teaching staff and PhD and master's students are involved in a number of on-going national and international research projects as part of the activities of R&D Units accredited and financed by the Portuguese Foundation for Science and Technology.

The Faculty is also involved in student and teaching staff exchange programmes, namely through cooperation agreements with renowned foreign institutions, particularly with European and Brazilian universities.

The Faculty's Central Library holds close to 300.000 volumes, which are available in its digital catalogue, and is extensively used by the its students, as well as students from other faculties and universities. It also provides specialized international databases, and readers can consult a wide range of electronic publications and journals. Additionally, the Digital Library provides users with full text access to the Faculty's publications.

Photo given by MusiCult

How to get to FLUP?

By metro

The nearest Metro station to FLUP is *Casa da Música* and it's approximately 10 minutes away on foot. Once up on the surface, you can get on bus 204 heading to *Foz* and stop at *Junta de Massarelos* in *Campo Alegre*. The Faculty of Arts is located in *Via Panorâmica*, near the motorway junction.

For more information:
www.metrodoporto.pt

By Bus

The Faculty of Arts of the University of Porto is served by the following bus lines: 200, 204, 207, 902, 903. Regardless of the departure point, the closest bus stop to FLUP is Junta de *Massarelos* in *Campo Alegre*. If you do not have a metro or bus ticket ("*Andante*" or "*Passe*"), you can purchase one on board.

For more information:
www.stcp.pt
www.itinerarium.net

By Train

If you want to get to Porto by train, you should get off in one of two main stations: *Campanhã* or *S. Bento*. If you get off at *Campanhã*, there are 2 means of public transport available: (a) by metro: take any of the lines that go by *Campanhã* because any one of them will take you to *Casa da Música* without having to transfer (To learn how to go from *Casa da Música* to *FLUP*, please see "By

Metro" above); **(b) by bus:** bus 207 passes by *Campanhã* and heads towards *Foz*. This bus will take you to *Rua do Campo Alegre*, where you will have to stop at *Junta de Massarelos*. If you get off at *S. Bento*, there are also 2 means of public transport available:
(a) by metro: the metro station of *S. Bento* is right outside the train station to the left and is an underground station. You should take the Metro heading towards *Hospital de S. João*. You will have to make the transfer at the *Trindade* Station, get on another Metro and then get off at *Casa da Música*. To learn how to go to FLUP, please see "By Metro" above; **(b) by bus:** when getting off at the train station, go to: **(1)** *Praça da Cordoaria* (in the upper end of *Rua dos Clérigos*) and get on bus 902 or 903; **(2)** *Praça D. João I* and get on bus 200 or 207. You will have to get off at *Junta de Massarelos* in *Rua do Campo Alegre*.

By Car

FLUP is located in Pole 3 of the University of Porto, at the road junction of *Campo Alegre*. If coming from North or East, you should follow the main collector road of VCI, towards Lisbon (*Ponte da Arrábida*) and exit in *Campo Alegre*. If coming from South, follow the direction towards *Ponte de Arrábida* and exit in *Campo Alegre* (1st exit immediately after the bridge).

FLUP – GROUNDFLOOR
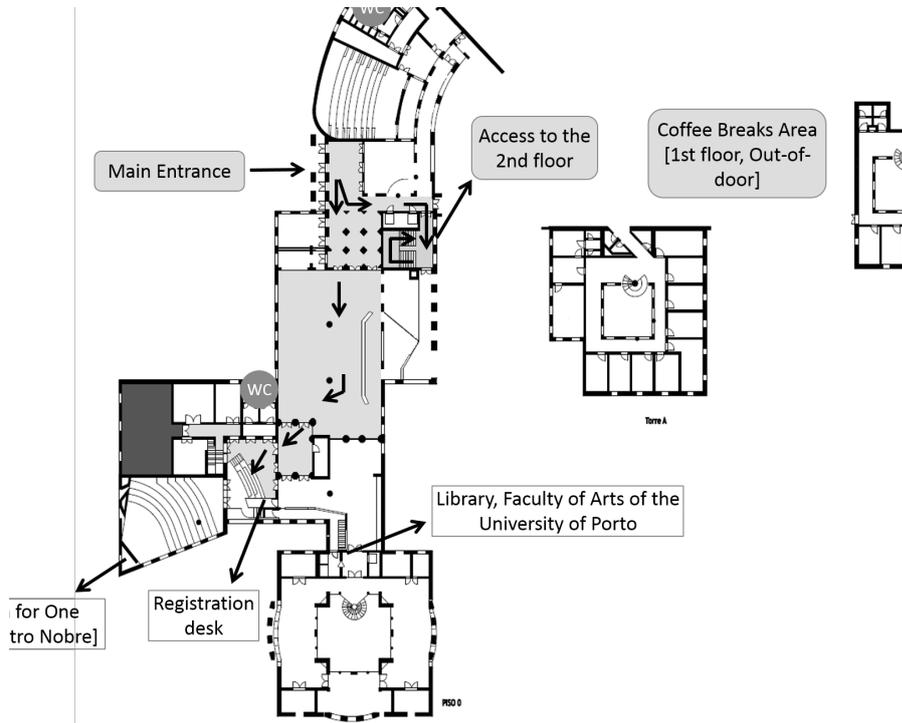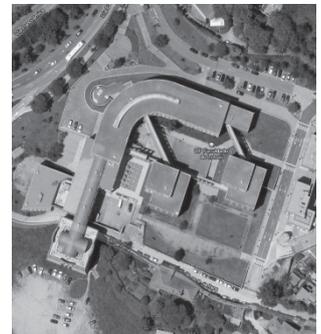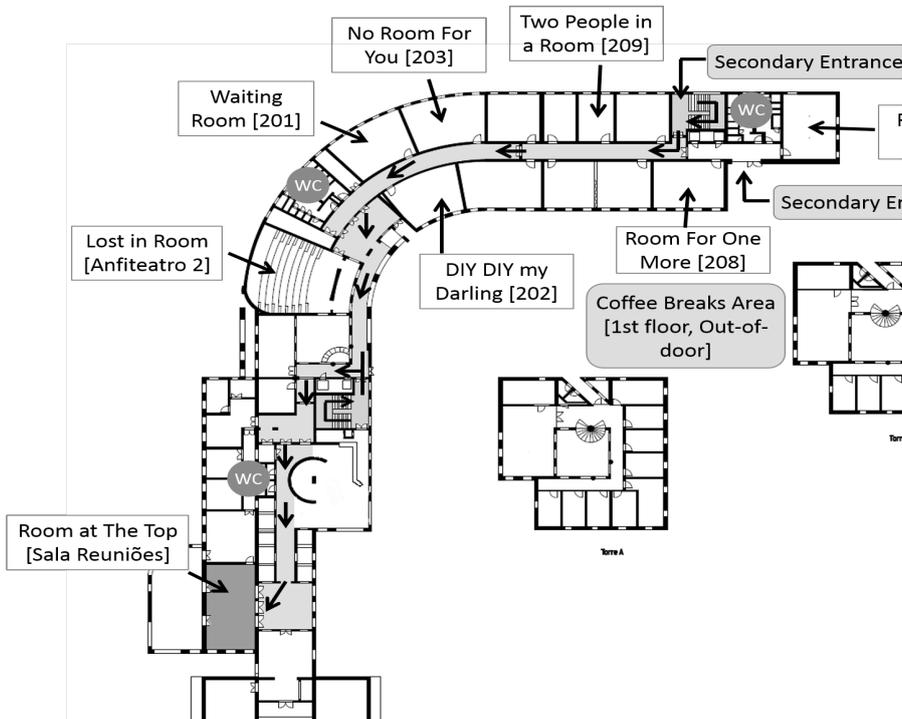
Main Entrance →

Access to the 2nd floor

Coffee Breaks Area [1st floor, Out-of-door]

WC

Library, Faculty of Arts of the University of Porto

for One tro Nobre]

Registration desk

Torre A

PISO 0

FLUP – 1ST FLOOR

No Room For You [203]

Two People in a Room [209]

Secondary Entrance

WC

Waiting Room [201]

WC

Lost in Room [Anfiteatro 2]

DIY DIY my Darling [202]

Room For One More [208]

Secondary En

Coffee Breaks Area [1st floor, Out-of-door]

WC

Room at The Top [Sala Reuniões]

Torre A

Casa da Música

Casa da Música was conceived to mark 2001, the year in which Porto was Cultural Capital of Europe, and it is the first new building in Portugal to be entirely dedicated to music - to the presentation and public enjoyment of music, to music education and to the creation of music.

The project took shape in 1999 after the Rem Koolhaas & Ellen van Loon - Office for Metropolitan Architecture won the international architectural competition. Work began in 1999 on the site of Porto's former central tram garage on the *Rotunda da Boavista*, and *Casa da Música* opened its doors to the public on April 15th, 2005.

Casa da Música was planned as a home for all types of music and it is not only part of the urban redevelopment of Porto but also part of a network of cultural facilities, for the city of Porto and for the wider world. Underlying it is an innovative and wide-ranging cultural project, which aims to make an exciting contribution to the national and international music scene, as an arena for all types of musical events - from classical music to jazz, from fado to electronic music, from great international productions to more experimental projects.

Besides concerts, recitals and other types of performance, *Casa da Música* also organises events for musicians and musicologists and invests in research into the origins of Portuguese music. In addition, it plays a very important role in music education. It is a cultural meeting point between music and other areas of artistic creation and knowledge, providing a space for all kinds of audiences and creators.

Ticket Office

Main Entrance
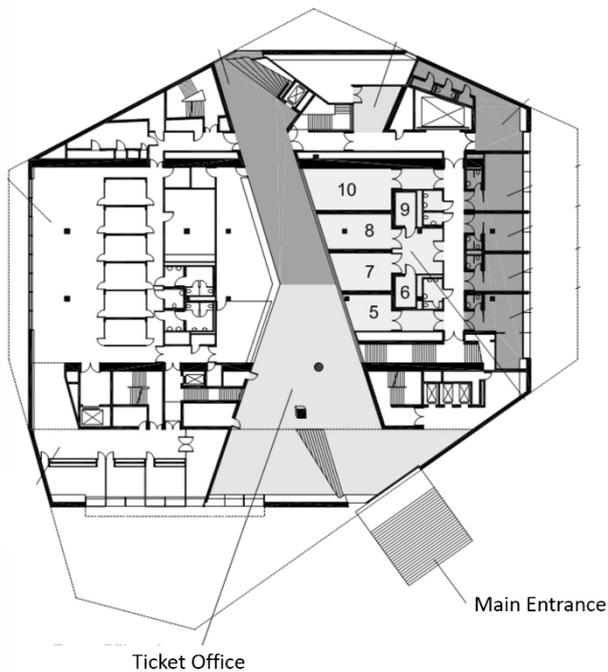
Address: Av. da Boavista, 604-610, 4149-071 Porto
Phone no.: (00 351) 220 120 220
Website: www.casadamusica.com
Facebook: https://www.facebook.com/casadamusica
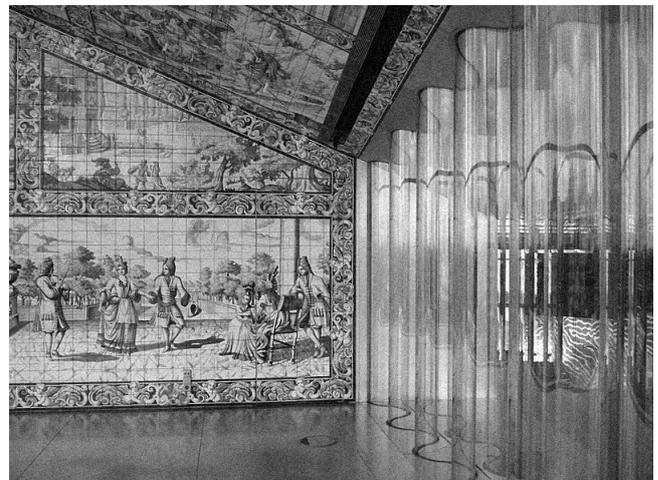
How to get to Casa da Música?

By Metro
The nearest Metro station to *Casa da Música* is the Metro station with the same name - *Casa da Música*. To go to this Metro Station you can take the following lines: A, B, C, E and F.
For more information:
www.metrodoporto.pt

By Bus
Casa da Música is served by the following bus lines: 201, 202, 203, 204, 208, 209, 303, 402, 501, 502, 503, 504, 507, 601, 803, 902, 903. Regardless of the departure point, the closest bus stop to FLUP is *Casa da Música*. If you do not have a metro or bus ticket ("*Andante*" or "*Passe*"), you can purchase one on board.
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www.stcp.pt
www.itinerarium.net

By Train
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Círculo Universitário do Porto

Círculo Universitário do Porto is a beautiful mansion built in line with the Porto architectural statement of the XIX century. Known as Casa Primo Madeira, it is owned by the University of Porto. It has Romantic gardens inspired by British designs and was interventioned, in the 1980s by the famous Porto architect Fernando Távora, having won the João de Almada Award.

Address: Rua do Campo Alegre, 877, 4150-180 – Porto
E-mail: geral@cup.up.pt
Phone number: (00 351) 226 094 995
Website: www.cup.up.pt

Galeria Dama Aflita

Drawing and illustration, usually seen as a "minor art", have also its place for exposure in town. We´re talking about Dama Aflita, a pioneer project in this area which is more than a normal art gallery, is an extension of the cultural association with the same name that promotes illustration and its creatives.

       In a small space of exposure, that doesn't pretend to break apart *Miguel Bombarda* Quarter art circuit, but present itself as unpretentious and alternative to the usual art market, in Dama Aflita there is a focus on design, on promoting drawing and illustration itself as well as its authors, on achieving com plementarity with other areas, on the realization of events, workshops, regular publications, urban interventions, and others.

Address: Rua da Picaria, 84, 4050-477 – Porto
E-mail: damaaflita@gmail.com
Website: http://www.damaaflita.com
Facebook: www.facebook.com/damaaflita

Matéria Prima

Matéria Prima has begun with a service of orders and deliveries of records but quickly became a true cultural epicenter in Porto for those interested in the most contemporary music scenes. Much more than just a music store, this is a meeting point for professionals and lovers of less mainstream music, ideal space for the discovery of innovative and alternative styles. A sort of cult spot that deserves the attention of those who constantly seek for new sounds and experiences, from a unique and selected range of CDs and vinyl, but also maga zines, books, DVDs, all connected to the world of music. Always getting a wider dynamic, Matéria Prima is also associated to a lot of gigs and artists that have been in Porto over the recent years, and keeps on seeking the promotion of events in partnership with other local cultural spaces.

Address: Rua da Picaria, 84, 4050-477 – Porto
E-mail: materiaprima@materiaprima.pt
Phone number: 00 351 22 322 60 40
Website: www.materiaprima.pt
Facebook: www.facebook.com/materiaprima.pt

Plano B

Plano B is more than a club, it's a space of "cultural association", divided over two floors and a set of large rooms with different atmospheres, sometimes being a cultural space with good conditions for holding exhibitions of visual arts, design and architecture, conferences, gatherings and workshops, sometimes being a commercial space with shop, bar and coffee supporting, or a multipurpose space for music concerts, from jazz to rock, passing by electronic or experimental music, film and documentaries cycles, theatre, dance and other performances.

With a chic décor (for an alternative space), full of mirrors and retro objects, Plano B is a local established in December 2006 from the concerted effort of the architects Bernardo Fonseca and Filipe Teixeira, and of the plastic artist and musician João Carlos Teixeira. Plano B is a space where we know we can find new national values in areas such as fashion, design, literature, music, etc.., as well as a careful selection of national quality products such as wines, cheeses, jams, teas and other delicacies. With an urban and cosmopolitan concept, worthy of any of the coolest cities in the world, for sure Plano B will call your attention and visit.

Address: Rua Cândido dos Reis, 30 – 4050-152 Porto
E-mail: plano.b.geral@gmail.com
Website: www.planobporto.net
Facebook: www.facebook.com/planobclub

Casa da Música

Jardim Da
Boavista

RUA DA BOAVISTA

ANTÓNIO PATRÍCIO

NO DE CASTILHO

E PASSOS

RUA DE GUERRA JUNQUEIRO

RUA DE JOÃO MARTINS BRANCO

RUA DE AGRAMONTE

RUA DE GONÇALO SAMPAIO

RUA DE JÚLIO DINIS

RUA DA SAUD

RUA DO BOM SUCESSO

RUA DE JÚLIO

**Círculo Universitário
do Porto**

RUA DO CAMPO ALEGRE

VIA PANORÂMICA

FLUP

ENTRECAMPOS

VIA PANORÂMICA EDGAR CARDOSO

RUA DE DOM PEDRO V

RUA DO VILAR

CARDOSO

Jardim Do
Palácio De
Cristal

Addresses:

Faculdade de Letras da Universidade do Porto (FLUP) - Via Panorâmica, s/n, 4150-564 Porto
Casa da Música - Avenida da Boavista, 4149-071 Porto
Círculo Universitário - Rua do Campo Alegre, 877 4150-180 Porto
Plano B - Rua Cândido dos Reis, 30 - Porto
Matéria Prima/ Dama Aflita - Rua da Picaria, n.º 84, 4000 – Porto

0 60 120 M

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KEEP IT SIMPLE,
MAKE IT FAST!
underground music scenes
and DIY cultures

Locations

RUA DE OLIVEIRA MONTEIRO

RUA DA BOAVISTA

A BOAVISTA

RUA DA BO AVISTA

RUA DA PAZ

RUA DE ANÍBAL CUNHA

RUA DE ÁLVARES CABRAL

PADRE CRUZ

RUA DA TORRINHA

RUA DE CEDOFEITA

RUA DOS BRAGAS

RUA DOS MÁRTIRES DA LIBERDADE

RUA DO BREINER

RUA DO MIRANTE

Matéria Prima

Dama Aflita

RUA DA BOA NOVA

RUA DE MIGUEL BOMBARDA

RUA DO ROSÁRIO

RUA DE JOSÉ FALCÃO

RUA DA PICARIA

RUA DE DOM MANUEL II

Plano B

RUA DA RESTAURAÇÃO
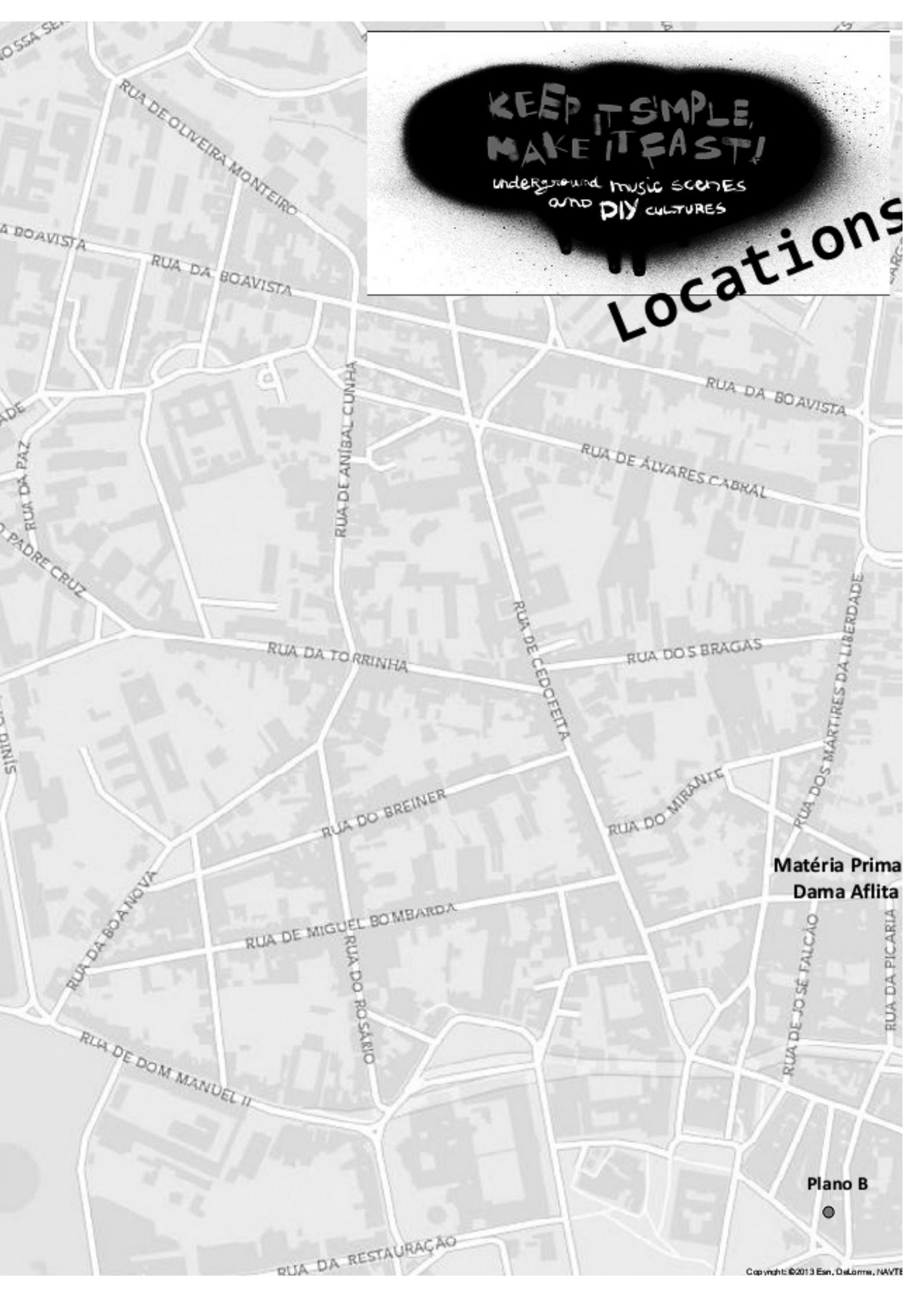
Other practical information

Registration

Day 8th July: The registration/information desk is situated near to Room for One [Anfiteatro Nobre], Faculty of Arts of the University of Porto.

Day 9th July: The registration/information desk is situated near to Ticket Office, Casa da Música.

Day 10th July: The registration/information desk is situated near to Room for One [Anfiteatro Nobre], Faculty of Arts of the University of Porto.

Day 11th July: The registration/information desk is situated near to Room for One [Anfiteatro Nobre], Faculty of Arts of the University of Porto.

Name badges

Conference name badge will be handed out at the registration desk and it must be worn during the sessions, breaks, lunches, KISMIF Conference dinner.

Internet Connection

You will be able to access the unsecured wireless network EDUROAM on the Faculty of Arts of the University of Porto. Most of the cafes in town offer complementary wireless internet.

What is included in the registration fee of KISMIF Conference:

- Abstract in the Book of Abstracts
- Paper in the Proceedings of Conference
- Selected papers from the conference will be published in an edited collection by an international publisher.
- KISMIF Coffee breaks
- Bag with pencil/ pen, notepads, KISMIF program, KISMIF fanzine, badge, pin...
- The following social programme:

    Exhibition "I Wanna Be Your Eyes", 8 – 11 July 2014, Faculty of Arts of the University of Porto

    Exhibition "MATTER, ANTIMATTER and FRAGMENTS: a bibliographic and iconographic exhibition", 8 July – 10 September 2014, Library, Faculty of Arts of the University of Porto

    Port Wine Welcome Drink, 8 – 11 July 2014, Faculty of Arts of the University of Porto and Casa da Música

    Exhibition "God Save the Portuguese Fanzines", 9 –11 July 2014, Dama aflita / Matéria Prima, Porto

    Exhibition "Blitzkrieg Poster: create to destroy!", 9 – 30 July 2014, Plano B, Porto

    "Sonic and Visual Youth: screening of documentaries and debate", Room for One [Anfiteatro Nobre], Faculty of Arts of the University of Porto

    "Punk Run", 9–11 July 2014, Streets of Porto and Gaia

    "Rise Up: a scientific interface", 9–11 July 2014, Faculty of Arts of the University of Porto and Casa da Música

    "DIY DIY My Darling! Outspace zines & records", 10 –11 July 2014, DIY DIY My Darling [202], Faculty of Arts of the University of Porto

    "Presentation of Andy Bennett's new book Music, Style and Aging", 10 July 2014, Cibermúsica [Cybermusic], Casa da Música

    "Presentation of Paula Guerra's new book A instável leveza do rock [The unstable lightness of rock]", 11 July 2014, Cibermúsica [Cybermusic], Casa da Música

KISMIF Coffee breaks

Coffee breaks will be served on first floor, Out-of-door (see "FLUP – 2nd Floor"). Please wear your badge during the breaks. The badge must be visible to the staff to guarantee service.

KISMIF Lunches

KISMIF Lunches is open only to pre-registered participants. If you pre-registered to the KISMIF Lunches, then, at registration moment (see "Registration" above), staff must give you a card that will allow you to participate in the KISMIF Conference Dinner. Then, you must present your card to the staff at KISMIF Lunches. Luches will be served on:
- *9th July:* Corredor Nascente [east corridor], Casa da Música
- *10th and 11th July:* Círculo Universitário do Porto

KISMIF Dinner

KISMIF Dinner is open only to pre-registered participants. If you pre-registered to the KISMIF Dinner, then, at registration moment (see "Registration" above), staff must give you a card that will allow you to participate in the KISMIF Conference Dinner. Then, you must present your card to the staff at KISMIF Conference Dinner. KISMIF Dinner will be served on Círculo Universitário do Porto.

KISMIF Gigs

KISMIF Gigs is open to everyone who wants attend. To attend KSIMIF Gigs you just have to purchase the ticket at Ticket Office (Plano B) of the KISMIF Gigs.

KISMIF Trip to Douro and Douro Museum

The Trip to Douro and Douro Museum organized by KISMIF International Conference is open only to pre-registered participants. The registration fee of KISMIF Trip to Douro and Douro Museum includes the train tickets, the entrance and guided visit toDouro's Museum, lunch at "Companhia" [Company] Restaurant and the wine flight at the Museum's "Laboratório de Sabores" [Laboratory of Flavours].

> *Programme*
> 08:45 - Meeting at Estação de S. Bento, Porto;
> 09:10 - Departure from Estação de S. Bento, Porto
> 11:10 - Arrival at Estação da Régua;
> 11:30 - Guided visit to Douro's Museum;
> 12:45 - Lunch at "Companhia" Restaurant;
> 15:00 - Guided visit, with wine flight;
> 16:30 - End of the visit;
> 16:50 - Departure from Estação da Régua;
> 18:50 - Arrival at Estação de São Bento, Porto.

Contacts

If you have any question, contact:
Tânia Moreira, KISMIF Executive Comission - (00 351) 917 455 551; kismif.conference@gmail.com
Paula Abreu, KISMIF Organizing Committee - (00 351) 964 066 863; kismif.conference@gmail.com

At KISMIF Conference Event, you can speak with our staff in the registration/information desk or in the Waiting Room [201].

Keep it Simple, Make it Fast? UNDERGROUND MUSIC SCENES AND DIY CULTURES

PROGRAMME

Parallel Sessions

Theme 1 | Music and DIY cultures: DIY or Die!

Coordinator: Andy Bennett, School of Humanities, Griffith Centre for Cultural Research, Griffith University, KISMIF Project, Australia

This panel examines how young people involved in underground indie and rap music scenes are actively forging DIY careers though applying skills, for example in production, promotion, composition and performance, acquired through long-term immersion in these scenes. The featured papers present wide-ranging case studies from in China, Taiwan, Italy, Iran, Switzerland, Brazil, Germany, France and Austria. Core to each paper, is an illustration of how youth culture can no longer be regarded purely as a leisure-based and age-demarcated phenomenon but must also be seen as a platform through which young people acquire practical skills and competencies in an era of risk, uncertainty and precarious living. There is also an important approach related to the work processes, relationship with the market and DIY careers, mainly YouTube artists, in the straight edge ethos, artistic associations, graphic design and street art. The papers presented also reveal processes, dynamics and strategies related to underground careers based on the Lisbon, Dublin, Leicester or Wellington DIY. Featuring papers from a diverse range of local contexts, this panel examines how (young) people involved in underground artistic and music scenes are actively forging DIY careers though applying skills, for example in production, promotion, composition and performance, acquired through long-term immersion in youth cultures and associated local music scenes.

Photo given by Bárbara Cabral

23
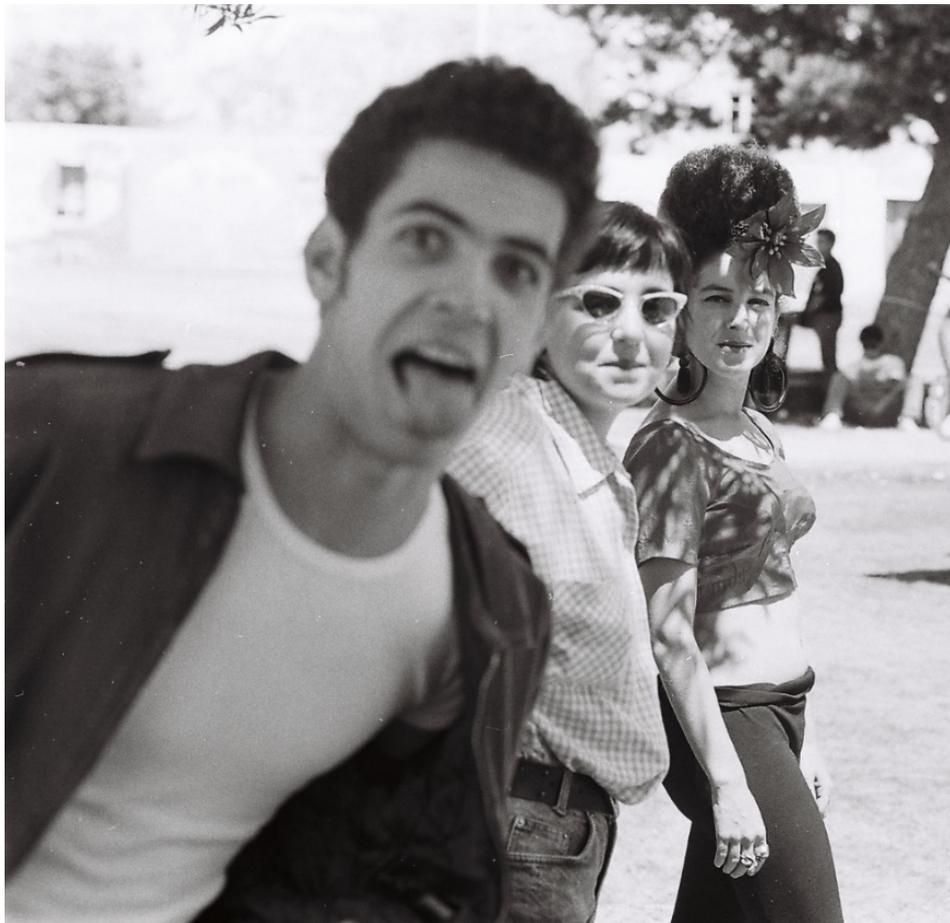
1.1. Music, local scenes and DIY careers

Chair: Andy Bennett, School of Humanities, Griffith Centre for Cultural Research, Griffith University, KISMIF Project, Australia

1.1.1. The survival struggle and resistant politics of a DIY music career in Asia: Case studies from China and Taiwan
Miaoju Jian, National Chungcheng University, Chiayi, Taiwan

1.1.2. Multi-tasking as a way of making a living with music. An investigation of DIY music careers in the independent music scene of Milan
Silvia Tarassi, Catholic University of Milan, Italy

1.1.3. Untold Stories: the process of making and releasing a rap song in Iran
Elham Golpushnezhad, School of Humanities, Griffith Centre for Cultural Research, Griffith University, Australia

1.1.4. DIY Careers of migrant hip-hop artists in Vienna, Austria
Rosa Reitsamer, University of Music & Performing Arts in Vienna, Austria
Rainer Prokop, University of Vienna, Austria

1.2. DIY, authenticity and independence

Chair: Pedro Costa, ISCTE, DINAMIA'CET – University Institute of Lisbon, Portugal

1.2.1. DIY culture and youth struggles for autonomy in Switzerland: from the Opera Riots to «Tanz dich frei»
Pierre Raboud, Institute of Economic and Social History, University of Lausanne, Switzerland

1.2.2. The adventures of do-it-yourself
Fabrício Silveira, Vale do Rio dos Sinos University, Brazil
Marcelo Conter, Federal University of Rio Grande do Sul, Brazil

1.2.3. DIY as an anti-alienation Project
Jonas Wollenhaupt, Goethe-University Frankfurt, Germany

1.2.4. DIY or Die? Notes on what means DIY today
Jeremy Joseph Vachet, University of Paris XIII, LabSIC, France

1.2.5. Empowerment through design-doing experiences: Workshops on nurturing creative makers for sustainability
Nicholas Torretta, Aalto University School of Arts, Design and Architecture, Finland
Hessam Pakbeen, Aalto University School of Arts, Design and Architecture, Finland

1.3. Work, entrepreneurship and the market in DIY cultures
Chair: Pierre Raboud, Institute of Economic and Social History, University of Lausanne, Switzerland

1.3.1. Post-Industrial Media Economies - Identities, Selfconcepts and Careers of YouTube-Artists
Lorenz Grünewald, Berlin University of Applied Sciences of Communication, Media and Economy, Germany
Francisco Bernardo, CITAR, Center for Research in Science and Technology in Art, School of Arts – Portuguese Catholic University, Portugal
Joachim Haupt, Berlin University of Arts, Germany

1.3.2. Entrepreneurial (Straight) Edge: How Participation in Subcultures Translates to Work and Careers
Ross Haenfler, University of Mississippi, United States of America
1.3.3. «The Street as Canvas: Street art and the construction of artistic careers»
Ágata Dourado Sequeira, DINAMIA'CET-IUL, University Institute of Lisbon, Portugal

1.3.4. Do-it-yourself in contemporary Portuguese graphic design
Pedro Quintela, Faculty of Economics, Centre for Social Studies, University of Coimbra, KISMIF Project, Portugal

1.4. Underground careers, DIY and youth cultures
Chair: Pedro Quintela, Faculty of Economics, Centre for Social Studies, University of Coimbra, KISMIF Project, Portugal

1.4.1. DIY cultures are not so do-it-yourself anymore: the pedagogization of youth culture practices
Vítor Sérgio Ferreira, Institute of Social Sciences University of Lisbon, Portugal

1.4.2. Underground careers in Lisbon do-it-yourself music scenes
Rui Telmo Gomes, Institute of Social Sciences University of Lisbon, KISMIF Project, Portugal

1.4.3. Music as as a way of living: the case of Sonoscopia
Ana Luísa Veloso, Polytechnic Institute of Porto, School of Education, Portugal
Maria José Araújo, Polytechnic Institute of Porto, School of Education, Portugal

1.4.4. Home Economics – fusing imaginaries in Wellington's musical underground
Katie Rochow, Victoria University of Wellington, New Zealand

1.5. DIY, resistance and freedom
Chair: João Queirós, School of Education, Polytechnic Institute of Porto, Institute of Sociology, University of Porto, KISMIF Project, Portugal

1.5.1. The 'Autonomous Performance Place', DIY Communities and The Speculative Turn
Alyssa Critchley, University of Technology Sydney, Australia

1.5.2. Circuit-Bending and DIY Culture
Fernando Lazzetta, University of São Paulo, Brazil
Alexandre Marino Fernandez, University of São Paulo, Brazil

1.5.3. Verbal Sound System (1997-1998): The Sub-Cultural Pied Piper: 'Niche' DIY Rave within Leicester, East Midlands, UK
Zoe Armour, De Montfort University, Leicester, United Kingdom

1.5.4. DIY and the ethics of freedom: beyond 'resistance'
Evangelos Chrysagis, University of Edinburgh, United Kingdom

Theme 2 | Porto calling: meanings, dynamics, artifacts and identities in today's punk scenes

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

This thematic section of the KISMIF International Conference features a set of papers whose objective is the description, analysis and discussion of several punks throughout the world: Poland, France, Brazil, Australia, Russia, Germany, Portugal, Spain, USA, Macedonia, Estonia, Ireland and UK, among others. One of the subjects of these papers is the analysis of the relation between punk, youth cul-tures and DIY. Thus, the importance of punk in the youth culture structuration plays a major role in the analysis, serving as an ignition to the discussion of actual subcultural or countercultural filiations. The DIY and authenticity are clearly associated with punk, so it is fundamental to understand how they materialize in daily strategies and practices, giving birth to particular identities and lifestyles. Another subject are the punk scenes related to the political activism, resistance practices and the rise of contemporary social move-ments – where punk is present and playing some kind of role, depending on the context. The presented papers discuss political vi-sions (left-right), ideological inclinations (anarcho-punk), press, graphic design, pussy riots... The subcultural belonging has an inevita-ble connection with genre and ageing. The orientations and the aesthetic bindings of punk and their inscription in the body, as well as the affections towards certain bands deserve special attention in this thematic section. Finally, the illustra-tion, the fanzines, the e-zines, and the comic books are fundamental artefacts of belonging and visibility of punk, dem-onstrating its importance in the trans-mission of codes, values, symbols and discourses, while taking into consideration that we find ourselves in a context of the dilution of objects, the musical dematerialization and the trivialization of sym-bols. This thematic section will also present diverse methodological and technical approximations to punk, allowing us to map tendencies and representative meanings about punk in different national and local contexts, its structuring logic and functioning as culture of belonging and the community of social interests that offers tre-mendous opportunities of theoretical discussion around cultural studies and the post-subcultural studies.

Photo given by Alfredo Valdemar Alvela

2.1. Punk local scenes, youth cultures and DIY
Chair: Alastair Gordon, Leicester DeMontfort University, Punk Scholars Network, United Kingdom

2.1.1. "Fallen fallen is Babylon". Polish punk rock scene in the 1980s
Piotr Zanko, University of Warsaw, Poland

2.1.2. « [...] be creative, be positive, everyone can do it» .
The DIY as a constitutive resource of the specific punk capital
Humeau Pierig, CURAPP CNRS – National Centre for Scien-tific Research, France

2.1.3. Between Drums and Drones: the urban experience in São Paulo's punk music
Débora Gomes dos Santos, Institute of Architecture and Urbanism, University of São Paulo, Brazil

2.1.4. Punk positif: DIY production and the politics of value in the Indonesian hardcore punk scene
Sean Martin-Iverson, University of Western Australia, Australia

2.2. Punk, identities and lifestyles
Chair: Piotr Zanko, University of Warsaw, Poland

2.2.1. What Does The Balaclava Stand For? Pussy Riot: Just some stupid girls or Punk with substance?
Alexandre Fonseca, Centre for Social Studies, University of Coimbra, Portugal

2.2.2. Queer Punk Visions
Atlanta Ina Beyer, University of Oldenburg, Germany

2.2.3. It's Not Your Typical Rebellion: DIY, Ethics, and Affect in the Construction of Anarcho-Punk Identifications
Edward Avery-Natale, North Dakota State University, United States of America

2.2.4. "Authenticity" and collective identity in a local hardcore-punk scene
Josep Lluís Lancina Murillo, University of Barcelona, Spain

2.3. Punk, political activism, resistance and new social movements
Chair: Edward Avery-Natale, North Dakota State University, United States of America

2.3.1. The dark side of protest music: the extreme-right and the Skinhead sub-culture in democratic Portugal
Riccardo Marchi, Institute of Social Sciences University of Lisbon, Portugal
José Almeida, Faculty of the Arts, University of Porto, Portugal

2.3.2. The punk scene and the national music press in France (1976-1978): Dangerous liaisons?
Solveig Serre, CNRS - Centre National de la Recherche Scientifique, France
Luc Robene, Université de Bordeaux, France

2.3.3. Bad Kids or punk as a place for the displaced
Tiago Teles Santos, Faculty of Arts, University of Porto, Portugal

2.3.4. The influence of punk in the social movements
Liljana Siljanovska, South East European University – SEEU, Tetovo, Macedonia
Vlera Ejupi, South East European University – SEEU, Tetovo, Macedonia

2.4. Punk, aging and gender
Chair: Rosa Reitsamer, University of Music & Performing Arts in Vienna, Austria

2.4.1. Romantic macho: the image of rebellious man in (post)soviet punk?
Hannaliisa Uusma, Estonian Academy of Music and Theatre, Estonia

2.4.2. The co-construction of punk rock and masculinity: music as l'art pour l'art or l'art pour la révolution?
Martin Winter, Department for Sociology, RWTH Aachen University, Germany

2.4.3. Boys in Black, Girls in Punk. Gender Performances in the Goth and Hardcore Punk Scene
Yvonne Niekrenz, University of Rostock, Faculty of Economic and Social Sciences, Germany

2.4.4. I've got straight edge: Discussions on aging and gender in an underground musical scene
Jhessica Reia, Getúlio Vargas Fondation, Brazil

2.5. Punk local scenes, aesthetics, bodies and affections
Chair: Ana Raposo, ESAD – School of Art & Design, Punk Scholars Network, KISMIF Project, Portugal

2.5.1. Diplomatic body – punk culture and body modification
Jennifer Jesus, Faculty of Economics, Centre for Social Studies, University of Coimbra, Portugal
Paula Abreu, Faculty of Economics, Centre for Social Studies, University of Coimbra, KISMIF Project, Portugal

2.5.2. Punk Corporality: Self-Construction Based On One's Look
Luís Fernandes, Faculty of Psychology and Educational Sciences, University of Porto, KISMIF Project, Portugal
Teresa Velasquez, Clínica do Outeiro, KISMIF Project, Portugal

2.5.3. 'Censurados till we die!' - The role and continuing significance of Censurados in Portuguese punk history and scene
Maria João Ramos, Beja Polytechnic Institute, Portugal

2.5.4. Chaos in Portugal: aesthetics, illustration, punk and art
Ana Oliveira, Institute of Sociology, University of Porto, KISMIF Project, Portugal
Paula Guerra, Faculty of the Arts, Institute of Sociology, University of Porto, Griffith Centre for Cultural Research, KISMIF Project Co-ordinator, Portugal

2.5.5. Aesthetics, Anti-Aesthetics and "Bad Taste": a brief journey through Portuguese punk record covers (1978-1998)
Afonso Cortez-Pinto, Institute of History of Art, Faculty of Social Sciences and Humanities, New University of Lisbon, Portugal

2.6. DIY, punk scenes, fanzines, e-zines and comics
Chair: Matt Grimes, Birmingham City University, Punk Scholars Network, United Kingdom

2.6.1. Resistance through Text: A Place for Fanzines in a 21st Century Irish DIY Community?
Ciarán Ryan, Mary Immaculate College, Limerick, Ireland

2.6.2. Punk fanzines in Portugal (1978-2013): a mapping exercise
Pedro Quintela, Faculty of Economics, Centre for Social Studies, University of Coimbra, KISMIF Project, Portugal
Paula Guerra, Faculty of the Arts, Institute of Sociology, University of Porto, Griffith Centre for Cultural Research, KISMIF Project, Portugal
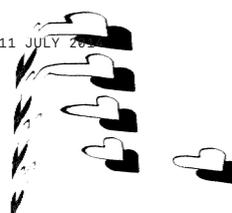
2.6.3. From the fanzine to the Internet: The evolution of communication models throughout the history of the Spanish ska scene

Gonzalo Fernández Monte, Complutense University of Madrid, Spain

2.6.4. Punk Comix Portugal

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

2.7. Punk Scholars Network: punk scenes, music, graphics and aesthetics

Chair: Gonzalo Fernández Monte, Complutense University of Madrid, Spain

2.7.1. "Life We Make": The value of music across the life courses of British anarcho-punks

Matt Grimes, Birmingham City University, Punk Scholars Network, United Kingdom

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

Alastair Gordon, Leicester DeMontfort University, Punk Scholars Network, United Kingdom

2.7.3. Design it yourself? Punk's division of labour

Russ Bestley, London College of Communication, Punk Scholars Network, United Kingdom

2.7.4. It's for revolution, punk ain't just for cash: The representation of 'extreme' politics in punk music graphics

Ana Raposo, ESAD – School of Art & Design, Punk Scholars Network, KISMIF Project, Portugal

Theme 3 | Music scenes, politics and ideology: social- his-torical memories and contemporary practices

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

The relationship between art, culture, ideology and politics has raised, since long time ago, a great interest from the so-cial sciences. Particularly, since the cultural studies advent it emerged a great interest in the study of countercultures and urban subcultures, es-pecially in what concerns their dimension of protest and resistance, through different ways and languages, to cultural, political and ideological hegemonic manifestations. This thematic section of the KISMIF In-ternational Conference aims to contribute to review and update this discussion, examining different (sub)cultural under-ground manifestations, speeches and practices, located both in the past and in the present, situating them historically, culturally and politically, and trying to debate them in their different dimensions and perspectives. 22 papers will be presented, from researchers from diverse backgrounds and nationalities (Austria, Australia, Bel-gium, Brazil, Canada, France, Finland, Germany, Lebanon, Lithuania Portugal, Spain, United States of America and United Kingdom). This pa-pers will dwell on diverse topics: how certain local music scenes are integrated in the contemporary neoliberal cities; music and fanzines as context for questioning gender stereotypes; music as an opportunity for empowerment of socially excluded commu-nities; the relationship between music, politics and ideology; musical production, rhetoric and con-sumption and practices of re-sistance and protest; among other.
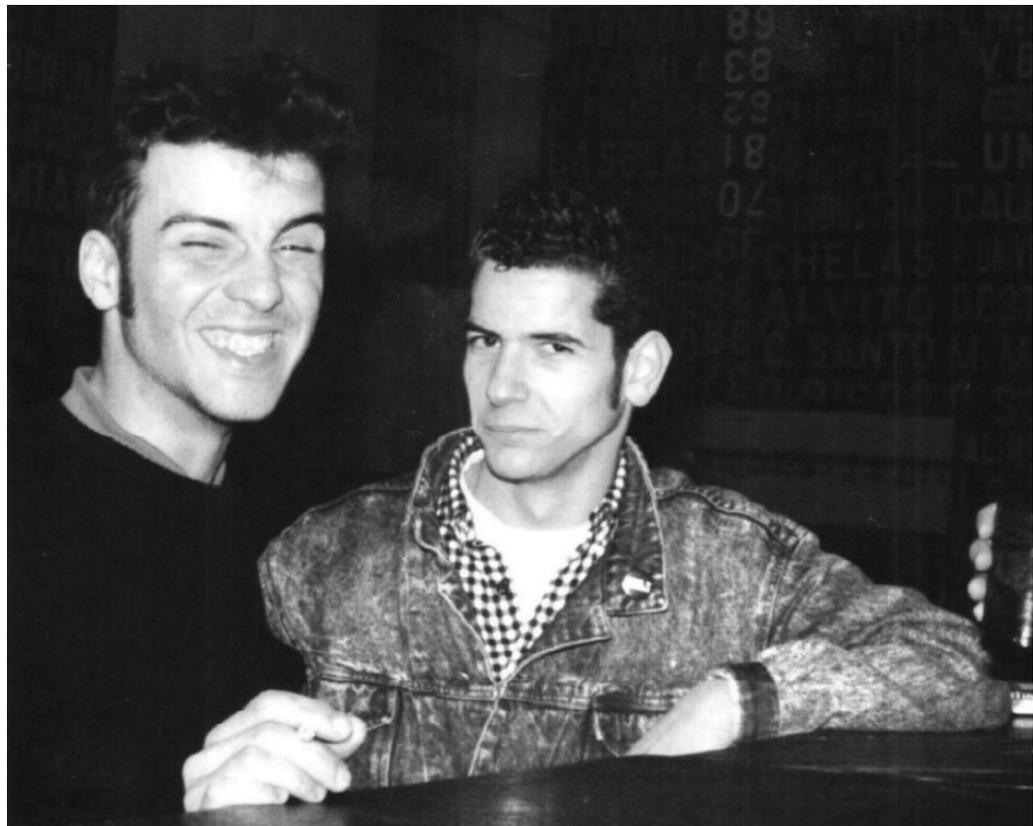
Photo given by Bárbara Cabral

3.1. Music, youth cultures, protest and resistance
Chair: Fernán del Val, Complutense University of Madrid, Spain

3.1.1. Local Scenes, Conditions of Music Making and Neoliberal City Management - A Case Study of Hamburg, Germany
Robin Kuchar, Leuphana University of Lueneburg, Germany

3.1.2. Resistance, hybridizations and power relations in Brazilian and Portuguese raps
Tatiana Moreira, Public University São Carlos, College of Letters, University of Coimbra, Brazil

3.1.3. Musicality, Culture and Sociology of artistic-musical production of Ceará Blues
Carlos Rubens Garcia Alves, State University of Ceará, Brazil
Kadma Marques Rodrigues, State University of Ceará, Brazil

3.1.4. Portuguese rap: a decade of research
Ricardo Campos, Open University, CEMRI, Portugal
Pedro Nunes, Open University, INET-md/ New University of Lisbon, Portugal
José Alberto Simões, Faculty of Social Sciences and Humanities, New University of Lisbon, CESNOVA, Portugal

3.2. Rock'n'roll, local scenes, countercultural dynamics and memories
Chair: Marcos Henrique Ramos de Sousa Cardão, Institute for Contemporary History, New University of Lisbon, Portugal

3.2.1."The Garage were I was born": Coimbra's musical scene in the 90's
Pedro Emanuel Almeida Martins, Faculty of Economics of University of Coimbra, Portugal

3.2.2. The "L" Train and the Brooklyn Music Scene: An Ethnography of Movement
Jonathan Rouleau, McGill University, Canada

3.2.3. Scene membership and musical identity in an older local music scene in London
Tarek Virani, Queen Mary, University of London, United Kingdom

3.2.4. Rock in Portugal: effects of the rock music in the Portuguese youth (1960 vs. 2013)
Ana Martins, University of Minho, Portugal

3.3. Subcultures, music, youth and resistance through rituals
Chair: Vítor Sérgio Ferreira, Institute of Social Sciences University of Lisbon, Portugal

3.3.1. Jovem Guarda, rock music and youth culture in Brazil (65-68)
Marcelo Garson, University of São Paulo, Brazil

3.3.2. No Particular Place to Play: a case study of growth and decay of rebel music subcultures in early post-Soviet urban space
Liutauras Kraniauskas, Department of Sociology, Klaipeda University, Lithuania

3.3.3. Are the Streets Still for Dreaming? Punk Rock, Thrash, and Heavy Metal: Unrecorded Blueprint of Beirut's Urban Landscape
Lynn Osman, Université de Balamand, Lebanese Academy of Fine Arts, Lebanon

3.3.4. The Inoperative Subculture: History, Identity, and Avant-Gardism in Garage Rock
Daniel S. Traber, Texas A&M University at Galveston, United States of America

3.4. Gender in an underground musical scenes
Chair: Débora Gomes dos Santos, Institute of Architecture and Urbanism, University of São Paulo, Brazil

3.4.1. Rebel Grrrl: Grrrl Zines, Materiality and Narrative in the "End" of Feminism
Jessie Hunt, University of Wollongong, Australia

3.4.2. "...where you meet all the people and just play" - Jam sessions as a space for jazz education, networking, and masculine per-formance
Martin Niederauer, Institute for Music Sociology, University of Music and Performing Arts Vienna, Austria

3.4.3. Performing music, performing gender: the case of female-centred bands
Rita Grácio, Centre for Social Studies, University of Coimbra, University of Exeter, United Kingdom

3.4.4. 'My favourite genres right now are authenticity and forward momentum': Cybernetic Futurism, Digital Collectivism & Stylis-tic Queering in Online Underground Dance Music
Michael Waugh, Anglia Ruskin University, United Kingdom

3.5. Underground music genres, politics and ideology
Chair: Martin Niederauer, Institute for Music Sociology, University of Music and Performing Arts Vienna, Austria

3.5.1. Underground Music in America's Heartland: "Rising Appalachia" and Traditional Folk/ Pop as Social Protest
Michael Saffle, Virginia Tech. Virginia Polytechnic Institute and State University, United States of America

3.5.2. Underground music press and rock ideology in Spain (1975-1979)
Fernán del Val, Complutense University of Madrid, Spain

3.5.3. Hip-hop in Brazilian towns: an aesthetic of dis-placement
Sofiane Ailane, Université Lyon 2/ CREA, France

3.5.4. When Underground Becomes (Alter)Mainstream. Protest Politics Through Music in the Basque Country
Ion Andoni del Amo, NOR Research Group, University of the Basque Country, Spain

3.5.5. Independence or death: alternative music in the Brazilian 80's
Tereza Virginia de Almeida, Federal University of Santa Catarina, Brazil

3.6. Music, protest and resistance
Chair: Pedro Nunes, Open University, INET-md/ New University of Lisbon, Portugal

3.6.1. Collectivity and Individuality in U.S. "Free Folk" Musics
Maximilian Spiegel, University of North Carolina at Chapel Hill, United States of America

3.6.2. From Pub to Pulpit: Punks playing Praise and Worship
Ibrahim Abraham, University of Helsinki, Finland

3.6.3. Underground politics – Heavy Metal as (sub-) cultural expressions in authoritarian regimes
André Epp, University of Hildesheim, Germany

3.6.4. Rudolf (is a punk) Rocker. DIY punk – anarcho-syndicalism or capitalist entrepreneurialism?
Jim Donaghey, Loughborough University, United Kingdom

Theme 4 | Contemporary underground cultures' aesthetics: be-tween the digital, the retro and the nostalgia

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

The relationship between society and contemporary culture with its past is certainly a theme that has occupied social sciences in the last decades. In this context, concepts like memory, heritage or tradition are not only very relevant and studied in these fields. Re-cently, new discourses related with luxury, "retromania" and nostalgia invaded contemporary cultural and artistic production and consumption. What is the influence of retro/nostalgic approaches in contemporary artistic production? How does it influence the work processes and management of artistic careers? And how about the consumption? What techniques and modes of production have been recovered? Another relevant topic in this thematic section of the conference is the growing importance of digital media and culture in contemporary underground cultures, at different levels. How does it influence the authors' creativity and modes of production, allowing the emergence of new aesthetic languages or even new tools and musical instruments? Moreover, is it changing their role, making relevant the links between authorship and production? What is the relevance of digital networks? What kind of relationships are been established between new and "old" medium in contemporary artistic production? How musicians taking ad-vantage of the digital media to structure their carers? What has changed in gatekeeping processes?

These are some of the main topics covered in the 27 papers that will be presented in this thematic section, with research-ers coming from very different contexts (Australia, Brazil, Canada, Germany, Hungary, Italy, Macau, Netherlands, Portu-gal, Switzerland and United Kingdom) that will offer multiple perspectives on these various issues. Most of the papers will present reflections on specific case studies about musical genres or music scenes. We'll also have some papers addressing other aesthetic manifestations that are closely related with the underground music and DIY world, such as digital media, film and video, fanzines and self-publications of artistic and graphic designers, illustration, skateboarding, among others.

Photo given by Bárbara Cabral

4.1. Music scenes, youth subcultures and digital media
Chair: Jeder Silveira Janotti Júnior, Universidade Federal de Pernambuco, Brazil

4.1.1. Music scenes, youth subcultures and digital activism: some reflections
José Alberto Simões, Faculty of Social Sciences and Humanities, New University of Lisbon, CESNOVA, Portugal
Ricardo Campos, Open University, CEMRI, Portugal

4.1.2. Jazz Scenes and Networks in Europe: Repackaging Independent Jazz -Ð New Strategies for Emerging Markets
Haftor Medbøe, Edinburgh Napier University, United Kingdom

4.1.3. Music and social media: user experience, DIY culture and copyright
Giovanni Prattichizzo, Unitary Federation Italian Writers, Italy

4.1.4. Online Shows: a new experience of musical performance
Luiza Bittencourt, Fulminense Federal University, Brazil
Daniel Domingues, Fulminense Federal University, Brazil

4.2. Electronic music, clubbing, aesthetics and identities
Chair: Niels van Poecke, Erasmus University Rotterdam, Netherlands

4.2.1. Working Man's Techno and Outsider House: Aesthetic identities and DIY culture in American underground electronic music
Johannes Bruder, Institute for Experimental Design and Media Cultures, Academy of Art and Design Basel, Switzerland

4.2.2. Pushing the Boundaries: The Inverted Sublime and Dark Psytrance
Botond Vitos, Monash University, Melbourne, Australia

4.2.3. The Subcultural Scene Economy of the Berlin Techno Scene
Jan-Michael Kühn, Institute of Sociology, Technical University Berlin, Germany

4.2.4. "We like raves, but..." Shituationism as a way out of the dilemma of hedonism
Shituationist Institute, Shituationist Institute, Germany

4.3. Music, aesthetics, retromania, heritage and ephemera
Chair: João Queirós, School of Education, Polytechnic Institute of Porto, Institute of Sociology, University of Porto, KISMIF Project, Portugal

4.3.1. "But who doesn't know The Beatles anyway?" Young fans of New Beatlemania today
Nuné Nikoghosyan, University of Geneva, Switzerland

4.3.2. Here Today: The role of ephemera in clarifying underground culture
John Willsteed, Queensland University of Technology, Australia

4.3.3. »Pimp your Pipes!« Knowledge and Practices in the Revival(s) of Bagpipes
Thomas Kühn, University of Hamburg, Germany

4.3.4. Bringing the Banjo Back to Life
Niels van Poecke, Erasmus University Rotterdam, Netherlands
Janna Michael, Erasmus University Rotterdam, Netherlands

4.4. Music scenes, identities, connections and networks
Chair: Helena Vilaça, Faculty of Arts, University of Porto, Institute of Sociology, Portugal

4.4.1. The Budapest lo-fi scene and the network of the "online underground"
Emilia Barna, Budapest University of Technology and Economics, Hungary

4.4.2. Jazz Scenes and Networks in Europe: Connecting Musicians
José Dias, INET-md, New University of Lisbon, Portugal

4.4.3. Jazz Scenes and Networks in Europe: Jazz Platforms and Collectives – The Role and Impact of Young Austrian Initiatives on the National and European Jazz Scene
Christa Bruckner-Haring, University of Music and Performing Arts Graz, Austria

4.4.4. "It is really down to who you like and who likes you." Metro Manila's Independent Scene
Monika Schoop, University of Cologne, University of Music, Dance and Media Hanover, Germany

4.5. Video, digital media, technology and musical performance
Chair: Christa Bruckner-Haring, University of Music and Performing Arts Graz, Austria

4.5.1. uTubo – development and application of an alternative digital musical instrument
Tiago Ângelo, Digitópia Collective, Casa da Música, Porto, Portugal
Óscar Rodrigues, Digitópia Collective, Casa da Música, School of Music, Art and Performance, Porto, Portugal
Nuno Peixoto de Pinho, Casa da Música, Catholic University of Porto, CITAR – Centre for Research in Science and Technology in Arts, Portugal
José Alberto Gomes, Casa da Música, Catholic University of Porto, CITAR - Centre for Research in Science and Technology in Arts, Portugal

4.5.2. One is the loneliest number: an auto-ethnographic investigation into the 'doing-it-alone' approach of one-man bands
Matt Brennan, University of Edinburgh, United Kingdom

4.5.3. "Repressão Caótica – o documentário"
Iva Campos, IPCA – Polytechnic Institute of Cávado and Ave, Portugal
Jorge Brandão Pereira, IPCA – Polytechnic Institute of Cávado and Ave, ID+, Portugal

4.5.4. The videoclip language jumps to the Brazilian Cinema
Maria Goretti Pedroso, São Paulo University, Core Educational Research Cyber Digital, Brazil

4.5.5. "Whatever I Want (Fuck Who's Watching)": Death Grips and the emerging digital media landscape
João Pedro da Costa, Faculty of Arts, University of Porto, University of Aveiro, Portugal

4.6. DIY, self-publishing, illustration and underground aesthetics
Chair: Ricardo Campos, Open University, CEMRI, Portugal

4.6.1. A survey on graphic communication and publishing practices in the Portuguese independent music scene
Manuel Oliveira Garcia, IADE-U Institute of Art, Design and Entrepreneurship, Portugal
João Cordeiro, University of Saint Joseph - Macau Faculty of Creative Industries, Macau

4.6.2. Back to basics: artists and designers' fanzines and self-published publication
Marta Borges, Faculty of Fine Arts University of Porto, Portugal
Pedro Quintela, Faculty of Economics, Centre for Social Studies, University of Coimbra, KISMIF Project, Portugal

4.6.3. Deka — skate, illustration and the other side of the skateboard

Jorge Brandão Pereira, IPCA - Polytechnic Institute of Cavado and Ave, ID+, University of Porto, Portugal
Diogo Valente, IPCA - Polytechnic Institute of Cavado and Ave, Portugal
Diogo Soares, IPCA - Polytechnic Institute of Cavado and Ave, Portugal
Paula Tavares, IPCA - Polytechnic Institute of Cavado and Ave, Portugal

Theme 5 | Musical production, mediation, consumption and fruition in the contemporaneity

Coordinator: Paula Abreu, Faculty of Economics, Centre for Social Studies, Uni-versity of Coimbra, KISMIF Project, Portugal

This thematic section develops the different ways of relationship with music: the production, mediation, consumption and musical fruition. The first axis to be deepened of those modes of relationship with music is given to us through the approach of current frui-tion contexts, production and intermediation: festivals, musical tourism and live music in general. The growing technological advances and the generalisation of new information and communications technologies, along with their application to music, has lead to a con-tinuous pulverization of means: MP3, Sofar Sounds, facebook, spotify... - the diversity of the means is approached in this section as well as its impacts in the creation and appropriation of music, initiating a long discussion of the popular musical art world and con-temporary experimental music. A central debate in this these – here present – is the situation in the immaterial material dialectic, or, in other words, the concur-rency option for virtual access but also by its hardcopy, the vehemence of the physical object itself. The musical careers are addressed in its constant duality between passion and the market, in the rookie practices and the professional ones. Not least relevant is the debate around the reconfiguration of the musical industry, where big labels dominates, put also by the local, regional, alternative labels along with the micro labels and net labels; this is a key moment in the discussion that opposes un-derground versus mainstream. The indie musical scene is a particular terrain where the cleavages, oppositions and antagonisms are displayed. Indeed, the post-punk had as a corollary that the same fragmentation and opening of a space of contradictions and quar-rels about the authenticity.

Photo given by Luís Pedro

5.1. Musicians practices and discourses: between the passion and the market
Chair: Paula Abreu, Faculty of Economics, Centre for Social Studies, University of Coimbra, KISMIF Project, Portugal

5.1.1. Professional Amateurs. Contemporary Finnish DIY Micro Labels and the Discourse of Expertise
Juho Kaitajärvi-Tiekso, University of Tampere, Finland

5.1.2. Competitive Labour Practices in Socially Networked Electronic Dance Music Economies
Jonathan Karpetz, McGill University, Canada

5.1.3. Experimental music and the reprogramming of apparatuses
José Guilherme Allen Lima, University of São Paulo, Brazil

5.1.4. DIY in Practice: Pop-punk Careers and Cultural Production
Morgan O'Brien, Institute of Technology Carlow, Ireland

5.2. Music mediums
Chair: Juho Kaitajärvi-Tiekso, University of Tampere, Finland

5.2.1. "So far, so close": affects, distinction, fetishes and politics in Sofar Sounds, a collaborative network for consumption of live music
Victor de Almeida Nobre Pires, Universidade Federal de Pernambuco, Brazil
Jeder Silveira Janotti Júnior, Universidade Federal de Pernambuco, Brazil

5.2.2. The added value to music culture through collaborative online platforms
Carsten Winter, University of Music, Drama and Media Hanover / IJK, Germany
Julia Heinrich, University of Music, Drama and Media Hanover / IJK, Germany

5.2.3. DIY - back to cds, to disks and tapes in the era of digital
Paula Abreu, Faculdade de Economia, Centro de Estudos Sociais, Universidade de Coimbra, Portugal

5.2.4. Isolation: towards an ethnography of new music
Gil Fesch, Faculty of Arts, University of Porto, Portugal

5.3 Musical production, consumption and fruition: different mediums and contexts
Chair: J. Mark Percival, Queen Margaret University, Edinburgh, Scotland

5.3.1. Grito Rock Festival: From Do it Yourself to Do it Together
Daniel Domingues Barbosa, Fluminense Federal University, Brazil
Luiza Bittencourt, Fluminense Federal University, Brazil

5.3.2. Developing tourism locally through a Heavy Metal Music Festival: an attempt to maximize resources and tourist services in Viana do Castelo, Portugal
Jorge Coelho, Polytechnic Institute of Viana do Castelo, Portugal

5.3.3. I don't want to hear you! Solipsism and identity struggle in the MP3 generation
Javier Campos Calvo-Sotelo, Universidad Complutense Madrid, Spain

5.3.4. Materialities of the new: Processes of destruction and construction in the work of Einstürzende Neubauten
Sandra Bettencourt, Faculty of Arts, CLP - Centre of Portuguese Literature, University of Coimbra, Portugal

5.4. Underground music labels: aesthetics, ideology, strategies and practices
Chair: Francisco Bernardo, CITAR, Centro de Investigação em Ciências e Tecnologia das Artes, Escola das Artes

5.4.1. 20 years of independence: ideology, longevity and strategy at Chemikal Underground Records in Glasgow, Scotland
J. Mark Percival, Queen Margaret University, Edinburgh, Scotland

5.4.2. Junctions in Free Jazz and Post-Rock: Underground music record labels in Montreal
Francois Mouillot, McGill University, Canada

5.4.3. Return of the Boom Bap? German Independent Hip Hop Labels and their view on the commercial reemergence of 90's Hip Hop aesthetics
Drew Mazyck, Goethe University Frankfurt am Main, Germany

5.4.4. Noise Records as Noise Culture: DIY Practices, Aesthetics and Trades
Sarah Benhaïm, École des Hautes Études en Sciences Sociales – EHESS, France

5.5. Post-punk and indie music scenes
Chair: Sarah Benhaïm, École des Hautes Études en Sciences Sociales – EHESS, France

5.5.1. Dodging the middleman: Insights on disintermediation in the independent music sector
Francisco Bernardo, CITAR, Centro de Investigação em Ciências e Tecnologia das Artes, Escola das Artes – Universidade Católica Por-tuguesa, Portugal

5.5.2. "This is it!": Peak music experiences in the Brisbane indie music scene
Ben Green, School of Humanities, Griffith Centre for Cultural Research, Griffith University, Australia

5.5.3. Same objects, different discourses. La Monte Young vs The Velvet Underground, Rhys Chatham vs The Ramones
Christophe Levaux, Université de Liège, Belgium

5.5.4. Contesting The 'Obsolete': The Mediums and Materials of Australian Small-Scale Music Practitioners
Jason Campbell, University of Newcastle, Australia

Theme 6 | Underground music scenes

Coordinator: Rui Telmo Gomes, Institute of Social Sciences University of Lis-bon, KISMIF Project, Portugal

Is there a shared notion of underground? Is it yet another word for placeness in popular music studies? Or is it useful regarding emergent, oppositional or otherwise little known local music scenes? In this stream we will be discussing contrasting perspectives on the concept of underground, drawing on local music scenes research conducted in several countries across different continents (Bulgaria, France, Brazil, Spain, Germany, Portugal, South Africa, Czech Republic, Hungary and Japan). The papers presented here give us a wide a range of both time and place variation on the historical contexts and genealogy of music scenes. Music genre diversity in underground music scenes is also a theoretical and methodological issue addressed, including metal, reggae, rock, electro, noise, indie. Common to such diversity is a special focus in DIY practices and political cultures. Subjects such as musical creativity change related to technology innovation and the contested relation of mainstream and underground are also reviewed.

Photo given by Pedro Khron

6.1. Historicity, genealogy and diachrony of local music scenes
Chair: Sarah Chaker, University of Music and Performing Arts Vienna, Austria

6.1.1. Post-Punk and Contemporary Underground Scenes in Bulgarian Popular Music
Asya Draganova, Canterbury Christ Church University, United Kingdom
Shane Blackman, Canterbury Christ Church University, United Kingdom

6.1.2. The widening use of scene concept in French research: a local music scene exploration in North of France
Claire Hannecart, Centre lillois d'Études et de Recherches Sociologiques et Économiques Clersé CNRS, France

6.1.3. Brazilian rock 80 ⬚s: a comparative analysis between São Paulo and Rio de Janeiro
Erica Ribeiro Magi, University of São Paulo, Brazil

6.1.4. Rotten Madrid is shinning now: underground rock scene in a changing city
Héctor Fouce, Complutense University of Madrid, Spain

6.2. Underground music scenes, genres and subgenres
Chair: Héctor Fouce, Complutense University of Madrid, Spain

6.2.1. Scene-elites — a critical comment based on empirical data of the black- and death-metal-scenes in Germany
Sarah Chaker, University of Music and Performing Arts Vienna, Austria

6.2.2. The Number(s) of the Beast — a Socio-Spatial Analysis of Morphological and Network Dynamics in the Portuguese Metal Scene(s)
André Aleixo, Faculty of Arts, Institute of Sociology, University of Porto, Portugal

6.2.3. Roots reggae in uptown and downtown — Ethnographic analysis of reggae sound systems in Cape Town
Tuomas Järvenpää, University of Helsinki, Finland

6.2.4. "Dynamics of Inclusion and Exclusion in Ethnic Club Scenes of Urban Europe"
Kira Kosnick, Goethe University Frankfurt, Germany

6.3. Underground scenes, technology and the artistic creation
Chair: Lucas Marcelo Tomaz de Souza, University of São Paulo, Brazil

6.3.1. Keep it Radical, Make it National. The Hungarian radical right-wing scene and the DiY culture
Ágnes Patakfalvi-Czirják, University of Pécs, Hungary

6.3.2. The Third Underground Technology, Music and the Reproduction of Underground Cultural Capital
Tamás Tófalvy, Budapest University of Technology and Economics, Music Networks Association (IASPM Hu), Hungary

6.3.3. Ethics and Creative Development in Internet-based Underground Art Scenes
Rodrigo Almeida, Faculty of Arts, University of Porto, Portugal

6.3.4. A changing of lifestyle among 'post-internet generation' underground musicians
Kinuko Hiramatsu, Tokyo National University of Fine Arts and Music, Japan

6.4. Underground versus mainstream: aesthetics, practices, ideologies
Chair: Sean Martin-Iverson, University of Western Australia, Australia

6.4.1. Between the Underground and the Mainstream: a new independent music scene emerges in Brazil
Luiza Bittencourt, Fluminense Federal University, Brazil
Daniel Domingues Barbosa, Fluminense Federal University, Brazil

6.4.2. Are Alt-Roots Musics Underground?
Yves Dorémieux, École des Hautes Études en Sciences Sociales (EHESS), France

6.4.3. Counterculture in the periphery of capitalism: Raul Seixas and the Brazilian underground scene in the early 1970s.
Lucas Marcelo Tomaz de Souza, University of São Paulo, Brazil

6.4.4. Ideology and Identity in Lisbon Underground Music Circuits
Bernardo Álvares, ISCTE - University Institute of Lisbon, Portugal
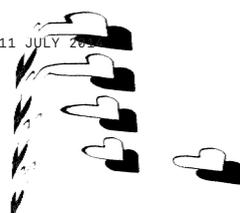
Theme 7 | Local scenes, communities, identities and urban cultures
Coordinator: Pedro Costa, ISCTE, DINAMIA'CET – University Institute of Lisbon, Portugal

In this thematic section of the KISMIF Conference, we undertake the unavoidable relationship between musical and ar-tistic scenes and the city. Hence, in these papers we will discuss the importance of the development if the urban musical scenes all over the world and its importance in the constitution of collective identities and memories. Approaching the city as a context and catalyst of scenes, we shall refer to the development of your identities, of geographies, musical jour-neys and both creative and underground econo-mies. A central axis of analysis of contemporary social sciences is as-sociated with the relationship between arts, creativity and social innovation, demonstrating that the musical and artistic scenes have a key role in the development of inclusive methodologies, collab-oration, participation and capacitation generating social innovation and value. There will be presented case studies and concrete examples of social integration via the performative and visual arts as well as the music that empowers populations.

Photo given by Carlos Beto

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7.1. Music, identity and collective memory
Chair: Ramon Marrades, University of Valencia, Culture Economics Research Unit, Spain

7.1.1. Fui conquistador! A journey through nationalist pop in the 1980s
Marcos Henrique Ramos de Sousa Cardão, Institute for Contemporary History, New University of Lisbon, Portugal

7.1.2. Fragile scenes. Understanding scenic substance through locality, conflict and the disequilibrium of post-revolutionary Tunisia
Stefano Barone, School of Humanities and the Griffith Centre for Cultural Research, Griffith University, Australia

7.1.3. The uses and representations of the English language in French popular music
Michael Spanu, Université de Lorraine, France

7.1.4. The Disturbing Voice of the Low-Class Text
Isabel Pinto, CECC - Center for the Study of Communication and Culture, Portuguese Catholic University, Portugal

7.2. Music, youth cultures and the city
Chair: Helena Santos, Faculty of Economics, University of Porto, CETAC Multimedia, Portugal

7.2.1. Between Popular and Underground Culture. An Analysis of Bucharest Urban Culture
Anda Georgiana Becut, National Institute for Research and Cultural Training and Bucharest University, Romania

7.2.2. Music As A Route Of Development Of Urban Youth Identities: An analysis of the "university country"
Adriano Azevedo da Silva, University of Coimbra, Portugal
Kadma Marques Rodrigues, State University of Ceará, Brasil

7.2.3. Cultural districts and the evolving geographies of underground music scenes: the Bairro Alto case
Pedro Costa, ISCTE, DINAMIA'CET – University Institute of Lisbon, Portugal

7.2.4. DIY urbanism: roots, transformed spaces and economic implications
Ramon Marrades, University of Valencia, Culture Economics Research Unit, Spain

7.2.5. "Dollar Blues": gentrification, dolewave, and everyday life in "creative" Sydney
Craig Lyons, University of Sydney, Australia

7.3. Arts, creativity and social innovation
Chair: Claudino Ferreira, Faculty of Economics, Centre for Social Studies, University of Coimbra, Portugal

7.3.1. Slip Stream
Tanya Ury, Faculty of the Humanities, Leiden University Institute for Cultural Disciplines, Netherlands

7.3.2. Do Creative City Yourself: Labor and Organizational Strategies of Horizontal Art and Creative Youth Initiatives in St. Peters-burg, Russia
Margarita Kuleva, Centre for Youth Studies, NRU Higher School of Economics - St. Petersburg, Russia

7.3.3. Camouflaged Identities: The Multiple Legitimacies of Tentacle Tribe
Mary Fogarty, York University, Toronto, Canada
Jonathan Osborn, York University, Toronto, Canada
Deanne Kearney, York University, Toronto, Canada

7.3.4. Creative Social Innovation - Human Being - Hip Hop for a Cause
João Paulo Ferreira, Catholic University of Porto, CITAR - Centre for Research in Science and Technology in Arts, Portugal

7.4. Art, urban cultures, communities and empowerment

Chair: Margarita Kuleva, Centre for Youth Studies, NRU Higher School of Economics - St. Petersburg, Russia

7.4.1. Just Do(ing) It: DIY Culture and Postcapitalist Imaginaries

Andy Abbott, University of Bradford, United Kingdom

7.4.2. DIY Music and Immaterial Labour: A Case Study of the Dublin Scene

Susan Gill, School of Media, Dublin Institute of Technology, Ireland

7.4.3. Space and place in urban culture

Catarina Braga Araújo, Polytechnic Institute of Porto, School of Music, Art and Performance, Portugal
Hélder Maia, Polytechnic Institute of Porto, School of Music, Art and Performance, Portugal

Detailed Schedule

Tuesday, 8 July 2014

From 13:00	**Opening and Registration** Faculty of Arts of the University of Porto
15:00	Opening **I Wanna Be Your Eyes** Faculty of Arts of the University of Porto
16:00	Opening **MATTER, ANTIMATTER, FRAGMENTS: a bibliographic and iconographic exhibition** Library, Faculty of Arts of the University of Porto
16:30	**Port Wine Welcome Drink** Library, Faculty of Arts of the University of Porto
19:00	**Opening Blitzkrieg Poster: create to destroy!** Plano B, Porto
21:30	**Sonic and Visual Youth: screening of documentaries and debate** Room For One, Faculty of Arts of the University of Porto

Wednesday, 9 July 2014

07:15 — 08:30	**Punk Run** Streets of Porto and Gaia
09:30 — 10:15	**Official Opening and Welcome Speeches** Sala 2 [Room 2], Casa da Música
10:15 — 11:00	**Plenary Lecture: Will Straw** Sala 2 [Room 2], Casa da Música
11:00 — 11:30	**COFFEE-BREAK** Foyer Renascença [Renaissance Foyer], Casa da Música
11:30 — 12:15	**Plenary Lecture: Augusto Santos Silva** Sala 2 [Room 2], Casa da Música
12:15 — 14:00	**LUNCH** **Rise Up: a scientific interface** Corredor Nascente [East Corridor], Casa da Música
14:00 — 14:45	**Plenary Lecture KISMIF Project: Andy Bennett** Sala 2 [Room 2], Casa da Música
14:45 — 15:15	**Plenary Lecture KISMIF Project: Paula Guerra** Sala 2 [Room 2], Casa da Música
15:15 — 15:45	**COFFEE-BREAK** **Rise Up: a scientific interface** Foyer Renascença [Renaissance Foyer], Casa da Música

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15:15 – 15:45	**COFFEE-BREAK**
	Rise Up: a scientific interface
	Foyer Renascença [Renaissance Foyer], Casa da Música

| 15:45 – 17:15 | **Parallel Sections 1.1./ 2.1./ 3.1.** |

1.1. Music, local scenes and DIY careers	**2.1. Punk local scenes, youth cultures and DIY**	**3.1. Music, youth cultures, protest and resistance**
Sala de Ensaio 1 [Rehearsal Room 1]	Cibermúsica [Cybermusic]	Sala de Ensaio 3 [Rehearsal Room 2]

| 17:15 – 17:45 | **COFFEE-BREAK** |
| | Foyer Renascença [Renaissance Foyer], Casa da Música |

| 17:45 –19:15 | **Parallel Sections 1.2./ 2.2./ 3.2.** |

1.2. DIY, authenticity and independence	**2.2. Punk, identities and lifestyles**	**3.2. Rock'n'roll, local scenes, countercultural dynamics and memories**
Sala de Ensaio 1 [Rehearsal Room 1]	Cibermúsica [Cybermusic]	Sala de Ensaio 3 [Rehearsal Room 2]

| 18:00 | **Opening God Save the Portuguese Fanzines** |
| | Dama Aflita, Porto |

| 21:30 | **Sonic and Visual Youth: screening of documentaries and debate** |
| | Room For One [Anfiteatro Nobre], Faculty of Arts of the University of Porto |

Thursday, 10 July 2014

| 07:15 – 08:30 | **Punk Run** |
| | Streets of Porto and Gaia |

| 09:30 – 11:00 | **Parallel Sections 1.3./ 2.3./ 3.3./ 4.1./ 5.1.** |

1.3. Work, entrepreneurship and the market in DIY cultures	**2.3. Punk, political activism, resistance and new social movements**	**3.3. Subcultures, music, youth and resistance through rituals**	**4.1. Music scenes, youth subcultures and digital media**	**5.1. Musicians practices and discourses: between the passion and the market**
No Room For You [203]	Room For One More [208]	Two People in a Room [209]	Room to Breathe [210]	Lost in Room [Anfiteatro 2]

11:00 – 11:30	**COFFEE-BREAK** Out-of-door, Faculty of Arts of the University of Porto
11:30 – 12:15	**Plenary Lecture: Carles Feixa** Room For One [Anfiteatro Nobre], Faculty of Arts of the University of Porto
12:15 – 13:00	**Plenary Lecture: Nick Crossley** Room For One [Anfiteatro Nobre], Faculty of Arts of the University of Porto
13:00 – 14:30	**LUNCH** **Rise Up: a scientific interface** Out-of-door, Faculty of Arts of the University of Porto
14:30 – 16:00	**Parallel Sections 1.4./ 2.4./ 3.4./ 4.2./ 5.2.**

1.4. Underground careers, DIY and youth cultures	**2.4. Punk, aging and gender**	**3.4. Gender in an underground musical scenes**	**4.2. Electronic music, clubbing, aesthetics and identities**	**5.2. Music mediums**
No Room For You [203]	Room For One More [208]	Two People in a Room [209]	Room to Breathe [210]	Lost in Room [Anfiteatro 2]

15:00 – 19:00	**Opening DIY DIY My Darling! Outspace zines & records** DIY DIY My Darling [202], Faculty of Arts of the University of Porto
16:00 – 16:30	**COFFEE-BREAK** **Rise Up: a scientific interface** Out-of-door, Faculty of Arts of the University of Porto
16:30 – 18:00	**Parallel Sections 2.5./ 3.5./ 4.3./ 5.3./ 6.1./ 7.1.**

2.5. Punk local scenes, aesthetics, bodies and affections	**3.5. Underground music genres, politics and ideology**	**4.3. Music, aesthetics, retromania, heritage and ephemera**	**5.3. Musical production, consumption and fruition: different mediums and contexts**	**6.1. Historicity, genealogy and diachrony of local music scenes**	**7.1. Music, identity and collective memory**
Room at The Top [Sala Reuniões]	Lost in Room [Anfiteatro 2]	No Room For You [203]	Room For One More [208]	Two People in a Room [209]	Room to Breathe [210]

18:00 - 18:30	**COFFEE-BREAK** Out-of-door, Faculty of Arts of the University of Porto
18:30 – 19:30	**Presentation of Andy Bennett's new book Music, Style and Aging** **Port Wine Welcome Drink** Cibermúsica [Cybermusic], Casa da Música
20:30	**KISMIF Conference Dinner** Círculo Universitário do Porto

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Friday, 11 July 2014

07:15 — 08:30   **Punk Run**
Streets of Porto and Gaia

09:30 — 11:00   **Parallel Sections 1.5. / 2.6. / 4.4. / 6.2. / 7.2.**

1.5. DIY, resistance and freedom	**2.6. DIY, punk scenes, fanzines, e-zines and comics**	**4.4. Music scenes, identities, connections and networks**	**6.2. Underground music scenes, genres and subgenres**	**7.2. Music, youth cultures and the city**
Lost in Room [Anfiteatro 2]	No Room For You [203]	Room For One More [208]	Two People in a Room [209]	Room to Breathe [210]

11:00 — 11:30   **COFFEE-BREAK**
Out-of-door, Faculty of Arts of the University of Porto

11:30 — 12:15   **Plenary Lecture: George McKay**
Room For One [Anfiteatro Nobre], Faculty of Arts of the University of Porto

12:15 — 13:00   **Plenary Lecture KISMIF Project: Paula Guerra, João Queirós and Tânia Moreira**
Room For One [Anfiteatro Nobre], Faculty of Arts of the University of Porto

13:00 — 14:30   **LUNCH**
Rise Up: a scientific interface
Out-of-door, Faculty of Arts of the University of Porto

14:30 — 16:00   **Parallel Sections 2.7./ 4.5./ 5.4./ 6.3./ 7.3.**

2.7. Punk Scholars Network: punk scenes, music, graphics and aesthetics	**4.5. Video, digital media, technology and musical performance**	**5.4. Underground music labels: aesthetics, ideology, strategies and practices**	**6.3. Underground scenes, technology and the artistic creation**	**7.3. Arts, creativity and social innovation**
Lost in Room [Anfiteatro 2]	No Room For You [203]	Room For One More [208]	Two People in a Room [209]	Room to Breathe [210]

15:00 — 19:00   **DIY DIY My Darling! Outspace zines & records**
DIY DIY My Darling [202], Faculty of Arts of the University of Porto

16:00 — 16:30   **COFFEE-BREAK**
Rise Up: a scientific interface
Out-of-door, Faculty of Arts of the University of Porto

16:30 — 18:00   **Parallel Sections 3.6./ 4.6./ 5.5./ 6.4./ 7.4.**

3.6. Music, protest and resistance	4.6. DIY, self-publishing, illustration and underground aesthetics	5.5. Post-punk and indie music scenes	6.4. Underground versus mainstream: aesthetics, practices, ideologies	7.4. Art, urban cultures, communities and empowerment
Lost in Room [Anfiteatro 2]	No Room For You [203]	Room For One More [208]	Two People in a Room [209]	Room to Breathe [210]

18:00 — 18:30 **COFFEE-BREAK**
Out-of-door, Faculty of Arts of the University of Porto

18:30 — 19:00 **Final Discussion**
Room For One [Anfiteatro Nobre], Faculty of Arts of the University of Porto

19:30 — 20:30 **Presentation of Paula Guerra's new book A instável leveza do rock [The unstable lightness of rock]**
Port Wine Welcome Drink
Cibermúsica [Cybermusic], Casa da Música

22:30h **Gigs at Plano B**
Plano B, Porto

Keep it Simple, Make it Fast!

UNDERGROUND MUSIC SCENES AND DIY CULTURES

Live Porto: a social program

I Wanna Be Your Eyes

A photo exhibition which portrays some of the aspects of the lifestyles of the key-actors involved in the Portuguese punk scene with participation in the KISMIF Project.

8 - 16 July 2014
Faculty of Arts of the University of Porto
Curated by Rui Oliveira
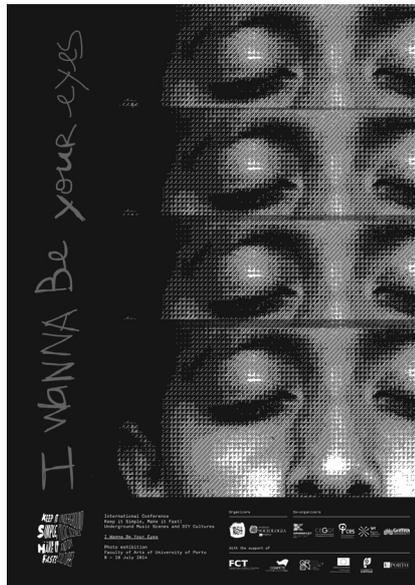
Poster created by Rita Araújo, http://www.rita-a.com/

MATTER, ANTIMATTER and FRAGMENTS: a bibliographic and iconographic exhibition

This exhibition is a zoom into the archive of the Library of the Faculty of Arts of the University of Porto, focused on the documents acquired by the library on the fields of urban music cultures, popular music and youth cultures. It is an exhibition that intends to question the place of the oeuvre in the scope of the production of knowledge. See the catalogue of MATTER, ANTIMATTER and FRAGMENTS in the following link:
http://ler.letras.up.pt/uploads/ficheiros/12448.pdf.

8 July – 10 September 2014
Library, Faculty of Arts of the University of Porto
Curated by Paula Guerra, Tânia Moreira and Tiago Teles Santos, with the support of Library, Faculty of Arts of the University of Porto (Isabel Pereira Leite, João Emanuel Leite, Marlene Borges, Laura Gil and Ana Carolina Avillez).

Opening 8 July at 16:00

Poster created by Júlio Dolbeth, http://www.juliodolbeth.com/
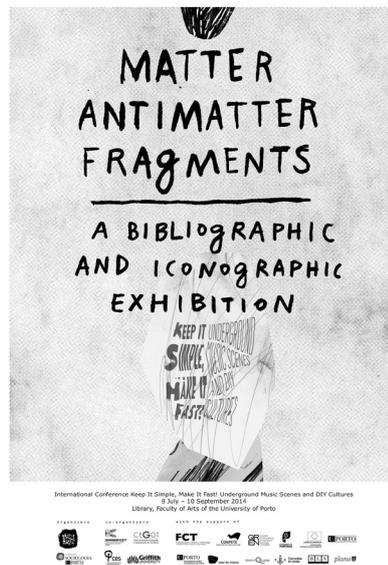
God Save the Portuguese Fanzines

A Fanzine exhibition focused on the Portuguese production of fanzines on the last 35 years and which allows us to know better the Portuguese punk scene and its actors. This exhibition will be an illustration of the Cadáver Esquisito (Weird Dead Body), an emblematic Portuguese punk fanzine of the 80's.

9 – 20 July 2014

Dama Aflita / Matéria Prima, Porto

Curated by Paula Guerra, Pedro Quintela and Júlio Dolbeth

Poster created by Júlio Dolbeth, http://www.juliodolbeth.com/

Blitzkrieg Poster: create to destroy!

Exhibition related to the Portuguese punk scene and its DIY capacity to pr_____ and interesting things of the Portuguese world of music. Thanks to some of the_____nk scene, we will have the opportunity to see some rarities of the punk poster_____

8 July – 30 July 2014

Plano B, Porto

Curated by Paula Guerra nd Tânia Moreira

Poster created by Ana Raposo, http://www.punk.pt/ana-raposo/
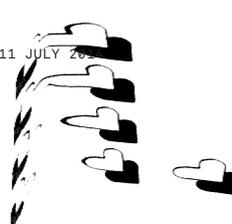
Sonic and Visual Youth: screening of documentaries and debate: "Nadie es inocente"

"Nadie es inocente" (México 1986 – 57 min) is a documentary about the Mexican punk scene produced by Sarah Minter. The film will be introduced by Sarah Minter herself (http://www.imdb.com/name/nm1334984/). Sarah Minter is a visual artist and filmmaker. She has been making films since 1982 in super 8 and 16mm., video installations and video art. Her work has received several national and international awards and has been exhibited in museums, galleries, universities and festivals, mainly in America and Europe, highlighting the MOMA Museum of Modern Art and Bronx Museum in New York, the Museum of Contemporary Art in Boston, the Haus der Kulturen der Welt in Berlin, Canal Plus in France and the International Festival of Film and Video of Havana. She is one of the founder and currently a professor in the video workshop in the Esmeralda in Cenart.

Room for One [Anfiteatro Nobre], Faculty of Arts of the University of Porto
Curated by João Pedro Costa

Poster created by João Pedro da Costa, http://mvflux.com/author/

"Sonic and Visual Youth: screening of documentaries and debate: Sonic Youth ao vivo no Campo Pequeno – Lisboa, 14 de Julho de 1993"

"Sonic Youth ao vivo no Campo Pequeno – Lisboa, 14 de Julho de 1993" (66 min) an audiovisual bootleg, captured by José F. Pinheiro, of the first concert played by the Sonic Youth in Portugal in July 1993. This is
the audiovisual recording of the Sonic Youth show at Campo Pequeno in 1993, from which the audio originated Blastic Scene – edited by João Paulo Feliciano's Moneyland Records (1500 copies) – a live bootleg recognised by the band that became a rarity among their discography. José F. Pinheiro's work as a director has always been related to music. In the last 17 years, he created and directed more than two hundred music videos for dozens of Portuguese artists and bands, several music TV shows (Popoff, 1990-93; Top 25 RFM/TVI, 1994; Made in Portugal, 1994-96), documentaries (Madredeus, O Paraíso, 1997; Brava Dança, 2007) and video-concerts. Recently, he released his first documentary film Brava Dança, that more than a biography of Heróis do Mar is
truly the depiction of a whole generation. (https://www.academia.edu/429117/Uma_aproximacao_a_obra_de_Jose_Pinheiro)

Room for One [Anfiteatro Nobre], Faculty of Arts of the University of Porto
Curated by João Pedro Costa

Poster created by João Pedro da Costa, http://mvflux.com/author/

Punk Run

A 10km daily run comfortably paced (6min/km) through the streets of Porto and Gaia World Heritage.

07:15 – Garden of Palácio de Cristal
07:30 – Faculty of Arts, University of Porto

Route (9 July)
Campo Alegre – Boavista – Foz – Campo Alegre
Route (10 July)
Campo Alegre – Ribeira – Freixo – Ribeira
– Campo Alegre
Route (11 July)
Campo Alegre Afurada – Lavadores – Afurada
– Campo Alegre

9 – 11 July 2014
Streets of Porto and Gaia
Curated by João Pedro da Costa

*Photo given by Cristina Mamede*

Rise Up: a scientific interface

Rise Up is a moment where, during the lunches, the participants in the KISMIF Conference may present their works (books, albuns, etc.)

9–11 July 2011
Corredor Nascente [East Corridor], Casa da Música and
Faculty of Arts of the University of Porto
Curated by Pedro Quintela
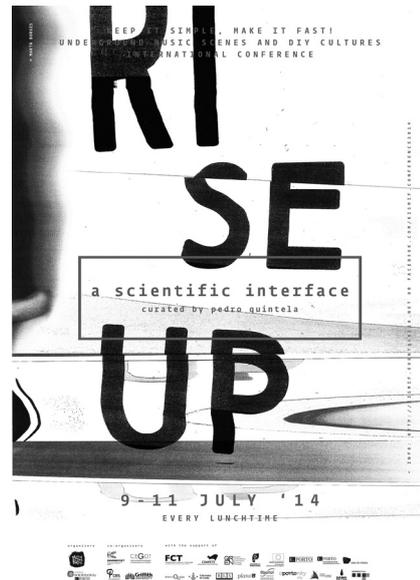
Poster created by Marta Borges, http://www.indigo.com.pt/
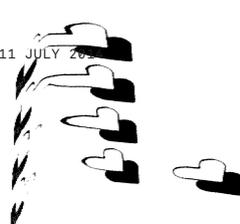
DIY DIY My Darling! Outspace zines & records

Since the 1970's uncommon cultural products have been produced in Portugal, many of them without official records. From comic books and graphic novels to music, form poetry to politics, there are several artists, writers and editors that, unwilling to follow the directives of official labels – that look at culture as they look to a shoe box –, have been taking the matter into their hands and working towards producing and distributing publications (that are many times free) that don't fit in the bookshelves, music that is extremely loud in old-fashioned media (vinyl, K7...) and images printed with forgotten techniques, etc... Also, content-wise, there is total liberty.

10–11 July 2014
DIY DIY My Darling [202], Faculty of Arts of the University of Porto
Curated by Marcos Farrajota and Chili Com Carne (www.chilicomcarne.com)

Poster created by Marcos Farrajota, www.punk.pt/marcos-farrajota/

KISMIF Conference Dinner

The KISMIF Conference Dinner will be held at a beautiful building (Círculo Universitário do Porto). The menu will have vegan options and will include an assortment of starters, one main course, a great variety of desserts, drinks, tea/coffee. Dinner will be followed by an informal get-together in the lounge area, where there will also be the opportunity to dance, socialise and enjoy the unique charm of the venue. The choices of the DJ Sets (during and after KISMIF Conference Dinner) will be under the responsibility of The Shituationist Institute.

The Shituationist Institute
Since 2008, The Shituationist Institute has looking for to talk about rave culture and the dilemma of the hedonistic underground. With members from many cities (Berlin, Athens, London), The Shituationist Institute trust in the power of art to open the view for the needs of people. They don't think that a life only full of techno parties is a joyfull life but they believe that one need is to celebrate and feel unlimited in autonomous and collective spaces. Like in those times that we feel connected to complete strangers and develop the understanding of happiness as something that is to be constructed.

http://si-blog.net/
https://soundcloud.com/shituationists
http://www.mixcloud.com/shituationists/

10 July 2014
Círculo Universitário do Porto
Curated by Paula Abreu and Paula Guerra

Gigs at Plano B

Plano B will host gigs by The Dirty Coal Train and Victor Torpedo, and a DJ Set by Pedro Pardal.

The Dirty Coal Train

After exchanging culinary tips and religious experiences, they found musical affinities that they thought were worth exploring. To complete the exotic sounds of the band, they decided to resuscitate the corpse of Old Rod – a mad machinist, retired with the last of the steam engines. Looking for more tolerant whereabouts, they moved to Portugal, giving up the alligators, gumbo, mezcal and bourbon for black magic nights with prosciutto, red wine and buttery cheese. They intend, with their howls and striking noises, to find communion with other lost souls and to keep alive the spirit of the rawest rock and roll played on this forgotten corner of Europe. The Dirty Coal Train is a band that speaks to us with in a rock and roll way. They travelled to the 1960's to recover the first impressions of the R&B and Garage that they now distil through the punk energy and spirit aided by references to B Movies, giant monsters, UFO's, werewolves, zombies and other creatures. They are: Helena Fagundes, Shelley Barradas, Ricardo Ramos, Beatriz Rodrigues.

Check some information about The Dirty Coal Train on:
https://www.facebook.com/thedirtycoaltrain?fref=ts
https://www.youtube.com/user/dirtycoaltrain
http://dirtycoaltrain.bandcamp.com/

Víctor Torpedo

Víctor Torpedo (Tédio Boys, The Parkinsons, Blood Safari, Tijuana Bibles, Subway Riders) is one of the most charismatic and talented Portuguese musicians. And you can replace the word musician by the word artist as it is not only in the music field where Victor shows his gift. It is as an artist that we will find him on stage in this solo project inspired by all the urbanity of the world (from rock and roll to reggae). Performing alone on stage he is an entertainer.
Check Victor Torpedo Karaoke on:
https://www.youtube.com/watch?v=sbQvo4ORc68
https://www.youtube.com/watch?v=2_gtVOrwCtM
https://www.facebook.com/VictorTorpedomusic?fref=ts

Dj Set Thingie

It takes two to tango–It takes one to pogo! A Dj Set by Pedro Pardal. Delivering to you a night of infamous sound delight, from the Garage Punk of Los Saicos to Proto of Iggy & The Stooges; obscure gems in the likes of KBD compilations to 77 Punk anthems; late 70's and 80's Hardcore to Anarcho Punk and last but not least, the best blasts made in Portugal. It's an All Ages and Dress Code free Party and You
just got invited!

11 July 2014

Plano B, Porto

Curated by Ana Almeida, Tânia Moreira and Teresa Velasquez

Poster created by Víctor Torpedo,
https://www.facebook.com/VictorTorpedomusic/timeline
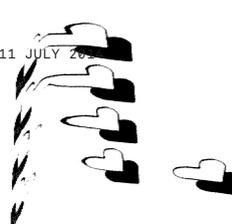
Trip to Douro and Douro Museum

For those of you who intend to stay for an extra few days we are organising a trip to the Douro Museum in Régua. Here are plenty of places worth to visit in a region that comprises three world heritage sites – Alto Douro Wine Region, Historic Centre of Porto and Prehistoric Rock Art Sites in Côa Valley, and two parks – Douro International and Alvão. The landscape with areas of mountain and plateau, valleys and fluvial beaches of rare beauty, the monumentality of its churches and castles, the ancient wine cellars and quintas, that produce the famous Port wine, and the unique expressions of rock art are aspects to which nobody is indifferent. The Museum of Douro, created in 1997, is the essential hosting place in Douro, because it represents the memory, culture and identity of the Wine Region – established with the Douro World Heritage status by UNESCO as a cultural landscape, evolving and living. The proximity to a river that reflects, for centuries, the slopes of an ancient valley and intense testimony of lives and stories to tell, makes the Museum a privileged place of encounter with what is most genuine.

It is installed in a manor house, once headquarters of the General Company of Agriculture of the High Douro wines, consisting of an exhibition area, a documentation center, an archive, a library, a reading room, a workshop on conservation and restoration, a restaurant, a shop and a wine bar. In the contiguous space there is another building of modern architecture covered with panels of black shale, where is situated the Education Service.

The Museum of Douro has other small museums scattered through the Douro region. In 2011 it was awarded with a special mention of the Prize for Museum of the Year, highlighting the quality and broad scope of programs that contribute to a better understanding of cultural identity and pride of the Douro region.

http://www.museudodouro.pt/en/
http://www.dourovalley.eu/en/pagegen.aspx

Programme:
08:45 - Meeting at Estação de S. Bento, Porto;
09:10 - Departure from Estação de S. Bento, Porto
11:10 - Arrival at Estação da Régua;
11:30 - Guided visit to Douro's Museum;
12:45 - Lunch at "Companhia" Restaurant;
15:00 - Guided visit, with wine flight;
16:30 - End of the visit;
16:50 - Departure from Estação da Régua;
18:50 - Arrival at Estação de São Bento, Porto.

—
12 July 2014
Régua and Douro Museum
Curated by João Queirós

Keep it Simple, Make it Fast? UNDERGROUND MUSIC SCENES AND DIY CULTURES

Discovering Porto

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/).

Despite being a relatively small city - 41.42 km², 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.

Photo given by Cristina Mamede

Eating and snacking

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!

Photo given by Cristina Mamede

Go out, dance, drink and have fun!

"Porto is only... Porto is only one right way to take refuge in the afternoon,
lining me of silence and seek to bring out a few words,
with no other aim than that of opposing these thick body walls of the uprising look."
Eugénio de Andrade

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.

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.

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.


*Photo given by Cristina Mamede*

Photo given by Cristina Mamede

Keep it Underground Simple, Music Scenes Make it and DIY Fast? Cultures

Keynote Speakers

Punk in Portugal, 1977-2012: A socio-cultural history
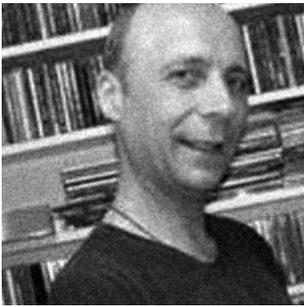
Andy Bennett
Professor of School of Humanities, Director of Griffith Centre for Cultural Research,
Griffith University,
KISMIF Project, Australia

In this paper, I discuss the emergence and development of punk in Portugal since the final years of the 1970s, its relationship to the social structure of Portugal over the last four decades and to the cultural and symbolic manifestations of Portuguese urban popular cultures. It is a preliminary approach that situates the Portuguese punk scene in a broader, global context, without overlooking the specificities that originated through its appropriation of a non-Anglo-Saxon context and a society located in Southern Europe – therefore, the importance stressed throughout the paper in maintaining a global-local perspective. The theoretical basis of the article applies concepts drawn from post-subcultural theory, notably 'scene' which is used to conceptualise the localisation of punk in Portugal and its appropriation of various styles and images associated with different eras of punk since the 1970s. The paper draws on ethnographic data generated through interviews with key-actors in the Portuguese punk scene.

Keywords: punk, Portugal, locality, scene, music, style.

Andy Bennett is Professor of Cultural Sociology and Director of the Griffith Centre for Cultural Research at Griffith University in Queensland, Australia. He has authored and edited numerous books including Music, Style and Aging, Popular Music and Youth Culture, Cultures of Popular Music, Remembering Woodstock, and Music Scenes (with Richard A. Peterson). He is a Faculty Fellow of the Center for Cultural Sociology,Yale University. KISMIF Researcher.

www.griffith.edu.au/professional-page/andy-bennett
www.punk.pt/andy-bennett-2

Networks of Sound, Style and Subversion: Punk and Post-Punk in the UK 1975-1980

Nick Crossley
Professor of Sociology, School of Social Sciences, Mitchell Centre for Social Network Analysis, University of Manchester, United Kingdom

In this presentation I will discuss a recent project (forthcoming as a book later this year, on Manchester University Press) which has analysed: the birth of punk in the UK (in London), its subsequent spread to other UK cities and its transformation in three of those cities (Manchester, Liverpool and Sheffield) into a variety of forms of post-punk. The presentation will focus primarily upon the first of these themes (the birth of UK punk in London) but there will also be some discussion of post-punk developments in Manchester, Liverpool and Sheffield, and of the wider national 'post-punk world' which these developments generated and contributed to. The project has made extensive use of social network analysis as a method and some part of the presentation will be used to briefly introduce this method and discuss its value. In addition, linking to the conference theme of 'underground music', I will both offer a definition of the underground and suggest why the networks captured and analysed in social network analysis are particularly important in relation to our understanding of it.

Keywords: punk, post-punk, music worlds (Howard Becker), social networks, social network analysis.

Nick Crossley is a professor of sociology at the University of Manchester (UK). He has researched and published on a number of issues but his most recent work has been focused upon 'music worlds', a concept that he has borrowed and adapted from Howard Becker's work on 'Art Worlds'. In particular he has sought to use social network analysis as a means of exploring such worlds. His interest in worlds is not limited to networks, however, and he is currently exploring other aspects of worlds. He has a book on punk and post-punk worlds (Networks of Sound, Style and Subversion) forthcoming on Manchester University Press in the Autumn. In addition, he has co-edited (with Siobhan McAndrew and Paul Widdop) a collection of papers on music worlds and network analysis (Social Network Analysis and Music Worlds), which is forthcoming on Routledge in the Autumn. Finally, he has co-edited a special issue of Cultural Sociology, entitled 'The Social Spaces of Music', which is (again!) forthcoming in the Autumn.

Youth, bands and songs

Carles Feixa

Professor of Faculty of Arts, University of Lleida, Vice-president of the Youth Sociology Committee of the International Sociological Association, KISMIF Project, Spain

This paper intends to connect music, youth culture and urban culture, from a perspective drawn from case studies done in Catalonia and Mexico. We start by considering youth musical genres as metaphors for the city (of urbanisation processes), and for the youth itself (of their difficulties of integration in society). After an introduction where we draw a sketch of the international studies about youth and music, we will go over the Mexican scene based on three conceptual areas. At first, the concept of "hybrid times", understood as emergent moments for cultural syncretism, allows us to situate the presence of youth as a new social subject among the Mexican society. Secondly, the concept of "wounded spaces", understood as geographical, bodily, symbolic and existential places where the pain of marginality is expressed, enables us to reveal the complex connections that the youth establishes with the urban territory. Thirdly, the concept of "confused genres", understood as the repertoire of audio and visual scripts that exist and the youth's reach, allows us to present the current research tendencies regarding youth musical styles and preferences. Times, spaces and genres converge in the concept of hybridisation (in terms of cultural and not only aesthetic or musical mixes), that expresses the ways in which the youth construct — and deconstruct — their mental map of the city.

Keywords: youth, bands, music, hybridisation, youth culture and urban culture.

Carles Feixa is a spanish social scientist. He has a bachelor in Geography & History and has a Ph.D in Social Anthropology, both in the University of Barcelona. Nowadays is a Professor in the University of Lleida (UdL) and member of the editorial board of countless international academic journals. World reference in the youth studies, his work on the urban tribes and youth cultures, along with his proximity to punk as a listener (The Clash, La Polla Records and Kortatu, to name a few of his favorites), has an extreme importance to the project.

www.punk.pt/carles-feixa-2

Keep it simple, make it fast! Prolegomenons and punk scenes, a road to Portuguese contemporaneity (1977–2015)

Paula Guerra

Professor at Sociology Department, Faculty of Arts, Researcher of Institute of Sociology, Griffith Centre for Cultural Research, KISMIF Project Coordinator, University of Porto, Portugal

The communication will focus on the presentation of different disciplinary pillars and technical and methodological demarchesthat feed the project Keep It Simple, Make It Fast! (KISMIF). This project aims to address the punk in Portugal, from an innovative and integrative perspective for the social sciences. This project is also the main base and source of inspiration for making this International Conference.

KISMIF is a scientific research project coming from Sociology and having as goal the analysis of the punk manifestations in Portugal since its origins until nowadays (1977-2012). KISMIF is supported by the Fundação para a Ciência e a Tecnologia (FCT) and is being developed in the Sociology Institute of the Faculty of Arts of the University of Porto (IS|UP) in a partnership with the Griffith Centre for Cultural Research (GCCR), the Universitat of Lleida (UdL), the Faculty of Economics of the University of Porto (FEP), the Faculty of Economics of the University of Coimbra (FEUC), the Faculty of Psychology of the University of Porto (FPCE) and the Lisbon Municipal Libraries (BLX). Thus, this paper presents the different tasks of KISMIF: Task 1. Building up for punk: research design; Task 2. The foundations of the punk movement; Task 3. Punk, synecdoche: life stories; Task 4. Mapping the punk movement: case studies; Task 5. Overall look to the research; and Task 6. They're out there: results dissemination.

Given the fact that the main goal of KISMIF's publishing is to generalize the expertise attained during the research, it is of extreme importance to present and enhance the discussion of the raised questions, helping the general audience to have a better conscience of it. The underlying pretention here is the development of knowledge to the general society, in order to reduce the gap between knowledge and the people. In order to fulfil this expectation, the dissemination strategy will be operationalized by organizing several events of exposition and discussion: creation of a digital platform of knowledge that will allow the open access to the data base and research archive, besides having a discussion forum for academics and others who may be interested in the thematic, with links between KISMIF and other international projects and researches, as well as making other complementing information available.

Keywords: punk, Portugal, KISMIF

Paula Guerra is Assistant Professor of Sociology, Senior Researcher in the Institute of Sociology (IS-UP) and Invited researcher at the Centre for Geography Studies and Territory Planning at the Faculty of Arts, University of Porto (CEGOT). She is also Adjunct Professor of the Griffith Centre for Cultural Research (GCCR) at Griffith University in Queensland, Australia. She has authored some recent publications namely The unstable lightness of rock. Genesis, dynamics and consolidation of alternative rock in Portugal (1980-2010). Guerra is currently the Chief Investigator of the Keep it simple, make it fast! Prolegomena and punk scenes, a way for Portuguese contemporaneity (1977-2012), an international and interdisciplinary project about the Portuguese punk scene funded by the Portuguese Foundation for Science and Technology (PTDC/CS-SOC/118830/2010) and a researcher in other projects.

http://www.punk.pt/paula-guerra-2/

You can put your arms around a memory: social sciences, archives, urban cultures and music scenes

Paula Guerra (1), João Queirós (2) & Tânia Moreira(3)
(1) Faculty of the Arts, Institute of Sociology, University of Porto, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal
(2) School of Education, Polytechnic Institute of Porto, Institute of Sociology, University of Porto, KISMIF Project, Portugal
(3) Institute of Sociology, University of Porto, KISMIF Project, Portugal

This paper focuses on the approach of the possibilities of establishing legacies and memories around culture and popular music nowadays. Thus, their main structuring axes are: discuss the importance of memories and archives in contemporary social sciences, in an age of fragmentation and speedy mythologizing of objects, discourses and representations; problematize and operationalize the importance of setting up an archive of manifestations of popular culture in Portugal, based on the underground music and in particular, punk music; present a strategy for the conservation and revitalization of punk demonstrations in Portugal from 1977 to the present day and its subsequent replication; present and explain the main lines of cataloging, organizing and disseminating KISMIF archive.

Thus KISMIF archive is assumed as one of the milestones of the project projeto Keep it Simple, Make it Fast!. Combining both a record of past and ongoing demonstrations in Portuguese society, this platform brings together various types of materials produced on the Portuguese punk or within the punk culture (fanzines, CD, Vinyl, Record Press, Posters, Concert Tickets, Pins, Badges, Photos ...). Feeding on materials collected under the project by the research team and materials given by third parties, this file is intended to be both an affirmation of the vitality of a movement and a work platform. Building on this platform to pursue their objectives, KISMIF also seeks to promote, through the archive, new works on these issues by extending the range of views and possible lines of approach of a social phenomenon as rich as volatile.

Considering also that investment in archives of the fragments of popular culture (derived on the one hand, of the illegitimate nature of those demonstrations when compared with other situated in the call legitimate culture and, on the other hand, technical and methodological inability to document management of an archive designed to run on open access) is virtually non-existent and that the preservation of the collective memory and global events is a process of decisive importance, we intend to mobilize various resources available to provide the community with a comprehensive set of documents defined as pieces of history from a contemporary manifestation. Rather than present a history of punk, we expect this archive allows a plurality of plural readings and sharing about the set of punk demonstrations that have taken place in recent decades in Portugal. In summary, more than offering a quick read, a particular view of the past and present, we offer the possibility to create unique narratives from a broad set of fragments.

Keywords: social sciences, archives, urban cultures and music scenes

Paula Guerra is Assistant Professor of Sociology, Senior Researcher in the Institute of Sociology (IS-UP) and Invited researcher at the Centre for Geography Studies and Territory Planning at the Faculty of Arts, University of Porto (CEGOT). She is also Adjunct Professor of the Griffith Centre for Cultural Research (GCCR) at Griffith University in Queensland, Australia. She has authored some recent publications namely The unstable lightness of rock. Genesis, dynamics and consolidation of alternative rock in Portugal (1980-2010). Guerra is currently the Chief Investigator of the Keep it simple, make it fast! Prolegomena and punk scenes, a way for Portuguese contemporaneity (1977-2012), an international and interdisciplinary project about the Portuguese punk scene funded by the Portuguese Foundation for Science and Technology (PTDC/CS-SOC/118830/2010) and a researcher in other projects. http://www.punk.pt/paula-guerra-2/

João Queirós is a sociologist and researcher at the Institute of Sociology, João Queirós is finishing his Ph.D in Sociology at the University of Porto. In his Ph.D research, he's studying urban and social transformations in Porto's city centre. Regarding punk, João is looking forward to study the modalities of appropriation of urban space by the social agents associated with this movement. His research Interests are: urban and housing policies, social and class transformations, migration, identities, urban cultures, popular cultures, local and regional development. KISMIF Researcher. http://www.punk.pt/joao-queiros-2/

Tânia Moreira, MA in Sociology, she has a personal and scientific interest on culture punk as interpretive mechanism of identities and lifestyles juveniles. Working in full-time in KISMIF, the contribution of Tania is central and her work has given rise to two communications on the national punk scene. In her CD player abound Portishead, System Of A Down and Motornoise. Passionate by musical cultures, has recently developed her Master Thesis around the rock scene in Tâmega. http://www.punk.pt/tania-moreira-2/

'I'm Spasticus!': Punk rock & disability

George McKay

Professor of Cultural Studies at University of Salford, AHRC Leadership Fellow, Connected Communities Programme, University of Salford, MediaCity , United Kingdom

This lecture is focused on (post)subculture and disability, and specifically on the popular musical subculture of punk rock. It considers the extent to which punk rock in the 1970s and after opened up a space in music for disabled performers and audience members. There are two main areas of discussion. First, questions of subculture and counterculture are explored, in terms of both cultural studies theory and of disability. How far has subculture and postsubculture theory included or even acknowledged the presence of disability? How can subcultural concerns such as clothes, style, fashion, media representations, enhance our understanding of the social significance of popular music for disabled people? Second is a focus on the original British punk scene of the late 1970s and three major artists, varyingly disabled, from it. These are Ian Dury, Johnny Rotten of the Sex Pistols, and Ian Curtis of Joy Division. If time, the lecture will conclude with a view of punk's 'cultural legacy' (Sabin 1999) in the disability arts movement, including the performance of Dury's 1981 controversial protest single 'Spasticus Autisticus' at the 2012 Paralympics Games in London.

Keywords: *punk rock, disability, subculture, counterculture, British punk scene*

George McKay is Professor of Cultural Studies at the University of Salford, UK, and currently (2012-15) an Arts & Humanities Research Council Leadership Fellow for its Connected Communities Programme. He has written extensively about alternative cultures and cultural politics, often in the context of popular music. His most recent books are Radical Gardening: Politics, Idealism and Rebellion in the Garden (Frances Lincoln, 2011) and Shakin' All Over: Popular Music and Disability (University of Michigan Press, 2013). His next collection is The Pop Festival: Music, Media, History, Culture (Bloomsbury, 2015). He maintains a website: georgemckay.org.

Art beyond context: a sociological inquiry into the singularities of cultural creativity

Augusto Santos Silva

Professor, Researcher, Faculty of Economics, Institute of Sociology, KISMIF Project, University of Porto, Portugal

The sociology of culture has produced very interesting results when analyzing the ways of organization and operation of cultural fields, when characterizing cultural audiences, and when scrutinizing public policies. In contrast with these results, it has been more modest its contribution to the understanding of the dynamics of artistic creation and to the interpretation of artistic works. This paper discusses some ways to overcome this situation. In order to do that, it proposes a sociological research framework concerning artistic creation, understood as a social practice. The so-called underground music, produced and circulated through self-production processes (do-it-yourself) seems to be a fertile ground for the testing and development of that sociological research framework.

Keywords: *creativity, music, social production and mediation*

Augusto Santos Silva is Sociologist, Cathedratic Professor at the Faculty of Economics of the University of Porto and researcher at the Institute of Sociology of the University of Porto. Politician, was a member of the Portuguese Parliament (2002-2005 and 2011) and the Government (Secretary of State for the Education, 1999-2000; Minister of Education, 2000-2001; Minister of Parliamentary Affairs, including Media, 2005-2009; Minister of National Defence, 2009-2011). Augusto is author of several publications in the fields of Sociology of Culture and Arts, and Sociological Theories and Methodologies. Avid music consumer, Augusto has among his favourite albums John Coltrane's Blue Train, Pink Floyd's The Dark Side of the Moon and Keith Jarrett's The Köln Concert. http://www.punk.pt/augusto-santos-silva-2/

Above and Below Ground: On the visibility of musical scenes

Will Straw

Professor of Department of Art History and Communications Studies, Director of McGill Institute for the Study of Canada, McGill University, Canada

Underground musical cultures within cities have been celebrated or condemned for their visibility. They have confounded journalists and would-be members of such cultures through their invisibility and through the barriers which they pose to entry. This dual character of underground music scenes – their visibility and invisibility – will be the focus of my paper.

As visible expressions of taste and political identity, undergrounds contribute to the theatricality of cities. They occupy space, invite judgement, and participate in the spectacle of visual diversity which has long been one of the key features of cities. At the same time, as obscure worlds whose logics and practices often escape easy identification, musical undergrounds enhance the sense that key features of contemporary urban life are invisible, indecipherable, mysterious.

This tension between the visibility and invisibility of musical undergrounds regularly poses problems for those (journalists, tourists, critics) seeking to find and observe musical scenes. If the notion of music scene has continued usefulness in musical analysis, it is perhaps for the ways in which it joins the labour of cultural expression to the effervescence of urban sociability. The relationship between these two things is not one of simple translation. Cultural labour may be hidden behind sociability just as the making of culture may obscure the building of social links which is one of its key effects.

Scenes make cultural activity visible and decipherable by rendering it public, taking it from acts of private production and consumption into public contexts of sociability, conviviality, interaction. In these public contexts, cultural activity is subject to the look which seeks to understand. Just as clearly, though, scenes make cultural activity invisible and indecipherable by 'hiding' cultural productivity behind seemingly meaningless (or indistinguishable) forms of social life.

Musical undergrounds and music scenes achieve visibility through the media which announce their presence (posters, websites, fanzines) and through the practices of public sociability (meetings in bars and cafés) through which they enter the theatricality of city life. They maintain invisibility by using media in enigmatic fashion (resisting the use of simplistic labels for musical genres, for example) and by setting their public sociability amidst other forms of social interaction in which the distinctly underground character of this activity gets lost. Like most practices within urban life, underground musical activity is constantly moving between the public and the private, the stage and back-stage areas of cultural life, between the decipherable and the indecipherable.

My paper will examine the ways in which underground musical activity moves in and out of public visibility. I will draw on examples from Montreal and elsewhere, and build on recent developments in scene theory which extend the concept within a broader consideration of urban life.

Keywords: underground, music, visibility/invisibility

Will Straw is Director of the McGill Institute for the Study of Canada and Professor within the Department of Art History and Communications Studies at McGill University in Montreal. Dr. Straw received his BA in Film Studies from Carleton University (Ottawa) and his Masters and PhD degrees from McGill University in Montreal. His PhD thesis dealt with the U.S. music industries between 1975 and 1985. He is the co-editor (with Simon Frith and John Street) of the Cambridge Companion to Pop and Rock and co-editor, with Janine Marchessault, of the volume Cities/Scenes. Dr. Straw is the author of Cyanide and Sin: Visualizing Crime in 50s America, and co-editor of over 120 volumes and articles dealing with popular music, urban culture and cinema. Forthcoming volumes, co-edited, include Formes urbaines: évolution et mutations des formes médiales-culturelles à Montréal and The Oxford Companion to Canadian Cinema, co-edited with Janine Marchessault. Dr. Straw's current research projects include "The Urban Night as Interdisciplinary Object" (theurbannight.com) and "The Film Extra and its Historical Meanings." A list of his publications, with downloads, may be found at willstraw.com.

# KEEP IT SIMPLE, MAKE IT FAST! UNDERGROUND MUSIC SCENES AND DIY CULTURES

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Abstracts (by alphabetical order)
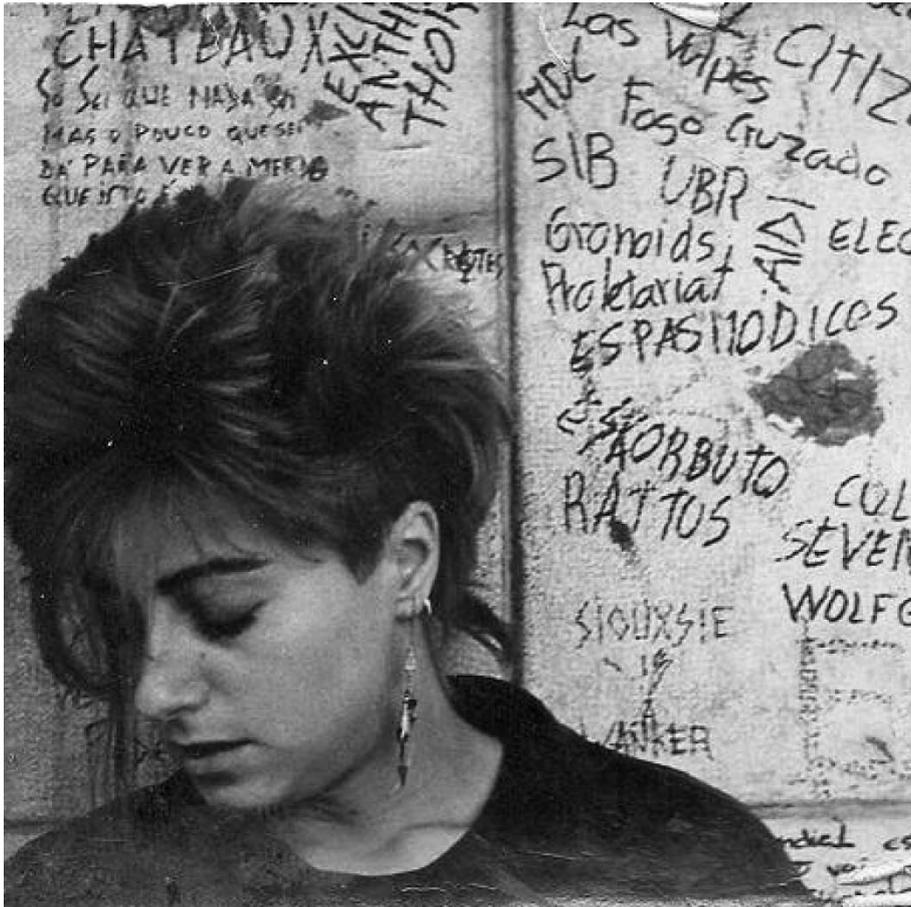
Just Do(ing) It: DIY Culture and Postcapitalist Imaginaries

Andy **Abbott**
University of Bradford, United Kingdom

This paper proposes that DIY cultural activity is a radical force; one capable of social and political transformation. It asks us to consider DIY culture (artistic activity motivated by love-not-money) as a site for the experimentation with, and production of, new subjectivities capable of imagining and manifesting an alternative (postcapitalist) world.

The position is framed and contextualised anecdotally and theoretically. The anecdotal context takes the form of an account and critical reflection on the author's experiences working, playing, producing and slacking in non-institutional, not-for-profit, underground and marginal contexts: with self-organised artist collective Black Dogs and as a musician and promoter operating within (and occasionally beyond) the Do-It-Yourself circuit with the bands That Fucking Tank, Nope and various other projects.

The theoretical context is given with reference to writings from political philosophers, sociologists, economists, feminists, art historians and geographers including JK Gibson Graham, Franco 'Bifo' Berardi, Michael Hardt and Antonio Negri, David Harvey, Claire Bishop, John Holloway and Kathi Weeks.

By relaying his experiences as a musician and promoter Abbott describes the politicising and empowering effect of DIY culture and its injunction to 'get involved'. Through his individual and collective art practice, he plots a development that moves from concerns with labour, (non-) work and the demystification and democratisation of the creative process, to audience participation, collaboration and co-production. A candid account is provided of the problems, challenges and pitfalls encountered, portraying the seemingly insuperable landscape of late capitalism.

Abbott proposes, however, that DIY's radical potential is revealed by shifting focus from a reformist strategy of autonomous enclaves, to understanding self-organised activity as multiple experimental sites testing and producing new forms of subjectivity that help us think and act within, against and beyond capitalism.

Keywords: *postcapitalism, subjectivity, self-organisation, participation*

Andy Abbott is a West Yorkshire-based artist, writer and musician. He has exhibited nationally and internationally, on his own and in various collaborations including the DIY art collective Black Dogs. In 2012 he was awarded his practice-led PhD on art, self-organised cultural activity and postcapitalist subjectivity. In his practice Andy aims to explore the radical resonances of activity that exceeds the capitalist constructs of work and leisure. Since 2011 Andy has been Fellow in Music at the University of Bradford where he has developed his practice and research around the social and political resonances of independent and underground culture.

From Pub to Pulpit: Punks playing Praise and Worship

Ibrahim **Abraham**
University of Helsinki, Finland

Since the mid-1990s Evangelical and Pentecostal Christian musicians have made significant contributions to punk music, having successfully negotiated their presence within diverse punk scenes. Most Evangelical and Pentecostal punk musicians also remain active in local churches, playing a subgenre of rock and pop-influenced Christian music called "praise and worship". Drawing on interviews with Christian punk musicians in the USA, UK, Australia and South Africa, this paper explores the tensions musicians experience when moving between the secular punk scene and Evangelical and Pentecostal churches. Fundamental differences exist between the genre norms of punk and praise and worship. Whereas punk emphasizes creative autonomy, individual experimentation and lyrical candour within established musicological and ethical boundaries, praise and worship music relies upon a 'congregational' approach to music that allows even the most musically indifferent to take an active part in a performance aimed at facilitating or enhancing religious affect. This paper critically analyses the competing genre norms of these very different cultures of popular music, drawing on the well-developed insider critiques of praise and worship music articulated by Christian musicians themselves, as well as the musicians' experiences of the limits to creative autonomy within the secular punk scene. This paper also analyses the strategies musicians engage in when negotiating the genre norms of punk and praise and worship, offering an unusual and in-depth case study of the processes of compromise musicians experience when moving between a DIY culture of music production and a more clearly regulated music culture.

Keywords: *punk, religion, genre norms*

DIY - back to cds, to disks and tapes in the era of digital

A
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In the last decade the forms of production and distribution of recorded music have undergone sweeping changes as a result of the development of digital systems of audio and video recording, infrastructures and broadcast technologies through the World Wide Web. Simultaneously, we witnessed the revival of vinyl editions and the survival of CDs and tapes as material supports to the registration and distribution of recorded music.

The paper seeks to discuss the phenomena of resistance and revival of traditional media phonograms against the dominant culture of digital distribution and convergence of audiovisual productions. In particular, we consider the example of the production of different variants of punk music in Portugal in order to discuss the current meaning of independent phonographic edition and resistance to the digital distribution. The discussion seeks to articulate the relevance of punk musical performance and the importance of local music scenes where take place the continuous updat of the social networks that produce identification a sense of cultural belonging. Those networks constitute unique devices for the non-capitalist dissemination and distribution of sound recordings (records, cassettes and cds), able to nourish the main philosophy of resistance to the new spirit of capitalism running through the phenomenon of digital music distribution and the global network (WWW).

Keywords: *recorded music, music scenes, capitalism*

Hip-hop in Brazilian towns: an aesthetic of dis-placement

Sofiane **Ailane**
University of Lyon 2/ CREA

Hip-hop in Brazil, finds an important echo and dynamic in the youth of the «periferia». In Fortaleza, the local construction of the hip-hop culture has been done by activists committed to a struggle against urban violence and the discrimination of people from disadvantaged neighbourhoods.

As a result, the «hip-hop organizado», the local version of the hip-hop movement, can be regarded as an urban social movement more than a musical expression. From this particular form, hip-hop finds itself at the core of institutions such as youth centres or neighbourhoods associations, where all the elements of the hip-hop culture are used into politics of social inclusion and prevention of "urban pathologies". In terms of practices, rap, breakdance and graffiti become institutionalized and locked up to fit with the ideology of the activists who perceive the art only in its potential social utility. Furthermore, considering the visibility of «hip-hop organizado» in the periferia and the local scene, it is very difficult to meet in situ hip-hoppers who are not part of groups or associations from the «hip-hop organizado».

I would like to question this «organized» dimension of the Brazilian hip-hop culture which illustrates the engaged side of this musical subculture. I will start by explaining the context that has transformed a musical expression into an urban social movement. Then, I will interrogate the exploiting of the hip-hop culture from the activists by showing that the hip-hop practices can also be read in a way that does not consider uniquely hip-hop expressions from a utilitarian point of view. Although hip-hop is a powerful instrument of communication and exposition of a struggle, hip-hop in itself could also takes on, from its subversive aesthetic, a politic of mobilization and citizenship realization in which the urban experience of the youth from the periferia is central.

Keywords: *hip-hop, Brazil, social movement, periferia*

The Number(s) of the Beast – a Socio-Spatial Analysis of Morphological and Network Dynamics in the Portuguese Metal Scene(s)

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Faculty of Arts, Institute of Sociology, University of Porto, Portugal

Integrated in an undergoing investigation – focused on a wider multidimensional, synchronic and diachronic (1980-2014) analysis of Portuguese metal (both as a cultural/artistic element and as a relational social space - a system and a network of material and symbolic transactions between its creators, publics and mediators), whose main empirical unit lies on the sphere of creation (musicians involved in currently active, on hold or split-up bands/projects linked to the multiple and distinct metal subgenres), on a national scale -, the presentation essays a critical exploration of the partial/provisional data currently collected (stemming from a more quantitatively-oriented analytical dimension of the research). The proposed delimitation of the ever-evolving Portuguese metal scene(s) derives from two main tasks. Firstly, it results from a diachronic account of the morphology/configuration of the aforementioned universe of creators (and their interconnected specific positions in the subfield of Portuguese metal), underlying the main spatial-temporal traits/processes related to: the creation, dissemination and dissolution of bands/projects; the territorial distribution/fragmentation of distinct metal subgenres; the categorization of musical outputs/releases; the creators' connections with other agents involved in the art-world of Portuguese metal music (namely, local and international record labels, events promoters and organizers); secondly, this delimitation arises from the structural analysis of the patterns, regularities and singularities that emerge from the participatory/collaborative (trans)local networks established between bands and musicians - addressing the homophily/assortativity, multiplexity, closure, propinquity and tie strength of their respective connections, the centrality of particular nodes and clusters, as well as the segmentation/cohesion processes present in this artistic subfield.

Keywords: *scenes, netorks, metal, Portugal*

André Aleixo is sociologist. He works since 2003 in Porto City Hall, occupying the role of Senior Technical Sociologist at the Municipal Division of Training and Performance Assessment of Municipal Direction of Human Resources. PhD in Sociology at the Faculty of Letters of the University of Porto. He develops, at present, the research project The 'Beast' of Many Faces - Identities, Affiliations and Appropriations of Metal in Portugal (1980-2014). He is integrated researcher at the Institute of Sociology of the Faculty of Letters of the University of Porto. Areas of Interest: Sociology of Music; Metal; Subcultural identities; Musical scenes; Social and Cultural fields.

Ethics and Creative Development in Internet-based Underground Art Scenes

Rodrigo **Almeida**
Faculty of Arts, University of Porto, Portugal

This communication is centered on the matter of the arrival of the artistic-cultural intermedia manifestations through essentially the advent of the internet, the creative systems of self-teaching and the formation of artistic colectives geographically distant but culturally and socially bonded. The focal point of this approach shall be the noise aesthetic, characterized as a creative extreme of the new media, the varied methods original to it as ways of overcoming progressive difficulties, as well as its cultural importance for the individuals associated to it in their creative experiences. Also of note is the transmediatic quality of these aesthetics in their arrival in both physical and digital formats, in plastic arts as in performance and aural artefacts, taking into account the notion of what the creators of such pieces perceive as the "last frontier" in non-controlled or broadcast artistic production, in an inherently youth-focused virtual collective existence. In tune with that, it also seems to echo a "zeitgeist" very much like the 70's-80's arrival of the punk movement, with the key difference of instead of a revolt against the established institutions, the new creators seek only seclusion and "to be left alone" in order to produce un-ideological pieces of work, as a means of reaction to the "overflow of information" perceived by such individuals as pathological of our age's thinking.

Keywords: *intermedia, noise aesthetic, new media, youth subcultures*

Rodrigo Almeida is a degree student of Sociology in the Faculty of Arts of the University of Porto. He's currently pursuing a study of the indie art artistic scene, with particular emphasis to the role of the internet. He's also a producer and freelance editor of design and literature fanzines.

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Independence or death: alternative music in the Brazilian 80's

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*Tereza Virginia de **Almeida***
Federal University of Santa Catarina, Brazil

The '80s are mainly known in Brazil as a period of transition between dictatorship and democracy. From the late '70s on, the artistic scene changed because of the emergence of new attitudes in regards to the production and circulation of cultural artifacts. The phenomenon manifested in literature, drama and music. Homemade poetry books sold in bars and restaurants, collective cooperative drama companies and independent musical labels are some examples of such cultural phenomena, creative counterparts to both the cultural industry's economic challenges at the time and to the political complexity associated with the experience of dictatorship.

This paper - the title of which ironically references the sentence purportedly spoken by Dom Pedro when he proclaimed Brazil's independence in 1822 - aims to address a phenomenon that appears in the 1980's: the independent music labels. Both a response to economic restrictions in the record industry and an artist solution challenging the aesthetic patterns imposed by the major label, independent labels are responsible for both the appearance of sophisticated artists on the music scene and the emergence of product that was able to confront the cultural industry's serialized musical output.

Artists and bands who took part on what is known as the "vanguarda paulista," as well as Grupo Boca Livre in Rio de Janeiro, invented a new track to success that precipitated the emergence of several independent labels throughout the country.

Keywords: *alternative music; Brazilian culture; independent label; aesthetic*

Ideology and Identity in Lisbon Underground Music Circuits

*Bernardo **Álvares***
ISCTE - University Institute of Lisbon, Portugal

In this essay we seek to approach the possible ideological and identity unity among several Lisbon music circuits, such as noise, near-silence, free-jazz, creole rap, improvisation, electronic and pop or rock lo-fi.

We aim to reflect on the different or equal relations between musician networks, critics, curators, enthusiasts and specialized audiences and the political and economical dimensions of artistic movements associated with these underground or counterculture circuits.

Bearing this in mind, we will try to set these circuits in context through an anthropological approach from near and inside in order to identify its agents and spaces so we can understand the way these different scenes correlate.

We will try to deliver an argument aiming to justify the existence of a broader notion of contemporary underground. As previously discussed by Baudrillard and Debord, we will use the concepts of consumption and spectacle to approach an economical dimension of counterculture. Hence we will raise questions on the connection between artistic and political dimension through an historic study of artistic vanguards. Ultimately we will analyse Rancière's words to comprehend the emancipation through DIY culture.

Once our concept of underground is defined we will try to understand the question of private and public in the Lisbon musical scene through Magnani's work.

Keywords: *ideology, identity, underground, lisbon musical circuit*

Musicality, Culture and Sociology of artistic-musical production of Ceará Blues

*Carlos Rubens Garcia **Alves** & Kadma Marques Rodrigues*
State University of Ceará, Brazil

This communication aims to highlight the cultural dynamics caused by the Circuit House of Blues, a place for the dissemination of this music genre since 2008, in Fortaleza (Ceará / Brazil). Interests comprise the conversion of this place production/consumption of "foreig" music received a subsidy of a municipal government that favors regional rhythms. For that, I departed from ethnographic description which revealed, in this urban cultural context, a recurrent representation of blues music as "qualit". For ethnography, we articulated discourses of various (political, bands, cultural producers, media) agents, and evaluative elements that constitute the formation of your specific audience. This empirical field pointed out that such speeches are binding on the notions of quality, taste, sensitivity and creativity (improvisation), contradicting the Cartesian principle trait that marks the category "musical rationality", elaborated by Max Weber. At the same time, compared to the specificities of this social phenomenon, the concepts of the art world (Howard Becker) and artistic field (Pierre Bourdieu) are distinguished in terms of levels of abstraction, with different limits. Thus, this research proposes to address the blues as socially aggregating element, articulating a specific and specifically musical sociability, which brings out the identity processes of aesthetics and distinctive based manufacturing urbanity under a very particular perspective.

Keywords: blues, anthropology, art, city of Fortaleza

When Underground Becomes (Alter)Mainstream. Protest Politics Through Music in the Basque Country

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In a context of crisis, unemployment and continuing repression, the decade of the 1980s in the Basque Country saw the emergence of a youth resistance movement, organised around punk and 'Basque Radical Rock'. This movement undertook a spatial redefinition ('the street', certain bars, festive spaces, a wave of squatting to create gaztetxes - 'occupied youth centres') and was manifested in a constellation of small record labels and expressive communication channels (fanzines, magazines, free radio stations, music, concerts, style...). In a cultural sense, this movement involved the development of a 'Basque radical culture', a social, political and cultural phenomenon that disrupts the categories of political subjectivity established by the framework of political-institutional narratives that make up the social space.

This radical culture maintained a special interaction with a Basque-speaking culture which, because of its subordinate character with regard to the dominant (Spanish-speaking) one, is also structured as a popular culture. This relationship was reflected in the growing role of the Basque language in the music, or in the –contentious - attempts to frame the movement in the (contra)hegemonic mobilising narratives of the Basque nationalist left.

In the context of the dispute for hegemony between the Basque national and Spanish national narratives, this frame alignment provided a very fertile context for cultural creativity, and for the (re) construction of the Basque identity and the conception of Basque culture itself. It crystallized an aesthetic mode of subculture and a soundtrack. In that sense, the punk and 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. What happens in this case? Could 'the commercial' be a kind of underground in some Basque cultural scenes? What about the current time, when we are experiencing major changes in the Basque socio-political context?

Keywords: Basque Country, protest, music, social movements

Ion Andoni del Amo, Department of Audiovisual Communication and Publicity NOR Research Group, University of the Basque Country (UPV/EHU). Master of Models and Areas of Research in Social Sciences (Máster en Modelos y Áreas de Investigación en Ciencias Sociales). University of the Basque Country (UPV/EHU). Degree in Sociology, UNED. Telecommunication Engineer, University of the Basque Country (UPV/EHU). Scholarship from the Department of Scientific Politics of the Basque Government to do the doctoral thesis, from January 2011 until December 2014. Professor of UPV/EHU from 2005 to 2011.

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uTubo — development and application of an alternative digital musical instrument

Tiago Ângelo (1), Óscar Rodrigues (2), Nuno Peixoto de Pinho (3) & José Alberto Gomes (3)
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(2) Digitópia Collective, Casa da Música, School of Music, Art and Performance, Porto, Portugal
(3) Casa da Música, Catholic University of Porto, CITAR – Centre for Research in Science and Technology in Arts, Portugal

This article describes the development and use of uTubo, a sound device planned to be neither a musical toy nor a "serious" instrument. The device, built using the Arduino platform to synthesise sound and read gesture data from a few coupled sensors, allows the instrument player to interact with the sound generating unit mainly by twisting/bending a plastic tube. Furthermore it is also possible to invert this interaction by clicking a big button on the top of the casing, changing the way input gestures are used to produce sound, which can substantially alter the relationship between the instrumentalist and the device.

uTubo was one of the instruments built for the project Sonópia, which proposed to create a set of novel instruments and interfaces developed by Digitópia Collective—Casa da Música and LAbMóvel—Gulbenkian Foundation, during March 2013. Sonópia was part of Ao Alcance de Todos, meaning by the reach of all, which was a larger group of projects with artistic and social scopes, led by Serviço Educativo da Casa da Música. And, for this purpose, uTubo was designed for no specific person or type of person, aspiring to suit a large range of players, from people with certain degrees of physical/mental impairments to children or even "serious" musicians.

Keywords: *alternative musical instruments, Arduino, Mozzi, Karplus-Strong*

Tiago Ângelo is a composer, musician, media artist and creative coder. He started his musical studies in Conservatório de Música de Coimbra, and then attended the Electronic Music and Musical Production course in the School of Applied Arts of Castelo Branco, where I built an augmented trombone as my final project in 2010. In that same year, he undertook the Multimedia Master (Interactive Music and Sound Design profile) in the Engineering Faculty of the University of Porto, and he has directed his thesis towards the creation of a software framework for MaxMSP to support the development and performance of digital musical instruments. He is currently a freelancer and active member of Digitópia Collective - Casa da Música, Oporto, since 2011. His works cover multimedia installations, development of musical instruments/interfaces/software, multimedia for performing arts, sound design, music compositions and performances.

Space and place in urban culture

*Catarina Braga **Araújo** & Hélder Maia*
Polytechnic Institute of Porto, School of Music, Art and Performance, Portugal

When we think of art as an integral part of the construction and transformation of urban culture, we find the public space as the main stage of this event. The public space, as José Pedro Regatão defends, is "a territory of political character that reflects the structure of the society in which it operates." This way, we may think the crisis of social structure as being the responsible for the identity crisis of public spaces, which may lead them to what is called "non-places". These correspond to a functional logic that creates a contractual level of social relations, in contrast to the concept of place, which brings together space, culture and memory. Places are reservoirs of memory. They cover a dual visible and invisible landscape. Anne Whiston Spirn is a landscape architect that defends the place as private, "a tapestry of woven contexts: global, disclosed and lasting and ephemeral, local and reveal, now and then, past and future…". Addressing concepts such as space, public space, place, home and urban art, we intend to understand how art is responsible for social transformation in communities and what's their place within them. The art in the city public spaces will enable a dialogue between the collective and the individual, often prompting personal memories to enable the appropriation of space/place city.

Catarina Braga Araújo was born in Porto, Portugal, in 1989. She's graduated in Fine Arts – Sculpture, at Faculdade de Belas Artes do Porto (FBAUP) and has a master degree in theatre, specialization in scenography, by Escola Superior de Música, Artes e Espectáculo – Instituto Politécnico do Porto (ESMAE). Exhibits since 2009, and has participated in collective exhibitions in Portugal. She develops her work in the field of sculpture, scenography, design, installation and performance, using different types of media. During her final project for master degree she started exploring concepts as space, place and home. Presently still researching that concepts and trying to find some new approaches.

Hélder Maia has a degree in scenography and Phd in Fine Arts – Sculpture, by the Faculdad Belas Artes de Pontevedra from Universidade de Vigo. He articulate the activity of scenographer in theatre and cinema with the teaching of scenography classes in ESMAE - Escola Superior de Música, Artes e Espectáculo – Instituto Politécnico do Porto, since 1998. He is member of NIMAE (Research Nucleus of Music and Performing Arts). Currently this Unit includes the core I2ADS-research unit of Fine Arts of the Oporto University. He develops research in areas related by the expression of the materials on the aesthetic of the scene, installation in public art interventions and the analysis of the application of the sense of sustainability from the design of scenography.

Keywords: *public space, public art, place, home*

Verbal Sound System (1997-1998): The Sub-Cultural Pied Piper: 'Niche' DiY Rave within Leicester, East Midlands, UK

*Zoe **Armour***
De Montfort University, Leicester, United Kingdom

This paper examines a particular individual's relationship to electronic music that resulted in the creation of Verbal Sound System (1997-1998) in Leicester, UK. From his early teens, the subject (nicknamed Little Jon by Babble Sound System Collective, 1993) was indoctrinated into what can be described as a DiY (Do-it-Yourself) Sound System apprenticeship. The ethos that lay behind this sound system was predicated on making a difference through collective togetherness, as a form of conduct that emphasised the freedom not only to party, but also to have fun without the need to exploit and/or monitise the dance event for personal gain. This was achieved through the act of: trespassing, seizure, and the re-appropriation of empty or abandoned spaces within the urban landscape of Leicester's bustling town center.

For the purpose of this analysis 'access' is the focus for the varying levels of subcultural inclusion within the Verbal warehouse party scene, a scene that is typically characterised through its transformation with an electronic sound system, lighting and backdrops, and the occupation of people seeking to dance and socialise within a hidden yet temporarily constructed space. The notion of 'access' in this sense is therefore integral to inhabiting a niche dance music scene such as the underground network around Leicester (Elemental and Peak Sound System's), and their affiliations with a subset of Nottingham based activity (for example: DiY, Smokescreen, Dessert Storm and Spiral Tribe Sound System's) and even at times beyond this region within the UK (such as the Exodus Collective) and Europe (Technival Circuit).

Keywords: DIY, sound system, niche-rave, temporary autonomous space, access

Painting the Past: Street Art, the Geração Foun and Visually Representing notions of 'East Timorese-ness'

*Catherine **Arthur***
Queen's University Belfast, Ireland

Timor-Leste officially regained its independence in 2002 after more than four hundred years of Portuguese colonialism and a brutal occupation by Indonesia that lasted for almost a quarter of a century (1975-1999). The following process of nation-building has faced several challenges and the issue of consolidating a unified national identity continues to be at the forefront of the nation-state's agenda. A primary concern is the so-called 'generation gap' that has emerged as a result of the differing cultural-linguistic heritages left by the respective foreign occupations. The younger generation of East Timorese born after the 1975 invasion has been largely excluded from the nation-building project as a result of their educational and cultural associations with Indonesia, in contrast to the older generation's attachment to a Lusophone heritage. Street art has subsequently provided the young generation with a medium for political and cultural expression, providing a platform that is otherwise not readily available. This paper explores the ways in which the younger generation identifies as 'true' East Timorese citizens by invoking the dominant 'parent' culture and commemorating aspects of the recent past in street art. The revered struggle for independence is at the core of national historical narratives and is therefore a key source of legitimacy in an emerging national identity. Drawing on existing research about the Geração Foun (the new generation), as well as sociological theories on youth 'subcultures' and on street art, I propose an interdisciplinary approach to the study of young people and national identity construction in Timor-Leste.

Keywords: Timor-Leste, street art, national identity, generation gap

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It's Not Your Typical Rebellion: DIY, Ethics, and Affect in the Construction of Anarcho-Punk Identifications

A

*Edward **Avery-Natale***
Queen's University Belfast, Ireland

This paper will focus on the ways in which punks use DIY and an associated subjective affect described as punk's "energy" as a way of narrating their understanding of and entrance into the punk rock and specifically anarcho-punk culture. Participants narrated a DIY lifestyle and a DIY method of musical and subcultural production as well as an affective experience of what they described as the "energy" of punk in their description of punk and its related politics of anarchism and rebellion. Ultimately, DIY and "energy" combine to produce political orientations that are coupled with punk "at the hyphen" of "anarcho-punk," and this leads to political actions that go beyond the space of the punk show or the "scene." Narrators link these actions, politics, and ethics to notions of freedom, individuality, opposition to status and hierarchy, opposition to the status quo and the "mainstream," and so forth.

These ideas also expand the notion of "punk" for the narrators. On the one hand, some stressed that maintaining a DIY ethic and method can bring non-punk people and bands "inside" of punk because those individuals or bands are doing things the "punk way." On the other hand, when discussing the origins of punk, some claimed that it goes far beyond the 1970s. Instead, through an emphasis on DIY and affect, punk can be articulated as a contemporary representation of an ideal that can be traced into the distant past.

Overall, I show that DIY is a central component of what narrators believe makes an individual or grouping punk, and through this anarchism and punk intermingle "at the hyphen" of anarcho-punk. In this way, narrators stressed that the maintenance of DIY is coupled with politics and ethics to produce intersubjective "authenticity" for "scene" members and that this same intermingling can result in some things becoming "punk" when they might have otherwise not been.

Keywords: *anarcho-punk, DIY, ethics, Philadelphia, Pennsylvania*

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Grito Rock Festival: From Do it Yourself to Do it Together

*Daniel Domingues **Barbosa** & Luiza Bittencourt*
Fluminense Federal University, Brazil

The Grito Rock Festival is considered the largest integrated event in the world based on the Do It Yourself principle, since it occurs in hundreds of cities around the world simultaneously and each local producer has the autonomy to perform management in accordance with peculiarities of its territory event, according to its appropriations and disputes, and deals with all costs and expenses of the event, as well as their profits and consequential losses. The Festival is known for its collaborative aspect that enables an environment movement at festivals around dozens of Brazilian cities which together form a huge circuit.

With scheduled date of the carnival period, the proposal of the festival is to avail the carnival festivities showcase and promote a different kind of festivity by doing hundreads of live concerts that shows the Brazilian cultural diversity, not just the Rock as the name would suggest, to assert national identity.

This project analyses the organization of the Grito Rock festival in eight different cities in the state of Rio. The aim is to check whether it's possible to create a network of producers that would integrate these now independent events. From do it yourself to do it together.

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Keywords: *integrated festival, urban spaces, independent music, brazilian culture identity*

The Budapest lo-fi scene and the network of the "online underground"

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My paper looks at the lo-fi or "bedroom" music scene in Budapest as an underground scene that relies on the use of digital technology and the internet, in particular social networking sites. First reports of this scene in the more accessible (but still niche) segment of online media date from 2011; and although the scene, along with some of the first artists to emerge, has become more widely known since, it has continued to expand without surrendering its striving for exclusivity and underground status.

I propose not only to reflect on the online practices of distribution, consumption, and evaluation of music, which are central to this scene, but also to demonstrate the necessity of studying the network of participants, online and offline spaces and content, and how these are related to principles of the underground. I also reflect on how online social media become imbued with local meanings (e.g. how tumblr., an important platform for the scene, comes to connote "Budapest urban intellectual"/"hipster"). Moreover, through exploring Rakéta, the first lo-fi festival, held in 2012 and 2013, an event signifying the moment of the scene's stepping out from the virtual "bedroom" into the offline world, I focus on the boundaries and overlaps between underground and overground. The network perspective helps to reveal continuities between lo-fi and the indie scene, as well as other, not strictly music-related identities/consumer attitudes such as hipsterdom.

Emília Barna is Assistant Professor at the Department of Sociology and Communication, Budapest University of Technology and Economics. Her doctoral thesis (University of Liverpool, 2011) examined the relationship between music scenes, networks and the internet through a case study of contemporary Liverpool indie rock bands. Her main areas of research include the study of music scenes and genres, media representations and discourses of popular music, as well as the sociological study of music communities and music making. She is a founding member of the Hungarian branch of the International Association of the Study of Popular Music and editor of Zenei Hálózatok Folyóirat [Music Networks Journal].

Keywords: *lo-fi, online scenes, network, locality*

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Fragile scenes. Understanding scenic substance through locality, conflict and the disequilibrium of post-revolutionary Tunisia

Stefano **Barone**

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Griffith University, Australia

In my presentation I will reshape the concept of musical and cultural scene, used in diverse ways by "post-subcultural" theorists for overcoming the problematic issues they attribute to the concept of subculture. Scene epitomizes both the forces and flows of post-subcultural frameworks: its non-essentialism, its focus on practices instead of a simply textual analysis, its explorative possibilities and elastic (however central) relation to space have at the same time been lauded and dismissed for condemning the term to useless vagueness. In this paper, I will reconsider scene in order to maintain the concept's flexibility while reducing such vagueness: I will thus explore the substance of "sceneness" which ties together scenes participants, and examine how such a substance changes in density across the different social realities described as scenes, from quasi family-like cultural communities to feebly networked taste publics.

I will also try to understand what happens when such density falls to zero degree, and a scene dies or goes through dramatic transformations. While scenes have been usually described as functioning environments, characterized by various levels of equilibrium and infrastructural richness, I will export the concept to non-western realities characterized by scarce resources, social marginality and structural fragility. In this way I will analyse scenes in terms of disequilibrium and conflict. I will thus employ Arjun Appadurai's ideas of locality and neighbourhoods, which delineate locality as a matter of feeling rather than space, a fragile quality which favours the creation of new, battling contexts. Examples from the Metal, Hip Hop and Electro scenes in Tunisia – a country going through a delicate historical moment, whose brittle conditions influence the local scenes in question – will serve as an empirical focus for my analysis.

Keywords: *scene, subculture, locality, neighbourhoods, conflict*

Stefano Barone graduated in Cultural Anthropology at Siena University (Italy), and is now a PhD student at Griffith Centre for Cultural Research. His interests focus on youth cultures in non-western landscapes, with a particular attention on the Middle East and its sociopolitical transformations. His PhD thesis is centered, in particular, on the study of Metal, Hip Hop and Electro in post-revolutionary Tunisia.

Between Popular and Underground Culture. An Analysis of Bucharest Urban Culture

Anda Georgiana **Becut**

National Institute for Research and Cultural Training and Bucharest University, Romania

The aim of the paper is mapping the independent cultural urban spaces in Bucharest.

On one hand we will highlight the specificity of these hybrid spaces. Can these places be considered as a part of the urban culture, as independent cultural consumption spaces or as cultural entities that transcend the line between popular and underground culture? Are they a reflection of the alternative or underground culture? Moreover, what influences have their characteristics on the artistic content and on the relationship between the artists and the audience?

On the other hand, the paper analyses the customers' features depending on age, education and occupation. To what extent is this type of cultural consumption fit for certain specific consumers' categories?

The analysed cultural spaces are entertainment or leisure spaces, part of the cultural infrastructure and of the cultural consumption spaces. We consider these places as alternative cultural consumption spaces, because they are an alternative to the public cultural infrastructure type, addressed especially to mass consumption of "popular" cultural genres. The profile of the public consists from young people, both young adults and middle youth, in search of "cool" places.

Keywords: *urban spaces, underground culture, youth*

Anda Becut (PhD in Sociology) works as researcher at the National Institute for Research and Cultural Training and as lecturer at the Department of Sociology and Social Work, Bucharest University, Romania. She also worked as Research Director, Deputy Director and Counselor at the Center for Research and Consultancy on Culture, previously named the Center for Studies and Research on Culture. She was Research Director between 2010-2014, Deputy Director from October 2008 to February 2010, and Conselor from September 2005 to September 2008. At the Department of Sociology and Social Work, University of Bucharest, Anda teaches Food Anthropology.

Noise Records as Noise Culture: DIY Practices, Aesthetics and Trades

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Since its presages in the 1980s, noise music has been appearing essentially in an underground milieu, on the fringe of mainstream culture. Similarly to musical creation, which breaks with a lot of conventions and practices, the record production of noise music is indicative of its will to be completely independent from the music industry, as evidenced for instance by the creation of an unofficial economy and specific networks of distribution. Based on survey results, my talk will deal with the privileged position of records in noise music genesis and culture. By examining the role and operating of underground noise labels (such as RRRecords, PAN, Ultra Eczema, Phase! Records or Tanzprocesz), the question will be raised of the impact of the DIY precept on the achievement and commodification conditions of records, via self-initiative and self-production. This process analysis will lead us to talk about the relation between record labels, artists and the music industry, mentionning the legislative issues. The aesthetics and forms assumed by these record productions are in the DIY savoir-faire, the plurality of material supports (cassettes, vinyls…) or the imagery aesthetics of the noise scene, will then be looked over. Finally, it seems essential to analyze the way in which the records directly contribute to the dynamism of the underground noise scene in a global context, by its diffusion conditions, internet interfaces, or typical DIY practices of music exchange and sharing.

Keywords: *noise, records, labels, DIY*

Sarah Benhaïm is a doctoral candidate in music and social sciences at EHESS (Paris) and holds a degree in aesthetics. Her multidisciplinary thesis about noise music, combining sociology and aesthetics, is also based on an ethnography of the Parisian noise music scene which encompasses music, players, materials and performance spaces. She also takes part in the French research program «Musimorphose» about music, listening practices and digital media, and is a member of the editorial board of the journal "Transposition. Musique et sciences sociales".

Dodging the middleman: Insights on disintermediation in the independent music sector

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The paper presents the findings of an exploratory study on how the disintermediation phenomenon is occurring in the music industry and how it is affecting the business models and professional practices of independent and DIY (do-it-yourself) music artists.

Disintermediation is a phenomenon in which the roles of traditional intermediaries become at stake, typically in the aftermath of technological paradigm shift. Such has happened with the music industry with the advent of the digital revolution. The access to global communication networks and digital tools has caused disruptive changes to the current production model, to the access conditions of producers to markets, and to the power relations between economic agents. The DIY approach and the direct-to-fan business models are challenging the status quo of these traditional agents, supported mainly by the emergence of social technologies. However, there seems to be a lot of rhetorical discourse regarding the possibilities of artists to thrive in their activities and successfully reaching the market on their own effort.

The empirical findings here presented result from a multiple-case study in which seven independent music artists and professionals have been purposely selected based on the strategic approach they take in business and in the evolutive path they are pursuing. The paper provides an analysis and discussion on how independent artists seem to be adjusting their professional practices, concerning funding, distribution, promotion and management, as well as on the relation they maintain with current technologies in order to fulfil project needs, supported by a theoretical perspective on disintermediation.

Keywords: *disintermediation, DIY, independent artists*

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Design it Yourself? Punk's Division of Labour

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London College of Communication, Punk Scholars Network, United Kingdom

Punk's do-it-yourself call to arms led to a widespread adoption of the rhetoric, if not always the practice, of independence from traditional means of production. Particularly during the early period of punk's development, a distinct division of labour can be identified in the production of records, and the 'anyone can do it' DIY ethos of punk could only have a nominal impact. Many punk groups did not have access to sound recording technologies, and even of they did, they needed to hand over the cutting and pressing of vinyl to a professional outfit. Similarly, sleeve artwork could be created by untrained designers, but print reproduction was often left to the services of a professional print studio – 'doing-it-yourself' had obvious limitations when it came to mass production and distribution.

The impact of home made, DIY activity on the record manufacturing process mirrors that of the marketing and distribution aspects of the subculture: groups could set up their own label, and could sell direct to customers at gigs or by mail order, but they were largely at the mercy of a national distribution system, together with long-established procedures for music publishing, promotion and marketing, in order to reach a wider audience. While some groups made notable attempts to open up the process of production to others – including the Desperate Bicycles, Scritti Politti and Television Personalities – more generally the sense of enabling a subcultural take-over of the means of production was limited to areas such as fanzines or flyers, or was simply a stylistic gesture. This paper will discuss some of the myths and realities of independent and DIY production within the early punk subculture, 1976 up to the mid 1980s.

Keywords: *Punk Design DIY Independent*

Russ Bestley is a Reader in Graphic Design at the London College of Communication. He has co-authored and designed a number of publications, including Visual Research (AVA 2011), Up Against the Wall (RotoVision 2002) and Experimental Layout (RotoVision 2001), and has contributed articles to magazines and journals including Eye, Zed, Emigré, The National Grid, Street Sounds and Vive Le Rock. His most recent book, The Art of Punk, was published by Omnibus Press (UK), Voyageur (North America), Hannibal Verlag Gmbh (Germany) and Hugo et Compagnie (France) in 2012. He is an Associate Editor of the academic journal Punk and Post Punk, and a member of the international Punk Scholars Network.

`www.hitsvilleuk.com`

Materialities of the new: Processes of destruction and construction in the work of Einstürzende Neubauten

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My aim is to reflect on the concept of materiality as artistic process based on the theoretical work of Walter Benjamin and Theodor Adorno. Concepts such as 'ruin' and 'destruction' (Benjamin) and the concepts of 'negativity ' and 'new' (Adorno) shall be privileged.

As a case study for the possibility of convergent and/or divergent contemporary readings of these authors, I analyze the work of the German band Einstürzende Neubauten.

It interests me to anchor my reflection in Neubauten since their heterogeneous production enables an update of the theoretical issues mentioned at several levels: Cultural-historical (The German context of the twentieth century, before and after reunification and the emergence of new musical movements - Neue Deutsche Welle); aesthetic (the dichotomies between noise and silence; construction and destruction; form and content; performance, language and speech); and technological (DIY musical instruments; processes of composition and recording).

The categorization of Neubauten's music is difficult due to the break with prior musical practices and the creation of new sonic experiences, which bring us the concept of 'avant-garde' that occupied both the thinking of Benjamin and Adorno. The critique of such concept enriches and informs the reflection on the materiality of culture.

Keywords: *Einstürzende Neubauten, ruin, destruction, negativity, new*

Sandra Bettencourt is currently a PhD student in Advanced Studies in the Materialities of Literature at the School of Arts and Humanities at the University of Coimbra. From 2011 to 2013 she was a research fellowship holder in Project CILM – City and (In)security in Literature and the Media at the Centre for Comparative Studies, University of Lisbon. She holds a degree in Art Studies, as well as an MA in Literary and Cultural Studies. Her research interests include aesthetics, new media, and cultural studies, with a special preference for transcultural dialogues and interart studies. She has taken part in different scientific meetings and her papers are printed in several peer-reviewed journals and publications.

Queer Punk Visions

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In my research I focus on music and zines of the North American Queer Punk Movement from 1985 until present. Drawing from the works of theorists like Stuart Hall, Dick Hebdige, José Esteban Muñoz and Judith Jack Halberstam, I analyse Queer Punk style as intermedial performances of utopian queerness. I also ask for its potential to creatively resist and intervene in hegemonic structures like hetero- and homonormativity. Queer Punk arose in the social contexts of both, the punk and the gay rights movements, criticizing the former for its masculinist and partly homophobic tendencies, the latter for its failure to reflect the complexity of queer subjects and their needs in its exclusive political agenda. Alternatively, the protagonists of the Queer Punk movement create and communicate a number of blueprints for non-assimilationist queer lifestyles and identities in their artistic productions, I argue. From this perspective, activities of doing queer punk style can be interpreted as an expansion of the concept of Do(ing) It Yourself (D.I.Y.): They become collective practices of a Do(ing) It for and Towards a Queerer Future in the here and now, articulations of queer perspectives pushing and exceeding the limits of heteronormative structures of oppression and the assimilationist gay rights discourse. In the creation of stage performances, songs, sounds, cover art, drawings, collages, photos, text and other activities related to creating Queer Punk style, possible (new) versions of queer identity, reality and community can be imagined and reflected.

Keywords: *style, utopian queerness, anti-assimilation*.

Atlanta Ina Beyer is a doctoral candidate at the Research Institute for Queer Studies and Intermediality – Music, Art, Media Culture at the University of Oldenburg, Germany. Her research interests include Queer(-feminist) movements and subcultures, Queer/Gender/Cultural Studies, and Pop Culture. She studied Cultural Work at the University of Applied Sciences Potsdam and has worked as an editor and freelance journalist for more than ten years. She publishes the poetry zine "Fuel" and co-organizes queerfeminist Spoken Word Shows and a Queer Punk Cabaret in Berlin

Between the Underground and the Mainstream: a new independent music scene emerges in Brazil

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During recent years the music industry has sought to adapt through new business models for distribution and music distribution due to reconfigure patterns of production, circulation and consumption, which has been taking place in the industry. This reconfiguration has caused the change in power relations in the music industry, enabling the emergence of new actors and changing the way of the participation in the production chain of music. Without the budget of the major labels to promote and distribute their music productions, artists rely on social media and the internet service for shows as essential tools for education of the public.

The article is based on empirical research conducted between 2007 and 2013 and built on research from interviews and analysis of materials available in the media and on social networks. The paper analyzes the new business models arising in the Brazilian independent music scene based on the increasing of the niche market ("Long Tail", Chris Anderson) and includes new circulation routes, new forms of distribution (digital audio platforms, social networks and web videos), divulgation (growth of specialized blogs, ads on facebook and monetization on youtube) and funding (incentive laws and crowdfunding.) Finally, the paper will present the current scene of Brazilian independent music based on recent cases (Móveis Coloniais de Acaju, Tereza, Emicida, Gaby Amarantos, and O Teatro Mágico) of several musical genres (rock, pop, hip hop, tecnobrega and mpb).

Luiza Bittencourt is a lawyer and a cultural entrepreneur. Attending to Master Degree in Communication at Fluminense Federal University. Graduated at the Law School of the Federal University of Rio de Janeiro. Graduated at Specialization Course in Entertainment Law from the State University of Rio de Janeiro and Musical. Entrepreneurship from the Pontifical Catholic University of Rio de Janeiro. Partner of the cultural company Ponte Plural. Ponte Plural received an award by Ministry of Culture ("Prêmio Brasil Criativo) and is a member of the Incubator "Rio Criativo", managed by the Secretary of Culture of Rio de Janeiro. Reseacher associated with LabCult (http://www.labcult.uff.br).

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Keywords: *brazilian independent music, musical scene, reconfiguration, social networks*

Online Shows: a new experience of musical performance

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In an environment where the Youtube is the channel where the young most often heard music and where the videos most viewed are clips or performances in shows, the online music is no longer just an audio experience. It also is visual too.

The live performance started being broadcasted online for personal computers allowing a larger range of audience to attend a virtual show.

In addition, the music reconfiguration also allowed the experiences related to how to follow a show, which can be sometimes individual, or collective by watching through tools and live streaming sites and sharing information and opinions through social networks simultaneously to the shows.

In this context, this article aims to discuss how the live broadcast via digital tools like YouTube, Twitter and proprietary platforms for specialized sites in this type of service through personal computers are formatting a new experience of musical performance.

Keywords: *performace, broadcast, online, show*

Luiza Bittencourt is a lawyer and a cultural entrepreneur. Attending to Master Degree in Communication at Fluminense Federal University. Graduated at the Law School of the Federal University of Rio de Janeiro. Graduated at Specialization Course in Entertainment Law from the State University of Rio de Janeiro and Musical. Entrepreneurship from the Pontifical Catholic University of Rio de Janeiro. Partner of the cultural company Ponte Plural. Ponte Plural received an award by Ministry of Culture ("Prêmio Brasil Criativo) and is a member of the Incubator "Rio Criativo", managed by the Secretary of Culture of Rio de Janeiro. Reseacher associated with LabCult (http://www.labcult.uff.br).

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Back to basics: artists and designers' fanzines and self-published publication

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(2) Faculty of Economics, Centre for Social Studies, University of Coimbra,
KISMIF Project, Portugal

In the turn to the twenty-first century, it seems to be an emergent underground cult around the production and consumption of fanzines and other self-published publications, especially in the field of illustration and graphic design. Inspired, on one hand, by the punk hardcore do-it-yourself (DIY) ethic and aesthetics, and, on the other hand, by the graphic arts tradition, designers and artist became more and more interested in fanzines as medium to express their work. These are low cost publications, designed, produced and distributed on paper – often using many of the handcrafted production techniques (photocopying, screen printing, collage, illustration, comics, etc.). Simultaneously, these objects are characterized, without prejudiced, by an "ugly" and "dirty" aesthetics.

Following these international trends, a growing number of Portuguese designers and artists are creating several DIY editorial works, in recent years. This paper looks at Portuguese reality trying to understand main trends in fanzines and other independent self-publish publications which are strong connected to art, comics, illustration and graphic design fields. Looking to different examples of Portuguese fanzines, we'll analyse their graphic and editorial contents in order to understand some of contemporary trends of DIY and self-publish publications. Finally, we'll try to analyse the specific context of Porto (Portugal), analysing the production, distribution and consumption circuits and its connections to the growing tourism in the city.

Keywords: *do-it-yourself, self-publishing, fanzines, graphic design, illustration*

Marta Borges is a researcher and freelance graphic designer. Her research focus on design history, contemporary graphic design practices, visual studies and visual literacy. Recently she has concluded her master graphic design and editorial projects (Faculty of Fine Arts University of Porto) focusing the new forms of publishing and its implications on graphic design.

Pedro Quintela is a sociologist, trained at ISCTE – University Institute of Lisbon and the Faculty of Economics University of Coimbra, where he currently develops his doctoral project on creative work in communication design field (with a research grant from the Foundation for Science and Technology). His research interests focus on different areas related to the sociology of art and culture, cultural policies, urban studies, cultural and creative industries, urban cultures, cultural mediation, etc. Researcher on the project "Keep it simple, make it fast! Prolegomenons and punk scenes, a road to portuguese contemporaneity (1977-2012)", funded by the Foundation for Science and Technology. http://www.punk.pt/pedro-quintela-2/

One is the loneliest number: an auto-ethnographic investigation into the 'doing-it-alone' approach of one-man bands

Matt **Brennan**
University of Edinburgh, United Kingdom

There has been a notable resurgence in the phenomenon of the one man band in the past ten years, as documented by Adam Clitheroe's film, 'One Man In The Band' (2008), BBC Radio 4's 'One Man Band' (2013), and Dave Harris's enthusiast compendium, 'Head, Hands, and Feet' (2012). Music festivals exclusively featuring one man bands have also recently been curated in London and Montreal. The reasons for such renewed interest are complex, but include concerns ranging from the aesthetic (total creative autonomy), the romantic (the image of the lone troubadour), the technological (the mass production of looping software and pedals), to the economic (no bandmates with whom to split income at a time when traditional revenue streams, especially recording sales, have dwindled).

This paper examines the one man band resurgence and the themes above from an auto-ethnographic perspective, using the author's own experience as a one-man band performer as a case study. How does the ideology of DIY relate to the ideology of DIA – 'Doing It Alone' – and to what extent should both practices be interpreted as acts of social exclusion? Drawing on Becker's (1984) theorisation of 'art worlds', Auslander's (2008) work on 'liveness', and Pinch and Trocco's (2004) application of social construction of technology (or SCOT) theory to the history of musical instruments, I argue for the development of an 'aesthetics of isolation' to understand the renewed appeal – both for artists and audiences – of one man bands.

Keywords: *one man bands, aesthetics, art worlds, social construction of technology (SCOT) theory*

Matt Brennan is Chancellor's Fellow of Music at the University of Edinburgh and Chair of the UK and Ireland branch of the International Association for the Study of Popular Music (IASPM). He specializes in popular music studies and his work has appeared in the journals Popular Music, Popular Music History, Popular Music and Society, IASPM@ Journal, and Jazz Research Journal. His most recent publication is a co-authored book entitled 'The History of Live Music in Britain 1950-1967: From the Dance Hall to the 100 Club' (Ashgate, 2013).

Jazz Scenes and Networks in Europe: Jazz Platforms and Collectives – The Role and Impact of Young Austrian Initiatives on the National and European Jazz Scene

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University of Music and Performing Arts Graz, Austria

Austria is currently home to a lively jazz scene peopled by a large number of young musicians attempting to establish themselves in the cultural landscape. For this young generation of jazz musicians, whose creativity and innovation are often seen as special strengths of the jazz scene, regular collaboration via platforms and collectives is of particular importance to strengthen networking within the scene and increase performance opportunities.

The most prominent result of this idea in Austria is the 'JazzWerkstatt Wien', founded in 2004 as a reaction to the lack of infrastructure for young musicians in Vienna. It was conceived as a professional communication platform for the development and presentation of original music; the participating musicians also act as organizers and promoters for their own projects in the spirit of the DIY culture. The successful concept of the 'JazzWerkstatt Wien' was quickly followed by the founding of similar initiatives in Austria such as the 'Jazzorchester Vorarlberg' (founded in 2005) and the 'JazzWerkstatt Graz' (founded in 2007).

Qualitative expert interviews with members from these collectives have been conducted to examine the structure, development and principal aims of the initiatives as well as to reveal their opinions on the Austrian jazz scene in general. Furthermore, external perceptions of these platforms – from the media, jazz educators, agencies and organizers – will help to determine their role and impact in the national and European jazz scene.

The contents of this paper are based on results of the three-year interdisciplinary HERA-funded European research project 'Rhythm Changes: Jazz Cultures and European Identities', which examined inherited traditions and practices of European jazz cultures.

Keywords: *jazz collective, jazz platform, jazz werkstatt, jazz in Europe, rhythm changes*

Christa Bruckner-Haring degrees in Music Education (University of Music and Performing Arts Graz/ KUG), Spanish (University of Graz), Instrumental Studies (KUG). PhD in musicology, field of jazz and popular music research (KUG): The style of Gonzalo Rubalcaba: Between the Cuban tradition and jazz. Researcher at the KUG Institute for Jazz Research since 2008; from 2010 to 2013 project associate on the HERA-funded research project 'Rhythm Changes: Jazz Cultures and European Identities'. Visiting researcher in fall term 2009 at the Institute of Jazz Studies (IJS) at Rutgers University, Newark, NJ. International lectures and publications with the main focus on musical transcription, analysis and jazz in Europe, see bibliography: https://online.kug.ac.at/ KUGonline/visitenkarte.show_ vcard?pPersonenId=1E725F 1B9388AE9E&pPersonenGruppe=3

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Working Man's Techno and Outsider House: Aesthetic identities and DIY culture in American underground electronic music

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*Johannes **Bruder***

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Working Man's Techno‹ and ›Outsider House‹ are representative of a new trend in underground electronic music that instigated a flourishing DIY culture in the scene. Out of dissatisfaction with the perceived musical deadlock of the 2000s and the ›clean‹, ›soulless‹ sound of digitally produced and distributed electronic music, many recently founded labels contrast what they perceive as over designed and over marketed products for mass consumption with simplistic and ›raw‹ aesthetics. This includes analogue music production with vintage drum machines and synthesizers as well as hand-stamped and limited ›vinyl‹ only releases. Labels promote a back to the roots attitude that literally screams: »Keep it simple, keep it plain«.

In this case, however, keeping it simple is not necessarily synonymous with »making it fast«. Protagonists are straightforward about and emphasise the amount of work and time they invest in their releases. The immediate and raw feel of ›Working man's techno‹ and ›Outsider house‹ is carefully orchestrated and combines the style and symbolism of 80s and 90s subcultures and the industrial working class with the musical intellectualism of the avantgarde. This strategy is extraordinarily successful: while the chosen aesthetics originated in and reference local subcultures, they are currently in the process of becoming globally valid aesthetic identities.

My paper will be a sociological reflection of the creation of aesthetic identities and the dynamics of DIY culture in underground electronic music.

Keywords: DIY culture, aesthetic identities, ethnography, underground electronic music

Johannes Bruder is a sociologist and Post-Doc at the Institute for Experimental Design and Media Cultures at the Academy of Art and Design Basel. He is currently working on a project investigating artists' accounts of aesthetics and creative pracitce in electronic music production. Previous affiliations include the NCCR Iconic Criticism at the University of Basel and the SSHM at King's College London. His PhD project featured a sociological reflection of the influence of outsider's understandings of creative practice in imaging neuroscience and their significance for neuroscience knowledge.
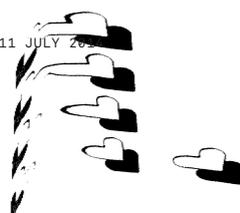
Photo given by Iolanda Baptista

I don't want to hear you! Solipsism and identity struggle in the MP3 generation

*Javier Campos **Calvo-Sotelo***
Universidad Complutense Madrid, Spain

This paper aims to explore the musical and social behaviour of many young people who spend a huge part of their lives in listening to an Ipod or mobile phone, with the device blaring for long hours each day. This phenomenon is pervasive in modern urban contexts, especially among teenagers of wealthy families but including a wide scope of ages, social clases, musical preferences and cultural spaces within which it takes place.

Among other consequences a particular social divide comes from this musical culture, as the natural soundscape is ignored by the Ipod user, who will contemplate the reality 'outside' from a musical and emotional bubble, as if he/she were watching a movie. The very fact of showing the cable and earphones acts frequently like a warning of 'not to be disturbed'.

This behaviour is described starting from a number of objective facts to finally address the non-conscious motivation as the most relevant result of the research: the causality involved tackles a deep process of identity struggle for inner and external recognition on the part of the Ipod user, who will spontaneously stress the borderline of his world against the others' world through music, thus deriving into an increasing isolation and solipsism. The process involves a certain inability (or lack of will) to transform the surrounding world, but ensures the opposition to it in the form of sonorous rejection. The enormous importance that music has for youth derives in part from this form of self-assertion.

Keywords: *Ipod culture, youth solipsism, MP3 generation, musical identity*

Javier Campos Calvo-Sotelo, PhD in Musicology from the UCM. Member of the Research Group Música Popular Urbana en España y Latinoamérica: Producción, Comunicación e Identidades (UCM) as well as of the Research Project Celtism and its Musical Repercussions in Galicia and Northern Portugal (INET-MD, UNL). His research focuses on identity constructs in popular and traditional music, revival, Celtology, Eurocentrism, globalization processes, and some areas of systematic musicology. Among his last publications: "We're on the Celtic Fringe! Celtic Music and Nationalism in Galicia". In Made in Spain. Studies in Spanish Popular Music. S. Martínez & H. Fouce (eds.). London and New York: Routledge, 2013, p. 53-63.

Contesting The 'Obsolete': The Mediums and Materials of Australian Small-Scale Music Practitioners

*Jason **Campbell***
University of Newcastle, Australia

Like previous models of DIY cultural production, a diverse range of small-scale music pursuits exist and operate within contemporary Australia. These operations are not restricted to a specific musicological discourse, but are rather bonded by a range of perceived ideological and aesthetic sensibilities that sees the operation engaging in practices that are often counter-hegemonic to the modes of cultural production employed by the popular music industry.

Scholars have suggested that DIY cultures have flourished in that they were able to draw on the most available and affordable technologies for cultural production, often subverting modes of popular music practice. Although the vast majority of contemporary music markets are now saturated with digital formats, the small-scale music community in Australia appears to actively maintain an adherence to DIY punk history in utilising vinyl records, audio cassettes and CD-Rs for the dissemination of music. These formats, whilst largely deemed technologically obsolete, hold cultural and symbolic capital that functions to distinguish small-scale artefacts from mass produced music.

Whereas the popular music industry is largely determined by market demand, small-scale labels are perceived as being afforded a higher level of autonomy. This paper critically analyses the phenomenon of small-scale production of music in Australia by using Pierre Bourdieu's ideas contained in 'The Field of Cultural Production'. It will seek to determine how the utilisation of superseded mediums fit in relation to the wider discourse of the production of popular culture, in order to inform reflections on the mainstream industry.

Keywords: *DIY, small-scale production, Australia, music*

Jason Campbell has been a member of staff in Film, Media & Cultural Studies at Newcastle University, Australia since 2008, involved in research projects concerned with music consumption and digital culture, and assisting in teaching undergraduate courses in Music and Culture, Communication and Culture and Media, Practices and Society. Jason completed his Honours thesis in Cultural Studies in 2009, focusing on interrogating the subcultural space of contemporary DIY music communities in Australia. He is a current PhD candidate in Cultural Studies and is extending on his Honours research by analysing the field of small-scale music practitioning in contemporary Australia in order to uncover the relationship between independent music communities and the popular music industry.

Repressão Caótica – o documentário

Iva Campos (1) e Jorge Brandão Pereira (2)
(1) IPCA – Polytechnic Institute of Cávado and Ave
(2) IPCA – Polytechnic Institute of Cávado and Ave, ID+

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C This communication describes the creative process and making of the documentary about the punk band Repressão Caótica ("Chaotic repression", english translation). It depicts the formation of the band, founded in December 2011. In a very short period, the band managed to achieve a considerable level in the Portuguese punk scene, within the Crust Punk specific style. They are from Barcelos, a small city in Northern Portugal, which is considered Portugal's capital of independent rock, where a music scene boils all over town. The documentary —developed in 2014 in various phases— included the author's participation in concerts for recording the performances, in backstage. After the recordings, all the recordings were analyzed and processed, to achieve the hard cuts and the documentary footage. Finally, it was concluded in post-production, to meet the desired aesthetic objectives in terms of audiovisual language. The working process development was collaborative between the authors and the band, with very short technology and a do-it-yourself attitude, with all the musicians taking part and participating in the creative process. The documentary is available at Repressão Caótica's YouTube page.

Keywords: *punk, Barcelos, documentary, do-it-yourself*

Jorge Brandão Pereira, assistant professor in Communication Design at IPCA, member of ID+. MA in Multimedia Arts (2007), BA in Communication Design. Currently working on PhD in Digital Media at the University of Porto, discussing design, communication, digital media participation, local cultures and creativity as the main research areas.

Portuguese rap: a decade of research

*Ricardo **Campos** (1), Pedro Nunes (2) & José Alberto Simões (3)*
(1) Open University, CEMRI, Portugal
(2) Open University, INET-md/ New University of Lisbon, Portugal
(3) Faculty of Social Sciences and Humanities, New
University of Lisbon, CESNOVA, Portugal

Rap, intrinsically connected with the so called hip-hop culture was born in the early 70s, in New York City, among the Hispanic and black minorities living in the Bronx. This musical expression first appeared in Portugal in the 90s in a period of intense cultural globalisation.

Although this still remains a subject that bears little attention from Portuguese academia, some key studies have demonstrated the significant role this culture assumes for youth in specific urban settings. The findings we would like to present are the outcome of a decade of research regarding hip-hop culture in Portugal. The methodology adopted in several research projects was mainly qualitative (participant and non-participant observation, in-depth interviews and visual methodologies), both in distinct urban settings (including performances, rehearsals, etc.) and on the internet. The paper critically examines the literature available on rap and hip-hop as cultural forms and presents the findings on the Portuguese case as suggesting that hip-hop is a subfield of cultural production marked by the existence of conflicting values and discourses about its meanings and purposes. Furthermore we present empirical evidence from the research on the topic conducted individually by the authors to sustain such findings.

Keywords: *rap, subculture, subfield, values, ideologies*

Ricardo Campos holds a Graduation and Masters degree in Sociology and a PhD in Visual Anthropology. Currently, he is a Research-Fellow at the "Centro de Estudos das Migrações e Relações Interculturais" [Centre of Migrations and Intercultural Relations Studies] (CEMRI-UAb), Lisbon - Portugal. In the past fifteen years, he has been researching urban youth cultures and, particularly, the connections between youth and image. He has recently studied the graffiti community in the city of Lisbon for his PhD thesis. Besides urban cultures, he has been studying and writing several articles and books -mainly in Portuguese- on topics such as visual methodologies, visual culture, art or education.

José Alberto Simões holds a PhD in Sociology from the Faculty of Social Sciences and Humanities at the New University of Lisbon (FCSH-UNL), where he is an Assistant Professor in the Department of Sociology. He is also a researcher at CESNOVA, a research unit of FCSH-UNL. His main research areas include sociology of culture, youth cultures and communication and media studies. Besides several articles on the previous subjects, he has written or co-edited four books, including "Entre a rua e a internet. Um estudo sobre o hip-hop português" [Between the street and the Internet. A study about Portuguese hip-hop] (Lisbon, Imprensa de Ciências Sociais, 2010).
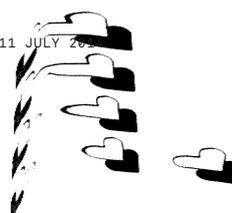
Fui conquistador! A journey through nationalist pop in the 1980s

*Marcos de Sousa **Cardão***
Institute for Contemporary History, New University of Lisbon, Portugal

1981 was a transitional year in pop music. Post-punk unadorned realism was boxed into a corner and replaced by the over-ground brightness of new pop, along with its synthesizers, extravagant clothes, theatricality and broad image. Heróis do Mar were a preeminent representative of that trend, especially after publishing the singles «Amor» and «Paixão», which replicated the exuberance of British new romanticism. Following an overt national-militarism aesthetic of the first album, which earned them the epithet of «fascists», Heróis do Mar opted to create a seemingly benign version of Portuguese nationalism through a more depoliticized discourse, namely with love songs and bold music videos, such as «Amor», which offered a excursion throughout the most emblematic sites of Portuguese identity. Even if they tried to avoid direct political connotations, claiming that their confrontational posture was just a part of the show business, the music video presented a sanitized portrait of Portuguese imperialism. Endorsing an ideal of nationhood, Heróis do Mar celebrated Portuguese nationality as if its representations were apolitical, indisputable and timeless.

If Heróis do Mar became the epitome of nationalist pop in the early 1980s, Da Vinci were their naïve replica in the end of the decade. Without militant solemnity, audacity and sophistication of the former, Da Vinci trivialized Portuguese colonialism in the song «Fui Conquistador» that won Portuguese Song Festival in 1989. Alluding to the «oceans of love» that the Portuguese colonizers allegedly planted abroad, the song glorified Portuguese colonial past, in a presentation which was largely dominated by «the nostalgia mode» that call for a deeper analytical scrutiny. Starting from two music videos, namely «Amor» and «Fui Conquistador», in this presentation I'll try to map a musical universe that affirmed and naturalized a new representation of Portuguese nationality in the 1980s.

Keywords: *nationalism, pop-rock, post-modernism, music videos, the eighties*

Marcos de Sousa Cardão is is a researcher at the Institute of Contemporary History (IHC-FCSH-UNL). PhD in Modern and Contemporary History at ISCTE-Lisbon University Institute, with a thesis entitled "Fado Tropical. Lusotropicalism on mass culture (1960-1974). He is the author of «'The youth can be happy without being irreverent'. The procedure Ye-Ye 1966-67 and banal Luso-tropicalism», Nuno Domingos, Elsa Peralta (eds.), The City and the Colonial. Colonial dynamic and post-colonial reconfigurations, Lisbon: Issues 70, 2013; among others. Currently performs the draft Post-doctoral, titled "Music, politics and nationalism. A Cultural History of the 80s".

Scene-elites – a critical comment based on empirical data of the black- and death-metal-scenes in Germany

*Sarah **Chaker***
University of Music and Performing Arts Vienna, Austria

In the view of Ronald Hitzler, a German sociologist, scenes are posed to be "centralistic entities" (Hitzler et al. 2005, p. 28), who structures themselves around organisational elites. The organisational elite of a scene consists according to Hitzler et al. mostly of scene-members who belong to their scene for a long time and accordingly possess profound scene-knowledge. The scene-elite constitutes "not necessarily the greatest quantitative, but in terms of reproduction, stabilization and development of the scene respectively their culture a very significant grouping" (p. 213) whose main task is to keep the "scene-motor" (p. 27) running. Quantitative data-material I gathered in the black- and death-metal scenes of Germany allows not only to criticise the term "scene-elite" but furthermore also creates doubt on a centralistic constitution of scenes in general as Hitzler et al. assume. As I will show almost half of the 500 fans questioned were active as musicians, event-organisers, label-owners or scene-journalists at the time of the survey and thus could be regarded as part of the scene-"elite". This result rises questions, because it drives the term scene-"elite" basically ad absurdum. One aim of my presentation will be to rethink the term scene-"elite" in the context of scenes and to clarify its criteria. In addition, it has to be discussed to what extent it makes sense to describe the social and organisational structure of scenes as centralistic ones, depending on the degree of individual scene-engagement.

Keywords: *scene-elite, black metal, death metal, scene engagement*

Sarah Chaker is currently a post-doc-researcher and lecturer at the Institute for Music Sociology at the mdw – University of Music and Performing Arts Vienna (cf. www.musiksoziologie.at). Her doctoral thesis "Schwarzmetall und Todesblei" towards the musical practices of black- and death-metal-fans in the German scenes was published in 2014 at the Archiv der Jugendkulturen Berlin e.V.

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DiY and the ethics of freedom: beyond 'resistance'

Evangelos **Chrysagis**
University of Edinburgh, United Kingdom

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This paper considers the relationship between DiY and ethics in music practice. In turning from moral obligation to ethics as Aristotelian practice, my treatment of DiY music-making as a form of self-cultivation derives from the ideas of Michel Foucault. From Foucault's writings I embrace the link between ethics and freedom, and that various 'technologies of the self' represent the means by which individuals gradually constitute themselves as ethical subjects. In other words, and contrary to Aristotle's conviction, I treat ethics as a process of self-making [poiêsis] and not merely a form of 'doing' [praxis].

By drawing upon my ethnography on DiY music practices in Glasgow, I suggest that DiY music actors do not necessarily resist local norms and established music practices but actively attempt to inhabit them, albeit on their own terms. In doing so, they do not always engage in a form of political activism or 'resistance' as it is normally argued for various DiY practices. Rather, the active appropriation and enactment of patterns and norms highlight the need to problematize the notion of 'resistance' that pervades popular and academic accounts of DiY practice. By questioning the rigidity of the dichotomy between structure and agency they also call for a reconsideration of the concept of 'agency' that underpins social-scientific theories of human freedom. The link between DiY music-making and ethics, I argue, helps to restore a notion of politics on the basis of intersubjective ethical transformation rather than conventional efficacy in the public realm.

Keywords: *Glasgow, music and ethics, agency*

Developing tourism locally through a Heavy Metal Music Festival: an attempt to maximize resources and tourist services in Viana do Castelo, Portugal

Jorge **Coelho**
Polytechnic Institute of Viana do Castelo, Portugal

Tourism is one of the main sectors of international trade. It is also noted that touristic development is usually associated with benefit for countries, regions or localities, preferably under the yearnings of sustainable tourism concept. To achieve sustainability through tourism it becomes imperative to reach a compromise which can only be possible when, from the process of planning, the community is seen as a partner and co-responsible. Cultural events, including festivals, can help achieve these goals, as events are an essential tool in the tourism process, since they allow an entire drive in the tourism production chain. Given the absence of a common or unique feature to the totality of events and festivals, because each has its own peculiarities, this study reflects some specific features of a specific heavy metal music festival, which, due to its size and socio-economic dynamics, enables the existing specific relationship with tourism, including involvement and partnerships. From data collection and analyzes, as well as from perceptions and concrete observations by this festival organization, a first attempt at designing tourist programs involving existing resources and tourist services in the city of Viana do Castelo, Portugal, was made. Once implemented, the goals are to maximize the tourist potential offered by the dynamics created by the festival, promote the region as a tourist destination and boost the local economy as much as possible. The adoption or reinforcement of this kind of procedures taken by organizations of festivals with identical characteristics, or not, in other Portuguese regions is desirable.

Keywords: *tourism, development, partnerships, heavy metal*

Aesthetics, Anti-Aesthetics and "Bad Taste": a brief journey through Portuguese punk record covers (1978-1998)

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Institute of History of Art, Faculty of Social Sciences and Humanities, New University of Lisbon, Portugal

Aesthetics, Anti-aesthetics and "Bad Taste" intends to be a journey through Portuguese punk, by assessing the covers of recordings released between 1978 and 1998. Thus, within a critical and historical approach, we will look at the courses taken during the first two decades, from the first records released up until the widespread use of computers, emphasizing the awareness and recognition of national and international ideas and, above all, their plastic fulfillment. Starting with the first two punk releases – Aqui d'El Rock; "Punk 77" compilation – by analyzing them we hope to reveal the main trends while intersecting them with emerging and imported ideologies. Moving onwards, we will look at the role of record labels during the 1980s, in particular as to how they worked images: carefully - Peste&Sida - or carelessly - Tilt. These covers will be counter-analyzed with anarchist releases that reclaimed the independence that punk was meant to advocate, which was exemplified in the covers of self-released cassettes, such as Condenação Pacífica. The path will extend to the 1990s with the shift of focus from punk to hardcore, to the appearance of D-I-Y labels with no commercial or artistic concerns. However, for this post-Revolution generation, the message prevailed over the music; in particular, the message prevailed over aesthetic and anti-aesthetic proposals that punk might have brought and which, ultimately, might have been developed. The enemy was the "system" and the absence of artistic culture – as possibilities or as ideas to which one should oppose – was evident in the repetition of clichés. The covers would result in an expression of artistic deficiency and "bad taste", which can be seen in the works of many bands and labels. No one had realized what could be accomplished with freedom, scissor and glue. Either way, these materials would soon be replaced by computers.

Keywords: *record sleeves, art & design, do-it-yourself labels*

Afonso Cortez-Pinto, Doctoral Candidate, Art History. He has been involved in the punk scene for over two decades, author of several fanzines during the 1990s, having imported and distributed independent records and publications. Co-author of the book Portugal Eléctrico: Contracultura Rock 1955-1982 (Groovie Records, 2013), author of several texts of exhibitions on music and sub-cultures. He runs the blog "Música Eléctrica a Preto e Branco".

"Whatever I Want (Fuck Who's Watching)": Death Grips and the emerging digital media landscape

*João Pedro da **Costa***

Faculty of Arts, University of Porto, University of Aveiro, KISMIF Project, Portugal

The decline of the music record industry and the rise of a new digital transmediatic landscape are increasingly blurring the frontiers that once separated mainstream culture from indie rock and underground music. Not only do typically "indie" cultural touchstones and sensibilities encroach nowadays into mainstream advertising, television, film and music, but the Do-It-Yourself ethos has also become a common ground for the user-generated contents and vernacular creativity that define a paramount part of today's mediasphere. In the popular music arena, social media dynamics empowers musicians and fans in such a way that success and popularity have become more unpredictable than ever: in this day and age it is possible for an anonymous underground mix tape to become more spreadable than the last record of a highly marketed major label artist. Death Grips, an experimental Californian hip-hop trio, have – since 2011 – apparently done their best to swim upstream and to sabotage the opportunities brought by the Internet: they have cancelled highly buzzed tours with no apparent reason; they got dropped by Epic Records after leaking a full-album (with a NSFW cover) and publishing privileged emails from their label; they have removed their first record from iTunes, deleted their popular Twitter account and vanished from the press and social media at the peak of their popularity. This paper aims to analyse what seems to be the coherent visual strategy adopted by Death Grips in their baffling musical journey through today's digital media landscape in order to elicit how their music videos and album artwork are not only deeply related to Punk's visual art heritage but also showcase a high level of digital literacy and an acute understanding of the implications of the convergence of music phenomena into online transmediatic fruition.

Keywords: *death grips, music video, social media, punk*

João Pedro da Costa is a Fundação para a Ciência e a Tecnologia fellow and a Ph.D. student in Information and Communication on Digital Platforms at Porto and Aveiro Universities (Portugal) with a research project about the convergence of music videos on social media. He has so far made ends meet writing for television (MTV and Nickelodeon), radio (Antena 3), cinema (Radio Fazuma's Radio Dreda music documentary) and the Web. He's a published and internationally awarded author in Portuguese and French literature and screen writing.

Cultural districts and the evolving geographies of underground music scenes: the Bairro Alto case

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

Bairro Alto is the main and traditional cultural district in Lisbon, Portugal. Its development and notoriety were, particularly in the 80's of the 20th century, associated with the underground and alternative culture and the DIY scenes, in various creative fields, including music. This was essential, at the time, for the growth of a territorially rooted productive system, the development of a creative milieu and the enhancement of its reputation, within diverse art worlds.

Today, several aspects have changed in this scenario. On one hand, Bairro Alto itself has changed. This area has being through a process of progressive gentrification and massification, like many other cultural quarters in many cities. These processes challenge clearly the sustainability of the area as we know it and the capacity to keep the vitality and creative dynamism that it has been demonstrating through times. On the other hand, music field has also evolved, and now the ways of creating, producing, distributing and consuming musical contents, live or recorded, have changed substantially and the impacts of technological and economic re-composition of this industry bring new challenges to its creation, delivery and gatekeeping mechanisms. Focusing on the particular case of alternative music scenes in Bairro Alto, this paper aims to analyze the challenges to cultural districts associated to the evolving geographies of underground music scenes. A particular emphasis is put on the study of reputation building mechanisms and symbolic assets in these processes, aiming to understand their role in the sustainability of these areas' creative ambience.

Keywords: cultural districts, creative milieu, urban scenes, reputation

Pedro Costa is Auxiliary Professor at the Department of Political Economy in ISCTE-IUL (Lisbon University Institute) and vice-president of DINAMIA'CET (Research Center on Socioeconomic Change and Territory), where he coordinates the research area "Cities and Territories". Economist, Ph.D. in Urban and Regional Planning, has worked primarily in the areas of territorial development and planning and cultural economics, focusing his recent research mostly on issues such as the role of cultural services in local development and strategies for promoting cultural activities and creative dynamics. He has published several books and articles, and presented papers at scientific and policy-oriented meetings in these various fields. It has also been a consultant and participated in multiple research projects in these areas, at national and international levels.

The 'Autonomous Performance Place', DIY Communities and The Speculative Turn

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University of Technology Sydney, Australia

In Sydney, Australia, DIY music communities, in particular, experimental electronica, sound art and punk music scenes, are entwined (Barad in Bryant 2011:25) in warehouse spaces (or, as I have termed them, 'autonomous performance places'). These spaces act as music and performance venues and dwellings that do not comply with city zoning laws. These warehouse spaces are highly affective spaces where music that would not otherwise have a home finds just that in makeshift kitchens, on stained concrete floors, in the bowels of Sydney's industrial areas.

In this paper, I will posit that to write about these communities requires turning attention to, and taking seriously, the many objects that make up these vibrant 'assemblages' (to use a Deleuzean term) -- objects that include music, domesticated animals, atmosphere, warehouse buildings and more. Exploring the fruitfulness of the recent Speculative Turn in philosophy for such an undertaking, this paper will examine how approaches that collapse the culture/nature and subject/object divides, including the work of Jane Bennett, can inform ethnographic work on DIY culture in Sydney.

It will argue that such thought is capable of decentering human actors, rethinking DIY collectives of humans as 'objects among objects' (Bryant 2011:22) , which avoids painting the warehouse space/autonomous performance place as simply an 'inert backdrop' for human action (Anderson & Harrison 201:8).

In doing so, this paper is interested in how we might reconsider anthropocentric notions of community, particularly DIY music communities.

Keywords: speculative turn, objects, neo-vitalism, post-humanist philosophy

Alyssa Critchley is a PhD candidate working within the Transforming Cultures research centre at the University of Technology, Sydney (UTS), Australia. Her PhD thesis is a history of Sydney's DIY performance venues that draws upon recent work within the speculative, performative and affective turns. In addition to her honours thesis (UTS) and current PhD project, Alyssa has also written on Sydney's DIY music scene/s and performance venues for music publication, Cyclic Defrost.

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Photo given by Luís Salema

Jazz Scenes and Networks in Europe: Connecting Musicians

*José **Dias***
INET-md, New University of Lisbon, Portugal

An increasing number of jazz musicians in Europe engage in networking. This interaction materialises in emerging transnational ensembles, their subsequent recordings and the collaborative promoting of bands across borders. Although some of these initiatives have institutional support, most of them are DiY originated. At institutional and formal level, national and EU organizations endorse and fund festivals, competitions, workshops and a flourishing jazz education system across Europe, in the promotion of transnational citizenship and a pan-European common cultural identity. Meanwhile, at a ground and informal level, musicians from diverse EU countries engender ways to play, record, self-promote and promote others, in an attempt to overcome, by their own means, the difficult access to those institutional supports. The disconnection between EU's discourse on equal access to its cultural policies and the contradictory experience of musicians on the ground leads us to explore the emerging DiY culture in jazz in Europe. Do musicians from different countries, working together under the banner of musical genre, generate a pan-European aesthetic coherence and a transnational identity or, instead, confuse even more what is meant by and understood as European jazz? What different kinds of mediation processes occur both in institutional and in DiY music promotion? Which types of negotiation take place between formal and informal networking? This paper is the result of a three year participant observation research and explores the paradox between institutional and DiY networking in jazz in Europe.

Keywords: *jazz networking, DiY culture, mediation, jazz in Europe*

Rudolf (is a punk) Rocker. DIY punk — anarcho-syndicalism or capitalist entrepreneurialism?

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Loughborough University, United Kingdom

DIY punk is inevitably caught up in the all-pervasive imperatives of capital, but often makes claims to be non-profit, anti-capitalist – or even anarchist. As DIY punk reproduces itself, both materially and culturally, can it create any meaningful challenge to capitalist practices? Does DIY punk embody anarcho-syndicalist principles, or is it merely another strain of entrepreneurialism?

This paper will examine the rhetoric and practices that emerge from DIY punk, and compare them with the politics and practice of anarcho-syndicalism (as from Rocker, Pouget, Malatesta, Mann, Brown, Chomsky et. al.). In contrast to common contemporary materialist interpretations of anarcho-syndicalism, this paper will also explore the importance of punk as a culture of resistance, and discuss the place of culture generally in wider political/economic struggle (something Rudolf Rocker deals with extensively). This paper will challenge anarcho-syndicalist dismissals of DIY punk culture, but will also underline the problems and limitations of DIY punk as revolutionary praxis.

Interview and participant information from fieldwork in Indonesia, Poland, and the UK will add empirical weight and contemporary global context to the theoretical issues under consideration.

Keywords: *anarcho-syndicalism; entrepreneurialism; cultures of resistance; global.*

Jim Donaghey is a final year PhD candidate at Loughborough University, UK. His thesis examines the relationships between anarchism and punk, with a particular focus on contemporary scenes in Indonesia, Poland, and the UK. Away from academia, Jim is actively involved in the Leicester punk scene – organising DIY events, helping with DIY record releases, and playing with his band Die Wrecked. Jim is also a member of Leicester Solidarity Group, Leicester People's University, and a fellow traveller with the local Anarchist Federation group.

Are Alt-Roots Musics Underground?

*Yves **Dorémieux***
École des Hautes Études en Sciences Sociales (EHESS), France

While mainstream "roots" musics, such as blues and country, have become increasingly mass-produced since the 90's, those same decades also have seen the development of alternative country and blues scenes.

«Country-punk» and «punk-blues» share many features of underground music scenes, and frequently the same venues and audiences. They also incorporate strong DIY values, as in the organological bricolages of the "cigar-box guitars revolution". However, they tend to lack some ideological aspects integral to the underground. Instead of focusing on experimentation, they look back to idealised pasts, and exchange the urban references for rural ones. Their DIY and lo-fi practices are represented as backwoodsmen's self-sufficiency. Their members are middle-aged rather than young - though many were members of punk undergrounds in their youth. Most importantly, whether the underground practices of these scenes are chosen or endured remains a gray area. These scenes foster a number of professional musicians - many of them, though, street buskers or semi-homeless self-managed musicians on permanent tour. These professionals tend to be selective in which institutional opportunities and constraints they can live with rather than reject them altogether. Some DIY cigarbox guitars makers were also quick to seize opportunities to sell their wares as luxury goods – which caused severe ideological conflicts in the cigarbox community. We shall use these liminal scenes to examine both the concept of underground, and the sociological and cultural boundaries and influences of the underground cultures.

Keywords: alt-blues, alt-country, cigarbox, boundaries

Yves Dorémieux pursued his initial social sciences formation in Mongolian ethnogeography, studying why a hill is a hill, or why it is a mountain. His activities as an underground concert organiser in Paris led him back to the university, following the same interests in vernacular knowledge, skills and categorisation processes: he now wrestles with the even worse question of why blues is blues, or why it is punk-rock.

Post-Punk and Contemporary Underground Scenes in Bulgarian Popular Music

*Asya **Draganova** & Shane Blackman*
Canterbury Christ Church University, United Kingdom

In 1980s Bulgaria, young people felt increasingly alienated from the repressive contexts of the Cold War and the totalitarian state. This acted as a creative force for the emergence of underground post-punk subcultural scenes, which this paper explores, drawing on recent ethnographic interviews and observations. Bulgarian underground scenes of the 1980s delivered contents incongruous to the aesthetic values imposed by the communist state, which controlled official culture production. DIY strategies were crucial to the enhancement of artistic identities, alongside the diversification of post-punk within multiple 'waves', and the formation of scenes followings throughout the country. Although local post-punk scenes derived iconography from outside Bulgaria, particularly from the UK (Reynolds 2005), they were not defined by imitation, but by the construction of distinctive features and the celebration of original 'cult' bands and personalities (Barova 2004).

Post-1989 democratic changes brought extended music production opportunities (Statelova 1994). Nevertheless, post-punk maintained its DIY sensibilities and oppositional connotations, which, we argue, energised local scenes preserving their authentic expressive freedoms and basis in the contemporary Bulgarian music underground. The 'legacies' of early post-punk remain relevant today. These influences move away from nostalgia to form an underlying core of meanings and practices, which maintains artistic continuity and promotes creative innovation in the local underground. Through their organically evolving DIY cultural politics, post-punk scenes retained their depth and longevity. Importantly, this contrasts the inability of mainstream Bulgarian popular music styles, referred to as estrada, and produced under the wing of the pre-1989 state, to adapt to contemporary aesthetics.

Keywords: post-punk, underground, DIY cultures, Bulgaria

Asya Draganova is a full-time Ph.D. research scholarship student at Canterbury Christ Church University, United Kingdom. She has delivered presentations at series of academic conferences and also reviews papers for the Journal of Youth Studies. Using ethnography within an inter-disciplinary approach, Asya is researching the cultural and social contexts of popular music production within contemporary Europe, and specifically in Bulgaria.

Shane Blackman is a Professor of Cultural Studies at Canterbury Christ Church University, United Kingdom, he is the author of Chilling Out: the cultural politics of substance consumption, youth and drug policy (Open University Press/ McGraw Hill), 2004 and editor of the Journal of Youth Studies (Taylor and Francis) and YOUNG the Nordic Journal of Youth research, (Sage).

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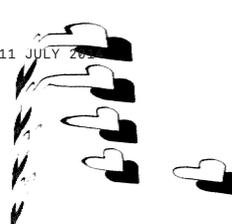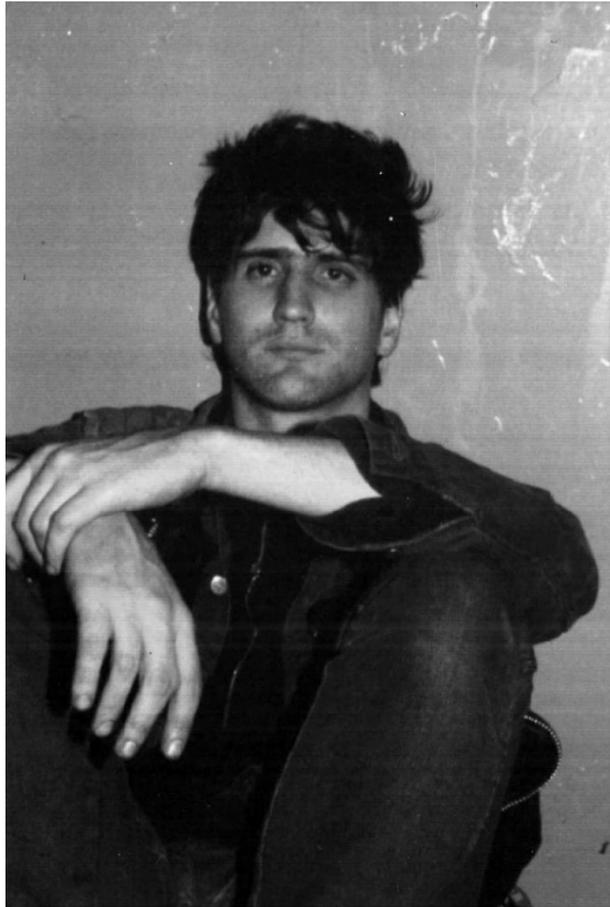
Photo given by João Ribas

Underground politics – Heavy Metal as (sub-) cultural expressions in authoritarian regimes

André **Epp**
University of Hildesheim, Germany

Can Heavy Metal be at all political? Different from the clearly recognizable political culture of Punk, Heavy Metal is often described as non-political and/or as a rarely "political pop culture", although different studies validated the political potential of heavy metal but not as an overall political culture, and only in certain segments. Since heavy metal is a global phenomenon, the political moment of the scene is not only limited to the western part of the world. For example the political potential of heavy metal can also be found in the MENA. Different to the European or American heavy metal scene protagonists in these areas have to deal with different variations of censorship and repressions against their cultural scene. Furthermore, the scene in these areas, in comparison to the western scene, is characterized by its deep rooted connection to the underground, because in its dimension they cannot access to a network of record-labels, clubs etc. like in the western world. The intention for the presentation is to clearly reveal the political moment of the underground heavy metal culture in the MENA and furthermore illustrate with what kinds of repressions the local scene has to deal with.

Keywords: *heavy metal, social science, politics, MENA*

André Epp (M.A.) studied at the University of Göttingen and got a M.A. in Education and Music Science. He has participated in a variety of research projects, such as "mit Wirkung! zur Nachhaltigkeit der Kinder- und Jugendarbeit" ("With effect! Sustainability in youth work") one of which was the evaluation of a music project in the field of youth work. He is currently employed as a lecturer at the "Institut für Erziehungswissenschaften" and is working towards his PHD. Besides this, he is doing further research in the field of Heavy Metal Studies and lectures at several conferences.

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Punk Comix Portugal

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

The communication is focused on the way punk is depicted in the Portuguese comics and what the Portuguese comics tell us about punk in Portugal. It is an outcome of the work I have made with KISMIF's project both as activist of independent publishing and a worker in the Lisbon Bedeteca. The interest in this project is due to the fact that most of my work as author and publisher has been influenced by the aesthetics and political logics of punk or the underground - not considering myself punk because my crest only lasted a few weeks and if I've slept in an occupied house it wasn't on purpose - maybe the underground culture in general is more significant to me than punk, whose canons and dogmatism do not appeal to me.

Keywords: *punk, Portuguese comics, underground culture*

Marcos Farrajota lives in Lisbon and works at the Bedeteca de Lisboa (The Comics Library of Lisbon) since 2000. He started in 1992 to make comix and publishing zines like Mesinha de Cabeceira. Founder of the Chili Com Carne Association (1997) and the MMMNNNRRRG label (2000). Among his publications: FARRAJOTA, Marcos (2010) – Local talent. Chili Com Carne (Mercantologia; 4). BD; FARRAJOTA, Marcos (2008) – Parties, Depressions & Drinking. Chili Com Carne (Mercantologia; 3). BD; FARRAJOTA, Marcos (2007) – Komikazen: Cartografia dell'Europa a fumetti. Fuori Collana; AA. VV. (2006) – The man who used to draw in others' heads. Oficina do Livro; FARRAJOTA, Marcos (2003) – Salão Lisboa BD e Ilustração 2003.
See also www.bedeteca.com/, http://www.chilicomcarne.com/.

Creative Social Innovation - Human Being - Hip Hop for a Cause

João Paulo Ferreira
Catholic University of Porto, CITAR - Centre for Research in Science and Technology in Arts, Portugal

Nowadays the social intervention throughout culture is a topic that is being increasingly explored by social entrepreneurs and the academics.

This study provides a critical analysis of the most relevant literature on social innovation, social entrepreneurship and their cultural impact, providing a deeper understanding on how these topics have been approached in the last decades and applying, afterwards, the previous investigations in a case study about a Portuguese project in the fields of the social innovation. In order to answer these goals, the research was focused in a qualitative approach during the development of the case study. The project was "Human Being - Hip Hop for a Cause", that involves the whole Portuguese Underground Hip Hop community - from the general public, throughout the artist to the venues. It enabled us to analyse the detailed impact of this project inside and outside this community, and also its social return on investment (SROI).

"Human being – Hip Hop for a cause" put back together a community that was scattered during the last decade, and is now active and gained a new and relevant significance to the society as a hole.

Keywords: *creativity, culture, society, DIY*

João Paulo Ferreira, MA in Management for the Creative Industries at the Catholic University of Porto, Portugal. Dissertation: "Inovação Social Criativa - Ser Humano – Hip Hop por uma causa". Between 2011 and 2012, was a professional internship at the Portuguese national television – RTP. In 2011, he produced, directed and edited the Documentary "Augusto Canedo – Corpo e Alma" that premiered at Oporto International Film Festival Fantasporto 2011. Between 2008 and 2009, he participated in the research project in the Catholic University Research Center CITAR - Centro de Investigação em Ciência e Tecnologia das Artes- funded by FCT – Fundação para a Ciência e a Tecnologia - in the fields of the ethic dimensions of the arts.

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DIY cultures are not so do-it-yourself anymore: the pedagogization of youth culture practices

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

DIY cultures are not so do-it-yourself anymore. Why? Because lately some youth culture practices, not only musical but also of other kind (sports, looks, graffiti, tattooing, etc.), are under a process of pedagogization. This means that some kind of experiential knowledge usually produced and reproduced informally within the context of youth cultures are under a progressive appropriation by and integration into school culture. Informal activities shared by some youngsters within convivial contexts and developed during leisure times are changing into formal knowledge, skills and even qualifications, being commodified under various educational formats, with different degrees of school recognition and certification. Informal DIY' kind of production and reproduction practices and knowledge is being more and more intermediate by formal pedagogic mediators and mediations. Considering qualitative data produced for the research project "Making dream jobs come true. Transitions to new attractive professional worlds for young people" (PTDC/CS-SOC/122727/2010, funded by Fundação para a Ciência e a Tecnologia, see http://dreamjobs.pt.to/), this paper will analyse the objective conditions and the subjective meanings of pedagogization process of a particular youth culture practice, the DJ'ing. Schools of DJ'ing and musical production are popping up in the Portuguese main cities. Why is this happening? What are the motivations of their students? The main hypothesis we will explore is that pedagogization of DJ'ing is related with its professionalization, turning into a "new dream job" for more and more young people.

Keywords: *youth cultures, DJing, pedagogization, professionalization*

Vitor Sérgio Ferreira is PhD in Sociology, specialty of Sociology of Communication, Culture and Education (2006, ISCTE -Lisbon University Institute). At present VSFerreira is Postdoctoral Researcher at the Institute of Social Sciences - University of Lisbon (ICS-UL). VSFerreira has developed and coordinated several research projects, both national and international, in the areas of Sociology of Youth, Sociology of Education and Sociology of the Body. Currently VSFerreira coordinates the research project Making dream jobs come true: transitions to new attractive professional worlds for young people (http: dreamjobs. pt.to), financed by the Portuguese Foundation for Science and Technology (REF. No. PTDCCS-SOC 1227272010), where he is researching different forms of professional insertion of young people who want to be chefs, footballers, models and DJs.

Isolation: towards an ethnography of new music

*Gil **Fesch***
Faculty of Arts, University of Porto, Portugal

The increasing gap between musicians and publics has, in the last decades, been raising questions about the artistic significance of contemporary high art music. Recent literature points out the necessity of enriching the debate with particular cases, as well as to bring sociological and artistic discourses together.

This shall be carried out by confronting some of the grand theories, despite their major achievements and contributions to the establishment of a theoretical framework, with a concrete art world. Ergo, this project will seek to analyze musicians operating on their social world, their behaviors, paths, discourses and classifications; as well as the audiences, their social profiles and modes of reception, in order to dignify, even within a market-based economy, active and critical apprehensions of artworks.

In addition, emphasis will be put on letting both sociological and musicological discourses permeate one another, given the complexity of the subject, as means of avoiding purely contextual or phenomenological approaches. The research, an intensive study mixing qualitative and quantitative methodologies, therefore implies a combination of thorough contextual analysis with internal approaches to the artistic works understood as such.

Finally, this project aims at building up guidelines and recommendations for institutional purposes. It is trusted that the outcome of this research will be instrumental for future educational and state policies concerning contemporary music, as well as of greater significance for the development of private initiatives.

Keywords: new art music reception

Gil Fesch is a Portuguese classical guitarist specializing in contemporary music and a researcher in the field of sociology of music. He studied in Porto before heading to Basel, where he was granted his MA in specialized musical performance. Current projects include his PhD in sociology and a documentary on Helmut Lachenmann.

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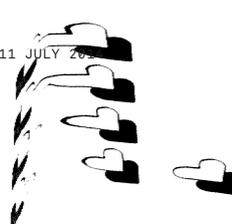
Punk Corporality: Self-Construction Based On One's Look

*Luís **Fernandes** (1) & Teresa Velasquez (2)*
(1) Faculty of Psychology and Educational Sciences, University of Porto, KISMIF Project, Portugal
(2) Clínica do Outeiro, KISMIF Project, Portugal

Since the beginning punk has associated a strong identifying image: the look of its actors. A brief analysis of the general picture on punk has stated as dominant (and sometimes single) trait of this picture the physical look, described as excessive, exotic, shocking, along with other adjectives which have in common the aim for a non-conformist rebel lifestyle.

Accordingly, we decided to study the characteristics and the meanings associated to this visual, considering two kinds of data: Portuguese musical magazines and interviews with the help of semi projective stimuli, i.e., comments on captions about punk looks.

The analysis of this empirical material showed that the body is used to help with a self construction. The result of this construction is the punk corporality, whose functions may be instrumental (for example when seeking a youth identity through belonging, separating e categorizing to other groups and adult world) and may be associated to the symbolic expression of transgression or to the hedonism. Transgression and hedonism are not totally separated, which leads us the following questions: does punk corporality reveal more transgression than hedonism? Does it reveal the resistance or pleasure, the political attitude or sensuality? What our data tend to show is that these dimensions do not exclude each other; they rather weave a pattern which gives to the punk style a strong complexity, hardly noticeable by common sense.

Keywords: punk, corporality, self-construction, identity, transgression, hedonism

Camouflaged Identities: The Multiple Legitimacies of Tentacle Tribe

*Mary **Fogarty**, Jonathan Osborn & Deanne Kearney*
York University, Toronto, Canada

How can artists operate in multiple artistic fields simultaneously and effectively? What strategies and practices permeate barriers, create new pathways and promote growth? According to Bazin (2002), hip hop dancers working in theatrical settings are considered to have double legitimacy as they gain acceptance in two fields with different expectations, criteria and values.

In this case study, we researched how an emerging dance company negotiates subcultural identities in both entertainment and theatrical art worlds, finding acceptance across competing discourses. Tentacle Tribe, comprised of Emmanuelle Lê Phan and Elon Höglund, operate simultaneously in hip hop, theatrical and entertainment worlds, receiving both popular and critical attention. In 2014, we interviewed them, observed their performances, rehearsals, and pedagogy to analyse their success traversing these different environments and audiences. Through our research, we introduce the conceptual framework of "multiple legitimacies."

Borrowing the concept of "adaptive camouflage" from science, we suggest that "multiple legitimacies" involve identities that are self-identified as fixed even in changing environments with multiple modalities. For example, Tentacle Tribe perceive themselves as hip hop, a stable subject position. And yet, they are aware that in hip hop contexts they are seen as contemporary dancers, and in contemporary dance contexts they are labeled hip hop. In both contexts, they are seen as successful for contributing new qualities and practices from another field. As dancers with bodily-kinesthetic intelligence, they also create minor movement modifications to adapt to their changing environments resulting in their abilities to blend into various scenes and performance contexts.

Keywords: hip-hop, urban dance, multiple legitimacies

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What Does The Balaclava Stand For? Pussy Riot: Just some stupid girls or Punk with substance?

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*Alexandre **Fonseca***
Centre for Social Studies, University of Coimbra, Portugal

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In the 21st of February of 2012, 5 punk singers walked into the Cathedral of Christ the Savior in Moscow. Addressing the Mother of God herself, they asked her to free Russia from Putin and "become a feminist". They were quickly stopped by the security in the Cathedral and three members would be arrested some weeks later.

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But the video released and the international polemic that followed made them the subject of global attention and solidarity, revealing the "violence" of the Russian state. Nevertheless, the whole affair, as well as Pussy Riot themselves, have proven to be much more complex. Therefore, this article aims to go beyond the dichotomies and the narratives played out, especially in the Western media, posing Pussy Riot almost exclusively as harsh feminist critics of Putin and the Russian church and hinting at them as "martyrs for Western values". In Russia, the debate rapidly took anti-feminist and religious connotations and the political purpose of their actions was downplayed, even (or specially) by Putin himself.

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Given the density and the complexity of the affair, this article aims to dissect the political thought, the ideas (or ideology), the philosophy behind their punk direct actions. Focusing on their statements, lyrics and letters and the brechtian way they view "art as a transformative tool", our aim is to ask what does the balaclava stand for? Are they really just some stupid punk girls or is there some substance to their punk? Who are (politically) the Pussy Riot?

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Keywords: *Pussy Riot, punk, political thought*

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Alexandre Fonseca is a PhD candidate and researcher at the Centre for Social Studies of the University of Coimbra, a Centre founded by the well-known intellectual and activist Boaventura de Sousa Santos. He is presently enrolled in the PhD "Democracy in the XXI century" and his current research interests range from democratic theory, contemporary political thought, the insurrections of 2011 and the alter globalization movement, alongside with a personal interest in monetary reform and water conflicts. He has previously studied in the "École normale supérieure" in Lyon, where he specialized in "History of Political Thought" and wrote his master's thesis. During his graduation in Languages and International Relations, he also had the opportunity to study in Brazil, in 2010, at the Pontifical University of São Paulo. He has furthermore been involved with the Fair Trade movement, both in France and in Portugal.

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Rotten Madrid is shininging now: underground rock scene in a changing city

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*Héctor **Fouce***
Complutense University of Madrid, Spain

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The crisis of the established music industry at the turn of the century has obliged musicians in Madrid to embrace their own version of the DIY culture. A new underground movement is arousing in the city. Bands have eliminated the need to intermediaries between them and the public and now musician take care of most of the task record labels used to do: production of records, distribution, and communication with fans. Since venues have change their way of working and are not acting as promoters but just renting the place to bands, new spaces for live music have been created out of the commercial circuit, (La Faena) and dining rooms of particular houses are places for live music (Alive in the living). The arousal of this new underground scene in Madrid is confronting a local policy that attempt to rebuild the city center mainly as a touristic place, evacuating artistic practices out of this areas now gentrified. Live music in the streets has been regulated and recently street musicians have been obliged to pass an exam and to obtain a license.

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This paper tries to confront the practices of the new underground scene with the rebuilding of both the city of Madrid and the music industry. I would like to question if the DIY culture of this scene is the expression of a conscious path towards artistic and financial independence or just an emergency answer to an environment in which both public and private help have been closed to musicians.

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Keywords: *Madrid, gentrification, venues, home gigs*

Héctor Fouce teaches communications at the Complutense University in Madrid and popular music at the UOC (Universitat Oberta de Catalunya). He has a Ph.D. on communication with a research on Madrid music (movida) from the 80s. He had work as music journalist and also he had been professor in etnomusicology at the Conservatorio Superior de Música de Zaragoza. He is at the moment president of SIBE Society of ethnomusicology. He is the author of the book El futuro ya está aquí (Velecio, 2007), La música pop y rock (UOC, 2006). Recently he has been the editor of the collection of essay Made in Spain - Studies in popular music (Routledge, 2012).

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Photo given by Carlos Moura

A survey on graphic communication and publishing practices in the Portuguese independent music scene

Manuel Oliveira **Garcia** (1) & João Cordeiro (2)
(1) IADE-U Institute of Art, Design and Entrepreneurship, Portugal
(2) University of Saint Joseph - Macau Faculty of Creative Industries, Macau

Graphic communication is closely tied to the publishing of music projects. With the decline of a music industry underpinned on major labels, a new generation of independent publishers has risen, developing its own communication strategies. In this paper, we present a research project on the use of graphic media within the Portuguese independent music scene, with an emphasis on traditional printing techniques.

The emerging digital media offers a wide range of possibilities for DIY music projects and are being used not only during the recording process but also in the branding/communication process. As they can be cost free and ubiquitous, we would expect them to be used in exclusivity, but some artists find value in other media like, for example, traditional printing techniques. To better understand the DIY cultural practices taking place in Portugal and assess the relevance of traditional printing techniques, we surveyed the social actors participating in the contemporary independent music publishing about the media they use, how they use it and their impact on the graphic landscape of the independent music scene.

The survey was accomplished using a self-completion questionnaire with a sample of 72 respondents gathered from musicians, producers, DJs, and independent label managers. We described them social and demographically, identified the use of each medium and the recognized advantages and disadvantages.

The results of the questionnaire show that digital media prevails, but print media are also important to add a tangible extension to the communication, which can be enhanced by the use of traditional printing techniques.

Keywords: *independent music, traditional printing techniques, survey, graphic design, Portugal*

Manuel Garcia has been working in the digital design industry, maintaining an interest in design for cultural projects. He was co-founder of Cãoceito - graphics and packaging for music projects. He holds a Master Degree in Communication Design and New Media by the Faculty Of Fine Arts – Lisbon University. He has been working as a motion graphics designer at Fullsix Group for the last 7 years. He directed the Motion Graphics Design course at EDIT - Interactive Design and Technology School - and currently teaches at IADE-U.

João Cordeiro has been developing his artistic, scientific and professional work around the subject of sound, mostly as a researcher, sound designer and musician. He holds a Master degree in Sound Design and has recently submitted his PhD thesis entitled "Sound Based Social Networks" at the Portuguese Catholic University in Porto. His research interests include soundscapes studies and sonic interaction design. He has been teaching at the School of Arts – UCP, Porto for the last 5 year and is now working as Senior Lecturer at the Faculty of Creative Industries - Saint Joseph University, Macau.

Jovem Guarda, rock music and youth culture in Brazil (65-68)

*Marcelo **Garson***
University of São Paulo, Brazil

In August 1965, the Tv show Jovem Guarda (Young Guard) was released on Record, one of the biggest channels in Brazil. Consisting in a number of musical performances it targeted the youth and was presented by young working class artists heavily influenced by the rock of Paul Anka and Neil Sedaka, but mostly – musically and visually - by the Beatles. Lasting no more than three years, it quickly turned into a highly lucrative business that spread to the field of radio, cinema, magazines, also even apparel (boots, t-shirts, bags, etc). Jovem Guarda is important not only for being the first big mass phenomenon linked to modern marketing techniques, but mainly for its effort to construct a youth culture around the consumption of music. The purpose of this article is to highlight in which way Jovem Guarda articulated a social representation of youth within the mass media. What is the nature of this representation, how is it assumed by the artists and institutions and to which symbolic background does it relate are some of the issues covered. Although a product of the Tv culture, Jovem Guarda is highly influenced by the radio, the main force of Brazilian popular music until the 50 s. This "new" youth culture, then, seems to represent an intersection of a "new" and "old" order not only on the cultural, but also social and economic fields. In that way we explore in which way the youth becomes central to the understanding of music and, at the same time, the music becomes central to the understanding of youth.

Keywords: *youth culture, rock music, Brazil, Jovem Guarda*

Marcelo Garson is a doctorate student in Sociology, funded by CNPq, at the University of São Paulo (USP) and holds a bachelor and masters degree in Communication Studies from the Universidade Federal Fluminense (UFF). He also teaches at Centro Universitário Padre Anchieta.

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DIY Music and Immaterial Labour: A Case Study of the Dublin Scene

*Susan **Gill***
School of Media, Dublin Institute of Technology, Ireland

Based upon recently completed PhD research, this presentation conveys the findings of a study that sought to investigate the nature of labour amongst DIY practitioners in Dublin city, Ireland. Formerly associated with genres such as punk and indie, the DIY (Do-It-Yourself) music model has been traditionally conceived of as a marginal form of cultural production. However, the rapidly changing techno-social landscape of popular music has seen the DIY model become normative practice. Framing this research was the autonomist Marxist thesis of immaterial labour. Positing that the current hegemony of cultural, creative, affective and informational work is paving the way for a radical restructuring of capital (Hardt and Negri 2001; 2004; 2010), the immaterial labour thesis is one endowed with a rhetoric of emancipation whilst it simultaneously describes the current post-industrial socio-economic landscape. As a sensitising concept, immaterial labour was used to open up forms of data enquiry. Through in-depth interviewing with local Dublin-based DIY participants (musicians, promoters, bloggers etc), targeted online questionnaires, and content analysis of Dublin-based music blogs, this research aimed towards hypothesising on the ontological experience of those engaging in contemporary DIY music labour today.

Keywords: *DIY, immaterial labour, autonomist Marxism, Dublin*

Untold Stories: the process of making and releasing a rap song in Iran

*Elham **Golpushnezhad***
School of Humanities, Griffith Centre for Cultural Research, Griffith University, Australia

This paper explores the process of recording and producing a rap song in Iran's underground rap culture. In the first part of the paper the use of technology in the creation of rap songs in general is explored. The paper then goes on to discuss the production process of rap songs and the releasing of rap songs through rappers' networks. Given the risks associated with being involved in rap culture in Iran, the studio owners act selectively toward rappers depending on the rappers' popularity and networks. The same situation determines how the material produced by local rappers is disseminated via the internet. Due to Rap music being illegal in Iran, based on the rappers' connections, the main rap website owners select the rap songs they put on their sites. Therefore, the initial introduction of a local rapper to the audience relies to some extent on the recording studio and consequently the type of rap website where a rap song is uploaded. The conditions and situations for the female rappers are very different from those of the male rappers in respect to recording songs and releasing them. The female rappers have to scrutinize the opportunities they have in attracting recording studios to record and produce their music regardless of the reputation of the studio. Given that Rap music is 'a male thing', the majority of male rappers do not recognize the females as authentic.

Keywords: *rap cultre, Iran, recording and producing process*

Elham Golpushnezhad is a PhD student of Cultural Studies in the School of Humanities and the Griffith Centre for Cultural Research at Griffith University. Her MA thesis was on hip hop culture in Iran. She also works on youth cultures in Iran and other Muslim countries. Her research interests are youth culture and popular music, Queer cultures, Youth Culture. Her co-authored chapter 'Rap music and youth cultures in Iran: Serious or light?' (with Mahmood Shahabi) is forthcoming in Pam Nilan, Carles Feixa and Carmen Lecardi's edited book Spaces and Times of Youth Cultures in the Global City (Brill-Den Haag).
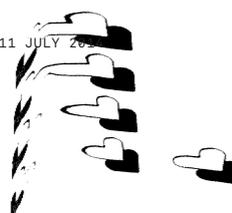
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Underground careers in Lisbon do-it-yourself music scenes

Rui Telmo **Gomes**
Institute of Social Sciences University of Lisbon, KISMIF Project, Portugal

New popular music acts have made themselves known in Portugal over the years through their self-producing strategies (publishing with their own small labels and promoting shows on their own). Cooperation networks (Howard Becker) within local musical scenes (Andy Bennett) engage young musicians, amateur and professional gatekeepers and strongly supporting even if small audiences. Those networks - referred to as the underground scene - combine conviviality, artistic production and ritual performance.

The collective creative work (Paul Wills) implied in underground music-making is of course a powerful expression of everyday aesthetics in youth cultures contexts. Another key aspect to be addressed in this paper is the balance between identity practices and professional aspirations. On the one hand, authenticity is a recurrent issue among underground musicians and drives them to make music meaningful to their peers. On the other hand, young musicians find themselves in a liminal (Victor Turner) stage in their lives trying to translate their creative output into a way of living.

Drawing on extensive fieldwork conducted throughout the 2000s decade in the metropolitan area of Lisbon, I will consider musical pathways (Ruth Finnegan) and leisure careers (J.MacDonald & T.Shildrick) resulting from the underground experience. Most common "career profiles" are discussed, ranging from musician to music agent/promoter, but also including a different kind of profile such as community arts practitioner and social worker.

Keywords: *underground careers, everyday aesthetics, artistic self-production, ritual*

Rui Telmo Gomes is a post-doctoral researcher at the ICS-UL, Social Sciences Institute – University of Lisbon, currently focused on the relation between cultural policies and participation, community arts and non-professional artistic production. He has researched the underground music scene in Lisbon and the youth subcultures related to it for his Ph.D in Sociology of Culture (2013). Researcher at the OAC, Observatory for Cultural Activities, from 1996 to 2013. He has been involved in research themes including cultural practices and policies, cultural events and audiences, cultural and creative industries in Portugal, professionalization conditions and trends in artistic domains (namely regarding the performing arts). He was also editor to the OAC's journal (OBS). In recent years he has been lecturer in some Portuguese universities and research centers. http://www.punk.pt/rui-telmo-gomes-2/

Performing music, performing gender: the case of female-centred bands

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

This paper presents some findings of an on-going PhD project in Sociology entitled "Women and rock music in Portugal". More specifically, I'll analyze Portuguese "female-centred bands" (Leonard, 2007), based on data collected through in-depth interviews and textual sources, and using theoretical approaches coming from Music Sociology and gender studies.

The field of popular music studies is consensual in presenting rock music as a male field and efforts have been made to make visible the experience of women rock musicians, especially in the UK and USA (Bayton, 1998; Downes, 2012; Fournet, 2010; Leonard, 2007, Schipers, 2002). I'll look at female-centred bands as a "work space" to understand how and in what ways rock music and gender are co-constructed. I'll focus on these bands in what concerns their routes, trajectories, creative processes, identity work, body work, style and performance.

Keywords: *gender, performance, female-centred bands*

Rita Grácio is a PhD student in Sociology at the University of Exeter/ Centre for Social Studies (CES). Her research project "Women and Rock Music in Portugal" is funded by the Foundation for Science and Technology (FCT). She holds an M.A. in Sociology (University of Coimbra), with the thesis "murmur. poets in the blogosphere".

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"This is it!": Peak music experiences in the Brisbane indie music scene

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*Ben **Green***
School of Humanities, Griffith Centre for Cultural Research, Griffith University, Australia

The sociological study of music scenes has focused increasingly on the lived experience of the people comprising them, recognising the variety and complexity of influences involved and the awareness and agency that people have in relation to them. However, the tendency has been to study existent meanings, practices and tastes, rather than moments of creation and change. Accordingly, this work has been more concerned with general experience and experience that is typical for particular people and scenes, than with specific, extraordinary experiences that might have more unique significance. However, a popular topic among music fans is the phenomenon of peak music experiences: particular experiences involving music that are especially memorable, influential and even pivotal for the people involved. These experiences can be seen as 'epiphanies' (Denzin), which become resources for the ongoing construction of taste and identity.

A case study reveals that musicians, organisers and fans in the DIY/'indie' scene of Brisbane, Australia, cite peak music experiences as central to their biographical narratives of inspiration, taste and motivation. They describe moments in which distinct meanings were realised and felt with an intensity that left an imprint, affecting future interactions. The peak music experience stories of these scene participants reveal that the core values of the Brisbane indie music scene, and the roles these values play in the construction of identities, are inseparable from the embodied pleasures of music listening.

Keywords: Brisbane, indie, peak music experiences

Ben Green is a PhD candidate in Griffith University, Brisbane, Australia. He also participates in Brisbane's DIY/indie music scene as a performer and regular audience member.

"Life We Make": The value of music across the life courses of British anarcho-punks

*Matt **Grimes***
Birmingham City University, Punk Scholars Network, United Kingdom

Taking its title from 1980's British anarcho-punk band Flux of Pink Indians, this paper investigates the perceptions of musical value articulated by British anarcho-punk scene participants in the narratives of music fandom they present later in their lives.

Using a Foucauldian approach, I present a detailed discursive analysis of three interviews with members of three regional anarcho-punk scenes in the UK that, although geographically distinct, are connected through a much larger anarcho-punk network. I aim to build upon the work about fan identities and practices within life course transitions and the negotiation of fandom and identity amongst older fans produced by Hodkinson 2013, Harrington et al 2011, Bennett and Taylor 2012, and especially Bennett 2006, Davis 2006 and 2012, which examined the wider punk rock scenes.

In doing so I examine the distinctive and shared experiences of the scenes participants and the value of music within their lives whilst approaching or negotiating middle-age, contextualised by the perceived responsibilities and priorities often associated with adulthood.

Keywords: anarcho-punk, fandom, ageing, lifecourse

Post-Industrial Media Economies - Identities, Selfconcepts and Careers of YouTube-Artists

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(1) Berlin University of Applied Sciences of Communication, Media and Economy, Germany
(2)CITAR, Center for Research in Science and Technology in Art, School of Arts – Portuguese Catholic University Portugal
(3) Berlin University of Arts, Germany

This paper explores the cultural and economical arrangements of artists whose activities are structured around YouTube (YT). YT is representative for a culture that has evolved from a push to a pull distribution model, and that is now transforming into a culture of the many for the many. It is a digital space of creativity, innovation and economical transformation where artrepreneurs and prosumers are producing, remixing and mashing-up diverse forms of media content. Some commercially interested, most of them interested in cultural and social forms of value. Here, DIY is not a trait that differentiates scenes, it is rather being taken for granted by the increasing number of 'ordinary' people that imbue post-industrial media-economies.

After the digital revolution that first hit the music industry and convergence that followed, all media economies are reshaping. Traditional players within the video production and distribution business sector are readjusting; new players emerge trying to reach the artist networks responsible for the production of YT content, aiming to empower, to professionalize and sometimes to access their profits (YT to date has paid around 74 million Euros to professionalize about 160 channels).

We provide findings of empirical research with YT-Artists, focusing on how they are shaping their careers as DIY artrepreneurs - as artists who take over entrepreneurial responsibility for their work - and how this is reflected by their identities. We also consider the dynamics of disintermediation, re-mediation, collaboration and empowerment that different actors bring to YT-Artists networks and their value-creating activities, while discussing the future of post-industrial media economies, and how here value and identities will be created and transformed.

Keywords: *diy, youtube, value creation, careers*

Matt Grimes is Degree Leader and Senior Lecturer in Music Industries and Radio at Birmingham City University. He is also a member of the Birmingham Centre for Media and Cultural Research where he is currently conducting his doctoral research investigating the significance of British anarcho-punk across the life courses of ageing anarcho-punks. Matt has co-authored two published book chapters "Radio as a Tool for Rehabilitation and Social Inclusion" (with S. Stevenson) and "Punk 'zines – 'symbols of defiance' from the print to the digital age." (with T.Wall) He is also contributing a forthcoming book chapter titled "From Protest to Resistance: British anarcho-punk fanzines (1980-1984) as sites of resistance and symbols of defiance".

Francisco Bernardo Eng, MSc, M.A. is currently a research fellow at CITAR - Research Center for Science and Technology of the Arts, Porto, Portugal, and PhD student at Universidade Católica de Portugal, where his research effort focus on augmented reality, interactive art, audiovisual performance and aesthetics. He holds a graduate degree in Computer Science and Systems Engineering since 2006, and master degree in Mobile Systems since 2009, both from University of Minho. In 2013, he finished his second master degree in Management of Creative Industries at Catholic University of Portugal in which his dissertation examines the impact of economic disintermediation on the business models of independent music artists.

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Photo given by Dario Oliveira

Entrepreneurial (Straight) Edge: How Participation in Subcultures Translates to Work and Careers

Ross **Haenfler**
University of Mississippi, United States of America

Only recently have researchers begun thoroughly examining the role of subcultures in participants' "adult" lives, suggesting that subcultural participation does not end with an abrupt transition to adulthood. Rather than serving only as youthful "escapes" and temporary identities to eventually be shed, for many participants, subcultural identification resonates strongly into adulthood, including in subculturists' work and careers. Just how subcultural experience translates into work skills and job opportunities needs further investigation. Based upon interviews and participant observation with older straight edgers over the course of five years, this paper examines subcultural entrepreneurs, straight edgers who have used DIY experiences to start businesses or advance careers. I detail examples of three elements of DIY experience - scene knowledge, networks, and skills – to show just how subculturists transition to meaningful work. Importantly, the study includes subcultural entrepreneurs outside of the music business, demonstrating how subcultural capital can pay off in a variety of ways. I also compare the experiences of straight edge women and men, noting a gender gap in subcultural capital that persists into adulthood. Finally, I locate subcultural entrepreneurs in the larger labor market, showing that particularly in difficult economic times subcultural participation serves as more than a youthful escape and DIY skills can offer nontraditional avenues to meaningful work.

Keywords: straight edge, subculture, subcultural capital, DIY, career

The widening use of scene concept in French research: a local music scene exploration in North of France

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Centre lillois d'Études et de Recherches Sociologiques et Économiques
Clersé CNRS, France

We chosed to study music focusing on the values transmitted by its practices. As every social action, musical practices are rooted in physically and symbolically invested places by social players. Those ones cross places, but places provoke in return effects on them.

In France, those places are usually named 'local territories' by administrative and political authorities. So the use of the 'territory' term can become tricky for academic searchers, because of all the symbolic meanings related to it. That's why some of them decide to use the term of scene, which is not really common and obvious at first glance in French language. Effectively, in French the term scene means literally the stage where performances take place, which does not encompass the English meaning of place. Thus, this concept of scene in French research is globally new, it comes from researches on music (notably by Gérôme Guibert based on Will Straw or Andy Bennett) but is now bubbling up and starting to spread on other fields. Actually, the scene acception has the advantage to enable the whole understanding of relations which are set in a place experienced and shared by different kind of people, and allow focusing on local level.

Speaking of music, the scene concept, allow to explore the independent musical practices which take place on French local scenes (we especially studied the one of Lille and begin to work on Nantes, but there's also Bordeaux, Toulouse, etc.). In opposition to the mainstream, the social players involved in local scenes (musicians as well as fans and artists developers - french concept and actual movement I will explain), prefer to adopt for common values, those of sharing and swapping, based on emancipating practices, in a DIY way. We'll enlighten all the ins and outs of a french local scene, insisting particularly on the theoretical consequences of local focusing, and on the exploration of the commitment it permits.

Keywords: clusters, regional policy, territory, DIY process

Claire Hannecart is actually on the brink of completing her PhD in Sociology at the University of Lille - North of France. She is affiliated to CNRS (national organization for scientific research) and one of its laboratory named Clersé. At the same time, she is fulfilling various missions as Research Officer at "Le Pôle", which is the regional cooperation hub for music operators (Pays de la Loire - west of France / Atlantic coast). She is in charge of the observation and analysis of the music sector. She is carrying through multiple initiatives of observation of cultural fields in the region, based on methodology, writings, questionnaires and databases analysis.

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A changing of lifestyle among 'post-internet generation' underground musicians

*Kinuko **Hiramatsu***
Tokyo National University of Fine Arts and Music, Japan

This paper investigates a changing of lifestyle among underground musicians who came after 2000s: 'post-internet generation' from social, political, and economical aspects. In the history of independent music, DIY artists have been having strong relation with their local scene and using old physical medias such as vinyl records and cassette tapes. Of course, they still do both, however, today they are also spreading their music to the world via free tools on the internet such as 'Facebook', 'Twitter', 'Bandcamp' and 'Soundcloud' regardless of the occupied area. If once they are involved in the worldwide independent music industry; represented by the largest internet music publication such as Chicago-based 'Pitchfork', they could start traveling practically in many countries for a tour. In those cases, artists often collaborate with other artists who have different musical background, even their nationality and ethnicity. Using data collected from participant observation mainly in North America as one of the musicians, I argue that the lifestyle and process are characteristic for the artist of new generation, probably who share the moderate sense of community nevertheless territorially disconnected. The field for this observation includes independent music festivals like CMJ in New York city and SXSW in Texas, also other cities such as Baltimore, Montreal, Mexico City, Shanghai, Beijing and Seoul.

Keywords: *post-internet, DIY, community, collaboration*

Rebel Grrrl: Grrrl Zines, Materiality and Narrative in the "End" of Feminism

*Jessie **Hunt***
University of Wollongong, Australia

Australian media depictions of young women are currently influenced by what Angela McRobbie calls "postfeminism"--that women are content, and that feminism is finished. Yet media representations of young women are also inherently patriarchal, influenced by moral panic around the "crisis" of femininity. Historically, self-publishing in general, and zine-making in particular, have been strategies for marginalized groups to create media that gives voice to their experiences—there is a history of zines by people of colour, queer people, and wom*n and grrrls (these categories are not discrete). Despite research suggesting that the materiality of zines is no longer important, or that zine discourse has now moved into digital culture, this is not entirely the case: though the internet has come to play a role in the distribution of zines and zine culture, there remains something indispensable about the materiality of zines. Materiality enables the 'underground' nature of zine culture—the difficulty of finding zine-makers or distributors, and the limited print runs of most grrrl zines; this 'undergroundness' also creates barriers to entry within feminist zine culture. These barriers, however, allow feminist zines to develop autonomous narratives—content might be intimate, confessional (an author might disclose sexual assault), angry and combative ("Death to rape apologists!" or similar). The materiality of grrrl zines allows authors to create autonomous, safe spaces, in which hegemonic media discourse around girls and women can be subverted, dissented, and destroyed. This project emerges from a community archive project to assemble a library of feminist and grrrl zines.

Keywords: *feminism, zines, grrrls/wom*n, underground*
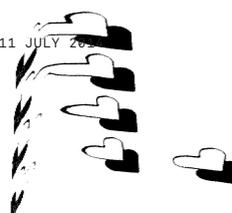
Underground Rock Music in Czechoslovakia from 1969–1989

*Martin **Husák***
Charles University, Prague, Czech Republic

The paper deals with historical role and importance of underground rock music as a representative of anti-establishment culture practise in Czechoslovakia by which its protagonists were fighting against repressive and hegemonic structures within the state culture and media policy in the normalization, i.e. the name for the period of the final phase of the totalitarian political system that held control in Czechoslovakia from 1969–1989.

Actually it seems the rock music was a problematic and unwanted minority genre for Communist culture and media policy because it brought about a destabilization of Communist ideological and cultural-esthetical norms. On one hand communists were consequently using propagandistic media campaigns as an effective weapon to undermine rock music development and on the other hand they legislatively regulated any expression of "other" culture which was not in accordance with demanded Marx-Leninist ideology.

Rock musicians recruiting mostly from the urban youth cultures understood immediately the real power and influence of their music even though initially they played only for pleasure. The more they were persecuted from communist offices the more they used rock as a tool with which they could retroactively affect the social condition, trying to gain individual or society-wide freedom. Therefore they became a part of underground anti-state and illegal movement which was evolving into society determinative forces which contributed in a decisive way to definitive disintegration of Czechoslovak Communist regime in 1989.

Keywords: *Czechoslovakia, communism, ideology, underground rock music*

Martin Husák is currently studying a Ph.D. study programme at the Department of Media Study on a Faculty of Social Sciences at Charles University in Prague. He holds B.A. and M.A. degrees from Charles University in Human Studies as well as in Media and Communication Studies. Since 2012 he has intensively developed an academic network with international research institution as for example with Goldsmiths University in London, University of Copenhagen or University of Trnava.

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Photo given by Bárbara Cabral

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Roots reggae in uptown and downtown — Ethnographic analysis of reggae sound systems in Cape Town

*Tuomas **Järvenpää***
University of Helsinki, Finland

The paper is an ethnographic account of reggae sound systems in Cape Town, South Africa. The paper will first look how the label of "roots reggae" is constructed and performed by two different sound system groups in two very different cultural and geographic contexts in this post-apartheid metropolis. Secondly, following the seminal work of Sarah Thornton, the paper looks into the differing forms of subcultural capital, which these sound systems employ in their process of claiming the label of roots reggae.

The paper is based on an ethnographic fieldwork material of interviews and participant observations documented by field diary as well as video and audio recordings. The fieldwork was conducted by the author in Cape Town during 2013 during three months from September to November. The key informants for the fieldwork were vocal artists and selectors from the Capetonian reggae scene.

Scholars have noted that Rastafari is one of the fastest growing religious movements among black and colored South Africans, and that sound systems functioning mostly outside of the mainstream cultural production are central social institutions for the movement.

The paper is divided into two case studies, where the first case examines a sound system in a black township functioning as a part of Rastafarian community. The second case example comes from a middle class suburb far removed from this usual Rastafarian setting. The paper concludes that by their musical selections and cultural scripts both sound systems create different narratives of roots reggae. They both negotiate their relationship to South African Rastafarian movement and to wider South African cultural memory.

Keywords: *subcultural capital, reggae, post-apartheid, ethnography*

Tuomas Järvenpää completed his masters in comparative study of religion in 2011. His master's thesis addressed charismatic gospel hip-hop music in Namibia. The thesis was awarded by "Temenos" -price as the best Finnish thesis of the year in comparative religion by the Finnish society of the study of comparative religion. At the moment, Tuomas is working with his PhD -thesis in cultural studies for the Department of Social Anthropology in University of Helsinki. The working title of the thesis is "Ethnographic study into the articulations of Roots reggae in Finland and in South Africa" The project is currently a part of a research project titled "Youth music and the construction of social subjectivities and communities in post-apartheid South Africa".

Diplomatic body — punk culture and body modification

Jennifer Jesus (1) & Paula Abreu (2)
(1) Faculty of Economics, Centre for Social Studies, University of Coimbra, Portugal
(2) Faculty of Economics, Centre for Social Studies, University of Coimbra,
KISMIF Project, Portugal

The body is medium of identity through which individuals express their ways of thinking and thinking themselves in the world. The body materializes the individual and social experience. Its instant visibility enables its use to print and express publicly different individual or collective values. Thus, body has acquired a growing importance as a device to establish relationships and communicate with the social world.

The body being a showcase of the "self", body modification is one of the resources that individuals use to assert their identity and singularity. Since the mid-20th century, modification, transformation or mutation of the body has been appropriated by different youth cultures. Punk culture stands out by the way its members use their body as a manifest and body modification as one of the element of their style.

This paper seeks to present some results of an empirical research on the way, in Portugal, the individual's identification with punk also takes place through the body and forms of body manipulation. It explores how through the body markings, like piercing and tattooing, individuals inscribe traces of their individual and social identity, considering the fluid nature of identities and the punk movement itself.

Keywords: *punk, identity, body modification*

Paula Abreu is Ph.D. in Sociology (University of Coimbra); lecturer of Sociology at the Faculty of Economics (University of Coimbra); research fellow at CES, a member of the Research Group on Cities, Cultures and Architecture. She has research interests on cultural production and consumption, cultural policies, urban cultures, music industrie, mediation, consumption and tastes. http://www.punk.pt/paula-abreu-2/

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# The survival struggle and resistant politics of a DIY music career in Asia: Case studies from China and Taiwan

*Miaoju **Jian***
National Chungcheng University, Chiayi, Taiwan

Indie music in Asia has experienced a growth of popularity since the mid-2000s, especially in China and Taiwan. This indie trend has not only broadened the diversity of the Chinese and Taiwanese domestic popular music markets, but also led to the emergence of a number of DIY bands and independent music scenes. However, to sustain a DIY music career requires a strong resistant mind and the ability to move toward sustainability. By examining the local indie scenes both in China and Taiwan, this paper considers these issues and also argues that Asian DIY bands must also deal with other factors, notably government intervention and their own inherent ambivalence towards internalization. Thus, the DIY career of local indie bands in China and Taiwan inevitably involves dealing with a domestic, social, and political atmosphere within which the attitude of the national government plays a key role. Moreover, Asian indie bands occupy a more or less ambivalent status for being too westernized or not yet internationalized. On the one hand, they wish to preserve local elements in their music; on the other hand, they yearn for appreciation from international fans (a typical benchmark of success in this respect being popularity in America or Japan). In this context, the paper discusses the struggle for survival and resistant politics of two indie bands, one from China and the other from Taiwan. The paper argues that the unique connection of internationalization and DIY ethics seen in the case of these Asian indie bands is bound up with specific local struggles underpinned by different governmental conditions within an increasingly connected global and regional indie music scene.

**Keywords:** *indie music, China, Taiwan, DIY*

Miaoju Jian is an Associate Professor in the Department of Communication and Institute of Telecommunications at National Chungcheng University, Chiayi, Taiwan. Her research interests include popular music, fan/audience studies, youth culture and media/cultural industry study. She has published two English journal articles about talent search shows in China and Taiwan. Recently, she has concentrated on the indie music scenes in both Taiwan and major cities in China, and published several journal articles and book chapters (in Chinese) concerning the politics and history of Taiwan's indie music scene, and the cultural policy of Taiwan's popular music.

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Photo given by Peter Machado

Professional Amateurs. Contemporary Finnish DIY Micro Labels and the Discourse of Expertise

*Juho **Kaitajärvi-Tiekso***
University of Tampere, Finland

This paper examines the ideological and aesthetic practices and discourses of Finnish small-scale record producers in terms of professionalism. The paper focuses on six DIY micro record labels (cf. Strachan, 2003) from Finland: Ektro Records, Fonal Records, Harmönia Records, Helmi-levyt, Jozik Records and 267 lattajaa. They all share a negative attitude towards professionalism in spite of the unique viewpoints of each label on the subject. The various discourses and practices, in which the relationships of all the six cases to professionalism materialise, are examined in the paper.

Arguably the Internet has provided access to more diverse music from around the world, by which even small-scale labels associated with underground movements have been able to attract larger audiences. Especially the more popular Finnish micro labels such as Ektro Records perceive avoiding professionalism as an ideological struggle against the determination of artistic practices by professional, i.e. commercial objectives. According to this view, the labels seek to maintain uncontrollable creativity and passion, and eschew certain utilitarianism related to commercial expectations, which might follow after success. In the other cases professionalism is not perceived as a probable threat, as the special editions for underground audiences will remain small and the possible profit from record sales will always be spent on future releases.

However, all the label representatives regard that their skills or qualities, which are required in the record production process, have developed by experience, and consider it as a positive thing. This development can be perceived as a degree of professionalism and thus brings out the question on the ultimate meaning of being professional.

Keywords: *do-it-yourself, small-scale record production, micro label, record industry in Finland*

Juho Kaitajärvi-Tiekso was born in Tampere, Finland in 1979. He was graduated as an MA (ethnomusicology) from the Department of Music Anthropology of the University of Tampere in 2005. After 6 years of various music-related jobs, Kaitajärvi-Tiekso begun his postgraduate studies in the new School of Social Sciences and Humanities of the university under the supervision of Professor Tarja Rautiainen-Keskustalo. He was accepted in the Finnish Doctoral Program in Music Research from the beginning of 2012, after which he has conducted his PhD project "Dynamics of Record Production in Finland in the Internet Age". He is currently working on an article for Oxford Handbook of Music and Virtuality.

Competitive Labour Practices in Socially Networked Electronic Dance Music Economies

*Jonathan **Karpetz***
McGill University, Canada

The rapid development and dissemination of the social media contest websites, such as Talenthouse.com, Wavo.me and Beatport Play, have led to immediate shifts in creative practices of those involved in fields related to these sites and their contest offerings. For Disc Jockeys (DJs) in Electronic Dance Music (EDM) networks, these production or remix contest based websites have had a significant impact on how they practice their craft. Contest websites have reoriented certain labour practices into networks of competition, where DJs and their audiences are asked to engage with these platforms and their partners for a chance to sign away their work if they happen to be 'lucky' or 'talented' enough to win. Through 'winning' these contests creative workers and their professional networks are often further enmeshed in the social media fueled ecosystems that these websites have set up. In my presentation I will trace a line of recent history and debate to reveal the web of connections that links local EDM networks and their engagement with these social media fueled contest websites and their backers. I will unpack and examine the call for #support that is involved in so much of socially-networked EDM communication. By following these calls for support I will begin to reveal the ideologies and discourses that bubble beneath the surface of EDM-related social networks and how they both allow for and rationalize these competitive practices. I will also show how notions of support permit contradictions in alliance as DJs come to simultaneously oppose the expansion of the media companies that own these contest websites, while also competing to labour on them.

Keywords: *competitive labour, social media*

Jonathan Karpetz, current MA in Communications, McGill University, with the thesis "Competitive Labour Practice in Nighttime Economies" (supervisor: Dr. Will Straw). Jonathan is current President, Art History and Communication Studies Graduate Students Association, McGill University; current Executive Member, McGill DJ Guild; current Executive Member, Our House Music Society. In 2012/13, he awarded the Graduate Excellence Fellowship, McGill University 2005 Dean's List, Carleton University.

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"Dynamics of Inclusion and Exclusion in Ethnic Club Scenes of Urban Europe"

*Kira **Kosnick***
Goethe University Frankfurt, Germany

This paper will present results of ethnographic fieldwork carried out in the context of the ERC project "New Migrant Socialities: Ethnic Club Cultures in Urban Europe", and discuss the differing social dynamics in both heteronormative and queer-dominated postmigrant club scenes that were studied by a team of researchers in London, Paris and Berlin. Tying these dynamics to different forms of marginality and precarity in the three respective cities, it will be shown how transnational music cultures are invested with different meanings and mobilized to different ends by social groups whose symbolic national and urban belonging is contested. Drawing on examples taken from a Franco-Caribbean party scene that sustains itself precariously in the Parisian periphery to 'upscale' British-Asian clubbing in London and queer Turkish-German partying in Berlin, I will discuss dynamics of inclusion and exclusion in the respective scenes and attempt to unfold some of the complex intersections of class, racism, ethnicity, urban gentrification, gender and sexuality that make these scenes sites of community, exclusivity or fluid engagement.

Keywords: *ethnic clubbing, scenes, gentrification, intersectionality*

Kira Kosnick is Professor of Sociology at Goethe University Frankfurt. After obtaining her PhD in Cultural Anthropology from the New School for Social Research, New York, she has worked as a postdoctoral researcher and lecturer at the University of Southampton and Nottingham Trent University in England before joining the Department of Cultural Anthropology at Goethe University Frankfurt as junior professor from 2006-2010. She was Principal Investigator for the ERC Starting Grant Project 'New Migrant Socialities: Ethnic Club Cultures in Urban Europe' (2009-2013).

No Particular Place to Play: a case study of growth and decay of rebel music subcultures in early post-Soviet urban space

*Liutauras **Kraniauskas***
Department of Sociology, Klaipeda University, Lithuania

In my presentation I would like to discuss an issue of complex relationship between subcultures, hegemonic youth culture and urban space in a post-Soviet context. Particularly, how the wave of musical rebellion, that took its legitimacy mainly from the ideology of nationalistic revival movement Sajudis in Lithuania in 1988, has receded into consumer society and how these transformations are reflected in the geography of subcultures. The presentation is based on a case-study of local subcultures in Klaipeda, Lithuania, in 1990-2000.

My main thesis is that the presence of subcultures is determined by the particular regime of urban spaces: the youth discourse defines spaces of identity performances and this definition of space implies, prevents or tolerates only those identities and spatial practices, which are consistent with the discourse.

In 1991-96 subcultural spaces in Klaipeda were subordinated and defined by the hegemonic youth discourse. Rebel music was treated as legitimate and integral part of youth culture; subcultures cohabitated with popculture in the same physical places and discursive spaces. Therefore concert halls and musical equipment were easily accessible to subcultures as legitimate agents of youth culture. In this period many subcultures were found in post-functional spaces, which lost its functionality due ideological and economic transformations of the Soviet urban structure.

But since 1996, local subcultures have consciously distanced themselves from popular youth culture. This ideological shift to cultural resistance has been accompanied by spatial movements and search for new places to play music. Despite the fact, that subcultures had found temporary places for identity performances in the city, they subsequently disappeared from public domain. This vanishing was mainly structured by change of disciplinary discourses of city space, which defined social identities and spatial practices in terms and categories of consumer society.

Keywords: *urban space, post-Soviet, subcultural places*

Liutauras Kraniauskas is an associated professor in sociology at Klaipeda University. He received PhD at Vilnius University in 2002. In 2012 he and his colleagues published a book on representations of post-Soviet city (Discourses of Klaipeda 1990-2010: sociological reconstruction of city identities) in Lithuanian language. He is a member of executive board of Lithuanian Sociological Association and one of the managing editors of an academic journal Sociologija. Mintis ir veiksmas (Sociology. Thought and Action). Main topics of interest: post-Soviet, urban cultures, subcultural identity, critical sociology and sociology of science.

Local Scenes, Conditions of Music Making and Neoliberal City Management - A Case Study of Hamburg, Germany

*Robin **Kuchar***
Leuphana University of Lueneburg, Germany

In recent years, city governments turned into restructuring of urban social and economic conditions and discovered 'urban music' as a way to 'sell' their ideas of creative (neo-liberal) city development. Consequences of these strategies are, for example music related city marketing, creative industries support and spectacular flagship-projects like opera houses and concert halls. In contrast to these kinds of top-down planning, local scenes as well as bottom-up movements as breeding grounds of cultural production are obviously out of sight. But actually, effects of accelerated gentrification, restructuring of 'creative'-quarters and the privatization of urban space seem to increase hindrances of urban musical/artistic production and the development of local scenes.

In this context, the project examines how local scenes and conditions of music production are affected by ongoing changes in urban areas, and which effects of city policies and interventions can be identified on the individual level of scene players and institutions.

Therefore, the case of Hamburg delivers a blueprint of what can be called a neo-liberal ('creative') city including strong top-down planning one the one and struggeling bottom-up scenes and social/cultural initiatives on the other. Basing on empiric data, the ongoing research takes into account current conventions of music making as well as developments of urban scenes caused by strategies and interventions of local (cultural) politics. On a rather actor-centered level, the project examines existing gaps between urban planning/ city politics and the musical sector and discusses implications on the relationship between cultural actors and 'their' urban environment.

Keywords: *music making, city politics, conditions of artistic production*

Robin Kuchar is assistant professor at Institute for Sociology and Cultural Organization, Leuphana University of Lueneburg. His major research interests are conditions of music making in urban areas, (underground) music scenes, music and globalization and cultural participation. In his ongoing phd project, he analyses the relationship between local music scenes and current urban development focusing the case of Hamburg. For more than 10 years, he is part of the German Underground music scene himself - by running a record label (Alison Records), organizing concerts and DJing. Together with Alenka Barber-Kersovan and Volker Kirchberg he edited the volume "Music City – musical approaches to the 'Creative City" which will be published in March 2014.

The Subcultural Scene Economy of the Berlin Techno Scene

*Jan-Michael **Kühn***
Institute of Sociology, Technical University Berlin, Germany

When reviewing the research of scenes and subcultures it becomes apparent, that economic aspects remain largely unresearched or exploratory (E.G. Hesmondhalgh 1998, Bürkner & Lange 2011). So far the economy of those formations has been mostly understood as being part of the cultural industries (or now referred to as creative industries), or not even economic at all. Based on research in the Berlin music scene around 'underground' techno and house music, I have come to different conclusions: I found micro-globalized and small-entrepreneurial infrastructures of clubs, marketing and booking agencies, shops, media and distributors run by club owners, promoters, DJs, booker and agency/club staff. They have an own value creation chain rooted in a common subcultural aesthetic and integral music culture – a scene economy. By exerting various selective subcultural orientations (non-commerciality, familiarity, sell-out) these both cultural and economic actors perform a post-modern form of aesthetic resistance. Although the distinctions remain blurred, they thereby produce a subcultural/internal hierarchy (Thornton 1995, Bourdieu) and draw boundaries around their mode of cultural production (Strachan 2007). By combining Bourdieu's theory of the cultural field (2001) with scene and subcultural theory, the presented approach links both subcultural identities and cultural-economic structures together and heads towards overcoming the current dichotomy of subcultural and post-subcultural theory.

Keywords: *techno music, scenes, subculture, economy*

Jan-Michael Kühn, Dipl-Soz. tech. He studied sociology at the Technische Universität Berlin and graduated with a thesis on the production of electronic dance music in home-recording studios. He currently writes a sociological dissertation on the economy and work in the Berlin house & techno scene with a scholarship from the Hans-Böckler-Stiftung. Since 2013 he curates the Berlin Music Days conference (BerMuDa Labs) panel discussions and presentations. Moreover, he is the founder of the „Berlin Mitte Institut für Bessere Elektronische Musik" web project, blogging and producing laid back web-tv shows around the Berlin techno & house underground scene, work and economy since 2006. He also regularly spins records as DJ Fresh Meat in Berlin's clubs. http://www.berlin-mitte-institut.de/

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»Pimp your Pipes!« Knowledge and Practices in the Revival(s) of Bagpipes

A B C D E F G H I J **K** L M N

*Thomas **Kühn***
University of Hamburg, Germany

This paper explores the relationships between people and musical instruments, the meanings of artefacts and knowledge in musical revivals and issues of heritage and identity in music scenes. After disappearing during the 19th century, different kinds of folk instruments, such as the bagpipe, have (re)gained interest in the last decades. Music scenes mostly formed by amateurs, who are dedicated to the revitalisation of musical instruments and repertoires, emerged all over Europe. Since the 1970s music and musical instruments, perceived as traditional and rural, have entered urban spaces, stages and styles. Bagpipes in particular appeared at the intersection of discourses on heritage and modernity, authenticity and regional collective identities. The absence of professional instrument makers gave rise to do-it-yourself initiatives that began to organise festivals, workshops, construction classes and assembly kits. Self-made instruments and self-taught bagpipe players were essential in the early years of this movement.

My ongoing research – focusing on the labour and musical skills of the pioneers and amateurs as well as the formation of international networks – is based on ethnographic methods, interviews, media and archive materials. I argue that the collaborative collecting and assembling of knowledge, experience and materials has to be analysed as a precondition for a revival and as an alternative form of agency. Moreover, the (re)production and improvement of traditional musical instruments in altering technical and cultural settings created new social and musical practices. Therefore, concepts like bricolage and assemblage as well as ideas on materiality, creativity and innovation have to be discussed. The making and playing of Bagpipes in the 20th and 21st century shows the ambivalence of revivals as recourse and development in music scenes and networks.

Keywords: *revival, bagpipes, instrument makers, knowledge, heritage*

Thomas Kühn, M.A. He studied Cultural Anthropology/ Folkloristics, Linguistics, Scandinavian Studies and Museum Management in Würzburg, Uppsala and Hamburg (M.A. 2008). He has since worked in different museums, exhibition projects and lectured Cultural Anthropology and European Ethnology at the University of Würzburg and the University of Hamburg. His main fields of research are Ethnomusicology, Material Culture and Museology. He was granted a one-year scholarship (2011/12) for an interdisciplinary research project on the exhibition of musical instruments and is currently working on his PhD thesis about the revival of musical instruments and bagpipe making in the 20th century.

Do Creative City Yourself: Labor and Organizational Strategies of Horizontal Art and Creative Youth Initiatives in St. Petersburg, Russia

O P Q R S T U V W X Y Z

*Margarita **Kuleva***
Centre for Youth Studies, NRU Higher School of Economics - St. Petersburg, Russia

English-American concepts of «creative city» [Landry 2008], «creative industries» [Cunningham 2005, Hartley 2005 and others] or «creative class» [Florida 2002, 2005] spread around the world, and Russia is not an exception. But if in many cases these ideas were applied by the state as the part of cultural policy or became popular among big corporations, in cities of Russia, in particular in St. Petersburg, the situation is different. The concept of creativity became important for new generations of cultural producers themselves, while the city administration or national foundations continue support mostly old traditional art institutions as the Hermitage of Mariinsky Theatre. In spite of it, the city is full of «creative spaces», appeared in last few years, «loft-projects», art-spaces, independent bookshops and publishing houses, small second-hand and re-made boutiques, run and invested by young persons often without any experience in entrepreneurship. The majority of these initiatives can be characterized as financially unstable: commercial projects operating at a loss, non-profit does not have sufficient resources and support for development.

The objective of the presentation is to highlight labor and organizational strategies that help these initiatives continue to operate and develop. In particular, I will talk about multifunctionality of these projects investing through more profitable work those activities which they really want to pursue; their labor specifics; importance of social networking and friendship. The presentation will be based on preliminary results of projects «Creative city: reformatting public space» (2013) and «Creative entrepreneurship» (2012). The analysis will include more than 30 creative organizations and collectives.

Keywords: *creative city, creative labor*

Margarita Kuleva (MA, soc.) is a researcher at the Centre for Youth Studies and lecturer at the Department of Sociology, National Research University – Higher School of Economics in St. Petersburg and PhD-student at NRU HSE in Moscow. Special interests: issues of cultural production and art as labor, youth cultures and fashion, creative city.

Photo given by Alfredo Valdemar Alvela

Circuit-Bending and DIY Culture

*Fernando **Lazzetta** & Alexandre Marino Fernandez*
University of São Paulo, Brazil

This article analyses Circuit-Bending and its relation to the Do-it-yourself (DIY) culture. Circuit-bending is an experimental music practice which consists of opening up low voltage (battery powered) electronic devices (musical toys, radio apparatuses, electronic keyboards, synthesizers, cd and dvd players, etc. - mostly technological waste), change (bend) the way electricity flows through their circuits until achieving 'interesting' sounds. It is characterized by an anti-consumerist and rebellious attitude. After presenting the work of some artists who make use of this methodology to create DIY musical instruments we bring the concept of proletarianisation by French philosopher Bernard Stiegler, and show how this kind of experimental methodology can act as a way of De-proletarianisation, providing circuit-benders a way to scape the consumerist chain, as it happens in most DIY movements. Then, we present the Do-it-with-others (DIWO) or Do-it-togheter (DIT) concepts and point how important it is for DIY practitioners to engage in collective activities. Finally, we bring the concept of relational aesthetics by French philosopher Jacques Rancière to comment on the anti-consumerist and rebellious aspects of DIY workshop practices.

Keywords: *circuit-bending, de-proletarianisation, DIY culture, relational aesthetic*

Fernando Lazzetta has born in São Paulo, in 1981, works as teacher at Electronic Music Course at University Anhembi Morumbi. Studied Musical Composition in Contemporary Technologies at University Pompeu Fabra, Barcelona, Spain, where has been graced with the Beca Phonos grant for young composers in 2008. In 2010 has been selected for the artistic residency at the Museum of Image and Sound of São Paulo (Mis-SP), resulting in the sound instalation "Ambiente Sensível". Has a master degree in Musicology, at University of São Paulo. Also runs a netlabel – Al Revés (alreves.org) –, working as curator, producer and also releasing his own music.

Same objects, different discourses. La Monte Young vs The Velvet Underground, Rhys Chatham vs The Ramones

*Christophe **Levaux***
Université de Liège, Belgium

"We couldn't believe that they were doing this crap just like in a sort of strange ethnically Brooklyn style, tuning their instruments to one note, which is what we were doing too (in Young's group) [...]." (Tony Conrad about The Velvet Underground, 1997)

"While hearing them, I realized that, as a minimalist, I had more in common with this music than I thought." (Rhys Chatham about The Ramones, 1990)

In the 1970's, repetition and stasis became (re)integrated into the Art music tradition via Minimal music. Simultaneously, they gained cultural accreditation in popular music with the emergence of Punk music.

More than 30 years later, many see there the birth of "musical repetition as a cultural practice" (Fink, 2005). However, during the 1960's and the 1970's, cultural hierarchies and generic divisions remained strong. Punk, Minimalism, Post-punk and Post-minimalism: these genres did not seem to converse with each other. How did minimalists and their supporters thematize repetition and stasis? How did punk rockers and critics do with the same objects? What influence did traditional and "postmodern" musicology had on shaping discourses on genres? These are the main issues we would like to propose in our paper.

Keywords: *punk, minimalism, genre construction*

Christophe Levaux is born in Brussels in 1982. He completed a degree in musicology and a Master in General Management at the Université de Liège. He subsequently attended a series of courses and seminars in sociology at the Ecole des Hautes Etudes en Sciences Sociales in Paris. He has worked as a Research Attaché in Musicology at the Université de Liège and as a Communication manager for the classical radio channel Musiq'3 (RTBF). He is now working on the construction of the "postmodern genres" in the context of the Project Litterature and Media Innovation (IAP).

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Experimental music and the reprogramming of apparatuses

*José Allen **Lima***
University of São Paulo, Brazil

This paper aims to discuss the perception that an underground music scene could be articulated around experimental lutherie, hacking and bending practices, related to a network of contemporary musicians and sound artists in Brazil. A scene, thus, emerges not from a shared aesthetic as usually happens in terms of a musical genre, but a shared interest in continuous experimentation in building and modifying musical instruments, computer music systems and networks, and sound tools in general. Somewhat central to this association of artists and musicians is the notion of music and sound making as a collective and improvisational practice, in which participation plays a key role, and where the creative approach encapsulates a social agenda. It also should be noted that such musical and sound practices occupy standard performance spaces such as theaters and music venues, as well as art galleries, squats, open public spaces, and its participants usually stem from workshops and courses on abilities such as hardware hacking, circuit bending and creative coding, which also suggests a shared interest in exploring hidden possibilities both in traditional instruments and within electronic gadgets. The author examines different approaches that constitute this practice, based on concept of apparatus as described by FLUSSER (2000), and particularly the notion of programming and re-programming of such apparatuses, which in turn relate to the concepts of lock-in according to LANIER (2010) and reprogramming according to BOURRIAUD (2002).

***Keywords:** apparatus experimental_music hacking DIY*

José Allen Lima lives in São Paulo and is currently a doctorate student at the University of São Paulo (USP), under the supervision of Fernando Iazzetta, PhD. He has recently earned a Master's degree in Musicology from the same institution, and his previous studies include a diploma in Ethnomusicology at the Federal University in Pernambuco (UFPE) under the supervision of Dr. John Patrick Murphy, PhD (University of North Texas – UNT), where an undergraduate degree in Music Teaching was also obtained. His current research interests include experimental lutherie and instrument modification practices, creative coding, as well as the social interface of such practices.

"Dollar Blues": gentrification, dolewave, and everyday life in "creative" Sydney

*Craig **Lyons***
University of Sydney, Australia

Since 2009, a number of commercial live music venues in Sydney, Australia have closed their doors, with the escalating cost of regulatory compliance a major obstacle to their continued operation. Venue closures, paired with continued growth in the property market, have impacted underground music in Sydney in two key ways. Firstly, local and federal governments have sought to rehabilitate "the music industry" through a series of policy interventions. Secondly, and the focus of this ethnographic study, musicians have responded by shifting towards DIY venues such as warehouses, shopfronts, houses, and backyards. Clustering in low-rent areas on the gentrification frontier, or gathering in dilapidated buildings closer to the city, these performances openly confront state authority to regulate cultural practice. They also offer an implicit critique of "creative cities" improvement strategies in which local underground cultural producers are often excluded from the economic growth such strategies purport to encourage. The struggle between making ends meet and cultural practice has recently been expressed musically with a move away from musical proficiency, and a lyrical preoccupation with unemployment and poverty. This trend – reported in music media as 'dolewave' – is an example of musicians in DIY scenes using a critique of everyday life as a strategy to reassert their right to exist in a rapidly gentrifying city. This paper will apply recent theoretical developments in the field of urban informality to show how the landscape of dolewave is produced and lived through everyday interaction in contemporary Sydney.

***Keywords:** gentrification, everyday life, "creative cities", dolewave*

Photo given by Bárbara Cabral

Brazilian rock 80s: a comparative analysis between São Paulo and Rio de Janeiro

*Érica Ribeiro **Magi***
University of São Paulo, Brazil

The focus of my work is on the Brazilian rock produced in the 80s. I propose a comparative analysis between two local scenes: São Paulo and Rio de Janeiro. My main objective is to understand the social spaces (university, nightclubs, etc) that fostered the emergence of rock bands in each city and how record labels have dealt with many different sonorities. This period is import not only for the consolidation of the rock music on the mainstream but also for the recognition of a body of middle-class professionals (musicians, journalists, music producers) responsible for legitimating this new kind of rock, heavily influenced by the british punk and post-punk sound. Labeled as "rock paulista" the rock produced in Sao Paulo was mainly supported by university students, generally coming from the middle class. Besides that, the "rock carioca" also comes from the middle class, but from a different background, not so much attached to an "underground ethos". How those identities were simultaneously produced: which symbolic, institutional, industrial and territorial connections were established, or refused, to communicate each one's uniqueness is my main concern.

Keywords: *Brazilian rock 80s, underground, mainstream, musical scenes*

The dark side of protest music: the extreme-right and the Skinhead sub-culture in democratic Portugal

*Riccardo **Marchi** (1) & José Almeida (2)*
(1) Institute of Social Sciences University of Lisbon, Portugal
(2) Faculty of the Arts, University of Porto, Portugal

The object of the investigation is the Portuguese skinhead music scene as one of the lesser-known sides of the protest music flourished in Portugal after April the 25th 1974.
The present study is part of the scientific debate on the sub-cultural extreme right and its forms of expression. The object of research is the Portuguese skinhead music scene as one of the lesser-known elements of the protest music which flourished in Portugal after the revolution of April 1974. The analysis is conducted in the light of the definition of "protest music" proposed by the ethnomusicologist Jorge Lima Barreto as being characterized less by the left/right ideological axis and more by a "deep revolutionary pragmatism" fighting against the "despotic machine of the power". The study covers the period since the rising of the skinhead subculture in Portugal in the mid-eighties and until present. The phenomenon is analyzed in its national and transnational dimensions. On the national dimension, the focus is on the skinhead music network in Portugal and its nationalist propaganda through the RAC/Oi music and its roots in the punk underground. The transnational dimension analyzes the links between the Portuguese and foreign bands that allowed the Portuguese skinheads to cross the borders, to integrate into the extreme-right alternative commercial market and to participate in the anti-system far right culture. The methodology is qualitative and based on semi-structured interviews with direct witnesses and on the hermeneutic analysis of the texts of the songs, the contents of fanzines, newsletters, magazines and other types of publications. The goal is to sketch the portrait of a Portuguese generation that has used music to spread his political ideals and to bind the liberal-democratic model of democracy.

Keywords: *nationalism, Portuguese extreme right, skinhead RAC/Oi Music*

DIY urbanism: roots, transformed spaces and economic implications

*Ramon **M**arrades*
University of Valencia, Polytechnic University of Valencia, Spain

City governments - in Southern European cities - have proven unsuccessful in a context of economic scarcity dealing with youth and cultural policies and specially incapable to generate mechanisms to solve youth unemployment. At the same time, the collapse of the real estate market left urban areas with plenty of space to be re-imagined.

Some of these spaces, no matter if public or private, are being activated and transformed through DIY urbanism. DIY urbanism acts as an agent of "policy-making besides the public sector" using economic scarcity and temporality as negotiation tools to transform spaces and communities and some times occupying the virtual space that city governments have left. Spaces transformed act as hubs of a highly mobile generation that alternates self-employment with project-based jobs and encourages frequent overlaps of private and professional spheres. DIY urbanism is starred most of the times by traditional DIY scenes (arts and music), which have upgraded their scope and scale colliding with other urban agents (from neighborhoods associations to private companies) to achieve physical transformations. In this paper I will describe the economics implications of the recent DIY urbanism movements (transformations, consequences and externalities), I will explore its roots in traditional DIY movements, I will analyze its possibilities of long-term value-creation and professionalization and its relations with city governments."

Keywords: *DIY urbanism, economic implications*

Ramon Marrades is a 27 year old urban economist and social entrepreneur. He is coordinator of Aula Ciutat (Universitat de Valencia and Universitat Politecnica de Valencia) and associate researcher of Pontificia Universidad Católica del Ecuador (Sede Esmeraldas). Trained in Economics (Universitat de Valencia) he holds a MSc in Economics and Geography (Utrecht University). He received an honorable mention in the International Young Planning Professionals Award (2012) and the Spanish Social Entrepreneur Award (2013); he has been a guest lecturer at Universitat de Valencia and co-authored two books about urban economics. He is a proud member of URBEGO. He used to play the bass guitar in the alternative rock band 121dB (2004-2013).

Punk positif: DIY production and the politics of value in the Indonesian hardcore punk scene

*Sean **Martin-Iverson***
University of Western Australia, Australia

Drawing on in-depth ethnographic fieldwork with the Kolektif Balai Kota, a DIY hardcore organising collective in Bandung, West Java, this paper explores the value politics of DIY production, both in the specific context of Indonesian hardcore punk and as a more general strategy for creative autonomy and social transformation. Reacting against what they perceive as the commercialisation of the wider Indonesian punk scene, and influenced by increasing contact with global DIY hardcore and anarcho-punk networks, this local DIY hardcore community has cohered around an explicitly anti-capitalist approach to DIY production. These anak DIY ('DIY kids') position their activities as a 'positive punk' alternative to the aestheticized rebellion and spectacular protest politics which have characterised Indonesian punk. In this paper, I investigate the various and often contradictory ways in which the anak DIY express and realise the values of community and autonomy which they regard as central to the DIY ethic. Through their non-profit hardcore performances and other practices of DIY production and exchange, they are attempting to sustain an autonomous community outside of capitalist circuits of value. While they have been quite successful in establishing a cultural commons of shared value and evading many forms of alienated labour, the autonomy of the DIY hardcore community remains partial, precarious and contested. Furthermore, their political significance is primarily as an internal critique of the 'underground capitalism' of the wider scene. I thus argue that 'positive punk' remains substantially within a politics of antagonism and negation.

Keywords: *hardcore punk; Indonesia; DIY production; value politics*

Sean Martin-Iverson received his PhD in Anthropology and Sociology from The University of Western Australia, where he currently teaches. This paper is drawn from his doctoral research project on "The politics of cultural production in the DIY hardcore scene in Bandung, Indonesia" (2011). As part of this project, he carried out ethnogrpahic fieldwork in the Bandung underground music scene, focusing especially on the activities of the Kolektif Balai Kota ('City Hall Collective'), a DIY hardcore organising collective. Sean has ongoing research interests in the politics of creative labour, underground music scenes, transnational social movements, and urban Indonesia.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Rock in Portugal: effects of the rock music in the Portuguese youth (1960 vs. 2013)

*Ana **Martins***
University of Minho, Portugal

According to Ricciotto Canudo's manifest The Birth of the Sixth Art, Music ranks the fourth place in the short list suggested by Ricciotto Canudo, in 1911. Nevertheless, like any other form of artistic expression, the music also was born to change the world. Not only the world of who create music, but the one from all of us who listen it and laugh, cry, beg, have fun, grow, mature and get old, always with her around us, in every circumstance.

The music is all made by different cultures, different rhythms and sounds, crossing and touching each other at some point. And it is in this inequality that lives the beauty of the musical harmony. Rock touches me. I use the term "touch", because my heart beats faster, my ears expand and my skin shivers up.

Like any other forms of artistic expression, Rock came also to leave a very strong mark in the world that we live. And, as we live in Portugal, why not explore this phenomenon of the national Rock? Why not address myself to the arrival, the development and the consolidation of this culture in our country? Why not study his impact, marks, innovations and transformations left in this small country planted by the sea?

So I'd like to explore the emergence of this subculture in Portugal, as well his place in contemporary society. In other words, I will try to realize what impacts this music type brought to the Portuguese youth.

Keywords: *rock music, Portuguese youth, music, Portugal*

Ana Martins has a bachelor degree in Communication Sciences', specializing in Information and Journalism, at the University of Minho. I choose to take this degree because of my passion about writing. Culture, art and music are some of my main interests. For this reason, in addition to a training held in a local newspaper (AltoMinho), she developed a close collaboration with Canal 180, pioneering media organization in the promotion of national culture. Currently, she is taking her master's degree in Communication, Art and Culture, also in University of Minho with a thesis called ROCK IN PORTUGAL: repercussões do género musical na juventude portuguesa (1960 vs. 2013).

ROCK IN PORTUGAL

"The Garage were I was born": Coimbra's musical scene in the 90s

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

The resume that im proposing is based on my master dissertation about a group of music lovers who appeared in Coimbra during the 90´s. this work aimed to overlook the existence of an alternative field of social interaction influenced by rock and punk-rock music. This restricted group aroused against the dominant traditions in Coimbra, consolidating a local context of music production and consumption, forming a musical scene, protruded by the ideology of independence and underground aesthetics. Their main belief is rock as a life´s philosophy: rock is to be felt as a set of emotions and not a mere consumption.

My goal is to portray Coimbra´s rock music scene conveying it´s importance to the structuration of the contemporary underground field. The study was based on five main variables pertinent to the analysis and configuration of the music scene. They were social origins, professional and scholar trajectories, musical trajectories, local context and musical identity. My empirical object, and based on a qualitative methodology, is composed by sixteen musicians and musical professionals who were developed their skills in Coimbra.

Punk-rock and rock music structured their social practices and representations, aiming for an alternative field to extrapolate their subversive creativity, giving this way, a sense to their experiences, interactions and relations, against a world of mainstream and plastic, were everything is built in a mass system of production. Understanding this local group of rock and punk-rock lovers proposes a theoretical framework to know how individuals share and conceive music as an ideological possesses in integrating a will of collective principles. A will, sociologically thinking, capable to reflect their knowledge systems which are influenced not only derived by the social interactions but by including the way they practice and relate to punk-rock and rock music in their everyday life.

Keywords: *music culture, youth culture, music scene, rock, Coimbra*

Pedro Emanuel Almeida Martins has a degree and master's in sociology by the Faculty of Economics of University of Coimbra. He developed a master dissertation subordinated to the theme of music culture intitule "The Garage where I was born": Coimbra's musical scene during the 90s". In the moment, he's a PhD student by the same institution, developing a doctoral thesis about Portuguese independent cinema. His main field of interests are focused on sociology of culture, mainly youth culture, subculture, counter-hegemonic movements, artistic activism and other themes wherein sociology of absences and sociology of emergences seek to rebel against conformism.

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Return of the Boom Bap? German Independent Hip Hop Labels and their view on the commercial reemergence of 90's Hip Hop aesthetics

*Drew **Mazyck***
Goethe University Frankfurt am Main, Germany

The term "Realness" has been a key signifier in Hip Hop music from the 1990's. Marking a realm of authenticity, "realness" distinguishes between "real" and "fake" artists. "Realness" also is bound not only to certain cultural codes of aesthetics within Hip Hop but also to certain approaches to and meanings given to the production of music. Independent and DIY Labels such as "Entourage", "Melting Pot Music", or "Sichtexot" seem to share a very similar ethos in Beatmaking, DJing and MCing, in which authenticity and distinction from more commercial approaches play a rather significant role. The sound of their productions has often been compared to 1990's Hip Hop due to their use of Jazz- and Funksamples and drummachines like the Akai MPC60.

At this very moment there seems to be a movement in German "mainstream Hip Hop" that emulates the rather raw sound of the underground Hip Hop of the 1990's. It is certainly not a new phenomenon that "the Mainstream" synthesizes codes that were originally practiced by underground artists; what makes the contemporary situation in German Hip Hop music unique, however, is that there seems to be a nostalgic turn in mainstream culture which mobilizes certain aesthetics which were predominant in the 1990's and which have also partially been carried on and modified by independent labels.

Using qualitative expert interviews with protagonists in the field of independent labels, my research project asks how German underground Hip Hop still distinguishes itself from "the industry" and what challenges independent labels face.

Keywords: *german hip hop, independent labels, boom bap, realness*

Drew Mazyck is currently enrolled at the University of Frankfurt in his first semester of the sociology masters program. His bachelor thesis was on queer subjectivity and he presented it in a poster session at the congress "Gleichgeschlechtliche Erfahrungswelten" in Berlin last December. It will also be published as an online resource in "Soziologische Schriftenreihe" by Prof. Dr. Phil C. Langer (University of Frankfurt). He is very eager to participate in the KISMIF conference because he has actively been engaged in the shaping of Frankfurt's underground Hip Hop scene for several years and therefore see DIY Hip Hop culture as a scientific stimulating object as well as a personal issue.

Jazz Scenes and Networks in Europe: Repackaging Independent Jazz - New Strategies for Emerging Markets

*Haftor **Medbøe***
Edinburgh Napier University, United Kingdom

Recent years have witnessed significant changes to the methods by which artists connect with their fans. Where in the previous century these connections were primarily made through touring, media promotion and the physical distribution of product, the Internet has offered up a burgeoning range of alternatives.

The novelty of digital dissemination platforms is waning and an appetite for more direct and tangible artist/audience connection is emerging. Where iTunes and the like have afforded everyone the possibility of getting 'signed', the music of independent artists is often lost in the noise of a saturated marketplace. Social media, too, has begun to lose its charm and efficacy due to commercialisation and exhaustive applications. This climate, in which we are reappraising our 'love affair' with the digital marketplace, charges us with innovating responses to the requirements of internet-weary audiences. The rise in farmers-market sensibility amongst consumers is being manifested in artisanal product, imbued with a sense of authenticity through 'denomination of origin'. A similar mind-set in the marketing of music might provide an alternative to the seemingly homogenised array of goods available in the Internet's virtual shop-window.

The Internet has become synonymous at best modest financial return for the musician. This paper, therefore, seeks to fresh methods of engagement with the instruments of digital interconnectedness. To profitably connect with our audience, we might begin to rethink the nature of the products that we offer and the terms by which we offer them.

Keywords: *jazz marketing; product packaging*

Haftor Medbøe, PhD by Published Works Cultural Identity and Transnational Heritage in Contemporary Jazz: a Practice Based Study of Composition and Collaboration (2013). Papers given at Rhythm Changes conferences Amsterdam NL 2011 and Salford UK 2013, IMS Congress Rome IT 2012, Music Industry Mentor to New Deal for Musicians and Music + from 2006 – 2010 Scotland UK. Composer and guitarist with Haftor Medbøe Group, 5 albums released since 2006. Founder of Fabrikant Records est. 2007. www.haftormedboegroup.net; www.fabrikant-records.net
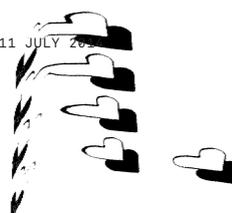
From the fanzine to the Internet: The evolution of communication models throughout the history of the Spanish ska scene

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Complutense University of Madrid, Spain

Since its inception in Jamaica in the late 1950's and its subsequent adoption in many countries through following decades, ska music has been often the center of underground local scenes which have managed to survive with limited resources. In the case of Spain we can identify several stages in the history of ska through which the notion and experience of scene has been changing according to the models of communication that have stood out in each period to keep the movement afloat. Among these we find sporadic reports made by non-specialized journalists and published in mainstream magazines in the 60s and 80s, the manufacture and distribution of thematic magazines through the 90s, the broadcasting of ska and Jamaican music-oriented shows in community radios and regional TV channels, and the emergence of websites devoted to the spreading of the ska scene —blogs, forums, band sites and similar initiatives. Analyzing the peculiarities of each of these realities through a series of examples, I intend to illustrate how they have determined the subsistance of the scene in several regions of Spain, its reception by the public in different periods of their popular history, and the way ska music and its culture has struggled until today to find its place among a not always receptive —even sometimes hostile— mainstream context.

Keywords: *ska scene, Spain, communication models, alternative resources, underground media*

Gonzalo Fernández Monte is doctor in Musicology and Piano teacher. He studied Musicology in the Universidad Complutense (Madrid), completing the bachelor of Music History and Science and the doctorate with his dissertation about the history and analysis of ska in Spain. He obtained a research scholarship from the Spanish Ministry of Education for his doctorate, which included a four-month stay in the City University of New York as a visiting scholar. He has completed the high degree in Piano and a degree in Music Theory, Transposition and Accompaniment in the Conservatorio Padre Antonio Soler (San Lorenzo de El Escorial). He has also obtained a certificate in Architecture in the Universidad Politécnica de Madrid.

Resistance, hybridizations and power relations in Brazilian and Portuguese raps

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Public University São Carlos, College of Letters, University of Coimbra, Brazil

This paper is part of our project PhD research at the College of Letters, Coimbra's University in which we set out to make a comparative analysis, especially related to linguistic, stylistic and discourse issues, among Brazilian raps, Racionais MC's group, from São Paulo, and MV Bill, of Rio de Janeiro, and Portuguese raps, Mind da Gap group and rapper Boss AC. We analysed the raps of CDs "Nada como um dia após o outro dia", 2002, of Racionais; "Matéria Prima", 2008, of Mind da Gap; "Preto no branco", 2009, of Boss AC; "Causa e Efeito", 2010, of rapper MV Bill. We chose these albums because the rappers had already consolidated careers, as well as significant and representative names in the Hip Hop scene, in Brazil and Portugal. The theoretical and methodological scope, we chose studies of Foucault (1997, 2002a, 2002b, 2004) on the relationship among discourse, power and resistance. Thus, we present strategies and tactics (CERTEAU, 2003) used by the announcers (rappers) in order to show the way these power relations and resistance emerge discursively in the lyrics of rap songs, in both contexts of Brazilian and Portuguese cultures.

Keywords: *raps, Brazil, Portugal*

Tatiana Moreira, linguistic PhD student from Public University São Carlos (São Paulo/Brazil) Financing by Fundação de Amparo à Pesquisa do Estado de São Paulo (FAPESP).

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Junctions in Free Jazz and Post-Rock: Underground music record labels in Montreal

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McGill University, Canada

This paper provides a preliminary analysis of the Ambiances Magnétiques and Constellation Records music labels as points of convergence within the respectively Francophone and Anglophone underground music scenes in Montreal. Ambiances Magnétiques is associated with Musique actuelle, a Québec-specific musical movement blending 'bruitism', electronic sounds, free improvisation, jazz, rock and folk. Constellation Records has been associated with post-rock and experimental popular music. This paper examines the ways in which specific underground music labels operate in tensions, partial cohabitation and occasional transversalism. Both labels operate primarily on a local level and favor a do-it-yourself approach to recording, distributing, releasing and promoting their releases. Through specific overlaps involving scene actors (musicians, concert promoters, etc.), objects such as musical instruments and discourses circulating through their respective communities and scenes, both labels have contributed to the city's international reputation as an underground culture hub. Taking musicians Colin Stetson and Jason Sharp, their creative practice of the saxophone, and their involvement with specific projects connected to Constellation Records and Ambiance Magnétiques records as specific points of connection, I argue that through processes of circulation, seemingly disjointed and volatile underground music scenes coalesce, and at times stabilize, as networks of experimental music practices constitutive of Montreal's contemporary cultural identity. In so doing, this paper begins to analyze the centripetal and centrifugal movement of 'forces' – such as languages, audiences, and infrastructures – that crystalize with record labels and that pull the elements that make up the underground landscape of the city, both separately and together.

Keywords: *music scene, experimentalism, post-punk, improvisation, do-it-yourself*

Francois Mouillot is a PhD candidate in Communication Studies at McGill University. His research, at the intersection of ethnomusicology and cultural studies, focuses on the role of popular and improvised cultural practices in relation to identity politics in cultural minorities of the West. To that effect, he has researched modern Basque cultural practices (such as Basque rock and improvised poetry) and is currently involved in an ethnography of the experimental music scene in Montreal, Quebec. François plays the guitar and a number of electronic and noise-making instruments, and his active in a number of projects blending popular and experimental musical aesthetics.

"Authenticity" and collective identity in a local hardcore-punk scene

*Josep Lluís Lancina **Murillo***
University of Barcelona, Spain

The aim of this paper is to analyze the construction of a collective identity and the conception and use of the idea of authenticity in a local musical scene.

This investigation is based on ethnographic data collected in field work from 2010 to 2013, individual and collective interviews in-depth and several kinds of documents: fanzines, performance's posters, mainstream press and administrative files.

This musical began to work at the beginning of the 1980, which is located in a town 35 kilometres far form Barcelona, has become the meeting place for hardcore-punk music players and supporters. During the period under review the town's population has doubled its population form 5.000 to 11.000 people and the economy has grown dependent on the third sector. The musical scene is known as La Roca Karate-Punk and several activities are developed in it as DIY, fanzines publishing, self-production of recording formats, as well as the organization of concerts. As time goes on some people involved in the scene have become increasingly professionalized or have got involved in artistic creation.

The diachronic analysis will allow to examine some issues as the age of the participants in the scene and the recruitment of new cohorts, whereas taking in consideration the distance between La Roca and Barcelona will allow to study a scene located in a "satellite town" separated from the capital city by a metropolitan green belt and the local experience of a global musical subgenre.

Keywords: *local music scene, identity, authenticity, hardcore punk*

Josep Lluís Lancina Murillo, intern at the Library of the Faculty of History at the University of Barcelona (UB) (2011-2014). He is executive producer on the independent record label Macaco Records (1991-1994) and has a course specialization as live sound technician, Microfusa Sound School (1990-1991). Josep is a Social and Cultural Anthropology graduate from UB (2012, Extraordinary Prize of Degree) and, currently, he is a MA student in Anthropology and Ethnography at UB. He has a course in "World music, pop tradition" in U.B (2008). Editor fanzines Plasma (1982-1983) and Minimun Rockerol (1993-5). Also I have written to fancines MiniRab (1989-90) and Foragitats (2007). Member of the SIBE (Sociedad Iberica de Etnomusicología).
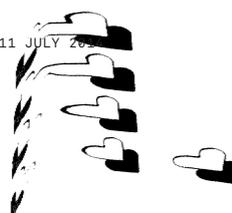
Photo given by Francisco Dias

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"...where you meet all the people and just play" - Jam sessions as a space for jazz education, networking, and masculine performance

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Institute for Music Sociology, University of Music and Performing Arts Vienna, Austria

Despite the overwhelming presence of music colleges and the standardization of learning processes in general, jam sessions still function as a main educational institution for young jazz musicians in many respects.

Jam sessions are the places to practice musical skills on an individual and collective level, they strengthen the common frame of reference and represent essential networking opportunities. As such, jam sessions enable the jazz subculture to establish, demonstrate, and assert its own criteria. Musicians are able to reclaim a space which is allegedly free from the influences of music colleges and set their own standards. Against this backdrop, jazz subculture appears as a solidly united culture, in which subjective experience is a key category and the individual can count on collective support.

Considering the aspects of commodification and gender, jam sessions can simultaneously be looked at in a different light. Young musicians are also in need to establish their positions in local scenes. Support and competition intertwine under economic pressure and are also enforced by masculine assertiveness. It is in jam sessions where subcultural values enhance and impede social progress.

The presentation focuses on the mediation of subversive and repressive potentials of jam sessions as a genuine educational institution of jazz subculture. It is based on qualitative interviews with young jazz musicians and participant observation. It is also influenced by the thoughts of Theodor W. Adorno on culture industry, Raewyn Connell's theory of masculinities, and historical jazz studies.

Keywords: *jazz, subcultural learning, masculinity, culture industry*

Martin Niederauer studied sociology at the University of Frankfurt am Main/Germany. He wrote his doctoral thesis on "Jazz as social criticism and aesthetic resistance" ("Die Widerständigkeiten des Jazz") and is currently working as a post-doctoral researcher at the Institute for Music Sociology at the University of Music and Performing Arts in Vienna/Austria. His main research interests are critical theory, culture industry, aesthetics, and music.

Boys in Black, Girls in Punk. Gender Performances in the Goth and Hardcore Punk Scene

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University of Rostock, Faculty of Economic and Social Sciences, Germany

The paper focuses on the construction of gender in youth cultures. The main question is how young people deal with gender as a category and resource in their youth cultural self-expressions. The focus lies on the male-dominated hardcore punk scene and the goth scene. Some male adolescents of the goth scene show androgynous self-expressions. In tendency young men and women of both scenes violate dominant male and female body images. Young males in the goth scene use female labeled representations (makeup, skirts, emphasized emotion, sensitivity) on the other hand young females in the hardcore punk scene use male labeled signs and patterns of behavior (heavy boots, loose clothing, hard dance styles). During adolescence young people are experimenting with their social surroundings and their own body. This includes gender-based positioning and the provocative exceeding of normative gender boundaries as well as an overemphasis of certain attitudes and characteristics of their own gender. In this paper qualitative interviews with three male members of the goth scene and three women of the hardcore punk scene are analyzed. How are their self-expressions and self-interpretations shaped? Which idiosyncratic representations of femininity do women show in male-dominated hardcore punk? What kind of self-interpretations on gender and affiliation are the young men in the goth scene displaying? Are they crossing or shifting boundaries of a heteronormative gender order?

Keywords: *youth culture, gender (performances), hardcore punk, goth scene*

Yvonne Niekrenz was born in 1980 in the Northeast of Germany. She studied Sociology and German studies at the University of Rostock. Since 2004 she has worked as a research assistant at the Institute of Sociology and Demography at the University of Rostock. In 2010 she finished her PhD thesis on the meaning of collective celebrations and festivity. One of her main research interests is Sociology of youth and youth culture. She published an anthology on "Youth and Body" (2011 – with Matthias D. Witte); her recent publication on youth has focused "Youth and Globalization" (2013).

"But who doesn't know The Beatles anyway?" Young fans of New Beatlemania today

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University of Geneva, Switzerland

Under the broad concept of retromania, our contribution presents a case study of a specific group of "oldies" music lovers: the younger fans of The Beatles today. We present our findings that examine how their taste for this band comes to be formed and what it takes and means for them to be a fan of a band that stopped performing long before they were born? In fact, may we still speak of a "Beatlemania" regarding these younger fans today, as we did in the 1960s? Leaning on a pragmatist approach in sociology, we conducted our research focusing not on the passivity of fans in following their idols, but their activity in constructing a personal taste in music. Our results are based on thirty-two interviews conducted online, using various online research methods for recruiting interviewees and completing the interviews, on two social-networking websites with special focus on music. We will thus discuss how these fans came to discover The Beatles, how their fandom is in perpetual (re)construction, how they use their "fan capital" to seek out other fans, how they see their retromania, how they find ways of getting closer to The Beatles – given the impossibility to see them live – and how they appropriate their listening to this music, never left to chance. In this, we present the ideal-typical path to becoming a young Beatles fan today.

Keywords: retromania, The Beatles, fandom, popular music
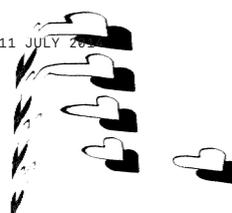
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Photo given by Francisco Dias

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DIY in Practice: Pop-punk Careers and Cultural Production

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Institute of Technology Carlow, Ireland

DIY music scenes, and related independent micro-labels, are often viewed as carving out alternative cultural spaces separate from mainstream capitalist production. In terms of representational politics, the practices of DIY/independent music scenes can be understood as an attempt at reordering cultural production and privileging creative autonomy; where, as Moore (2007) argues, success is measured in symbolic rather than economic capital. As Dale (2008: 190) suggests, the institutional challenge of independent music was part of an attempt to "spread power out, to re-distribute cultural capital and encourage self-expression". One example is the genre of pop-punk music in the United States, which, since the early 1990s, has become associated with a range of DIY labels and localised scenes. For Barrett (2013) the punk 'movement' in the US represents a politicised form of collective action comprising a network of counter-institutions, while Dunn (2012) suggests that independent DIY punk labels open up space for potential political resistance. This paper examines the on-the-ground experiences of participants (including label owners and band members) in this particular DIY/independent music scene. The paper explores the extent to which participants share the assumptions characteristically ascribed to DIY scenes/independent music labels, the degree to which these are realised in practice and whether engaging in a 'career' in the independent pop-punk music scene is consistent with creating spaces for autonomous and creative cultural production.

Keywords: *cultural production, DIY careers*

Morgan O'Brien is Assistant Lecturer in the Department of Humanities at the Institute of Technology, Carlow in Ireland. He is also currently working on an evaluation of a sports-based education programme, which is being conducted in the Centre for Youth Research and Development located in the Department of Applied Social Studies, NUI Maynooth in Ireland. His teaching and research interests include youth cultural studies, popular culture and consumption, and community studies.

Chaos in Portugal: aesthetics, illustration, pop and art

*Ana **Oliveira** (1) & Paula Guerra (2)*
(1) Institute of Sociology, University of Porto, KISMIF Project, Portugal
(2) Faculty of the Arts, Institute of Sociology, University of Porto, Griffith Centre for Cultural Research, KISMIF Project, Portugal

Punk rock emerged as a denial of the dominant trends in popular music, and as a counterpoint to the organizational tendencies of the dominant society. This feeling of revolt and the desire to provoke is transverse to youth in general, but was particularly pronounced in the late 70s, a time marked by changes in the social and political point of view, when the hippie dream started to crumble. The phrases that Sex Pistols poured in to their songs ("Get Pissed Destroy", "No Future") derived from the catechisms situationists. Thus, by allowing themselves to be influenced by the International Situationist, the punks found a unique language to express their revolts and ideals, by making use of new forms of communication: manifestos, flyers, album covers, t-shirts, posters, among others, that could still arouse the feeling that things could be changed. The Dada movement, a French artistic movement in the '20s, accepted anarchy, subversion and provocation, while using the turmoil as a means of self-promotion. Dadaism, headed by Duchamp, argued that "a painting is not made by the painter but by those who look at it", being staunch supporter of the desecration of the aura of genius sported by artists.

Ana Oliveira, BA Hons. in Sociology (University of Porto) with the thesis «Cultures Territory: design of an "emerging cultural cluster" in downtown Porto», Ana Oliveira has an avid interest to know better themes such as youth cultures, popular music, sociology of culture, sociology of art, sociology of music, identity and lifestyles, urban space appropriation. In 2011 Ana studied the music nights of Porto and Lisbon, as well as the music Summer festivals between 2007 and 2010. Currently, Ana is a researcher at the scientific project Keep it simple, make it fast! (PTDC/CS-SOC/118830/2010). http://www.punk.pt/ana-oliveira-2/

Paula Guerra is Assistant Professor of Sociology, Senior Researcher in the Institute of Sociology (IS-UP) and Invited researcher at CEGOT-UP. She is also Adjunct Professor of the Griffith Centre for Cultural Research (GCCR) at Griffith University in Queensland, Australia. She has authored some recent publications namely The unstable lightness of rock. Genesis, dynamics and consolidation of alternative rock in Portugal (1980-2010). Guerra is currently the Chief Investigator of the Keep it simple, make it fast! Prolegomena and punk scenes, a way for Portuguese contemporaneity (1977-2012), an international and interdisciplinary project about the Portuguese punk scene funded by the Portuguese Foundation for Science and Technology (PTDC/CS-SOC/118830/2010) and a researcher in other projects. http://www.punk.pt/paula-guerra-2/ Faculty of the Arts, Institute of Sociology, University of Porto, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

His ready-mades are the supreme example of this pursuit, as they introduce banal, everyday objects, into works of art, elevating them to the status of Art. All this shows us how important is the visual culture of punk and its influence in the rebuilding of relations between pop and art (agit pop). Returning to the idea of the interstitial space created by the punk aesthetic and illustration, in this paper we seek to analyze systematically the album covers (art work) and posters from gigs of Portuguese punk bands since 1977 in the expectation of deriving some of the lines of deconstructivist positioning of the global punk aesthetic, while allowing a reading of meaning of these images and artefacts. The materials collected will also be analyzed taking into account the following parameters: elements present, color, lettering, picture composition, light and transmitted message.

Keywords: *punk, aesthetics, visual culture, pop, art*

Are the Streets Still for Dreaming? Punk Rock, Thrash, and Heavy Metal: Unrecorded Blueprint of Beirut's Urban Landscape

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Université de Balamand, Lebanese Academy of Fine Arts, Lebanon

My lived experience in Beirut with a sphere of skaters, metal heads, thrashers and Punk rockers interweaved into a self-differentiated, less-than-a decade old DIY underground culture, dominantly masculine, proposes another perspective on the limits of historically framing 'Punk subculture'.

The lifestyle and variable factorial structure of the group defines their shifting identity boundaries, where thrashing and music share rituals and practices, and redefine the urban experience on two levels: remapping the city axis through thrashing the streets, and underground and DIY music practices.

From the urban fabric, layered and divided with sects, political affiliations, economical and social classes, the group of a young and charged history sparks from the shapeless with an assault with gesture, as an autonomous act of a time-space capsule that escapes and disrupts preexisting social boundaries and patterns, yet submits partially to gender constructs.

From the sphere of voices, an alternating rhythm of punctual cuts through the urban layers of identity, an unspoken narrative starts to form, where a new layer, with a mayhem resistance, breaches identity constructs and loaded spaces. But the rhythm leads the narrative to shape itself as linear. Therefore questions about continuity surfaced; the scene having a differentiated genesis, and structure.

The sphere has rooted geo-specific practices transmitting a 'displaced' musical heritage, but their viability is anchored in their own history; they have become an auto-referential non-place. Permeable to global mainstream while resisting the postmodern aesthetics assimilation the ephemeral 'Other', the group resists sociological objectification and representation models, accepting no discourse, even that of a subculture, but, in spite, become social agents. If their production of music and space has become a broken promise for itself and for its reception, yet a viable and valuable mode to revitalize the study of sociological frameworks, how to escape then sociological objectification?

Keywords: *underground music, identity boundaries, sociological objectification, urban layer, Beirut*

Lynn Osman holds a Masters degree in Visual Arts from Académie Libanaise des Beaux-Arts (2013), thesis entitled "1.Outside de David Bowie: Intersection de l'histoire de l'art, fiction, narration et iconographie: peinture d'une image rémanente du corps, une vision non-enregistrée", and a Bachelor Degree in Graphic Design (2005). She has a thorough academic research experience, and her interests are comparative subculture and underground music production, and she has been working on her publications: visual essay There Could be Space for Another Shadow: Punk and Early Christianity Transgressing (outside) History, exhibited at Marguerite Duras Public Library, Paris and Tokyo Art Book Fair (September 2013).

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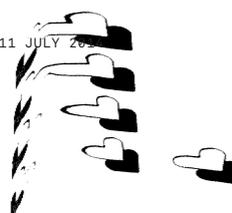
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Photo given by Bárbara Cabral

Keep it Radical, Make it National. The Hungarian radical right-wing scene and the DIY culture

*Ágnes **Patakfalvi-Czirják***
University of Pécs, Hungary

Hungarian public discourses reveal certain ambivalence with respect to radical right-wing groups and their steadily increasing audiences. On the one hand, there are voices that would reject and exclude altogether the manifestations of such groups from the public sphere. On the other hand, the outspoken, blunt character of such manifestations, no matter how simplifying and offending they may be otherwise, is seen by many as conveying a positive value. Described by some analysts as a "radical galaxy", (Ablonczy 2010) or a "counterculture" (Zsuppán 2008), these neo-nationalist networks based on musical scenes and radical nationalist groups offer an alternative platform of consuming and experiencing what they consider to be authentic, raw 'Hungarianness'.

My presentation will focus on the interconnections between the form, the cultural content, and the construction of a meaning, and the identity during the process of production and consumption of media content. The case study will follow the circulation of a popular musical product, a home-made video by a Transylvanian Hip-Hop artist, in the virtual networks of the Hungarian right-wing scene. As I'll show, the circulation of this content leads to a series of articulations that shape and reshape its cultural significance, embedding it in several interpretive frames and networks of meaning. Articulation, in this sense, can be described as a process which channels the communicative moment of creative self-expression on one hand, and the web of relations and meanings pertaining to its cultural significance on the other hand. The new context of the media content brings into a strong ideological background, therefore the creators position transformed into a Hungarian right-wing scene actor, and his product was labelled as nationalist Hip-Hop.

Keywords: *right-wing scene, DIY culture, Hungary*

The videoclip language jumps to the Brazilian Cinema

*Maria Goretti **Pedroso***
São Paulo University, Core Educational Research Cyber Digital, Brazil

The MTV was born in New York on 1 August 1981, with the music "Video killed the radio star". Created by MTV Networks Music & Logo Group (Viacom Media Networks) and spread all over the world. In Brazil, MTV exploded on October 20 of 1990, in a scene formed by fusions of rhythms and styles, an arrangement between pop and rock music (Red Hot Chilli Peppers), between the heavy metal and electronic music (Ministry) besides the emergency (what would be the last major world rock scene until that moment) the Grunge, and the alternative rock segments, plus hip-hop. Explore the market from record labels, television stations, advertising until films, with the exploration of sound and image, because the videoclipe was chip, short, easily accessible and consumable products for teenagers.

MTV had invented the perfect chemistry between the audio and the image and changed the aesthetics of television language, either in uptake as the editing of the clips, creating the "videoclip language", which breaks the formula: "how to make an audiovisual product". With an alinear, scratched narrative, build with quick cuts, it migrated strongly to Brazilian cinema, called re-capture Cinema. The article has the propose to make an analysis through videoclip language aesthetics of two productions that explore different urban realities: The Invader (Beto Brant, 2001, São Paulo), and City of God (Fernando Meireles, 2002 - Rio de Janeiro).

Keywords: *MTV, videoclip language, cinema*

20 years of independence: ideology, longevity and strategy at Chemikal Underground Records in Glasgow, Scotland

J. Mark **Percival**
Queen Margaret University, Edinburgh, Scotland

In 1994 the Glasgow-based independent label Chemikal Underground was established by the members of indie 4-piece band The Delgados, initially to release their own recordings but very soon releasing debut albums by Mogwai, Arab Strap and Bis. All four bands were crucial to a developing Glasgow independent music scene and the label itself has become a significant centre of, and inspiration to Scottish independent music production across nearly two decades. The label's commitment to independence and artistic integrity has been balanced by a remarkably grounded attitude to the business of music, and a shrewd approach to division of labour within the label. I have argued elsewhere [Percival, 2011] that Chemikal Underground was an example of a post-independent pragmatism in independent record labels, but with remarkably few of the compromises that term might suggest.

  This paper draws on interviews carried out by the author with Chemikal Underground founders across the label's history, dating from 1998 onwards, and explores the development of an independent record company through the professional trajectories of the four key participants. Key themes that have emerged in these interviews include: challenges of digital downloading; response to changes in the economic model of an indie label; the significance of the Chemikal recording studio, Chem19; engagement with the Scottish Music Industry Association, and the Scottish Album of the Year awards; collaborative projects, including the East End Social (http://www.eastendsocial.com), a series of Commonwealth Games culture programme community music events curated by Chemikal Underground between April and August 2014.

Keywords: *Scotland, indie music production*

J. Mark Percival is Senior Lecturer and Programme Leader for Media at Queen Margaret University, Edinburgh and lives in Glasgow, Scotland. His 2007 doctoral thesis at the University of Stirling, Making Music Radio, focused on the social dynamics of the relationship between record industry pluggers and music radio programmers in the UK. He has written about Scottish indie music production, popular music and identity, and mediation of popular music. Alongside his academic career he has been a Mercury Music Prize judging committee member (1999 and 2000) and a DJ for BBC Radio Scotland (1988-2000), playing alternative, indie and electronica.

Deka – skate, illustration and the other side of the skateboard

Jorge Brandão **Pereira** *(1), Diogo Valente (2), Diogo Soares (2), Paula Tavares (2)*
(1) IPCA - Polytechnic Institute of Cavado and Ave, ID+, University of Porto, Portugal
(2) IPCA - Polytechnic Institute of Cavado and Ave, Portugal

Skate and skatebording culture emerge from the street space, which simultaneously influences artists, designers, illustrators, musicians, writers, filmmakers and creatives.The Deka project focuses on this relationship between the urban culture of skateboarding and illustration and the expressions that this relationship trigger. To this research, various activities were structured throughout 2013, such as artistic events, a graphic diary and the participation on the 'Milhões de Festa' festival, with the outreach event 'Dekalhões', where was spurred an environment that combined art, illustration, music and local skaters, wrapped in a diverse audience. The action plan was structured in order to promote new artists and the skate culture in Northern Portugal, through research and analysis of intervention opportunities at public events, physical spaces and digital universes. It is sustained that this urban counter-culture is an opportunity to enhance and express creativity and the case study of the research reinforces its potential to become a starting point for artistic intervention.

Keywords: *illustration, skate, urban culture*

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« [...] be creative, be positive, everyone can do it » . The DIY as a constitutive resource of the specific punk capital

*Humeau **Pierig***
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The punk music has very rarely been the object of sociological studies in France, even if it has been installed in the length of time. Based on data collected on the "independent" punk French scene, the intention of this communication is to question the concept of the DIY by demonstrating that it acts as a constitutive resource of the specific punk capital. By studying the social morphology of the Anglo-Saxon and French avant-garde punks, under the lens of the international exchanges of cultural and symbolic goods, using the "prosopography" analysis we will talk about how the ways of doing and of being thought as "Do It yourself" are handed down and re-adjusted by the generations to come.

After having established the social genesis of these styles in France, we will present the topography of contemporary punk space (Multiple Correspondence Analysis). The social trajectories, the 'body learning' and the assimilation of this taste defining the corporeal punk hexis, will allow revealing how the careers are supported practically by the specific modalities of the politico-artistic aging. We would thus wish to demonstrate that the DIY brings into play in practice the extreme porosity of the frontiers between the space of producers and the space of receivers, as well as between musical engagement and political front.

Keywords: *sociology of punks, exchanges of cultural and symbolic goods, structural homology, body learning*

The Disturbing Voice of the Low-Class Text

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In the eighteenth-century, opera was the most flourishing performance genre in Portugal, and also in Europe in general. Opera was a court entertainment, involving considerable amounts of money: the sceneries were luxurious, the costumes were rich and refined, and opera was in its whole an exquisite show, addressing an intellectual and aesthetic demanding audience. The librettos, by Pietro Metastasio, Carlo Goldoni, Giuseppe Petrosellini, etc., were accompanied by the music of composers like David Perez, António Leal Moreira, Marcos Portugal, etc., and performed by Francesco Bartocci, Francesco Rossi, Domenico Caporalini (Brito, 1989).

But in the first half of the century, more precisely in the decades of 30s and 40s, in Mouraria and in Bairro Alto Theatres, opera was also being staged in a puppet show version, with plays from authors like António José da Silva and Alexandre António de Lima (Braga, 1871: 7). These shows introduced a particular type of servant, the "gracioso", a subversive character that despite his ambiguous and ironic comments also took part in the singing highlights, alone or in duet, usually with the master or with another "gracioso". His singing takes his defying attitude further, as he approaches it as a golden opportunity for extensive mocking of the events of the plot, making use of a plain and crude language. So, amidst love between princes and princesses from distant and exotic reigns, the "gracioso" claims the vanity of it all, adding his unique tone to it and, at the same time, testing the aesthetic limits of the opera (Pinto, 2013).

Keywords: *XVIII-century, opera, singing, subversive character, "gracioso"*

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"So far, so close": affects, distinction, fetishes and politics in Sofar Sounds, a collaborative network for consumption of live music

*Victor Nobre **Pires** & Jeder Janotti Junior*
Universidade Federal de Pernambuco, Brazil

In the past years, it has been repeated that the recovery of the music business involves the record industry's decrease of power in favor of live performances. There is no denying that since digitalization had started being part of the processes of production, circulation and consumption of music, a whole culture – previously focused on dissemination and consumption of editorial products like CDs and LPs – changed. Nowadays it is possible to realize the coexistence – sometimes collaborative, sometimes contradictory – of affections around the value of music collections and shows at various scales. Undoubtedly, part of the initial euphoria surrounding the consumption of live music was related to major events and festivals, which reignited the debate about the importance of presential experience in the consumption of music and about the music scenes as an important part of those articulations. Far from disagreeing with this scenario, this work intends to deepen the debate, showing that in the label "live music" there are distinct, different and, in some ways, tensive practices. Thus, studying the case of Sofar Sounds (Songs From a Room), a collaborative network that promotes small and secret concerts in the musicians' and fans' homes to a selected group of cultural intermediaries. We seek to approach the affective, distinctive, fetishists and political aspects of these alternative productions as well as the impact that it has on the so-called popular music.

Keywords: *live music, music networks, sofar sounds*

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Bringing the Banjo Back to Life

*Niels van **Poecke** & Janna Michael*
Erasmus University Rotterdam, Netherlands

Much of the discussion on convergence culture and prosumerism has been framed as 'the public re-emergence of grassroots creativity' (Jenkins 2006: 136). The Internet and particularly the Web 2.0 enables its users to change, recirculate and annotate commercial media content, which has been celebrated as the basis for the rise of online participatory cultures. These participatory cultures are often framed as the folk cultures of the digital age because they relate to ideas of gift economies and operate without distinction between production and consumption of media content. In this paper we investigate the relevance of convergence culture in a different habitat. Linking the 'production of culture perspective' to scenes, we show how consumer-producer relationships in the periphery of the global music industry changed. On the basis of a historical analysis of folk music culture and interview data from members of the Dutch folk scenes, this study investigates the conditions and cultural logics of the re-emergence of folk music culture in the Netherlands. These scenes strongly build on do-it-yourself ideology and aesthetics and can likewise be linked to the idea of a barter or gift economy. Similar to their online counterparts, the offline prosumers contribute to their field by playing their music, recording it or work on promoting it, as well as by organizing concerts and festivals. The recent growth of the influence of folk music indicates that these developments are part of wider social changes. We suggest that the broad-based appreciation of independent folk music (culture) is based on a nostalgic longing for the authentic. This longing seems to consist mainly of romantic ideas and DIY values, while trying to integrate these into contemporary consumer culture.

Niels van Poecke, MA is a PhD candidate and Lecturer at the Department of Arts and Culture Studies at the Erasmus University Rotterdam, The Netherlands. In his PhD-project he investigates the production, reception and aesthetics of new forms of folk music in the Netherlands, the U.K. and U.S.

Janna Michael, Msc is a PhD candidate and lecturer at the Department of Arts and Culture Studies at the Erasmus University Rotterdam, the Netherlands. In her PhD-project she investigates how different social groups draw symbolic boundaries and negotiate identity which has recently led her to explore hipster-scenes and young managers.

Keywords: *folk scenes, convergence culture, DIY, production of culture*

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Music and social media: user experience, DIY culture and copyright

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Department of Communication and Social Research, Sapienza University of Rome, Italy

In the digital convergence culture (Jenkins, 2006) and in the network society (Castells, 2002) the musical practices find new ways of listening, experience, creation and spread. Social Media, the most pervasive exponents of this state of perennial connection in which we are immersed, have introduced radical changes in social and musical practices increasing the ability of connected audiences to develop and share musical practices and digital sampling. The aim of this paper is, in the first place, to explain the outcomes of qualitative survey about relations between social network and music involving both the practices of use and consumption and those of creation, sharing and circulation of innovative and independents musical reality. Social media are an interesting chance for the emerging underground bands and to promote music groups unknown or new talent. Moreover, social media show a place where the audiences, on the one hand, are more and more consumed bricoleur which produce inexhaustible forms of musical and sound mush-ups and, on the other hand, gather to keep updated on their favorite's artists, forming fan communities and sharing their experiences. With the transition from sharing in the concerts to that exciting in the virtual square and in the wish of performativity, collaboration and participation offering by Web 2.0, social networks fit fully in culture "DIY 2.0". In the second place, the focus will be on the transition from illegal download to legal streaming, that is triggering a revolution both for emerging music and for copyright (as Spotify, Bandcamp, YouTube, ecc).

Keywords: *music, DIY culture, social media, copyright*

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Photo given by Bárbara Cabral

Do-it-yourself in contemporary Portuguese graphic design

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Graphic design has its origins in the graphic arts, which has developed in Portugal, mainly from the mid-nineteenth century. Since the 1950s typographer and graphic designer became separate and different professions. Consequently, designers began to claim themselves as experts in the design, management and planning of graphics solutions, while workshops carried out the work. From the late 1980s, with technological renewal and the wide spread of personal computer, graphic designers become less dependent on printers and begin to move away from the workshops. Recently this situation has changed, some designers become more interested in the "old" tradition of graphic arts. This interest is noted in different professional practices that, together, share the fascination by the know-how traditionally associated with graphic arts. As we try to argue in this paper this is not a mere "retromania". On the contrary, it reveals deeper transformations in contemporary graphic design. The do-it-yourself emerges today as a new trend in contemporary graphic design and many designers modify their usual work processes, assuming not only the design but also production, recovering and reinventing "old" print techniques for the production of graphic materials and, sometimes, also assuming the role of cultural producers (such as editors, curators, authors, etc.). Analyzing interviews with designers and the work produced individually and/or collectively, this paper aims to identify and reflect about the new do-it-yourself practices in graphic design. If it seems to exist a fascination with the retro and the graphic arts, it's also important to realize that these practices reveal new strategies of survival in a context of increasing precariousness work conditions in this sector.

Keywords: *graphic design, graphic arts, do-it-yourself, labour, crisis*

Punk fanzines in Portugal (1978-2013): a mapping exercise

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(2) Faculty of the Arts, Institute of Sociology, University of Porto, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal

Fanzines are independent, self-produced and self-published publications, developed according to a so-called do-it-yourself (DIY) ethic that truly begins in the 1970s and 80s, with the rise of punk in the UK and USA. In the following decades these independent publications spread all over the world, coming out as a space of freedom of though and action and also as an alternative to the conventional media. Along with the bands, records and punk gigs, historically fanzines assume an important role in the 'scene' constitution, contributing actively to the creation and consolidation of a certain sense of community. In the turn to the twenty-first century, new forms of production and dissemination of this kind of contents arises. Taking advantage of the widespread use of personal computers and the increasing growth of Internet access, we assist to a proliferation of blogs, ezines, forums and other platforms that are faster, cheaper and with a greater reach in terms of audience than the 'old' fanzines. However, in recent years, it seems to be a resurgence of interest in fanzines designed, produced and distributed on paper, often using many of the handcrafted production techniques that were typically used on early punk fanzines. This paper focus on Portuguese punk related fanzines, since 1978 until nowadays. Looking at different examples, we'll try to analyse and discuss major trends and changes in what concerns their graphic and editorial contents and also understand their relevance inside the punk 'scenes'. Finally, we'll try also to discuss the convergences that, despite the existing diversity, allow us to speak of a DIY ethic associated this kind of cultural objects.

Keywords: *fanzines, do-it-yourself, punk*

Pedro Quintela is a sociologist, trained at ISCTE – University Institute of Lisbon and the Faculty of Economics University of Coimbra, where he currently develops his doctoral project on creative work in communication design field (with a research grant from the Foundation for Science and Technology). His research interests focus on different areas related to the sociology of art and culture, cultural policies, urban studies, cultural and creative industries, urban cultures, cultural mediation, among others. Researcher on the project "Keep it simple, make it fast! Prolegomenons and punk scenes, a road to portuguese contemporaneity (1977-2012)", funded by the Foundation for Science and Technology. http://www.punk.pt/pedro-quintela-2/

Pedro Quintela (see above)

Paula Guerra is Assistant Professor of Sociology, Senior Researcher in the Institute of Sociology (IS-UP) and Invited researcher at CEGOT-UP. She is also Adjunct Professor of the Griffith Centre for Cultural Research (GCCR) at Griffith University in Queensland, Australia. She has authored some recent publications namely The unstable lightness of rock. Genesis, dynamics and consolidation of alternative rock in Portugal (1980-2010). Guerra is currently the Chief Investigator of the Keep it simple, make it fast! Prolegomena and punk scenes, a way for Portuguese contemporaneity (1977-2012), an international and interdisciplinary project about the Portuguese punk scene funded by the Portuguese Foundation for Science and Technology (PTDC/CS-SOC/118830/2010) and a researcher in other projects. http://www.punk.pt/paula-guerra-2/

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Photo given by Neno costa

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DIY culture and youth struggles for autonomy in Switzerland: from the Opera Riots to «Tanz dich frei»

*Pierre **Raboud***
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If DIY is a legacy from punk, looking to the case of Switzerland happens to be quite interesting. The most specific facet of the Swiss punk scene lies in its encounter with the new social movements. Both share the will to fight to obtain spaces for the young people inside the urban landscape, so that they can express their own culture and more. The movement began with a riot occurring after a manifestation against the new budget allocated to the Opera of Zürich in May 1980. This kind of movement has not disappeared. Nowadays, they can be found in the collective "Tanz dich frei" ("Dance yourself free") who gathers thousand of persons each year to protest against the cultural policy of the city of Bern.

Through these two examples, this talk aims to question the ability of DIY cultural practices to dissent from the Swiss politics marked by a strong and consensual conservatism. We wish to stress the claim of autonomy inside these historical and contemporary movements. The autonomy's issue involves a critical analyse of the DIY practices. How these cultural scenes succeed to build autonomous spaces? Do the scenes' members highlight anti-hegemonic cultures and ways of life? Then, we can also ask if the DIY limits the protest in an individual or marginal space. Through the two concrete examples bound to the same national context, we want not only to illustrate theses issues: all the previous questions are in fact discussed and practiced within the process that drives the movements.

Keywords: *autonomy, dissent, anti-hegemony, youth*

Pierre Raboud is a teaching assistant and PhD student at the University of Lausanne (Switzerland) at the Institute of Economic and Social History. His PhD thesis is about the punk scenes in Switzerland, France and Germany between 1977 and 1982. He has co-edited a book about contemporary emancipatory thought (Penser l'émancipation: offensives capitalistes et résistances internationales, La Dispute, Paris, 2013.). He is also conducting a cultural blog: Think Tank (thinktank.li), writing many articles about music. He co-organizes DIY symposia dealing with contemporary issues like the notions of "cool" or "chill".

'Censurados till we die!' - The role and continuing significance of Censurados in Portuguese punk history and scene

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Beja Polytechnic Institute, Portugal

Despite their relatively short-lived existence in the late 1980s and early 1990s, Censurados played a most significant role in the history of Portuguese punk and have enjoyed great and sustained popularity over the last decades: a biography book of the band was published in 2006; their tribute band Re-Censurados has been active and performed regularly since 2009; their songs are persistently covered by Portuguese punk/rock bands; there is an online petition and a facebook group requesting the band's reunion for (at least) one more gig.

While the band's history is well documented, it hasn't been object of academic scrutiny. The aim of this paper is thus to critically review and assess the role of Censurados in Portuguese punk history and to explore their persistent and continuing popularity and influence, not only amongst old-time followers but also younger-generation musicians and fans.

Theoretically informed by the relevant analytical/critical literature on punk, subcultures/scenes, youth/ageing and the tensions between underground and mainstream, the paper will be grounded in a range of available sources (book, press articles, photos, videos) and in purposefully-carried out interviews.

Keywords: *Censurados, portuguese punk history, punk (sub)culture/scene*

Maria João Ramos is senior lecturer at Beja Polytechnic Higher Institute (Department of Arts, Humanities and Sport). She has a PhD in Literature and Cultural Studies – English Culture, Faculty of Arts, University of Lisbon. Her PhD thesis dealt with the conversion of industrial/mining compounds into heritage tourism sites, paying particular attention to the public representation of collective history and memory, and taking the São Domingos Mine as case study. Her research work has been published in international journals and edited books. She regularly participates in international conferences. Her research interests include: the cultural industries, cultural tourism, cultural politics/representation, popular culture and popular music.

It's for revolution, punk ain't just for cash: The representation of 'extreme' politics in punk music graphics

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This paper offers an insight into how political and ideological issues were represented in music graphics in the United Kingdom from 1978 to 1994. The analysis focuses on the music packaging concerning punk and post-punk bands engaged in the political 'extreme' – particularly the anarcho-punk movement and the neo-fascist punk and skinhead scenes. It aims to present an overview of the way persuasion and messages are articulated within systems of propaganda. It also seeks to deconstruct the propaganda graphic systems of extreme ideologies, and identify aesthetic and formal differences and similarities between contrasting political stances.

As visual media is a privileged way of divulging a strong, direct, intelligible message, politically engaged bands use the music packaging as a propaganda medium, and music and graphics become powerful weapons to catalyse change. Graphics have the function of informing and persuading. Iconic resonant visual allegories become a representation of loyalty and allegiance. The music graphics reveal and divulge the political agenda. This paper addresses how stylistic devices – such as illustration, photography and typography – are used for specific purposes – such as recruiting new supporters and strengthening the scenes, presenting a critique of contemporary realities or portraying utopian environments. It focuses particularly in music graphics as a propaganda tool and how political communication is achieved through visual contents in a subcultural context.

Keywords: *music graphics, propaganda, punk, skinhead, extreme politics*

Ana Raposo is a graphic designer, an educator and design researcher. Her PhD thesis entitled '30 Years of Agitprop: The Representation of 'Extreme' Politics in Punk and Post-Punk Music Graphics in the United Kingdom from 1978 to 2008' was completed in 2012 at Central Saint Martins College of Art and Design. She has worked as a designer since 2001, lectured at ESAD Matosinhos in Portugal since 2004 and as a researcher for the Mott Collection. Her research interests focus on visual communication particularly in the field of subcultures, music and political dissidence. http://www.punk.pt/ana-raposo-2/

I've got straight edge: Discussions on aging and gender in an underground musical scene

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Getúlio Vargas Fondation, Brazil

The straight edge movement first appeared in the United States around the 1980s, having a remarkable influence from the punk scene. They opposed the "live fast, die young" approach of the punks, but incorporated its sonority and the strong DIY culture. More than three decades after the band Minor Threat sang "I've got straight edge", we still have an important and dynamic underground hardcore-punk scene in Sao Paulo (Brazil) tied to the straight edge values: veganism, sobriety, political activism and the DIY as a way of life that goes beyond the musical production. This article is part of a research carried out over the last three years that aims to discuss the importance of the straight edge identity to this urban youth culture that spins around the Verdurada festivals. Here, the approach is focused on the debate of two problematic questions that cannot be seen separately: the doubts surrounding aging in this scene – since most people that started it on 1996 are still active producing music and festivals – and how gender issues still permeate this context, even after many years of dialogues with feminism and queer activism. Even with the emergence of new technologies, such as the Internet, the scene keeps its dynamics and maintains much of the energy and processes of the previous days.

Keywords: *straight edge, DIY, aging, gender issues, verdurada*

Jhessica Reia is an assistant professor and researcher at the Center for Technology and Society at Fundacao Getulio Vargas (CTS-FGV), and a PhD candidate in Communication and Culture at the Federal University of Rio de Janeiro (UFRJ). She holds a major in Public Policy, where she studied Cultural Policies, Free Culture and Access to Knowledge, as much as a Master in Communication and Culture, where she studied the impacts of new technologies on the straight edge scene in Sao Paulo, discussing issues from gender to aging, piracy, copyright, DIY, challenges on musical production in the underground and perspectives for the near future.
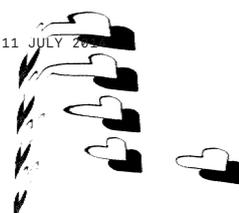
DIY Careers of migrant HipHop artists in Vienna, Austria

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(2) University of Vienna, Austria

Based on empirical research on Hip Hop scenes in Vienna, Austria, this paper explores the practices of cultural production, agency, and social and political participation of male rap artists as a basis for acquiring a social DIY career. In particular we analyze three aspects of the rappers' social pathways that repudiate the idea of a nationally and spatially fixed understanding of culture and challenge the dominant political and media discourses on migrants living in Austria as well as the supposed failure of multiculturalism.

    1. How Hip Hop artists, whose lyrics twist Viennese dialect, German and Turkish or Croatian slang into a specific "Hip Hop linguistics" (S. Alim), address the experience of discrimination and critically reflect on the memories of their parents who immigrated under the Austrian "guest worker" policy of the 1960s.

    2. How they develop identities and forms of (sub)cultural dialogues through lyrics and music videos representing certain Viennese districts as their multilingual and multicultural home.

    3. How rappers develop "affinity spaces" (J. Gee) that function as DIY learning environments (e.g. for acquiring knowledge of song writing, music making) and a source of social support for constructing a "ghetto masculinity" that promotes strength, hardness and assertiveness and ensures the subordination of homosexual masculinity and femininity.

Keywords: *hip hop underground music scene, DIY careers, migration, masculinity*

Rosa Reitsamer, sociologist, lecturer at the University of Music and performing Arts in Vienna, Austria.

Rainer Prokop, sociologist, PhD candidate at the University of Vienna, Austria.

Home Economics – fusing imaginaries in Wellington's musical underground

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Victoria University of Wellington, New Zealand

The lo-fi do-it-yourself (DIY) ethic has long been part of New Zealand's sociomusical experience. Born out of isolation, creative desire, punk's DIY legacy and the entrepreneurial imperatives of neoliberalism, the DIY ethos shapes the making of music in Wellington. Originating from this framework is the concept of Home Economics, a Wellington-based, semi-regular event organized by an initiative of local artists who transform the home into an underground performance space. As a form of lo-fi entrepreneurialism, Home Economics combines home craft, video art, sonic arts and music ranging from gamelan, acoustic folk to experimental and noise, augmenting the traditional imaginary of domestic spaces.

    The home is typically understood as a multiscalar, spatial imaginary saturated with the experiences, memories, and emotions of everyday life. It is a place of intimacy, stability and security and has traditionally been constructed as a 'private' space outside the demands of 'public' life. In this context Home Economics creates performance spaces resonating with the traditional confines of domestic spaces, yet detached from the bourgeoise conceptions of home, economic forces, and the spectre of neoliberalism.

    This case study argues that Home Economics is characterized by the "in-betweenness" of metamodernism which represents a spacetime that is neither ordered nor disordered and oscillates "between a typically modern commitment and a markedly postmodern detachment" (Vermeulen and Van den Akker 2010:2ff). As such, Home Economics fuses private and public, security and freedom, tradition and creation, mirroring new sociomusical dynamics in Wellington's underground music scene.

Keywords: *metamodernism, DIY, domestic space, urban culture*

Katie Rochow is a PhD student in Media Studies at Victoria University of Wellington, New Zealand. Her research focuses on the spatial dynamics of local musicmaking in Wellington and Copenhagen. Katie holds a Master of Social Sciences in Media and Communication Studies from Uppsala University, Sweden.

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The "L" Train and the Brooklyn Music Scene: An Ethnography of Movement

*Jonathan **Rouleau***
McGill University, Canada

Drawing on ethnographic fieldwork, this presentation examines the gentrification of Williamsburg, Brooklyn, in relation to the presence of artists – especially musicians – in the neighbourhood. Williamsburg has gone through major transformations in the last decade and the "buzz" over its independent music scene is certainly an important vector of change. As a result, many musicians have decided to settle in neighbourhoods east of Williamsburg, in areas such as East Williamsburg, Bushwick and Bedford-Stuyvesant. What is particularly striking is that the movement of musicians seems to lead them to establish themselves near the "L" train stations. The "L" train is related to the history of music scenes in New York: the American Folk Revival in Greenwich Village and punk and new-wave in the East Village were both located near some of the "L" train stations. Keeping the history of New York Music scenes in mind, and faithful to the idea of the "L" train as a mediator of movement, my paper seeks to understand the will of musicians to settle in "authentic neighbourhoods" while still being able to circulate to (and from) places where the live music venues and bars are mostly located. The role of public transit in enabling and organizing this mobility and in stabilizing certain patterns of gentrification will be a key focus of this paper.

Keywords: *Brooklyn, gentrification, "L" Train, scenes*

Resistance Through Text: A Place for Fanzines in a 21st Century Irish DIY Community?

*Ciarán **Ryan***
Mary Immaculate College, Limerick, Ireland

This paper examines whether there is still a place for homemade fanzines in DIY music communities in Ireland. With the ubiquity of online resources, both networking and writing about underground scenes in cities such as Cork and Dublin has moved to the virtual world; the underground literature - fanzines and freesheets - that were an integral part of these scenes, littered through independent gigs and independent record stores, has become almost obsolete.

However, as the scramble to be noticed online becomes more and more cluttered, the last year has seen the publication of a handful of new music fanzines from music fans in their twenties. This research questions whether there is a subversive element to this revivalism, with participants in these communities of taste displaying counter-hegemony in the face of the growing globalization of the online 'community'.

Through fieldwork conducted with fanzine producers and consumers, along with a textual analysis of fanzine texts (this is part of overall research that draws on over 35 years of fanzine literature in Ireland), this paper will focus on the sociological and cultural significance of underground writing on punk, hardcore, metal, and indie scenes in Ireland. Additionally, the perspectives of active and formerly active musicians will give an indication of how this form of fandom is viewed, and whether or not such fan writing – whether online or in 'zine format – is considered to be more authentic based on the relationship of the writer to local scenes.

Keywords: *community, fanzines, fandom, DIY*

Ciarán Ryan is a PhD. candidate at the Department of Media & Communication Studies, Mary Immaculate College, Limerick, Ireland. The title of Ciarán's research is "Against The Rest: The Role of Fanzines in Developing Music Communities in Ireland". He received a BA (Hons) in Media & Communications Studies and History from Mary Immaculate College (2003), and commenced postgraduate research in 2011. He presented a paper at the ICTM/BFE biennial conference in Belfast in 2013. Away from academia, Ciarán works as a freelance radio documentary producer and runs and independent record label, Out on a Limb Records.

Photo given by Vítor Belanciano

Underground Music in America's Heartland: "Rising Appalachia" and Traditional Folk/Pop as Social Protest

*Michael **Saffle***
Virginia Tech. Virginia Polytechnic Institute and State University, United States of America

Rising Appalachia is a two-woman, quasi-folk, quasi-pop protest group (with backup) that features an "underground" approach to social issues concerning the so-called "southern mountains" of the eastern United States of America. Traditional American "mountain music" traces its roots to English balladry as well as other musical strains associated with the Scots-Irish and German settlers who made homes in the region—which extends from southern Pennsylvania to northern Georgia—during the eighteenth and early nineteenth centuries. Reconstructed and marketed during and after World War II by Nashville's entertainment industry as the musical commodity known today as "bluegrass," Appalachian music often evokes a sense of fatalism and sorrow; many of its songs are about lost love and family, wandering, and the woes of poverty. Rising Appalachia, however, draws upon these traditions even as it overturns them, replacing fatalism with a sense of outrage at political and social injustices, including "mountain top removal" as a form of coal mining and "clear cutting" of the region's forests. In the group's arrangement of "I'll Fly Away," a song about death also recorded by many other mountain artists (including Alison Kraus of O Brother, Where Art Thou? fame), unaccompanied vocals are gradually supplemented with a steel-drum accompaniment and an increasingly upbeat tempo. In the group's YouTube video "Scale Down," which preaches "I believe in a revolution," images of protest posters supplement words about mountaintop removal and "trashing" the region's social values. Appalachia has never been associated with underground music, but Rising Appalachia gives voice to a region and culture in a new, quasi-folk, quasi-pop form of political and social protest.

Keywords: *underground music, protest, Rising Appalachia*

Michael Saffle teaches at Virginia Tech. As a scholar he has held fellowships from the Fulbright and Humboldt Foundations as well as the American Philosophical Society, the German Academic Exchange Service, and the Virginia Foundation for the Humanities and Public Policy. During the 2000-2001 academic year he served as Bicentennial Distinguished Professor of American Studies at the University of Helsinki. In 2007 he won Tech's William E. Wine "career" Teaching Award, in 2012 the university's award for research excellence. In 2006, on his sixtieth birthday, he was honored with a Festschrift published as a special Spaces of Identity issue.

Between Drums and Drones: the urban experience in São Paulo's punk music

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The advent of punk marked a turning point amidst the pop culture universe. Punk music, as the centralizing element of the movement's identity, emerged with the proposal of breaking-up the conventions of musical expertise and technique increasingly present in rock compositions of the early 1970s. The return to a simple musical form combined with an emphasis on the dynamics of everyday life's ordinary reality brought to the composition core both the particular sonorities of the great cities – the general hum of the city – as well as narratives of urban daily life, establishing music as a powerful vehicle of transmission of urban experiences. Therefore, this paper aims to explore the punk movement as a lens of analysis of urban phenomena, particularly by observing which questions punk casts over the peripheral urban context of São Paulo city, Brazil. The Brazilian punk bands that emerged in the early 1980s, a period essentially marked by an inconclusive process of political redemocratization, show a particular accent over the issues raised by punk in the US and UK, for instance. The Brazilian context enhanced the rudeness and aggressiveness of the punk language, for it embodied a possibility of eagerly expressing the experience of crisis amid the complexity of the urban environment. The over-accelerated rhythm and the poetic density of São Paulo's punk draw attention to the tensions and relations tacitly present in the city space as they were perceived and experienced in everyday life, therefore allowing a more complex investigation of contemporary urban phenomenon in Brazil.

Keywords: *punk rock, urban space, experience, Sao Paulo*

Débora Gomes dos Santos is a Brazilian Architect and Urban Planner graduated at Campinas State University (FEC-Unicamp); a master degree student at the Institute of Architecture and Urbanism, University of Sao Paulo (IAU-USP); and a researcher at the Center for Studies of Contemporary Spatialities (NEC) in the same institution. Her research interests include the contributions of music for the investigation of urban phenomenas within the field of Architecture; popular and underground cultures; and social construction of space.

Bad Kids or punk as a place for the displaced

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"I'm quite proud of what I've done with my life. To be honest, I've done more than most of you to make this country better, even though I've been viewed as a nihilist and negative. Now, isn't that an odd circumstance to be in? What's wrong with me and my type of people? After all, all we do is benefit you!" (John Lydon, 'Pistols at the Palace' 2002 Press Conference).

Focusing on punk through the eyes, and experiences, of 9 participants in the Porto punk scene(s) — individuals that belong to different generations and have different trajectories and degrees of involvement with the punk subculture —, we will discuss their perceptions of punk as a community of meaning. We will also focus on the concepts of identity, being-in-the-world and the importance of the DIY attitude among the scene and their lives. Presenting punk as an attitude — as a way to act upon the world, as cornerstone of plural identities — more than as a musical genre, we will also discuss punk as a coping strategy with reality, starting from the apparent antagonism of trying to find stability and continuity among the prophets of no future.

No future means, in a way, no present as the ontological security is harmed by the lack of expectations. In this way, from the life stories of these 9 participants, punk will be presented as the place for the misfits, for those who feel displaced, as a way to find order among chaos.

Keywords: *punk, identities, DIY*

## "It is really down to who you like and who likes you." Metro Manila's Independent Scene

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In the last decade, digital technology has led to major restructurings of the Philippine music industries, and independent practices have gained prominence. CD piracy and later on file sharing have caused major labels to close down their Philippine offices. At the same time, the rise of broadband Internet and ever-cheaper digital recording equipment have significantly changed musicians' opportunities to operate independently. Social media platforms, home recording, small labels and studios, as well as crowdfunding facilitate new ways of music production, promotion, distribution and financing. A vivid independent scene has emerged in Metro Manila, the Philippines' national capital region. The scene is at the same time local, translocal and virtual (cf. Bennett/Peterson 2006) and is not centered on a certain genre, but instead characterized by musical diversity, ranging from indie rock and pop to electronica, post-rock and reggae. This diversity is mirrored in the production shows, usually featuring five to seven artists/bands per night, which are important gathering places for the music scene. Personal ties are more important than a commonly shared specific type of music, and networks of friendship and collaboration are regarded to be the "glue" of the scene. These ties are sustained online – especially through social media platforms – and offline, most notably through live gigs. The presentation portrays Metro Manila's independent scene with a special focus on these networks. It also takes into account the role of digital technology and live music as well as questions of access and limits to participation.

Keywords: *Philippines, digital technology, networks*

Monika Schoop is currently a PhD candidate in ethnomusicology at the University of Music, Drama and Media in Hanover, Germany. In her thesis "Everyone is Indie Now?! Independent Music and Digital Technology in Metro Manila" she combines urban ethnomusicology and online research. She has conducted fieldwork in Metro Manila in April/May 2012 and February/March 2013 and will finish her fieldwork there in February/March 2014. She is expected to receive my PhD in October 2014. She currently teaches at Cologne University, where she also received her Magister (MA-equivalent) in 2007. She blogs about her research under http://manilafieldnotes.blogspot.com.

«The Street as Canvas: Street art and the construction of artistic careers»

*Ágata Dourado **Sequeira***
DINAMIA'CET-IUL, University Institute of Lisbon, Portugal

This communication aims to discuss the relations between art, urban space and the city, which is the aim of the ongoing PhD thesis project. Specifically, the purpose is to understand how an urban public space can be configured through the ways in which it connects with the city and the artistic field – namely the realms of art in the public space, considering in particular street art, as artistic manifestation of an intrinsic ephemeral nature. Therefore this paper will have its focus on the processes of production of street art in the metropolitan context of Lisbon, with a reflection based on a field work research that includes a series of interviews to several artists to whom the street is the main recipient of their artistic interventions, as well as other influent actors in urban creativity, a detailed photographic recollection of images of such artistic displays and further documental analysis.

Particularly, a reflection on the constitution of artistic singularity, both in what concerns the artistic career, the diversity of artistic profiles in street art and the very plasticity of the artistic work, can be made. What motivates the artists to use the street as their canvas, and from it to build an artistic career, and what very particular mechanisms of legitimization exist within the promotion and production of urban art in Lisbon, are some of the interrogations that are to be explored here.

Keywords: *public space, cities, street art, artistic career, urban sociology*

Ágata Dourado Sequeira is a sociologist and PhD candidate, from DINAMIA'CET-IUL / FCT, with urban sociology and sociology of art as main fields of research. Born in Lisbon in 1982, is currently working on a research about art in the urban public space and the construction or artistic careers («Arte pública, Arte Urbana: Contextos in e off de produção e construção do espaço público através da arte»). Has a degree in Sociology and a Masters degree in Sociology of Culture (with a thesis about the reception of public art: «Públicos de Arte Pública - Estudo sobre a recepção de Arte Pública no concelho de Almada»), both in ISCTE-IUL.

The punk scene and the national music press in France (1976-1978): Dangerous liaisons?

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(2) Université de Bordeaux, France

In the years 1976-1978 France witnessed the "Punk Explosion" with the emergence of a multitude of bands which called themselves "punk" and decided to use the French language to express their protest against the system and with the two punk festivals that took place in 1976 and 1977 in Mont-de-Marsan. This phenomenon deeply questioned the society and the press. Our presentation's purpose is take into account Best and Rock'n'Folk, two references of the national musical press in the1970's, and to analyze the dangerous liaisons they maintain with the Punk scene within those three years. We will analyze firstly the way the media revealed this scene, welcomed it and even were involved in it. We will then try to find out how the punk scene could provide those media with a commercial opportunity because it embodied a form of radical and subversive novelty, real or imagined, likely to seduce the French youth. We will also ask ourselves how the punk scene reacted in front of this new and "counter-nature" celebrity in the media, and how this relationship could shift the frontier between "mainstream" and "underground" music. Finally, we will have to find out if the national French music press and the "first punk generation" did not live, during those years, through a privileged and almost symbiotic era.

Keywords: *punk, media, France, 1976-1978*

Solveig Serre is a musicologist and full-time CNRS researcher in the team ARIAS (Atelier de recherche sur l'intermédialité et les arts du spectacle) at THALIM (Théorie et Histoire des arts et de la modernité, Paris, France) as well as a lecturer at the École Polytechnique. Her researches concern the history of French cultural institutions (Parisian lyric institutions under the Ancien Régime / Parisian artistic squats) as well as the social and political history of rock. She prepares at present a work dedicated to the English independent rock band New Model Army.

Luc Robène is a historian and professor at the University of Bordeaux, as well as a lecturer at the ENS Cachan and Sciences-Po Bordeaux. He is also member of the LACES (Laboratoire Cultures Éducations Sociétés). His researches concern the history of cultural practices (18th-21st Century). Luc Robène also played guitar in Noir Désir (1982-1985), Kick, then Kick 'n' ze 6 (1985-1988), Bennie and the Jets (1988-1990), L'École du crime (1990-1993), Magnitogorsk (1994-1995), Guenon (1996-2002), Western Digital Caviar (2003-2004), and L'École du crime 2 (2005-2007) and is since 2009 the lead guitarist of Strychnine.

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"We like raves, but..." Shituationism as a way out of the dilemma of hedonism

Shituationist *Institute*
Shituationist Institute, Germany

In the society of adventure, the only adventure that remains is boringness. Boringness is a constructed state completely different to boredom. "Boredom is the reflex to the objective grey" (T. W. Adorno), boringness is what we propose: an aesthetic that does not aim at recognition and visibility, but at impact. So unspectacular that it breaks out of the order of the spectacle. Deviance, to act outside the norm, can mean the search for comfort, even if the act itself seemed to aim at finding adventure. People who are bored seek entertainment, and will find lots of it without deviant behaviour in mass culture. But people who feel uncomfortable with this mass culture will find their comfort in deviant communities. We define this as social comfort: these precarious moments of feeling alone in presence, or connected in moving ambivalence, free association instead of unification. Since it is not possible under present social conditions to feel good with the global human society, we see a limit of the concept. "Shituationism means to realize that the spectacle of situationist comfort is shit. That we only do shit on a pile of shit to get out of the shit." In the style of our evaluation we also accredit the limitations of these modes of freedom. And through that we make the deficit of any positive reference to the idea of freedom tangible. Progress is when social modes change towards a reconciliation of global equality and diversity.

Keywords: *critical theory, situationist international, spectacle, hedonism, negativity*

The influence of punk in the social movements

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According to an American rock critic, "punk tried to return back to rock music everything lost, on its way of becoming a mass mega successful phenomenon, so if punk did not exist, rock would have disappeared". Because of the greediness of the discographic industry, punk which appeared on the streets, developed into several streams the aim of which was an aggressive but also a creative realization of its ideas for an authentic penetration in the environments it is present, interweaving the variations of the styles into a heterogeneous musical scene. Even though, representing subculture, it tries to be imposed by attracting peoples` attention whenever it is listened to. Besides, many of Punk streams are closely connected to the streets, every day`s life, being a characteristic of the 70s and 80s of the past century. One of its characteristics is also its close connection with the working class, even though it was later defined as a style with neonazi elements, and a simple destruction of everything. With specific variations of its thematic, punk is listened to, and has got its admirers in the Macedonian society as well, as a reflection of the globalization tendencies in music, its industrialization and low budget production. Apart from the uniformity of the musical contents, punk also reflects its specific ways of reactions, and the movements in the society, even though not as avangarde, but as a postmodern subcultures with its admirers.

Liljana Siljanovska, Associate Professor at Department of Communications Sciences in the Faculty of Languages, Culture and Communications, on the SEEU-Tetovo, FYROM. She has a PhD in European Studies for Integration (with the thesis "The impact of the mass media in the forming of the European values in the Republic of Macedonia") and has research interests in Macedonia and Eurointegration processes; Media and European values; Comparative analysis of the European regulations and policies, as well asthe culture in the media sphere and the conditions of mass communication in Macedonia; medium culture in the euro-integration processes; mass communication; European communicology (professional research papers in these sphere).

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In Macedonia punk is admired as a result of the apolitical messages it reflects, and the freedom of speech. It is very effective, since being in a transitional society, where everyone is addicted to the extremely politicized mass media, punk is a good way to keep the autonomy of thinking and expressing one`s attitude.

Keywords: mass, authentic, subculture, streams

The adventures of do-it-yourself

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From the 1970s, most markedly from the cultural behavior produced by the punk movement, the idea of do-it-yourself gave unexpected and unprecedented proportions. What was at first a kind of belief for teenage musicians, what was also a call for spontaneous action and a previous defense before any criticism of precariousness and technical ineptitude (some lack of skills in handling musical instruments), has become, little by little, something much more serious and representative, an effective political program badge able to synthesize a real ideology then unborn. Today, DIY can be understood as a conceptual formulation, appearing on some occasions as a kind of synonym or equivalent from the idea of underground, for instance. It is just as if it were impossible to talk about alternative and independent music, on the edges of corporate industry, without to across this expression and set of cultural meanings and practices that it embraces and assigns. In the context of pop music, DIY is a powerful semantic key, a very strong line, which helps in understanding a wide range of genres, expressive forms, modes of production, aesthetic and affective dispositions, authorship and stylistic traits. From authors such as Eloy Fernández Porta (2007, 2008), Simon Reynolds (2010, 2012, 2013) and Michael Azerrad (2013), the paper proposes a theoretical discussion on DIY, trying to understand both his genealogy as network conceptual affinities in which the expression occurs and make senses.

Keywords: do-it-yoursel, pop music, communication theory

Fabrício Silveira, journalist (UFSM); Master of Communication and Information (UFRGS) and PhD in Communication Sciences (Unisinos). He is a professor of undergraduate and postgraduate courses in Communication Unisinos in São Leopoldo / RS. He was guest researcher and visiting professor at the Autonomous University of Barcelona. He has experience in the areas of communication theory, research methods, mass popular music, communications and urban cultures.

Marcelo Conter, master and PhD in Communications from the Federal University of Rio Grande do Sul (UFRGS). Visiting researcher at the Center for Ethnomusicology at Columbia University, New York (United States). He has experience in the areas of communication theory, pop music and audiovisual.

Music scenes, youth subcultures and digital activism: some reflections

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(2) Open University, CEMRI, Portugal

In this paper we intend to examine how digital media and technologies are used in youth subcultures as resources for political engagement, civic participation and cultural expression. In this discussion we are particularly interested in understanding the role of digital media in youth subcultures not only as vehicle for existing practices but also as resource for organizing new forms of activism, political participation and creativity. Does the adoption of different digital technologies substantially alter the nature of these subcultures? Does it contribute to major transformations in the way these groups organize their practices and participate publicly? As our previous findings have shown, the internet and other digital devices not only gave voice to rather invisible youth groups, supporting alternative formats and channels of communication and public discussion, but also helped bring together otherwise disperse

José Alberto Simões holds a PhD in Sociology from the Faculty of Social Sciences and Humanities at the New University of Lisbon (FCSH-UNL), where he is an Assistant Professor in the Department of Sociology. He is also a researcher at CESNOVA, a research unit of FCSH-UNL. His main research areas include sociology of culture, youth cultures and communication and media studies. Besides several articles on the previous subjects, he has written or co-edited four books, including "Entre a rua e a internet. Um estudo sobre o hip-hop português" [Between the street and the Internet. A study about Portuguese hip-hop] (Lisbon, Imprensa de Ciências Sociais, 2010).

Ricardo Campos holds a Graduation and Masters degree in Sociology and a PhD in Visual Anthropology. Currently, he is a Research-Fellow at the "Centro de Estudos das Migrações e Relações Interculturais" [Centre of Migrations and Intercultural Relations Studies] (CEMRI-UAb), Lisbon - Portugal. In the past fifteen years, he has been researching urban youth cultures and, particularly, the connections between youth and image. He has recently studied the graffiti community in the city of Lisbon for his PhD thesis. Besides urban cultures, he has been studying and writing several articles and books -mainly in Portuguese- on topics such as visual methodologies, visual culture, art or education.

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individual efforts around the same activities. An ongoing national project on digital media and political activism leaded by this team will surely provide new findings that may benefit this reflection. We wish, firstly, to present our most recent results, based on the current project about networked youth activism and also drawing on our previous research on hip-hop culture, particularly the underground music scene related with 'political' rap, secondly, to deepen the theoretical debate regarding the subject of youth subcultures, music scenes and digital media.

Keywords: *youth subcultures, music scenes, digital media, networked activism*

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Counterculture in the periphery of capitalism: Raul Seixas and the Brazilian underground scene in the early 1970s

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

In 1969, Woodstock Festival galvanized insurgent feelings of young Americans. There, were shouts chanted against the war in Vietnam and North American politics, mixed with an apology to drugs, pacifism and naturalism. The rock came to be core language flow that tangle of feelings that constituted the so-called counterculture. It would not take long for these ideals would spread worldwide. However, some countries have received and endorsed the countercultural feelings faced very different political situations where those formatted this rebellious ideology. One of the most interesting cases was in Brazil. While the counterculture was in its infancy in the country, in the early 1970s, a military dictatorship, established in 1964, intensified its action within civil society. It was the beginning of a nebulous outlook of censorship and persecution of political and artists. This vicissitude produced different contours the counterculture that spread throughout Brazil. Reinventions in the classic themes of the counterculture would supply the musical repertoire of the artists of that period. The main Brazilian Rocker to raise this flag was Raul Seixas. He sought to infiltrate in your musical arsenal themes related to madness, anarchism, Satanism and the occult he caused controversy in the early 1970s.
The purpose of this study is to analyze the characteristics of Brazilian counterculture scene, trying to keep up with the particularities that gained depending on the state of repression established there. Concomitantly, we reflect on the musical production of Raul Seixas, as the recognized representative of the national counterculture.

Lucas Marcelo Tomaz de Souza is Bachelor and Master in Social Sciences (Universidade Estadual Paulista, Brazil), and PhD in Sociology (University of São Paulo, Brazil). Some of his publications: "A trajetória social de Raul Seixas: uma metamorfose no rock brasileiro", São Paulo: Publisher Alameda, 348 pages, 2013; "Raul Seixas e o cenário musical brasileiro na década de 1970". Magazine of History and Culture, v2, p.81-98, 2013; "Raul Seixas e a indústria cultural brasileira na década de 1970: mapeando a construção de um ídolo", In: Annals of the XXIX Latin American Congress of Sociology, 2013.

Keywords: *counterculture in Brazil, brasilian rock, Raul Seixas, military dictatorship*

The uses and representations of the English language in French popular music

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This proposition aims to show how French popular bands use the English language in their music. More specifically, the language choice topic is here treated through how sung-language takes place in a small Parisian indie venue called L'International. A mere glimpse at all the gigs in Paris within a week shows that half of the French bands and artists sing in English. Seen as a hegemonic language in economy and pop culture, English, however, remains appropriated in a very subjective, negotiated and intimate way. For French bands, this appropriation reveals a contentious relationship with the French language and culture, as well as with the French mainstream market. It also has an impact on the process of music creation and production. On the one hand, if choosing English seems fitting to the global digital market, a confronta-

Michael Spanu is a current PhD student in sociology at Université de Lorraine (France). His work is based on the politics of language in popular music and the relationship between local scenes and hegemonic culture. He is a member of the editorial team of Volume!, the only French academic journal entirely dedicated to popular music. He is also a member of the IASPM.

tion with a local public that doesn't necessary understand the lyrics still remains. Nevertheless, we will see that a venue like L'International allows and even facilitates the encounter with English-singing musical expressions. On the other hand, if bands use English as a tool to draw the public's attention to the music more than to the lyrics, it also is a way to renegotiate the traditional French identity. This research is based on several month's ethnographic fieldwork in L'International and more than a dozen interviews with indie bands.

Keywords: indie music, English language, French identity

Collectivity and Individuality in U.S. "Free Folk" Musics

Maximilian Spiegel
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For my theses on gender and politics in US "free folk" musics, I traced the social relations constituting the dynamic and heterogeneous field of research, having interviewed protagonists of these psychedelic, DIY-based, local, trans-local, and virtual (Bennett / Peterson) scenes. This methodological approach, influenced not least by Gilles Deleuze and Félix Guattari, Branden W. Joseph, and Joan W. Scott, implies questions of collectivity and individuality: by following and connecting individual (yet always social, complex) narratives, the research field's multiplicity is affirmed. This multiplicity is irreducible to genre names and style signifiers. Individuality and collectivity must be negotiated in any discussion of the research field. My talk will present my theses' findings along such lines. Through like-mindedness, mutual support, or shared interests and spaces, these scenes come into existence and are sustained. Overlapping band, festival, and label line-ups make these connections particularly visible. In sprawling, improvising collectives such as Sunburned Hand of the Man, politically potent aesthetics and group forms can manifest. Yet simultaneously, individual creativity is much-cherished. Cultural, economic, and technological developments have empowered solo musicians and, as suggested by Britt Brown, made their mode of practice particularly viable while expansive band forms suffer. Importantly, perceived individuality and collectivity should not be considered divisible. As I argue via Jeremy Gilbert, authorship is blurred in many of these musics; interesting political potentials of these scenes' aesthetics and (open) mindsets as well as the social relations outlined above can be traced. I want to argue for reflective, bold engagement of such potentials.

Keywords: collectivity, free folk, individuality

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Photo given by Francisco Dia

Multi-tasking as a way of making a living with music. An investigation of DIY music careers in the independent music scene of Milan

*Silvia **Tarassi***
Catholic University of Milan, Italy

Within popular music studies the notion of music scene (e.g. Shank, 1994; Peterson & Bennett, 2004) has been used to examine and account for music practices taking place in urban contexts. The concept of music scene has often been regarded as independent from the music industry and as being constituted by small music collectives adopting a DIY approach. However, as several authors have suggested (e.g. Toynbee, 2000; Strachan, 2003), analyses of music scenes are traditionally focused upon grass-roots music making practices, without considering how these practices are instead rooted in organizational and economic dynamics that characterize contemporary cultural economies. This paper suggests the need for a focus on music production in local music scenes as a more pro-fessionalized activity which needs both entrepreneurial skills and economic rewards in order to survive. By taking into account the main findings of the six months fieldwork in the indie music scene of Milan (including forty in-depth interviews with members of this scene and 10 participant observations during indie music events in Milan), the pa-per will examine how the desire to make a living with music requires the members of the scene to engage in intensive multi-tasking and how this tendency facilitates survival in a risky, oversupplied and turbulent cultural and economic environment characterized by precariousness, job insecurity and self-exploitation (see, for example, Gill & Pratt, 2008). Additionally, the paper will examine how the multi-tasking approach not only allows indi-viduals to make a living with music, but it is especially effective in creating an economy of reciprocity and of trust and in enlarging the networks of relations between the members of the Milan indie music scene.

Keywords: *DIY music careers, music scene, music production, multi-tasking approach*

Silvia Tarassi was awarded her PhD in Culture of Communication at the Catholic University of Milan (Italy) in 2012 with a thesis regarding the analysis of the live music scene in Milan, in its interconnections with economic, cultural, media, regulatory, political and cultural environment (supervisors: Andy Bennett and Fausto Colombo). She is now a researcher at the media research center OssCom at the Catholic University of Milan, a social media researcher at Blogmeter research center, and a cultural policy consultant at the City Council of Milan.

Dripping sounds from a small study record with loud music. Work about studies-homes and its influence on the Cuban youth

*Cynthia Álvarez **Téllez** & Ligia Lavielle Pullés*
University of East, Santiago de Cuba, Cuba

Although the musical creation is still widely development from the great records, today the Cuban musical dance scene and youth universe have been moved by the action of many studies home, which revitalize the musical consumption of a number young people and to shake continuously the construction of new identities and youth cultures. The prin-cipal objective of this work is to characterize them, its structure, basic and no principal functions that move the urban music rather than of city, borders, cracks and to demon-strate its influence on the musical taste and scene, as the youth cultures construction. Our study has been done in Santiago de Cuba city, and specifically we have obtained em-pirical evidences by young people of Santiago, and a representative study-home called Manicomio Records.

Despite the differences between them, thank to work of some of these small studies we argue that some of that can be valued like companies, or proto-companies, and to be part inside the underpinning of the Cuban musical industry. In this article we not aim to the best or worst musical work in these records, indeed we know about the artistic lacks of some of them, but its influence on young people is determining tastes, stylistic preferences, identities and cultures.

Keywords: *study-home, proto-company, youth cultures*

Cynthia Álvarez Téllez, student, she is doing a history of art degree from Humanities Faculty of Universidad de Oriente. This work is a part of her final thesis. She organized some plastic art exposition together other student during important city events, participated in the conformation of public art project and the Anthropological Cinema Project. She is inside of organizational group of musical project Parada Jazz.

Ligia Lavielle Pullés, researcher and teacher, she works in the Study Centre of Cultural Development from Social Sciences Faculty of Universidad de Oriente, Santiago de Cuba. She is history of art graduated, master of Cultural Development of Community and is doing her thesis doctoral in Sociology with issue about musical consumption and youth cultures in Santiago de Cuba. She has participated in events such as The International Congress of Researcher about Youth and ALAS Chile Congress, both in 2013. She has published in Papers like Perfiles de la Cultura Cubana and Santiago.

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The Third Underground Technology, Music and the Reproduction of Underground Cultural Capital

*Tamás **Tófalvy***

Budapest University of Technology and Economics, Music Networks Association (IASPM Hu), Hungary

The Internet has changed the nature of discourses revolving around numerous traditional, music-related concepts, thus the concept and perception of the so called underground audiences and scenes have also undergone some significant changes in recent years. According to some interpretations, the unlimited access to music made possible by the Internet and social networking applications have, in fact, already eliminated the concept. Music that may be heard by practically anyone, does not distinguish anymore between underground and mainstream production and audiences. In my talk, partly through providing a counter-argument to this position, I attempt to show how social media practices rewrote the rules of the underground. I argue that the concept and practice of underground audiences is defined not only by access, but also by characteristics of content and community patterns, furthermore, that in the networks of music listening and sharing, underground (sub)cultural capital is determined increasingly by the mode and time of access rather than the fact of access itself. Through the analysis of the changes of the underground, I would like to take the position, according to which, although new technologies may bring new rules to the lives of cultural economies and communities of knowledge, they do not necessarily eliminate certain communities and the community needs themselves, which may, in this manner, reproduce the social hierarchies and systems of relations created in eras of previous media technologies.

Keywords: *technology, music, reproduction*

Empowerment through design-doing experiences: Workshops on nurturing creative makers for sustainability

*Nicholas **Torretta** & Hessam Pakbeen*
Aalto University School of Arts, Design and Architecture, Finland

Transition towards sustainability entails dramatic changes in design and production. Accordingly, the term "prosumption" coined by Alvin Toffler (1984) refers to a shift in consuming society in which people become creators of their own products. As Anderson (2012) similarly argues that the new industrial revolution concerns "creating creative makers", empowering people through design learning process is of a paramount importance. This paper is a preliminary attempt to examine how people without design background can be empowered through design-doing experiences to create products. To serve this purpose, we conducted two design-doing workshops in Brazil and Finland in which designers played the role of facilitators throughout the learning, designing and making process. The results from both workshops indicate that the participants felt a remarkable sense of empowerment to design and make their own products, and achieved a new perspective on daily life.

Keywords: *design-doing experience, empowerment, design for sustainability, design learning process*

Nicholas Torretta, (B.A), MA candidate in Creative Sustainability in Aalto University (Helsinki, Finland), graduated from FAAP University, São Paulo, as Industrial Designer in 2009. Nicholas Torretta has worked since 2008 with several NGOs using design as a tool to empower and develop communities towards sustainable futures. Creator of the VOQ project (www.viraroque.blogspot.com), he has been running DIY and creativity workshops in various places such as World Design Capital Helsinki 2012, Metropolia University (Vantaa, Finland), SESC (São Paulo, Brazil) and others. Currently he focuses on mapping and making visible alternative ways of living informing people for community-sufficiency and sustainable living.

Hesam Pakbeen, (M.A.), Research Assistant at Aalto University, Finland, graduated from University of Art, Tehran, as Industrial Designer in 2009. He has been working in the field of Design Research since 2012 at Aalto University, School of Arts and Design, and School of Engineering. He is also studying Creative Sustainability program (M.A.) at Aalto University, Department of Design. Hesam's previous studies included design for special needs as well as inclusive design, while his recent researches focus on the topic of concept design for sustainability as well as behavioral dimensions of sustainability.

The Inoperative Subculture: History, Identity, and Avant-Gardism in Garage Rock

*Daniel S. **Traber***
Texas A&M University at Galveston, United States of America

This paper turns to Jean-Luc Nancy's concept of the "inoperative community" to consider the negotiations of history and community required of revivalist subcultures and the lessons they convey regarding identity. Nancy reconfigures community by recognizing its infinite number of "singularities" such that we are all composed of differences: We are all others. Hence the notion of community as a shared identity built on exclusionary "origins" becomes defunct. My example of an "inoperative subculture" will be drawn from contemporary garage rock wherein a willing connection to the styles, sounds and icons of the early-1960s bands is maintained albeit reformulated to allow one to speak differently, as opposed to simply mimicking the past like the stricter traditionalists demand. This is achieved by melding the retro-sounds of the past with the sonic anarchy of noise found in avant-garde styles that insist on voluntary cultural disinheritance. Such an antagonistic stance also functions as an individualistic challenge to the restrictive, conformist impulses of community. By drawing on ingrained cultural elements these subjects accept limits being placed upon their identities as artists and individuals while establishing autonomy through a curious in-betweeness, granting a partial authority to community and history even as they push beyond their influences.

Keywords: *identity, community, garage rock, avant-garde*

Daniel S. Traber is an associate professor of English at Texas A&M University at Galveston. He is the author of Whiteness, Otherness, and the Individualism Paradox from Huck to Punk (Palgrave Macmillan, 2007). His current book project is on the subject of culturcide and non-identity. His articles on American literature and popular culture (including an oft-cited article on early Los Angeles punk subculture) have appeared in journals such as Cultural Critique, Studies in American Fiction, The Journal of Popular Culture, Popular Music and Society and American Studies.

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Photo given by Bárbara Cabr

Slip Stream

*Tanya **Ury***
Faculty of the Humanities, Leiden University Institute for Cultural Disciplines, Netherlands

Cologne has, in any event, a well-established jazz scene that has developed around the University of Music and Dance, the largest institution of its kind in Europe - also because of the WDR (West German Radio) concert sessions at the Stadtgarten venue and WDR radio in general, over the last thirty years. The improvised music scene has developed parallel to this jazz scene, where rules that apply to jazz sets, are cast overboard - while improvising musicians harmonise intuitively and freely together. This alternative scene throws free jazz styles together with funk, rock and new music.

My involvement with the free improvised music scene of Düsseldorf and Cologne, in the North Rhine Westphalia area of Germany, started in 2011 when, having been invited to attend a session, on discovering that I write poetry, a musician asked me to join in, with improvised poetry.

Resulting unorthodox poems, which continued flowing in the years following during the treatment for illness, when mind and body could not concentrate with consequence or for long periods of time, were a compilation of words, thoughts that routinely run through the mind, usually discarded or forgotten, a stream of the unconscious, notated. In its style and intention my poetry is automatic – it is a collection of jumbled, abstract but sometimes cogent ideas that reflect day-to-day life, my mood and my preoccupations, although with this oral practice, I also attempt to approach everyday social dilemmas by means of a poetic perspective.

Keywords: *underground, ethics, gender, ageing*

Tanya Ury, BA Hons in Fine Art (Exeter College of Art and Design, GB), MA in Fine Art (Reading University, GB) and PhD. in Humanities candidate, with Prof. Ernst J. van Alphen (Faculty of the Humanities, Leiden University Institute for Cultural Disciplines, LUICD, NL), has produced photography, video, performance (including improvised poetry with musicians) and installation. She is also active as a writer (with articles, short stories, poetry). Ury has shown her work extensively and internationally. Between 1991 and 1992, Colin Walker Fellowship in Fine Art (& guest lecturer), Sheffield Hallam University (GB).

Romantic macho: the image of rebellios man in (post)soviet punk?

*Hannaliisa **Uusma***
Estonian Academy of Music and Theatre, Estonia

The presentation relays on the sociological research of Estonian punk-rock band Vennaskond (Brotherhood) as an vivid empirical example of performance of romantic masculinity as a reflection of counter cultural identity constructions in a milieu of (post)Soviet society before the fall of the Iron Curtain and after. Beside, the presentation will give an overview how the loco-specific understanding and meaning of anarchy and social utopias, surrounded by the collapse of the Soviet Union, National Awakening and the transition of Estonian society to re-independent republic, have generally influenced the formation of a hybrid identity of a so-called rebellious man in (Post) Soviet punk and society in general. The study is based on 17 albums, several music videos and documentaries about Vennaskond, open-ended interviews and spontaneous discussions with musicians from the band, which were recorded in 2013. In addition, the fieldwork comprised regular visits to concerts in various Estonian clubs and cultural centres.

The research utilizes the ideas from theories of gender, subculture, performance and Soviet Colonial studies.

Keywords: *masculinities, punk, ideology, post-soviet society, hybrid identity, Self-colonization*

Hannaliisa Uusma, Master of Arts, Sociology, University of Tallinn (with the thesis "Construction of femininity in the landscape of Estonian pop music". Supervisors: Prof. Airi-Alina Allaste, Barbi Pilvre) and current PhD student in Music sociology/musicology (with the thesis "Culturally constructed versions of masculinity in Estonian popular music". Supervisors: Prof. Kristel Pappel, Barbi Pilvre). Hannaliisa is also project manager of "Estonian Women's Studies and Resource Centre" (2012 to the presence) and has research interests in sociology of culture, music sociology, gender studies, performance studies, post-colonial studies, sexualities, ideologies, pop culture, youth cultures.

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Photo given by Francisco Dias

DIY or Die? Notes on what means DIY today

*Jeremy Joseph **Vachet***
University of Paris XIII, LabSIC, France

"DIY" (Do it yourself) practices emerging from Punk music scene in the eighties have undergone profound changes. The aim of this research is not to look into its origins here, but rather depict what is understood as 'DIY' practices nowadays.

Based on interviews and participant observations in Iceland, Sweden, England and USA undertook during the last three years, I outline in various contexts: What is to be a 'DIY' artist today?

In 'independent' cultural production, we argue that we are moving from a 'Do It Yourself' punk ethic, to an 'injunction of DIY'. Such concepts as empowerment, convergence, multiskilling and despecialization are results of deep mutations in cultural and media industries sectors (Deuze, 2007). As well as musicians, they are music producers, graphic designers, Web designers, and promotion agents to name a few. As a result, we observe blurring frontiers between amateurs and professionals.

Creative workers have henceforth to 'take care of themselves', assuming more responsibilities and adopt an entrepreneurial perspective in their career (Mc Robbie, 2002). They have to embrace more tasks formerly left to intermediaries or firms by controlling the production process from the first drafts until the marketing stage. While DIY artist are drawn to the autonomy and creativity that this activity provide, they also have no other choice than accept the risk of the labour market and the uncertainty of the use value of cultural production (Stahl, 2012). Accordingly, 'DIY' practices may no longer be only perceived as an ethical choice but also as a systemic condition for cultural production.

Keywords: empowerment, convergence, independent music scene, multiskilling

Jeremy Joseph Vachet. His research in information and communication is focused on the impact of digital age and new forms of capitalism on the creative workers. Thanks to ethnography, he is investigating to understand the changing on the process of creation, production and new forms of creative work. He was between January and May 2014 visiting scholar at Department of Communication, UMass, Massachusetts; between October and January 2014, lecturer, Paris III La Sorbonne Nouvelle University. He was also Recording and Production Assistant, Valgeir's Sigurdsson assistant, Bedroom Community music label and Greenhouse Studios, Iceland, December 2010 to May 2011; made recording sessions for artists such as Feist, Instrumenti, Ben Frost,...

Underground music press and rock ideology in Spain (1975-1979)

*Fernán del **Val***
Complutense University of Madrid, Spain

The Spanish political transition (the so called Transición) enveloped an important process of change in the field of pop/rock music. If in 1975 the Spanish pop-rock was weak and the musical magazines were focused on the international rock stars, in 1985 the Spanish pop-rock had gained a legitimacy never seen before. As many authors have pointed out (Simon Frith, Motti Regev, Lindberg...) the role of the music press in the construction of rock ideology and in the legitimation of this field is fundamental, so it is necessary to pay some attention to the Spanish rock journalism durin these years.

In 1975 the Spanish music press was dominated by journalists like Jordi Sierra i Fabra, with a hegemonic position in the field, who defended progressive rock -and the Spanish adaptations of this style-, conceptualizing rock as an art form. But a new generation of music journalists (Jesús Ordovás, Diego A. Manrique, J. M. Costa) appears during this years, influenced by the Anglo-Saxon underground press, fascinated by new wave and punk bands, and defending a rock ideology based on the ideas of resistance, communication and leisure.

The objective of this paper is to analyze the discourses of those journalists and their influence on the development of two important music scenes which will dominate the Spanish pop rock in the next decade: la Movida and the Spanish heavy metal.

Keywords: music journalism, Spanish rock, underground press, Spanish Transition

Fernán del Val, B.A. in Sociology in the Universidad Complutense de Madrid. He is currently Ph.D student in the same university, researching about rock music in Spain during the political Transition. Assistant professor of Sociology at the UNED. He has published several articles about youth, music and politics in Spain. Recently he has collaborated in the collection of essay "Made in Spain. Studies in popular music" (Routledge, 2013). Secretary of SIBE (Ethnomusicology Society), and treasurer of the Spanish branch of IASPM (International Association for the Study of Popular Music).

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Music as as a way of living: the case of Sonoscopia

*Ana Luísa **Veloso** & Maria José Araújo*
Polytechnic Institute of Porto, School of Education, Portugal

Sonoscopia is an association mainly devoted to the practice, creation and promotion of experimental music and sound art. Strongly tied to a DIY ethics (Peterson and Bennett, 2004), Sonoscopia's members have been crossing their highly diverse musical and academic backgrounds, in a joint effort to accomplish new ways of living and thinking Oporto's underground musical scene. This study examines the ways through which the individual and collective musical practices at Sonoscopia might provide resources for new modes of agency and forms of living (Frith, 1987, 2011; DeNora, 2000). The data used in this study was generated by interviews to members, audio and video recordings and artefacts produced within Sonoscopia's work. It was found that the deep engagement of members in the activities and projects of Sonoscopia seems to arise from a strong sense of belonging, a feeling of collective ownership and active participation in all decisions and chosen pathways. It was also found that the DIY logic that is lived at the association seems to have its roots in the strong commitment of its members not only to the specific musical scene but also to the relationships that have been established among them. Findings suggest that contexts devoted to a particular musical scene might foster personal and social transformations that have a major impact in the life of its participants. In such contexts, musical practice seems to provide a space for self-worth and self-achievement and to give new meanings to individual, social and musical identities.

Keywords: *musical scene, participation, creativity, DIY ethics*

Ana Luísa Veloso was born in Porto, in 1979. In 2012 she concluded her PhD in Music (Education) Aveiro University, with a PhD scholarship from the Portuguese Foundation for Science and Technology (FCT). She works as an Assistant Professor at Porto College of Education in the Music department. She also gives several Seminars at Aveiro University to Doctoral students in Music and Education. She has also taught music education in several public and private primary schools. She actively maintains her activity as a guitar player and musician in several groups of contemporary music, experimental music and sound art.

Maria Jose Araújo received her master degree and her Ph.D. in Education from the University of Porto. She is professor at the College of Education at the Porto Polytechnic Institute and researcher at the Research Centre in Psychology of Music and Music Education (CIPEM). Her research interests are concerned with free time and leisure especially in what concerns childhood, arts education and creativity, information and communication technologies. She cooperates regularly in European intervention projects and networks. She is author of several books and articles published in national and international journals of reference.

Scene membership and musical identity in an older local music scene in London

*Tarek **Virani***
Queen Mary, University of London, United Kingdom

One critique of the work on scenes is its privileging of youth cultural activity with regards to popular music (Hesmondhalgh, 2005). This paper will add to the work that shows age and popular music do not have to be limitations to the study of local music scenes (Bennett, 2006). Although the work on scenes thus far has made interesting contributions to its study, it can go much further. This means that limitations must not be encouraged but actively removed in order to widen our understanding of them. It is understandable, especially regarding the post-subcultural perspective, that many scene scholars are more concerned with youth culture and popular music; this due to a central concern with identity creation. After all identity creation and identity seeking is at the heart of the discourse on post-subcultural articulations of youth activity. If examining identity formulation is at the heart of this work then it does not have to change significantly with the age of its subjects/actors. This paper is based on ethnographic work on an underground free improvisation scene in east London. This scene is made up of actors from all ages; however the scene's main protagonists are older (over 40 years of age). Through processes of informal teaching and learning, older scene members hold privileged positions as the scene's main musical gatekeepers. This has a significant impact on the scene's musical identity as well as scene membership. Many of the older members see their contribution to this scene as their life's work.

Keywords: *scenes, identity, age, free-improvisation*

Tarek Virani is a post-doctoral researcher at Queen Mary, University of London. He has spoken at a number of conferences and continues to publish. His research interests include: the role of knowledge in the cultural economy, artistic knowledge within locally bounded artistic communities, musical education, scenes, working historical geographies of cities, and artistic practice. He is also a music producer and DJ that performs on a regular basis in various spots around east London.

Pushing the Boundaries: The Inverted Sublime and Dark Psytrance

*Botond **Vitos***
Monash University, Melbourne, Australia

Based on ethnographic fieldwork conducted in the Melbourne psytrance scene, this paper addresses the sonic aesthetics of the dark psytrance (darkpsy) electronic dance music subgenre and its furious dance floors. The interviewees of my research often regarded psytrance tracks as the musical transpositions of psychedelic drug – particularly LSD – experiences. Dark psytrance can be considered the hard core of psytrance, sending its LSD-infused musical structures into overdrive at a tempo that ranges from 150 to 200 BPM. The subgenre and its further ramifications such as forest and high-tech psytrance are followed by a small, grassroots community in Melbourne.

Regarded as the flagship in the evolution of psytrance by fans and considered to be uncomfortably or even menacingly intensive by others, darkpsy follows the basic imperative of becoming increasingly faster and adopting more abstract forms of expression, destabilising rigid boundaries and catapulting the listener into a zone of the unknown. Such dissolution of meaning is celebrated on dance floors of high intensity, where psychedelic music and drug become integral parts of a media ecology that is aimed at the positive presentation of the unpresentable. Drawing on Lyotard's (1984) article 'The Sublime and the Avant-Garde', this paper reveals the articulation of an inverted sublimity within the aesthetic dimension of the darkpsy dance floor. An opposition with the sublime was already present in the grotesque aesthetics of medieval and Renaissance carnivals (Bakhtin 1968), which still permeates contemporary psytrance festivals.

Keywords: *aesthetic experience, dark psytrance, inverted sublime, dance floor*

Botond Vitos is a PhD candidate at the School of Media, Film and Journalism, Monash University, Melbourne, Australia. He received an MA in Cultural Anthropology and an MA in Dutch Studies from the ELTE University, Budapest, Hungary. His research interests include electronic dance music studies, the media ecology of the electronic dance floor and the cultural contexts and meanings of drug use. His PhD project "Experiencing Electronic Dance Floors" is a comparative analysis of the techno and psytrance EDM scenes in Melbourne.

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Photo given by Alfredo Valdemar Alve

'My favourite genres right now are authenticity and forward momentum': Cybernetic Futurism, Digital Collectivism & Stylistic Queering in Online Underground Dance Music

Michael **Waugh**
Anglia Ruskin University, United Kingdom

'Much [cybernetic dance music] has in its weird and futuristic qualities [...] cultivated a general queerness and difference [...] People who need a different world and an expression of their difference will make and listen to different music – this, surely, is the meaning of the underground' (Harper, January 2014).

Simon Reynolds' Retromania (2011) posited that the majority of post-millennial rave music is individualised and backwards-facing, engrossed in either introspective nostalgia or insincere referentiality. He maligned a dearth of novelty and authenticity, and highlighted the apparent absence of significant dance subcultures in the digital era. In the wake of this negativity, a backlash of sonic experimentation has dominated online underground dance music. Self-consciously embracing the digital environment that surrounds them, sister-labels Night Slugs (London) and Fade To Mind (LA) have developed manifestos which foreground the authentic communal nature of club culture, while promoting a futuristic aesthetic built upon the 'information noise' of an alienatingly cybernetic present. These labels fuse their global influences with shards of digital sound, mutating recognisable genres into distorted, hyper-vivid, brutalist dance structures. This queering of generic boundaries is reflected in the imprints' strong connection to vogue house and transgender parties (a relationship documented in 2012's award-winning documentary Wildness), alongside a mutual celebration of difference and community. This paper highlights the work of these labels, exploring the sonic innovations, collective spirit, and ties to club, queer and online subcultures that direct the work of artists like Kelela, MikeQ, Rizzla, Kingdom, Bok Bok, Jam City, NGUZUNGUZU and Total Freedom. In doing so, it emphasises the importance that authenticity, novelty and community retain in digital underground music.

Keywords: authenticity, online, queering, dance

Michael Waugh is a PhD student at Anglia Ruskin University, researching self-consciously digital musical personae and the role of authenticity, metamodernism and innovation in online underground music scenes. Currently in his second year under the supervision of Dr. Sean Campbell, he has presented popular music papers at several conferences (two at Northumbria University in 2012, in addition to a paper at the 2013 IASPM Postgraduate Conference at Glasgow University). Previous papers have critiqued retromanic approaches to contemporary music criticism; highlighted subversions of national identity in electronic music; and outlined the role of futurism in internet music. He is also due to present a paper about self-consciously digital personae in online musicians at Northampton University in June...

Here Today: The role of ephemera in clarifying underground culture

John **Willsteed**
Queensland University of Technology, Australia

To travel Brisbane's punk and post-punk musical landscape is to follow the obvious signposts: The Saints and The Go-Betweens are examples of bands that gained legitimacy by signing to labels and moving into "the industry", and their history has become Brisbane's history. But there is another history. There were other bands, other labels and many fans. Cassettes, posters, fanzines and clothes were created quickly and cheaply, under houses and in garages. Pens, paper, photocopiers, cameras and tape decks were the tools of this creation and skills were developed on the run. Although the use of ephemera has been the focus of scholarly discussion in relation to digital libraries and histories, events and festivals, this paper discusses its role in the evolving history of underground music scenes, using Brisbane as a case study in action.

This presentation uses many examples of these ephemera in examining the nature (or absence) of musealization within a political environment whose focus is more on progress than heritage. How can both social media and cultural institutions help to conserve and expand the heritage of the city? The presentation examines this interaction - between the institutions, in this case the State Library of Queensland, and Brisbane's underground music fans as protectors of memory and culture.

Keywords: heritage, ephemera, Brisbane, punk

John Willsteed has been producing music, art and film sound for 35 years. As a guitarist and bassplayer he has played with Australian bands The Go-Betweens, The Apartments, Ed Kuepper, The Plug Uglies and is currently a member of Halfway, whose 4th album Any Old Love will be released in Feb 2014. He is the Study Area Coordinator in Music and Sound at Queensland University of Technology in Brisbane, where he is also a PhD candidate. His thesis, "It's Not The Heat, It's The Humidity," is an examination of the creative lives of Brisbane musicians. He has presented papers on this topic in Sydney, Barcelona and Brisbane.

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The added value to music culture through collaborative online platforms

*Carsten **Winter** & Julia Heinrich*
University of Music, Drama and Media Hanover / IJK, Germany

Social developments and complexities in music cultures have always been connected to the evolution of media and their use. Digital network media as the new, more efficient means of production show, how the former seperation of prosumer/music consumer on the one hand and artrepreneurs/artists on the other is no longer possible. Moreover, within social music networks such as Indaba Music and others, normal people get used to musical practices in a Do-It-Together approach within global co-creation calls. Through possible daily experiences in musical creation and gained expertise in promotion and connectivity, it can promote professional careers for everybody. By doing so, they are forcing the DIY cultural practice to new heights, shaping a new musician by taking over various practices, identities and roles instead of fixed role sets and supporting the return to the appreciation of arts.

The findings originally derive from a triangulative study on experience and value co-creation on behalf of new collaborative online platforms. These examples of the emerging digital media landscape prove, how this actually transforms and even secures the functioning of the musical (post) industry by broadening the whole music culture and including more active players – individually and institutionally. Qualitative and quantitative data extracted from users as well as a comparative analysis of platforms give answers to the following questions:

- What defines the new collaborative creator in general? What seems to be relevant to the individual?

- What tools are given to the participants of creative online environments that foster DIY?

- How does this "social" experience promote creativity and/or artistic competency and can a professional attitude be tracked?

- Which consequences do these networked, musical practices have on the creation of value and the existing music culture?

Keywords: *collaborative platforms, DIY career, value creation, new social inclusion dynamics, meaning/identity*

Carsten Winter holds his chair for media and music management at the Institute of Journalism and Communication Research of the Hanover University of Music, Drama and Media. His central field of research and teaching lies in the development of media and culture as well as the management for sustainable evolution of music, culture and society. His former student Julia Heinrich recently graduated with a master of arts in media and music and under his direction they have been researching on the networks of Berlin's creative industries and worked together on a project that dealt with Social Innovation and Transformational Change of Media and Music'. With two fellow students he contributed to the Vienne conference on Music Business Research which gained them the Young Scholar's Award.

The co-construction of punk rock and masculinity: music as l'art pour l'art or l'art pour la révolution?

*Martin **Winter***
Department for Sociology, RWTH Aachen University, Germany

Although its protagonists claim to be radically against inequality and discrimination, punk rock is dominated by (white heterosexual) males. This imposes the question how male domination is established in spite of the political stances of active punk rockers. To deal with this question I go beyond the structural underrepresentation of women and focus on how practices and symbolic representations are gendered. Hence, my starting point is to ask how the musical genre punk rock, conceived as a concept of knowledge, and gender are co-produced. Genres can be reconstructed as contingent results of boundary work processes, simultaneously constructed with gendered subjects in the particular field.
Drawing on ethnographic field work and two focus group discussions in the punk rock and DIY scene in Graz (Austria), I will show how punk rock is distinguished from other genres by context-dependent references to music, political views, modes of production and distribution, or most notably gender. By constructing a specific anti-hegemonic masculinity in punk rock, a symbolic boundary towards so called "tough" genres is drawn. On the one hand, however, the male domination prevalent in most rock genres is reproduced. On the other hand, masculinity within punk rock is contested.

Martin Winter is a sociologist and also an active musician in a noise-punk band. From 2006 until 2013 he studied at the University of Graz. He was student assistant at the Department for Sociology and the Centre for Systematic Musicology at the University of Graz. Since 1st July 2013 he is research assistant and PhD candidate at the Department for Sociology at the RWTH Aachen University. Currently he organises a conference on "Auditive Wissenskulturen [Auditive Knowledge Cultures]" together with ethnomusicologist Bernd Brabec de Mori that will take place in Graz in June 2014.

Punk rock is either understood as l'art pour l'art: roots of gender-inequality are located outside of punk rock and musical practices are conceived as independent and gender-neutral. Or punk rock is understood as l'art pour la révolution – an emancipative and political means to tackle male domination that can't be measured by notions of "musical quality".

*Keywords: **genre, masculinities, boundary work, knowledge***

DIY as an anti-alienation Project

*Jonas **Wollenhaupt***
Goethe-University Frankfurt, Germany

Jonas Wollenhaupt is a doctoral fellow in social science at the Goethe-University in Frankfurt am Main / Germany and a journalist. His doctoral thesis is about alienation in a perspective of the critical theory of subject. He works with the alienation concept of Marx, Adorno and Alfred Lorenzer.

DIY is in fact a personal and collective project of non-alienation practice - DIY can be understand as the other side of alienation. The free development of the individual is only possible in self-recognition of selfmade products and processes. Alienation happens when the constitution of subjectivity fails and the connection between intrinsic motivations and social acts does not work well.

De-alienation is an approach to appropriate the category of life, today we would say "the good life" - a term originally Aristotle's in his concept of muse. Marx picked up this term and developed a critical theory, focused on the negative alienated established society. He tried to open a way to transform the relationship between people and people, people and things with the transformation of aesthetic perception - we could call it an aesthetic turn into the "Realm of Freedom" instead of the "Realm of Necessity". DIY - in this view - is an aesthetic approach to follow a non-alienated way of producing, a taste of the "Realm of Freedom" Within a social-psychoanalytic perspective can be elaborated a new understanding of how revolutionary de-alienation as DIY-producing works. For Marx we have to free from the "Fetischcharakter" of commodity and money. The alienation-producing fetish makes the world round but conceals what really happens. Within the producing of things not as a "Fetisch" we can experience ourselves. Man can identify himself in the DIY-product and so he get a new perspective of the world. DIY can be the key to access a non-alienated society.

Keywords: *alienation Marx socio-psychoanalytic fetischcharakter*

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Photo given by Bárbara Cabral

"Fallen fallen is Babylon". Polish punk rock scene in the 1980s

*Piotr **Zanko***
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The 1980s were in Poland a time of crucial changes occurring in society. It was when Solidarnosc, a trade union and a democratic opposition movement emerged, and when the communist regime introduced martial law to stop democratic transformation. Poland faced economic crisis and almost a million of its citizens chose emigration, both because of economic and political reasons.

In the background Poland experienced then an extraordinary boom for rock music. It was also a time of huge popularity of punk rock – crude, uncompromising music. In my paper I want to bring nearer a production of chosen bands of Polish punk rock music from the 1980s, among them Dezerter, TZN XENNA, Brygada Kryzys, Smierc Kliniczna, Siekiera, Moskwa. I will focus especially on selection of the lyrics of these bands. I will show how these bands criticized the social reality of that time, and what alternative visions they created in their artistic production. After Stephen Duncombe (2002), I assume that Polish punk rock music in the 1980s was indeed "a haven in a heartless world", a way of escaping from politics as well as a means to set free the discontent with dull reality, but on the other side it created, in spite of the censorship, some kind of a "free space", a place where new language and new meanings could emerge, as well as where communities were being built.

Keywords: *Polish punk rock, cultural resistance, DIY, communism*

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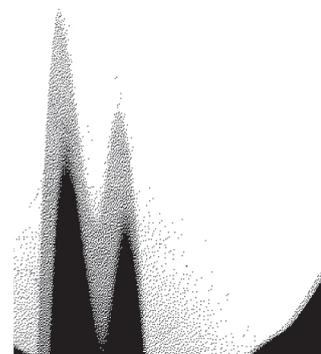
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