

‘Transgressio global’. An introduction to DIY cultures and its connection to global challenges

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**Here in this Babylon
Where matter comes from
How much evil the world creates
Here where pure Love has no value**

(Pop Dell’Arte, 2020) [Our translation]

The fifth KISMIF International Conference “Keep It Simple, Make It Fast!” (KISMIF) with the theme “DIY Cultures and Global Challenges”, was held at the Faculty of Arts, University of Porto, Portugal, between 6 and 10 July 2021, according to a hybrid format. As usual, the scientific programme of KISMIF was accompanied by a diverse cultural and artistic programme, overcoming the difficulties imposed by the world pandemic, caused by the commonly known coronavirus. The highlight of the conference, in our understanding, was the participation as key speaker of Paulo Furtado, also known as Legendary Tigerman⁵ - an artist of national renown - and the performance - at the Rivoli Theatre - of Tó Trips⁶, member of one of the most infamous Portuguese bands, Dead Combo⁷. Given the restrictions caused by the pandemic in the culture sector, having the opportunity to take part in a conversation with two such important artists - and getting the chance to see a show after almost two years - was undoubtedly a milestone. It is unique moments like this that highlight the KISMIF Conference and make it a unique space for sharing, as well as the epitome of multidisciplinary. Furthermore, we cannot fail to highlight the importance of the KISMIF Summer School - which precedes the KISMIF Conference - entitled ‘Not Just Holidays in the Sun’⁸, which took place on 6 July 2021, at the Rivoli Theatre. The KISMIF Conference offered a unique forum for discussion on DIY Cultures and Global Challenges. KISMIF is, to date, the only conference that provides a scientific and cultural programme focused on the debate around social change as well as dedicated to underground cultures and movement. Thus, in this fifth edition, debates that combined DIY, punk movements, gender, and other global challenges were a touchstone, along with artistic contents (photo exhibitions, documentary screenings, concerts and performances) that also marked a position vis-à-vis the current situation experienced in contemporary societies of the Global North and South.

Importantly, since the 1970s, conceptions around do-it-yourself (DIY) cultures have evolved. They are no longer associated with an ethos focused on punk movements but are now intertwined with a broader aesthetic of supporting alternative modes of production (Bennett, 2018; Guerra, 2018). While by no means eschewing anti-hegemonic concerns, this transformation of DIY into what might reasonably be termed a global ‘alternative culture’ has also seen it evolve to a level of professionalism aimed for ensuring cultural

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5. Available at: <https://www.facebook.com/thelegendarytigerman>

6. Available at: <https://www.kismifconference.com/pt/2021/07/04/gig-to-trips/>

7. Available at: <https://www.facebook.com/deadcombo>

8. Available at: <https://calenda.org/727364>

and, where possible, economic sustainability. During a period in which the very concept of culture is the object of various attempts at hyper-commodification under the ever-broadening banner of the 'cultural industries', those many cultural practitioners who wish to remain independent have, at the same time, benefited from the increasing emphasis on cultural production, performance and consumption in urban centres. Indeed, such individuals have often been able to hone creative skills acquired while they were participants in underground and alternative cultural scenes to be used in ongoing careers as DIY cultural entrepreneurs (Bennett & Guerra, 2019). In the 1950s, DIY assumed a critical resonance within the Situationist International, an artistic and cultural movement that sought to satirise and denounce the contradictions of capitalist consumer society (Debord, 1992) through the creation of countercultural artistic objects that opposed dominant cultural representations and used new forms of communication, such as manifestos and fanzines, to awaken a feeling that the *ordre des choses* [the order of things] could be changed. This artistic and cultural movement advocated the reconversion of symbols representing the status quo into forms of symbolic and ideological resistance. Due to the artistic Dadaist movement; a movement that defended spontaneous art - at the beginning of the twentieth century - the Situationists turned these practices of re-appropriation into something recurrent, taking as their motto the rupture with the original meaning of symbols and objects, to emphasise forms of resistance, logics and discourses that denounce societies and behaviours that oppose capitalist society. Twenty years later, the DIY ethos of the Situationists was dramatically resurrected in punk, a scene that coalesced youth sensibilities and aesthetic understandings of music and style at a critical point of socioeconomic crisis (Hebdige, 1979).

Now, fifty years later, we see that this DIY ethos and praxis is used in a comprehensive way, no longer tied to punk movements. In fact, what we intend to demonstrate in this book is that the DIY ethos is currently used as a combat weapon in the face of global challenges - environmental, social, economic, political, cultural, amongst others (Berglund & Kohtala, 2020) -, as well as being seen as an oppositional tool in the face of still striking social inequalities. Moreover, sustainability, green movements, ecology and other social movements are the greatest exponent of DIY representation in the societies of the Global North and South. In this way, we can see that DIY and global 'alternative' culture are much more than music. They are also spaces, gender inequalities, migrations, communities, production challenges

and intermediation, tribes and ageing. Indeed, DIY and global 'alternative' cultures also fit into heritage, theoretical and methodological dilemmas, pedagogies and social interventions, while they are present in political agendas, aesthetics, micro-economies, peripheries and social emancipation. They can also be found in music-making, cultural work, contemporary processes of decolonisation, well-being and global health crises. The notion of DIY cultures has undergone significant transformation since the mid-1970s, when its associations with youth, music and style first manifested in the shape of punk. With this project, we intend to delineate and define a new framework of DIY culture and cultural practice that can be applied in more contemporary global settings.

The underground—the loose term that brings together notions of youth conviviality, artistic production, mainstream defiance and ritual performance—is essentially a collective creative network (Willis, 1977) that expresses everyday aesthetics in youth culture contexts. The DIY ethos is represented as a strongly valued asset in community-based amateur music practice that goes hand in hand with the underground world (Guerra & Bennett, 2015; Bennett & Guerra, 2019). The underground appears, then, as a claim from artists-activists to a unique artistic expression, or a counterpointed authentic experience—not without its internal contradictions and ambiguities—against the market and dominant artistic conventions. It is, however, possible to analyse this space as including multiple socialisation processes in a social sphere in which stratification factors, such as class or school capital, are played in a symbolic experimentation, opening up the possibility for new cultural practices and trajectories, including artistic therapies, citizen participation in the arts.

DIY cultures, lifestyles, and vibrant new forms of sociality. Clearly, while practices of cultural production remain core to the ethos of contemporary DIY, it is most clearly distinguished from its early years by a broader lifestyle philosophy and a more diverse approach that extend across a range of everyday activities. The concept of lifestyle was originally applied in sociology to consider how aspects of social status and standing were articulated through displays of material wealth and conspicuous consumption. Lifestyle again became fashionable in sociology during the late twentieth century when, in the wake of the cultural turn (Chaney, 1994), the significance of cultural consumption again came to the fore as a means to explain the basis of individual and collective identities in late modern social settings. The appropriation of DIY principles

and practices by many individuals in late modernity speaks of their opposition—both personal and in many cases collective—to the tightening grip of neoliberalism in a global context (Day, 2016). By opting to pursue a lifestyle based around DIY ideology and practice, individuals can articulate more incisively their sense of distance from the institutional and cultural politics of the neoliberal urban existence, showing that their differences—usually regarded as excluding in the current framework—can become their inclusive power in a European project with manifold fragmentations. As themes of culture and creativity are sucked into discourses framed around the related concepts of the ‘creative class’ and ‘creative city’ (Banks, 2007), adopting a DIY stance that spans aspects of work and leisure, public and private, individuals create and maintain habitable spaces on the margins of this rapid urban transformation (Kirchberg, 2016). In addition to the rhetoric of creative industries, DIY culture and practice also signify vibrant new forms of sociality. In the late nineteenth century, Simmel’s (1950) innovative writing on cities and urban crowds pointed to the dual effect of anonymity as simultaneously liberating and exposing the ongoing desire of individuals to achieve a sense of community and belonging.

44. Indeed, in this book we can get a glimpse of the plasticity of this concept, in the sense that it can be adapted to various axes of social life, individuals and communities, as well as often being understood as a life-board in relation to the world of life. A set of characteristics of DIY culture make it simultaneously an object for study and a starting point for pedagogical modalities that enable the social inclusion and empowerment of individuals and groups at the margins of society. Understanding DIY as a cultural form defined by a set of values in opposition to normative and mainstream cultural modalities—as a ‘space’ of freedom—we present our viewpoint to mount a critique of formal models of education, focusing on inequalities inherent in or associated with these models and addressing the ‘hidden curriculum’, the ideological apparatuses of the state and new forms of ‘pedagogy of the oppressed’ (Santos & Guerra, 2017).

According to a contemporary philosophical viewpoint, the very notion of truth is deconstructed; this applies even to artistic truth, in terms of questioning the extent to which its perception depends on the relation between dominant forces in a specific context, on the established powers. The consequent struggles of power to maintain aesthetic and artistic structures are regarded as authentic and dominant. Given the multiple narratives, creative processes, aesthetics, social artistic and non-artistic actors, professional

and/or amateur careers in play, DIY cultures were and still are essential to deconstruct those absolute truths about the arts. They are particularly relevant today for post-truth purposes — as a critical stance aiming for the relationship with information and truth to be decolonised from its power as a means to an end. There is a greater public need for ethical/moral awareness of the rapprochement of world perceptions and the experienced reality. Going against the traditional established divide between the work involved in art and science, the collaborations between social scientists and artists call into question the standard view of scientific practices based on the assumption of a clear divide between its methodical and discursive procedures and those that shape the art practices (Horner, 2016; Zamenopoulos & Alexiou, 2018). Yet a distinct assumption is embodied by the art worlds regarding the unfeasible nature of discourses and reflexive and interventionist practices of social science and humanities on this very world.

According to Guerra (2021), DIY is a hot topic. Co n everything, despite the existence of immense studies on DIY, the same continues to reinvent itself and emerge with new mutations and associated with different practices. The term do-it-yourself has itself become a common term in most research on music. In parallel and in more recent times, the term has been increasingly associated with issues such as those of resistance or survival (Guerra, 2021). For many, more than resisting, DIY has emerged as a way of surviving at the heart of capitalist societies. This issue is even more evident in countries of the Global South, but also in countries that belong to the Global North, but which have characteristics of countries of the South, such as Portugal. In the case of artists, the difficulties they face in maintaining themselves or standing out within the music industry often make DIY the only way or alternative for their survival. Concomitantly, DIY has also emerged as a means to connect with others who have similar life experiences

Drawing from the KISMIF Conference 2021 Programme, this book is organised into ten parts, or rather ten ‘Theme Tunes’. The first Theme Tune is entitled ‘Not the Last of the Mohicans. Punk, Metamorphosis, Reinventions and Utopias’. This theme discusses punk as a form of resistance and its links with the various local contexts that characterise it, as well as its relationship with territories. Moreover, its metamorphoses are also taken into account, especially with regard to the transition from the 1990s to the early 2000s and, of course, the ways in which this subculture has adapted to the most diverse geographical and digital contexts. The first chapter emphasizes the bias gender representations



in the rock press in 1980, that is, it addresses how sexism by language stereotyping. Such analysis is made sharing the collection and treatment of the speeches referring to the magazine Rolling Stone (U.S), to NME (UK), and Vibraciones (Spain), during the decade of 1980. The second chapter, traces concepts of authenticity and social ethics of punk rock communities in Detroit from the origins of punk to the 1990s Garage scene. Thus, the author sketches the social context as well as ideas of what it meant to be punk and make punk music. The third chapter in this Theme Song, focuses on an investigation into older subculturists, and their involvement in punk communities and other subcultures, with youth-based movements as the starting point. The fourth chapter aims to analyse the relationship between hardcore punk and skateboarding, highlighting the fact that many artists with a background in hardcore punk, skateboarding and/or DIY ethics are developing a very influential career in a current art scene. The fifth chapter focuses on a constant resignification of punk since the early 1980s, based on the analysis of ethnography with participant observation, interviews and documentary research.

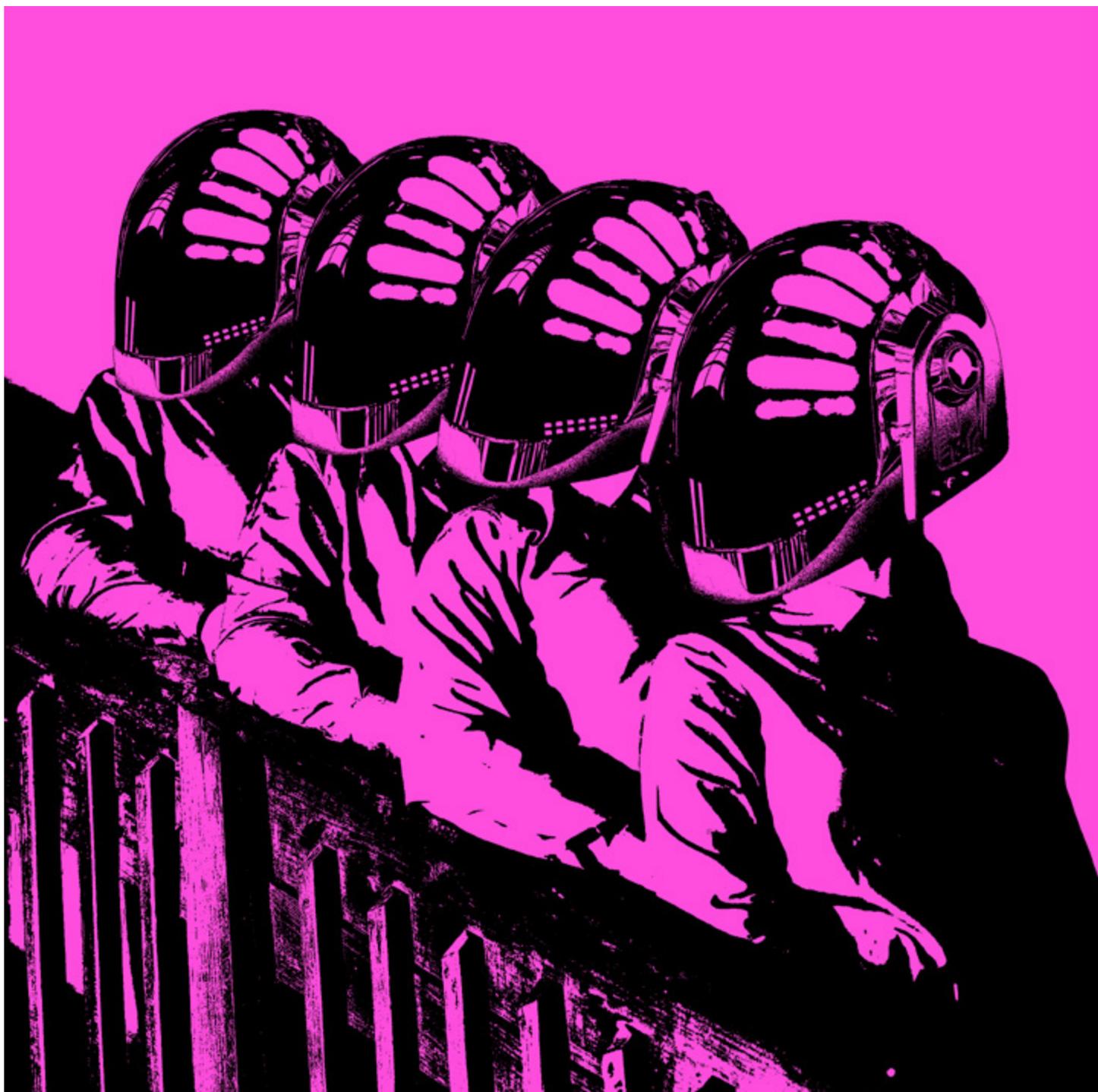
The second Theme Tune 'One Way or Another: Underground Cultures, Alternative Economies and Creativity' is composed of diverse contributions, of which three are performances. This is an anchor line of our programming that has been highlighted and consolidated since 2014. This programmatic line is dedicated to the multiple manifestations of underground cultures, alternative economies, and creativity, with DIY being the aggregating element of the enunciated communications. Thus, themes such as fashion, creative processes, careers and music industries are a constant and the basis that supports the organization of this theme. The first chapter presented emphasizes DIY in (sub)cultures like Rebetiko - a style of folk music that originated at the end of the nineteenth century by marginal people in prisons and ports of Greece - and blues. On the other hand, the second chapter is about immersive technological DIY environments, that is, it focuses on a reflection around improvisation and the creation of instruments in a DIY logic. The third chapter of this Theme Tune, highlights the panorama of the new sustainable cultures, having as starting point the perspectives of Cultural Studies. The focus of the chapter is on the analysis of the uses and discourses of Brazilians on collaborative consumption application devices. The fourth chapter that composes this Theme Tune approaches the significance of the Tokyo district Harajuku for the fashion scene, based on a reflection around its historical origins. In parallel, the fifth chapter emphasizes the emergence of a DIY praxis in Thessaloniki Greece, during the 1980s, a

decade in which Greece was facing the effort of the neoliberal political and ideological domination and institutionalization.

Moving on to the third Theme Tune, this one is called 'Last Gang in Town: Archives, Memory, Heritage, Alternative Media and Nostalgia' e seeks to create a debate around themes such as archives, memory, heritage, alternative media and nostalgia. Thus, topics such as local identities and modes of resistance are issues that will be emphasized, as well as heritage and the performativity of memory. The first chapter of this Theme Tune is related to metal album covers, that is, it highlights the connection of black metal to ambience, emphasizing the presence of nostalgic feelings. The second chapter is about presenting the relationship between the countercultural tradition of do-it-yourself (DIY), alternative media production and

non-traditional skateboarders, that is, it is a chapter that aims to affirm the weak representation of the skateboarding industry in the media. Therefore, the third chapter focuses on Resurrection Fest and its origins, as well as establishing a historical diachronic analysis about its programmatic lines. The fourth chapter refers to the evolution of the concept of 'festival', namely its social effervescence and the fact that this evolution has given rise to new perspectives on cultural sciences. Finally, the fifth chapter demonstrates the potential of the application of visual ethnography and netnography to the (ethnographic?) musicological analysis of online sound cultures, with the cyberculture of Alma do Norte and The Twisted Wheel club as an empirical base.

As for the fourth Theme Tune 'Turns and Strokes: Places, Spaces, Networks and Music Scenes', we find



reflections and approaches around cities and the changes provoked in the urban space through the arts, more specifically through music, eventually also being present cultural heritages and territorial resistance. The first chapter of this Theme Tune is concerned with a reflection around the growing emergence of urban transmedia festivals in the European cultural landscape and beyond, constituting an alternative to other, more dominant, conceptions of music festivals. Concomitantly, the second chapter involves a discussion about the independent experimental music scene in São Paulo, namely at the level of its organization, as well as the factors that make this scene resist to the obstacles imposed by the pandemic. The third chapter links rock performances and lifestyles, in the sense that it advocates an approach to the epitome sex, drugs and rock'n'roll in the Portuguese context. It is a chapter that aims to analyse representations and stereotyping. The fourth chapter examines the difficulties experienced by Brazilian musicians within the indie rock genre, based on Deleuze's philosophy of difference. The fifth chapter looks at the role of technology in the construction of Latin American culture and identity as a complex and everchanging topic, applied to the Latin American context. The sixth chapter that makes up this Tune Topic emphasises the racist, sexist and homophobic referential framework of the world's big clubs. In an interesting approach, an author describes how black and white lesbians created their own queer music scenes in liminal spaces in London in the 1980s and 1990s. The seventh chapter, set in Curitiba, Brazil, enlightens the reader about the elements surrounding the subjective and cultural expressiveness generated from the popularisation of music composition and production methods.

Moving on a little further and having introduced about half of our Theme Tunes, we introduce the fifth Theme entitled 'Gender is Dead. Pink is Forever: Gener, (Post)-Feminism, Gender and Sexual Politics and Artistic-Cultural Work'. We started with the theme of the body. In the first chapter, the development of fat activism in Brazil is analysed considering Elisa Queiroz's artworks, that is, the works of this artist develop dialogues related to visual arts and her body, reflecting on prejudices still strongly present in Brazil and offering a rethinking and re-envisioning of the fat body. In the second chapter, Dancehall becomes a touchstone, in the sense that this genre is presented as a means of conveying acts of resistance to the difficulties faced by the Jamaican population. The third chapter focuses on the presentation of ways of re-reading the photomontages and paintings of Dadaist Hannah Höch: an avant-garde female member of the Dadaist movement. Thus, the disruptive language in her photomontages and photomontage paintings is emphasized, evidenced by the selection and decontextualization of images/forms and their relocation in terms of dialogue or conflict. In the fourth chapter of this Theme Tune, pop music and its statement in musicology is described. So, in this chapter genesis is portrayed as the impact of the 1980s genre of pop music. In the fifth chapter, we advance to the field of visual and written artistic productions: the fanzines. This chapter aims to confront the idea of space around feminist and queer zines in Spain and Portugal, based on the contributions of gender studies. As for the sixth chapter, a cross between camp aesthetics and the Metropolitan Museum of Art's Costume Institute is made, while establishing a relation with the LGBTQIA+ community.

In the sixth Theme Tune 'Critical Pedagogies, Artistic Cultures and Alternative Cultures', the focus is on critical pedagogies and on artistic and alternative cultures. Within such a broad theme, we can highlight the presence of papers that will address topics such as participatory cultures, music education and punk pedagogies, but also alternative and emancipatory methodologies. Thus, in the first chapter, we present an analysis of the educational potential of cycling, questioning its impact on biopsychosocial development, participation in urban space and the construction of educating cities. In the second chapter of this Theme Tune, we begin with a framework referring to the pandemic, which temporarily transformed the way music was heard in East London. From this statement, the author argues for the emergence of a radical and empathetic listening that transcends taste and the perceived right to silence, i.e. the creation of ad-hoc, temporary music spaces is a joyful aestheticisation of the city. In the third chapter, we are faced with an ethnographic analysis of the gypsy community, which aims to overcome some ethical constraints. The fourth chapter analyses a self-managed network of women who are dedicated to the musical promotion of women, seeking to strengthen their self-esteem and awaken in them an interest in music. The members are feminist artists and activists, many linked to the Porto Alegre punk scene, which is predominantly occupied by men.

As for the seventh Theme Tune 'Out of Control: Underground Music Scenes and DIY Cultures Facing a Global Health Crisis', it is important to mention that we are facing a theme that is experienced worldwide, that is, the effects, consequences and challenges imposed by the pandemic of COVID-19. The focus lies in understanding the challenges imposed by the pandemic on artistic activities, both at the level of consumption spaces and in terms of music-making processes. In the first chapter of this Theme, the impact of the pandemic on the cultural sector is discussed, a couple of a focus on possible alternatives to mitigate the negative impacts of

future crises through the analysis of digital options and small-scale collaborative spaces in Berlin, Germany. In turn, the second chapter studies how participants' reflections in dance music scenes regarding the impact of the COVID-19 regulation, starting from an ethnographic approach, carried out from Facebook Group discussions, an online survey, and interviews. The third chapter - in an interesting and innovative approach - presents a field guide to the creation of an art installation as a case study of the research process, its entanglement with the more-than-human and casual. Then, the process of creating the art installation is presented in relation to an epistemological corpus intertwined by its recognition of e-aesthetics as a disruptive form of conjunctive sense perception and collective prehension. The fourth chapter has as case study the Electronic Music Studio, and in this interstice, the author develops a reflection around the ways studios adopt experimental methodologies and defy a hegemonic definition of the laboratory. In the case of the fifth chapter, an investigation is proposed based on the structuring of this theatrical performance through the media apparatus, and the expansion of the notion of presence in an increasingly connected world. In the sixth chapter, DIY and its importance in times of global health crisis are discussed, i.e. the processes of resistance and adaptation on the part of musicians during the quarantine periods in Turkey. Similarly, a theoretical and empirical reflection of the same nature is presented in the seventh chapter, focusing - in this case - on the Portuguese context.

In the eighth theme 'Protest and Survival: Protest, Activism and New Social Movements', we presented chapters that revolve around protests, activism and social movements, namely at the level of new forms of protest and claim for the right to the city, activism, resistance and new life policies. Once again, the digital field has great emphasis, especially in the field of resistance, assuming itself as a weapon of contestation and claim, as well as of innovation and creation of protest imaginaries. Thus, the first chapter hypothesises that the recognition and appreciation of informal housing can provide relevant contributions to the construction of such alternative discourses. The authors examine its contributions to aesthetic and social diversity, and the opportunities it presents for participation in the construction of Western urban landscapes. In the Second chapter, we turn our focus to Turkey, and in that sense, the analytical gaze resides on the Darağaç Collective to discuss the effects of independent art spaces and artistic initiatives on regional and urban transformation, from the adoption of a methodology of a qualitative nature. In the third chapter, the construction of networks for women within the music industry is discussed, focusing on two projects from the Global South: Raia and Women Walk Together to reveal important changes in digital activism, the feminist movement of the 21st century, and the music industry itself. In the fourth chapter of this Theme Tune, Odin Teatret is presented: a theatre company based in Denmark since 1964; with the aim of discussing strategies, such as theatre research, artistic and intellectual encounters, working demonstrations, and publishing practices; and how they have influenced the company's artistic work and theatre pedagogy. In the fifth chapter, the focus lies on an analysis about Russian Hip-Hop and the anti-Rap campaign, Academically under investigation in the last quarter of 2018, with the underlying aim of illustrating identity processes and feelings of belonging.

In the ninth Theme Tune 'Transglobal Artistic Conspiracy. Cultural and Creative Work and Public Policies', public policies and their relationship with cultural and creative work are emphasised. On the one hand, the new processes of artification and contemporary perspectives towards art, cultural management and ecosystems of creation and cultural dissemination are mentioned. As it could not be missing, the challenges that creative and cultural work faces, projects and mediations and, of course, professional participation in cultural and artistic activities will also be emphasised. The first chapter deals with Graffiti Writing - a visual movement from the 70's - the aim being to define representation strategies and narrative reconstruction to document the revelation and memories of this subculture in a specific geographical context, through the project of an animated short film. In the second chapter, the development of a perspective for the cultural manager is discussed focusing on the demonstration of the importance of communication as a fundamental tool to capture and retain local audiences, having as principle the adoption of a hybrid and exploratory study. As regards the third chapter in this Theme Tune, it is concerned with the discussion around the use of personas and proto-personas on the experience of art museum visitors. Its object of study is the educational services of art museums focusing on children and young people up to the age of 18. As a hybrid and conceptual/exploratory study, qualitative methodology, constructivist paradigm and a design approach are used. The fourth chapter aims to highlight the importance of the 1975 Andy Warhol Ladies and Gentlemen exhibition at the Palazzo dei Diamanti in Ferrara, Italy, and Pier Paolo Pasolini's writings on the theme of the exhibition: transvestitism, adopting a perspective of interdisciplinary intersection in the artistic field.

Finally, our tenth and last Theme Tune 'Decolonized Art Worlds. Global, Societal Challenges and Artistic

Urgencies'. Here we find approaches concerning the decolonisation processes of the art world, but also global social challenges and artistic urgencies. In this analytical interstice, themes such as protest song, indigenous communities, migratory movements, new movements and different individual and collective transits and their respective impacts on a transglobal society of arts and music emerge. Furthermore, the Global South and issues such as precarity, decolonisation and gender are highlighted, along with divergences between the Global South and the North. Indeed, the first chapter addresses debates within the Western/Northern academic circuits about the value of subculture, and about the conceptualisation of the everyday lives and realities of various cultural phenomena around the world. In the second chapter, the theme of colonial narratives is emphasised, as well as introducing the concept of post-photography. Then, in the chapter is referred to a hybrid and existential reflection on the potential of path-pointing images, or “resolving” images, a term used by the farmer and quilombola leader. As for the third chapter, a Greek-Cypriot dialect hip-hop is discussed from a triple framework of dissidence, using the pillars of language, market and society, while they are recognised as ways in which DIY cultures and the possibilities brought about by technology and the media are developed. In the fourth chapter an analysis is made of the band Mano Negra, a group famous for different cultural elements in language, music and art, as well as for their punk rock attitude. Thus, global challenges are the focus of this chapter.

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