

Paula Guerra and Andy Bennett (Eds.)

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Keep It Simple, Make It Fast!

DIY Cultures and Global Challenges

Book of Abstracts

Paula Guerra and Andy Bennett (Eds.)

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KEYNOTE SPEAKERS



About Poly Styrene: I Am a Cliché

Celeste BELL, singer, producer, writer and educator, United Kingdom.

« Abstract

Celeste Bell is the daughter of Poly Styrene, the woman responsible for introducing the world to a new form of rebellion. Poly Styrene made her mark on the music world with her voice and post-modern identity. She was the lead singer of X-Ray Spex and the inspiration for the riot grrrl and afropunk movement. Having become the custodian of her mother's legacy, Celeste Bell has used a series of never-before-seen artistic archives to create a documentary around her mother's trajectory, addressing themes such as misogyny, racism and mental illness. In this session, a debate will be created around the film 'Poly Styrene: I Am A Cliché', with the intent of making known a never before seen version of Poly, the mother side.

» **Keywords:** Poly Styrene, family, punk, heritage, archives, documentary.

Resistance in the Sky

The BIG JOANIE, band, United Kingdom.

Stephanie PHILLIPS, Singer and guitarist, United Kingdom.

Chardine TAYLOR-STONE, drummer, United Kingdom.

Estella ADEYERI, bassist, United Kingdom.

✦ Abstract

Stephanie, Chardine and Estella together form the band Big Joanie. These artists will offer us an intimate insight into the impacts of the COVID-19 pandemic on the music industry. They will discuss in detail the consequences but also the new ways of reinventing a sector that was characterised by interaction with the public. Moreover, a reflection will also be made around the future of the music industry, the music venues and the very policies for the sector and the artists, since this pandemic has highlighted even more sharply the precariousness of the sector and its artists, as well as exacerbating the daily difficulties faced by all those who want to establish a career in the world of music and the arts.

✦ **Keywords:** music-making, resistance, COVID-19, coping strategies.

How has DIY helped the Whisper Voice Diva?

Cathy CLARET, singer, musician, composer, Spain.

« Abstract

Cathy Claret é uma artista do mundo e, com esta sessão, vem dar-nos a conhecer um pouco da sua viagem. Assim, serão abordados temas como os processos de musick-making e a relação desses mesmos com as vivências de cada artista. Num context como o que vivemos, derivado à imposição de uma pandemia mundial, Cathy Claret aborda com pormenor a importância – e muitas vezes necessidade – da adoção de um ethos e uma praxis DIY, uma vez que em muitos casos, essa assume-se como a única forma de sobrevivências, mas também de resistência. The ‘whisper voice diva’ irá demonstrar e dar a conhecer os momentos em que o DIY se assumiu como determinante na sua vida e no seu percurso artístico.

» **Keywords:** DIY, resistance, music-making, identities, artistic narratives.

Ripped and Torn: 1976-79 - The loudest punk fanzine in the UK

Tony DRAYTON, Ripped & Torn Fanzine, activist, United Kingdom.

« Abstract

In late 70s Glasgow, punk gigs were banned by Glasgow City Council following the national furore caused by the first popular punk groups like The Sex Pistols. Tony Drayton – aka Tony D – managed to create a fanzine documenting the international scene viewed through this prism and today, Ripped & Torn remains an essential resource for understanding and enjoying the initial explosion of this independent, ferocious and fun music. While nowadays the phrase ‘punk is dead’ is more alive than real punk may be, Tony Drayton knew punk when it was fresh out of rebellious wombs and birthed onto the streets of the UK. It was with this first-hand experience that Tony took pen to paper and conceived the zine that was made by punks for punks about punk. Tal como Tony refere: ‘Ripped & Torn was created after I saw the Damned at the Hope & Anchor in November 1976. At the gig Mark P. who at the time was publishing the fanzine Sniffin’ Glue told me in a good way to create my own fanzine in Glasgow, where I was living, rather than write for him. So back in Glasgow I got down and produced a 10-page fanzine, to show myself I could do it.’ The first issue was created in 1976 up in the land of the Scots in a small town outside of Glasgow. However, despite not being born in the hub of the punk explosion, Tony managed to create a time capsule with each issue that encases the flesh, the blood and the holy spirit of the anarchistic subcultures of the late 1970s. Within the space of three years Tony managed to spread the scripture of Ripped and Torn anti-establishment youths — with 17 issues published before he finally gave up the zine making business.

+ Source:

× <https://www.mixcloud.com/gail-thibert/tony-drayton-interviewed-by-gail-thibert-soap-the-stamps-show-for-hspark-radio/>.

× **Keywords:** Ripped and Torn, fanzine, memory, personal archives, punk.

Hallo Sausages: The lyrics of Ian Dury

Jemima Dury, Independent Writer, United Kingdom.

« Abstract

Ian Dury was a rock-and-roll poet famous for his funny, provocative, visceral lyrics and a legendary force on the London music scene from 1970 onwards. In the course of his unstoppably creative career, he studied art with Peter Blake, before turning his mind to music. With his band The Blockheads, his music marked a new era in new wave music, as they turned out hits like 'Sex and Drugs and Rock and Roll', 'Hit Me with Your Rhythm Stick' and 'Reasons to Be Cheerful'. *Hallo Sausages* is a collection of Ian's lyrics - not only material that was released, but also material that was gathered by Jemima from old demos, song fragments and other sources that, until 2012, had remained hidden. The book puts the lyrics together with the original scrawled notes (complete with coffee stains), typewritten songs, and miscellany of scraps that inspired them. *Hallo Sausages: The Lyrics of Ian Dury* is arranged chronologically: the six chapters cover every phase in Ian's career from his early days in the seventies right up to his death in 2000. In this session, Jemima will introduce each chapter, who paints a warm, insightful, and humorous portrait of the man behind the outrageous words. In conversation Lucy and Jemima will then, explore the process of curating, collecting, editing and framing Ian's words and using lyrics, notes and scraps to build a history of an artist's life. Jemima Dury is a writer, editor, curator and archivist. She is a patron of Graeae Theatre Company, and an active volunteer and director for a number of mutual aid and social enterprise groups. She lives in Hastings, England, with her partner and three children, and is currently working on her first novel. In 2012 Jemima edited *Hallo Sausages: The Lyrics of Ian Dury*, (Bloomsbury Publishing, October 25th, 2012), a book of her father's lyrics. Lucy Robinson is Professor of Collaborative History at the University of Sussex, Head editor of the journal *Contemporary British History*, founding member of The Subcultures Network and is currently curating a series of online salons and bookclubs for Vivienne Westwood's Intellectuals Unite.

× **Keywords:** lyrics, memoir, memory, Ian Dury, personal archives, punk.

+ **References:**

× Dury, J. (2012). *Hallo Sausages: The lyrics of Ian Dury*. New York: Bloomsbury Publishing.

COVID and other roads to walk

Paulo FURTADO AKA The Legendary Tigerman, artist, musician, songwriter, member and founder of the bands Tédio Boys, Wraygunn and The Legendary Tigerman, Portugal.

« Abstract

This presentation will focus on themes such as music and its relation with the COVID-19 pandemic. In addition, we will talk about collective listening, new conquests, the past and the future of the Portuguese music industry. The amateur artist, as Paulo Furtado prefers to define himself, fell in love with Route 66, did a part of this route that crosses the country from East to West and, from his experience in American lands, he even created a version of the song (Route 66), composed by Bobby Troup. But the pandemic forced Paulo Furtado off the road. Instead of moving the studio out of the house as initially planned, due to the confinement forced on him by Covid-19 he took the opportunity to improve himself. To focus his attention on new horizons.

» **Keywords:** music, COVID-19, music-making; resistance/existence.

From 'Waiting to Connect' to 'And, And, And...': making a polydisciplinamorous research-creation film

Michael MACDONALD, MacEwan University, Canada.

« Abstract

What if thinking about a music scene is an obstacle for understanding musicking?

My cinematic research-creation practice attempts to provide other bodies with the opportunity of resonating audiovisually with musicking/worlds as they develop over time. After completing my first fiction film, *Unspittable* (2019), I was invited by Prof. Guerra to try my developing method in Porto, Portugal. She introduced me to punk music legend Fragil (Renegados De Boliqueime) and I began to learn about the musicking/worlds of Porto. In the first year of the project I learned that the Decentralized Dance Party, an anarchist mobile electronic party collective from Canada was going to be in Porto. I worked with Anna Kuelken and local actor Francisco Fonseca to make an improvised film called 'Waiting to Connect' (2019), and a companion documentary 'Documenting Fiction' (Kuelken 2019). Through Francisco, Anna and I met Neuza Vida Gomes and we began to make 'And, And, And...' (2021). Because cineworlding is first of all a discovery of a *world-becoming*, Anna, Neuza, and I found ourselves drawn into a complex web of relationships, an entanglement of *worlds*. Polyamory became a central metaphor in the film, instead of approaching the punk scene as a disciplinary (monogamous) researcher, we began to fall in love with a number of scenes that were all connected, or became connected through us dissolving any division of our becoming separate from *world-becoming*. Through Neuza, the central character of 'And, And, And...' we begin to question the naturalness of disciplinary monogamy and the possibility of polydisciplinamory (Loveless 2019), and the transformations/becomings that worldings allow. This talk will discuss these three films and the ways that cinematic research-creation can tell us something about musicking/worlds while it also critically engages itself as a research method. I believe that cinematic research-creation is a rich method for music studies and that the current accessibility of audiovisual recording makes it a desirable method for students and researchers alike. The four films will be provided in advance so reference to the films can be made in the presentation.

→ **Unspittable** (MacDonald 2019, docufiction) <https://vimeo.com/452042818>

- **Waiting to Connect** (MacDonald 2019, docufiction) <https://vimeo.com/314395128>
- **Documenting Fiction** (Kuelken, documentary) <https://vimeo.com/332005476>
- **And,And,And...** (MacDonald 2021, docufiction) <https://vimeo.com/452042818>

× **Keywords:** *polydisciplinamorous* cinematic research-creation practice, musicking.

A revolution within a revolution

Paloma MCLARDY A.K.A PALMOLIVE, The Slits, The Raincoats, drummer, Spanish studies, Spain/United States of America.

« Abstract

This session will focus on discussing and addressing gender inequalities within the music industry, particularly at the heart of music genres such as punk. Also known as Palmolive, Paloma McLardy will tell us about her journey and experiences as founder of one of the most influential feminist punk bands, The Slits, in the 1970s, and as a member of The Raincoats. In this conception about gender inequalities in punk, Palmolive will also promote a reflection around the sexualization and stereotyping of instruments in the punk universe, giving account of her journey as a drummer, in a historical era marked by dictatorships and oppressive societies from the point of view of gender.

» **Keywords:** punk, gender inequalities, instruments, feminism, resistance.

Pandemic times: urban and digital Anthropology contributions in the research of musical collectives in downtown São Paulo

Simone Luci PEREIRA, Communication Department, Paulist University, Brazil.

« Abstract

Since the beginning of the 2010s, the musical-mediatic practices of some collectives that operate in downtown São Paulo (Brazil), showing a powerful activism that combines 1.)urban demands (for the right to belong and occupy the city and its central area) and 2.)musical-sound activism anchored in the use of corporealities, aesthetics and identities. In this context, we follow forms of urban communication in which music and its practices emerged as central mediation. Since March 2020 - with the pandemic of COVID-19 and the isolation and social detachment decreed in the city - these activities have ceased to occur in presential forms, either in the streets and improvised spaces used until then, or in spaces dedicated to music (bars, cultural spaces etc.) that have been (and remain) closed. Currently, many artists and producers live in precarious conditions of work and survival, emphasizing times of urgency. In this intervention, I present some of reflexions about the debates and practices that these collectives are creating to re-exist during this context. For this, we follow and understand these actions based on the contributions pointed out by digital Anthropology in the search to follow these actors in their activities between streets and digital networks. The ethnography of these activities on the digital social network and platforms highlights important aspects of anthropological/ethnographical doing about musical-mediatic practices, bringing challenges and perspectives to think about forms of interaction, conviviality, making politics and other ways to city-making in the contradictions and strengths of these digitals activists.

» **Keywords:** pandemic times, musical collectives, São Paulo, anthropology.

What if what She said that's all folks?

Ana ROCHA, Artist, Producer, Performer, Portugal.

« Abstract

In a post pandemic world where we urge for a go back to normality or to sameness of the past, one is tapped in to come to understand that suddenly the future is a hole yet to be defined. Is it so true that what we are looking at on the ahead is equal to what we knew from before? Is this just a fear of the not knowing, and not knowing might be related to release one self from leadership and planning in order to give it away to the collective? The She here which is called out, is Mother Earth this living home in which we in-habit and is infinitely working or in labour beyond our rational and supposedly bigger knowledge unique existence. Here, we invoke a spell and call out on attention to minor & invisible existences which are the ones everlasting, the first steppers of experience, resistance and keep walking to hold, care all in motion and relation. This species, as bees, as aunts, as micro organisms, are yes the do it ourselves cultures as non-formated and almost formless interspecies that persist in the shadow of the wider net that links us all to the space ship which allows us to yet be still living. With time & space changing faster than its announced, and with the ever expanding major public cultural systems and structures eating non-stop the versatility and audacity of micro teams, how can, will survive and maintain their will non corrupted by globalization, market icons and advertisement? How 'punk' will remain 'punk', and how much of it is still 'pure malt' when swallowed by cultural programmatic contexts? Are we gonna still do it for ourselves or are we gonna be food for mainstream beautify and trend?.

× **Keywords:** pandemic times, musical collectives, São Paulo, anthropology.

High Art versus Low Art

Mykaell Riley, University of Westminster, Principal Investigator
for Bass Culture Research, United Kingdom.

« Abstract

If the past is not properly represented, it can appear not to have existed. In other words, the constant erosion of a cultural contribution means that over time, said contribution is considered lesser. In some instances, it not to have occurred. In all areas of creativity, we stand on the shoulders of giants, but we need to know who these giants are. The *Bass Culture* film captures the experiences of music producers, engineers, writers, and performers over three decades. The aim is to raise the profile of this work from street culture, or low art to high art. In doing so, I'm not only challenging perceptions, I'm challenge a narrative that exists across the arts, popular culture, within education. I'm challenging how history is being told. The film is taking responsibility for future perceptions. Some scientist says that we live in the future. That the future exists in the present, 'The distinction between past, present, and the future, is only a stubbornly persistent illusion'. Albert Einstein. For me, it's about the work we do today to transform tomorrow.

» **Keywords:** high art, low art, bass culture, music, street culture.

We Are All Intellectuals

Lucy ROBINSON, School of History, Art History and Philosophy,
University of Sussex, United Kingdom/Portugal.

« Abstract

Since the beginning of the epidemic Vivienne Westwood's salon 'Intellectuals Unite' and her Manifesto of Active Resistance Against Propaganda have been inspiring me to work in new ways, running a bookclub and a series of zine workshops on Instagram and occupying a strand of my own institutions Festival of Ideas. In this reflection on what this year has taught me, I want to think about what happens if we move beyond studying DIY/DIT cultures, and resistance in universities, and instead the lessons that they have taught us to occupy our institutions. To see if a future in which objects no longer go to museums and it is we, human beings and social beings who - because of our imagery - will go to museums is feasible. Most importantly, how can we use Westwood's message that 'we are all intellectuals', to defend the arts and humanities at a time when they are under constant and recurrent political and economic attack?

» **Keywords:** universities, COVID-19, alternative media, DIY, DIT.

How DIY is hip-hop dancing in France?

Roberta Shapiro, Interdisciplinary Institute of Contemporary Anthropology, School of Advanced Studies in Social Sciences, Centre for Employment and Labour Studies, Conservatoire National des Arts et Métiers, France.

« Abstract

Reading English-language sources on the subject one can lay out a definition of contemporary DIY as an anti-institutional movement of cultural practice and ethics that puts high value on self-sufficiency. To what degree does this apply to the hip-hop dance scene in France? Very early on, French break-dancers incorporated the aesthetics and ways of doing of established (classical and modern) dance. Furthermore, hip-hop dance has flourished in France while having been almost completely shielded from commercialism until now; dancers may protest against institutions, but they are also subsidized by them. They construct careers by navigating through a whole range of hip-hop dance scenes, from seemingly underground jams and cyphers to highly publicized battles, television, theatre, and film opportunities. Different kinds of persons, resources, aesthetics, values, and spaces are all intertwined in a dynamic interdependence. Thus, the history and socioeconomics of breakdancing in France account for a highly paradoxical answer to the question we pose.

» **Keywords:** hip-hop dance, contemporary DIY, careers, France.

Subcultural activism, a misnomer made in (East) Asia?

Hyunjoon Shin, Faculty of Social Science and the Institute for East Asian Studies at Sunkonghoe University, South Korea.

« Abstract

In an article published a couple of years ago, I coined the term 'subcultural activism' for describing a group of radical young people in East Asia, and particularly in South Korea. Despite my expectation that somebody else already created and put it to use, I could not find any literature that actually used it. Thus, I would like to self-reflect the 'misnomer' in this talk. A brief examination of the contemporary conditions of "East Asian" societies in a rather broader level will be followed by description of the ideas, practices, and everyday lives by the actors or agents who have tried to connect (non-political?) subcultural and (non-cultural?) activism. The cases are drawn from the existing groups of people who have waged the 'survival politics' in different places in East Asia. Throughout the talk, I will try to go beyond the perspective of Western influence on the East, yet without plunging into any essentialist culturalist and exceptionalist notion on the East and/or on Asia.

» **Keywords:** subcultural activism, misnomer, East Asia.

Can a song change the world?

Protest music as political action

John STREET, University of East Anglia, University of Melbourne, United Kingdom.

« Abstract

It might seem very unlikely that a song can change the world, but the idea that it could seems to explain why people write protest songs. My talk, drawing on a research project that charts the history of the English protest song from 1600 to the present day, asks what sort of change – if any – is caused by songs and singing. I argue that music can be a form of political action, both in how it organises people and their protests, and in how it represents them to the powerful. Of course, not every political song is effective in these ways, but some are. And this raises a further question: why do some songs, and not others, change the world?

× **Keywords:** protest music, political action, change, United Kingdom.

‘Do It Yourself’ As ‘Do It Your Way’: Creativity in popular music and business practices in a neoliberal regime

Anna Szemere, independent researcher, Hungary and USA.

« Abstract

Within the political economy of popular culture, DIY practices have typically been conceptualized as the ‘independent’ or ‘alternative’ Other of more mainstream styles and practices embedded, as they are, in a neoliberal institutional environment. The ‘mainstream’, a discursive trope itself (Thornton 1995) is associated with commercial success, corporate involvement and/or governmental funding in popular cultural production. Producers, however, need to make themselves heard or seen in a setting where even small-scale visibility and popularity depend on their ability to make use of neoliberal affordances, positioning their activities and constructing their persona within the ecosystem of production and distribution—technologies, markets, granting agencies, networks, and so forth (Lange 2018, Bottá 2020). In my talk I will dwell on the tensions, compromises, and overlappings between individuality, flexibility, and self-reliance prompted by the neoliberal regime, on the one hand, and the fierce independence and creative impulse associated with DIY alternativity. I’ll draw on cross-cultural examples with a focus on the Hungarian feminist singer-songwriter Bea Palya’s career moves and aesthetic choices.

× **Keywords:** DIY, popular music, music careers, Bea Palya, Hungary.

Dinamita Pa Los Pollos: Independent music

Reyes TORÍO, DJ, producer, songwriter and singer, Spain.

« Abstract

Taking Bilbao as the starting point of her genesis, Reyes Torío sums up the 1990s in her figure. Thus, being a representation of the Rock Girl concept, it becomes pertinent to encourage the discussion around the independent music scenes. In this way, from punk to electronic music, Reyes Torío gives us a vision of the independents circuits in Spain, playing in bands like Dinamita Pa Los Pollos, but also in publishing companies like Bam Record Fair - directed by Reyes. In parallel, the difficulties faced by a woman within independent music in a country like Spain, perhaps one of the countries with the greatest gender inequality in the music industry, along with Portugal, will also be discussed.

» **Keywords:** independent music circuits, Spain, women, gender inequalities.

Social network analysis, phenomenology and thematic analysis: using punk, DIY, the critique of religion as an example

Peter WEBB, Department of Health and Social Sciences,
University of the West of England, United Kingdom.

« Abstract

This summer school session presents an account of the research process when looking at the trajectories of participants in the punk, anarchist punk and post-punk milieu. It looks at ways of researching these areas using social network analysis, phenomenology and thematic analysis. I have spent many years gathering accounts and narratives of organisations, co-ops, radical history groups, sports and social clubs, squatters and alternative lifestyle pioneers who have their roots and formative political and cultural lives deeply mired in punk. I use this material as a basis for understanding the research process and how we can usefully use methods and theoretical/philosophical approaches to develop a 'thick description' and deep understanding of the research subjects. This session draws on primary research carried out in the UK over the past decade. We will look at social network analysis and how to apply it. We will examine some key ideas of phenomenology and how we can develop a research approach based on this philosophical position. Finally, we look at thematic analysis and how to do it well given the research data e.g. interview data, participant observation and secondary source material that you have. Outcome – A good understanding of how to use and combine these research methods when looking at subcultures or dynamic cultural movements over long periods of time.

× **Keywords:** social network analysis, phenomenology, thematic analysis, punk, DIY.

Researching and theorizing (d)evolving music spaces

Ian WOODWARD, Department of Marketing & Management,
University of Southern Denmark, Denmark.

Jo HAYNES, School of Sociology, Politics and International
Studies, University of Bristol, United Kingdom.

Pauwke BERKERS, Department of Arts and Culture Studies,
Erasmus University Rotterdam, Netherlands.

« Abstract

The workshop will focus on exploring theoretical and methodological insights about how a research team located in distinct festival contexts identify new ways of working and thinking about their evolving research object and objectives. While some of this is informed by having to cope with the 'real-world' scenario of a global pandemic, it will also share insights of how research develops across diverse disciplinary and conceptual backgrounds. Conceptualising the (ever)-changing field: This part of the workshop will discuss the shift from the original theoretical starting points of the project focused on cosmopolitan encounters, sociality, inclusion/exclusion, and public spaces to new themes of resilience, memory, creativity, re-materialisation and re-spatialisation, and the future festival. Plural factors, from aspects of the national festival field, the type and scale of national help packages, to the type, size, and location of the festival all play a part in how the festival industry can respond. Researching 'empty' spaces: This portion of the workshop will focus on examining how the project and individual teams collectively managed their methodological approach to the changing 'cultural' object of festivals, and will explore the practical and ethical issues around researching precarious and at-risk spaces and people. Researching d-evolving rituals: The COVID-19 crisis has forced us to think about the durability and sustainability of cultures and social rituals, as well as work within the arts and music industries. What have we learnt from the social and economic trauma-drama of COVID-19 and what are the ways forward?

» **Keywords:** music spaces, festivals, researching, theorizing.

Whip In My Valise: British Punk and the Marquis de Sade, c. 1975–85

Matthew WORLEY, University of Reading, Subcultures, Popular Music and Social Change Network, United Kingdom.

« Abstract

British punk emerged in tandem with the formation of Sex Pistols, a band framed by a style and an aesthetic constructed, in part, by Malcolm McLaren and Vivienne Westwood via their London shop SEX (1974–76). The shop displayed fetishwear and accoutrements designed to fuse youth and sexual subcultures, deploying sex as a cultural weapon to provoke and confront. This article examines the Sadean influences that found expression through punk, suggesting that the Marquis de Sade had a seminal if diffused impact on the punk-informed cultures that evolved through the 1970s into the 1980s. Though often indirect – and bound to broader interpretations of sexual behaviour – the actions, aesthetics and ideas associated with the ‘Divine Marquis’ seemingly tallied with the *mood* of a country caught in a period of socio-economic and political change.

» **Keywords:** British punk, Marquis de Sade, youth subcultures.



Holo-caustic zine 2, page 1 by Ondina Pires.





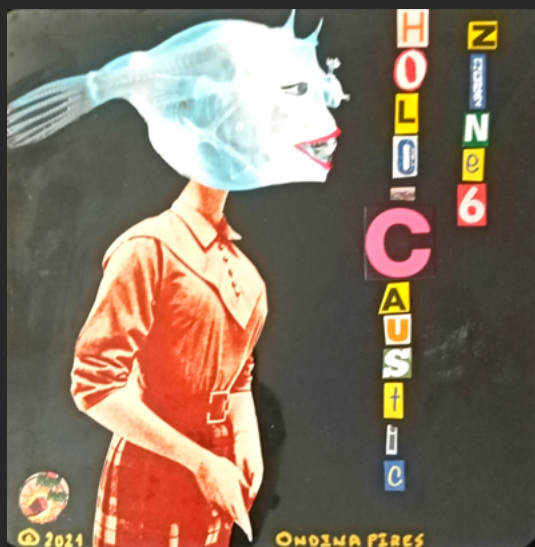
Papers

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Holo-caustic zine 6, cover by Ondina Pires



A Ethical issues during ethnographic research among the Finnish Roma: A personal experience

Kai Viljami ÅBERG, University of Eastern Finland, Finland.

« Abstract

Cultural diversity manifests in all relationships, including research relationships. Academic investigators work across a broad range of cultures that goes beyond ethnicity. What implications are most important for academic researchers to consider when designing and implementing a project? Also, a review of relevant literature suggests that ethical implications begin with the power aspects in the research relationship. Consent, research processes, research design, data ownership, and uses of data are also salient issues that arise. Thereby conducting research across any cultural context requires intense attention to ethics. A cross-cultural research relationship inherently involves a dynamic of power: E.g. in Finland data ownership has become increasingly articulated as a major concern for research participants (Roma and non-Roma) and particularly participants from any marginalized groups. In this paper, I question some of the 'taken-for-granted' conceptions and consider an alternative to the existence and practices of Finnish Romani music studies. Examples from Romani community based my intensive field research among the Finnish Roma since 1994.

× **Keywords:** ethics, diaspora, research methods, Finnish Roma, power, control, research design, data ownership.

Values from Community-engaged artistic projects

Paula ABREU, Faculty of Economics, Center for Social Studies, University of Coimbra, KISMIF Project, Portugal.

Cláudia Pato de CARVALHO, Centre for Social Studies, University of Coimbra, Portugal.

Nancy DUXBURY, Centre for Social Studies, University of Coimbra, Portugal.

Sílvia SILVA, Centre for Social Studies, University of Coimbra, Portugal.

Abstract

Community-engaged artistic projects focus on creative, participatory, and collaborative methodologies to engage different sectors of a community in a joint effort to design, implement, and evaluate an arts or culture-related initiative. The topic of these community-engaged projects often relates to the local history/heritage and/or contemporary issues facing a community. The goal of these projects is to involve local communities in the collaborative design and public performance of local narratives, often focusing on lesser known stories and perspectives. Both the degree of involvement of different people and local organizations and the different expectations for the future transformations of urban environments may bring interesting contributions for the discussion of value in cultural and artistic activities. The research focuses on *De Portas Abertas*, a community arts intervention project coordinated by O Teatrão, a professional theater company in Coimbra, that is designing collaborative, multidisciplinary performances (including theater, music, and dance) with the community (i.e., residents, local associations, and local authorities) of Vale da Arregaça. This is an urban area of the city of Coimbra that includes a social housing neighbourhood and other residences, an abandoned green valley and a ruined industrial facility. The project began in 2020 with a public performance in the area in September 2020, and 2021 marks phase 2 of the project which is proposed to be about the theme of 'work', a challenge to encourage further community involvement.

» **Keywords:** societal value of culture, non-professional participation, cultural participation, community engaged artistic projects.

Bigmouth Strikes Again! Morrissey's controversies and the culture of cancellation

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« Abstract

On May 14, 2019, Morrissey performed on The Tonight Show, a popular talk show on American television using a pin supporting For Britain, a far right party. Because of its media visibility and the short space left to ambiguities to its affiliation with the entity's precepts, the episode can be seen as a climax of the crisis in relation to its public image. Faced with criticism, Morrissey responded succinctly to his Twitter account: 'Why don't you have freedom of speech? Or freedom to wear a pin on TV?'. The reaction of his fandom online was expressive (828 retweets and 648 comments), and it is possible that this episode offered a robust answer to a series of questions from the audience, something that can be taken as the definition of his cancellation. Our proposal is in the sense of trying to trace constitutive parts of this process in relation to Morrissey, taking this event (the post and some of the receptions to it) as exemplary in the understanding of this phenomenon. In order to measure the reaction of his fandom, we particularize the case of Morrissey from the perception that this reaction to the singer takes place on the horizon of expectations built from the experience that fans have had with his career over the decades (Koselleck, 2006). We also take the notion of expressive coherence (Pereira de Sá & Polivanov, 2012), as a possible analysis key to follow some of the implications and tensions related to Morrissey's trajectory (Alberto, 2019).

» **Keywords:** fandom, haterism, controversies, digital platforms.

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The Values of Remote Participation in Choirs and Cultural Initiatives during Covid-19

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Oliver Peterson GILBERT, UNCHARTED Research Associate, Institute for Creative and Cultural Entrepreneurship, Goldsmiths University of London, France/United Kingdom.

◀ Abstract

The social distancing regulations implemented in response to the COVID-19 pandemic forced UK cultural and creative organisations to migrate to modes of remote delivery. Our research has looked to two spaces of non-professional cultural participation: amateur choirs in London and *Reimagine, Remake, Replay* - a cultural makerspace for 16–25-year-olds in Northern Ireland, both of which have moved online in response to the pandemic. Our objective was to capture the values that participants ascribed to this new mode of participation and how it compared to forms of synchronous co-present cultural participation that constituted pre-pandemic experience. Interviews were conducted with members from a variety of choirs. These choirs had different musical repertoires, deployed varied technological solutions to facilitate online participation, and comprised constituencies of participant ranging from beginners to longstanding members. Two focus groups were held with *Reimagine, Remake, Replay* participants alongside interviews with current staff members. We discerned certain value commonalities across the two case studies which suggest a cluster of values applicable to online cultural participation in the present moment: emotion regulation, sociality, identity consolidation, spatial-temporal affordances, new capabilities, and aesthetic values. These spaces of value production enabled us to propose a new typology (*ESCAPISM*) to frame the values attributed to remote participation in non-professional cultural activities during the COVID-19 pandemic.

» **Keywords:** online participation, choirs, participative museums, cultural democracy, covid-19.

Tik-Tok and politics. Youth participation via social media

Airi-Alina ALLASTE, Tallinn University, Estonia.

« Abstract

The global uptake of social media platforms has in many ways reshaped society, especially during a pandemic when communicating online is not only a choice but also often a necessity. Among other things, social media is thought to open up also new means of being political, albeit with strong criticism of participation via this means also noted. On the one hand, there is unprecedented access to information and diversification of political participation, on the other hand, the spread of disinformation and algorithmically engineered communicative fragmentation might feed political polarization. Tik-Tok, video sharing platform known for dancing, lip-syncing, and challenges, has been one of the biggest hits of lockdown. Recently user videos expressing political views have become increasingly common: dancing and lip-syncing are set to critical speeches and challenges for making political points. Based on netnography in Tik Tok, the paper investigates how new forms of political subjectivity are made online using examples from Estonia and Finland.

» **Keywords:** youth participation via social media, tik-tok.

Flores and 'Tijeras'. Quechua's language revindication within trap and feminist lyrics

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Sofia SOUSA, Faculty of Arts and Humanities of the University of Porto, Portugal.

◀ Abstract

Renata Flores is a Peruvian, eighteen-years-old woman, composer and singer who participated in the tv show 'La Voz Kids' and became viral in 2016 thanks to her interpretation of 'The Way You Make Me Feel' by Michael Jackson, sung in Quechua. By using popular and classic songs -such as 'The house of the rising sun', by Animals- her first cover in Quechua, Flores has been stabilising her own music style and conquering popularity. Her recognition stands on her powerful voice while singing -all her covers and original songs - in Quechua as an intention to reconnect with her heritage and past. Flores launched in 2018 the single 'Tijeras', a Trap song that encourages women to raise their voices against gender violence and to take care of each other (Antoñanzas, 2019), a single considered as a weapon for denunciation (Guerra, 2020). Nevertheless, this song opened a debate in relation to Flores' style and performances within Trap, mainly because of the association of trap with misogynist messages and commercial interests. Andean music, as Saroli (2005) argued, has two basic characteristics: the importance of music in a culture without a written language, and the maintenance of the essential characteristics of the musical forms. With these considerations, our study aims to develop a deep reading (Buonanno, 1999) of the song Tijeras, through the identification of structural elements such as ethnicity, culture, aesthetics, visual and sonority in order to connect them with Flores' musical trajectory. The study has considered the development of the analysis in two phases: an analysis of the lyrics and video of the song available in Flores' YouTube channel; and an analysis of the commentaries related to the song.

✦ **Keywords:** Quechua language, reivindication, postfeminism, music, trap.

✦ **References:**

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How will music recommendation survive in everyday? Algorithmic cultures in Spotify playlists as mediations of performances in Brazilian users

Adriana AMARAL, University of Vale do Rio dos Sinos (UNISINOS), Brazil.

« Abstract

The objective of this presentation is to understand how Brazilian Spotify users perceive the algorithmic culture in their mediations and consumption practices on the playlists Spotify create for them. In this proposal our central question is to understanding how Spotify users organize and understand their own playlists made by Spotify (such as *Daily Mix*, *Week Discovers* etc) as means of mediation between their friends and other Spotify users and the algorithmic agency and data of Spotify. We aim to understand how their choices on music genres creates affections and performances that are both produced and practices made by humans and non-humans. Besides that, the importance of geographical music scenes and cultures as described in previous researchers and on creative industries and musical cities (Amaral *et al.*, 2017; Flew, 2013) shows that social media and digital platforms are central to improve the uses of spaces dedicated to live music and the development of the scenes are also dependent on streaming services such as Spotify and others (Brennan-Horley *et al.*, 2013). Another important aspect is the role digital curation (Amaral, 2012) of music information and how the mediations between music genres and categories reflect the moods, performances and traces of subjective content in users relations with the streaming media and how they matter to them (Hesmondhalgh, 2013). The second part of the investigation is to conduct an empirical study that combines media archeology for discover the historical layers of music streaming platforms and how they operate and ethnography for the internet (Hine, 2015) in order to comprehend the perceptions of Brazilian users (filtered by the city of Porto Alegre – where the researcher lives) in their everyday lives affections and relations with music – and podcasts - as an important media.

× **Keywords:** spotify, playlists, algorithmic culture, mediations, performances.

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Rio de Janeiro: A city of camouflaged cities - Cultural heritage as a resistance territory in the 21st century city

Simone AMORIM, University of Évora, Iscte – University Institute of Lisbon, DINAMIA'CET-IUL, Brazil/Portugal.

« Abstract

Porto Maravilha Urban Operation (PPM) is the largest urban revitalization project led by Rio de Janeiro city. Launched in 2009, it transformed the port region, through a set of recovery and revitalization initiatives, especially in the scope of leisure and tourism, directly interfering in forms of urban use. A bold plan of more than 5 billion dollars destined to revitalize the entire industrial port district, creating an attractive destination for the waterfront and triggering the development of the entire region. Much of Brazil's African heritage, and that of immigrants from around the world, stemmed from this region. A setting for social struggles and cultural events, a stage for great figures, it is a unique part of Rio de Janeiro and Brazil. Its streets, houses and churches reveal much about the formation and maturing of our identity - the building of the Brazilian nation. In 2011, in the course of the PPM works, the archaeological site of Cais do Valongo is discovered. Recognized in 2017 as a World Heritage Site by UNESCO. Over the past decade, PPM has set itself apart from the reproduction of its international precedents, going far beyond its speculative project of planned gentrification by a neoliberal State, driving important impacts on cultural heritage and history. Regardless, it came across tough groups, whose confrontation trajectory gives one of the most important characteristics to the place: social engagement. This communication aims to present some grounded organic strategies adopted by collectives, artists, intellectuals and residents of the region, during the first 10 years of the PPM to block the attempt to overlapping the history and culture of that territory, by that city of tomorrow created in mega events context in Brazil. Specially, to illustrate how two distinct conceptions of culture dispute the memory and history of a territory, marked by countless attempts to re-signify Brazilian culture.

» **Keywords:** cultural heritage, territory, resistentes, urban rights.

Control... Release: Anticipating how underground dance music scenes emerge from the COVID-19 pandemic

Richard Anderson, University of Liverpool, United Kingdom.

« Abstract

This paper arises from ongoing doctoral research investigating the persistence of the underground in dance music scenes. With COVID-19 necessitating an unparalleled prohibition of gatherings, this moment affords a unique opportunity to reflect on the cultural and emotional importance of social dancing and its associated spaces in the context of their controlled closure. The study draws on analysis of ethnographic data from Facebook group discussions, online surveys and interviews conducted during the lockdown. The voices of Liverpool-based clubbers, promoters, and venue owners reveal the impact of pandemic controls on their financial, social, and mental health and articulate a deep sense of loss arising from the enforced absence of social dancing. These reflections are contextualized within a wider ideological frame in which so-called 'Plague Rave' organisers and attendees are singled out as representing the nadir of irresponsible behaviour during a pandemic. Folk devils have been revoked and not for the first time, dancing is demonized. This paper aims to negotiate the uncertainties surrounding the path from control to release. Clubbers long for and anticipate an explosive party when dancing is once more permitted. But how will society view clubbing, who's very nature embraces close physical contact, after a year in which human proximity has been avoided through fear of infection; a sense of public health duty; or legal compliance? Dance music events will evidently be the last thing to return but ambiguity surrounds the nature of a 'reopened' society and dancing's place within its cultural recovery.

» **Keywords:** underground dance music, covid-19, pandemic, cultural recovery, dancing.

A Voice to Be Heard: Contemporary indigenous American musical responses to environmental pollution and climate change

Madison ARCHER, Arizona State University, United States of America.

« Abstract

Many indigenous nations in North America have ancient cultures based on their interactions with the natural world. Their relationship to nature is often represented through ceremonial dances and songs honoring the seasons, weather, and natural resources. Ethnomusicologists have catalogued and studied indigenous American traditions, showing not only how spirituality, music, and nature are interwoven concepts for many of these indigenous people, but also how their cultures have been adversely affected by Western expansion. Indigenous people are facing even more external pressures against their ways of life with climate change and pollution drastically changing ecosystems worldwide. How are 21st century indigenous Americans responding to these newest threats to their identities and ways of life? This paper examines how despite the repercussions of relocation and reservation programs, newer music technologies provide indigenous Americans new avenues to musically protest climate change and validate traditional native knowledge through intertribal powwow music and popular music genres. Various native scholars' definitions of 'traditional native knowledge' will contextualize how nature factors into modern indigenous musics. Examples of intertribal powwow music and indigenous popular musicians will show how these new musics are connected to nature. Traditional and popular music helps advocate much needed environmental change for indigenous communities.

» **Keywords:** ethnomusicology, ecomusicology, environmental justice, indigenous sovereignty, protest music, popular music.

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Holo-caustic zine 2, page 2 by Ondina Pires



The Seara - Mutual Support Center of Santa Bárbara squatting: direct action, artistic practices and urban intervention in the Portuguese Covid-19 first lockdown

Rita BARREIRA, Institute for the History of Art,
Nova University of Lisbon, Portugal.

« Abstract

The Seara - Mutual Support Center of Santa Bárbara squatting: direct action, artistic practices and urban intervention in the Portuguese Covid-19 first lockdown. The squatting of Seara - Mutual Support Center of Santa Bárbara in Lisbon (2020) is an urban intervention framed by collectivism and direct action in response to the specific social urgency of the Covid-19 pandemic. It was organized after the squatting of an abandoned kindergarten in Largo de Santa Bárbara, in the parish of Arroios in Lisbon, on May 9, 2020. This particularly poor area of Lisbon has been the stage of an urban battle between the associative and politically active spaces known as the 'Comuna de Arroios', and the so-called financialization of real estate, which has been intensifying since the 2008 financial crisis, and marking a series of empty buildings in the urban fabric of Lisbon. It is in this urban context that Covid-19's mandatory lockdown discipline made public and hyper-visible the circulation of essential workers, and of undocumented and homeless people in the Arroios area, that simply could not comply with the rules of the Portuguese State of Emergency. The 'Seara' squatting, therefore, imposes as an urban intervention that affects private property with collective action, providing for the equitable distribution of the city's assets and resources in a period of social crisis. In the same pace, this occupation is an autonomous production of space, a cell, as well as a reinforcement of the wider scope of the territorialization of Arroios within a programmatic map of self-organization, collectivism and solidarity. In this presentation, we position the material culture and artistic practices of 'Seara' with the DIY marks of non-profit, direct action, rebellion, fast and spontaneous production, lo-fi materials and budgets. On the other hand, the artistic practices also functioned as counter-information of the mass media news about this squatting.

» **Keywords:** squatting, activism, DIY, artistic practices, covid-19.

The culture of noise: Expressivity in independent musical production in Curitiba

Gabriel BARTH, Faculty of Arts and Humanities,
University of Porto, Brazil/Portugal.

« Abstract

The present work, carried out in the city of Curitiba - Paraná, seeks to elucidate the processes that involve the subjective and cultural expressiveness generated from the popularization of the methods of composition and musical production. This phenomenon is perceived from the reality that there is greater freedom in the production of sounds because of such accessibility, which ultimately transforms the creative processes and, consequently, the result of these musical productions. From interviews with different producers, inserted in the universe of independent popular music, we intended to elucidate how musical objects are produced in this reality, and how such processes influence the expressiveness of the artist. Cultural changes resulting from the development in the independent popular music scene are perceived, as well as possible cultural and subjective paradigms present in such expressivities.

» **Keywords:** popular music, independent production, culture, subjectivity, expressiveness.

Contemporary indigenous music from the north of Mexico: between identity and fusion

Violeta Rodríguez BECERRIL, Centre for Social Studies, University of Coimbra, Portugal.

« Abstract

There are 68 indigenous groups in Mexico, each one of them with different voices, stories and music. It was not until very recently that a musical genre, self-identified as 'EtnoRock' or 'Rock Indígena' started having relevance (visibility and spreading) at some alternative, non-commercial oriented, forums. This new genre gets its inspiration from several other genres, rock included. The more important feature is that singers from these groups sing in their first language, or, sometimes, in the language of their ancestors, bringing back lyrics, clothing and even musical instruments that are part of their indigenous identity. In the north of Mexico, more accurately in the state of Sonora, Isaac Montijo y Los Buayums, a group with members from Mayo and Yaqui indigenous people, play a fusion of traditional music with mainstream genres as salsa, cumbia, norteña, and something they have called mystical jazz. This talk will be about the history of this musical group and will discuss the answer to some fundamental questions: Which are the identity elements present in this collective's music?; Which are the strategies devised by the collective members to spread and raise awareness on Mayo and Yaqui cultures?; Ownership, fusion and innovation in the collective's music?; How is etnorock part of cultural industries? The conclusion is that projects that are part of the etnorock cultural movement go across several different boundaries, be it musical, geographic, ethnic and cultural. By using a very creative mix of traditional indigenous resources and varied musical genres, with lyrics both in Spanish and Mayo and Yaqui, the members of this band challenge and redefine ideas traditionally associated with indigenous youth in Mexico.

× **Keywords:** contemporary indigenous music, ethnicity, etnorock, fusion music.

Youth, music making and well-being during a public health crisis

Andy Bennett, KISMIF Convenor, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia.

Ernesta Sofija, School of Medicine – Public Health, Griffith University, Australia.

Ben Green, Griffith Centre for Social and Cultural Research, Griffith University, Australia.

« Abstract

This paper presents preliminary findings from a cross-disciplinary pilot project, funded by the Griffith Centre for Social and Cultural Research, that seeks to understand the importance of music-making for young people (between the ages of 18 – 35) as a source of well-being during the COVID-19 crisis. A key objective of the project is to evaluate whether music making has contributed in palpable ways to young people's individual well-being and their sense of connection with others. For the purposes of the project, well-being is defined in relation to both physical and mental health. Given the unprecedented circumstances created the COVID-19 pandemic, its rapid spread and ensuing disruptions to everyday life, the project findings offer a significant opportunity to examine and evaluate the importance of music-making for young people's well-being in a time of rapidly shifting and increasingly uncertain socio-economic conditions. The paper draws on data collected during 20 online interviews with young people based in different locations around Australia. Participants for the project were recruited through calls posted on social media with additional internal recruiting through Griffith University's monthly call out for volunteers for research projects.

» **Keywords:** music making, COVID-19 pandemic, well-being, Australia.

Rethinking punk recording & production: Elitism, liveness and the DIY myth

Samantha BENNETT, Australian National University, Australia.

« Abstract

Punk discourse is heavily predicated on DIY aesthetics and, where the production of punk is concerned, the recreation of liveness embodied in cheap, often quickly produced studio recordings (Laing, 1978; Dunn, 2012). Additionally, punk recordings are often positioned as key to the establishment of global networks (Moran, 2010) and at the nexus of the production and dissemination of punk ideologies (Cross, 2010). However, this tendency to define punk in its wider context of DIY cultural production not only results in a dissemination and reception-focused discourse, but also overlooks the realities of the technological, processual and workplace means involved in some of the genre's most recognisable texts. Based on a chapter to be published in *The Oxford Handbook of Punk Rock* (Arnold & Mackay, 2020) this paper critiques the notion of DIY in the production of punk and instead sets out: the strong connections between early punk of the late 1960s and early 1970s and classical music-focused recordists; the associated processual intentions based on the capturing of live performance; elite recording studios; and, highly realised technological capacity. Building on previous work on the tech-processual construction of punk aesthetics (Bennett, 2015, 2017), this chapter aims to shift the focus of punk production away from broader discussions surrounding the dissemination of ideological values and towards the sites and personnel key to the production of punk. The work of previously overlooked recordists including Oliver DiCicco, Bill Price, Craig Leon, John Loder, Glenn Lockett and Butch Vig are of particular focus. Finally, this paper elucidates the contradictions and tensions in punk production: the retention of liveness as a core punk recording aesthetic is at odds with its aspiration to constructionist rock music production standards and as such, the resulting sonic aesthetics of punk often undermine the genre's DIY ideology.

» **Keywords:** punk, recording, production, DIY, ideology, mythology, liveness.

The business model through an ecosystem perspective: An exploratory approach applied to a cultural card

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Pedro António FERREIRA, Iscte - University Institute of Lisbon, Portugal.

◀ Abstract

This paper aims to explore the relationship between the concepts of business model and ecosystem, applied to the creation of cultural cards that generate symbolic, cultural, social and economic value. This is a hybrid study - conceptual and empirical - and exploratory, based on literature review and data analysis collected by 602 questionnaires and 27 interviews. Was conducted a mixed methodology, qualitative and quantitative, and an interpretivist paradigm of constructivist nature. Three main conclusions were drawn. The first suggests that a cultural card is only viable if designed and managed as a business model, with all blocks coherent and articulated with each other and executed in synchronization. The second configures a cultural card as a complex network of interdependent actors functioning in an ecosystem logic that enhances economic growth affirmed by creative competitiveness. The third points out a cultural card as a cultural agent, for the symbolic value it promotes dominated by the discourse of 'now' and 'already', inherent in the access-based economy. This paper: (1) perspectives that cultural and creative development involves the creation of a valuable macro ecosystem and a robust national network articulated with local and specific micro ecosystems; (2) evidences the importance of creativity and innovation, inherent to the business model, for the production and diffusion of knowledge, fruition and democratization of culture in the face of the diversity of emerging market segments and (3) provides propositions applicable to the universe of cultural and creative industries that are carriers of new insights that can be explored and knowledge increased. The value of this paper lies in the exploration of a new look at the theme of cultural cards

embodied in a logic of an ecosystemic business model.

» **Keywords:** Business Model, Ecosystem, Cultural Card, Cultural and Creative Industries.

Bone in the Throat. Documenting and video archiving the Montréal hard-core scene

Olivier BÉRUBÉ-SASSEVILLE, University of Quebec in Montreal, Canada.

« Abstract

Since the mid-nineties, a Montreal native named Andy Chico Mak has been religiously video archiving the evolution of the Montréal Hardcore Scene. Through documenting shows, interviewing bands, producing the now infamous Bone in The Throat series, he participated in creating one of the most comprehensive account of an underground scene many montrealers cherish. Although since the 'archival turn' in social sciences, it is understood that archives are not simply bound to be understood as a document depository, they still sometimes tend to be considered, in the case of punk scholarship, DIY scenes or subcultures as objective or neutral traces for the scholars to use rather than as a reflexive and constitutive process of identity building and collective memory creating. Understood as a site of cultural production, the archives of underground scenes act as a starting point for the production of knowledge, ideology and representation. In this presentation, I aim to present analyse the influence of years of video documents gathered and organized through the eyes of Andy Chiko Mak. Indeed, the series Bone in The Throat, consisting of five issues released between 1999 and 2002, participated in creating an identity for a scene that reached well outside the confines of the metropolis. The recent re-emergence and publicization of these documents, through social media, hold a particular signification within a scene in which memory, history and respect for pioneers is greatly valued.

× **Keywords:** history, subculture, punk, hardcore, archives, representation, Montreal, social media.

The Real McKenzies and The Marginalising Discourse of highlandism

Kirstin BEWS, Carleton University, United Kingdom.

« Abstract

This research paper argues that the Canadian Celtic Punk Band the Real McKenzies perform an ethnic stereotype of Scottishness known as Highlandism. Highlandism is a culturally constructed, marginalizing discourse that, through Jacobite symbols and language, informs the construction and celebration of Scottishness. Punk bands produce fast-paced, hard-edged melodies, accompanied by stripped-down instrumentation with often political, anti-establishment lyrics which fit with the political burdens laid on the stateless nation of Scotland. The Real Mackenzies use Highlandism as a tool for identity formation by using Highland and Jacobite symbols and language which emphasise stereotypical understandings of Scotland, the Scots, and Scottish-Canadians. The use of punk as a political stance by the Real McKenzies is furthered by their Jacobite warrior iconography and use of the bagpipe, once a traditional battle instrument. My research will critically assess the symbols and track language featured on all discography from 1995 to the latest release in 2017 by analysing the cover art and track listings according to the Foucauldian power analysis discourse. This discussion will gather a span of knowledge to critique the reflexivity performed by the Real McKenzies' use of the Scottishness-as-Highlandism stereotype. The deconstruction of Highland and Jacobite symbols and language will be examined to highlight the discourse of Highlandism as being oppressive and marginalising. The Real McKenzies provides an opportunity to examine the reflexivity within identity formation as this paper aims to conclude whether the Highlandism that the Real McKenzies produce, reproduce, and sustain celebrates the stereotypes of Scotland rather than offering a critical interrogation of them.

» **Keywords:** celtic punk, celtic rock, highlandism, scottishness.

Becoming a cultural entrepreneur in marginal social contexts: tensions and practices of agencement among music entrepreneurs from linguistic minorities

Joëlle BISSONNETTE, Université du Québec à Montréal,
Département of Management, Canada.

« Abstract

In this presentation, I share the main ideas of my doctoral thesis. It starts from concerns for marginal social contexts' language and culture in an era of cultural globalization. It reveals how individuals become entrepreneurs to succeed in the creation and production of cultural goods in their language. The cultural entrepreneurship literature, however, pays little attention to the specific circumstances in which cultural entrepreneurs deal with the tensions they meet, for example between creating cultural goods in the local language and subsisting. Furthermore, this literature gathers empirical evidence mostly in Anglo-Saxon settings. Based on semi-structured individual interviews with 50 creators, producers and experts from the music industry in Catalonia, Spain and in French minority communities in Canada, I try to better understand the logic underlying the organizational creation process of cultural entrepreneurs from marginal settings. I explain how the practices implemented during this process, mostly informal practices like analogy, bricolage and mentoring for free, ensure the co-functioning of the opposing poles of tensions induced by the context. I also unveil the results achieved thanks to these practices. These results point to a variety of definitions of success related to context transformation. This thesis contributes to the literature with tools to take a better account of cultural entrepreneurship in marginal social contexts in considering the mutually constitutive relationship between the context and the entrepreneurial practices. It also contributes to practice in providing cultural entrepreneurs from marginal settings with a vocabulary to name and legitimize their actions. It concludes by reiterating the relevance of designing cultural policies in marginal social contexts according to a proper knowledge of the creation and production practices emerging in these contexts.

× **Keywords:** cultural entrepreneurship, marginal social contexts, linguistic minorities, music industry.

Punk, deindustrialisation and ruins

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« Abstract

Seventies deindustrialisation erased much of industrial manufactures from industrial cities, transforming them into decaying centres with abandoned labour forces. This happened at various speeds and in different national contexts across Europe and the way this was carried out in the UK is striking in its quick and painful operationalization. However, the results were similar in terms of the built environment: what was once a thriving mechanism of technological production became ruins, while a part of their inhabitants became punks. Ruins had interested aesthetic and philosophical thought for centuries. Enlightenment and later Romanticism saw in them a symbol of the irreversibility of time to be ruminated upon through the lenses of nostalgia. Georg Simmel understood ruins in paradoxical dialogism, thorn between human spirit and nature, past and present, purpose and chance. In a ruin, materials regain their true form and return to their natural status, they emanate peacefulness and melt back into the surrounding natural environment, confirming their being something ancient, something of the past. From very early on, punk saw in the ruins of deindustrialisation a space to claim as territory, providing rehearsal spaces, illegal clubs and often even housing and safety. Moreover, ruins became an aesthetic metaphor for narrating the subaltern marginal status of punk in society. They became the perfect locations to shoot photos for posters and record covers and were often quoted in lyrics and interviews. In this paper, I want to examine ruins both as a material and metaphorical trigger for cultural creativity in punk.

× **Keywords:** punk, ruins, deindustrialisation.

Challenging the museum heritage: exhibiting hip hop as aboriginal culture

Karine BOUCHARD, Université du Québec à Trois-Rivières, Canada.

« Abstract

In the last decade, the art museum and its exhibitions as a product of dominant western culture has been challenged by the introduction of new forms of art - such as DJing and musical subcultures, popular and urban music, amongst others - as well as by marginalized artists forgotten in the past by grand narratives - such as aboriginal artists. Through a postcolonial approach, this paper aims to highlight how hip hop music and urban culture as new paradigms helped to give a voice to aboriginal contemporary artists within mainstream art institutions. Moreover, it leads to recognition and inclusivity of this community while it shakes, at the same time, the museum foundations. The Beat Nation. Art, Hip Hop and Aboriginal Culture Canadian exhibition (Vancouver Art Gallery, 2013) acts as a keystone for understanding the complexes move between dominant global discourses, national issues, aboriginal identities and underground music influences into the museum. The exhibition shows the integration of hip-hop culture into contemporary aboriginal art: the artworks blur the lines between hip hop remix or mash up and aboriginal language, songs and rhythms. It demonstrates that this music addresses questions of the actual transformation of North American First Nation identities and more specifically, of the youth communities. It also looks at the way older traditions are challenged and renewed by urban influences to create cultural hybrids. With a focus on some specific artworks, such as *Heritage Mythologies* (Jackson 2Bears, 2012), *Nikamowin* (Kevin Lee Burton, 2008), *Still Life no. 2* (Kevin Lee Burton, 2012) and *Dubyadubs* (Kevin Lee Burton, 2009), I will analyze how these art practices become new modes of political expression about specific aboriginal issues on stolen land and identities. It will implicitly raise questions on the way these arts can change or overturn the western contemporary art museum ideologies, practices and experiences as well as the Canadian museum's status and legitimacy as an authority on this 'stolen land'.

» **Keywords:** heritage, museums, aboriginal identities, underground music, hip-hop.

Artistic research in Brazil: a possibility to the development of decolonial musical practices

Bibiana BRAGAGNOLO, Federal University of Mato Grosso, Brazil.

« Abstract

This paper proposal is part of a major research project based in Federal University of Mato Grosso, in Brazil, which main goal is to explore and foment the Artistic Research production in the country. Musical practices, in the University context, are highly colonized in Brazil, remaining until today a reproduction of Eurocentric repertory and models of playing. On the other hand, the emergence of Artistic Research as a field of research in musical performance should enable the development of new ways to interact with musical objects and to expose them. In a first moment, we present the preliminary results of the mapping on the production in Artistic Research in Brazil, in order to understand its peculiarities and characteristics. To find these productions, we establish some criteria and applied it in selected places of search, as specialized music journals and proceedings of major musical congresses and symposiums in the country. After this exposure, we present a proposition of a positioning in Artistic Research where the performer act as a critical and creative being, in opposition to the passive and reproductive role assumed in the western music tradition most commonly adopted in Brazilian Universities. This shift proposed by this understanding of Artistic Research might lead to decolonial practices of musical performance, and of music education, opening way to the development of new paths and possibilities.

× **Keywords:** musical performance, artistic research, decolonial practices.

Gender in music press & punk feminism

Angels BRONSOMS, Universitat Autònoma Barcelona, Spain.

« Abstract

The current research emphasizes the role of music press in the invisibility of women in the pop and rock music industry and how it is still difficult to break gender stereotypes and be marketed equally. The period of study is focused between 1975-1985, both in California, U.K and Spain in order to establish a comparative between societies and provide with a deeper study of behaviors and its effects. The analysis of gender bias is crucial to understand the discriminatory impact. The research is focused on the precocious and pioneer generation of women in the punk subculture born in the late 50's and 60's. The aim is to understand how their contributions have been erased from music history and in what extent media is responsible. The social and economic context when these women started their careers is relevant to understand how they were able to make decisions about their bodies and what were the representations of femininity dominating in the music industry. Women maintained a secondary position in society were they had to claim for an identity, deconstruct traditional stereotypes that came from the patriarchal society -and that have been perpetuated in rock music-, and save obstacles like sexual aggression, exploitation, unfair pay, condescension, and exclusion. The study related to gender in rock'n'roll takes off from the previous research: How pop music influenced young women's fashion in Spain in the late 70's and 80's (2017). One of the objectives was to prove the sociological implications of the influence of music in the fashion choices within a generation in Spain, and if this was a common pattern in other capitals of the world. Also proved influential the role played by the media and cultural inputs like street art, movies and music videos. The conclusion was that the women of the pre internet era with their attitudes, corporal aesthetics, sexuality and style were making visible the fashion and the point of convergence was the music. Music served the fashion industry perfectly in the construction of identities and individualities. Gender & music was already on the foundation of the book *Animals de rock & roll* (2009) formatted as interviews with key figures in the multi-formed post hippy culture in Spain that introduced new artistic trends in the 70's and how they used body aesthetics, such as hair and garment styling, to claim the glamour. This movement could not be synthesized with the reductionist slogan of sex, drugs, and rock'n'roll because its texture was far more complex. Both studies did only scratch the surface of a powerful and rich subject. A transformative critical thinking was shaping through learning about dress and identity, how the body becomes a means of communication through which we show obedience or rebellion to social norms and how the social

and cultural contexts were influential, as well as time and place. Although the presence of women in music is an indisputable fact, the proportion of women performing live music is discriminatory, this is also relevant in terms of their visibility in the media, either as quantified music reviews collected or as working as female music journalists. In order to proof these hypotheses a Ph. D research -to be deposited by September 2020 in the Communications Department of the Universidad Autónoma de Barcelona- was conducted. The research of the object of study has been approached with a gender perspective, first with a quantitative content analysis of the three main music publications in each country in the year 1980: Rolling Stone (U.S), NME (U.K), Vibraciones (Spain). Secondly a qualitative analysis based on the opinions of some of the female players of the punk scene in each country: Exene Cevenka (X) and Alice Bag in California, Gina Birch (Raincoats) and Gaye Black (Adverts) in the U.K, and Loles Vazquez (Las Vulpes) in Spain.

× **Keywords:** gender, media, rock'n'roll.

People and dancefloors: Narratives of drug-taking

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Giulia Federica ZAMPINI, University of Greenwich, United Kingdom.

Abstract

Based on a participatory action research methodology, the People and Dancefloors project involves knowledge co-creation with project partners and participants. Led by a team of researchers and filmmakers, the project crosses the boundaries between research, film and activism. The first output of the project is a 25-minute documentary-style film. In the film, different people share their personal narratives of their relationships with dancefloors and drugs through on-camera, face-to-face interviews, and, to include people who were uneasy being on screen, through audio interviews and written contributions. The project aims to provide a channel to voice peoples' experiences and spark debate about drug policy through wider engagement events such as screenings and workshops. By intertwining dancefloors, drug taking, music tribes and banging beats, this documentary showcases dance and drug narratives to elicit the social and cultural value of club spaces for their UV clad communities. Dancefloors are sites rife with narratives. Young people congregate in clubs, pubs, raves, and muddy fields seeking out like-minded revellers. The city has allowed dancefloors to flourish, drawing in diverse communities, neo-tribes with unique perspectives, behaviours and norms. Can a dancefloor be a safe space to nurture a caring community? Can a dancefloor be a truly progressive space actively combating capitalist, patriarchal, and heteronormative forces? Can a dancefloor be caring if it involves drug-taking? The dangerous, unhealthy nature of drugs makes this association almost paradoxical. However, what if there is a nurturing aspect that remains hidden in the dancefloor on drugs? These spaces are usually enveloped in leisure, public health, law enforcement or moral panic discourses, with little space left for alternative readings. Uncovering the sociality of the dancefloor and the care it offers challenges the drug discourses that permeate mainstream media. It is often within young people's self-made spaces that we find resistance, and we can best channel it through participatory action research. The project has sought to produce a space for the co-creation of knowledge about dancefloors and drug taking, building a platform for developing insights from the positionality of current drug users. In this paper, we share some reflections as researchers/users/activists arising from our involvement in the project. This paper will combine insights from the film with reflections from the project's leads, to explore the meanings of the dancefloor for its communities. It will elaborate on the experiences of clubbers to explore dance and drug narratives and how we, as an action research project, can challenge public discourses around

EDM communities and recreational drug taking. People and Dancefloors seeks to re-think the dancefloor, the community it sustains, the unique social interactions it creates and the care it brings to those that step inside. The dancefloor is shaping young people's experiences of community, helping them negotiate social and cultural norms, challenge social control mechanisms, and create new belongings. For more information about the project, visit www.peopleanddancefloors.com.

× **Keywords:** dancefloors, clubs, drugs, participatory.

New sustainable cultures: (re)humanization, political act and nostalgia. The possibilities introduced by collaborative consumption without monetary benefits

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« Abstract

We live in our times with depreciation of environmental resources, inequalities, poor distribution of income and of basic survival supplies. All these impacts on social challenges: in the search for environmental stability, community development and social justice. Founded in the field of Cultural Studies, we propose a critical-theoretical reflection, complemented by results from empirical research data that touches on the theme of new sustainable DIY cultures that rethink traditional processes, with a view to introducing social changes. In particular, our focus is the analysis of Brazilians' uses and discourses on collaborative consumption platforms without monetary benefits involved ('Tem Açúcar?' and 'Beliive' apps), which favor the currency of goods and sustainability. Observing the urban microeconomics of São Paulo, users present there interact and participate offering donations, borrowing something or offering their time for some experience. Today, we have a multiplicity of terms to refer to the emerging social dynamics of whom we are dealing, which configure new modes of consumption, economic systems and business models. Within the framework of terms exposed by Botsman (2013), as we are looking at consumption, we adopt the expression 'collaborative consumption without monetary benefits' to refer to this specific framework that interests us. From this, our main question is exactly: what are the possibilities introduced by collaborative consumption without monetary benefits? And then we draw our considerations from three analytical axes: the (re)humanization of relationships (Simmel, 1998); the political nature of consumer practices (Rocha, 2012) and the feeling of nostalgia (Batcho, 2013).

» **Keywords:** sustainable cultures, collaborative consumption, urban microeconomics.

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Fan artefacts and doing it themselves: the homemade graphics of punk devotees

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Russ BESTLEY, London College of Communication, United Kingdom.

◀ Abstract

Punk's embrace of autonomous, do-it-yourself, artistic production has been widely documented as a key element of the punk 'explosion'. At times, however, the rhetoric has exceeded the actual practice, and the boundary between DIY authorship and professional production has become blurred. Though much early punk visual material was indeed raw, rough and ready, and often appeared to run counter to any kind of formal aesthetic criteria in respect to design or taste, it was also widely the product of trained graphic designers and illustrators with a keen awareness of the appropriate visual language required to reflect a new, self-styled, anarchic and polemical subculture. Even many of the celebrated 'do-it-yourself' punk pioneers relied on access to professional services for reproduction, including printers, pre-press art workers and record sleeve manufacturers. However, much like the punks who chose to make their own outfits, rather than buy 'official' clothing from the burgeoning punk boutique (and mail order) market, some fans and enthusiasts attempted to create their own punk graphics, or decided to adopt a naïve model of *détournement* in order to adapt or personalise jackets, shirts, school bags, scrapbooks and even record sleeves within their own collections. These home-made artefacts can be viewed as products of subcultural participation and belonging, as an individual's response to punk's call to arms and as markers of possession. They may also help us to better understand an underlying, distilled and unmediated interpretation of punk's 'natural' visual language.

» **Keywords:** punk, graphic design, collage, *détournement*, DIY, fan art.

DIY culture and practice in Galicia: the non-profit cultural association 'NAVE 1839' (2015-2020)

María Alonso BUSTAMANTE, University of Cantabria, Spain.

« Abstract

Nave 1839 was a non-profit cultural association in A Coruña – Galicia, Spain–, whose headquarters were a space destined to stimulate the city's social and cultural fabric with Do-It-Yourself culture and practice. Emerged from the old project of Casa Tomada, it started doing activities on October 17, 2015 and finished on March 7, 2020. Its vocation was to host and organize events of diverse natures like workshops, talks, screenings and concerts. None of its members, positions or collaborators received any kind of economic compensation in return for their work. In order to understand and study this DIY space, participant observation, the interview with several of its participating members and the quantitative analysis of its activities has been used. In this way, this article presents the history of Nave 1839, its theories and philosophy and a chronology of activities organized according to their typology, as well a breakdown of the political affinities with other groups in the city. Results show us various aspects such as underground culture, DIY practices and the subcultural identity that has lasted for many years in Nave 1839, a place around a Galician community trained in practices and DIY ethos.

× **Keywords:** DIY, subculture, Galicia, Nave 1839.



Holo-caustic zine 2, page 4 by Ondina Pires



Bridging Nodes: Arts Instruction, Parental Education, and Omnivorous Consumption

Thomas CALKINS, Erasmus University Rotterdam,
Netherlands/United States of America.

« Abstract

Music consumption has dramatically changed over the past 40 years, shifting from vinyl and tape, to CD and digital formats today. These technological changes, themselves the result of decisions made at higher scales, are entangled with business growth in cities across the US. But these patterns are not haphazard, they are intertwined with urban inequality and racial segregation. This paper asks: what changes in the distribution of record stores, along with their failures, foundings, and persistence, coincide with larger changes in demographics and technology? The analysis uses a unique year-by-year dataset of Milwaukee County record store locations over 41 years (1970-2010) and the findings suggest that stores in predominantly black census tracts were particularly susceptible to fluctuations in format between 1980 and 1990. But record stores in all areas of the city were vulnerable to technological change in the years between 1999 and 2001. Surprisingly though, the number of record store failures in these years is not exceptional. Alternating periods of decline and growth were quite common over the study period. What is different about this most recent period of decline following file-sharing is that it has not (yet) been followed by a similar period of growth. This suggests that file-sharing did not so much shutter the brick-and-mortar record store as it choked-off further openings, driving down total numbers over time. Record stores are fertile ground for understanding how structural changes at higher scales affect consumer choice and access to the pleasures of cultural consumption in urban neighbourhoods.

× **Keywords:** music retail, racial segregation, technological change, urban inequality.

'If 6 Was 9': Musical remediation as intertextual play in Vietnam War-Era epistolary song

Matthew Alan CAMPBELL, Ohio State University, United States of America.

« Abstract

'It was just more real... personal, in a way a letter couldn't be. The tapes were really what got me through it.' This testimonial alludes to the intersubjective salience of sonic epistolarity and its primary medium for Vietnam-era correspondents: the reel-to-reel tape recorder. By creatively layering voices, soundscapes, and music, my interlocutors mediated their fragile relationships and embattled subjectivities, constructing auditory microcultures and listening spaces more immersive than the inner-languaging of reading, and imbued with the spontaneity of the unrehearsed and unexpected. Vietnam's densely textured musical milieu inflected every facet of military life, providing an affective scaffolding for most 'audio letters', but also a new resource for deliberate and directed remediation, and a foundation for intimate counterpublics akin to, and prefiguring, those central to the cassette cultures of the 1980s. Drawing on black market 'tape clubs', correspondents recovered the Civil War-era practice of 'epistolary song', replacing that period's personalized lyrics scored to recycled melodies with the 'creative consumption' of prerecorded music. Appropriating off-hours frequencies, they shared songs and stories one-to-one on the 'Bullshit Band', deejayed far-off parties, and composed accompaniment for aerial missions, creating pockets of intimate, shared sociability at a distance. To-and-from home, they sequenced mixtapes, slide-show soundtracks, and faux radio-shows, allowing for communal co-consumption, critique, and polyglossic messaging. While enduring the fear, separation and opaque bureaucracy of military service, music's affective range, semiotic malleability and unprecedented accessibility offered a vital epistolary resource for my interlocutors. Their practices represent an underexplored chapter in the history interpersonal audio exchange.

× **Keywords:** mixtape, amateur recording, epistolarity, military correspondence.

Are you taking the plastic from the CD'? Music, audiences and behaviors in the Eurovision Song Contest I

Isabel CAMPELO, New University of Lisbon, Faculty of Social and Human Sciences, Institute of Ethnomusicology - Center for Studies in Music and Dance INET-md, Portugal.

Sofia Vieira LOPES, New University of Lisbon, Faculty of Social and Human Sciences, Institute of Ethnomusicology - Center for Studies in Music and Dance INET-md, Portugal.

◀ Abstract

The Eurovision Song Contest has been, in the last 64 years, the stage for the construction of diversified identities. This international event, broadcast live by television and Internet and watched by an estimated audience of 204 million people, has been used to state these identities both in the lyrics of the songs and the stage performances. For the huge community of fans, not only music but also the objects related to the Eurovision world are a kind of embodiment: DIY collections of CDs, press-kits, photos and other objects are a way of peer recognition. CDs, once a means of promoting the central feature of the festival - the songs - are, apparently now, also considered memorabilia, as the following episode suggests: when trying to unwrap a promotion CD from Salvador Sobral's song *Amar Pelos Dois*, one of the present panelists was asked by a fan 'are you taking the plastic from the CD?' Rather than a means to listen to the music, Sobral's CD was, to this fan, an embodied object of the Festival, whose function largely surpassed - or even replaced - that of music dissemination. This panel proposes a short reflection around the Eurovision Song Contest throughout the last six decades, asking the following question: what is the relative importance of music in an event which has become a privileged site for national, political, social and aesthetic statements? How is the perception about the value of music changing? Can we speak of Bourdieu's notion of cultural capital related to the memorabilia?

» **Keywords:** eurovision, music, fans, memorabilia, audiences.

El Violador Eres Tú: an analysis of the performance/ptotest provided by the Chilean collective Las Tesis

Camila Goulart de CAMPOS, Federal Institute of Rio Grande do Norte, Brazil.

« Abstract

From Valparaíso, the artist group Las Tesis turned to performing, with feminist theses as their orientation. In this meantime, they gained global prominence for their performance '*Un violador en tu camino*', boosted by cyberfeminism. The dance was performed in more than fifty-one countries.

The performance took place in a scenario of double symbology: on the one hand, the articulation of Latin American feminism against violence, and, on the other, the large number of street expressions and protests in South America. The interrelation between the different actions of Latin American feminism in the last decade (2010-2019) is not something new, rather it comes from a long tradition. Theoretically, the interrelation in Abya Yala goes to decolonial feminism, criticizing the universalism of women's subordination. In this way, can the worldwide performance '*Un violador en tu camino*' influence hegemonic feminism, to the point of decolonizing its universalism? Therefore, in our study, we adopted documentary research, using tables, newspaper articles and official documents. The article was divided into four sections: the first section analyzes the circumstances of the performance. The second goes back to the movement's tradition of cooperation. In the third section, the principles of decolonial feminism will be addressed. Finally, we will discuss about the criticisms of community feminism.

× **Keywords:** decolonial feminism, transnationality, violence against women, Chilean collective Las Tesis, Latin America.

Post-digital music and the subtechnology of resistance in Chilean electronic music practices

Emilio Adasme CAMPOS, Pontifical Catholic University of Chile, Chile.

« Abstract

In recent years, concepts such as post-digital (Ferguson & Brown, 2016) and Zombie Media (Hertz & Parikka, 2012), have gained special interest in the academic field as many electronic music repertoires increasingly deal with wider concepts outside the traditional 'classical music' boundaries. The gradual democratization of technology and the rapid access to creative material in the modern world has played a favourable role to electronic music practices that hold alternative narratives to the hegemonic power of electroacoustic in the academic music field. However, as Castillo (2014) proposes, the secondary role of territories such as Latin America, in terms of technological production – contrasted by the European and North American hegemonic industrial powers– renders a 'subtechnological' perspective on the use and appropriation of electronic artistic practices that reflects Latino approximations to technology. This presentation examines some current technology-based music practices in Chile through the lens of Castillo's idea of subtechnology. As in multiple Latino music communities, it is possible to find often engagement with de-colonial and resistance perspectives in the artistic narratives of the practitioners. We focus our attention in 'Posternura Records', a Valdivia-based music collective that incorporates a wide range of post-digital practices such as hardware hacking, noise, live-coding and musical-gaming interfaces as discursive elements tied to notions of resistance, feminism, decentralization, and punk ethos.

× **Keywords:** post-digital, technology, resistance, electronic music, periphery, Latin America, Chile.

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Musicians from the Colombian Caribbean: Cultural inequality and precariousness

Juan Carlos Escobar CAMPOS, University for Music and Performing Arts, Austria.

« Abstract

Despite having received much praise and attention in the last years from specialized critics and worldwide audiences, traditional Afro-Colombian music faces enormous challenges to survive in the rural periphery of Colombia. In a country whose music market has produced some of the most successful talents of reggaeton and Latin pop, musicians of the less-acknowledged African-and-Indigenous-rooted genres – such as cumbia, bullerengue, tambora or currulao – suffer from an enormous precariousness that makes them impossible to have music as a profession or even as a part-time job. Not only do the normal conditions of the artistic labor market account for such a precariousness but also does the ridiculous social inequality in Colombia that is reproduced in the field of culture. The purpose of this paper is to analyze from an art sociology perspective how cultural inequalities affect the work of musicians, singers, luthiers and other actors involved in the scene of traditional Caribbean Colombian music. To do so, I will describe why even though they are regarded as holders of a national immaterial heritage, musicians are constantly neglected by cultural and state institutions. Additionally, I will reflect on how gender, ethnicity and geographic inequalities add to the precariousness of music making in the Colombian Caribbean coast. I will propose that at the core of such inequality is located a problem of valuation of the music practices. The consequences of this inequality are not only the harsh living and working conditions of musicians but also the difficulties of making and producing music in their region. By the end of this paper, I will show how the intervention of independent music producers from the capital of the country – with more economic, technical and cultural resources –, has been an alternative to the lack of resources and possibilities of the traditional musicians, changing the conditions of traditional Afro-Colombian music making.

» **Keywords:** Afro-Colombian music, cultural inequalities, valuation of music practices, Latin America.

The implications of covid-19 for the punk, hip-hop and electronic music scenes of Bogota

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Javier RODRIGUEZ, Pontifical Xavierian University, Bogota.

✦ Abstract

This research project focuses on the effects of coronavirus on three music scenes of the city of Bogota: punk, hip-hop and electronic. We analyse the economic and political implications that the pandemic has caused on them. We chose these for they involve the majority of the underground and countercultural practices in the music scenes in Bogotá. The methodology is mainly qualitative and consists of three stages: firstly, interviews to the cultural agents who own or run the venues and other circulation spaces in each scene. Secondly, a survey to the cultural practices of the audiences who regularly participate in these music scenes. Thirdly, an analysis of the online interactions that have replaced those curtailed by the pandemic. Among our preliminary results, we present a cartography of the music circuit as well as a characterisation of the spaces that are part of these scenes.

✦ **Keywords:** covid-19, punk, hip-hop, electronic music, Bogota.

Political participation of the music scenes during the national strikes in Bogotá (2019-2020)

Minerva Campion CANELAS, Javeriana University, Colombia.

Andrés Fabián RODRIGUEZ, Despertar Obrero, Colombia.

Carlos ESCOBAR, Latin American Punk Studies Network, Colombia.

« Abstract

In this paper we analyse the political participation of several music scenes during the Colombian national strikes that have taken place since 21 November 2019. Since that date until April 2020 we have gathered the involvement and the political participation of the following scenes: punk, sound system, techno and rap. We present all the activities that were carried out by the collectives and bands of each music scene and complement it with interviews to the organisers of these events. We are particularly interested in answering these questions: what has been the political participation of the punk, rap, sound system and techno music scenes during the national strikes? How does this participation influence the conception on the repertoires of collective action regarding music, festivals and art?

× **Keywords:** music scenes, collective action, participation, strike, punk, rap, techno, sound system.

The audiovisual archeology of David Bruno

Hugo CANOSSA, Open University, Portugal.

« Abstract

David Bruno has been dusting the archive of the Portuguese decades of the 1980s and 1990s. With a behavior we can call audiovisual archeology, triggered from his father's vinyl records and camcorder cassettes collection, launch us on a shameless journey into the past of Portuguese romantic songwriting, merged with an existence that makes us doubt whether ancient or contemporary, but surely real. His most recent work, called 'RaiaShopping', is published on the YouTube platform in 'video album' format, exacerbating a concept of retrofuturism, musically based on sounds of 'synth-wave' and 'retro wave', with a strong and assumed accent from the city of Gaia, of the left bank of the Douro river. From clothing, accessories, vehicles, and some other *clichés*, the majority of alive and born Portuguese until the 1980s will definitely rediscover, remember and recognize with an undisguised smile this video travel in time, wrapped in the word nostalgia. The musician opens his memory book, since childhood, adolescence, and current times, referring to his creations as 'regional music', given the extremely implicit, but also explicit, geographic scope of his lyrics. Are these poetic compositions liable and possible for translation? Conscious in advance, it is a live heritage and sociological archive from deep Portugal by the end of the 20th century; this presentation assumes the challenge of trying to make an understandable explanation for foreign people.

× **Keywords:** audiovisual, archeology, retrofuturism, regional music.

Zapping in alternative music: an analysis about DIY radios

Hugo CANOSSA, University Institute of Maia, Portugal.

Rosimária ROCHA, Research Centre in Arts and Communication,
Open University of Portugal, Brazil/Portugal.

▼ Abstract

Sound is present in postmodern man's life; since ancient times, it has always had a space of reverence, whether in imitating nature sounds, rituals and invention of first instruments. In the meantime, with the advent of music recording and technological progress, became possible and inevitable listen to music wherever we are, in a variety of forms and styles. Sound environment is linked to individual (as listener) and its hearing space. We constantly engage in a complex sound exchange with our environment, transforming, selecting and changing sounds. According to Machado (1993) apud Santaella, factors such operate languages, exploring borders, and reinventing forms can unleash new possibilities and enrich alternative culture's universe. According to Sá (2001) when referring Heidegger, dimension obtained by modern technology 'incites human beings, systematically, precisely and constantly, to provoke the world'. The development of technology, associated with knowledge (and mastery) of the technique requires a creative capacity, eager of originality, which fills a certain cultural space in the taste of consumers. From this perspective, this research proposes to analyze current state of music called alternative in independent radios in Portugal. From the concepts of colonialism postmodernity; sound arts; dichotomy between popular / alternative and success / failure, we seek to present an analysis about independent radios and DIY music, in order to emphasize top songs, their characteristics, similarities and the social behavior of listeners linked to musical zapping.

» **Keywords:** technology, alternative music, independent radios.

Re-appraising Hi-Nrg, the Queer soundtrack to the 1980s

David CARROLL, Dublin City University, Ireland.

« Abstract

It is only in recent decades that appraisal of pop music has gained footing in musicology. The intersections of pop and sexuality have been well documented, but this paper argues that a comprehensive analysis of the genesis and impact of the 1980's genre of pop music, *Hi-Nrg*, remains unrecorded. Emerging in underground queer clubs of the United States and Europe in the early 1980s, *Hi-Nrg* has always been associated with gay male culture in particular. Born of the earlier musical style of *Disco* from which it emerged as sub-genre, this paper argues that the stand-alone characteristics and under acknowledged role of *Hi-Nrg* as the soundtrack to queer lives in the 1980s warrants specific categorisation and exploration. Typified by heavily synthesized instrumentation and vocals, frequently coupled with sexually suggestive and/or homo-erotic lyrics, the paper unearths the trajectory of the genre and its impact among queer audiences, a cohort often starved of cultural representation at the time. Attention is drawn to the instrumental role of 'safe spaces' utilised by queer communities, most commonly in the form of bars and nightclubs, in the gestation of the genre. From these original DIY roots, the paper will explore its rise and subsequent assimilation into one of the defining, omnipresent, yet short-lived pop sounds of the late 1980's. A combination of encroaching music industry conservatism in the light of the emerging HIV/AIDS pandemic, of the genre itself being overshadowed by the emerging House music scene and of the implications of its aforementioned assimilation into the mainstream charts, are all presented as converging factors. This paper offers a queer reading, unearthing the hidden history of *Hi-Nrg*, adding overdue testament to its reputation as a genre which like no other 'embodied gay life on the dance floor' (Jones & Kantonen, 1999, 145).

× **Keywords:** queer, pop music, 1980's, sexuality, underground culture.

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Values from culture and community based creative tourism

Cláudia Pato de CARVALHO, Centre for Social Studies, University of Coimbra, Portugal.

Nancy DUXBURY, Centre for Social Studies, University of Coimbra, Portugal.

Paula ABREU, Faculty of Economics, Center for Social Studies, University of Coimbra, KISMIF Project, Portugal.

Sílvia SILVA, Centre for Social Studies, University of Coimbra, Portugal.

◀ Abstract

Allied with sustainable and responsible tourism, culture- and community-based small-scale creative tourism can provide regenerative options for local traditions and local care, emphasizing more conscientious options, with explicit community benefits, such as the revitalization of local crafts and traditions, through co-creation and co-preservation, as well as benefits at a personal level, such as personal health and well-being. Creative tourism has significant potential for inspiring new ideas for the revitalization of local culture and heritage resources allowing the possibility to re-imagine community self-representation for tourism which will provide social, cultural, and economic added value for smaller places. This approach brings to the forefront of the discussion, different types of values attributed under the context of activities promoted in the context of intervention of Loulé Criativo. Loulé Criativo is a creative tourism initiative developed by the Municipality of Loulé, Portugal, since 2014. The ongoing programme offers a range of workshops, short courses, thematic weekends, and other activities, provided through a local network of artisans and artists, linked tightly to the culture, heritage, traditions, and local identity of the municipality. Participants include both travellers (national and international) and local residents.

» **Keywords:** societal value of culture, non-professional participation, cultural participation, culture and community based creative tourism.

The space in the Iberian feminist queer zines

Laura López CASADO, University of Lisbon, Doctoral Program in Comparative Studies, Spain/Portugal.

« Abstract

This paper aims to confront the idea of space around feminist and queer zines in Spain and Portugal. For that purpose, I am going to approach these publications from three different axes. First of all, using the gender studies framework, this kind of zines breaks boundaries between the private and public sphere. Circumscribing Allison Piepmeyer's words, 'most studies of zines identify them as a resistant media originating in male-dominated spaces'. Looking at our context, we can point out an alternative genealogy from the feminist and queer writing. Which spaces have been transgressed in this kind of zines? Secondly, from the Iberian prisms we can compare and analyze the importance of the local space in the production of feminist and queer zines. What is the influence of the idiosyncrasies of feminists and queer movements in the peninsula? Is there articulated a dialogue between them? With these important questions in mind, I will analyze five study cases located in Lisbon, Porto, Galicia, Andalucía and Catalonia through the zines: *Hair*, *Os vestidos de Thiago*, *As + perralheiras*, *Salmorejo Majhao* and *Regla fanzine*. In the last part of the communication, I will focus on the transnational dimension of some of the examples listed above, further on of an Iberian context. In the last years, the materiality of the zine has built alliances with cyberspace. Could we start to consider a global community around feminist and queer zines?

× **Keywords:** fanzines, space, feminism, queer.

Artistic education and the approach to the world of music. The case of jazz musicians in Barcelona

Marta CASALS-BALAGUER, University of Barcelona, Spain.

« Abstract

The purpose of this presentation is to analyse the main dimensions involved in the construction of musicians' professional careers, focusing the analysis on the artistic and musical education and the path of professionalisation in the music field. To this end, we will present the case of the jazz scene in the city of Barcelona. Firstly, we will present the development of the formative stage and the approach to the world of music, which can take place during childhood, adolescence or adulthood. As a second dimension, we will analyse the multiple possibilities and spaces of learning, where the choice of the instrument and the stylistic genre of specialisation will have special relevance. As a third and last dimension, we will analyse the entry into the professional music circuit, which may occur in parallel to the artistic training stage or later, and from which the different processes of professionalisation within the music scene will be triggered. For this research, a qualitative methodology was applied and the main data collection techniques were semi-structured interviews and participant observation. More than 50 semi-structured interviews and about 40 informal interviews were carried out, mainly with professional musicians active in the Barcelona music scene. At the same time, interviews were conducted with members of the public administration, the educational sector and qualified informants from the music sector.

× **Keywords:** music education, artistic profession, musicians, Barcelona.

Performers working within the upperground and underground: The case of the MeToo movement in Sweden

Yearime CASTEL Y BARRAGAN, Sorbonne Nouvelle, LabEx ICCA
| Le Centre de Recherche sur les Liens Sociaux, France.

« Abstract

Sweden is famous for their gender equities and feministic policies (politics), however the MeToo movement showed an abundance of individual cases from various professional environments, as well as theatre and cinema. More importantly it reached institutionalised layers. The Dagens Nyheter one of the biggest Swedish newspapers compared the tragedy of the country's most prestigious cultural organ (Swedish Academy) with the final scenes of Hamlet (The Guardian, 2018). We consider that the market may be divided into two main layers to situate where individuals, venues, organisations and institutions are found within it, upper- and underground. By doing so we aim to contextualise the changes this social movement has caused in the theatre and cinema professional world. In order to do so, we use as method a market scale, which goes from 0-10. Zero represents the most upperground or mainstream environment while on the opposite side ten represents the most underground or alternative milieu. Thirty Swedish performers working in theatre and/or cinema were interviewed and were given the task to position themselves on the scale. Added to this they were asked to speak about their experiences developing projects before and after MeToo. We have gathered more than 60 venues and mapped them out on a scale ranging from upper - to underground, with very different profiles - from borrowed offices, apartments, parks to national theatres. We have payed special attention on stories regarding gender differences artists have witnessed or experienced while working with cinema and/or theatre. What gender inequalities are found between an upper ground environment and an underground environment? What has been the impact of the MeToo movement in the said grounds? Which are the venues that stimulate gender diversity?

» **Keywords:** underground-upperground, gender, differences, Swedish performer, metoo.

Protest without soundtrack? Social movements, music and transformations in the post-crisis period

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

« Abstract

The last post-crisis protest cycle, especially in the European framework, has a main and differential characteristic compared to previous ones: it does not seem to have a defined and characteristic soundtrack. It is true that there are specific examples, including a re-use of some previous songs. However, in general, the new protest cycle cannot be linked intensely to a musical style or genre, nor does the mobilization of music seem to be as important. In this sense, it refers to a background phenomenon: the primacy of the indifferent elements, the constructions in common, which we can observe in the great protest events, in the squares or in outbreaks of protest. This complicates the linking of the new protests to a specific musical aesthetic and highlights an apparent contradiction: the current protests are more aesthetic in themselves, but do not seem to have an identifiable soundtrack. Thus, when music is present, the articulating axis is, not style or music, but the social demands that are being made through the songs. Ultimately, what seems clear is that the style associated with music has taken a back seat both in its potential to mobilize politically and in its ability to create particular identities between individuals. We attend a time when, in a fragmented and precarious society, we tend to get together and mobilize around ideas and demands, in common elements, and not just in differentiating styles. The social meaning of music as an element of political mobilization would therefore refer to a sort of return of the cultural turn of the 60s, towards a political turn.

× **Keywords:** crisis, protest, social movements, music, style.

Looking to where we are walking by, in Porto Alegre and Beijing

Airton CATTANI, Federal University of Rio Grande do Sul, Brazil.

César Bastos de Mattos VIEIRA, Federal University of Rio Grande do Sul, Brazil Brazil.

Lu YING, Communication University of China, China.

« Abstract

This abstract presents the context of photographic exhibitions and books edition focused on urban sidewalks, held simultaneously in Brazil and China. As a result of an academic mission between UFRGS – Federal University of Rio Grande do Sul, in Porto Alegre, Brazil, and CUC – Communication University of China, in Beijing, China, the exhibitions and books highlights the ability to hold events connecting divers cultures and the potential of various areas of design in a connected world. Developed during 10 months, the project was a field of research in surface design, editorial design, photography and curatorial processes, culminating in the Sidewalks of Beijing and Porto Alegre exhibition, presented simultaneously at the Advertising Museum of China in Beijing, and at the UFRGS Central Campus in Porto Alegre. More than just documentation, the photographic exhibition of sidewalks has the ambition to contribute to the development of different forms of perception, enhancing a sensitive, subjective, creative, comparative, critical and provocative look at what is usually under our feet, to where we don't always look carefully. As a result, questions regarding individual and collective territory were highlighted, fostering intercultural dialogue between countries of such diverse cultures, allowing us to perceive globalization in an effective way, not just in the plane of ideas or in an abstract way. The results obtained with this project confirm that, despite territorial, cultural and social differences, the individual perceptions of a specific environment contain global elements, allowing an exchange of ideas and knowledge about a common element, while at the same time showing aesthetic peculiarities of different cultures.

× **Keywords:** cities, artistic practices, sidewalks, multicultural relationship, photography, Porto Alegre, Beijing.

Exploring the cassette as a medium of participatory cultures in Manila

Krina CAYABYAB, University of the Philippines College of Music, Philippines.

« Abstract

This paper explores the participatory cultures and social representations that cassette production has manifested in recent years. Using an object-driven approach to contextualise the cassette, three cases in Manila are examined to signify: an underground culture; a community music-making material; and a preferred recording aesthetic. DIY tape label Genjitsu Stargazing Society has been invigorating the cassette culture by distributing records of both local and foreign acts online and on-site; putting up events such as Cassette Store Day Philippines, lo-fi/bedroom pop gigs, and artists' cassette launches; and producing the zine Lunar Press and other merchandise for its community. As an underground culture, the label abetted a space for material circulation among participants. As a community music-making material, the work *Cassettes 100* (1971) by National Artist for Music Jose S. Maceda was restaged in 2017 using MP3 players instead of cassettes. Though the choice to utilise a different medium displays freedom of re-instrumentation caused by a more immediate and less expensive accessibility, the cassette as a medium for experimental composition is revisited. As their preferred recording aesthetic, the members of the band *Squid9* recorded and initially distributed their third album 'Circuit Shorts' (2018) in the analogue format. Their record used mixtape practices such as overlapping conversations against spliced-up Japanese songs. These instances demonstrate how the cassette as an object can have various active roles in meaning-making. Through the shared values and contributions of a participatory culture, the functions of the cassette are motivated and defined.

» **Keywords:** cassette tape, Manila, reconstruction, re-instrumentation, recapture.

Dandelions in the Street: The Apple Scruffs, DIY Cultures and London's Brexit Britain

Marlie CENTAWER, Brock University, Canada/United Kingdom.

« Abstract

The United Kingdom's withdrawal from the European Union in January 2020 marks the precarity of place and freedom of movement. As a site of political unrest in the 1960s, London's history shows how girl culture was a transgressive force in the reshaping of space and place in pre and post-punk Britain. The Apple Scruffs, a female fan collective in late 1960s London whose subcultural rituals (including graffiti, photography, a monthly 'zine, and loitering outside of places related to The Beatles cultural production), demonstrates the ways in which young women took the practices of fandom cultivated within the bedroom out into the streets. Marking the personal as political, The Apple Scruffs form of do-it-yourself culture also highlights the importance of the global for young girls: many Apple Scruffs traveled from other countries such as the United States and Brazil, creating a migratory yet permanent sense of place in the city. In my research, I argue that the rituals of rebellion of the Apple Scruffs enhance the democratization of Beatle places in London, providing an alternate remapping of the city and urban space in the context of globalization and (anti) heritage popular music tourism (Roberts & Cohen, 2015); shifting the marginal towards the popular. Similar to the work of feminist psychogeographer Rebecca Solnit, my research integrates the personal as a political. With limitations on freedom of movement now increasing, this paper questions the impact of the political on the theoretical: what are the global challenges facing researchers currently working in the United Kingdom, how will freedom of movement limitations cultural impact tourism to and from the United Kingdom, and by extension, places of popular music tourism such as Abbey Road Studios? And how will the living cultural histories of place now house the potential for change under an increasing Brexit Britain regime?

» **Keywords:** subcultures, gender, feminist psychogeography, DIY cultures, global, Brexit, London.

'An alternative is not possible'. The impact of COVID-19 pandemic on the Italian live music industry and the resistance of the independent scene to live-streaming concerts

Francesca Cireddu, Tor Vergata University of Rome, Italy.

« Abstract

On February 27, 2021, in Italy, some newborn music consortiums, mainly composed by members of the independent music scene, have sponsored a collective live-streaming event called 'L'ultimo concerto?' [The last concert?], an initiative first held in Spain. This event saw the participation of around 130 live clubs, which were supposed to broadcast live-streaming concerts simultaneously from all over the nation to attract attention on the arrest that the live music sector has been living for one year since the beginning of the COVID-19 pandemic. Many spectators logged on at 9 p.m. only to look at static images of empty stages left in silence. The message was strong and clear: an alternative is not possible. There cannot be, for instance, live-streaming concerts (which seem to be working as a viable option in the Anglo-American area). It would not constitute a solution to a pre-existing problem such as the lack of recognition of music professionals on behalf of the public and the institutions; instead, it would only serve to reinforce the misconception that sees them as producers of commodities at the service of an audience that would hardly pay to see them perform in live streaming. Such a stance has a long and complex history, of which dynamics and ideology are to be traced as far back as the 60's. Reflecting on the development of live music practice in Italy's independent music scene, its dynamics and its relationship to youth culture, the present paper aims to offer a critical reading on the impact of COVID-19 pandemic on the Italian live music industry and on aspects pertaining a registered general resistance to live-streaming concerts as a possible (temporary) solution.

» **Keywords:** covid-19, live music industry, Italian independent music scene, live streaming, youth culture, live experience.

Timbre's affective semiosis in Brazilian indie rock

Marcelo CONTER, Federal Institute of Rio Grande do Sul, Brazil.

« Abstract

Compared to first world indie rock, Brazilian musicians, with lower incomes and high dollar exchange rates, struggle greatly to gather gear and develop signature timbres. This paper, which is part of a broader research project, aims to formulate a theoretical approach for recognizing the political, cultural and language potentialities of timbre. I present an initial mapping of bands from different regions of Brazil that value sound modulation through effects pedals, mainly focusing on recordings, live concerts and interviews with members of the following bands: Winter; My Magical Glowing Lens; Sterea; Cine Baltimore; Adorável Clichê; Boogarins; E A Terra Nunca Me Pareceu Tão Distante; Supervão; Terno Rei; and Rakta. The relevance of this study is in proposing that timbre might be observed through an immanent communicational model. Following Deleuze's philosophy of difference, instead of a *transmitter* of emotions, timbre is here presented both as an *event* (the result of a mixture of bodies) and as a *transformed body* (affect). From such perspective, timbre is not reduced solely to its actual form. The sociotechnical network that allows it to achieve its actual form, and the affective unfolding (semiosis) that expands timbre's virtuality must also be taken accounted for. As a result, this paper points to the ways in which precarity, feminism, cultural anthropophagy, *gambiarra*s and other typical micropolitics of Brazilian indie rock are affectively expressed through timbre, engendering new sonic worlds.

× **Keywords:** timbre, affect, indie rock, communication, semiotics.

Odin teatret: third theatre and resistance

Andrea COPELIOVITCH, Fluminense Federal University, Faculty of Arts and Humanities, University of Porto, Brazil/Portugal.

« Abstract

Odin Teatret is a theatre company based on Denmark since 1964. It was founded by the director Eugenio Barba, who is also the creator of Theatre Anthropology. During those years, the group has developed strategies of survival, both economic and artistic that made it become part of Theatre History. We will present some of these strategies, such as theatrical research, artistic and intellectual meetings, technical demonstrations and publishing practices; discussing how they have influenced the artistic work the company presents Latin American theatre and, specially, Latin American theatre pedagogy. We will also talk about what Eugenio Barba calls a Third Theatre (Watson, 1995) and its influence on the developing of Latin American Theatre groups.

» **Keywords:** Odin teatret, third theatre, theatre anthropology.

Hannah Höch and the disruption in the feminine

Conceição CORDEIRO, Polytechnic Institute of Portalegre, Portugal.

« Abstract

This presentation aims to present ways of re-reading the photomontages and paintings of Dadaist Hannah Höch (Gota, Germany, November 1, 1889 - Berlin, Germany, May 31, 1978), a vanguard female member of the Dadaist movement. We argue there is a disruptive language in her photomontages/collages and collagist paintings, evidenced by the selection and decontextualization of images/forms and their relocation in terms of dialogue or conflict, to become a new assumption, a new message, as it happens in film editing, made of fragments, spaces and time that recover a new unity (Dias, 2007). The images/forms take, at this new level, the same intrinsic value, without hierarchies. The relevance of the feminine is asserted in Hannah Höch's statement of feminine creativity as a tool of power, as opposed to the manualities presented in the magazines she worked for as a designer: *Die Dame*, *Die Praktische Berliner* and *Ullstein Verlag*. Emphasis is given both to *knowledge through montage* advocated by G. Didi-Huberman, based on the work of artists and thinkers who see History in terms of explosion and reconstruction (Romero, 2007), and to the montage of images as a shock between two images, from which a third one emerges, which refers us back to the hybrid quality of photomontage/collage, to the existence of interstitial spaces and to the allusion to the *third space* (Rutherford, J., 1996 [1990]), in rupture with the narrative processes of Art.

× **Keywords:** Hannah Höch, photomontage, female, Dadaism, hybridity, artistic movement.

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One last chance to save a cultural district? The future of post-COVID19 Bairro Alto

Pedro COSTA, Iscte - University Institute of Lisbon, DINAMIA'CET-IUL, Portugal.

« Abstract

Previously, we had opportunity to discuss the evolution of the Bairro Alto neighborhood, in Lisbon, as a cultural district, as well as to study the central factors for the sustainability of creative dynamics in this area of the city. As in several other neighborhoods with similar characteristics around the world, its evolution over the last decades has been marked by profound transformations and the decline of much of the cultural activities and creative dynamics that characterized it, asphyxiated in face of the processes of massification, gentrification and turistification of the area, which gradually killed most of the various central functions that mark a creative district. At the same time, the erratic nature of planning and public policies in this district, as well as on the entire historical center of Lisbon, has allowed and even promoted the advancement of these dynamics. The profound social, economic and cultural transformations associated with the health crisis of COVID-19 and the post-pandemic period are now a unique opportunity to rethink the downward trajectory of this neighborhood and consider the possibility of its revitalization as a creative center in the city. Based on a set of interviews with residents and local stakeholders, this text presents a reflection on the potential of the transformations associated with the COVID-19 pandemic period and the post-pandemic evolution for the revitalization of this area of the city, enquiring the role of the various agents and in particular of public authorities in promoting a more resilient and sustainable solution for its evolution.

× **Keywords:** creative milieus, cultural districts, urban creative scenes, post-pandemic city.

Setting Porto's jazz scene: Culture, spaces, and networks

Pedro CRAVINHO, Birmingham City University, University of Porto, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), United Kingdom/Portugal.

« Abstract

In recent years, growing attention has been given to the jazz diaspora and its relationship to specific historical, social and political contexts (Bohlman and Plastino, 2016; Johnson 2017, 2019). Nevertheless, often lost or misunderstood is its history outside of capital cities. However, those have been crucial parts of its development in each diasporic locations, like in the Portuguese case (Cravinho, 2016). In the late-1950s, during the New State regime under Salazar's governance, something new was happening in the Portuguese society and musical landscape in particular. In the northern urban centre of Porto, a group of aficionados interested in jazz create a place in which the music could be celebrated, listened, and discussed. A 'do-it-yourself' jazz club, which became profoundly influential on the dissemination of this music locally. Moreover, its creation in many ways laid the groundwork for a local jazz 'social network' (Crossley, 2011), which led in the following decades to the organisation of Porto's first jazz festivals and a free-jazz collective. This shift from a self-contained aesthetics to a broader musical landscape during Caetano's years had a profound impact not only in terms of its performance and conceptualisation but also especially on the cultural and political awareness associated with the music. Nevertheless, like so many other locales outside the nation's capitals, its jazz heritage is missing from the accounts of the Portuguese cultural past. Using archival, bibliographical, and fieldwork research, this essay exams Porto's micro-localised scene, addressing issues about the relationship between the local, national and global, its actors, spaces and networks.

» **Keywords:** jazz, Portugal, Porto, culture, spaces, networks.

Issues of gender in jazz cultures: Portugal and Turkey, a comparative approach

Pedro Cravinho, Birmingham City University, University of Porto, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), United Kingdom/Portugal.

Deniz İlbi, University of Porto, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), Turkey/Portugal.

◀ Abstract

This collaborative paper addresses issues of gender in two distinctive peripheral Southern European nations, Portugal and Turkey. With a particular focus on presences and absences, our investigation responds to KISMIF's call 'Global Challenges', primarily focusing on the #MeToo movement and jazz as a 'masculine world'. By the mid-1920s, in both capital cities, Lisbon or Istanbul, like in many other diasporic locations, jazz (or what was perceived as jazz) was considered popular music and was associated with the 'modern dances'. Orchestras related to these musical practices were called *jazz-band* or *jazes* in Portugal (Cravinho, 2016) or *cazband* or *jazzset* in Turkey (Tunçağ, 2019). Luxury hotels and night-clubs appealed to locals' elites and foreign visitors either with their *jazz-bands* or *cazbands*. Throughout the following decades – from the post-WWII years until the end of the Cold War Era –, this music, as both a musical and social practice, suffered significant internal and external influences according to social, cultural and political circumstances. Nevertheless, apart from some women jazz vocals pioneers in both countries, male-dominated discourses around jazz persisted in each country during the last century. Focusing on the current debates around 'women in jazz', our paper examines historically how distinct factors have influenced: the development of this music in both countries, the absence of female musicians, and the construction of each nation's twentieth-century jazz histories.

× **Keywords:** jazz, gender, Portugal, Turkey, women in jazz, discourses.

+ **References:**

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Son0_morph:01-04 'Immersive technological DIY environments for creative sonic practice'

Jonathan Crossley, University of the Witwatersrand, South Africa.

« Abstract

The son0_morph project and four album series (albums 1&2 - 12/03/2021) is a conceptual and physical framework wherein Jonathan Crossley explores how digital ecologies mediate genre fluidity within poly-genre improvisatory contexts. It is the current zero-point in 10 years' worth of performance and research: starting from PhD research into DIY hyper-instruments, to designing immersive technologies compelling improvisational interactions and dialogue – delving into a sonic morphology of future expression. In 2020 South Africa's extreme lockdown paused all live recording projects, albums were delayed or cancelled, musicians sold gear for bread and little hope was placed on what was to come. In the midst of this the son0_morph series flourished – it was poised for this moment: in this model the rationale, methodologies and means of creation in the recording environment are put under the spotlight and interrogated for their relation to musical creation and energy. Musicians have long known, from the mildest improvisation to the hardest punk, that maintaining and capturing energy in the recording environment although difficult, is just better – live is where it's at! Hardware-hacked instruments to generative modular patches and responsive ambient looping, this paper asks questions which harkens back to when John Cage many years ago explored aleatoric compositions: In a system - who is the composer / performer / audience and where do the boundaries lie? If the system, as AI, interjects and the performers respond is the AI due a royalty? And if the instrument is hacked, does it go by the same name?

» **Keywords:** performance systems, hardware hacking, improvisation, immersive technologies, hyper-instruments, poly-gender music.

Girls on Key - Spoken poetry as women's uprising

Tatiana CRUZ, Federal University of Rio Grande do Sul, Brazil.

« Abstract

Where do you find literature produced by women? In the books? In Brazil, it is difficult to find it in bookshops and libraries. And the reason is simple: 70% of the works published by the largest publishers in the country are written by men. So, where is the production of women, including the black, peripheral, LGBT? They are on Instagram, on the streets, putting their voices out. It is through the power of orality that the Brazilian women are taking up literary territory. The arrival of slam in Brazil, the rise of social networks and the feminist wave, amplified by hashtags such as #readwomen, strengthened women's literary collectives. No matter culture or language, the poetry that rises in the voice of women converges to similar themes such as violence, racism and sexism. These are conclusions of journalist, poet and specialist in Brazilian Literature (UFRGS), Tatiana Cruz, co-founder of the Sarau Nosotras, an event exclusive to women, creator of the 1MinuteSlam, a global map to put voices out on Instagram. In this research, she analyzes the role of performance poetry and social networks in the recording, protection and promotion of a literature that is not in the canon. Beyond aesthetic, #instapoets and slammers require representativeness, even questioning the canon that they did not help to build. Are we experiencing a new literary system, with new audience, reach and circulation, with readers that wish to read their peers? Would this be influencing the market, generating labels, publications? Which themes, characters, languages would compose the unparalleled mosaic, especially in sexist countries? These are the subjects dealt with in the following research.

× **Keywords:** slam, oral poetry, spoken poetry, women protagonism, women's literacy.

D



Holo-caustic zine 2, cover by Ondina Pires



Places of revolt: Geographical references in Slovak anarchist press around the turn of the millennium

Ondřej DANIEL, Institute of Global History, Faculty of Arts, Charles University, Prague, Czech Republic.

« Abstract

When leafing through different activist journals from the period of heightened discussions about globalization around the turn of the millennium, a reader remains stunned by the numerous geographical references present in these DIY media outlets. Late 1990s and early 2000s anti-globalization movement may be depicted as a true planetary social movement active not only in the countries of the capitalist core but also on its peripheries. The reference to the global spatiality joining local actors from different geographical contexts might be considered as a key element for the mobilization against what the actors perceived as the neoliberal globalization. Also, the topics of radical geography and cartography were in many of their displays synergic to the main quests of anti- or alter-globalization movement hijacking the neoliberal globalization for its own purposes. Written in the decade after 2008 crisis when the global conservative Right managed to integrate the struggle against globalization into their nationalist agendas, central research question of this paper is to classify and analyse the geographical terms used in anarchist press in the period of heightened discussions about globalization in the early 2000s. My aim is to open discussion about interconnectedness of different struggles on the local level. This was enabled due to selecting of a relatively small sample of two journals published in the early 2000s in Slovakia.

» **Keywords:** anti-globalization movement, Slovakia, spatiality.

From (post)soviet thrash to global pagan metaldom: prehistory of Latvian band Skyforger

Jānis DAUGAVIETIS, Institute of Literature, Folklore and Art, University of Latvia, Latvia.

« Abstract

Skyforger (1995) is the only Latvian band that means something in the history of global rock music. It is one of the classic beginners of the pagan / folk metal genre. In a paper based on ethnographic and insider approach data, I look at the formation of the band and its musicians' path from thrash, speed, grind and doom to pagan / folk metal. Statistically analysing data from 'Encyclopedia Metallum', Deena Weinstein found that pagan / folk metal genre groups have the highest proportion in northern European and postSoviet regions (2014). What are the reasons that led metalheads and extreme metal fans and performers to turn to a specific religion - paganism - when a secular and highly anti-religious state collapsed? How does the Skyforger case illustrate the subculture and scene of this genre? Is it to be interpreted as Bourdieu's 'taste of freedom' choice or is it determined by some other structural factors? What are the objects of pagan/folk metal's symbolic resistance? ... and how, after all, a group from a deep post-Soviet socio-economic depression-drowning small country's underground metal scene grow into something that means something in the translocal metal scene? The empirical material of the paper consists both of my retrospective look back to the early 1990s, when for several years I was active in the Riga underground music scene alongside future Skyforger founding members (sources - personal photo, audio, fanzine collections) and semi-structured interviews with band members (2019-20).

× **Keywords:** skyforger, pagan/ folk metal, post-soviet, extreme metal, Latvia.

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× Weinstein, D. (2014). Pagan metal. In D. Weston & A. Bennett (Eds.), *Pop pagans: Paganism and popular music*. London: Routledge, p. 58–75.

Non-traditional media for non-traditional skateboarders: The Skate Witches Zine as a site of cultural resistance & radical inclusion

Cayla DELARDI, New York University, United States of America.

« Abstract

Over the past several years, the issues of cultural equity and inclusion have come into focus for skateboarders around the world. Now more than ever, women, queer, and non-binary folks (otherwise referred to as ‘nontraditional’ skateboarders) are carving space for themselves at all levels within the culture, from organizing skate collectives and sessions that prioritize diversity to accepting elite professional sponsorships. Following in the punk and riot grrrl traditions of DIY, alternative media production, nontraditional skateboarders have also appropriated zinemaking as a platform for critiquing dominant skate culture and opening up new avenues for inclusion and representation. Perhaps no zine has been more successful in advocating for nontraditional skateboarders than *The Skate Witches*, run by Seattle-based creative duo Kristin Ebeling and Shari White. Using the zine’s thirteenth issue, published in October 2019, as a case study, this essay will examine how it promotes radical inclusion through a contestation of the dominant gender ideologies reproduced by skateboarding culture. Its black and white pages featuring almost exclusively nontraditional skaters, photographers, writers, and artists lend visibility and authenticity to the wide range of identities that legitimately inhabit the world of skateboarding. At the same time, its transformative potential also lies in its engagement with the existing visual traditions and discourses of creative expression and progress that underpin the collective identity of skateboarders. At times complying with and at others subverting dominant ideology and practices, the creators of *The Skate Witches* selfconsciously enact multiple forms of resistance that mutually reinforce rather than undermine one another.

» **Keywords:** skateboarding, zine, DIY, gender, inclusion.

‘It doesn't matter what you do: the point is that people talk to each other’. From the pub to the concert hall: DIY in action at Chez Narcisse

Audrey Tuillon DEMÉSY, University of Franche-Comte, France.

« Abstract

Chez Narcisse is a pub located on the threshold of the southern Vosges, in the east of France, that has been run by the same family for over 120 years. Its particularity lies in the fact that since the mid 1980s', it has included a concert hall in the garden behind the pub, which punk bands use to play. This place brings together a pub that is anchored in the daily life of the village and these festive events, which always take place on Sunday evenings. Chez Narcisse thus appears as a 'double' space that emphasizes the search for independence and culture in a rural environment. An ethnographic monograph carried out in this place since January 2017 (with participant observation and interviews) highlights how the DIY ethos is as much a way of doing things as a purpose. Furthermore, the DIY Chez Narcisse (which is also a *do it together* initiative) articulates both a local and rural level (the creation of a beer for the pub, for example) and a global one (the concerts and the venue attract punks from all over France). The punk ethos of DIY is claimed by the owners, volunteers, musicians and stakeholders of Chez Narcisse in order to build its identity as an 'alternative' place well known in the contemporary French punk scene. Indeed, an economic independence is claimed. DIY is no longer just a way of doing things, a regime of action, it is also a way of transmitting values: proximity, authenticity and an epicurean way of life, experienced in the present. Thus, this place would be less 'punk' through programmed music than through the use of DIY as a value to defend and a project to share.

» **Keywords:** concert, pub, punk, rural area.

No Time For Drama: A case study of DIY in an institutional setting

Constance DEVEREAUX, University of Connecticut, United States of America.

Terence LACASSE, University of Connecticut, United States of America.

▼ Abstract

DIY culture implies resistance and independence especially from institutional constraints. Working on the outside of mainstream has proven, throughout history, to be an efficacious way to advance dramatically new ideas, new ideologies, new ethical practices, new art forms, new perspectives, and so on. In the context of education, too much drama might be the death of innovative practices and projects. This presentation is a case study where DIY principles meet the institution in the form of a project to renovate and re-purpose a historic building as a community arts center through partnership between a university in the US, a municipal government that owns the building, and a group of students who, in conjunction with their professor, is helping to transform a previously limited design conception in to a fully flourishing community gathering place. Although repurposing historic sites has, itself, a long tradition, the combination of institutional involvement with a DIY ethos has fewer examples. The purpose of this presentation is to discuss how a group of relatively inexperienced students can bring fresh thinking to development projects. The case in question is the historic Park Place Vernon in Vernon, Connecticut, situated in a formerly industrial town in New England. Past economic downturns have had a significant impact on the area, which is badly in need of revitalization. A partnership between University of Connecticut's Arts Leadership and Cultural Management Program and the Mayor's Office of Vernon, as well as the on-going results of the joint project are featured in this presentation. The collaboration relies heavily on the participation of a core group of master's students (The Research Team) who have previously no experience in the domain of cultural development or historic preservation. A complicating factor is funding constraint for full development of the facility. Armed with theoretical perspectives in social theory, and principles of self-sufficiency and self-production the Research Team completed a feasibility study, and recommendations that take the project in a new direction, unanticipated by the municipal leaders.

» **Keywords:** repurposing historic buildings, community arts, cultural development, institutionalism, selfproduction, social theory.

Devolving to unreconstructed DIYers? Rethinking the urban music festivals for tourists (TempleBar TradFest)

Aileen DILLANE, University of Limerick, Ireland.

« Abstract

At first glance, Temple Bar, the designated 'cultural quarter' of Dublin seems an unlikely place for DIY cultures to thrive. Home to a number of official cultural institutions and organisations that receive direct financial support from the Irish Arts Council and other government authorities, it is also an area full of bars, restaurants, food chains, hotels and cheaper tourist accommodation, boasting a long-standing reputation as one of the stag and hen party capitals of Europe. There seems to be little space for DIYer to take hold. Yet this paper argues for a rethinking of what kinds of cultural activities might be reframed as having strongly DIY dimensions in such official and touristic spaces. One such example is Temple Bar TradFest, a music festival organised by the non-for-profit Temple Bar Company on behalf of the Temple Bar Trust, a cooperative of business owners in the area. Created sixteen years ago with the original purpose of generating income for local businesses in the tourist down season, this particular festival is run by a very small, inventive and reflexive group of people who have organically developed a shared, counter-hegemonic vision of what constitutes 'Irish music' while simultaneously challenging the dyad of 'authentic' versus 'commercial' festivals in their approach. The degree to which their practices might be understood as 'DIY' proves challenging yet potentially compelling.

» **Keywords:** music festivals, DIY, tourism, TempleBar TradFest.

Performativity of the memory in site-specific sound and visual narratives

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« Abstract

Aiming to explore the diverse nature of sound and image, this communication intent to present the development and the construction of a proposal for the creation of site-specific performances, based on performativity and memory inter-play. The working of memory has been an object of inquiry by sciences that aim at understanding how we process our experience in the world. Memory, linked with preservation and access to knowledge, is materialized through mnemonic devices that always connect space and the sum of knowledge (Yates, 1966). Throughout the last century, we talked about collective memory (Halbwachs, 1925), memory theatres (Banu, 1987), memory-habit (Connerton, 1989), memory locations (Nora, 1984-1994), incorporated memory (Taylor, 2003), post-memory (Hirsch, 2008) and memory as a continuous performative act (Schneider, 2011). These terms were used to describe processes that move us between past and present, community and individual, in a word, between specific types of performativity. Through the meaning of the performativity of the memory, we try to look beyond space and time, using site-specific sound and visual narratives, and create a part of the on-going construction of the memory of the places, sketching new configurations for the (re)presentation of community identities and archives. This communication also has the purpose to present a practice-as-research project to clarify some experimental approaches and critical forms of expression and communication that relate or incorporate sound and visual mediums, bringing forward some concerns about how the relationship between sound, image, performativity, and memory can affect community development and address to global challenges.

× **Keywords:** memory, narratives, performativity, site-specific, sense of place.

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BiPEDAL – ‘The (bi)cycle and its educative potential’. Uses of (bi) cycles as forms of participation in the educating city

Vera DIOGO, Polytechnic Institute of Porto, School of Education,
Center for Research and Innovation in Education, Portugal.

« Abstract

‘The first mammal to wear pants’ (Pearl Jam, 1998), is also the first to pedal a convivial tool (Illich, 1973) - the (bi)cycle, further on broadly replaced by a tool that generated more demands than it can satisfy - the automobile. Automobility is the globally dominant (achieved or desired) pattern of mobility (Cox, 2019). This project aims to understand the educational potential of the (bi) cycle, questioning how can its utilitarian and leisure uses impact the biopsychosocial development of the subjects, their participation in urban space and how can this contribute to build educating cities. Hence, we will analyse past and present social representations of bicycles and cycling in order to perceive cultural barriers and triggers to the expansion of the uses of bicycles in Portugal, particularly in Porto. Previous research indicates that automobility (Cox, 2019) is a relevant cause of such barriers. Being bipedal is no longer exciting!? One of the triggers to expand the cycling quota can precisely be the reconnection between body and mind - in individual and collective development, from an educative perspective of urban development. The Portuguese Network of Educating Cities (2019) focuses on creation - in and of the city, considering multiple forms of expression, connecting sports, arts and culture within education. In this paper, we present the Bipedal project, highlighting the uses of (bi)cycles as relevant forms of expression and participation in the city associated with DIY cultures.

× **Keywords:** velomobility, civic participation, educating cities.

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'It just doesn't feel equal': affective solidarity and feminist musical engagement in a Swedish context

Rebecca DOBRE, Billstrom School of Music and Theatre, Orebro University, Sweden.

« Abstract

This paper builds on my ongoing dissertation about feminist musical engagements in a Swedish context in which I interview people across different music scenes engaged in feminist music collectives or non-profit associations in music. Instead of focusing on a specific music scene or genre, I meet a diverse range of artists and producers with social justice agendas, from sound artists and art music composers with a DIY-inspired activism for gender equality to artists active within music scenes that are rarely given any attention in gender equality discourses. The aim is to explore what constitutes feminist music practice in a local context where feminist issues in music are part of a public discourse, and increasingly so. To do this, I turn to Clare Hemmings' (2012) notion of affective solidarity with which she emphasizes the importance for a feminist politics of change to begin with an experience of affective dissonance, such as rage, passion or pleasure. Emotions generate questions about how the world works and by focusing on the emotional, a feminist analysis can open up to thinking, acting and knowing differently. As such, a specific interest of mine is to examine how a feminist commitment to change in music moves from individual or collective emotional experiences to feminist capacity, i.e. affective solidarity, in music.

In this paper, and with examples from the interviews I have performed, I will discuss both the tensions and productivities that come with joining such different music scenes as I do in a conversation on feminist resistance and change, exploring the possibility for inconvenience, complexity and possibly failure to orient a broader feminist discourse on music.

» **Keywords:** affective solidarity, emotions, feminist music scholarship, feminist methodology, music scenes.

A contribution to the definition of women roles in dancehall – Stories lived through femininity

Diana DUARTE, School of Music and Performing Arts, Porto, Portugal.

« Abstract

Dancehall can be defined in many ways, although, the primordial definition through my personal point of view is classifying Dancehall as a Jamaican born artistic product from a financially debilitated population that can be represented in two different but still connected concepts: Dance and Music. Dancehall can also be seen as a collection of experiences from Jamaicans daily lives, their emotions, resulting in the creation of a new artistic style form that reflects the struggles of the Jamaican population. Ever since the colonial ages, Jamaican women were categorized based on their economic status, their skin colour and with the relationships established with men. During my master's degree thesis, I developed a panoply of methods that allowed me to contribute to one of the definitions of the role taken by women in Dancehall. With this study it is shown that there is a clear urgency to research these topics on an academic level in order to get a record of not only the intricate details of this culture, but also particularly focusing on the freedom observed in Jamaican women with their sexuality as a way to conquer a place in the Dancehall community. Focusing on how essential they are to the Dancehall genre but yet not thoroughly praised and valued by the same community they help build.

× **Keywords:** Jamaica, dancehall, women, culture, dancers, politics, post-colonial, space.

E



Holo-caustic zine 5, cover by Ondina Pires



Keeping the punk spirit alive: How the creation of a music collective helped the local punk scene of Xanthi thrive again

Chrysi Aikaterini EFTHYMIADOU, Aristotle University of Thessaloniki, Greece.

« Abstract

Xanthi is a small multicultural town in the North of Greece that hosts a punk scene since the 1980's. According to my research, in the recent years, the local punk scene faces a rather serious problem, that of the shrinkage of people to support it, something further deteriorating due to the lack of a new punk generation. Despite this new reality, there are still relatively older punks, people in their thirties and forties who are working selflessly to sustain the town's punk spirit. One of their most significant attempts to boost up the local scene is the creation of a music collective that organises concerts and other kind of events with a view to offering not only entertainment but also a chance for anyone in town to stay or get in touch with the punk culture. The collective's action begun after squatting in a place at the local University, when people involved in the local punk scene decided to find a better way of organizing D.I.Y punk concerts. The reason behind the creation of this collective seems to stem from a desire for better communication and understanding among the members of the local punk scene. Solidarity and support were fundamental preconditions not only to sustain coherence but also to accomplish any kind of advance both individually and in terms of scene. In my proposed presentation, I will discuss the collective's inner organizational issues, the criteria they have set in order for a band to perform in its concerts and its contribution to the local punk scene.

× **Keywords:** punk culture, punk scene, music collective, local, older punks.

Easterlies/Westerlies: Echoes of the Eastern Europe underground in French fanzines

Samuel ETIENNE, Practical School of Higher Education, University of Paris
Science and Literature, Lab of Human and Artificial Cognition, France.

« Abstract

This work scrutinizes how alternative cultural scenes from Eastern Europe countries were presented in fanzines - more specifically punk ones - published in France. The studied corpus gathers 214 volumes of amateur journals published in France between 1977 and 2018 and providing relevant data on Eastern Europe countries. The study focusses principally on geographical and temporal aspects of the question rather than qualitative or cultural aspects. Four countries stand out clearly, representing 57% of the analysed corpus: Poland, Czechoslovakia, Yugoslavia and Hungary. These special interests might be explained by macro-social to microsocial facts. Fanzines appear useful to draw a diachronic panorama of their international influence. Variations in time and space are strong and they translate more the importance of zinester network (microsocial scale) than political context (macrosocial scale). Analyses underline the importance of individuals in the cross-border diffusion of alternative scenes' echoes, rather than established collective networks.

» **Keywords:** fanzine, French media, underground scenes, alternative media, eastern Europe.

F



Holo-caustic zine 4, cover by Ondina Pires



DIY branding practices of slow and vintage fashion brands in Budapest

Julianna FALUDI, Corvinus University of Budapest, Hungary.

« Abstract

In times of scarcity the trend for DIY making of fashionable clothes or hacking clothes to make them trend-appealing have been prevalent in the context of socialist markets with restricted availability of what was perceived as Western trends, which sees a revival today with DIY brands. Paper Long abstract: In times of scarcity the trend for DIY making, sewing and knitting of fashionable clothes, or hacking clothes to make them trend-appealing have been prevalent in the context of socialist markets with restricted availability of what was perceived as Western trends. Eastern Europe has seen a hype for DIY tailoring and sewing back in the eighties and nineties. Today the expanding fast fashion market, and second-hand stores take their share of consumption in Hungary for their available prices and curated stores. At the same time, concerns with sustainability of fashion consumption are being voiced. Fashion brands established by young designers in the name of slow are emerging and conveying messages that counterfeit fast fashion products and consumption patterns, raising awareness on sustainability of production. These newly established brands of designer slow fashion and vintage are aiming at their share of the market, and draw upon available DIY design embracing 'analogue' and craft techniques of printing, coloring, etc. However, their DIY branding practices currently render them a different audience than the mass market targeted by fast fashion and second hand. Moreover, the relation between the idea of slow and social media presence is perplex. This paper examines the practices of new slow fashion and vintage DIY brands located in Budapest, by looking into case studies of DIY brand identity construction in the making. Despite that these brands focus on their uniqueness what binds them together is their implicit counter-corporate message, small-scale arrangements.

» **Keywords:** DIY fashion, branding practices, slow and vintage fashion brands, Budapest.

A DIY musical pedagogy

Maria Amélia Benincá de FARIAS, Federal University of Rio Grande do Sul, Federal Institute of Rio Grande do Sul, Brazil.

« Abstract

In the city of Porto Alegre, Brazil, a self-managed network of women dedicate themselves to promote musical experiences to girls and women, seeking to strengthen their self-esteem and awaken in them, musical interest. The members are artists and feminist activists, many connected to the punk scene of Porto Alegre, which is predominantly occupied by men. Organized in a horizontal system and identified with anarchism and DIY perspective, they refuse institutional connections, using their own resources to provide musical experiences for girls and women. With the objective of understand the musical pedagogy practiced by them, I am doing a qualitative research, for my doctor degree, based in a feminist methodology, centered in women's experience, as lived and described by them. I've joined this network, collaborating in the musical actions, and I am doing in-depth interviews with the group's members and participants of these actions. The DIY perspective goes through not only the organization of these experiences, but also through the practiced musical pedagogy itself. These women start from their own musical experience to stimulate the participants to take ownership of the musical instruments, playing without concerning regarding what could be considered right or wrong according to the instrumental technique. In actions that can last less than a week, girls and women confirm that they are able to occupy a stage and musically express themselves. It's a pedagogical strategy that is furious and intense, and, in this case, focused on girls and women: Keep [the learning] simple, make [the musical realization] fast.

× **Keywords:** musical education, musical pedagogy, feminist methodology.

The use of post-rock in screamo: an aesthetic-expressive device

Ugo FELLONE, Complutense University of Madrid, Spain.

« Abstract

Post-rock is a complex label coined by Simon Reynolds in the mid-90s which today is mostly associated with slow, instrumental, atmospheric and cinematic rock music. Stylistic traits of this genre could be found in different kinds of music, contemporary 'screamo' being one of them. Screamo is a label created in the 90s to categorize bands within the hardcore punk scene that started to combine emo aesthetics with aggressive shouted vocals. Despite being mostly associated to mainstream metalcore bands in the first decade of the century, nowadays there is a growing interest in revisiting the sound of the first bands linked to the genre within the underground music scene. Concerned with the expression of certain personal issues, contemporary screamo bands have built an aesthetic based around the original 90s bands, which have been canonised as true 'screamo' or 'skramz'. But this doesn't mean that they have developed an immobilistic aesthetic, and the way they embrace elements of contemporary post-rock is a great example of this. In this presentation we will analyse the implications of these practices at a musical and extramusical level. Drawing from genre theorists like Brackett or Lena, the interobjective comparison of Tagg, or diverse popular music analysts, we will show how post-rock has shaped the way in which dynamics are understood and how certain topics associated with post-rock, like melancholy, introspection, beauty or depersonalization (of which we will make a brief genealogy) serve to underline the personal issues developed in screamo.

× **Keywords:** music genre, post-rock, scream, indie, music analysis.

In between building a refuge and a stepping stone: organisational and financial analysis of underground music production in Turkey

Günseli Naz FEREL, Bogazici University, Turkey.

« Abstract

This research is striving to map out the field of underground music in Turkey through a perspective concentrating on the characteristics of organisational and financial structures. Defining the artwork as a result of cooperative activity (Becker, 1984) and all cultural production as socially situated works (Bourdieu, 1993) leads us to our main question: what are the organisational dynamics within which people come together, produce and (in many cases) disperse? Centring two biggest cities of Turkey, this research is delving into the *modus operandi* of currently active underground music communities of Istanbul and Ankara. However, it is also a venture to define the well-worn concept of the underground, at least in Turkey. Where we set off to build a description is the point of disinterestedness in shaping the musical work in line with the demand of the popular music industry. However, this attitude does not prevent artists from engaging with this industry and corporate sponsorships. Thus, our second question is as follows: what are the financial dynamics of the underground music production? In light of these questions, last part of the research is an analysis of the participation of these two focal points in the making of an artwork. A search for their possible affinities with the form and content of the music being produced. In-depth interviews with twenty people representing the variety of roles taken within the field constitutes our data as well as the participant observation of the researcher who is an actor within the field as a radio programmer and DJ. This research is a part of an ongoing MA programme and it will be finalised as a graduation thesis in June 2020.

✦ **Keywords:** underground, musical production, Turkey, organisational sociology, cultural production.

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Towards (trans)feminist 3D rendering practices

Vítor Blanco Fernández, University Pompeu Fabra, Spain.

« Abstract

3D modelling is a current aesthetic trend in digital graphic design. Far beyond its mainstream uses – notably, FX effects and videogames –, it is increasingly emerging in alternative imaginaries involving music videos, contemporary art, flyer design and events and parties' graphic identities. Moreover, there is a vibrant ongoing movement of (trans)feminist and queer creators working with modelling software and volumetric images. I argue that this is precisely because of its 'free-of-the-referent' condition: its capacity to create a complete audio-visual discourse without the mandatory need of photographing the 'real' world – which is, indeed, a violent one. Consequently, 3D aesthetics become a fertile field for emancipatory *imaginaria*, informed by decades of feminist science-fiction, Afrofuturism and queer worldmaking. However, infrastructural barriers involving digital literacy and socio-economic inequalities avoid people to start rendering their own narratives. In this paper I aim to find alternatives to promote DIY collective rendering practices. To begin with, I explore 3D modelled music videos in two particularly prolific genres such as advance electronic and PC music. Through them, I analyse volumetric capacity to render queer alternatives to the cis-straight normative reality, as well as to give shape to the current debates in within (trans)feminist movements. Following, I seek for the infrastructural barriers which impede the democratization of the 3D tools and creative skills (software difficulty, industrial interest of patents' protection, cis-white-male dominated environment since the early learning institutions). Lastly, I explore alternative democratic software tools, feminist initiatives of common 3D learning and horizontal creation practices, which will encourage political transformative rendering.

× **Keywords:** 3D rendering, (trans)feminism, aesthetics, collective learning, DIY.

Reframing colonial narratives: Notes about post-photography

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School of Media Arts and Design, Portugal.

« Abstract

What can an artist do on the edge of the abyss? And how can the image make reflections vibrate, embracing the wealth and diversity of life forms? This article starts from my archive, in which I immersed in a year of introspection, to extract politic and poetic forms from the cartographic conjuncture that led me to inhabit, two lands intrinsically connected by the expansionism of modern history: Portugal and Brazil. The article presents a hybrid and existential reflection on the potential of images that point to paths, or 'resolutive' images, a term used by the farmer and *quilombola* leader Antônio Bispo do Rosário. Exploring the reversing process in which audio-visual cultural products are usually extravered from the West to the Rest (Hall, 1992), this article aims to probe vernacular narratives as privileged sites of inquiry for the study of post-colonial issues, which remain as points of tension between Portugal and its former colonies. Using archives, books and vernacular narratives as starting point we will reveal a broad experimental approach in order to create a hybrid and multidisciplinary body of work that refers to photography, literature, comic book illustration, painting and cinema, digital, analogical resources to create a multidisciplinary narrative. In this hybrid and mobile cartography, the dominant ecosystem is that of the in between space: between times, between techniques, between ethnicities, between species, between languages, between formats, between screams and sighs, reality and fiction, sadness and exaltation. Using an aesthetic approach supported by historical, political and social investigations of post-photography, the article will promote equivalence between this archive and contemporary issues of decolonization and consciousness in a globalized world.

✦ **Keywords:** post-photography, hybrid photography, archive and decolonization.

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Black boxes in times of pandemic: The COVID-19 pandemic and the acceleration of remote-digital transmissions of theatre

Gustavo Henrique Lima Ferreira, São Paulo State University/Federal University of Tocantins, Brazil.

« Abstract

The advent of the global pandemic, caused by COVID-19 (Corona Virus Disease 2019), established a necessity for social isolation among people, impacting various sectors, among them the cultural sector, with physical spaces closed and their activities suspended. On the other hand, the need for quarantine and physical withdrawal of individuals ended up promoting the use of digital tools for the establishment of social interactions, both at work and at leisure. This situation provoked a rush in search of a remote medium for the production of scenes, which boosted the number of shows transmitted digitally. It is in this context that an investigation is proposed on the structuring of this theatrical performance through the media apparatus, and the expansion of the notion of presence in an increasingly connected world. What are the consequences of a phenomenon whose categories, that were previously organized by physical interaction in person, are now organized by technical images, and when even the notion of presence is virtualized? Are we facing another theater, another artistic form, or just the subsequent transformation of an activity that goes back thousands of years? Considering this panorama, we intent to analyse some examples of this remote-digital theater both before and after the advent of COVID-19 and how the pandemic accelerated this process of transmediality between the scenic apparatus and a multimedia scenario. How can this impact the process of creating images and (re)translating text into images, through the actor on the scene, which is now (re)organized, (re)translated and (re)transmitted through the mediatic technical-image.

» **Keywords:** arts, Brazil, scene arts, pandemic, theatre.

The (in)visibility of the backstage: representations in a techical environment

Pedro Miguel FERREIRA, University of Coimbra,
Centre for Social Studies, Portugal.

« Abstract

Despite the systemic invisibility, the universe of activity of sound and light technicians, or other professional backstage constellations of the arts, deserves to be studied. Analyzing the roles they play serves to clarify their importance in the production of the arts and the performing arts and to understand the mediation exercised in the art worlds and between social worlds. Roadies, various technicians, stage hands, stage managers, among others, are part of a non-amputable mechanism that represents a vital need for the performance of shows. If we understand these professions as a fundamental component of the performances, it is feasible to take their existences and socialities as determinant for understanding the social, identity and professional structure in which they move. In discussing the meaning and relevance of the arts, this debate has focused on the creators, performers, and audiences. Recent literature - and the lack thereof - points to the need for research on all agents participating in the artistic worlds, namely backstage professionals. The objective is to fill a gap in the conceptual and analytical frameworks of the social sciences, articulating sociological, historical and artistic discourses about the sector. It is therefore interesting to reconstitute the apparatus and pursue practices to decode the whole. Thus, from the backstage, it is intended to establish contact points in the articulation between language (discourses) and production.

× **Keywords:** mediation, invisibility, ecosystem, negotiation, materiality.

‘The least we can do is put like a flag in the ground and say that we’re here’: archival impulses in UK DIY music spaces

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« Abstract

Recent media and industry reporting in the UK has focused on thriving DIY music subcultures and the development of autonomous DIY music spaces in London, Leeds and Glasgow, whilst also drawing attention to the precarious and ephemeral contexts in which DIY music spaces and cultural producers operate and survive (Phillips and Moekona, 2018: online; Welsh, 2015: online; Amin, 2017: online). Alongside this, high profile cases including the deletion of the majority of music held on Myspace (Pearson, 2018) have highlighted the increasing of loss or deletion of web content relating to UK DIY music subcultures, including recorded music, video, social networks and personal archives established via social media. This presentation will draw upon my PhD research about methods for documenting and archiving UK DIY music spaces, focusing on a series of case studies that include zines, personal websites, blogs and other initiatives. Through an analysis of these case studies, I will explore the use of accessible technologies by members of DIY music communities to document and record the ephemeral spaces, networks and cultures of DIY music. Utilising the concept of the “embedded curator” (Thomas, 2012), “digital participatory microhistories” (Caswell and Mallick, 2014) and the “intimate insider” (Taylor, 2011), I propose that these digital sources are radical and affective methods of documentation motivated by an archival impulse, which enable the history of these often intangible and short-lived spaces to be recorded, kept and shared.

» **Keywords:** DIY music, archives, community heritage, digital archiving, activism.

Games Soundtracks: Sense production, creativity, subjectivity and marketing cooptation

Hélio Ferreira de Oliveira, Estácio de Sá University, Brazil.

Sheila Ferreira Pinto, Pontifical Catholic University of Rio de Janeiro, Postgraduate in Culture and Territorialities, Fluminense Federal University, Brazil.

◀ Abstract

This research aims to study how the interaction of the expression of unconscious processes affect the relationship of creativity involved in the development and composition of sound and incidental tracks in electronic games, with focus in some video games, from the perspective of psychoanalysis and the impact caused in the emergence of innovations in this industry, through the methodology of participant observation as a gamer, musician and psychologist, in addition to the nature of exploratory research. It is possible to conjecture, a priori, based on the Freudian consideration (2006, 1920's work). The research aims, in an objective way: to map the main functions of these soundtracks of some games; to analyze the proposed narrative and the objective of immersing players in a whole universe with predefined mechanics, taking into account the characteristics of the game that are closely related to the sound and incidental track, special sound effects and events that unfold as the players advance in the game, so one of the objectives of this research is to investigate how these relationships take place and c) to understand the organization and commercialization of the musical soundtracks of these electronic games (Video Games) by tracks, available in various media, such as digital, compact discs (CDs), long plays (LPs), among others, and the market impact caused by this practice (Agamben, 2009).

× **Keywords:** composition, creativity, unconscious, electronic games, subjectivity, soundtracks.

+ References:

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Diaspora, perspectivism and anachronism in rock from Bahia (Brazil). Experience through albums covers

Jorge Cardoso Filho, Federal University of Recôncavo da Bahia, Brazil.

« Abstract

We propose a critical analysis of Rock albums covers released by bands from Bahia, between the years 2000 and 2015, considering their potential for producing political movements that reorganize time, in a characterization made by Jacques Rancière (2011) as anachronism - a term that designates movements that happen bottom-up and that, in the author's words is 'a vertical problem of the order of time in the hierarchy of beings. It is a problem of sharing time in the sense of the part that belongs to each one' (2011: 23). Thus, in an anachronistic movement, the Brazilian band Sepultura, in 1996, released the album *Roots*, recorded in order to dialogue with percussions of Afro-Brazilian music, voices of indigenous people and the face of an indigenous Xavante in the album cover. (Kahn-Harris, 2000; Avelar, 2003) Sepultura promoted a gesture of anachronism in *Roots*, as it incorporates within the aesthetic regime of Heavy Metal, parts without participation in the partillery of the sensitive until then. In order to observe the diversity of temporal orders, we take the album covers released by Bahian rock bands as privileged objects of study, in order to produce interpretations about the forms of sharing experiences that such images engender and indicating issues that had been erased from Bahian rock, such as their relations with black music and the African diaspora or even with the incorporation of the myths and themes of the Amerindians traditions.

✦ **Keywords:** albums covers, Bahian rock, diaspora, perspectivism.

✦ **References:**

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The art of slouching: Posture in punk

Mary FOGARTY, York University, Canada.

« Abstract

Punk postures often represent pain as both kinesthetic and visceral. Through linking the particularities of pre-punk, classic punk and post-punk performance strategies such as those amplified by Iggy Pop, Johnny Rotten and Kurt Cobain, I suggest that the performance of pain has wider social significance. Against their own accounts of their bodies in interviews and writing about the political history of pain and posture, I seek to unsettle normative frameworks provided in accounts such as Jordan Peterson's self-help book. In this presentation, I argue that the way performers of punk music inhabit the stage, through hunched postures, gains significance when set against the backdrop of a longer history framing the meaning of posture. As discourses about posture move away from questions about morality and class, attached to the upright postures of “proper” citizens, and toward scientific claims about alignment and health concerns, novel performance practices ensue, infused with new musical meanings. I suggest that theatrical punk performers who display different body organizations demonstrate not only the pain of being asked to ‘align’ and ‘fix’ their bodies to fit in, but also alternative meanings of success in society that are not built on able-bodied discourses but often attuned to the desire for power, nevertheless.

» **Keywords:** posture, Iggy Pop, Johnny Rotten, Jordan Peterson, Kurt Cobain.

The independent music scene and its importance in tensioning hegemonic knowledge: the case of the independent experimental music scene in São Paulo

Natália Fontana FRANCISCHINI, School of Communications and Arts of the University of Sao Paulo, Brazil.

« Abstract

Since at least the 2000s, there has been an independent *experimental music scene* in Brazil. This scene is composed of very different musical trends and practices. What brings them together is a sense of community formed by identification with the term *experimental music* and a form of organization strongly guided by collaborative networks (Del Nunzio, 2017), mainly interested in expanding the possibilities of creative action as opposed to other more consolidated musical structures of the music industry. This network is made up of several articulations in different cities in the country, with artists, collectives, spaces, netlabels, exchange relations (of favors, materials, knowledge, etc.), approaching the ‘Do it yourself culture’ (McNally, 2019). With its nearly 20 years of history, this scene has fostered an expressive cultural production, with spaces specialized in *experimental music*, series of weekly presentations and consolidated works that can be found both in physical formats (cassette tapes, CDs, records) and in several digital platforms. Allied to this, we make use of discussions present in the bibliography on *experimentalism* in the arts and on the historical conformation of the term *experimental music*: a notion at first with an ‘anti-canonical’ principle, which, however, has been asserting itself from ‘universalizing discourses’ (Carpesat & Iazzeta, 2019).

× **Keywords:** independent music scene, experimental music, experimentalism, independent experimental music scene in São Paulo.

× **References:**

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The cultural impact of Beyoncé's *Black Is King*

Rebeca Gomes de Freitas, University of Porto, Faculty of Arts and Humanities, Brazil/Portugal.

« Abstract

2020 was a year of collective effervescence around racial issues, proof of this was the global Black Live Matter protests. In that same year, the American pop singer Beyoncé brings to the audio-visual's artistic panorama centre, subjects until then marginalized. In *Black Is King* (2020), Beyoncé assembles African and Afro-diasporic artists to echo a language envisaged of Afrocentrism, Pan-Africanism and Africana Womanism. These perspectives guide the film's music and aesthetic, composing itself as a pivotal part to an anticolonial and black-African reontologization semiotic. The current work, objective do an analysis based on the concepts displayed in the movie, setting a dialogue with the Sociology of Culture. Thereby, creating a reflection of the hegemonic pop culture impact when intersecting by ethnic-racial concerns, pondering the *Black Is King* main proposal. Hence, the Beyoncé's potential to lead the pop scene using it in favour of social causes.

» **Keywords:** pop culture, audio-visual, Beyoncé, *Black Is King*, Africanity.

Fragments of a queer feminist rock, pop and electronic subculture in Vienna

Magdalena FUERNKRANZ, Department of Popular Music, University of Music and Performing Arts Vienna, Austria.

« Abstract

The historical development of Viennese popular music started with rock'n'roll in the 1950s, continued with beat music and the 'dialect wave' in the late 1960s, punk in the 1980s, the popular Viennese electronic music scene in the 1990s and is celebrated with a current renaissance of the 'dialect wave' and a new generation of queer feminist DJ collectives. Artists like the Rosée Sisters, Austria's first all-female rock band founded in 1962, Topsy Girls, A-Gen 53 or SV Damenkraft were active in the Viennese music scene. In retrospect, they are considered as exceptions in the historiography of Austrian popular music. In queer feminist rock, pop and electronic DIY cultures, individual protagonists, scenes, as well as their artistic and political discourses, share significant strategies. I argue that queer feminist countercultures form a political movement, accordingly their lyrics, writing, sounds and performances can be described as a form of activism and agency. These countercultural agents engage with queer feminist politics, feminist theory, queer theory and address questions of ongoing social change. Queer feminist musicianship produces a set of ideas to analyze, describe and counteract oppressive political and social structures. In this paper I discuss several queer feminist artists in Vienna, their position in popular culture and in historical and geographical contexts. Here I will concentrate primarily on allfemale bands, LGBTIQ+ artists and queerpop projects. These examples illustrate diverse approaches to music, different approaches to feminism and their situatedness within rock, pop and electronic music scenes in Vienna.

× **Keywords:** queer feminism, queer theory, Viennese popular music scenes, LGBTIQ+ artists, activism.

Digital music platforms in China: New taste and new control

Anthony FUNG, The Chinese University of Hong Kong, China.

« Abstract

The paper discusses the changing distribution and consumption of popular and music market and community formation with a focus on music digital platforms, including Alibaba Planet, Netease Music, Xiami Music and QQ Music platforms. Popularity of these digital music platform represents not only an emergence of a paid digital market of popular music, one that became the 7th largest music market in the world in 2017 as the market has increasingly been constituted by the more educated and socio-economically wealthier audience. Theoretically the phenomenon also represents a separation of online community formation and the consumption. Fans still largely rely on a diversity of online sites for fans interaction and formation, but, ironically, as the few platforms acquired all major music copyright in China, audience can only rely on a few music platforms for music consumption. The music market then is reduced to an oligarchic competition among a few music giant platforms. In 2019, the state decided to re-intervene to construct a healthier music market.

» **Keywords:** digitalization platform, China, consumption.

Against Zion: Israeli punk and radical politics in the 90s and early 00s

Zack FURNESS, Penn State University, United States of America.

« Abstract

In the early 1990s, punk rock gained a toehold in Israel for the first time in form of an actual punk scene that was worthy of the name. Punk and post-punk music had been part of the country's underground culture in the late 1970s and 80s, but it wasn't until the 90s that young punks started contemporaneous bands, played shows together, and released their own music in the form of demos, compilations, and records. The first punk scene emerged in a tense political context shaped by the Gulf War, the First Intifada, and Israel's continued occupation and control of the Palestinian Territories following the Oslo Accords. Consequently, many of the early 90s bands either flirted with anti-war and anti-nationalist sentiments or made them prominent features in their lyrics and zines, along with anarchist and animal rights motifs. In the following years, the scene largely split along political and ideological lines as more radical punks began booking their own DIY shows, opting out of their mandatory military service, and often engaging in more subversive political activities that escalated during the Second Intifada in the early 2000s. Despite the breadth of popular and scholarly treatments of punk, as well as the vast body of literature produced about the Israeli-Palestinian conflict, there has been surprisingly little documentation of the Israeli punk scene. I am currently working on a project on this topic that is based primarily on phone and video interviews I conducted in 2019 with over two dozen people who played key roles in the first decade of the scene as musicians, zine writers, event organizers, and participants. My KISMIF presentation draws upon that work-in-progress to show how the punk scene in Israel became an important cultural space in which Israeli youth explicitly connected music and DIY ethics to radical politics and activism for the first time. Based on my research, I argue that, despite its relatively small size and its inability to change the underlying political conditions in the country, the Israeli punk scene of 1990s and early 2000s played an instrumental role in popularizing animal rights, shaping anti-war and anarchist discourses, and encouraging young people to both avoid their mandatory military service and reject official state narratives of Zionism and nationalism.

» **Keywords:** punk, Israel, anarchism, animal rights, subculture, anti-zionism, zines.

DIY Soul Time: Investigating learning and participation in the Scottish Northern Soul Scene

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« Abstract

The Northern Soul scene (NSS) is a cross-generational dance club culture that emerged in the early 1970s across industrial towns in North of England. For over 5 decades the scene has celebrated and showcased often-obscure recordings by relatively unknown African American artists. Unlike many contemporary music and dance club cultures, NSS straddles age boundaries due in part to the longevity of the music and mutual engagement across generations. The impact and allure of NSS has spread across the UK including Scotland where the scene continues to thrive. From its early beginnings, the scene has been characterised by a do-it-yourself ethos and often described as being underground. The cultural practice of the NSS relies on a closeknit network of participants who self-organise events, hosted in predominantly local working-class communities. The activities of the scene have been documented and promoted through early fanzines in the 1970s giving way to contemporary use of social media and blogs. Drawing on data from a small-scale qualitative study conducted in the contemporary Scottish scene, this paper presents and discusses aspects of multi-generational participation and learning in a DIY cultural setting. The project utilises the notion of situated learning in the context of the scene, which in turn is conceived as a community of practice. (Lave, 1991; Wenger, 1998 & Wenger-Trayner, 2014). The enquiry focuses on the respective learning experiences of both seasoned participants ('old-timers') and more recent joiners ('newcomers'). The findings offer insight to continuity and change in this DIY community of cultural practice.

» **Keywords:** community of practice, situated learning, cross-generational learning, DIY culture.

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Holo-caustic zine 3, cover by Ondina Pires



Photography and the image of the self in punk women's memoirs

Cristina GARRIGÓS, National Distance Education University, Spain.

« Abstract

This paper explores the use of photographs in memoirs written by punk women artists. As Nancy Pedri says, 'Like other forms of life writing, memoir sets out to communicate truthfully through self-representation an identity and a life' (248). In this sense, the use of images in memoirs becomes an intrinsic part of this self-representation. As such, most of the pictures included in those memoirs written by women, include photos of themselves in different periods of their lives, including their parents, houses, friends, childhood and teenage years, as well as of people, concerts, and snapshots of the music scene which attest to the testimonial use of photography as contributing to the recreation of an era. Linda Rugg, for instance, sees the use of pictures in autobiography as representing the double consciousness of this genre. Thus, these pictures offer selected moments in their lives that illustrate the episodes the authors want to discuss and emphasize the themes they are developing. This is the case of memoirs such as Alice Bag's *a Violence Girl*, Michelle Cruz González's *The Spitboy Rule: Tales of a Xicana in a Female Punk Band*, Chrissie Hynde's *Reckless*, or Cosey Fanni Tutti's *Art Sex Music*. However, in the case of other memoirs, such as Patti Smith's *M Train* and *The Year of the Monkey* or Viv Albertine's *To Throw Away Unopened*, the photos that appear have a different function. In the case of Smith and Albertine, many of the pictures are by the authors themselves, so that the photographs become relevant for their identity as women and creators, not only as a musician but in a larger sense. Thus, my paper will compare and contrast the use of photography in these two types of memoirs: those that aim to offer the readers the story of growing up as musicians and to illustrate their participation in the music scene, with others that present a picture of the authors not only as a musician but as more multilayered artists.

» **Keywords:** photography, punk, gender, self, memoirs.

The politics of Brazilian dissident gender identities: urban bodygraphy, resistance and (re)existence through poetry in São Paulo

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« Abstract

In 2017 Brazil remained the country where the most transvestite and transgender people are murdered in the world, according to data from the National Association of Transvestites and Transsexuals (Antra). In São Paulo, since 2018 there is an LGBTQ+ community that discusses these gender realities through oral poetry called Slam Marginália. The purpose of this paper is to describe how this urban communication culture - a poetry slam - breaks with the conception of a normative body in the city of São Paulo through verbal language to show a non-colonized body as a possible place of politics and subversion in the public space, geographically in Brazilian cosmopolitan reality. Through ethnographic immersions in 2019 and 2020, we've been analyzing that these bodies break with stereotype gender issues and debate racial issues. They also occupy public spaces in front of religious sites, affirm their (re)existence through 'urban bodygraphy', 'distribution of the sensible'. Besides, they seem to 'desecrate' the public space they occupy during the meetings in front of the São Bento Monastery (São Paulo), which is also a group's micro-resistance site (Jacques, 2010).

» **Keywords:** urban culture, poetry slam, public space, gender, resistance.

Investigations on an expanded poetic writing

Fernando GERHEIM, Federal University of Rio de Janeiro, Brazil.

« Abstract

This paper aims to reflect on poetical works that I have been producing for several years and that consider the spatiality of the written word, either visually or materially. Ethmologically, the Portuguese word 'escrita' (written) comes from the Greek 'γράφειν', graphein, which brings the idea of 'marking', 'grooving', 'inscribing'. Therefore, the works that I have been developing investigate this relationship, either in the more conventional support of paper or in other *medium*. These works find echoes in the theoretical formulations of Anne Marie-Christin, according to which the origin of writing is iconic, an image as well as a language. This leads to a theoretical reflection on language. What is the relationship between language and perception? Walter Benjamin points out that language is not only a place for conceptual thinking, but also for the creation of ideas. These are closer to the simultaneity of the image than to the sequentiality of the language and have a temporal dimension. Benjamin shifts the problem from written to reading, 'in which similarities erupt from the flow of things'. If practical work led to Benjamin's thinking, these thoughts also inform practical work back, incorporating time and action as its elements. The unfolding of the written word, that expands to image, objects and action, plays with a space in which different modes of reading intersect. This is the point that serves as an anchor and the platform for this practical and theoretical investigation.

× **Keywords:** visual poetry, spacial poetry, scenic poetry, language, DIY.

Demand It Yourself: A case study of the DIY techniques in the Hong Kong protests

Guilherme GIOLO, Erasmus University Rotterdam, Netherlands.

« Abstract

In the year 2019, the uprising of the Hong Kong protests turned the center of worldwide attention. Enduring beyond its triggering events, this social movement, with its colossal dimensions and far-reaching geopolitical implications, became a display of local resistance against the perceived autocratic threat of the Chinese rule. In this context, the DIY inventiveness of protesters also gained tremendous notoriety, ranging from guerrilla tactics such as body armors or even catapults, to symbolic inventions like encrypted communication, protest songs and art. This paper offers a sociological reading of such tactics of resistance, investigating their role in relation to national and cultural identity in the face of imperialist oppression. Starting by reviewing the most prominent of such inventions, we proceed to bring these material practices under the analytical light of what has come to be known as DIY democracy, civic participation aimed at promoting change when traditional democratic institutions fail to represent the will of the people. In conclusion, we use this case-study to illustrate how material and symbolic production aid the formation of group identity. In the pursue of these objectives, this paper documents the importance of DIY practices beyond areas in which they are commonly discussed, such as music scenes, subcultures or aesthetics, bringing their well-researched identarian role to the context civic engagement in a moment of crisis, when they become crucial for populations to express who they are and to voice their demands.

» **Keywords:** personalization of politics, social movements, cultural resistance.

Voice of the music industry?

The tensions between DIY culture and the British music press, 1975- 1985

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« Abstract

Music journalists at the major British 'inkies' were typically sympathetic to DIY music between 1975-1985. With the rise of British punk in 1976, they developed justifications to cover more DIY bands, releases, fanzines and labels, and to explore local scenes across Britain. Through articles, listings and innovations such as tape release and zine reports, the music press provided many with their first understandings and experiences of the DIY underground. However, the ways in which DIY music was covered and the barriers to widespread coverage of DIY culture reveals much concerning the commercial pressures that shaped the actions of editors and proprietors as well as the entrenched power of the music industries. These pressures reflect a long-established history of cooperation between the music press and music industries that were based on shared commercial aims, politics and values; but also harboured dubious business ethics and discourse about music that could reflect class, racial and gender bias - even elements of social Darwinism. Drawing from oral history interviews with music journalists and a close reading of music papers, this paper places DIY culture within the broader structures and narratives that shaped and formed the music press (and indeed the music industries and British culture, politics and society). It argues that music journalists pragmatically mediated DIY culture - according to their own personal values, sympathies and aesthetic criteria - within a media space that was antithetical to a means of music production that challenged the contemporary music and entertainment industries.

× **Keywords:** media history, popular music history, music press, DIY culture, oral history.

The gender and sexual politics of the Swiss 'alternative' music venue 'Palace': Reflections on ethnographic evidence

Jelena Gligorijevic, University of Turku, University of Fribourg, Finland.

« Abstract

Drawing on ethnographic research-in-progress, I explore cultural and political meaningmaking that arises from the progressive gender and sexual politics of one 'alternative' concert & discussion venue - called 'Palace' - in Switzerland's 'second city' of St. Gallen. More specifically, I first address the reasons and ways in which Palace organizers tackle issues of gender and sexual equality in such domains as the venue's organizational structure, program content, and use of language and visual symbols. Then I analyze and critically discuss a variety of responses that Palace has incited among different local actors (e.g., musicians and audiences alike) with regard to its gender and sexual activism. Ultimately, the paper aims to contribute to the already extensive body of cultural research on popular music, gender, and sexuality by focusing on the less explored areas of popular music studies (such as music venues of the gentrified era in general, and Switzerland's 'alternative' local music scene, in particular), as well as by scrutinizing contemporary popular music discourses pertinent to issues of gender and sexuality in Western liberal democracies such as Switzerland.

× **Keywords:** popular music, gender, and sexuality, 'alternative' music venue, Swiss local music scene, popular music studies, gender and queer studies.

Whatever Happens Next: The lost DIY band from nowhere Swell Maps from 'Read about Seymour' to 'Jane from Occupied Europe'

Michael GODDARD, University of Westminster, United Kingdom.

« Abstract

Despite the recent postpunk revival and renewal of interest in UK post-punk bands, Swell Maps remain relatively forgotten falling between the cracks of aig-t-pop bands like Gang of Four or Au Pairs, the existential intensity of groups like Joy Division and in another way The Fall, or even the disciplined experimentalism of their art-punk contemporaries Wire. Even on their early self-released 'punk' singles like *Read about Seymour*, anomalous elements appear like eccentric crashing percussion, obscure lyrics and before its 1.30 are up a complete experimental breakdown that would influence the style of future significant groups like Sonic Youth and Stereolab. On their albums this is extended into such elements as children's toys, out of tune pianos and other sonic components that reveal the band to be less a punk band than a kind of lo fi equivalent of Can an avowed influence, staunchly experimental and DIY in approach and execution despite having one of postpunk's best guitarists and songwriters in Nikki Sudden and many other talented personnel who would go on to interesting future collaborations and solo careers. Focusing especially on 'Whatever Happens Next' the post break up compilation of mostly early home recorded experiments and their 1979 masterpiece 'Jane from Occupied Europe', this paper will argue that despite their short existence, Swell Maps were one of the most important postpunk band to emerge in the UK or indeed anywhere, and that their unflinching DIY experimentalism created a sonic palette far more interesting than their contemporaries in both postpunk and industrial music scenes.

× **Keywords:** swell maps, postpunk, experimentalism, DIY, toys, lo-fi.

Music festival as space of freedom: Past and present

Karolina GOLEMO, Jagiellonian University, Poland.

Marta KUPIS, Jagiellonian University, Poland.

▼ Abstract

The aim of this paper is to present the role of music festival as a space of emancipation where both unhampered artistic expression and civil liberties are promoted, focusing on two events taking place in Poland for many years: Pol'And' Rock Festival (formerly known as Woodstock Festival Poland) and Jarocin Festival. The first one, held since 1995 is an annual free rock music event, one of the most relevant European open-air festivals; its motto is 'Love, Friendship, Music'. The event emerged as an idea of the Great Orchestra of Christmas Charity Foundation (an initiative collecting money during Christmas period in Poland for almost three decades) to show gratitude to its volunteers. Pol'And'Rock festival (encompassing also other genres like punk, heavy metal, folk, blues, electronic music) is also connected to different NGOs that present their activities in the festival venue. Along with the concerts there are other events organized during the festival, e.g. The Academy of Finest Arts - a space of encounter and discussion between young people and famous personalities: artists, politicians, religious leaders. The Jarocin Festival founded in 1980 was the biggest festival of alternative music in the Warsaw Pact countries, commonly considered as a symbolic escape from the everyday reality of late communism in Poland, as well as a 'safety valve' for rebellious young people contesting the political regime in that period. Over a few decades, Jarocin Festival has changed its image becoming less ideological and more commercialized, but it still functions as an important point of reference and symbol of social revolt for different generations of Polish festivalgoers. Based on existing sources - scientific publications, journalistic texts and media reports - and partly on interviews with festival organizers within the FestiVersities project, the analysis will focus on the connections between music festivals and issues regarding social activism, freedom of expression, tradition of democratic and freedom fighting movements in Poland, political criticism.

► **Keywords:** music festivals, freedom, emancipation, Pol'And' Rock Festival, Jarocin Festival.

Denunciation of the Colombian armed conflict through the modern sonorities in the industrialized cities: the cases of I.R.A., Masacre, La Pestilencia, Aterciopelados and 1280 Almas

Fabián Arley Becerra GONZÁLEZ, National University of Colombia, Colombia.

« Abstract

Through the historical reading of contemporary Colombian rock this research addresses some problems of armed conflict incidents in the period 1985-2001: emergence of drug trafficking as organized crime, displacements, targeted assassinations, paramilitarism, extreme left-wing guerrillas, discrediting of political institutions and disenchantment with modernity. These problems were appropriate in the form of denunciation by national groups which, through the establishment of their countercultural artistic projects, the incorporation of cultural circulation networks and the consumption of foreign sonorities, postulated visions of the world and positions in front of a society that they perceived as decomposed. Similarly, the work includes artists as agents who wanted to be visible in the musical field, as young contestants, at the same time as the sharpening of the military contexts both in Bogotá and in Medellín. To this end, the invention relates to the sound production of the groups I.R.A., Masacre, La Pestilencia, Aterciopelados and 1280 Almas, which are studied using the methodological tools provided by the discourse analysis, oral history and transnational history in order to investigate the appropriation of foreign sonorities (metal, punk, hardcore thrash), on the one hand, and the resignification of native genres (*cumbias*, *guabinas*, *rajaleñas*, etc.) on the other.

× **Keywords:** armed conflict, Colombian rock, cultural history, denunciation, youth.

Making a scene!

Katherine GRIFFITHS, Independent Researcher, United Kingdom.

« Abstract

Black and white lesbians created queer music scenes in liminal spaces in London in the 1980s and 1990s as an urgent, resilient and expressive response to the prevailing gay and straight music scenes. This was set amidst a time of political agitation and flux as the UK government came into conflict with left wing and marginalised elements of society. Music and these informal spaces of consumption and sharing, provided escape from work and the traditional family, this is of particular significance for marginalised groups in creating and affirming identity, social connectivity and community (Buckland, 2002). Without formal access to resources, or networks we faced rejection from racist, sexist and homophobic club owners. Lesbian DJs, dancers and party-goers created safe places to meet, dance and affirm our worlds through music of the Black Atlantic. This scene emerged from 1970s counterculture, punk's DIY approach, Rock Against Racism, and was influenced by Black British sound system culture. Our involvement in music expressed escape and hope (Gilroy, 1993). Preceding the rave scene and corporate superclub culture, these one-off, temporary nights and events took place in basements, houses, squatted properties, the occasional pub or club. Nights in formal settings were often short-lived and the publicity relied on word-of-mouth and self-made fliers. Culture was created by the DJs and dancers, promoters and their friends (Pini, 2001; Melville, 2020). We shared skills and the work, provided our own security and networked obsessively in order to make it happen. Documenting this lesbian subculture is an opportunity to critically update the histories of London's late 20th Century music scenes (Warren, 2020).

× **Keywords:** lesbian, queer, race, diaspora, self-help, cities, music subculture, community, DIY, creative practice, marginalised groups.

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Art, market and the social place of the outsider artist: a brief diagnosis of the contemporary artistic field

Henrique GRIMALDI-FIGUEREDO, Institute of Philosophy and Human Sciences, State University of Campinas, Brazil.

« Abstract

The sociology of art has faced great theoretical and empirical challenges in the scientific treatment of the artistic field in recent decades. To the set of debates that place the issues of production, mediation, recognition and consumption of art in a paradigmatic fork between cultural democratization and cultural democracy (Shapiro & Heinich, 2007), we could add the notion of cultural privatization that permeates the social field since the 1980s (Wu, 2006). As Moulin (1992, 2000) shows us, the principle previously promulgated by the modernity of the artistic field autonomy is replaced, in parallel and constant with the globalization of markets and the 'mundialization' of culture (Ortiz, 1998), to an invisible collusion of production of contemporary artistic careers and trends that align - under the aegis of the market - institutions, markets, agents and artists; a new way of producing belief in the Bourdiesian sense (Bourdieu, 2004). If the concentration of powers in the hands of a few agents accompanies the growth and consolidation of oligopolies in an internationalized market, factors that are noticeably more subjective, such as the processes of artification of art and the criteria for the success of the profession, also become conditioned. This work intends to produce a brief diagnosis of the condition of the contemporary artist through the analysis of the epistemologies of corporate collecting and the formation of a new category of contemporary collector: the megacollector (Moulin, 1992; Moureau, 2006); then presenting the weaknesses and helplessness of the outsider artists to this universe.

» **Keywords:** art market, corporate collecting, outsider artist.

No More Heroes: From Post-Subcultures to a Critical Return to the notion of Subculture in the Global South

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

« Abstract

This talk has two major objectives: to provoke a transdisciplinary approach to the study of subcultures; and to provide a critical application of the concept of subculture outside its Anglo-American comfort space, namely Portugal - a country in Southern Europe that starts from a socio history of modernity radically different from the central hegemonic context. The main body of criticism of sub-cultural theory probably stems from so-called postsubcultural theories, which began to assume a great predominance from the late 1990s. Based on a set of 220 in-depth interviews with Portuguese punks over the last 40 years, I will discuss the relevance of applying the concept of subculture to a different time and society. I start from the interpretation of subculture as a form of resistance to dominant groups and their ideology, represented by the punk style as a 'chaotic amalgam' of visual, aesthetic, musical and social meanings. This application, pioneering on a southern scale, makes it possible to explain and understand similarities and differences, distances and affinities, and is also an opportunity to explain post-subcultural theories in a context of change, transitoriness, neotribalism, and scenes. Unlike pre-modern societies, where identities were structured around univocal community references/traditions, in contemporary societies we are witnessing a progressive diversification/complexification of the processes of identity construction around music, being of particular importance the approach of online sociabilities.

» **Keywords:** subculture theories, critical application, Global South.

No More 'European Safe Home'. A preliminary approach to music making in Portugal in pandemic times

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

Ana Oliveira, ISCTE-IUL – University Institute of Lisbon, DINAMIA'CET-IUL, IS-UP, KISMIF Project, Portugal.

Sofia Sousa, Faculty of Arts and Humanities of the University of Porto, KISMIF Project, Portugal.

« Abstract

The creative work on popular music has not been the object of an updated scientific investment in Portugal. of the constraints that have pierced and accentuated it in the pandemic. This paper proposes to map the inequalities and the impacts of COVID-19 on the creative work of 40 Portuguese musicians - the result of an ongoing transnational and comparative research involving Portugal, the UK and Australia. In general, the research has revealed an inescapable paradox in relation to musical creative work. If, on the one hand, this labour market presents cultural openness, dynamism and cosmopolitanism, on the other hand, it reveals patterns of inequality in terms of gender, precariousness of bonds, contractual informality, atypicality of tasks, flexibility of roles. These patterns of inequality were decisively accentuated by the pandemic. Around the world, governments have imposed restrictions on social life in order to control the spread of COVID-19, according to 'flatten the curve' rhetoric. Different types of restrictions have been adopted, ranging from varying degrees of social distancing and isolation, to prohibitions or restrictions on social gatherings, travel, leisure and sports activities, and even going to school or work. The impact of these types of control and emergency measures on individual freedom and democracy, which is still to be worked out, is likely to continue; with many measures having to be maintained in the long term, some even becoming part of the 'new normal' for these musicians, leading to the rethinking of key identity concepts such as risk, fear, panic, crisis and confidence.

× **Keywords:** creative work, COVID-19, musical production processes, Youth cultures, Portugal.

Women, migrations and rock without borders

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

Sofia Sousa, Faculty of Arts and Humanities of the University of Porto, KISMIF Project, Portugal.

◀ Abstract

This article addresses a musician's life history – Brazilian born woman musician, Flávia Couri – and, particularly, her emigration experience, in how it relates music, to punk's globalization, to local and trans-local musical scenes. We recognize the importance of these dynamics by analysing an interview with the musician, focusing on her discourse about her own journey and circumstances of emigration. The discussion about emigration touches on the following points: the causes and the rationales of emigration; the life in the new location, challenges, successes and identity reconstruction of the emigrant; and a possible return to the 'tribe' at the country of origin. The line of discourse analysis used is attentive to the actual context of the discourse, meaning its conditions of production and reception. Through this analysis, we were able to follow, explain and understand this woman's migrant trajectory and how that path was always accompanied by a soundtrack of which she was the creator and audience, attempting to show the possibilities that music offers for identity construction and reconstruction, as well as providing reasons and contexts for migration.

× **Keywords:** migration, rock music, women, identity, transglobal sounds.

Re-conceptualizing punk & avant garde cinema

Temmuz Sureyya GURBUZ, NUI - National University of Ireland Galway, Ireland.

« Abstract

How should we understand the concept of 'punk' without falling into the polarized views of a specific period of subculture that only lasted for a brief moment in history, versus 'punk' as a set of aesthetic codes and behaviours that can be regenerated in different times and places? Can we think about 'punk' in a similar way to how we think about the term 'modernity', with a specific historical and aesthetic aftermath (the emergence of postmodernity versus the emergence of post-punk), in terms of a terminological usefulness to describe an intersection of art and life based on socio-political conditions in the Western context? While this seemingly contradictory correlation could point to a necessity to deconstruct the understanding of these terms as inherently Western, it also can be a starting point to clarify the ways in which scholarly attention to punk uses the term 'punk'. Drawing from this discussion, this paper aims to present an overview of how 'punk cinema' has been coined as a term that either describes specific films that are associated with the punk rock music genre, or films that inhabit a similar subversive attitude to what is ostensibly perceived as punk. In this 'punk cinema' discourse, punk is a fixed framework with employable traits rather than a mobile subcultural concept that can be affected by what cinema can offer, positing cinema as passively subjected to that which is being employed. However, some other intersectional multi-disciplinary approaches to punk cast it as a-centric through looking at its counter-culture predecessors, deaths and aftermaths and philosophical connections to the avant-garde, re-evaluating its position in the field of cultural production. Here, punk is taken as a cultural formation available for transfiguration rather than an Anglo-identified framework whose formative effects are predetermined. Drawing from the treatment of punk as a politically aesthetic concept open for re-historicization, mostly in queer and feminist theories, this paper argues that a reconceptualization of punk is useful to realize certain socio-cultural influences in film productions and a specific negating aesthetic position, exploring critical correspondences between avant-garde cinema and subcultural productions.

» **Keywords:** punk cinema, avant-garde, cultural production.

H



Holo-caustic zine by Ondina Pires



Youth culture participation, the life course and experience of life

Juho HÄNNINEN, University of Helsinki, Finland.

« Abstract

During the 2010s, some youth culture scholars have drawn attention in the relationship between ageing and youth culture participation. The scholars have refuted the common conception that youth culture participation is a temporal phase of life. My PhD's interest is youth culture participation's influence on life course and its development; and how the participants experience youth and subcultures role throughout their lives. The study is a comparison between scene participants from Helsinki, Stockholm and Great Britain who participated in youth culture during the 'long new wave' 1976–1984. The data is interviews produced for the study (preliminary n=30). The methodology consists of life course analysis, oral history and 'informed' grounded theory. Theoretically the main concept of my study is 'scene' as a social concept rooted in locality and local infrastructure, but with overarching connections to other scenes. Youth culture is seen to take place in scenes in which exist both 'ordinary' youth and – 'culturally' constructed – subcultural youth. Research questions include: (i) Familiarizing with youth culture, its role in life in different ages and 'adulthood's' influence in youth culture participation. (ii) Youth culture's meaning for the participant: as a turning point of the life course; and an influencer of life decisions and transitions. (iii) The role of social relationships from the scene during the life course: during intensive participation, after parting from the scene; and as affection to one's old scene, other scenes and new scene participants. (iv) The cultural subculture and its 'glocalized' meanings in different societal contexts.

At KISMIF I will present the outline of my PhD and preliminary research results drawn from interviews with the Helsinki scene participants.

» **Keywords:** youth culture, scene, comparative study, Finland, Sweden, Great Britain, life course, oral history.

Neon vortices and covid masks: a DIY heuristic

Nicholas Hardy, University of Alberta, Canada.

« Abstract

An installation: acrylic pools of neon saliva on Covid masks pinned to a board whirl like vortices presenting a local space, drawing one inward and outward, magnifying the freedom of the objects from a grid of global semantics. DIY is the practice, the getting down to the nuts and bolts, the ludic is the spirit of the doing, a means to a closeness. What does the DIY object *DO* to researcher-researched, to sites and objects? Deviating away from global narratives, a complex relational dimension not unlike Harlequin's coat is encountered, its non-static interstitial spaces, those of clinamina, implicating one in the variety and messiness of local circumstances. If contemporaneity (post-Hiroshima) is characterised by circulation, as being in constant transit, or *nowhere*, how may one re-encounter the world today? DIY practices are taken as a heuristic approach to research providing a fractal route that re-situates one outside of enclosures (or closed-circuits), foregrounding the variegated qualities of lived urban spaces. This presentation centered around an art installation posits that a new DIY mode of thought and research dynamic bent on inventiveness, mixing (*métissage*) and multiplicity seem to be required, through the encountering of the local, to think with its varied stochastic realities.

» **Keywords:** art installation, covid masks, thinking with, heuristic, ludic, relational, local spaces.

Rites and responsibilities. Music Festivals and the cultural public sphere

Jo HAYNES, University of Bristol, United Kingdom.

Ian WOODWARD, Syddansk University, Denmark.

◀ Abstract

Music festivals have become a ubiquitous aspect of music economies and wider cultural processes of participation and regeneration across Europe. On the one hand, they are framed as authentic spaces for community, connection and belonging. On the other, they are now at the centre of various tensions within questions about the environment, social inclusion, migration, commodification, and digitisation. In this context, this paper draws upon frameworks from governmentality literatures, and especially the concept of responsibilisation, to reframe understandings of the possibilities and tasks of the contemporary festival. We ask how and why the music festival is now required to have an emblematic role in 'addressing' social, environmental, political and cultural issues. Festivals can be framed as spaces of new forms of cultural governance. Whereas classical literatures on festivals emphasised liminality, boundary crossing and freedom contemporary literature has yet to coherently address festivals as a 'new' working surface for critiquing sociocultural and political issues and imagining alternative futures. Responsibilisation has been extensively applied in studies of neoliberal agency, typically at the level of the individual, here we argue that the concept can be used to explain how festivals now operate as sites required reenchanting, not just the neoliberalisation of the sphere of music production, but also community more broadly. Focusing on the concept of cultural diversity and difference, we will address the potential of the festival to 'solve' issues surrounding multiple belongings, embodied differences, and diverse sociocultural tastes. The assertion that festivals are spaces of diversity and cross-cultural encounters is an exemplar of the tendency to assign the festival a particular arena of responsibility. Our argument is that although the festival plays a significant role in the process of a European-wide renegotiation of cultural diversity and belonging in public spaces, recognition of the limits of festival responsibilisation can clarify the meaning of diversity as lived or micro-social experience as such processes are not unproblematic or neutral.

× **Keywords:** music festivals, public sphere, cultural governance, cultural diversity, cultural difference.

Beyond gangstas, pimps and hos: construction of gender in Native American hip hop

Martin HEŘMANSKÝ, Charles University in Prague, Czech Republic.

« Abstract

Hip hop is notorious for its hypermasculinity, patriarchy, heteronormativity and homophobia, epitomized by Tricia Rose's (1994) 'commercial hip hop trinity' – gangsta, pimp and ho. In employing this form of artistic expression, Native American hip hop artists have to deal with its gender issues. However, hip hop is not the only source of gender construction. It is influenced on the one hand by socioeconomic situation of contemporary Native Americans, particularly those living on reservations/reserves that brings about, among other problems, domestic violence, unemployment and sexual abuse, and on the other hand their cultural heritage that offers them concepts of third gender (Two-Spirit), society centred around women and respect for women in general. Considering these three possible influences, my paper will focus on the construction of gender in contemporary Native American hip hop. By analysing lyrics and music videos of Native American hip hop artists I will ask how Native American hip hop artists negotiate gender on the intersection of three ideological systems mentioned above (hip hop, reservations/reserves, cultural heritage) and what kind of masculinities and femininities are created in this process.

» **Keywords:** gender, native Americans, hip hop, activism, masculinities, femininities.

Comic violence: Humour and horror in the Brazilian allegories of the culture wars

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University of Lisbon, Brazil/Portugal.

« Abstract

In Brazil, the last few years have been characterized by the presence of culture wars, a set of intense and pervasive symbolic conflicts between the two extremes of the political spectrum. In this period, a strain of humor particularly anchored in the imaginary of horror and filled with graphic violence spread in Brazilian cinema. This work looks at three recent films that intertwine comedy and horror to investigate their possible allegorical link to the current cultural wars. The films are: *Ghost Killers vs. Bloody Mary* (2018), *The Cannibal Club* (2018) and *Bacurau* (2019). Through stories of ghost hunters, cannibal elites, or collective extermination games, these films seem to transpose the confrontations of the macropolitical arena into each fictional microcosm, translating the culture wars into violent allegorical battles, which are presented as something at the same time funny and horrible. To address this discussion, I examine allegories' recent regaining of importance in Brazilian cinema and its connection to the society's current belligerent context. I also discuss the new culture wars and the role of online cultures in the boost of actions of demonizing and ridiculing enemies. Finally, I investigate how recent Brazilian films that intertwine comedy and horror represent the country's recent sociopolitical situation.

× **Keywords:** violence, comedy, horror, allegories, culture wars.

Casa da Tita in Florianópolis. Contributions to the formation of an activist music scene

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University of Porto, Transdisciplinary Research Centre Culture,
Space and Memory (CITCEM), Brazil/Portugal.

Tita Schames, *Casa da Tita*, Brazil.

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of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for
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Sofia Sousa, Faculty of Arts and Humanities of the
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Ana Oliveira, Iscte - University Institute of Lisbon,
DINAMIA'CET-IUL, IS-UP, KISMIF Project, Portugal.

« Abstract

This article proposes to perform the historical rescue and analysis of the artistic and cultural experience of *Casa da Tita*, developed in the context of the island of Florianópolis, in the community of Rio Tavares. Thus, it seeks to know the process of collective construction of a musical scene, the motivations and objectives, as well as reflect on the artistic, cultural and sociability practices present in this experience/scene. Furthermore, the article aims to analyse the dynamics and forms of relationships established between *Casa da Tita* and the city's music scene. This is a case study of qualitative approach, which adopted the theoretical and methodological perspective of life history, in order to bring to light singular looks of individuals who participated in the experience addressed; understanding the (re)construction of social processes from the perspective of the intervening actors. The results highlight the potentialities of such a proposal, as the institution of a musical scene that was able to enter the wider social fabric and evoke new modes of aesthetic-political existence and resistance, also configuring itself as a form of contemporary musical activism.

» **Keywords:** music scene, activism, aesthetic-political resistance, art.

Young asylum seekers' music consumption practices: An artographic inquiry

Eileen HOGAN, University College Cork, ISS21, Ireland.

Caitríona Ní LAOIRE, University College Cork, ISS21, Ireland.

✦ Abstract

This paper explores the music consumption practices of young asylum seekers living in Ireland under the Direct Provision system. This is a temporary communal accommodation system for asylum seekers which has been widely criticised as a dehumanising form of institutional living. Using an arts-based ethnographic approach, the researchers collaborated with a university-based art gallery to invite young people to represent and communicate their experiences of living in Direct Provision, through the prism of music consumption, to a public audience. Data was collected through six workshops, using participant observation and short interviews. There were 32 young participants in total who were aged between 13 and 17 years. This paper reflects on how music consumption contours the everyday lives of the young participants. It presents music-oriented material artefacts including zines, prints, and t-shirts that they created through their participation and the personal and social significance of these as articulated by the young people themselves. It further considers the significance of music consumption practices in negotiating public/private spaces in Direct Provision centres and in shaping the young people's personal and social lives, their sense of identity and sense of belonging.

✦ **Keywords:** asylum seeker, music consumption, arts-based research.

‘It’s turned me from a professional to a ‘bedroom DJ’ once again’: COVID-19 and new forms of inequality for young music-makers

Frances HOWARD, Nottingham Trent University, United Kingdom.

Andy BENNETT, KISMIF Convenor, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia.

Ben GREEN, Griffith Centre for Social and Cultural Research, Griffith University, Australia.

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Sofia SOUSA, Faculty of Arts and Humanities of the University of Porto, KISMIF Project, Portugal

Ernesta SOFIJA, School of Medicine – Public Health, Griffith University, Australia

« Abstract

Given the unprecedented circumstances of the COVID-19 pandemic and increasingly uncertain socio-economic conditions, cultural practice remains a stable canvas upon which young people draw the most agency and exercise a sense of freedom. This article reports on an international research collaboration, drawing on the voices of 77 young musicians from three countries: Australia, England and Portugal, who were interviewed about their music-making practices during lockdown. Despite reporting loss of jobs and income and the social distancing restrictions placed upon the ability to make music, most young music-makers were positive about the value of having more time, to be both producers and consumers of music. At the same time, however, our data also highlights existing forms of disadvantage among young music-makers. This article argues that despite short-term gains in relation to developing musical practice, the longer-term impacts of COVID-19 on the music industry, will affect the sector for years to come

» **Keywords:** young music-makers, COVID-19, Australia, Portugal, United Kingdom.

Obligatory DIY in times of crisis: Covid-19 adaptations of Turkish independent music scene

Nil İpek Hülâgü, Bahçeşehir University, Turkey.

« Abstract

Covid-19 pandemic had a major effect on music industry as neither the industry nor the musicians were ready for this. In Turkey, the quarantine had started abruptly in March 2020. Combined with government restrictions, live performances were mostly cancelled. The venues, bars and cafes -which played an important role as a centre for both performance and musical community- remained closed. Musicians had to learn a new set of skills and new technologies in order to adapt and stay active during the quarantine. In the first few months, independent musicians had an advantage of being familiar to small and homegrown productions; they brought DIY practices from previous experiences which resulted in a faster adaptation. However, this situation also obliged major labels and artists to embrace DIY practices. This study tries to understand and explain how familiar the musicians were (both singer-songwriters and instrument players) to certain DIY practices that helped them get through the Covid-19 crisis. Focusing in the first six months of quarantine in Turkey, the study examines the process through the interviews, online concerts, music videos and DIY productions, combining it with the author's auto-ethnographic observations as an independent singer-songwriter. It is estimated that the normalization of the music industry may take more time than expected, and it is possible that this might not be the last crisis in the horizon. The new habits and behavioural changes of the audiences haven't been entirely understood. It is possible that, through new and affordable technologies and media channels, having a set of -humble- DIY skills may be more profitable, and expected from every musician in the long term. These DIY practices and new online media channels may create new fields of presence for independent musicians.

» **Keywords:** DIY, independent music, covid-19, new media, music.

J



Holo-caustic zine by Ondina Pires



The global challenge of the inevitable(?) artistic institutionalization process

Susana JANUÁRIO, Institute of Sociology, University of Porto, KISMIF Project, Portugal.

« Abstract

Our research focuses on multi/transdisciplinary artistic manifestations/initiatives, whose emergence is based on do-it-yourself logic and on pluralism, artistic experimentation and eclecticism. We are considering initiatives that emerge from the desire to break with a certain institutionalized normative force and to create new forms of production and circulation of artistic works. Therefore, they are based on non-formal dynamics, of selfmanagement and on DIY. Nevertheless, the analysis of the evolution and consolidation processes of these initiatives shows an increasing formalization and a tendency towards their institutionalization. From this (institutionalization) one cannot dissociate an equally growing dynamic towards an artistic/cultural recognition, consecration and legitimation. In fact, the processes of informality are followed by formalized dynamics of curatorship and recognition in the artistic field. This is particularly notable in middle developed countries as Portugal whose emergent artistic dynamics are due post period 2008 crisis. In turn, the sustainability (material, economic) of these structures, whose origin is precarious due to their informality – as a cultural pattern –, implies a greater organization and management and a consequent professionalization of the structures. The formalization of these initiatives seems to be necessary for their funding and sustainability. The processes of formalization and institutionalization result in a certain standardization of initiatives. In other words, the original logics - disruptive and self-regulating - are diluted by approximation to what is established and become inexorably transformed. In what sense? How do they remain (what if) differentiating? So, the question we pose is – what challenges do these manifestations face in order to be a specific social space(?).

× **Keywords:** artistic manifestations/initiatives, informality, DIY, formality, institutionalization processes.

Keep it filtered, make it sound valuable!

Marek JEZINSKI, Nicolaus Copernicus University, Poland.

« Abstract

In the paper, I discuss the issue of a filter bubble as present in the narratives covering the past in Polish contemporary internet discourse concerning rock music of the 80s. I juxtapose two opposite subgenres, namely, mainstream (embracing pop-rock, radio-friendly rock) and DIY alternative rock (concentrated on new wave, punk, indie rock, reggae) to show the media practices and the attitudes of the listeners towards music itself and towards the strategies of coping with the past era. In the 80s the aforementioned subgenres enjoyed popularity among specific and diversified circles of listeners who supported the artists, attended the live shows and concerts, and – more importantly – voted for the songs promoted in the hits lists (e.g., Polish Radio Program 3 hits list, Scout Radio hits list) which were extremely popular among the youth listeners. The hits lists were perceived as the highly valued indicators of a given artist's popularity and used to play a crucial role in the emergence of young people communities grouped around a particular radio station. In the second decade of the 21st century, the narratives regarding the past refer directly to the above divisions. They tend to reflect the values and meanings of popular music that were expressed in the past-times on the one hand, and on the other, they transmit them into the present attitudes towards both the past in general and music subgenres in particular. People are grouped around fan-sites/forums/social media, expressing their opinions and commenting them. Moreover, in unintended way, they reverberate and maintain the old divisions in the present discourse concerning the 80s. Thus, a kind of echo chamber phenomenon emerges, that is, people who, being the listeners closed in a filter bubble, support a given narrative and ex-change their comments with others who follow their narratives in turn. As a result, their arguments are augmented and positively echoed in a particular circle of listeners/readers.

» **Keywords:** filter bubble, popular music, hits lists, the 80s, narratives covering the past.

How can ‘Live Houses’ in Taiwan survive the COVID-19 pandemic and beyond

Miaoju Jian, National Chung Cheng University, Taiwan.

« Abstract

The COVID-19 pandemic in 2020 has directly affected the business of ‘Live Houses’, namely the grassroots small and medium live venues, and their related music workers. Even in Taiwan, where the pandemic is not so severe, and from March to June 2020, live concerts with more than 100 people could not be held, and foreign musicians were not allowed to perform in Taiwan. Live house operators, music promoters, and many gig workers of the live music industry now face uneasy survival challenges. This article studies the ways music workers of live houses were affected by the pandemic and how they survived during the hardest months. The author also reviews the relief policy of the Taiwan government and the creative self-help activities of the local musicians. This article highlights the specific living conditions of the local independent music community that have been unexpectedly exposed by the pandemic. At the same time, it has also been found that seeking survival skills with or without governmental subsidies and a sense of community among the independent music communities seem to be emerging in the post-pandemic era.

» **Keywords:** live house, live venues, covid-19 and music industry, indie music, Taiwan.

DIY course design and positionality: Reflecting on interdisciplinary teaching in USA higher education

Mengyao JIANG, Endicott College, United States of America.

« Abstract

The purpose of this paper is to reflect on how teaching can be implemented creatively and reflexively using interdisciplinary approaches and DIY techniques. The paper will focus on the context of USA higher education setting, where flexibility and freedom in teaching is encouraged. This freedom allowed me to self-design and promotes a special-topic course for USA undergraduates and conduct team teaching with Professor Samuel Sklar whose expertise is in art history. Inspired by DIY aesthetics and techniques that address authenticity and innovation (Bennett, 2018), my DIY course design and delivery included the initial stage of writing a course proposal, designing and advertising the course poster, to later creating the course syllabus, researching and creating teaching contents, and communicating lectures using multimedia tools. Through co-vering academic knowledge from the fields of popular music studies, cultural studies, sociology and contemporary art, the course engaged students' interests in learning and facilitated 'insider teaching' (Green & Feldman-Barrett, 2020) that allowed students to connect to the course ideas. Reflecting on my own pedagogical biography, delivering the course 'Art, Music and Popular Culture in a Global Context', which I was both an 'insider researcher' (Hodkinson, 2005) and a non-western lecturer who has been educated both in China and in the UK, the paper will further explore how I negotiate my positionality and identity engaging USA undergraduates and incorporating the subjects of art and music at the same time.

✦ **Keywords:** interdisciplinary teaching, innovation, DIY, higher education, insider teaching.

✦ **References:**

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Holo-caustic zine 2, page 4 by Ondina Pires



From reflexivity to transformation: Activist research at a Prairie Encampment

Rylan KAFARA, University of Alberta, Canada.

◀ Abstract

Throughout the Covid-19 pandemic, relief encampments have emerged in several Canadian cities to support city-centre residents sleeping rough, precariously housed, or houseless. One such encampment began in the early hours of 24 July 2020, in Edmonton, Alberta. A tipi was raised on the site of a City of Edmonton (COE), overflow parking lot. Later that day, organizers issued a press release calling for the COE to end police violence and instead meaningfully support city-centre residents. Soon, at least 400 city-centre residents were camping on the site. From the tipi raising until the COE's police force removed remaining residents 111 days later on 12 November, the lot had transformed into a space of harm reduction, mutual aid, and community care. Named Pekiwewin (coming home), the camp was a response to the COE's treatment of citycentre residents before and during the Covid-19 pandemic. In a gentrifying downtown regulated by carceral redlining – or policing as a method of social control – Edmonton's citycentre residents must 'keep moving'. Pekiwewin was a place residents could 'stay put'. The timing of the camp coincided with a withdrawal of temporary and restrictive Covid-19 support for city-centre residents – including a time constricted daytime drop-in and overnight shelter – with no new measures being planned by the COE. Alternatively, Pekiwewin offered support and relief 24 hours a day, with city-centre residents having the choice to come and go as they pleased. Through an ethnography of care spanning the camp's planning, the 112 days of camp, and following the COE forcibly removing city-centre residents, this paper will focus on my role as a researcher at Pekiwewin. My role – alongside camp organizers, volunteers, and residents – focused on community care, and included responding to overdoses, deescalating mental wellness crises, providing first aid, and tending to wounds. For Bourdieu, ethnographic research should be grounded in reflexivity. This paper examines my attempt – operating from a punk habitus – to take a foundation in reflexivity towards transformation as an activist researcher.

» **Keywords:** homelessness, Bourdieu, leisure, gentrification, Edmonton, community-based research, ethnography.

Not just... 'Angry music for angry people': Thessaloniki's DIY music activity and 'The Capitalist State of Metapolitefsis'

Alexandra KARAMOUTSIOU, Aristotle University of Thessaloniki, Greece.

« Abstract

From 1974 until 1981, Greece was experiencing the transition to parliamentary democracy (Metapolitefsi) with a right-wing government trying to restore and 'modernize' the democratic state's institutions but being conservative and incapable to follow the radicalization of young people (Sklavenitis, 2016). An example of this radicalization was the squatting movement that was born during 1979-1980. Through this movement a new political 'space' emerged that was colorful, radical and self-organized (Souzas, 2015). At the same time the first steps of a DIY culture and its artifacts (bands, studios, zines, pirate radio stations etc.) took place in Thessaloniki Greece (Karamoutsiou, Upcoming). According to Vernardakis (2014) during the 80s and 90s Greece was facing the effort of the neoliberal political and ideological domination and institutionalization. In this context this era is marked by 'modernization politics' that were sealed in a global level by Gulf war. To what extend could we say that the radicalization of the youth was empowered and expressed through DIY ethos and its artifacts and vice versa? Could we assume that DIY music practices were being a reaction, an alternative to 'The Capitalist state of Metapolitefsis' (Vernadakis, 2014)? The afore questions will be answered through stories of the DIY music scene of Thessaloniki from the early 80s to the middle 90s told by the scene's members and juxta positioned to the Greek political history.

× **Keywords:** DIY music scene, Greek political history, Thessaloniki, 'bottom up' music historiography.

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Exoticization and internationalization in the cultural history of the fashion district Harajuku

Jana KATZENBERG, University of Cologne, Germany.

« Abstract

In my research on the significance of Tokyo's neighborhood of Harajuku for the fashion scene, the discrepancy between its limited dimensions of barely two square kilometers and its great relevance for national and international pop culture is striking. Trying to understand its special character, its historical development and its worldwide influence, it is this contrast that distinguishes the district from the rest of Tokyo. Throughout its development, the special role of the international is one of the red threads that emerges. Whether it is through direct contact with the foreign, its 'authentic' representation, or exoticizing imagination, in any case this construct is an effective element in shaping the identity of this neighborhood. Harajuku is one of the places in Japan today at the center of international attention. External ascriptions that praise it as extraordinary, creative and individual have a directly visible influence on what is on offer: the Kawaii Monster Café projects the expectations of international guests back into the neighborhood, creating a brightly-colored fantasy environment. Additionally, this international attention results in less obvious effects on the self-perception of the local fashion scene. A self-confident scene developed from the seventies onwards, creating local networks and career paths that are on a par with those of other fashion cities. Based on interviews with influential actors from Harajuku's history, media content and observations made on site, my article aims to present a brief cultural history of Harajuku since the post-war period, with special attention to the complex meanings of exoticization and internationalization in this context. Jana Katzenberg is a PhD student in the Department of Japanese Studies at the University of Cologne. In the context of her dissertation she is researching the fashion space Tokyo in relation to usage practices, social space and media discourse. Her research interests are in the areas of fashion and consumer culture, print media, and sub and popular culture.

» **Keywords:** fashion cultures, Japan, social space.

A sociological analysis of Rock Against Racism and Love Music Hate Racism

Hayley KENNEDY, Anglia Ruskin University, Cambridge, United Kingdom.

« Abstract

The aim of this paper is to conduct a sociological analysis of two movements known as Rock Against Racism and Love Music, Hate Racism. The study will focus on the positive effect, power and influence of popular music on racial integration in Britain and how these two movements use the medium of music to disseminate their message. The research will cover the conception of the punk and reggae movement of Rock Against Racism in 1976 and the key events that led to it, the impact this had, the people involved and their achievements. I will then build a further case study on the later incarnation, Love Music Hate Racism and grime music. This paper will also document the tensions and contests surrounding strategy, allegiances, self-definition and self-portrayal in the context of both movements, and consider how these key into academic debates of identity, (sub)cultures and power. Later I will examine the contemporary setting, considering current trends and behaviour, music and identity. It will also look at some of the more negative aspects of the prevailing political mood including racism and xenophobia. However, I mainly want to focus on the blend of different cultures coming together and creating music scenes and fashions in a positive light and how subcultures, media, authorities and even parents react to the creation of particular movements, how we can continue to push society forward in harmony and the best way to approach music events as a power for good in an enriched and multicultural Britain.

× **Keywords:** music, race, punk, reggae, grime, standpoint theory, Marxism, class, social movements, technology.

Transforming urban public space through art initiative: Darağaç Art Collective in Turkey

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Arzu OTO, Dokuz Eylul University, Turkey.

◀ Abstract

In the last few years, besides very few commercial galleries and art institutions, İzmir has become a stage for several artists' initiatives and independent art events. These initiatives are diverse, as they appear structured under different logics of production with corresponding terminological differentiation. In this urban context, different designations such as 'projects', 'events', 'festivals', 'exhibition venues' and 'workshops' can be encountered. Darağaç, the artist initiative discussed in this study, is an interesting example in terms of both the activities it organizes and the relationships it establishes with the residents of the neighborhood. This study introduced the Darağaç* artist initiative and discusses the effects of independent art spaces and artist initiatives on regional and urban life. Our methodological approach combines a number of qualitative research techniques to determine how artistic intervention affects residents and their environment. Interviews were conducted with community informants, including artists, government officials, and neighborhood residents and business owners. We surveyed tenant artists and analyzed tenant income records. We further estimated property value impacts and the share of the change that is attributable to the artist space. We also photographed artists, arts events, and building and neighborhood features. During the lockdowns due to Covid-19, Darağaç carried its activities to online platforms. We added questions regarding the effects of these new online activities to our interviews with artists and locals. The purpose of this study is to discuss the relationship between the artist initiative and the residents of the neighborhood and its reflections in the city in comparison with the pre-Covid-19 period. * Founded in 2016, Darağaç is a non-profit art collective in İzmir's Umurbey region and an open space for experimenting with new communication strategies.

» **Keywords:** Turkish contemporary art, artists' initiatives, artistic intervention, public space.

‘Deutschland muss sterben, damit wir leben können’.

German punk rock and DIY memory of WWII

Sidney KÖNIG, University of Cologne, Germany.

« Abstract

Recent developments in memory cultures on both national and transnational levels have challenged established notions of the past on a global scale. West-German postwar history from the 1950s to the 1970s is characterized by a social arrangement among the war generations that largely demanded silence about WWII in the context of public discussion. Early German punk rockers grew up in a society of absurd tensions: while the memory of the war was suppressed in everyday life, its visible and metaphorical traces persisted in Germany's sociocultural and material landscape. One direct result was that Punk Rockers such as DAF, MDK and Die Tödliche Doris could easily use war references for the purposes of provocation, furthermore, bands like Slime, Vorkriegsjugend and later ZSK formulated their distinct forms of DIY memory of the war, generally challenging accepted notions of memorialization and using memory to voice prevailing political grievances. I show how German Punk Rock has addressed the war and its sociocultural legacy. On the basis of ethnographic fieldwork and an analytical toolkit centered on narrative research and semiotics, I explore songs, iconographies and performances related to the memory of WWII. I discuss Punk Rock's own constructions of memory, its challenges to hegemonic modes of remembrance, and civil society's reactions to these challenges. I argue that subaltern cultural spaces and DIY ethos not only provide the possibility to formulate critical notions regarding a given national past, but that this form of counter memory actively transforms the larger cultural perceptions of the past.

× **Keywords:** Germany, punk rock, DIY, narrative research, memory studies.

Rapping in the Greek-Cypriot dialect: readings beyond the words

Maria Kouvarou, Independent Researcher, Cyprus.

« Abstract

Cyprus is a small island. For that, there is no doubt. In fact, it is a small island with a contested national history that is reflected in its linguistic situation. It is also reflected in its media structure, its school system, its everyday politics, and, of course, in one way or another, in its daily soundtrack. That soundtrack is a collage of sounds and styles, mainstream and underground, locally and internationally produced. Amidst this polyphonic collection, during the past years we can also hear local hip-hop with lyrics in the Greek-Cypriot dialect. This paper aims to discuss this particular genre from a sociological, political, and market-related perspective, touching on the fact that DIY cultures and the possibilities of technology and social media dissemination open up the space for Greek-Cypriot hip-hop artists to keep 'keepin' it real' by rapping in their own daily vernacular, despite the fact that that same vernacular 'guarantees' a miniscule market for their work. This strand of local creation comes in contrast with other local underground music styles that feature English lyrics, and – aware of the small market in the island, as well as of the fact that the media seem to be unsupportive of local music creation – often aim to reach a global audience. In this framework, to discuss hip-hop with lyrics in the Greek-Cypriot dialect also raises issues pertinent to authenticity and implicit (and, sometimes, explicit) dissent, expressed also in its inward turn, that defies both a wider local, as well as a global, market.

× **Keywords:** hip-hop, Greek-Cypriot dialect, DIY cultures.

Scene & DIY vs. current social developments: Updating concepts for future research?

Robin KUCHAR, Leuphana University of Lüneburg, Germany.

« Abstract

Notions like 'DIY cultures' and 'scenes' usually describe the relationship of certain kinds of popular culture, their social and political contexts of production and participation as well as their connection to dominant social and economic structures. As the history of research in this realm shows, groups referred to as scene or DIY are changeable and linked to social developments of certain times. Regarding changes and challenges like neoliberalism, digitalization, climate crisis and the increasing number of players in the sphere of cultural and socio-political life, a distinct definition of social groups as scene or DIY seems to get more and more complex. In this paper, some questions regarding the relationship between those theoretical terms and their current empirical realities will be raised and discussed. How can Scenes and DIY Cultures still be understood as grassroots collectives in a field of culture that is more and more driven by the ideals of neoliberalism and the creative industries? Which of the positive images of independent and DIY might still hold a closer look at developments like self-marketing and the changing roles of artists and individualized consumption? Is there a need for adjusting current concepts in order to research their relation to present social challenges?

× **Keywords:** DIY, scenes, concepts, future research.

Dimensions of Politicisation in Research on Youth Music Subcultures

Bob KURIK, Charles University in Prague, Czech Republic.

Ondrej SLACALEK, Charles University in Prague, Czech Republic.

Jan CHARVAT, Charles University in Prague, Czech Republic.

« Abstract

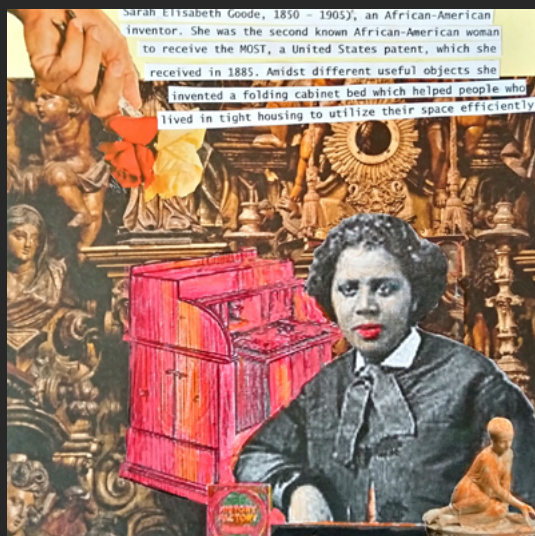
This review paper elucidates and systematises existing research and theories of the de/politicisation of youth music subcultures. It does so guided by the research question – What is discussed and which questions are raised when a process of politicisation is researched among youth music subcultures? The paper examines the political dimension within the interdisciplinary field of youthsubcultural studies in two main steps. First, it identifies and discusses five key dimensions of researching politicisation: politicisation through style and how style is read and through repressive power, the politicisation of everyday life and internal dynamics, and politicisation in the direction of organised activity. Second, these dimensions are presented and compared in a summarising table from two main perspectives: according to the research focus and according to the dynamics of de/politicisation being observed. The paper also briefly outlines several possible directions of future research on the politicisation of youth music subcultures.

» **Keywords:** political dimension, youth music subcultures, research and theories of de/politicization, subcultural studies.

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Holo-caustic zine by Ondina Pires



'I'll record it... let me just try to understand how I hold the microphone on the bass': From live performance to DIY during the COVID-19 pandemic

Maria Teresa LACERDA, New University of Lisbon, Faculty of Social and Human Sciences, Institute of Ethnomusicology - Center for Studies in Music and Dance INET-md, Portugal.

« Abstract

The coronavirus pandemic has shaken everyday life. In the music scene, the criminalization of nightlife has led to a drastic reduction in live music (Nofre et al., 2020), and artistic professionals, like other gig-workers, found themselves in a position of vulnerability (Jean, 2020). But it was not only the performances that were affected by social distance: conditioned access to studios also made rehearsals and recordings difficult. In this context, access to technology has become indispensable. Software such as ZOOM has allowed the collective musical practice to be transposed into a format compatible with social distancing, providing a temporary alternative to rehearsals and the face-to-face education system (Levens, 2020). When musicians are wondering 'how can I monetize online?' (Nobre, 2020), DIY is an alternative to consider. Composing and recording at home for later dissemination is a means of passing the time, preserving the perception of productivity and contribution to society, maintaining a close relationship with audiences and still get some income on streaming platforms. This study uses an ethnographic approach that combines participant observation and interviews, to address the relationship between technology and creativity. This paper will focus on financial and class issues that constrain access to technology, learning processes, barriers related to instrumentation (for example, making and recording music with a MIDI keyboard is simpler than recording acoustic instruments) and how these conditions influence the final sound of DIY productions. I will discuss how the dissemination through platforms such as YouTube, Spotify, Apple Music or Bandcamp can raise ethical dilemmas in musicians (Cayari, 2020).

» **Keywords:** music, COVID-19, DIY, streaming, confinement.

On Queer Turf: Safe space, inclusion, and separatism in US Queer Open Mics

Ryan LAMBE, University of California, United States of America.

« Abstract

Recent studies of queer safe space argue that such spaces either make room for error or make room for difference (Pascar et al., 2018; Stone, 2010). Making room for error means that participants are safe to make mistakes, while making room for difference means participants are safe from oppressive behavior. This opposition produces a crisis for US queer open mics - a live, in-group, amateur performance practice centering LGBTQ experience. Participants come to the open mic for a sense of community within a context of racial, economic, linguistic, gender, and sexual difference. Given these differences, how then do participants at queer open mics use space, affect, and performance to form community? In this paper, I examine practices used in US queer open mics to balance their contradictory investments in safety. I argue that participants use live performances to constitute the space as 'queer turf', thereby imbuing it with queer affect. Drawing on fieldwork in three queer open mics in the San Francisco Bay area and in New Jersey, I offer thick descriptions of performances on and off the mic that constitute queer safe space. This research sheds new light on DIY negotiations of affective safety in activist communities. At stake here is the ability for LGBTQ folks to make the space we need to sustain ourselves without exiling the ignorant in an antagonistic political climate.

× **Keywords:** queer safe space, amateur, open mic, performance, San Francisco.

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www.sensorhythms.com: multimodal engagements with the DIY electronic music scene of São Paulo.

Mihai Andrei LEAHA, University of São Paulo, Brazil.

« Abstract

This paper aims at describing the multimodal character and experimental collaborations that stay at the basis of the upcoming website www.senorhythms.com. The website is a result of a three-year postdoctoral research about the DIY electronic music scene of São Paulo and focuses the embodiment of experiences in local music participation. By creatively engaging with digital, audiovisual and multimodal methods, the website takes film as a pivoting element in the construction of the web content while engaging with other medias and experimenting with multiple ways of anthropological writing. The film series feature collaborations with artists, performers, scenographers, producers, filmmakers, photographers or anthropologists, and engage in co-authored filmmaking and multimodal dialogues. The intention is to build *senosorhythms.com* in the form of an online, multimodal book that feature a chapter arrangement capable of incorporating film, photography, 360 video, text (in its various forms), online conversations, links and further digital explorations. In this way the anthropological inquiry considers the complex media ecologies that the DIY electronic music scene is displaying. Moreover, the website is meant to appeal to a greater audience by moving beyond a strict academic pattern of writing or the restricted field of ethnographic filmmaking. Besides hosting the film series, the website will exhibit photographs, online or live conversations, poetic and anthropological reflections, 360 videos, audio tracks and Dj sets. The paper reflects upon the possibility to combine these variety of multimedia formats and the way it can function as an anthropological multimodal discourse on an online platform. Moreover, I intend to talk about the nature of collaborations in the productions of the films series as well as the website and reflect about various ways of constructing anthropological knowledge in complex media ecologies.

» **Keywords:** DIY, electronic music, multimodality, collaborative methods, digital.

The poetic complexity of *Encontros de Graffiti* in the city of São Paulo

Gabriela LEAL, University of Sao Paulo, CICS. NOVA, New University of Lisbon, Iscte, Brazil/Portugal.

« Abstract

Encontros de Graffiti are situations of collective painting, more or less structured, that come to gather hundreds of writers. They take place in the margin of the city and are articulated through the social networks of the writers who organize them. Some events are recurrent and have been going on for over ten years. Its realization requires the investment of time and efforts that are not limited to the day of painting but include the negotiation of walls and surfaces with residents and the local business. Based on the description of concrete situations, this work aims to discuss the political and collective dimension of these events. The *Encontros de Graffiti* take the form of collective action that must be understood in its poetic complexity, capable of founding spaces for shared experimentation that go beyond the graffiti scene and concern the ways of living on the margins of the city. It is possible to recognize the formation, sometimes temporary, of political and moral communities on two levels: first, it makes visible the collective aspect of graffiti, often apprehended in a fragmentary way. Secondly, it also shows an increasing group of people that involves residents not only as wall donors but also as organizers and participants.

× **Keywords:** graffiti, everyday poetics, urban space, margins, Latin America collective action.

A Duo's do-it-yourself cinema

Daniel Leão, Santa Catarina State University, Brazil.

« Abstract

Most artists who work with cinema perform, by comparative effect, a do-it-yourself practice. From Andy Warhol's single-frame films, to Jonas Mekas' memory films - in which he often assembles his own cinema-memory, reading-diaries recorded over decades, we perceive a practice against hegemony erected from the minimum necessary material conditions. It is from this perspective that we would like to present and discuss the work of the Duo Strangloscope, duo located in the global south of the island of Santa Catarina. The pair, formed by Cláudia Cárdenas and Rafael Schlichting, define their practice as a 'cinema of sensations (...) Combination of strength and movement under the baton of the spirit. Sprinkle with vibrating shadows on the flat screen. Inhalation and exhalation, that spark of particles of eternity measured in the duration of life' (Cárdenas & Schlichting, 2021). These particles of life can be perceived not only in the image that is seen, but above all in what interferes and intermediates that image: it is never the case of a transparent representation. At least half of what matters in the image is their gestures (of filming, revealing, editing and exhibiting) and, consistently, their films often have direct intervention on the surface of the film, either during the development (for which they use a homemade blend with coffee grounds) or later (in abstract drawings, cuts, burns). The Duo's practice is marked by a cinematic and academic iconoclastic that is directly expressed in several films such as 'Dispositivo Cinematografico - La Beaute des Images' (2011) in which, with glass, nudity and the appropriate soundtrack of a Godard film, they reflect on the cinema. We would also like to approach your practice from the idea of device that Anne Marie Duguet (2009) defines as a kind of machine that determines a film as it reduces the spectrum of possible choices and, consequently, changes the paradigms of the search for a quality standard and the share of subjectivity in the making of the film. It is the case in films like 'The Statues also Die - Also Statues Die' (2008), directly edited on camera, or [antikapitalistischen] (2015), a single shot. In the context of documentary cinema, the notion of device is commonly associated with the thought of Jean-Louis Comolli, for whom 'in the face of the 'growing script of social and intersubjective relations', of the 'scripts that are installed everywhere to act (and think) in our place', part of the documentary production would have the possibility of inventing small 'writing devices' to deal with what is left, what is left, what does not matter to the closed versions of the world that the media offers us' (Comolli, 2008: 169-170). Finally, it should be mentioned that in addition to working with film, his work involves making experimental cinema musts (the International Film Festival Strangloscope is currently in its 13th edition) and artistic residencies in their own home; from the exhibitions and the residency, new works and experiments appear.

× **Keywords:** duo strangloscope, expanded cinema.

+ **References:**

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Technological dramas of neobakala music scene

Eduardo LESTE, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), Spain/Portugal.

« Abstract

The neobakalas constitute a music scene made up mostly of adults who were once part of the 'bakalao', an Spanish musical phenomenon produced with analog technologies linked to electronic dance music. In a hyperdigital context marked by economic precariousness and social inequality, the neobakalas construct a scene with analogue technologies where they reformulate (sometimes as a DIY archive) their own bakala past. In this presentation we will examine this transformation of bakalas into neobakalas, paying special attention to the different technological contexts in which these subjects have acted. This transformation (or itinerary) of these people will be articulated from the concept of technological drama.

» **Keywords:** neobakalas, bakalao, technological dramas, music scenes, memory, archives.

Punktopia: An alternative to resistance?

James LETSON, Independent scholar, Japan/United Kingdom.

« Abstract

Despite a growing body of research investigating how older subculturalists engage with their communities, punk and other subcultures are still seen as primarily youth-based movements, with older members participating from the fringes. However, in Sapporo, northern Japan, the younger generation of punks is greatly outnumbered by their seniors, with the largest and most active demographic being those of an age (mid-to-late 30s) when they would often be expected to have left the scene – either temporarily or permanently – to concentrate on more ‘mundane’ concerns, such as career and family. My research shows that ‘punk’ in Sapporo is conceived, not as a space of ‘utopic’ resistance, but rather as a space of ‘heterotopic’ potentiality, within which members are free to construct meanings to suit their individual needs. It is this – as opposed to any focused ideology or practice of activism or resistance – that has afforded the community such longevity while not suffering any significant loss of membership from generation to generation. Japan currently faces issues of population decline and ageing, economic disparity, dealing with the recent Covid-19 pandemic, and the ongoing recovery from the triple disaster of March 2011. The heterotopia of Sapporo’s punks offers an alternative way of being: one that allows adherents to balance the person they need to be, with the person they want to be, and one from which there is much anybody – punk or not – can learn.

× **Keywords:** ageing, resistance, heterotopia, generational change.

Punk, psychobilly and gothrocking on Carnival: Strange music, fashion and spiky attitude by the offstream subcultures in Southern Brazil

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Cley Fabiano LINHARES, UNICESUMAR - Maringá Centre for Higher Education; University of Lisbon, Brazil/Portugal.

◀ Abstract

In southern Brazil, Carnival is a plural manifesto of ideas, contemporary aesthetic views and musical expressions. Swaying far beyond the worldwide notoriety of samba and the Latin American rhythms and fashion, punk and goth-derived urban subcultures gather in Curitiba in order to fully celebrate the darkwave 4-day-Carnival, to the sound of some *strange music*, by quoting the avant-garde poet Patti Smith. Attitude and DIY fashion are part of the show, as one of the most knowledgeable Psychobilly Festivals take place: the Psycho Carnival, with prominent national and international bands. The darkwave Gothic Carnival and Punk rock gigs happen simultaneously in pubs and caves. The city provides a spotlight for the local musical and cultural scenes. Feelings of resistance to the present political system are reinforced, by means of poetic, aggressive lyrics, furious sounds and dark fashion. The Zombie Walk completes the menu of the Curitiba Carnival, and is highly covered by the media: the biggest Zombie parade in the country gathers mainstream and offstream audiences alongside: urban subcultures and tribes, tourists and the so called *regular citizens* have the chance and the choice to express difference by means of a Halloweenish or sci-fi outfit. Cyborgs, Zombies, Lolitas and fictional characters fill up the Historical Centre. The idea of being able to express oneself for one day suit perfectly the Theories of Carnivalization, by Bakhtin. This study aims to shed a light to the underground Curitiba carnival; authors of Cultural Studies, Fandom and Fashion provide the theoretical grounds.

× **Keywords:** aesthetics, subcultures, cultural studies, carnival, fashion.

Hardcore punk and skateboard and its relationship with territory photography within contemporary arts

Javier Fernandez Pérez de LIS, University of Vigo, Spain.

« Abstract

The main idea behind my proposal is to point the idea and hypothesis that many artist, specially into territory photography and site approaches, come from a hardcore punk background. Hardcore punk, skateboard and the DIY ethics developed a scene with all its mechanisms which were very influential to the nowadays art scene. This influence was not only aesthetic but also conceptual. At the same time, the selfpublishing that emerges from zine practicing ends in all this artist-books or photo books that are kind of a hype today. Matt Pletzier, Trevor Paglen, Sergej Vutuc, Aleix Plademunt are just a few names that I am taking into consideration on my researching, but there are plenty of then (all around the globe). And my idea it's to configure this wide corpus of works which are under the influence of those subcultural practices (hardcore-punk and skateboard) within contemporary arts. I subscribe the words that Fugazi´s member Ian Mackeye´ said in this quotation on May 07, 2013, in the Library of Congress: '...Skateboarding is not a hobby. And it is not a sport. Skateboarding is a way of learning how to redefine the world around you. It's a way of getting out of the house, connecting with other people and looking at the world through different sets of eyes. ...'

× **Keywords:** hardcore, punk, skateboard, DIY, photography, contermprorary arts, self-publishing, books.

Prefiguring futures in queer punk

Kirsty LOHMAN, University of Surrey, United Kingdom.

Ruth PEARCE, University of Leeds, United Kingdom.

✦ Abstract

This presentation will analyse recent queer- and trans-led DIY punk scenes in the UK to highlight punk's '*prefigurative*' potential. Influences from intersectional, feminist, queer, trans, decolonial and disability politics have resulted in some punks questioning how the anarchist/DIY value that is placed on participation might be exclusionary. In numerous collectives and spaces in the UK this has resulted in a rethinking of DIY approaches to how to develop new punk communities. This arises from a growing recognition of the need for active work to empower marginalised groups. This 'prefigures' – works to create – in the punk scene, the social relations that these communities wish to see in future society. This chapter draws theoretically on empirical data from two research projects: a 2012-2013 study of trans music scenes, and a 2016-2019 study of queer punk, both in the UK. The authors argue that radical queer approaches to punk politics disrupts established agendas and organising modes in a productive way, reconstructing existing scenes as well as facilitating the creation of new spaces, community groups and cultural artefacts.

✦ **Keywords:** queer trans feminist punk.

Vulnerability and resistance in Nadia Vadori-Gauthier's urban interventions of *Une minute de danse par jour*

Edyta LOREK - JEZINSKA, University Toruń, Poland.

Nicolaus COPERNICUS, University Toruń, Poland.

◀ Abstract

Launched in response to the events of the 2015 Charlie Hebdo shooting, Nadia VadoriGauthier's project *Une minute de danse par jour* is an intervention into everyday life, ritualised through its daily repetition and serialised in a website archive. The project is a reaction to, as the artist says, the 'hardening' and 'violence' of the world. VadoriGauthier's dances are a form of 'poetic resistance' and 'local micro-political' action. Each dance intervenes into sites, locations or situations, often involving spontaneous reactions from passers-by and witnesses, who are surprised or sometimes disturbed by the artist's actions. In my paper I will focus on Vadori-Gauthier's dances that involve exposing oneself to other people, whether in individual contact through movement or dance or interventions into dangerous zones, such as street demonstrations or police actions. According to Judith Butler, vulnerability might be seen 'a deliberate exposure to power' and 'an embodied enactment' of political protest. Mobilizing bodily vulnerability, as the scholar argues, can be seen as a form of 'non-violent resistance' through which public rights can be claimed or violent actions opposed. Using vulnerability as resistance, though, is always controversial as it involves greater risk to the one who decides to increase one's own vulnerability in protest. By focusing on the dances in which Vadori-Gauthier explores the limits of group and individual integrity and safety, I would like to examine the strategies of vulnerable resistance. My main objective is to investigate the potential of the dancer's vulnerability as a form of protest and resistance.

» **Keywords:** street, dance, resistance, protest, vulnerability.

Developing personas and proto personas to enhance the art museum visitor experience

Filipa Gama da LUZ, Iscte – University Institute of Lisbon, Portugal.

Pedro António FERREIRA, Iscte – University Institute of Lisbon, Portugal.

◀ Abstract

This paper aims to study and think about the use of personas and proto personas on the art museum visitors experience. Its object of study is the educational services of art museums focusing on children and young people up to the age of 18. This is a hybrid study - conceptual and empirical – and exploratory study. It was conducted through a qualitative methodology, constructivist paradigm and design approach. It relies on critical and creative thinking, as well on data collection. Using a total of 36 interviews to teachers/educators and children guardians, divided into 2 distinct phases, and a total of 3 pre-test interviews. This paper allowed to draw five conclusions. First, building personas enables the art museum to understand its audience. Visitor's needs and objectives can be assessed in a more direct and efficient way by adapting designing strategies. Second, they are the basis for redesigning: the museum space, the visitor's journey and the visitor's experience. Third, personas allow to simulate a visitor model with differentiating profiles. Fourth, proto personas are created through brainstorming about the visitors, allowing to generate tools to start the early planning with a lower budget. Significant costs may be reduced and changes to management practices applied. Fifth, providing insights for the construction of a space for creative expression and nonformal education based on the visual arts aimed at children and young people up to the age of 18. This paper expands the investigation of application of the construction of personas and proto personas in the management of educational services in art museums. The value of this study lies in exploration of the construction of personas and in a learning context Do - Feel - Learn instead of the traditional sequence Learn - Feel - Do.

» **Keywords:** personas, proto-personas, art museum, visitor experience, visitor journey.

The sonic experience of experimental electronics and hardcore techno

Bianca LUDEWIG, University of Innsbruck, Austria.

Over the past couple of decades, urban transmedia festivals have gained a distinct presence in the European cultural landscape and beyond, constituting an alternative to other, more dominant, conceptions of music festivals. I situate these festivals within scenes and communities of experimental music. Most of the presented music is subsumed under wide ranging umbrella-categories like experimental or electronic music. While many of those festivals are not DIY festivals – though some started out as such – parts of the audience and attendees are part of DIY experimental music scenes. Many festivals changed their subtitles throughout the years from electronic music to ‘adventurous music’, to emphasize experiments and transgressions of genres limits. There is still very little research on this type of music. Based on multi-year field research, I would like to present some of my findings. Most research in this area is focusing on noise music so far. Yet there is a huge set of genres and practitioners that do not define their approach as noise music, but as sound art, improv, fringe music, post club – or as subgenres of techno, bass music etc. with the prefix experimental. Before my studies on experimental music I researched about electronic hardcore, and while this music was not presented at those festivals in the beginning of my research – recently there has been a growing interest in gabber music. Artists of this genre are now present in the lineups of those festivals. Thus, I want to present conceptualizations of experimental electronic music styles (including genres of hardcore), and modes of sound art on the edge of music. In my Ph.D. I worked with genre-concepts and ideas of anti-genre to explain better the manifold expressions and origins of experimental music. Primarily, I want to relate musical practices to current problems due to urban transformation processes and increasing economization and commodification of music and culture, which are a crucial part of my Ph.D. research. I would like to link those musical practices with possible alternatives to and critiques of these developments towards Creative Cities and Creative Industries.

✦ **Keywords:** Experimental electronics, hardcore techno, conceptualizations

M



PUNK

Holo-caustic zine by Ondina Pires



Can we live a polydisciplinamorous ethico-aesthetic paradigm after the future?

Michael MacDonald, MacEwan University, Canada.

« Abstract

Natalie Loveless' *polydisciplinamory* is a methodological term that 'takes interdisciplinarity's transgressive charge and brings it together with the insights of theoretical polyamory' (2019: 60). Anarchists have challenged structures of all kinds including monogamy as the assumed/approved domestic-romantic-sexual organization of relationships in society. Theoretical polyamory takes this challenge into academic life, characterized as it is by disciplinary-monogamy. Polydisciplinamorous inquiry disrupts disciplinarity/discipline seeking a way to move beyond interdisciplinarity's normalizing hybridity, to take bodies, relationships, art practices, and philosophical inquiry with its affects seriously. Research-creation is an excellent example of this, but does it go far enough to inform a critique of capitalist technoculture? CineWorlding - my cinematic research-creation approach - was first developed, as a Freirean existential situation, to introduce musicology students to musicking/worldings. Christopher Small defined musicking as 'a way of knowing our world - not that pre-given physical world, divorced from human experience, that modern science claims to know but the experiential world of relationships in all its complexity - and in knowing it, we learn how to live well in it' (1998: 50). But musicology is kept at a distance from *world-becoming*, as students remind me each semester with demands to explain what philosophy has to do with their professional futures. Musicking is about living well in the musical worlds of our choosing/making, but how to do we do it when these worlds are being destroyed by platform capitalism and our educational systems are being pushed by neoliberal demands to conform to work preparation. Can CineWorlding function as a critical polydisciplinamorous pedagogy for musicology? In this talk I will discuss the tension between CineWorlding and exhaustion, where audiovisual production is harnessed to the violent speed of capitalist technoculture moving much faster than human becomings and human metabolic possibility (Berardi). Doing CineWorlding requires slowness, care, and love, can polydisciplinamorous research-creation become a practice of resistance?

» **Keywords:** *polydisciplinamory*, *cineworlding*, *musicking*.

The non-binary possibilities of zines and DIY media

Jake MAHR, University Pompeu Fabra, Ecuador.

« Abstract

Zines, or small-scale, self-published booklets and pamphlets, have long embodied the punk ethos of DIY media. Beyond this, though, zines have also stood as unique media products that consistently resist definition and standardization. Through this resistance, zines have come to occupy various media middle grounds. They can be simultaneously personal and intimate, while also being public and open to scrutiny. They can be at once subjective and objective. They can be both academic in content yet colloquial in tone. It is because of these transgressions that zines have rendered themselves a useful media form for creators who identify in similarly transgressive and non-binary ways. People who defy the social norms dictated by gender (man/woman), sex (male/female), race (white/non-white), and sexuality (heterosexual/non-heterosexual) binaries have turned to the zine as an outlet for reflection and self-representation. It is no wonder, then, that these representations are made possible through the zine's unique ability to disobey media customs and standards. Through an exploration of how these zinesters utilize the zine medium to self-represent themselves in non-binary ways, it's possible to witness the wall between 'same' and 'different', 'us' and 'them', collapse. At a time when borders, both physical and imaginary, are dividing personkind based on arbitrary differences, it is vital to understand not only how our conceptions of the 'other' are founded upon deep-seated cultural myths that are reliant on binary logic, but also how easily this logic can be uprooted, and how the 'other' can just as quickly be read as the 'same'.

» **Keywords:** zines, non-binary, identity, representation.

From riot grrrls to millennials: the new age of the DIY culture and feminism

Leyre MARINAS, Faculty of Information Sciences,
Complutense University of Madrid, Spain.

« Abstract

Since the emergence of the DIY culture and punk in the mid-1970s, youth has been creating new ways of identities and communication through resignification and reappropriation of common objects and materials. Thus, subcultures and underground culture have generated discourses and practices that spread ideas of rebellion and subversion, especially among socially marginalized and discriminated groups. The Do It Yourself boomed again with the Riot Grrrls of the early 90s, when they developed creative forms of communication through fanzines made by those female groups and bands from the State of Washington, United States. Thus, they spread their manifestos as fanzines while self-promoted their concerts, in addition to advertise other educational activities and meetings to talk about feminism, music, ecology, etc. The problems that concerned the youth, especially women, were presented through their own songs and artworks. This DIY spirit now returns boosted by the new generation of female musicians who, inspired by the Riot Grrrls, are forming female punk bands and are creating a revival scene of those 90s Riot Grrrls. Through fanzines and new forms of DIY adapted to new technologies and media, they are advertising themselves as female bands, also are showing the original Riot Grrrl movement to the new public, but most importantly they are spreading an idea of the sorority and feminism that motivates Generations Y and Z. We will see, then, not only the influence of the Riot Grrrls now, but how the DIY ethos has been adopted by young women and LGBTBIQ+ community.

× **Keywords:** DIY, riot grrrl, fanzine, millennials, feminism.

Beating drums, living in communities: discourse, representation, and performance of self and group identity in Brazilians community-based percussion bands

Fábio MARQUES, University of Minho, Brazil.

« Abstract

This paper focuses on the meanings that amateur percussionists give to their collective musical practice and street performances in Fortaleza, Brazil. It is part of an ongoing Ph.D. research. In the contemporary context of fragmented, partial, and hybrid identities, participation in amateur music groups establishes social networks, also collective ways of being, act, and experience the city linked by aesthetic, affective, and political affinities. The study focuses on groups categorized as a community music experience, where amateur practice appeals to a cultural experience, community sense, street performance, and musical learn and practice. Assuming this kind of amateur musical practice as a playful way of consuming music, we aim to analyze and compare how collective music practitioners feel their experience in different groups (i.e., related to samba, maracatu, or mixed pop repertoires). Three different groups will be chosen for the field research, which will happen through participant observation, semi-structured interviews, and analysis of digital content. The objective is to grasp how these practitioners live their experience to elaborate discourses and perform their self-identity, situate themselves into a community, and experience the city. Highlighting amateur music practice in contemporary cities, the paper address popular music consumption studies, calling upon key concepts as subcultures, tribes, and music scenes. The study contributes to the understanding of the collective amateur artistic practice in contemporary cities.

» **Keywords:** music, identity, community, musical practice, lifestyle.

Secret places for secret societies. The digital monuments of Northern Soul

Edward Marsden, University of Birmingham, United Kingdom.

« Abstract

This paper explores the role of physical spaces in the Northern Soul sound culture and the impact of their loss. It does so by examining how these spaces are now virtual underground sites on social media platforms. Such sites have served as safe (underground) spaces during the Covid crisis, which has enabled members to instantly connect. The replication of sites serve to connect the local, global and virtual communities, whilst also serving as digital monuments that preserve the past. This enables sound cultures to curate underground aesthetics, whilst being exposed, online. The challenges faced by progressive members of this sound culture revolve around retaining underground ideologies; however, their deviation focuses on new music, which is a source of contention with nostalgic members. Social media offers platforms where disparate, progressive, members connect to perpetuate the underground. It also allows them to promote new music by using digital do it yourself (DDIY) methods.

» **Keywords:** social spaces, digital spaces, local, global, virtual, DDIY, Northern Soul, underground, online.

Indie rock and gender in the digital world: the Spanish band Hinds

Laura González MARTÍNEZ, University of Valladolid, Spain.

« Abstract

The changes introduced in the musical distribution have turned platforms such as Facebook, Instagram, YouTube, Bandcamp or Spotify into central means for the dissemination and subsequent recognition of an artist. The Spanish rock band Hinds is an example of how, in just two years, an independent artist has occupied a position of considerable importance within the international scene and has created its brand without signing with a major label. Digital technologies are a key component for the entire framework of musical creation, production and distribution, but also for the articulation of identities. Specifically, new materialism and post-humanist feminism have shown an increasing interest in relating the discursive dimension of gender with technological developments. However, far from idealizing these tools, they have questioned whether the transformations caused by the new technologies have modified reality through new forms of representation or, on the contrary, they continue repeating the same clichés under the guise of technological advances (Braidotti, 2005; Wajcman, 2006). Through Hinds and its content on social networks, streaming platforms and digital media, this paper analyses how the artistic character is configured and legitimised in current popular music and how certain stereotypes and gender identities are negotiated and rearticulated in indie rock.

× **Keywords:** hinds, indie rock, identity, gender, digital media.

+ **References:**

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Rock music and rocker's lifestyles: looking at the social representations in the Portuguese contemporary society

Ana MARTINS, Institute of Sociology, University of Porto, Portugal.

« Abstract

As we know, rock performances and lifestyles have frequently been linked to a whole series of disorders, substance uses and abuses and risk behaviors commonly expressed in the epitome of sex, drugs and rock'n'roll. In this context, there are countless enumerations of these themes in the lyrics and videos of artists or rock bands and there is also a fascination with the mythical stories of rock and roll, its bohemian life and the refusal to adopt conventional behaviors. These legends and narratives are crucial to the daily experiences of fans, particularly young people, and in their search for a position in the face of the authenticity and freedom of the rocker way of life. In this context, this analysis aims to explain and understand the social representations and practices incorporated with the sex-drugs-rock trichotomy in contemporary Portuguese society. In other words, we intended to know the stereotypes, feelings and interpretations associated with sexual behaviors and the consumption of illegal substances within the rock universe as a post- (sub) culture in a context of late modernity.

× **Keywords:** rock'n'roll, risks, social representations, contemporaneity, Portugal.

Ritualizing a trance or transcending a ritual: Tarantism in the 21st century

Alan MARZO, Flee Project, Switzerland/Italy.

« Abstract

To delimit the ritual scenery, or the ceremonial perimeter of the dance, a large sheet, spread out on blankets, covered the floor of the room, and on it, in a corner, lay a basket for the offerings collections, and images of St. Peter and St. Paul in intense colours. Here, in the limits marked by the white canvas, the tarantata was performing, also in white like the canvas' on which she was dancing, the waist held close by a band, her black hair temporarily loose and falling on the olive-green face, on which the features could be observed, ostentatiously motionless and hard, her eyes successively closed and half-closed, like a sleepwalker, while the guitarist, accordionist, tambourine player and our barber-violinist were in turn performing the vibrant story of sound therapy (Martino, 2009). The protagonist of this scene, narrated by Italian anthropologist Ernesto De Martino in his famous book *The Land of Remorse*, is called Maria and comes from Nardò, a village located in the north of Salento. Surrounded by musicians playing their music, Maria dances until exhaustion. Maria suffers from tarantism. Like many other tarantate, Maria is considered by her community a victim of an obscure tarantula's bite, which she cures by moving to the rhythms of pizzica, an ancestral music. We are in 1961, and the relics of a primitive world are about to collapse in the face of a galloping modernity. Continuously transforming the Mezzogiorno (South of Italy), industrialization will, over time, triumph over this anachronistic disease. The symbol is clear: a peasant culture has become too embarrassing in an Italian nation celebrating the golden age. Nearly sixty years after its disappearance, the 'Apulian disease' seems more alive than ever, inspiring researchers, passionates and cultural actors of all kinds, triggering at the same time debates about the integrity and nature of this 'renaissance', perceived by many as a simulacrum. In this dynamic, an increasing amount of initiatives have emerged, using the trance phenomenon, its music, iconography and choreographic nature as a fabric for artistic creation. This trend raises several questions related to ethic, patrimonialisation, art practices as well as heritage commodification. But before all, an important question remains: how can we make sense of this trance ritual in our contemporary times?

» **Keywords:** tarantism, ritual, ritual scenery

The Empowering Potential of Non-Organized Leisure Time

Barbara MATALONI, University of Vienna, Austria.

« Abstract

In recent decades young people's leisure time has been identified as important learning time. Especially young people from more privileged backgrounds and urban areas have access to many leisure time opportunities complementing their educational trajectories. Very often the focus lies on the acquisition of additional and distinctive skills and competences. However, leisure time unfolds its empowering potential, when it is not already colonized by pre-defined goals. In fact, creative processes require time to experiment, to try out and to immerse oneself. Against this background, the present contribution proposes to analyze in quantitative research not specific leisure time activities, but the conditions characterizing the contexts, in which young people spend their leisure time. In this regard, four aspects could be identified that support such creative processes: (1) the extent to which it is possible for young people to think about themselves; (2) the possibilities they have to discover new interests; (3) the availability of supportive others; and (4) the level of familiarity that young people have with the contexts in which they spend their leisure time. These latent aspects were operationalized for a quantitative online survey among young people in Vienna aged 15 to 18. The contribution provides insights into the development of the instrument, which was also based on the analysis of qualitative interviews. Ultimately, it discusses some substantive results, which show that non-organized leisure time, in which DIY practices can emerge, is of particular importance for such creative processes.

× **Keywords:** empowerment, non-organized leisure time, quantitative measurement.

DIY institutions by necessity: statefunded local history museums in Russian small towns

Alisa MAXIMOVA, Aristotle University of Thessaloniki, Russia.

« Abstract

Research generally view DIY institutions as small-scale, informal, volunteer-run, community focused, independent organisations. They are often contrasted with mainstream cultural and heritage institutions. However, I argue there is a field inbetween. The paper focuses on museums of local history in Russian regions, formal institutions that by necessity have to rely on informal participation, DIY practices, and volunteering. Local history museums in Russia were developed in the 20th century as a state network. They have been, and remain, tightly connected with nation building and dependent on centralized control and budget funding. In regional museums, resources are scarce. There is little room for change and for promoting museum activities. Museum work, although provides a permanent position, is underpaid (rarely more than 200 euro per month). These circumstances allow for emergent DIY-practices that help maintain the museums and develop them. Despite holding no official expert title nor having professional training, people engage in creating exhibitions and museum programmes. For example, they contribute by building wooden mockups of local churches, by creating folk costume exhibits, by bringing their own collections into the museum, or by researching the towns' past. Yet, unlike "traditional" DIY institutions, DIY practices in local history museums mostly remain individual projects of hobbyists and enthusiasts. They might be about the local past, and they might indirectly serve communal interests, but primarily they are not collective or community-oriented. The study is based on in-depth interviews with current and former museum staff, amateur local historians, volunteers, and other types of actors.

» **Keywords:** DIY institution, DIY practice, museum, volunteering, local history, local community.

Rebel Girl: a collective alternative to the 'flâneuse'?

Alice Beatrice Gomes de MEDEIROS, i2ads/Faculdade de Belas Artes da Universidade do Porto, Portugal.

« Abstract

Walking begins to be perceived in a poetic and artistic way with the figure of the flâneur. The portrait of this character who wanders between urban reforms and Parisian crowds seems to dominate the artistic and academic universe fascinated by the urban. The image of the flâneur as a woman, however, was never explored in the XIX century and is still difficult to visualize today. It can be said that the use of the word 'flâneuse' (in the feminine) is currently under debate. Is there a female version of this romantic character? Do women who walk and occupy the public space feel free to do so in the same fullness as the 'painter of modern life'? This article intends, to make a parallel between the figure of the flâneur and the rebel girl (music and popular term in the 90s punk riot grrrl movement) in correlation to feminist demonstrations and marches against harassment / violence of gender (and in favor of the right to the city), such as the American 'Take Back The Night', the Canadian 'Slutwalk', the Brazilian 'Lanternas', or the performance/protest 'Un violador en tu camino', many times driven by artists and feminist activists. This article also aims to analyse the influence of feminist artistic practice in said protests. This reflection is part of a PhD research in Fine Arts entitled 'Walking for it - Walking as an artistic practice in the cities of mobile media: a poetic resistance to gender violence' under development at the Faculty of Fine Arts of the University of Porto (FBAUP), which methodologically focuses mainly on the format of collaborative visual and digital research, with people who suffer or have suffered harassment in public spaces, through the collection of narratives and autoethnographic dynamics. Can the concept of flânerie, in the feminine, be re-signified? What character or term best defines the female reality in the urban context? A woman, a character, who despite the ills present in patriarchal cities, walks with her head held high and brings revolution in her steps. For this woman, walking and occupying the city is a synonymous to political resistance. Are we 'flâneuses' or rebel girls?

» **Keywords:** urban space, gender, protest marches, performance, feminist activism.

Media activism in the music industry: the resistance of working-class women in online music network projects

Beatriz MEDEIROS, Universidade Federal Fluminense, Brazil.

« Abstract

Despite the existence of a constant struggle for power, resistance groups can find more spaces where they can thrive, as they are able to establish meaningful social exchanges and interactions. This phenomenon is also common in the music industry. In recent years, we have witnessed a growing awareness of the importance of women's role in music production as well as an increase in digital feminist activist initiatives in the Global South (Connell, 2014). Based on this premise, I adopt an ethnographic approach by immersing myself in the digital environments of two projects that focus on the female presence in the music industry: Women Walk Together and RAIA. These spaces reveal important shifts in terms of digital activism, the feminist movement of the 21st century and the music industry itself. My research entails an analysis of these projects' websites and profiles on social media, focusing on their interactions with followers and the content of their posts. My main question is how can both projects stimulate the exchanges between female women who work in the music industry? I also investigate the ways in which digital activism contributes to building stronger networks for working-class women in the music industry, considering online visibility as a social process (Brighenti, 2007). In this way, I wish to generate a discussion that takes into consideration various elements, such as the role of women musicians in the Global South, female presence and resistance in the music industry, and the linkages between digital activism and media literacy.

× **Keywords:** music industry, feminist studies, online ethnography, global south.

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Mail art from the eternal network to temporary exhibitions and archives

Talisson MELO, Federal University of Rio de Janeiro, Brazil.

« Abstract

I aim to share some thoughts and notes about the constituting process of Mail Art as medium of artistic and activist expression, engagement, connection e exchange emerging within a set of countercultural interventions in the 1960s and 1970s. Since it started to be named as Mail Art (and this genealogy is a point I want to question), in a few years, artists formed nuclei and a network of contacts - thus theorized by some as an 'Eternal Network' -, as well as documentation centers and collective exhibitions made of hundreds of works sent by artists from different countries and continents, based on drawings, collage, printmaking, silkscreen, photographs, films, performance records, and recreations of bureaucratic elements of mail itself, as seals, stamps and envelopes. Beyond being a strategy of organization run by artists themselves, looking for alternative platforms to make their artworks and circulate it, their proposal can be understood as institutional critique, intermedia experimentation, and an early systematization of artists' approaches to communication institutions, while appropriating the Mail, then the radio, the TV, computation labs, and organizing their own exhibitions of it, followed by archives, catalogs and more material to circulate. To have a line to track objects, actions and people among this seemingly chaotic network, I propose to build the analysis on the exhibition 'Arte Postal' that was part of the 16th Sao Paulo International Biennial, in 1981, in Brazil.

× **Keywords:** mail art, contemporary art, counterculture, art exhibition.

Fat body as resistance in visual arts: Elisa Queiroz's fat activism

Júlia MELLO, Federal University of Rio de Janeiro, Brazil.

« Abstract

This article analyzes the development of fat activism in Brazil considering Elisa Queiroz's artworks. The artist started to develop dialogues related to visual arts and her body, reflecting on prejudices still strongly present in Brazil and offering a rethinking and reenvisioning of the fat body. Queiroz uses the body as provocation, as a struggle against the imposition of hegemonic discourses, making a point to stand out as 'marginal', rather than striving for normativity. Considering the works of LeBesco (2001), Kwan and Flacker (2008), Charlotte Cooper (2016) and Stefanie Snider (2010, 2013) that address the fat body in North American and European scenarios, I seek to understand the development of fat activism in Latin territories, recognizing the scarcity of studies focused on the subject. Queer approaches by fat activists such as Cooper (2016) are relevant mainly by their antinormative and indefinable character and by the possibility of understanding artistic practices that refuse to perceive the fat body as 'harmless.' Under this weightneutral bias, heteronormativity is recognized as a relevant element for understanding the regulation of fat bodies; and new possibilities of fat transgression are presented in view of its growing medicalization, pathologization, and mercantilization. The results indicate the possibility of recognizing a record of fat activism in visual arts in Brazil, allowing the subversion of corporeal standards and making room for emergent discussions about gender, culture, and identities.

× **Keywords:** art, body, gender, fat activism, queer.

+ **References:**

× LeBesco, K. (2001). Queering fat bodies politics. *Bodies out of bounds: fatness and transgression*, edited by Evans Braziel and Katheleen Lebesco. Berkley and Los Angeles: University of California Press, p. 74-90.

Battle rap DIY culture in the Philippine Context: Handog ng Pilipino sa Mundo

Lara MENDOZA, Ateneo de Manila University, Philippines.

« Abstract

This presentation will be about Pinoy hip-hop, or Filipino hip-hop, as manifested in the battle rap scene made famous worldwide by FlipTop Battle Rap League. It will focus mainly on Anygma, the founder, CEO, and president of FlipTop, and how he formed the league that has become the most-watched battle league online (according to Verse Tracker: The Battle Rap Music Index 1 and millions of subscribers and views on its YouTube channel). The FlipTop scene activates what Antoine Hennion has described as the expertise of the amateur; that is, FlipTop was conceptualized and founded by an university student before he graduated and then has been running without any corporate backing for the last ten years, something that Anygma himself is quick to point out and emphasise. The league also aims to build on the expertise of the amateur as evidenced in the adjudication process, whereby several of the league stalwarts such as BLKD and FlicT G, renowned battle emcees in FlipTop, consciously educate and edify the online fans on the mores of battle rap via their judging with the hopes of creating a fanbase that is educated about battle rap. While Hennion champions the expertise of the amateur fan, Tricia Rose supports the thrust of this presentation in her conclusion that what many outsiders to the hip-hop scene consider to be kitsch, trash, and a waste of time, is actually a redeeming life force to the community of practitioners and enthusiasts. In the Philippine context, FlipTop has been embraced by the hip-hop community as one of the best things to happen within the culture and which I will try to show is a cultural and artistic legacy of the Filipinos to the rest of the world. The reasoning behind this claim is based on the anthemic cry of the nation in the aftermath of the 1986 people's revolution which was dubbed as a bloodless revolution, arguably the first of its kind. Hence, FlipTop, a league of battle rappers, is a league for rappers who are fighting to be heard, recognised, and respected, much as Rose's inner city black youths used hip-hop music to survive, fight back against hegemonic mainstream white music, and gain recognition and respect from outsiders or non-practitioners of hip-hop music.

» **Keywords:** DIY, rap, hip-hop, Philippines, flip-top scene.

What is 'independence' to the independent rock scene?

The case of the independent rock band collectives of Fortaleza (Brazil)

Pedro MENEZES, Institute of Sociology, University of Porto, KISMIF Project, Brazil/Portugal.

« Abstract

Fortaleza is a metropolis with 2.6 million inhabitants located in Northeastern Brazil, a marginalized region of the country, characterized by a local traditionalistic culture of which rock is not a representative element. In order to increase the effectiveness of their strategies, the independent rock bands in town turned to organizing themselves in collectives: somewhat like 'bands of bands' or 'unions' rock bands with common interests would join to develop their action plans together. Given the emergence of the independent rock band collectives, the local government launched a bidding process targeted at those artists. According to the public auction, the bands of the selected collectives are entitled to perform at Belchior Cultural Center, a governmental facility created and operated with public funds, and receive institutional and financial support from City Hall, who will pay their fees. By using as methodological tools the retrieval of the many definitions the idea of 'independence' has received through the independent rock history (diachrony) and the interviews I made with the collectives of Fortaleza during my ethnographic immersion (synchrony), I address this scenario and ask: what does 'independence' mean to the independent rock band collectives who perform at Belchior Cultural Center? It seems to be a fair question since, despite regarding themselves as independent, those rock bands work (1) collectively and (2) with institutional and financial support from the city government. In other words, can those artists be considered independent, when depending not only on their peers (for belonging to a collective) but also on their municipality (who pays their fees and provides the place for their concerts)? Then, if so, what is independence to the independent rock band collectives of Fortaleza who play at Belchior Cultural Center?

» **Keywords:** independence, D.I.Y, indie.

Punks, prophets and the language of the people: Three decades of Afrikaans music from the ghettos of Cape Town

Schalk D. van der MERWE, Stellenbosch University, South Africa.

« Abstract

The popular music of the Cape Flats, an outlying area of Cape Town, South Africa, where mostly coloured people have resided since the forced removals from the city's centre in the 1960s, has a rich history of addressing socio-political issues. During the mid-to-late 1980s, towards the end of apartheid, the punk group The Genuines and hip-hop pioneers Prophets of Da City (POC) released powerful anti-apartheid protest songs. This subversion had a deeper dimension in tracks like The Genuines' 'Die Struggle' ('The Struggle') and POC's 'Ons Stem' ('Our Voice' as opposed to the apartheid national anthem 'Die Stem', or 'The Voice'), because they were written in a Cape dialect of Afrikaans that stood apart from the standard, state-sanctioned form of the language. Language has remained a vital element in popular music practice around Cape Town in the postapartheid era. More recent songs written and performed in Cape Afrikaans (Afrikaaps, or Kaaps) by artists such as Jitsvinger and Youngsta are inspired by issues of coloured identity, poverty and enduring frustrations in the postcolonial state. This is the language of the streets and is markedly different from the majority of commercially released Afrikaans music. Democratic South Africa is now 26 years old and little has changed for this community. This paper aims to contextualise the historical trajectory of this particular form of Afrikaans music from the ghettos of Cape Town, from singing truth to apartheid power, to voicing the challenges of modern-day postcolonial life in the language of the people.

× **Keywords:** popular music, punk, Cape Town, ghettos.

From a creative process to an alternative label: the DIY experience in the case of roller derby

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« Abstract

Created at the beginning of 2000s in the United States, roller derby, a contact sport played on rollerskates, is linked with the ideology of the Riot Grrrl punk movement: a do it yourself (DIY), feminist and exclusively-for-women practice model. A socio-ethnographic approach has been chosen in order to understand the development of this emerging sport in France and throughout Europe. Through interviews of players and participant observation since January 2020, DIY appears, first, in a creative dynamic. From 2009, european derby has grown through the acceptance of its inherent DIY model, by encouraging the creation of a practice both innovative and unfamiliar outside the North American context. The DIY ideology has also informed the policy framework of many teams. Thus, the ethos 'by the skaters for the skaters' multiplies the players' experiences, shaping a sporting context based on the permanent re-creation of festive universes. The DIY 'bricolage' of the imaginaries of punk, rockabilly and US sport shows represents a symbolic and/or an ideological way for the derby world to act against traditional competition models. Today, derby's sporting progression contributes to a blurring of the limit between the defense of an alternative model and the recognition by the hegemonic authorities of roller derby as a 'real sport'. This paper would question the evolution of DIY ideology, regarding the 'professionalization' of roller derby. As a reflexive tool for action, DIY will be analysed as the result of a dialogue and readjustments between actors of derby and sport context.

× **Keywords:** roller derby, sport subculture, competition, DIY.

Values of autonomous culture: Illegal musical events in the times of COVID-19

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Environnement, Santé, Territoires, CNRS-Université de Montpellier, France

« Abstract

Restrictions due to the COVID crisis (closure of cultural venues, ban on public gatherings) led to the emergence of illegal and self-organised musical events, such as clandestine concerts and rave parties. Some of these events were already taking place before these restrictions – notably for aesthetics and practices that are not recognised by cultural institutions and policies, or that claim autonomy, 'do it yourself', or political contestation. Others have emerged during the COVID crisis, from the expressed 'need' to experience musical events in collective presence, despite the health and legal risks – and faced an increased repression, as well as public moral judgements about their supposed responsibility for the pandemic dissemination. Our research focuses on the values advocated and/or experienced by organisers and spectators of rave parties and underground concerts in the south of France during the COVID crisis. Do these events, organised without any link to cultural policies and institutions, carry the same social values as institutional events and 'legitimate culture'? If not, what specific values and valuations emerge from this autonomy and informality? How do participants consider the balance between health risks, legal risks, and the 'need' for collective musical experience? How different values are intertwined in these cultural and social spaces (socialisation, entertainment, freedom, well-being, empowerment, autonomy, democracy...)? What are the relative places and shapes of aesthetic and social values? What is the reciprocal influence between social contexts and artistic contents?

× **Keywords:** COVID-19, illegal musical events, DIY, autonomous culture.

Protest Images, Collective Portraits. Ten years after the 2011's 'Networks of Outrage and Hope'

Madalena MIRANDA, New University of Lisbon, Portugal.

« Abstract

Appearance is a political instance, as collective representation is a possibility to an emancipation of communities, of the 'peuples' (Didi-Huberman, 2012), and a mechanism of constitution of cultural memory. The possibility of appearance that also participates in the history of collectives is a power relation in itself. In digital culture, global appearance seems to have exploded, but it has also been dissolved under a digital technological regime of 'mass image' (Cubitt, 2016) visual production. Immateriality, programmed obsolescence, pervasive software and a dependence to produce and visualize under global corporations regimes, that organize systems and technologies, make this affirmation paradoxical and problematic to a collective constitution of these representations with a risk of commodifying memory. Despite this, there has been a connection between cultural techniques and memory, that under the 'Californian Ideology' (Barbrook, 1999) digital culture is organized as a balance between 'participatory culture' and 'neoliberal entrepreneurship'. However, never such a quantity of images have been produced and shared. Hito Steyerl defines these as 'poor images' or as stated here, defined as precarious images, making a correspondence between presente political regimes of labour with visual and cultural production digitally produced, as non professional video. But in moments of uprisings, these poor images, commonly recognized as devalued, served to communicate and create memory and History, emancipating 'vernacular' videos as part of the political actors (Snowdon, 2014) Such were moments as 2011 social movements, like 'Arab Springs', 'Moviment12M', 'Madrid15M' and 'Occupy Wall Street', when 'networks of outrage and hope' (Castells, 2012) stepped out globally, in an hybrid public space of insurrection. As analyzed in visual landscapes of Youtube.com where 'participatory culture is its core business' (Burgess & Green, 2009), these images were part of the uprisings flow, and their retrieval constitutes an act of 'reappearance'. This reappearance is oriented here in diferente gestures, respectively as a constitution of a corpus of protest videos, aligned through the metaphor of fireflies-images (Didi-Huberman, 2009) in digital times, transported to Youtube.com visual continents. Also, as part of a practice based research, a prototype of an interactive documentary, as a platform film, has been developed, aligned with a representation of an 'articulation of protest' (Steyerl, 2002) where,

as an editing table, between individual and collective timelines, a participatory interactive experience is proposed, using remnant materials of protests. This study essays how to relate artistic practices of 'Critical Laboratory' (Hirschhorn, 2013) with 'found collective' effect of archive documentary (Baron, 2013) related in this digital, online, multimedia, interactive, audiovisual artifact, produced by individuals with digital images, in a way to persist in collective memory and become a collective portrait of political appearance from historical moments of social movements uprisings as those of 2011. At the same time, an activist and aesthetic intervention, an activist intervention takes place, as a political 'XXIst Century art form' (Weibel, 2014).

× **Keywords:** digital activism, documentary, 2011 social movements.

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DIY feminism: To be (or not to be) a feminist in the post-everything generation

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Victoria BALAN, Erasmus University Rotterdam, Netherlands.

◀ Abstract

Contemporary times are marked by a (re-)definition, de-construction, and often mainstreaming of gender, sexuality and intersectionality issues. The meaning-making processes defining femininity, masculinity and everything in between are undergoing a profound transformation as the boundaries between gender categories are becoming more blurred. At the same time, academic interest is widely being devoted to making sense of such a transformative time. In the context of this prolific socio-cultural landscape, this paper addresses the question of (post-)feminism. What does it mean to be a postfeminist today? The complexities and contradictions embedded in postfeminism, including the issue of posting, the confusion around feminist waves, the generational clash, and the oftencontrasting ideas and meanings that young women and men – defined here as the ‘posteverything’ generation – attach to the term itself make this a fascinating phenomenon to investigate. The ambiguity currently attached to the concept of postfeminism often allows individuals to pick and choose which aspects of it they adhere to, while excluding others something the traditional feminist ideology cannot condone. On the other hand, however, such a DIY form of (post-)feminism could be seen as a present-day response to the movement, a point which has received little academic consideration to date. This comparative analysis aims to bring new insights into the topic, by exploring the different interpretations of feminism amongst young men and women in Italy and the Netherlands.

» **Keywords:** feminist studies, postfeminism, fourth wave, DIY feminism.

Making Space: Difference and diversity at British music festivals

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Jo HAYNES, University of Bristol, United Kingdom.

◀ Abstract

Contemporary festivals are increasingly recognized by scholars as an important context in which encounters with cultural difference take place. This paper focuses on the role of the spatial context in representing and integrating cultural diversity into the production of the British music festivals. The cyclic nature of the festivals, that tend to happen at the same location each year, may contribute to developing a sense of familiarity and belonging to those places amongst festivalgoers. Similarly, the spatial design of festival sites, i.e. themes, aesthetics and objects that transform the location during the festival, contribute to creating a unique, memorable experience that becomes, even if temporarily, part of participants' identities. The spatial representation of cultural diversity can, therefore, help create possibilities for meaningful encounters with diversities. However, organisers of rural and urban festivals may come across different kinds of pressures when trying to address cultural diversity, where the former are assumed to lack diversity in terms of local populations and the latter located in diverse cities raises questions of how to create inclusive spaces for local communities. Based on in-depth semi-structured interviews with festival organisers, this paper investigates how diversity fits in with their festivals' ethos and how it is translated through their use of space. It presents preliminary findings from our research, discussing limitations and opportunities for festivals' spatial contexts in facilitating encounters with difference.

» **Keywords:** british music festivals, space, difference, diversity.

Headless women and other events: Creating feminist narratives to public art through DIY wheat-paste posters

Mariana MORAIS, Faculty of Fine Arts, University of Porto, Portugal.

« Abstract

Headless Women and Other Events is an art project that examines two centuries of public art in Porto. The permanent character of some public art, namely sculptures and monuments, perpetuates representations and narratives of a specific society over the decades. These stories generate great contrasts when it no longer relates to the current social structure. How to re-signify existing narratives in these public art works? In order to point out the contrast in these art works' narratives, I have created a series of sixteen lo-fi wheat-paste posters, which were pasted on the walls of unoccupied buildings in the city of Porto to encourage a broader participation in the debate on the representation of women in public art. All the posters' somewhat surrealistic illustrations were collages from photographs of different sculptures found in the city, in an attempt to materialize my discomfort caused by the female allegories and to emphasize the historical legacy of female representation. These illustrations suggest reversing the essentialist narratives that I identified in the city's public art, by questioning issues such as the imposition of beauty standards, harassment, female sexuality, the fetishization of the female body, for example. The posters proved to have an impact in the virtual space of social media and in the physical space of the city, which has also allowed me to reflect on the differences and similarities between the placement of both DIY posters and permanent sculptures in the public space.

» **Keywords:** women in public art, female representation, feminist narratives, wheat-paste posters, DIY.

‘Fractured micro undergrounds: the translational work of independent music infrastructures in the Hong Kong underground music scenes’

Francois MOUILLOT, Hong Kong Baptist University, Hong Kong/Canada.

« Abstract

This paper examines the role of small music intermediaries in the formation of underground micro-scenes in Hong Kong. In the city, the popular music landscape has, since the 1970's, largely been dominated by the Cantonese Pop (or 'Canto-pop') music industries. Canto-pop has come to be seen as the primary musical signifier of Hong Kong identity, both locally and internationally. Starting in the 1980's, a variety of music practices – genres including indie rock, rap, and experimental music – that do not necessarily code as 'underground' in other global settings – have struggled to exist on the margins of and in the interstices of the Canto-pop music industries and have formed an atrophied and fractured constellation of local musical under-currents. Within this context, small cultural firms – record stores, microindependent record labels, local stores, music festivals, etc. – that generally see themselves as resisting the mainstream Canto-pop (and now Mando-Pop) cultural industries but see themselves as almost entirely separate from one another have persistently been central in shaping these micro-scenes through processes of cultural adaptation that can be seen as metaphorical 'translations' of the activities of other international scenes. Using interview materials and data gathered during fieldwork, this paper therefore posits that these small firms mediate the Hong Kong undergrounds by acting as 'translational checkpoints' that select, import, and adapt sonic, textual, visual and ideological elements from similar – but often more developed – music scenes in European, East Asian and South-East Asian contexts. In turn, this paper argues that the work of these firms, in spite of their disconnected and disjointed natures, contributes an under-accounted for and multi-faceted sense of musical identity to Hong Kong, and positions the city within a network of independent and left-field music activities across Asia and Europe.

× **Keywords:** East Asian independent music, Hong Kong studies, creative industries, minority identity.

Divergences, Incisions, and Promises of Glory -Origins of Portuguese indie

Luiz Alberto MOURA, Center for Communication and Society Studies, University of Minho, Brazil/Portugal.

« Abstract

This article aims to analyze the origins of the so-called Portuguese post-punk and its effects on what would become known as the indie rock in the country. We will take as a case study four local emblematic labels which marked the period: Fundação Atlântica, Ama Romanta, Dansa do Som and Facadas na Noite. Each one in its own way initiated unique modes of production in national music: the first three in Lisbon, and the last one coming from Braga, the first micro scene outside the capital. We will look into how these labels 'co-opt' foreign influences and reconfigure them into local sounds. We also intend to clarify issues and unveil strategies chosen by these labels and their impacts, beginning with their niches, and moving beyond the music to affect Portuguese culture in general. Also, within our scope are the strategies they developed to differentiate themselves from the recording industry, as well as their ambiguous relations with it. All this happens in a time when Portugal emerges from dictatorship and faces growing urbanization, and finds itself in a phonographic crisis. In this scenario, the indie record companies step up as alternatives to the mainstream, giving a voice to underground movements. That said, we will pay attention to the Portuguese socio-political-cultural panorama as we analyze the context and dynamics of these labels in the creation/production/dissemination of music and innovative arts in those times, assuming a pivotal role in the implementation and development of the indie music segment. We consider these four labels as emblematic in this process that will spread throughout the country in the following decades.

× **Keywords:** post punk, indie labels, indie, Portugal, record labels.

The eternal(ly struggling) city: A roman musical journey between the local and the global

Fiamma MOZZETTA, Goldsmiths, University of London, United Kingdom.

« Abstract

Not so long ago Rome (Italy) was considered a flourishing musical centre capable of attracting national and international figures. During the sixties and seventies artists like Alvin Curran or Ennio Morricone flocked into the city and contributed to the construction of a scene which was ever-changing, exciting and forward-looking, where the underground experimented with the mainstream, and where cultural boundaries did not exist (Mattioli, 2016). As time went by, Rome became nothing but a city struggling to give coherence to its musical identities, and to make its voice heard outside of its borders.

Drawing from my current PhD project, and with the Roman cultural heritage framework in mind, I will consider the contemporary construction of two music scenes in Rome: the indiepop scene and the experimental one. While the 'indie-pop' remains an echo of a commodified international taste with the help of a strong mediated network, the 'experimental' provides a niche local alternative, articulated with the help of clubs and venues. These venues are, however, facing dramatic challenges in economic and political terms: many of them are being closed down by the government, making it hard for the sociability and musical development of the scene (Kruse, 2010; Turkle, 1995). Changes in the urban setting, the politics of the city and today's mediated environment will be discussed, mostly taking instances from the local journalistic discourse, fieldwork and personal engagement with the city (Mozzetta, 2018). Tracing a line between the Roman artistic past and the present will help emphasise also how issues on cultural memory and national heritage differ in relation to place (Bennett & Rogers, 2016).

- × **Keywords:** local music scenes, virtual scene, cultural memory, urban politics.
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‘Doing-it-together’ in Toronto: Queer world-making, DIY ethos and resisting erasure

Emily L. MURPHY, Brock University, Canada.

« Abstract

This paper will examine the roles that DIY spaces and ethos play in queer club cultures and their resistance to the forces which work to assimilate and erase them. My analysis draws from the example of the cancellation of Toronto’s Nano Mutek Pride party in June 2019, whereby Toronto’s queer club community responded to venue loss by ‘doing-it-together’ and throwing a last minute ‘apartment rave’. Here, I position participation in queer raves as a quotidian practice of ‘queer-world-making’ whereby new norms and utopic possible futures might be imagined through shared aesthetic experience (Muñoz, 2009). DIY music venues, then, offer spaces within which queer communities can gather (and dance) according to their own rules, outside of heteronormative standards. Indeed, the queer parties thumping within DIY spaces allow for unruly desires to be communed with and made visible – for a moment in time, perhaps even normalized. As a form of queer cultural production, these parties and the DIY spaces within which they flourish represent lines of flight out of hegemonic discourses. Yet, structuring forces such as gentrification and restrictive nightlife bylaws constantly attempt to smooth out these unruly lines – the basement venue is filled to form the base of the condo tower, while the queer communities once seeking refuge there are displaced. Yet, even when the venue is lost the DIY (or rather, ‘do-it-together’) ethos remains, and the queer rave resists erasure – it burrows deeper underground (and into your apartment), in search of new utopias and worlds to inhabit.

× **Keywords:** club culture, queer world making, DIY, resistance.

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Holo-caustic zine 2, page 4 by Ondina Pires

Madam C.J. Walker

Is Your Hair Short?

A WISE CHOICE

BEAUTIFUL WHITE TEETH

MADAM C. J. WALKER'S ANTISEPTIC DENTAL CREAM IS THE SECRET

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Madam C.J. Walker, born Sarah Breedlove, 1867 - 1919, an African American entrepreneur, philanthropist, and political and social activist. She is recorded as the first female self-made millionaire in America in the Guinness Book of World Records.

The social lives of reissues: Rethinking object biography in popular music studies

Jose Vicente NEGLIA, University of Hong Kong, Hong Kong.

« Abstract

This paper will make a case for rethinking object biography in popular music studies. By object biography, I am referring to a particular methodological and analytic approach to material culture that begins from the premise that objects - that is, commodities, goods, artefacts, and so on - have social lives that follow their own unique trajectories across time and space. Object biography has been influential in popular music studies since Appadurai's and Kopytoff's foundational essays in the *The Social Life of Things* (1986), but I propose that its potential as a methodological and analytic tool has not yet been fully realized to date. This paper sets out to make the case for rethinking object biography in the context of recent trends in scholarship, particularly with regard to the so-called 'material turn' in the humanities and social sciences. While object biographical scholarship in popular music studies has tended to focus on questions of value and the commodification process (as per Appadurai's and Kopytoff's foundational essays), I argue that the object biographical approach offers insights into a broader range of issues, including matters of aesthetics and processes of genre formation. Drawing on the example of the influential Nuggets reissue compilation album, I ask, how might we understand the reissue album as a unique media form, with its own distinct cultural and aesthetic logics? More generally, I propose that object biography presents a useful set of conceptual tools in how we think about popular music's material culture, especially with regard to audio media.

» **Keywords:** albums, rock music, popular music media.

Case studies for a possible sonic lab. Hugh Davies' DIY and hacker methodologies

Laura Netz, University of Arts London, United Kingdom.

« Abstract

One example and a case study of this research is the Electronic Music Studio. Although sound studios, are not generally named as labs, most of the practices developed in them are related to laboratory practice. According to Jussi Parikka (2016: 81), 'the studio (as in artistic creativity)' is a place where to practice 'the method of invention' (ibid.) which is essential for the functioning of the lab. Therefore, I feel legitimated to include the EMS in this study. Following on from this, the research will look at how studios adopt experimental methodologies and defy a hegemonic definition of the laboratory. Studying these methodologies and focusing on sonic practices developed in an academic lab environment will be useful to define and establish the concept of a sonic laboratory. To analyze more closely the extensive meaning of the sonic laboratory in an academic environment, and not only to take examples that are named as a laboratory, this research also extends the concept of the sonic laboratory to studios and workshops. Experimentation being a characteristic of the laboratory, places of experimentation in the arts such as studios and workshops can be compared to the laboratory. Extending the definition of the laboratory not only to so-called labs but to other spaces of creation such as studios and workshops enriches and makes the sonic lab definition a reference in inclusive practices that differ from the hegemonic role of the scientific laboratory. This research takes the Electronic Music Studio, Goldsmiths, University of London, as a case study.

× **Keywords:** DIY, hack, hacklab, artist.

+ **References:**

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The Wefts of resentment and revolt in the punk art: The subterranean sensibilities in São Paulo/Brazil in the 1980's

João Augusto NEVES, State University of Campinas, Brazil.

« Abstract

At the end of the XXth century, São Paulo was considered the biggest city of South America connected and submitted to the international capitalist system. No accident, its metropolitan region concentrated millions of people and preserved the historical contradiction of our society. At the beginning of Brazilian colonization, the São Paulo village was constructed overhead of sacred indigenous places. The first church was built by indigenous enslaved by the catholic mission, who destroyed their sacred house. This perverse colonization process conjugated with black slaving was the beginning of the city and the construction of their major buildings, streets and squares. As the city grew, the modern project tried to erase the indigenous and blacks references in their constitutions, but in the subterranean, the resistance continues and constituting the urban wefts. In different moments the resentment and revolt caused by this violent process of dominance erupted and sometimes stimulated art manifestations. My hypothesis is that Punk Art is part of this and their production reveal this process, is not coincidental that the point of meeting of the first punk scene in the 80's was the same place of the sacred indigenous valley and part of the punk people identify with the black experience in São Paulo. Hearing and analyzing the punk Collection 'Sub' (1983), organized by different punk groups in the metropolitan region of São Paulo and the independent record company 'Frontal Attack', I try to demonstrate the manifestations of resentment and revolt and their relations with the historical subterranean sensibilities which weave the urban life. Besides this, I want to discuss how the 'DO IT YOURSELF' practice in the punk art interacts and transforms this Brazilian experience in connection with other revolts in different parts of the world.

» **Keywords:** São Paulo city, resentment and revolt, punk art.

RADIANT: Exposing and exhibiting an irradiated vagina and a cancerous endometrium

Susana de NORONHA, Centre for Social Studies,
University of Coimbra, Portugal.

« Abstract

This presentation proposal results from an anthropological analysis regarding the experience of a Portuguese woman through the diagnosis and treatment of an endometrial adenocarcinoma. Her embodied knowledge and narrative will allow us to grasp a specific set of health issues endured by women with gynaecological malignancies, understanding how perceptions of illness, treatment, corporeity, sexuality, womanhood, motherhood and resistance are intertwined. Methodologically, this analysis blends oral narrative, anthropology and creative scientific illustration, that is, ethnographic drawing and painting enhanced by the use of metaphor and imagination. This hybrid and collaborative exercise implied a levelled mixture of speech, text and image, grounded on the words of the interviewed woman. Conceptually, it understands creative visual practices as ontological, epistemological and performative resources, enlarging the way social science can understand and act in matters of health and illness. This illustrated analysis also intends to dismantle stereotypes entrenched in the ways we see and understand women, gynaecological malignancies and sexual organs, bringing into discussion a type of cancer that, although frequent, is absent from public discussion and collective imagery, being similarly disregarded by social science. This is a mixed media presentation, blending text (a paper proposal) and 4 illustrations/artworks on paper (artistic-based proposal).

× **Keywords:** art, anthropology, endometrial cancer, vagina, brachytherapy, gender, intervention.

Collective practices: claiming a plural cinema

Cristiane NOVAIS, Universidade Federal do Rio Grande do Sul, Brazil.

Caroline Schmidt PATRICIO, Universidade Federal do Rio Grande do Sul, Brazil.

▼ Abstract

In the list of films most seen at Brazilian cinemas in 2019, in the top positions are found the classic north-american superhero movies like Avengers - Ultimate, Joker, Captain Marvel (which the ticket office respectively was 19.731.370, 9.845.627, 9.041.171). Among Brazilian productions, with almost half of the Avengers ticket office, we have Nada a Perder - Parte II of the founder of Igreja Universal do Reino de Deus and Rede Record owner, Edir Macedo. Below the religious film appeared different productions of Globo Filmes. What these informations can primarily say about the Film Industry in Brazil else if it has a cultural hegemony imposed. Without any doubts, our cultural production reflects our society and is also reflected by it. On the other hand, Brazil is a continental country and, if it exists a hegemonic form of culture, then there is a contra-hegemony too. Among the different forms to dare the social norm by forming communities which abandon the passivity to start producing on their own terms, the small producers developed as collectives are cases that deserve attention. In this work we are looking to analyze how these collectives operate and what their bids are. We will deal with these as non-hegemonic practicals treating them by the radical media concept from John Downing (2004), which is presented on a small scale and exercising multiple impacts at different levels and opposing itself against any dominant agent. It also resonates in the DIY movement. Our work is divided in three parts. The first is to mapping and organizing the producers' collectives around Brazil; the second is to interviewing the production members; the last step has two other pieces: the final work with all our discoveries and a zine that systematize and disseminate the collectives in a practical and didactic way.

» **Keywords:** Brazilian cinema, audiovisual collective, radical media.

'I make you a 'cafuné': music and resistance on a Zoom collaborative radio

Máira NUNES, UNINTER - International University Centre, Brazil.

Ana Paula HECK, UNINTER - International University Centre, Brazil.

Patrick, DIENER, UNINTER - International University Centre, Brazil.

« Abstract

The confrontation with the world pandemic in Brazil was made, throughout 2020, through the establishment of support, solidarity and socialization networks. The necropolitics imposed by the federal government required individual efforts for economic and emotional survival and resulted in powerful ways of contact adaptations and production that were already available, but once used for other purposes. Cultural and artistic production were directly affected and needed to develop new dynamics in order to adapt to digital formats. Social networks, streaming platforms and videoconferencing became the locus of initiatives aimed at promoting and conducting presentations, performances, concerts and parties. In this scenario, Rádio Cafuné (radiocafune.com.br) emerged spontaneously and organically as an initiative of Thiago Freitas, DJ, designer and producer from Brasília. Constituted as a 'room' on Zoom (cloud-based video communications' app) in which DJs, professional or not, play different genres sets of music. With the slogan 'It plays what touches you)', the radio has an open agenda for anyone to schedule a one hour set and has been on the air since September 5th, 2020, constituting itself as an important social space for the people who attend it. Since it allows video broadcasting, like many online parties, the 'radio' has a unique dynamic of interaction and sociability, especially for people who remain in social isolation across the country, being maintained on a voluntary and collaborative basis.

× **Keywords:** Radio Cafuné, collaborative radio, Zoom, resistance, pandemic in Brazil.

Micropolicies of ethnic representation through music festivals: the case of Lisbon

Paulo NUNES, University of Itajuba, Brazil.

« Abstract

In which sense urban festivals have been serving to soften social conflicts and validate the image of cities as cosmopolitan, multicultural and tolerant places? Seeking for answers to this question, and based on the Portuguese reality, this presentation will discuss how urban festivals can be associated with representation policies and mechanisms of social control. Crossing direct observation of ethnographic character, semi-structured interviews and documentary analysis, the empirical material to be presented was collected in 2016 in three events: Festival Todos, Lisboa Mistura and Mexefest. From a qualitative approach and based on the Theory of Actor Network, the data collected allow to affirm that such events have been acting as central devices in the creation of cultural cosmopolitanism and ethnic marketing, promoting social pacification among tourists, immigrants and local population in Lisbon.

» **Keywords:** cities, culture, cultural police, social control, music.

Doing visual ethnomusicology in 2020

Petr NUSKA, Durham University, United Kingdom.

« Abstract

The motion-picture camera has been an important part of ethnomusicologists' toolkit for decades. With the recent democratisation of technology, it has become nearly a compulsory component of contemporary research. Despite the boom of technology, the number of produced 'ethnomusicological films' has not increased accordingly. Most of the research footage seems to end up on ethnomusicologists' hard drives; never shown to any potential audience. Meanwhile, the music cultures worldwide – including those which ethnomusicologists used to label as 'indigenous' – started producing their own motion-picture visuals and distributing them widely in the online global world. An important question has emerged with this phenomenon – do motion-picture cameras have the potential for ethnomusicology in the 2020s other than just producing never-to-be-seen footage for ethnomusicologists' hard drives? This methodological paper will examine new possibilities in the field of visual ethnomusicology, triggered by the massive democratisation of film- and video-making technology. These include new online distribution channels, video-sharing services, and social media videos, which have gained a new dimension during the recent global pandemic. It will introduce the opportunities of decolonising the motion-picture media and incorporating the research participants' perspective into research outcomes. The paper will reflect on the authors' visual-ethnomusicological project carried out between 2015–2021. It will discuss the development of its research methodology, which was much influenced by aesthetical, technological, and ethical challenges that the 2020s brought to the field of visual ethnomusicology. The presentation will showcase audio-visual samples of the author's project.

» **Keywords:** visual ethnomusicology, participatory visual research methodologies, motion-picture development and democratisation, decolonisation of ethnographic filmmaking, visual and digital literacy.



Holo-caustic by Ondina Pires



Strange formations: the DIY math rock promoter as scene gatekeeper

Joe O'CONNELL, University School of Music, United Kingdom.

« Abstract

This paper explores the role played by local gig and festival promoters in the consolidation of a DIY UK math rock scene, with specific focus upon the motivational role played by the self-described 'alternative of the alternative' boutique festival, ArcTanGent. It is praised for bringing together like-minded individuals to establish a nationwide network of stakeholders, who now sustain opportunities for performers of what one promotion group terms 'experimental rock music'. While ArcTanGent has proceeded to strengthen its position as the pinnacle event for math rock performers, its influence upon a handful of small gig promoters across the UK has led to the establishment of a programme of urban festivals which help to sustain gigging opportunities for touring bands across the year. Drawing principally upon fieldwork interviews with organisers of two such festivals – Leeds's StrangeForms and London's Portals – this paper considers the role played by promoters in scene formation. Following the work of Webster (2011), it examines the ways in which DIY promoters in the current context portray similar attitudes to their historical predecessors (fans putting on the gigs they want to see) while negotiating a new set of promotion practices and calls for diversity set forth by the increased role of social media in the lives of their audiences. It also explores the assumption of the role of gatekeeper in their practice and the challenges posed by working with the limited pool of acts working within the niche math rock genre.

» **Keywords:** scene studies, community, rock, math rock, festivals.

Just Another Typical Day at Work. DIY Careers in the Portuguese independent music scene

Ana OLIVEIRA, Iscte – University Institute of Lisbon, Institute of Sociology, University of Porto, KISMIF Project, Portugal.

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

Pedro COSTA, Iscte – University Institute of Lisbon, Portugal.

« Abstract

In the last decades, we have seen a considerable increase of scientific interest in the construction of careers in the creative work. Considering specifically the case of the music, several authors have been working on the construction and structuring of musical careers paying special attention to the working lives of the musicians and the strategies they mobilize. In this presentation we will address one of the analytical dimensions of our project - the subject of professionalization in music - exploring the relationships between independence, DIY careers and economic sustainability. The analysis is based on one of the core values of the punk subculture, the DIY ethos, which appears here as a new pattern of promoting employability, allowing to manage the risk and uncertainty associated to the construction of careers in music. Focusing on the independent music scene in the metropolitan areas of Lisbon and Porto, we seek to understand what it is like to be a musician in Portugal today and what strategies are mobilized by the artists and the 'support personnel' in the management of their careers. Based on semi-structured interviews with different actors of the independent music scene, we propose a DIY career typology, discussing the different forms of DIY expression in their professional trajectories. Our data seems to indicate that today DIY essentially assumes a pragmatic nature, being present as a strategy to survive in the music field, which also means that independence is experienced to different degrees, in a continuum of various possibilities, and not in a binary form.

» **Keywords:** creative work, music careers, DIY, independent music.

Music festivals and other arts as instruments of culture and local sustainability in rural territories

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Emília SIMÃO, Escola Superior Gallaecia, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), KISMIF Project, Portugal.

◀ Abstract

The challenge of ecological defense has been gaining importance in recent decades, with special mediation in the last years, in various political, social, cultural and even economic spheres. On the other hand, there has been a growth in associative movements, spontaneous or planned, related to environmental intervention practices through music and other arts. Here we find active participation of formal and informal groups of artists, artistic schools, cultural associations, where interpreters, artists and cultural organizations take on particular importance. This dimension applies internationally and nationally, even regionally and locally. It has been this 'mix' of areas of knowledge, communication with different communities, techniques and solutions which has allowed the boosting of joint action, resulting in the creation of artistic festivals with strong messages related to environmental sustainability, in particular creation or production of musical works, also in this guideline and concern, competitions, exhibitions as a way to expose the different artistic interpretations of the environmental reality.

Many local communities, of low density, rural, inland, have been the ones to have staked supported, defended, increasingly, the various ways of approaching music to a position associated with conduct, principles and values related to sustainability. Other concepts, such as creativity, originality, authenticity, diversity, combined with the reuse and recycling, have been applied in the management and promotion of these events. So there is a new awareness of the importance of the social role of art, focusing on the principles of ecology, through holding events, such as Andanças festival and the Boom Festival, where for years it has been setting the possibility of sustainable living between man and nature, mediated by art, and music in particular, which inspires new ways of organizing and creating musical performances, as well as life projects and new social models. When this happens, it also results from the particular and growing interest of political leaders, those responsible for programs to support artistic creation, event organizers, sponsors, in understanding the advantages for the territories, for the development of the creative economy and brands, and the positive environmental impacts associated with events and / or festivals. We should never forget the high potential of the arts, music, concepts and applications of

environmental sustainability, with the communities, through the school with the youngest to promote, in the future, even more positive changes in the educational and cultural processes and even supporting processes of resilience and combating population flight and desertification. Artistic practices therefore play a major role in ecological movements. Its integrative communicative capacity and awareness of the expression of different artistic languages offers great potential for the processes of intervention and change of social behavior, allowing, for example, interventions in the public spaces of the territories, patrimonial recovery or rehabilitation, attracting new residents, seasonal tourism, among other more immaterial advantages linked to pride and belonging.

× **Keywords:** music, environment, sustainability, community, art.

Feminist art, intersexuality and decoloniaty in the Global South

Cláudia de OLIVEIRA, Associate Professor at the Federal University of Rio de Janeiro University of Porto, Department of Sociology, Brazil/Portugal.

« Abstract

This paper aims to examine the work of art *Diva*, a sculpture of a vagina 33 meters long, in the state of Pernambuco, Brazil. The work is by the Brazilian artist Juliana Notari and is the result of a project that the artist has been developing for 20 years with the image of a vagina. It questions ancient philosophical and historical conceptions, since it is the image and representation of processes of violence, built by a patriarchal order that, when transmuted into the *longue durée*, installed itself in the cruelty of coloniality of power, where the sovereignty is operates on the sacrificial victim, according to the conceptual analyzes of the decolonial feminist antropologist, Rita Segato. For this reason, *Diva* is not only installed in the political history of women, but is an incarnation of trauma and wounds opened by coloniality, which, for the artist, is “the wound of our holocaust”. *Diva* is an attempt to occupy the ruins and our time, because a plantation was located there. Thus, the work is a conversation with the Anthropocene, since it denounces the space where it is installed: a plantation area, a predatory system of nature and a machine of human oppression. When denouncing the plantation, it shows the murder of populations and climate change that today have become one of the great agendas of contemporary science and politics, since it shows the losses of biodiversity, considered by scientists and humanists, such as the ‘Sixth Extinction’.

× **Keywords:** feminist art, intersexuality, decoloniality, anthropocene, Global South.

Symbolic exchanges, connections and territorialities in Southern Brazil: An ethnography of punk resistance between Porto Alegre And Curitiba

Tatiana de OLIVEIRA, Pontifical University, Brazil.

« Abstract

The constant resignification of punk since the beginning of the 1980s has led to a variety of experiences by multiple actors. Many of these find punk their strategy for survival, resistance and visibility. In order to understand how 'do it yourself' forms have been used by punks in the cities of Curitiba and Porto Alegre, southern Brazil, I carried out an ethnography with participant observation, interviews, and document research. From this data, I intend to relate the process of collective construction with the survival of both people and the movement, showing symbolic forms of circulation of wealth in the formation of bands, gigs, fanzines and occupations. I also point out issues of mobility, precarious work, and gender that seem to impact the way punk has been lived in these locations. The academic production that involves the punk movement in Brazil is very concentrated in the state of São Paulo. With this work, I intend to move the study axis in order to include other existences, knowledges, and actors in the discussion. The work is still in progress and will be the subject of my monograph, which in addition to presenting ethnography, will relate it to some theoretical issues.

» **Keywords:** punk, exchanges, ethnography, autonomy.

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Holo-caustic zine 3, cover by Ondina Pires



Theorizing the rebellion: Exploring DIY, culture, and praxis among grassroots climate activists in Brisbane, Australia

Elise Imray PAPINEAU, Griffith University, Canada/ Australia.

« Abstract

As the climate emergency unravels, grassroots activist movements like Extinction Rebellion (XR) gain traction - and criticism - for their controversial tactics in pursuit of climate justice. Since 2018, this decentralized, autonomous, and non-hierarchical movement has been demanding urgent action from politicians and stakeholders through non-violent civil disobedience in major cities across the world. Within this movement, participants utilize DIY ethos and embody non-hegemonic forms of resistance to maximize the effectiveness of their political agenda while remaining accessible and grassroots. In so doing, radical spaces and the individuals that shape them are actively circumventing corporatized structures and continuously mitigating for power. The praxis of DIY protest, furthermore, is always informed by the political, sociocultural and historical context that frames it: this is crucial in understanding how grassroots collectives organize, and how they respond to social injustice within specific temporal and spatial boundaries. In this paper, I will situate XR Brisbane within a relevant body of literature, and explore the scope DIY ethos through protest aesthetics, movement culture, radical habitus, and craftivism within this grassroots activist group. This is an initial outlook on my anticipated PhD research, which will later incorporate a feminist lens as well as a cross-cultural analysis. It also serves as a survey of concepts, tools and theories emerging from a thorough literature review on the topic. This will be complemented with anecdotes from my own lived experience as an active member of Extinction Rebellion.

» **Keywords:** DIY, grassroots, activism, Brisbane, Australia.

Physical space and collective identity-making: DIY cultural-political centers in times of lockdown

Yorgos Paschos, Erasmus University Rotterdam, Netherlands.

« Abstract

In March 2020, the first lockdowns and stay-at-home orders were imposed in many parts of the world for prevention against the further spread of SARS-CoV-2. Lockdowns have initiated a social experience of making people stay home, avoid public gatherings, avoid interacting with strangers except when wearing masks and staying six feet apart. The consequences of the virus are thus not only physical and financial but also social and psychological. Social life is minimized. Cultural spaces are closed and physical contact is limited alongside transportation. Hence, a period of social isolation and financial insecurity has been initiated. Given that the lockdown has reduced face-to-face social contact and broader connections undermining social well-being, this paper studies the qualitative effects of lockdowns on collective identity-making practices. More specifically, it focuses on do-it-yourself (DIY) cultural-political centres situated in the Netherlands and explores the essentiality of physical space in the formation of collective identity in periods of restrictions. DIY centres can be understood as small, locally bound, interpersonal networks where members engage in political socialization, boundary marking, and other cultural practices. These networks are grounded on the everyday face to face communication between individuals and help nurture strong interpersonal solidarity among participants. By being connected and committed to a specific cause, DIY cultural centers facilitate a process of collective identity-making which is expressed in the physical space of these venues. Hence, for the exploration of this topic the following research question is posed: What role does physical space play in collective identity-making of DIY cultural-political centers in times of lockdown?

» **Keywords:** DIY, lockdown, physical space, socio-political centers.

Punkestra: Analysis of beginning stages of composition for large ensemble

Simon PATON, Birmingham City University, United Kingdom.

« Abstract

By exploring methods to create a shared musical language for a micro-society of musicians of multiple stylistic origins, I am utilising the act of composing for improvisers as a way to achieve this. Drawing from the tradition of composers-instrumentalists such as John Zorn (*Cobra*, 1984), Barry Guy (*Witch Gong Game*, 1993), Matana Roberts (*Coin Coin Chapter One*, 2011) and Anthony Braxton (*Composition 355*, 2006), I am attempting to add work to the cannon that has been referred to as 'comprovisation'. This community I am creating explores the languages of rock, jazz, contemporary new music and sonic arts and asks how to best utilise this collective of performers with idiosyncratic voices into a way that creates a level playing field between these disparate approaches. I will be reflecting on a work-in-progress project that attempts to address this, with a composition written for 30 improvisers. This group are all based in Birmingham, yet from different creative practices with different levels of experience improvising. This paper will be examining the work I have completed on this project, analyse the future development of the piece based on my current findings, address the long-term plans with this collective and how it serves as a method of composition that can inspire future explorations. I will be presenting my findings I have so far while the piece itself remains in a continuously developing state of flux. With my findings so far, I will be considering the most effective way to utilise a collective outside of strict tribal identities whilst developing a musical language that can open up personal identities.

» **Keywords:** large ensemble improvising, avant-jazz, micro-society, creative community.

Cartography of photographic exhibitions of the Parallel Lives Project: Image as an emancipatory device

Juliane Peixoto, Federal Institute of Brasília, Brazil.

Diego Hoefel, Federal University of Ceará, NOVA University of Lisbon, Brazil and Portugal.

Ricardo Alves Jr., Film and theatre director, Brazil.

« Abstract

Created in 2008, the Parallel Lives Project (PLP) seeks to reveal the daily life, culture and work through the eyes of individuals from different social groups, particularly workers, indigenous, farmers, patients of mental suffering and migrants, by production e sharing of images in social network and in sociocultural spaces that favors reflection, social participation and developing of public policies. PLP method was built in a partnership among University of Brasília and dozens of social movements that took part in this path for more than a decade. The methodology presents some pivotal theoretical principles such as: a) centrality of the viewpoint from the subjects themselves b) visual language as a methodological element to guide the processes c) perspective from popular education based on Paulo Freire (1994). PLP always included a final step consisting of collective organization and execution of Photographic Exhibitions, aiming to give visibility to the realities unveiled by the project itself, mark the issues on the society as a whole and support social emancipation processes of collectives that participated. In the course of twelve years, dozens of Photographic Exhibitions happened in many countries, such as: Brazil, Colombia, France, Portugal and Mexico. This work aims at mapping the Photographic Exhibitions of Parallel Lives Project, between 2008 and 2020, to reflect on the construction processes, realities and contents revealed, and to discuss the importance of art as emancipatory device.

» **Keywords:** photographic exhibitions, PLP, social emancipation.

Hot Valves: Neil Young, tube amps and the complexity of simplicity

Mark PERCIVAL, Queen Margaret University, Edinburgh, United Kingdom.

« Abstract

Legendary guitar technician and seasoned session player, Larry Cragg has worked with Neil Young since 1973. He is in many ways a key figure in the development of the discourses of authenticity and connoisseurship around Young as a champion of the sound of vintage valve (tube) amplifiers and electric guitars. In an interview in Jimmy McDonough's 2002 *Shakey: Neil Young's Biography*, Cragg stated that Young could hear the difference in voltage supply to his amplifiers, and how it affected the tone that they produced: 'In Europe, where the electrical current is sixty cycles, not fifty, he can pinpoint the fluctuation by degrees. 'He'll say, 'Larry, there's a hundred and seventeen volts coming out of the wall, isn't there?' I'll go measure it, and yeah, sure he can hear the difference.' This paper explores discourses of authenticity in terms of the cultural capital embodied in deep knowledge of the iconic technological tools of rock music production. It also explores how this cultural capital is deployed as both a way of mediating Young's rock-ideological 'realness' in the production of sound and by musician-fans as a way of framing themselves as 'authentic' connoisseurs.

» **Keywords:** Neil Young, authenticity, cultural capital, guitar amplifiers.

Ouvidor 63 Resist! Festival: urban occupations, music and city

Simone Luci PEREIRA, Paulista University, UrbeSom - Research Group on Urban Cultures, Music and Communication, Brazil.

Lucimara RETT, Paulista University, UrbeSom - Research Group on Urban Cultures, Music and Communication, Brazil.

Everton Vitor Pontes da SILVA, Paulista University, UrbeSom - Research Group on Urban Cultures, Music and Communication, Brazil.

« Abstract

The Cultural Center Ocupa Ouvidor (or Ouvidor 63) is an occupation carried out since 2014 by artists in a building located in the Anhangabaú Valley, central region of the city of São Paulo. The construction, a public building of the State Government of São Paulo used as headquarters for institutes and secretariats, was abandoned for several years, when in 2014 it was occupied and today houses the 'collective of collectives' of artists Ouvidor 63, formed by Brazilians and foreigners horizontally and self-management. Over these 6 years, the occupation has held events, traveling exhibitions, courses, workshops, debates around art, gentrification, the right to the city and housing and the relevance of the city center. Faced with the threat of repossession requested by the government in 2019, the collective mobilized on several fronts, including the holding of an art and music festival to celebrate its 5 years of existence (March 2019). In this talk, we propose to analyze the Festival Ouvidor 63 Resiste!, an event that took place on the site, from March 22 to 31, 2019. We infer that music is one of the main tools of struggle for visibility / audibility during the festival, serving as élan among the various activities offered during the event's programming (theater, dance, circus, plastic arts). With the methodology based on field work of 'ethnocartographic' inspiration during the festival, we analyze the musical-media practices that took place there (which include artists, singers, producers, the performance itself, audience, consumption and listening to music, encompassing the communicational circuit of music), paying attention to the relevance of music and its interrelationships with the other artistic languages, as well as the political and re-existence meanings involved in the use, (re)territorialization, occupation, claiming the right to city spaces through affections and sensitive experience.

» **Keywords:** city, re-existence, artistic occupation, activism.

Heterotopia, liminality and everyday life: The Boom Festival as an epiphenomenon of otherness

Tiago A. Pereira, University of Trás-os-Montes and Alto Douro, Portugal.

« Abstract

For the past two decades, the concept of 'festival' has evolved into new connotations on the sociocultural field. This thesis explores these new connotations of 'festival' as it develops into a phenomenon of mass culture and industry, i.e., festival business has increased exponentially, because of a mass consumption and festival related industries. There has been a social effervescence around the transformational festival meme which triggered new perspectives on the cultural sciences scope. This study examines those perspectives along with data analysis to expand social circumstances and cultural frameworks that configure the subjective dispositions and drive the demand for Boom Festival in Portugal. *Boomland* is Boom Festival's territory and appears to be both a popular sanctuary and a pilgrimage site for fans of a global movement called psytrance tribe. Psytrance, an epiphenomenon of EDMC, is not only the source of Boom Festival but it is the main feature which sets this festival apart from the rest of those on the international circuit. This investigation is about *Boomland* and the festival itself. Simultaneously, it addresses the properties at the festival that can be analyzed as heterotopic transgressive spaces in order to understand how the contexts of temporary suspension and liminality imply a transformative power in the return to everyday life. In addition, it is important to identify neotribalism / heterotopia / ritual process as the key elements to which this thesis is built upon. As a result, it is vital to situate the Boom Festival in the contemporary sociocultural paradigm while keeping track on the impact of digital technology on the anthropological range. The research involved an ethnographic approach, using digital ethnography and auto-ethnography, complemented by semi-directed interviews. The empirical work underlined the three (liminal) moments related to the 2018 edition of Boom Festival – before, during and after the festival –, based on a 20 people discussion/observation group, gathered on the digital platform Facebook, implying fieldwork both in digital and geographic territory.

» **Keywords:** boom festival, otherness, liminality, neotribalism, ritual, transformational.

‘Los Frikis’: Origins of punk in Cuba

Carmen Torre PÉREZ, University of Pennsylvania, United States of America.

« Abstract

If the first punk manifestations originated between England and the USA and were to a great extent a response to a crisis in the capitalist system of the late 1970s, punk in Cuba emerged in the early 1990s, during the so-called Special Period - an extreme economic recession that was brought about by the collapse of the Soviet Bloc in 1991 - and in the context of a communist regime that boycotted forms of art from the Anglo-American world. Despite their differences, Cuban punk shares to a certain extent the essence of its predecessor: both erupted in a moment of systemic crisis. The relationship between punk and crisis has been vastly documented in the case of the global north in the '70s and '80s, but there is hardly any information on the Cuban case. What characterized the specific context that saw the birth of Cuban punk? What differences and similarities exist between punk in Cuba and in the global north? What antecedents can we find that allow for punk culture to emerge in the early 90s? In this presentation, I will shed light upon this little-known subculture, exploring its cultural antecedents - late 80s - and the sociopolitical, ideological and economic conjuncture that caused its emergence in 1991. I argue that the presence of punk in Cuba is symptomatic of the end of the socialist project of the Revolution, and an analysis about its origins can provide us with an alternative point of entry to the country's history of the last thirty years.

× **Keywords:** punk, Cuba, crisis.

Let's Do-It-Ourselves (DIO) and Do It Now: Young people's environmental activism

Sarah PICKARD, Université Sorbonne Nouvelle, Paris 3, France.

« Abstract

Let's do it ourselves and get things done. This is how young environmental activists are reacting to institutional inertia on the climate crisis. Protesters are increasingly turning to Do-It-Ourselves (DIO) politics, in order to bring about change to the global challenges of environmental degradation and sustainability. DIO politics is when citizens metaphorically and literally take politics into their own hands. It encompasses lifestyle and identity politics lived out everyday, along with collective protest actions in public spaces. Undertaking DIO politics involves: (1) doing something (as opposed to politicians), (2) doing something via creative and artistic protest (not the ballot box), (3) doing something together collectively. In this way, DIO protest is an empowering channel for shared aims and emotions. Many forms of collective DIO protest within the expanded repertoire of direct action are deliberately disruptive, so as to draw the attention of the media, the public and politicians. This includes activists from the two main environmental movements since the end of 2018: (1) young climate strikers walking out of school with home-made and workshop-made placards, (2) Extinction Rebellion acting out die-ins, funeral processions and the Red Army, etc. This paper is based on 100 interviews with young environmental activists before, during and after protest actions in Britain and France. It discusses the why and how of youthful DIO protests through the voices of the often marginalised, sidelined and devalued young people who are using their agency to perform creative and disruptive protest. It includes a slide show and video clips.

» **Keywords:** do-it-ourselves politics, lifestyle politics, identity politics, young people, youth, political participation, environmental activism.

'Fuck you Roger, play the songs!': rock, politics, artist-audience conflicts and the rise of ex-fans

Jonas PILZ, Federal Fluminense University, Brazil.

« Abstract

During the first concert of its Us + Them Tour 2018 in São Paulo, former Pink Floyd's bassplayer and singer Roger Waters stated that the far-right candidate for the presidential election in Brazil was a neo-fascist. Waters was both booed and cheered and divided the 50 thousand fans at the football stadium, and on the next concert - at the same city - there was a banner on the crowd saying 'Fuck you Roger play the song', to make clear that they were paying only for entertainment and did not agree with his political performance or point of view. The musician stayed in Brazil for almost a month for his eight scheduled concerts lasting the entire period of the presidential run in Brazil - and in every new concert made a different statement against Jair Bolsonaro candidacy, tried to talk with former president Lula in jail, was threatened by congressmen and warned by the electoral justice of arresting for illegal campaign. The main proposal of this presentation is to analyze the rise of the crisis between Waters and his audience by two perspectives: (1) the different new statements and manifestations that gradually lead on (2) strategies that part of his outraged audience has set up to prejudice him on digital networks, such as attempts of boycotting the concerts, to question his legitimacy on speaking about Brazilian politics and claim some authority on the shows as paying part of it. In order to put a light on these arrangements, a methodological approach for this discussion is suggested by the four phases of the social drama theory proposed by Turner (1982) and the Creation of Meaning in Digital Networks (Henn, 2014). This episode also enlightens the expectations and specificities of current big live shows, the possible tensions of a transgressor rock ethos (Janotti Junior et al, 2019) and political disputes or divergences as deal-breakers for being a fan, leading to the phenomenon of ex-fans (Pilz, 2019).

» **Keywords:** Roger Waters, politics, Brazilian fans.

A creative hideaway: artists and migrants women at Porto

Elizângela Gonçalves PINHEIRO, Faculty of Arts

- University of Porto, Brazil/Portugal.

Jade Oliveira BASTOS, Law School - University of Porto, Brazil/Portugal.

✦ Abstract

This current approach has the purpose to expose art in various forms, such as music, sculpture, photography, painting as a redemption on a subjective process made by migrant women at Porto. Each woman will tell us about her specific creative inspiration in their migratory process; for example, in which terms the city contributes for their changes, most of all, the importance of the external factors in their arts. Our research has a photographic lens' perspective to report some results about the female migration process that happens in this peculiar city. By a witness-narration point of view, we must show some of common women's production and creation during the attempt to integrate into society. Furthermore, this process may occur with personal and social engagement of these women against the silent barriers of personal invisibility and the community exclusion. A photographic project represented in narratives, with daily scenes, to demonstrate the artistic practices of women who left their comfort zones and migrated to Portugal. This program was written within Flusser's perspective: the 'exile as a libertation experience', Tavares and Ferreira in the aspects of 'Women, mobility and citizenship', and Barthes' categorization of art, justifying it as a personal hideaway.

✦ **Keywords:** women, migrations, art, Porto, photography, artistic movement.

Breaking the Fourth Wall: the emergence and affirmation of artistic programming as art in Portugal in the last decade

Carlos PINTO, Centre for Transdisciplinary Research Culture, Space and Memory (CITCEM), Faculty of Arts and Humanities of University of Porto, KISMIF Project, Portugal.

« Abstract

This investigation aims to explain contemporary artistic programming in urban (semi)public spaces, catalysts of an emerging artistic subfield. Its main argument is the approach of artistic programming as an intermediation exercise that prefigures a new form of art. Starting from the analysis of the relevance of artistic programmer's work - its place in the social-artistic sphere – as the holder of the potential of mediations between audiences and works of art, under the relational prism, we intend to break the 'fourth wall'. It is through their action that these 'new notables' are self-consecrated, appearing in the artistic field as legitimizing members of cultural and economic value of works of art and artists. When these professionals define a cultural program, they also define what Art is, as well as the trends and lines of creation, production and distribution of cultural productions, reconfiguring the market and cultural consumption. With that said, the existence of external criteria to the 'inner' process of artistic creation complexifies, or even puts in doubt, the classic distinction between production versus intermediation *versus* reception. As this is an initial phase of this research project, I propose to proceed mostly to a theoretical-analytical approach, mentioning a methodology of case studies extended to the entire Portuguese territory. This methodological framework is based mainly on the intermethods triangulation focusing processes/practices/contexts/works and artistic contexts. One of the cases I will present is based on cultural programming lines developed by Paulo Cunha e Silva in Porto between 2013 and 2015.

» **Keywords:** artistic programming, cultural public policy and management, contemporary artistic manifestations, cultural intermediaries.

'The Knickers' heavy metal: Protagonism, productions of senses and representativeness in feminist narratives Sung by Them

Sheila Ferreira PINTO, Pontifical Catholic University of Rio de Janeiro, Postgraduate in Culture and Territorialities at the Fluminense Federal University, Brazil.

« Abstract

The present research seeks to analyze if there is, and how it occurs, the misogyny and the logic of patriarchy in the lyrics and in the scene of the Heavy Metal musical genre, and how these affects are being positioned in the socio-cultural, political and economic aspect when women instrumentalists, composers and vocalists, cease to be narrated and become protagonists, in a musical movement that is dominated by male logic, singing female empowerment lyrics. Through the methodology Nonparticipative observation, Netnography, Exploratory Research, Bibliographic References, Interviews and Documentaries, investigate how the new feminist waves use the rescue of memory, the reframing and the new productions of female authors, in order, specifically: a) to analyze like the Heavy Metal bands formed only by female musicians, like the bands 'The Knickers', 'Valhalla', 'Nervosa', 'Pandora' and 'Vocífera' and also, some 'mixed bands in their formation, with men and women', such as the bands 'Lyria', 'Miasthemia', 'Hellarise', 'Daimonos' and 'Hylidae', bands from all regions from Brazil, who use the concept 'do it yourself' in the author; b) investigate whether there was a shift in consumer behavior in the habit of consuming music; c) map interviews and testimonies taken from websites, electronic portals for newspapers and magazines and other women who are part of the scene in this musical movement, which aim to question the naturalization of patriarchal social constructions, with the objective of understanding them as an important tool for combating women's stigma, discrimination and gender bias in the movement as a whole.

» **Keywords:** 'Do it yourself', heavy metal, identity, women, narratives, sense productions.

'Welcome to the Green Repub': Reggae, sound system and corruption in post-comunist Romania

Ioana PINZARIU, National University of Music Bucharest, Romania.

« Abstract

Romania has been struggling ever since the collapse of comunism to build a resistance be it cultural or political. In the first decade of transition, the music industry was monopolized by a few people whose efforts altered completely the musical scene and the taste in music of the millennials. At the beginning of this century, Jamaican influences appeared through the first reggae albums and, subsequently, sound system practices and music festivals have emerged. To this day, Romania is still one of the most corrupt countries in the European Union and had several major demonstrations in the past millennium. Hence, protest music was imperative for youth. Republika Verde, the most significant DIY pirate radio in the country was established in 2011. It started as a radio for reggae and dub, but in time it addressed several social issues and employed more than 100 volunteers. They had a daily schedule filled with live acts from Romanian artists, politicians, book launches and even shows where people could adopt animals. Kaya Foundation, a crew of reggae/dub selectors, built the first sound system in Romania in 2007 and, since then, a community of roots&culture has gathered around them. This paper will analyze, apart from the music, the way the Romanian reggae community triggered social movements and how did they manage to fill a gap in the cultural mindset with such a necessary attitude.

» **Keywords:** reggae, sound system, pirate radio.

Appropriating Death: the works of Theodor Kittelsen in black metal album covers

Flávio PIRES, Faculdade de Belas Artes da Universidade do Porto, Portugal.

« Abstract

The focus of this paper is to explore the relationship between Black Metal and Romantic visual art through the analysis of the appropriations of the works of Theodor Kittelsen on the cover of Black Metal albums. In 1994, Black Metal band Burzum released their critically acclaimed third album, 'Hvis Lyset Tar Oss' (If the Light Takes Us). Engulfed in controversy due to its sole member – Varg Vikernes – extra musical activities that involved arson and murder, the album became a hallmark of the subgenre and an influential work that continues to influence bands to this day. The album contained atmospheric elements that cemented Black Metal reliance on ambiance, a nostalgic look at days long past, an admiration for Nature and a fascination with Death which, thematically, puts this work in line with themes explored by nineteenth century Romantics as identified by Lang (1941), Blume (1970) and Warrack (1980). To illustrate its sound and themes, Varg Vikernes chose as album cover an illustration by Neo Romantic Norwegian artist Theodor Kittelsen, 'The Pauper', published in 1900 in his book *Svartedauen* (The Black Death), a series of illustrations dealing with the arrival of the Black Plague in Norway, in 1349. This marked the first in a series of Black Metal appropriations of Kittelsen's works as album covers. We propose to explore the context of this and subsequent appropriations and the extent of Kittelsen's influence in Black Metal visual culture, reflecting on Black Metal as inheritor of Romantic aesthetics and cultural heritage.

× **Keywords:** black metal, Theodor Kittelsen, romanticism, album covers, visual culture.

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The commonalities between the DIY cultures of rebetiko and blues

Nassos POLYZOIDIS, Bath Spa University, United Kingdom.

« Abstract

Rebetiko is a style of folk music that originated at the end of the nineteenth century by marginal people in prisons and ports of Greece. It has been slowly disappearing since the mid-twentieth century, which resulted in rebetiko being inscribed on UNESCO's list of the Intangible Cultural Heritage of Humanity in 2017. *Rebetiko* has always been associated with instruments of the bouzouki family, yet has been characterised as 'the blues of Greece'. Due to economic reasons, many early musicians of these traditions collected things from trash, the fields or even the prison yards, like cans, tins, cigar boxes or turtle shells to build their own instruments and play. Daniel Koglin refers to the mixture of *rebetiko* with 'older and contemporary 'subcultural' or 'undercultural' styles such as the blues' (2016) and pinpoints three albums by different artists, including the 1994 *Theocomodia (Divine Comedy)* by the singer-songwriter, guitarist and satirical poet Georges Pilali. Pilali was inspired by the blues and tried to connect the two worlds by mixing the instruments from each genre. He covered *rebetiko* songs with the use of resonator steel guitar and techniques such as fingerpicking and slide, whereas he performed blues standards with the use of *bouzoukis* and *baglamades*. The similarities between these handmade instruments will be presented, accompanied by two original songs in which both genres are fused, demonstrating the common ground between these two distinct traditions that grew independently, far apart from each other.

» **Keywords:** rebetiko and blues, DIY instruments, DIY rebetiko, DIY blues.

Pack Up Your Pink Tents: Camp goes to the Gala

Voica PUSCASIU, 'Babeş-Bolyai' University, Romania.

« Abstract

By choosing 'camp' as the theme for the 2019 edition of their annual blockbuster fashion art exhibition – and subsequent gala, the Metropolitan Museum of Art's Costume Institute, brought this concept to a mainstream audience. On this occasion, people who might've never even heard of it before were suddenly interested in debating which celebrity guest 'nailed' the costume this year, and who was found to be insufficiently camp-y. However, the curator's approach based almost exclusively on Susan Sontag's 1964 essay *Notes on Camp* did little to pinpoint an already elusive term, leaving plenty to ponder on its exact meaning. Besides the obviously favorable climate for the (LGBT)Queer(+) community, that has once more received recognition – in this case for its particular brand of creativity and over-the-top exuberance which has influenced high fashion, Sontag's 2nd wave feminism does not particularly touch on the issue of diversity in the camp genre. This leads to a gap in the understanding of the meaning behind the term and its usage. It is the case with many subcultures that even when they do eventually surface only a small fraction of them is visible; this superficial and frankly quite elitist view, that showcases Oscar Wilde but forgets to mention the Polari language, with infinitely more complex implications, suggest that the intention might have been to build up the prestige of the phenomenon through a scholarly approach. But camp is ironic and so is the fact that taking things too seriously is the un-campiest thing they could have done.

× **Keywords:** gender, feminism.

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Holo-caustic zine 2, page 4 by Ondina Pires



The emergence of skinheads in the CSSR

Radek RÁKOS, Czech Republic.

« Abstract

The first remarkable signs of the skinhead subculture, according to the current literature, date back to 1985, but the first signs of skinhead can be traced between 1983 and 1984. The anti-communist mood in society and growing community intolerance towards the gypsy population have paved the way for far-right thinking. This was further stimulated by the infiltration of news from foreign medias, which considered ultra-right action to be a sensation, and because of this marketing step, the population was so supplied with hot news. The relationship between the punk movement and the skinhead subculture is basically that skinheads are merging from punk movement because of the influence of so called Oi movement or by the imagination of foreign media, such as the 100+1 magazine of foreign interests. The right-wing skins experienced its own Renaissance when the Orlík music group emerged, which, however, evaded from neo-Nazism promoted abroad and built its values on patriotism and racism, although some of those texts attracted a number of those fans. With the collapse of the communist regime and the opening of the information flow, several subcultures began to be profiled by yet unavailable information.

» **Keywords:** punk rock, skinheads, racism, alternative scene, subcultures.

The improvised city: contributions of informal dwelling towards an expanded paradigm of the metropolis. The case of Porto, Portugal

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Heitor ALVELOS, Faculty of Fine Arts, University of Porto, Portugal.

Álvaro DOMINGUES, Faculty of Architecture, University of Porto, Portugal.

« Abstract

As citizens debate the effects of gentrification in the physical environments, social fabric, and economic activity of many Western cities, dominant local narratives reproduce global discourses and aesthetics that work to validate a hegemonic development model that reinforces urban inequality. The acknowledgment of these stakes evinces the need for narratives and representations that challenge current paradigms. Taking the city of Porto as a case study, this paper hypothesizes that in this context, the study and valuing of informal dwelling provide relevant contributions to the construction of such alternative discourses. Delving into the aesthetics and the implicit politics of informal dwelling, we examine its contributions towards aesthetic and social diversity in urban contexts; the ways in which it defies property and role distribution paradigms; and the opportunities it presents for participation in the construction of urban environments. Contrasting the emanant visual character of informal dwelling with hegemonic representations and re-branding narratives in the city of Porto, the paper brings light to a ubiquitous, yet often overlooked and neglected reality that may bring crucial inputs to a purposeful debate on diversity, equity, and democracy in urban environments.

× **Keywords:** informal dwelling, gentrification, Porto, hegemonic discourse, alternative representations.

Carpe Diem: do-it-yourself ventures in Post Earthquake Christchurch, New Zealand

Julian RENNIE, Unitec Institute of Technology, New Zealand.

« Abstract

There is nothing like a natural disaster to galvanize people into Do-it-yourself ventures. Those thoughts and ponderings that have lain dormant can suddenly come to fruition spurred on by the need to help and share with other people in their time of need. 'Seize the day,' and don't wait for the dithering's of central or local government. This paper uses as a case study: Christchurch, New Zealand, which was hit by a series of large and unexpected earthquakes occurring from September 2010 to February 2011, (the latter claiming the lives of 185 people). Volunteers including school children and sports teams formed 'working bees' (teams) to clear up liquefaction in the City's eastern suburbs for house bound residents. The citizens of the Port Lyttelton, (following the first quake), banded together to form a group of volunteers that would to check on its residents who might be feeling vulnerable to the expected aftershocks in their hillside homes. A furniture making company, seeing images of shattered timber piling up in landfill sites, renamed itself ReKindle and offered to take peoples' shattered timber house frames away as a source material to craft a recycled (and unique memory infused) range of tables and chairs. A volunteer group: Festival of Transitional Architecture (FESTA) was set up to specifically explore the voids within the shattered urban fabric before the rebuild of the city could commence. These and other ventures will be unpacked to showcase the generosity and efforts of people-power and how communities can 'Do it for Ourselves.'

» **Keywords:** volunteer ventures, sharing trauma, helping others, community spirit.

Performance as research in communication: dérives and sound cartography in the city of São Paulo at the Paulista Aberta event

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Simone Luci PEREIRA, Paulista University, Postgraduate Program in Communication, Music and Media Studies Center MUSIMID, Brazil.

◀ Abstract

Understanding urban dynamics today is emerging and implies interpreting the spaces pervaded by the flows of communication and information, thinking of urban communication in this case, as a process of material and symbolic exchanges, (dis)encounters, dynamics of interculturality and socio-cultural negotiation (Caiafa, 2017), expressing and building the relationships between the subjects. It also concerns the forms of communicability and mediatization in the configurations of the urban, their outlines, paths, in the socialities engendered and in their complex political meanings. This paper brings a reflection on the use of dérives (Careri, 2013; Jacques, 2012; Fernandes & Herschmann, 2015) as a methodological proposal in the field of urban communication. We describe a research experience during Paulista Aberta event, in São Paulo/Brazil. On Sundays and holidays, one of the most symbolic avenues in the city is closed to car traffic and opened to leisure and presentation of the most diverse kinds of street art, especially music. From the dérives we have moved on to a sound cartography that compares the soundscape of the place during the week with that recorded on the days of the event. We anchor these ethnographic-inspired techniques in the theoretical-conceptual precepts of Performance as Research (Haseman, 2015), making an approximation of the field of communication to 'research-guided-by-practice' as an alternative to qualitative and quantitative paradigms, which seems to be fruitful for the study of the arts, creative industry and culture in the city.

» **Keywords:** performance as research, derives, sound cartography.

‘Let's burn it all down’. Direct action as a form of protest against violence in Mexico

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Universidad Nacional Autónoma de México, México.

« Abstract

In recent decades Mexico has become a benchmark for analyzing and thinking about different forms of contemporary violence: on the one hand, structural violence resulting from neoliberal policies that deepened inequality, poverty and exclusion; which has led to the strengthening of the underground economy based on the illegal trade in drugs and weapons.

The latter was used as a pretext for the Mexican state's declaration of war against drug trafficking in 2006, which has actually led to an unprecedented level of violence that has since penetrated all levels of human relationship, this being the context in which the now young people in Mexico have grown and been socialized: disappearances, homicides, femicides, dismemberments at the most severe end; and armed robberies, gunshots, extortion, sexual violence at the other end of what they live on a daily basis and that seems to be 'normalized'. In recent years, however, protest against violence has also been growing, and more recently against violence against women. In all these mobilizations, the protagonists have been young people who appeal to 'direct action' as their main method of action, so I am interested in showing who they are, how they organize themselves, how they conceive and argue their action, and what impacts it has on political and social life in Mexico. My hypothesis is that there is an influence of anarchist punk on a certain type of youth activism, an approach that I am interested in. For demonstrate that, I'll apply interviews with activists of different 'colectivas' that exist in Mexico city.

» **Keywords:** direct action, young people, violence, Mexico.

Transnational identities in the Instagram feed: records of Felipe Pavani's performances at the subway station in New York City

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Diego Soares REBOUÇAS, State University of Ceará, Brazil.

◀ Abstract

The processes of construction of transnational identities have gone beyond the limits of comprehension given by psychology, passing the elaboration of the image of the oneself to compose the list of interests of contemporary anthropology. The condition of uprootedness, translated into the circumstances of life and work of 'foreign' musicians present in the underground circuits of cities, has served as a raw material for the elaboration of new concepts and reflections that intertwine identity, art and culture. It is, therefore, the professional performance of individuals in places that Marc Augé (2005) calls non-places: topographies that proliferate all over the world, whose dissolving nature, temporary space, locus of passage - such as subways, stations, airports, large shopping centers. These considerations are the basis for the present research, which will address such questions from the specific case of Rio de Janeiro musician Felipe Pavani, who since 2015, faced the uncertainty of immigration to exercise his profession in New York City. Having started singing in bars and pubs, he soon found ways to maintain a regular activity of performances in one of the main subway stations in this metropolis. Through it, the trajectory of one's life and career can be reconstructed, because in addition to the chronological aspect present in the organization of the posts in the feed, this network of relationships presents itself as an instrument for the construction and identity affirmation of the feeling of oneself (Vigarelo, 2016).

× **Keywords:** transnational identities, non-place, social networks, new technologies.

+ **References:**

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Representation and reconstruction of memories on graffiti writing – case study about animation as documentary strategy

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Jorge Brandão PEREIRA, Polytechnic Institute of Cávado and Ave, Portugal.

Paula TAVARES, Polytechnic Institute of Cávado and Ave, Portugal.

« Abstract

The graffiti writing, visual movement of the Hip Hop subculture, spread globally over the decades. Despite the large amount of material documenting it (films, documentaries, magazines and dedicated books), it remains a marginal subculture, little known by large audiences, in its less-known characteristics. This communication presents an under-development study, whose objective is to investigate the contribution of animation to the documentation and communication of the subculture of graffiti writing, deciphering its interpretation for uninformed audiences about it. Through documentary fieldwork, with testimonies and memories emerged in interviews, are registered artists from the graffiti writing movement, operating in different approaches, surfaces and styles. This fieldwork starts, in this part of the investigation, by contextualizing the province of Ferrara, in northern Italy. The documentary work is developed with representation strategies and narrative reconstruction for the disclosure of this graphic subculture in a specific geographical context, through the project for an animated documentary short film. It is fulfilled as a documentary strategy for the representation and reconstruction of graffiti writing memories. The choice allows the exploration of new concepts with the encounter of two distinct visual arts, the urban art and the animation, simultaneously allowing the definition of an authorial language appropriate to the project and its theme.

× **Keywords:** graffiti writing, documentary, animation.

Addressing global challenges through remotivation - coverversions in the repertoire of Mano Negra

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« Abstract

Subject matter of this paper is the French band Mano Negra (1987–1994), which – according to Barbara Lebrun – can be classified as both ‘Rock Alternatif’ and ‘Rock Métis’. This indicates the band’s connection to DIY culture and the mixing of intercultural elements (languages, musical genres, artwork) from around the world. Therefore, Mano Negra can be regarded as a prototype for hybrid Punkrock that confronts global challenges (e.g. racism, nationalism). Furthermore, the band has influenced many groups in the transglobal Punkrock scene. Apart from mixing many influences within their own songs, the band also included some cover versions in their repertoire that became recontextualised and therefore often expanded their original meaning. This process can be described by the linguistic term ‘remotivation’, which stands at the center of this paper. It focuses on the textual, musical and visual changes of meaning within these songs. The research is based on the authors PhD thesis on Mano Negra and combines it with the methodology of his current research project (Habilitation) that focuses on remotivations within the repertoire of the German singer Heino. Overall, the paper will explain how the remotivated cover versions of Mano Negra (e.g. the traditional North-African song Sidi H'bibibi) can be viewed as representative examples that help to overcome global challenges (e.g. cultural prejudice).

× **Keywords:** remotivation, analysis, intercultural repertoire, Mano Negra.

A digital practice within, against and beyond capitalist mode of production

Gregoire Rousseau, Station of Commons, Helsinki.

« Abstract

A digital practice within, against and beyond capitalist mode of production. A) Big data as new model of mode of production. The governance of those societies in which the current neoliberal mode of production prevails, presents itself as an immense accumulation of data. The text refers to digital data; the packets of binary information made of abstract '0' and '1', stored as electrical signals in the hard disk of personal computers, mobile devices, email servers, cloud centers and any connected devices. Centralized machines control, store and process the immense flow of data by algorithmic means. This ever-growing abstract data set transforms into a concrete commodity. The more the data are accumulated, the more the data are valuable. A quantum of data set does not possess any usage value as such. This approach to digital data may produce a new category of the Post digital condition. The classical economy requires a relative equality in terms of human work to enable an exchange between commodities. Expunged of human work, the time of algorithmic work for huge digital data set crystallizes into commodity. Such immense data sets need immense resources to be processed. The value is extracted by the power of the infrastructure, itself transforming then into an infrastructure of power. The current pandemic situation only increases the production of available digital data. An exhibition in relation to this text was planned for Manifesta13 in Marseille. We were thinking together on forms of organization as artistic practice. At the same time, we were producing more data to be crunched by the existing mode of production. B) Closing spaces, opening new ones 'Venice, more than any other place, bears witness to the existence, from the sixteenth century on, of a unitary code or common language of the city.' Henri Lefebvre / The Production of Space While so many spaces happen to be temporary closed, we propose to reflect and act on both the conditions and consequences in terms of openings of new spaces.

» **Keywords:** commons, digital commoning, big data, artistic practices, radical technology, pen source, audio practice.

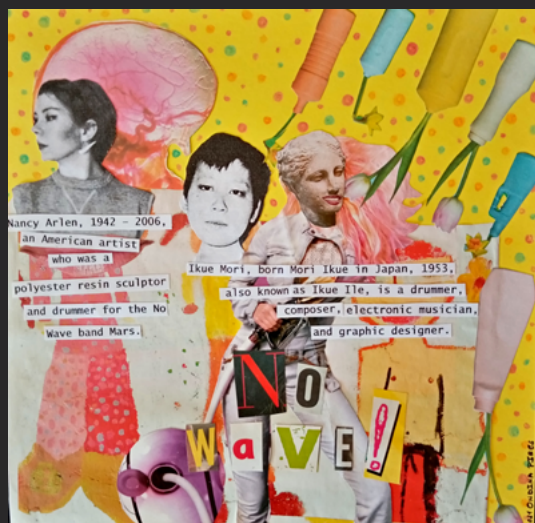
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KEEP
IT
SIMPLE

MAKE
IT
FAST

Holo-caustic zine by Ondina Pires



Fandom controversies, haterism and cancel culture on digital networks and platforms

Simone Pereira de SÁ, Federal Fluminense University, Brazil.

« Abstract

The panel aims to discuss musical cancellation on social networks as a new dynamic in the context of fan activism, a form of emotional investment and a different discursive practice from previous actions carried out in the scope of fanativism. In its practical dimension, cancel culture can be established as a form of denunciation and boycott of a public personality, whose opinion, behavior or past attitudes are considered offensive, prejudiced, controversial or unacceptable for a certain group. It spreads through fandoms as a new capital (and power) of theirs, reshaping the logics of 'what/who to like' to 'what/who can still be liked or not' as the cancel culture is a form of ceasing support from the fandoms. In the first presentation we propose a methodological approach to this phenomena based on the discussions on politics and fandom activism (Hills, 2002; Pereira de Sá, 2016 & Stanfill, 2019), and the spread of 'toxic fandom' (Proctor & Kies, 2018) and reactionary fandom (Stanfill, 2019), taking these notions as possible key analysis to follow some of the implications and tensions related to the next two case studies, presented by Thiago Alberto and Jonas Pilz.

» **Keywords:** fandom, haterism, controversies, digital platforms.

'Bring back the tourists!'

The impact of Covid-19 on

Lisbon's fado music scene

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Spanish National Research Council, Spain.

« Abstract

Throughout the last decade, Lisbon has become a thriving tourist destination. In 2019, Portugal's capital city was elected as the Best City Break Destination in the World for the third consecutive year. The pressures of (over)tourism have generated significant impacts not only on the city's social, economic and physical environment, but also on its muscscapes. Nowhere has the latter been more visible (an audible) than in the fado scene, Portugal's main music export, whose recent development and expansion has gone hand in hand with the increase in demand as a product for tourist consumption. Incorporated to UNESCO's Representative List of Intangible Cultural Heritage in 2011, fado is part of Lisbon's brand identity and has been used to promote both Lisbon and Portugal as a tourist destination. Listening to a live performance of fado in a 'typical restaurant' or in an amateur fado venue in one of Portugal's capital city's historical neighborhoods is featured in tourist guides and other promotional materials as an indispensable ingredient in the 'Lisbon experience'. The emergence of Covid-19 in March 2020 has brought urban tourist destinations such as Lisbon to a halt, with a sharp fall in incoming foreign tourism and the cancellation of the bulk of scheduled bookings ever since. On the other hand, the COVID-19 pandemic has had devastating effects on the hospitality industry, in particular on nightclubs and live music venues, which have been forced to remain close or operate under very strict conditions since the beginning of the pandemic. As far as the fado live music scene is concerned, a local association estimates losses of around 80% in 2020. The excessive dependence on tourism and the particularities of this music ecosystem have placed the fado live music scene in the eye of the COVID-19 storm, making it a timely object for critical inquiry. Using the SARS-Covid-2 virus as a heuristic device, the purpose of this paper is to explore the impact of the measures adopted to prevent the spread of Covid-19 on Lisbon's fado scene. Drawing on in-person and remote interviews with venue owners, local association representatives, musicians and patrons, as well as on content analysis of local media sources and participant observation, this paper aims to provide a critical analysis on the sustainability of fado's music ecosystem in Lisbon at a time of great uncertainty.

× **Keywords:** covid-19, fado, Lisbon, tourism, live music.

Creative economy, crisis and new alternative spaces in the Port Area of Rio de Janeiro

Sabrina Parracho SANT'ANNA, Universidade Federal Rural do Rio de Janeiro, Brazil.

« Abstract

In 2008, the announcement of a project for urban intervention in the Port Area of Rio de Janeiro, centered on the foundation of two new museums and the construction of a cultural cluster for the region, changed the landscape of the old city center. In the wake of real estate speculation and the threat of gentrification processes, new bars and nightclubs populated the area, changing the scenario and accelerating growth expectations for the port. Since the second half of the past decade, however, financial and political crises severely affected the country, giving particular character to processes that seemed to simply reproduce existing dynamics in other creative clusters around the world. Alternative cultural spaces opened and closed, frustrating expectations, but also resisting and consolidating new practices focused on DIY and alternative economy arrangements for cultural institutions. Based on case studies and interviews, this article aims to discuss how Rio's cultural scene institutionalizes new social arrangements and finds gaps to establish new practices in the area

» **Keywords:** art sociology, urban intervention, creative clusters, DIY.

Social Noises: ethnomusicological reflections on lo-fi and DIY practices

Gabriel Islaz Gonçalves dos SANTOS, Federal
University of Rio Grande do Sul, Brazil.

« Abstract

This proposal aims to approach lo-fi musicmaking, encompassed in the midst of do-it-yourself culture, from a critical ethnomusicological perspective. Egressed from a Popular Music undergraduate degree in a Brazilian public university, in my previous paper I discussed the recording processes of a lo-fi album, in 2019. Upon entering the master's degree and turning to ethnomusicology, I started to recognize some aspects that related to my position as a white young university student and middle class person in relation to other young musicians working in precarious conditions that can be understood as lo-fi, who in turn work in the Brazilian urban peripheries. Discussing with the recent ethnomusicological literature, I intend to reflect on my conceptual and experiential encounter with lo-fi and DIY academic practices, in contrast to virtual observations I will conduct with Escritório Transfusão, a cultural collective located in downtown Rio de Janeiro, a meeting point for black and white youth between 15 and 35 years old from Baixada Fluminense and the capital. Thus, I aim to recover some intrinsic actions from this *modus operandi*, which is antagonistic to the mainstream industry, and to interpret it in face of the intersectional tensions that emerge in this segment of musical production. The analysis will be made from videos, interviews and already published materials from social media and streaming platforms, such as Facebook, Instagram and YouTube.

» **Keywords:** ethnomusicology, lo-fi, DIY, youth cultures.

A travel to the point of no return? The (Re)signification of 'Sub' in late-20th Century South Korea (and East Asia)

Hyunjoon SHIN, Sungkonghoe University, South Korea.

◀ Abstract

In societies where English is not the first language, the term subculture has always needed interpretation as it traveled across borders. Especially in East Asia where the official and popular scripts are far from Roman ones, interpretations have undergone a long and complicated process of translation. The first level of interpretation is linguistic. The introduction of the concept of subculture generated vernacular words such as *sabukaruchā* (サブカルチャー) in Japan, *yà wén huà* (亞文化) in mainland China, *cì wén huà* (次文化) in Taiwan, *văn hóa phụ* (文化附) in Vietnam, and *hawimunhwa* (하위문화) in South Korea (hereafter Korea). In the second level of interpretation, the meanings of the prefix *sub* are highly contested. They show that what matters is not only the linguistic translation, be it literal or liberal, but also the cultural signification and/or precultural affect. It is highly possible that the 'subcultures' in written texts in different East Asian languages do not necessarily denote the same cultural products, processes, formations, and so on. My paper first examines English publications on youth subcultures in Japan and China and highlights the different appropriation of the subculture as a concept and as a theory for explaining the youths. This is followed by the examination on the intellectual conceptualization and popular usages of the subculture in Korea, where I investigate two explicit efforts of capturing, conceiving, perceiving youth cultures in two different ages as subcultures: the 'Youth Culture' in the 1970s and the 'Orange Tribe' in the 1990s. After confirming that the discourse on the former was influenced by the American sociology and that the latter by British cultural studies, I will address my age-old curiosity: whether subculture is partial (*bubun*: 部分) culture or lower-grade (*hawi*: 下位) culture; whether subculture should necessarily be political, oppositional, or ideological; whether subculture needs to be based on the working class or underclass; and whether subculture is authentic, productive, and creative or shallow, consumerist, and imitative.

× **Keywords:** subculture theories, South Korea, East Asia.

Smashing sexism and colonial gender norms: Punk feminism in the Philippines

Monika E. SCHOOP, Leuphana University, Germany.

« Abstract

Up to the present day, gender inequality remains one of the major global challenges. The Philippines is often credited as a positive example due to its high rankings in gender indices and the striking visibility of women in positions of power. However, a closer look reveals not only rampant sexism and misogyny engrained in present-day society and the political sphere in particular, but also a broader history of gender inequality, closely connected to the country's colonial past. In this paper, I will explore how punk serves as a site of activism and a means of intervention and change, looking at the feminist Filipina punk band The Male Gaze. In my inquiry, I will address two interconnected issues. First, I will show how the band criticizes gender norms inextricably linked to the period of Spanish colonization through deconstructing the colonial role model 'Maria Clara.' Second, I will examine how the band speaks – and sings – up against the misogynist rhetoric of Philippine president Rodrigo Duterte, whose 'rape jokes' and sexist threats contribute to a culture of misogyny. In doing so, I move beyond an ethnocentric portrayal of the band as Riot Grrrl, highlighting the particular concerns of punk feminism in a postcolonial context. My findings are based on ethnographic fieldwork, including semi-structured interviews and participant observation in Metro Manila and in online contexts. These are complemented by an examination of lyrics, the use of sampling, the band's visual appearance, the on-stage performance, and selected music videos.

» **Keywords:** feminism, Philippines, protest, postcolonialism, gender.

Why can't I hear Marshallese music? A critique of the study of punk through punk method

Jessica SCHWARTZ, University of California, United States of America.

« Abstract

This paper is about the limits of punk as a genre and the possibilities of returning to punk method to reconceptualize how 'punk' can be used in 'global' institutions to disrupt its overdetermination globally. I situate my talk in a process of realization that has taken over a decade. When I first entered graduate school, I believed I would be doing my research on punk in global contexts. Namely, I wanted to know how different punk communities expressed resistances in a particular historical moment. My advisor encouraged me to do a genealogy of rock music via race, particularly as racialized bodies were 'sounded' and co-opted as 'rebellion' in the establishment. Routed through the atomic age and 'Sh-Boom' by the Chords, I became interested in the place that inspired the onomatopoetic chorus 'sh-boom' as its radioactive material debris circulated the world: the Marshall Islands in the northern-central Pacific. I searched for Marshallese music about the bomb to hear their perspective, but I couldn't hear it. I then wondered WHY I couldn't hear it, and I traveled to the Marshall Islands with another punk who had been involved in the anarcho-punk scene in Washington D.C. We were both impressed by how DIY the socio-geography of Majuro, the capital was. Yet, there was no punk music in the Marshall Islands. There was, however, 1990s style hip-hop and slam poetry that interrogates globalizing nuclear issues, the patriarchy, and climate change industry, in styles that draw on DIY style bricolage, aesthetic negation practices, and Situationist International practices that we see with the early stirrings of punk or what Stacy Thompson (2005) calls the 'desire' to recreate history by disrupting semantic meaning of symbols. My research produced work that shares how the USA government systematically silenced Marshallese expression due to radiation experimentation through medical examinations and nuclear weapons tests. Not being able to hear is a manifestation, then, of what punks have rallied against for decades. The most punk thing I can think to share is Marshallese music as a global manifestation of DIY research. This paper thus explores the limits of punk as a way to extend and expand thinking about the influences and possible interconnectedness of punk, then, by tracing 1) the histories of DIY through punk and hip-hop, 2) their global mediations, and 3) how research detours can lead us to places and sounds like the Marshall Islands through hip-hop and slam poetry and why we need to use punk conferences and courses and other institutional spaces to disrupt the primacy of punk and emphasize that of DIY as punk method. So, in

this talk, we'll all hear Marshallese music, which isn't punk, but in this context, it will be a disruptive force that breaks the 'Spectacle' of nuclear silences and is thus brought to us via punk method.

× **Keywords:** DIY method, punk, subcultural studies, Marshallese music/hip-hop, and globalizing censorship/silencing.

The Challenges for Cultural Spaces during the COVID-19 Pandemic: Collaborative spaces and temporary uses in Berlin

Claudia SELDIN, Center for Metropolitan Studies,
Technische Universität Berlin, Germany.

« Abstract

The COVID-19 pandemic has had an enormous impact on several cities. Their cultural sectors stood out as one of the most affected by the crisis, with facilities having to shut down or drastically diminish their capacity worldwide. Given the possibility of future pandemic waves, this paper focus on ways to mitigate the negative impacts of new global crises on cultural practices by looking into smaller-scale and DIY spaces. Culture has played a vital role for cities' economies since the early 1980s. When discussing cultural urban planning and place-making, Berlin (Germany) is often cited as a paradigm of a spectacular cultural capital and an innovative creative city, filled with temporary subcultural spaces reflective of its authenticity. Its urban marketing would suffer immensely with another paralysis of the cultural sector. Aware of that, local cultural producers made some specific attempts throughout 2020 to keep their activities going, including the transition to online events, and controlled outdoor activities. With the easing of restrictions, temporary and improvised spaces have played a key-role in keeping certain cultural, social and artistic practices alive. Open-air cinemas, street music, and community centers have been popular safer options in the past months. This paper presents the case of one community-oriented cultural space in Berlin, which operates in a smaller scale and through collaborative planning: the Zentrum für Kunst und Urbanistik (ZK/U). This collaborative space focus on DIY culture and can be seen as more sustainable alternative to the 20th model of spectacular cultural spaces.

» **Keywords:** Berlin, COVID-19 pandemic, collaborative planning, temporary spaces, community-oriented culture.

Imagetic and discursive narratives of the far right: Expressions of hate and colonization of the imaginary

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Maria da Graça Luderitz Hoefel, University of Brasilia, Transdisciplinary Research Centre Culture, Space and Memory, Brazil and Portugal.

◀ Abstract

The rise of the extreme right is a global phenomenon that is especially strong after the capital crisis and markedly after 2015. This process operates through the adoption of strategies that include the dissemination of imagery and discursive narratives that propagate hatred and intolerance against women, minorities in different countries, as well as reinforcing colonial, patriarchal, heteronormative and repressive perspectives, which have contributed to a toxic social atmosphere within societies. In line with these perspectives, the imagery and discursive expressions act in the configuration of meanings and in the social and cultural 'colonization of the imaginary'. This work aims to reflect on the imagery and discursive expressions of the extreme right in the context of Brazil, identifying symbolic content inscribed in them, relating such expressions to the political scenario of Brazil and the restriction of freedom of expression, artistic and cultural manifestations. In addition, it draws some parallels with other scenarios, specifically Portugal, Hungary and Germany. This is an offshoot of theoretical postdoctoral research. This work is limited to a documentary analysis based on some emblematic political facts disseminated in the mass media, between 2017 and 2021. There are important signs of restraints, violations and processes of colonization of the social imaginary anchored in exclusion, hatred, violence and the fight against all forms of diversities crossed and shaped by the multiplicity of cultures and existing artistic expressions.

» **Keywords:** far-right, hate speech, imagetic narratives, colonization of the imaginary.

Cultural representation of funk carioca

Louis-Andrea Signora, Erasmus University Rotterdam, Netherlands.

« Abstract

The focus of the research is the *Funk carioca*, a popular style of music that originated from the African diaspora present in Rio de Janeiro's slums, Brazil. It derives from Miami bass and gantsa rap music. During the last two decades, Funk became an increasingly prominent genre in the country, occupying the top positions in Spotify source of 'Every Place at Once' for all main Brazilian metropolis. The year of 2005 marks Funk's first big international breakthrough, when the online video-sharing platform YouTube is launched, what increased its visibility and popularity, concomitantly as global well-known DJs start to mix the rhythm in their showcases. However, this popular genre is often represented by the news as violent, due to its presence in poor urban areas where crime rate is elevated, and the numerous funk songs that instigate sexual violence, with cases of collective rape in *bailes de favela* covered by international newspapers. The horror of those cases and the explicitness of some lyrics brings a shadow on Funk's image. In this sense, Funk has been very stigmatised, associated with gang culture, drugs, and misogyny. It has also been criminalized by the government, facing prejudice, police repression, and only became an official form of culture by a state law in 2009 - period in which the region of Latin America was living the so-called Pink Tide. This study relies on the symbolic representation view, given that its effort is to determine what representation is made by the representative, between 2005-2021, in an international comparison. It will collect, observe, and analyse data in terms of aesthetic legitimacy, social and racial (symbolic) representation, as also relation to criminal activity, to misogyny and gender-role preferences, regarding Brazilian, UK and US media will be discussed. Both English speaking countries have a strong musical/cultural history and artists that are linked to Funk's commercial success. The qualitative approach will allow the assessment of in what degree Funk is 'accepted' amongst the selected national and foreign articles and newspapers and if its acceptance has evolved along the years, also aiming to understand if there is a difference given the language used. Noteworthy that this degree of acceptance must be reported to Funk's cultural classification. As pointed out by the literature, cultural classification systems are unsurprisingly linked to social categories: the degree of appreciation given to a specific music genre is often associated to durable social boundaries, dialoguing with the concept of symbolic distinction. As, in the current global context, the media is the fourth power, comprehending Funk's representation in the news can bring light to Brazil's societal issues, embedded in a historical-international perspective, which gained even more relevance since

Bum Bum Tam Tam (2017) by Mc Fioti is promoting the COVID-19 vaccine not only in the country but reaching international attention, such as The Guardian. As Funk began as a local manifestation of the African diaspora, the genre is a form of identity for the urban black youth living in the favelas, playing a role as emancipatory decolonial cultural practice. Nevertheless, many artists are changing this music genre's image by singing funk 100% feminist and pro LGBTQ+, aiming at inclusion and diversity.

× **Keywords:** funk, popular music, cultural representation.

ObEMMA: Operationalizations and expectations of a pionner observatory of electronic music and media arts in Portugal

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Célia SOARES, Maia University Institute, Portugal.

◀ Abstract

ObEMMA – Observatory of Electronic Musica and Media Art is a research center established in 2019 and a pionner observatory to monitor, mapp, diagnose and promote research in electronic music and media arts in Portugal. We have separated diferent intervention objects/cases applicable to the two main topics, that can be addressed togheter or independently. The first exploration resides in the figure of the artists, artworks and issues related to their creation (aesthetics and creativity); the second seeks a more targeted approach to production, consumption and exhibition (industry and markets); the third focuses dissemination (access, communication and sharing) and the fourth, the preservation of the artworks (archive and memory). On the first main topic *electronic music*, ObEMMA is starting the phase of mapping national artists, musical styles, producers, events, venues, platforms and its categorization. It is also intended to analyze how the composition, dissemination and preservation of these works are processed. The collection and organization of this data will produce indicators for analysis and publications of results from artistic, info-communicational, technological and sociological perspectives. About the second main topic *media arts*, the intention is to create a mapping platform with portuguese new media artists and organize them considering several categories (creativity and aesthetics), a list of spaces (museums and galleries), media arts events (exhibitions and workshops) and also explore where/how this artworks are conceived (creative plataforms and digital tools) and finally, the preservation of new media artworks (archive and memory).

» **Keywords:** fields of electronic music & media arts, digital arts, observatory, arts-based research.

Larry and the Happy Hours' Lockdown Sessions: Embracing amateurism and DIY music making to punk American school music

Gareth Dylan Smith, Boston University College of Fine Arts, United States of America/United Kingdom.

Bryan Powell, Montclair State University, United States of America.

David Knapp, Syracuse University, United States of America.

✦ Abstract

Music Education in US American schools tends to be very conservative, perpetuating traditions dating back to the start of the twentieth century. The 'large ensemble' performance paradigm of wind bands, orchestras and choirs has its roots in military music, Western classical aesthetics and the Christian church. Emphasizing excellence in a very narrow aesthetic domain enables only a small fraction of young people to take part in school music as they do not see themselves represented in the sounds or practices of school music. In the spring of 2020 the United States gradually imposed regional 'lockdown' or 'rest in place' orders, many lasting throughout that school year and beyond. Restrictions forced music teachers and music teacher educators to embrace entirely new (to them) ways of and reasons for making music, as anything resembling a performance or a large ensemble became unsafe to the point of lethality. Many teachers sought to create pale, online simulacra of existing performance traditions, while others took the opportunity to experiment. In this presentation, three music education assistant professors from the northeastern United States describe how in summer 2020 they immersed themselves in learning to use (in order to teach their students, how to work with *their* students in) the online digital audio workstation (DAW), Soundtrap. For an hour each Friday, the three professors assembled remotely to record one song in one hour, resulting in the recent vinyl and digital release 'Lockdown Sessions by Larry and the Happy Hours'. This album – from which excerpts will be played – embraces amateurism and a DIY ethic that are wholly antithetical to prevailing approaches to music learning in American schools. The presenters suggest that American music teachers should, at least sometimes, fully embrace the fun, the filth and the fervour of making songs in this way – a liberatory pedagogical intervention that embodies the notion of 'keep it short, make it fast', simultaneously challenging colonial hegemonic practices in American music education and showcasing the joyful possibilities inherent in the ridiculous and mundane.

✦ **Keywords:** music education, punk, DIY music making.

Gothic is female too. Gender equality in a musical subculture

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« Abstract

Gender inequality in the artistic milieu seems to be a reality at present days, especially in the musical field. We intend to study this issue in the cultural context, with a special focus on music. Our attention will be directed at the gothic subculture and we try to find out if this alternative culture is an exception to gender inequality in the musical context. As methodology, a qualitative study will be made, analyzing the catalog of a portuguese music label dedicated to this subculture and the line-up of the Entremuralhas festival between the years 2010 and 2018, the only gothic festival in Portugal, where we try to understand what is the prevalence of female participation in the bands present at both situations and what roles these elements play in this particular alternative culture. The findings show us that, in fact, there seems to be a greater propensity for gender equality within this subcultural movement, but further studies need to be made to get some stronger data that will permit us to assure that the gothic subculture is, in fact, a gender equality culture.

» **Keywords:** gothic subculture, gender equality, music.

Constellation Records: a contemporary trans-local perspective shaped on music and mixed-media arts

Maria Teresa SOLDANI, University of Pisa, Italy.

Francois MOUILLOT, Hong Kong Baptist University, Hong Kong/Canada.

◀ Abstract

This paper examines the social and cultural function of independent record labels beyond their gatekeeping functions in the recorded music industries. Specifically, it takes the case of Constellation Records, a DIY micro-independent record label from Montreal, Canada. Since its foundation in 1997 Constellation has been actively involved in building and investigating the relations between urban communities and music scenes, DIY production and global market, political activism and artistic independence. This paper analyses the ways in which the company operates in at least four distinct dimensions: Constellation as a 'music project' focused on the promotion of experimental popular music across different music styles; Constellation as a 'sound project' defined by hybrid genres and specific sonic dimensions; Constellation as a 'scene project', as since its inception, the structure's main focus has been to promote the work of local underground musicians they deemed to need recorded representation; and Constellation as a 'contemporary art project', as a place of encounter among musicians and artists that generates multimedia arts projects. Today the label represents a key operating model for supporting such time-based artworks and a community of worldwide artists that share its work ethic and their art practices. In turn, this paper analyses specific works in the company's catalogue to explore how labels like Constellation Records grapple with postmodern issues – such as the 'loss of historicity' (Jameson, 1991: X) in consumer-capitalistic society – by producing politically-conscious art that both affects and is being affected by networked communities of underground music.

✱ **Keywords:** independent record labels, Constellation Records, Montreal, underground music, contemporary arts.

✱ **References:**

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The Darkly Splendid World: Contextualizing Current 93's Visions of a Troubled World

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Chapel Hill, United States of America/Austria.

« Abstract

This paper contextualizes 'apocalyptic folk' group Current 93's hallucinatory articulation of a world that is troubled, beset by falsehood, and yet enchanted. David Tibet, the group's founder, experiences modernity as a false and decadent 'Empire', obscuring the primary reality of Christ's love and continued suffering on the cross. Instead of reducing Current 93 to one man's idiosyncratic obsessions, the paper suggests that the group's work is best understood as one specific expression of British industrial music's 'sensibility' (Grossberg, 1992) or 'structure of feeling' (Williams, 2015). The industrial music formation, from which Tibet's project emerged, articulated its esoteric-experimental sensibility in response to a contextually specific sense of crisis and decay in the United Kingdom of the 1970s (Hall et al., 1978; Hebdige, 1988). This sensibility serves as a logic of social mediation that privileges the hidden and the secret in lived experience. Ideologically, Tibet's investment in a heretic Catholicism diverges from the themes explored by many of his peers. However, by mapping the affective and semiotic dimensions of the industrial music formation, this paper shows that Tibet's divine reality, hidden beneath a false modernity, resembles other realms of potential that industrial musicians access through experimental (aesthetic, social, magickal) practices. Tibet's search for the world's "inmost light" and the salvation it grants connects to Throbbing Gristle's attempts at revealing cultural and political control mechanisms; Nurse With Wound's surrealist exploration of the subconscious; Coil's continuation of a queer lineage of marginalized mystics; and Death in June's reactionary invocation of a pre-modern 'Europa'.

» **Keywords:** cultural studies, current 93, industrial music, affect, semiotics.

This could only be happening here: local identity formation in a Gainesville Zine Archive

Fi STEWART-TAYLOR, University of Florida, United States of America.

« Abstract

The Civic Media Center in Gainesville, Florida is home to the Travis Fristoe Zine Collection, founded in 1998. This paper draws on primary source research in the CMC archive and my experiences as a cataloger at the CMC. I argue that the CMC offered a site of self-definition for the Gainesville DIY art world in the 90s and 2000s. It supported the production and dissemination of zines which interpellated readers and creators into that art world, and into a sense of place reciprocally co-created by the texts and their circulation. Print anti-capitalism, to riff on Benedict Anderson, allowed Gainesville punks to imagine a counterpublic sphere with a concrete local identity. This scene was enmeshed with anti-globalization protests; several zines document FTAA and WTO protests, and Fristoe writes about attending training for one such protest in DC. The Gainesville scene, and the zines which articulated it, took on importance as 'local' identities became embattled during a global moment of recontesting the meaning of community. The CMC, as a brick and mortar institution with relatively high institutional 'stickiness', has been able to retain storage and library space despite rapid gentrification in Gainesville. I argue that the presence of a defacto archive for the texts which imagined community in Gainesville punk art worlds allowed past ways of imagining those worlds to 'stick' and inform current political and art communities in Gainesville.

» **Keywords:** zines, local, globalization protests, DIY.

The Meeting between Warhol and Pasolini at the 1975 'Ladies and Gentlemen' exhibition

Emanuele Stochino, University of Brescia, Italy.

◀ Abstract

This abstract sets out to underline the importance of Andy Warhol's 1975 '*Ladies and Gentlemen*' exhibition held at the Palazzzo dei Diamanti in Ferrara, Italy and the writings of Pier Paolo Pasolini. Pasolini (1922-1975) was one of the most eminent Italian intellectuals of the twentieth century (Moravia, 1975) and was a poet, essay writer and film director. His works analyze the transformation of Italian society between the 1960's and 1970's (Sapelli, 2005). The theme of the exhibition was *transvestitism*. As a term, *transvestitism* has been chosen for a *philological reason*. In period literature regarding the *Ladies and Gentlemen* exhibition, *transvestitism* was the term used and it is only in recent literature that one reads the expression *drag*. Warhol was invited by Luciano Anselmino, the Italian gallery owner, to create a series of portraits of lesser known people rather than of *Factory* stars. This '*Ladies and Gentlemen*' series was highly successful and put a hitherto neglected theme under the spotlight. Although the first exhibition provoked scandal, with some variants, it has seen many re-editions: in 1975 at the Anselmino Gallery in Milan, then in 1997 at the Gagosian Gallery in New York City and more recently, in 2020 at the Tate Modern, London. The exhibition's theme is ever more common, at least in Western society; as the *State-Sponsored Homophobia* report showed, few non-Western nations, have accepted the requests of the LGBT movement. In his writings regarding the 1975 exhibition, Pasolini portrayed an American society of equivalence. The term *equivalence* was used by Pasolini to underline how Italian society, between the end of the 1960's and the early 1970's, was a society characterized by mass consumerism. He depicted a society in which everybody consumed the same things, attended the same cultural events and frequented the same areas; no-one was distinct, everyone was equivalent. Pasolini interpreted the ten portraits as *isocephalic* figures, replicated until their identity was cancelled. No portrait bore the name of its subject and each subject merged with the next to create one single individual; an *Archetype*. In his writings, Pasolini foresaw a mass society founded upon hedonism which would annul every typology of cultural and sexual difference based on the belief that the only accepted difference is linked to the amount one consumes. This leads to the assumption that: 'political choices of conscience no longer correspond to existential choices.' (Pasolini, 1975, p.73).

× **Keywords:** Andy Warhol, 'Ladies and Gentlemen' exhibition, mass consumerism, Pier

Paolo Pasolini, transvestitism.

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Anyone can be a musician: Art School pedagogy and the rise of the nonmusician

Simon STRANGE, Bath Spa University, United Kingdom.

« Abstract

This presentation will be based on an area of my PhD research which, in an update to Frith and Horne (1987) and Walker (1987), investigated specific pedagogical practices within art colleges and the effect they had on punk, post punk, and the new wave through the 1970s. The reimagining of hierarchies which occurred where the distance between art and popular culture diminished and its emancipation through the ethos that anyone could be an artist, as outlined by Warhal and Beuys. Garnering information from interviews conducted with art college influenced musicians, including Gavin Bryars, Brian Eno, Gina Birch, Stephen Mallinder and Dexter Dalwood, it was apparent that this education led to the rise of the DIY musician, or self named non-musician. This research, focusing on courses at Newcastle, Leeds, Ipswich, Sheffield, Liverpool, Bath and London based schools, suggests that lessons can be learnt from the position of the non-musician, both for the pop music industry and its educational partners, changing the emphasis from preparing industry and technique focussed musicians to those who have a culturally and visually inclined, radical, experimental and philosophical outlook, based within a multidimensional environment. The aim is to reassess hierarchies present within the philosophies and practices of Higher Popular Music Education and introducing a wider field for aspiring musicians, less confined to the structures of traditional music education.

× **Keywords:** Art Schools, nonmusician, postmodern, pedagogy, silence, post punk.

+ References:

- × Frith, S. & Horne, H. (1987). *Art into Pop*. London: Routledge.
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‘There was nothing else like us’: Women in Melbourne’s music scene across five decades

Catherine STRONG, RMIT University, School of
Media and Communication, Australia.

« Abstract

This paper examines the trends in women’s music making in the Australian city of Melbourne across five decades, from the 1960s to the 2010s, drawing on extensive interviews with musicians and music journalism from across these years. This period of time saw the rise of Melbourne as a globally acknowledged ‘music city’, which is identified and markets itself as an important centre for music making. Women’s place in this has, however, varied greatly over time. Women played a prominent role in the music scene of the 1960s, although this was mainly as pop ‘songbirds’ marketed to a teen audience and sold on the basis of their looks. The emergence of a strong rock scene in the 1970s had a negative impact on women’s participation, with few managing to find a place in this genre for many years. The late 1970s to the 1990s were marked by periodic recognition of the gender inequality in music, and the slow emergence of women musicians and all-women bands as standard features of Melbourne music. This was partly enabled by grass roots activist initiatives that sought to claim space for women. The current status of Melbourne’s music scene as selfconsciously diverse and inclusive can, I argue, be traced in part back to these initiatives.

× **Keywords:** music scenes, gender, music journalism, Melbourne.

Constructing Encounters: How music festival producers deal with difference

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Pauwke BERKERS, Erasmus University Rotterdam, Netherlands.

✦ Abstract

Previous research has shown that public spaces, as well as music festivals, can foster encounters with cultural diversity and invoke exclusion (Mair & Duffy, 2017). However, little is known about the underlying inclusionary and exclusionary mechanisms related to the spatiotemporal and musical characteristics of the festival space. This study contributes to the literature by exploring how festival organizers, as producers of festival spaces, attempt to afford encounters with cultural diversities, for instance related to gender, sexuality, race/ethnicity, age or disability. Furthermore, limited research has been done concerned with how festival organizers may contribute to inclusion or exclusion throughout the 'making' process year-round (Wilson, et al., 2017). This study therefore incorporates various phases in creating the festival, for example including the hiring of personnel, the creation of a vision, choosing the line-up, promoting the festival and designing the physical festival space. As the efforts of festival producers are theorized to contribute to paradoxical outcomes regarding inclusion and exclusion (Laing & Mair, 2015), they are important actors in the making of festival spaces. This paper therefore questions how encounters with cultural diversity are constructed, understood, consumed and negotiated by festival producers in music festivals as public spaces. This question will be explored at four music festivals in the urban, superdiverse, area of Rotterdam, the Netherlands. It uses qualitative methodologies, such as interviews with festival producers in different roles and participant observation at the festival site. Besides, it works with more newly developed methodologies, such as walking interviews, which will help us understand how festival producers imagine their festival sites into being.

✦ **Keywords:** music festivals, space, encounter, difference, exclusion.

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THIS
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CONFERENCE

Holo-caustic by Ondina Pires



‘Viveiro was already hardcore’: the relevance of the local scene and its territory in the constitution and development of the Resurrection Fest

Estefanía TARRÍO, University of A Coruña, Spain.

« Abstract

Resurrection Fest is currently a large-format music festival which has been held since 2006 in the Galician town of Viveiro, and whose line-ups have been comprised of musical genres such as metal, punk, hardcore or psychedelic rock, among others. But this has not always been the case: since its origins, both its musical programming and organizational dynamics used to be of a smaller scope, being closely linked to the trans-local hardcore scene. The purpose of this communication is to analyze the relevance of Viveiro and its local scene in the constitution and development of Resurrection Fest. For this purpose, participant observation techniques, SWOT analyses and semi-structured interviews have been used, the latter relying on the use of the technique of sociological discourse analysis. While it has been very interesting to examine the views regarding geographical location, the processes of socialization with the neighbors of the municipality and the institutional relevance in the evolution of the festival, special attention has been paid to some statements by native Viveiro attendees, who remark on the existence of a powerful local music scene prior to the launch of Resurrection Fest. This has allowed us to show an unknown intra-history about the origins of the festival, closely linked to the cultural practices of Do It Yourself and the translocal connections of Viveiro's music scene.

× **Keywords:** Resurrection Fest, hardcore, music scene, Viveiro, territorial studies.

The multidisciplinary role of cultural management; a look for communication as management tool and key-activity

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Pedro António FERREIRA, Iscte - University Institute of Lisbon, Portugal.

Nuno MAGRO, Iscte - University Institute of Lisbon, Portugal.

« Abstract

The purpose of this article is to explore the communication as tool and key-activity, within the scope of multidisciplinary character of cultural management and cultural equipment's multidimensionality. It's a hybrid study - conceptual and empirical - and exploratory, based on literature review and illustrated with descriptive analysis from data collected by 573 questionnaires regarding a specific event. Was followed a mixed methodology – qualitative and quantitative - and an interpretative paradigm. Were pulled out 3 conclusions: 1) The first one is the awareness need by the cultural management for an adoption of multidisciplinary posture, lined up by the multidimensional nature of cultural equipment's and the organizational environment, in a purpose to match public expectations; 2) The second one is the need of comprehend the communication as tool and key-activity to engender culture value in both organizational environments: inside and outside; 3) The third, due questionnaire application, resides in the mass-media advantage over digitals, for public fund. This article: a) provides inputs for an interterritorial plan creation; b) contribute for the discussion about ideologic construction of professional category, instrands of thought building about its functions and concerns; c) increase communication importance as key-activity; d) highlight the power of media in cultural events; e) contributes to sign the need for a multidisciplinary training for cultural managers. The article value resides in reinforce the discussion for a new vision about the action ray of the cultural manager, supported in the connection between the equipment's dimensions and the multidisciplinary posture.

» **Keywords:** cultural equipment's management, multidisciplinary, multidimensionality, communication as key-activity.

DIY cultural artefacts, material interventions, and popular cultural pedagogies

Iain TAYLOR, Birmingham City University, Birmingham Centre for Media and Cultural Research, United Kingdom.

« Abstract

This paper is concerned with the materiality of DIY cultural artefacts, such as zines and pamphlets, and their usefulness in making 'material interventions' in the construction and dissemination of ideas in an increasingly digitalised higher education environment. Between online research portals and repositories, PDF papers and e-readers, and a seemingly endless barrage of emails, it seems reasonable to claim that the construction and dissemination of ideas in higher education is increasingly defined and understood in the context of digital mediation (see Tømte et al., 2019). Against this context of digitalisation, I will argue that the materiality of zines and pamphlets, the tactility of their production and dissemination, and their corporeal presence within the physical spaces of classrooms and campuses takes on a new significance – one which affords interesting possibilities in creative curriculum design. Drawing upon a range of case studies of DIY publications from within the Birmingham Centre for Media and Cultural Research, I will argue that the materiality of such artefacts plays a crucial role in their usefulness in this setting. The material qualities of these artefacts serve not simply as an additional component of the artefact's meaning, but as a 'means of linking creator and reader, creating a community' (Piepmeier, 2008: 229). In doing so, I will reflect upon how an awareness of DIY cultural artefacts' potential for making these material interventions can be considered a useful device in pedagogy design and research practice.

✦ **Keywords:** Zines, materiality, digitalisation, pedagogy, higher education.

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Before the Lecture: My doll and I: A double cross-dressing performance using poetry

Virna TEIXEIRA, Poet, Performer and Independent Researcher, United Kingdom/Brazil.

« Abstract

'My doll and' I is a bilingual poetry chapbook that I wrote over a year, along the interactions between my alter-ego and a male to female (MTF) English artist and crossdresser. Miss Claire has been a crossdresser for more than thirty years. She explores different aspects of gender and sexuality when she dresses up: gender fluid fashion, drag, corsets, petticoats, glamorous clothing, vintage styles, and extreme fetish outfits like PVC maid uniforms and a full rubber doll costume. My agreement with her was to guide her feminization, and to lead her in some social spaces where she could express her femme self in public. I interacted with her in an inversion of roles, but with mirroring empathy. I used a variety of fetish outfits which included catsuits, balaclavas, biker style, military and rubber clothing to match her feminine fantasies and my dominating empowerment. These transformative encounters affected our perceptions of sexuality and gender. While navigating on our play together Miss Claire became a kind of doll, a transvestite double which allowed me to perceive gender displayed on another body; to reflect on different aspects of femininity and my personal selves; and to disassemble and reassemble them as proposed by feminist Donna Haraway in the Cyborg Manifesto. While writing these performances, I place the reader as a voyeur of the experience.

× **Keywords:** crossdressing, gender, transvestite, poetry, sexuality.

From scene films to scene videos: communities documenting themselves

Cibrán Tenreiro Uzal, University of Santiago de Compostela, Spain.

◀ Abstract

As Barry Shank (1994) put it, scenes are 'overproductive signifying communities'. There is music being played, but also fanzines being written, clothes being designed, pictures being taken and, of course, people just being there. Taking this into account, there also are films being filmed: part of the activity of local music scenes has usually been documented by members of those communities in films that differ from commercial audio-visual products in their mode of production, their aesthetics and the way they represent the reality of musical activities. The collaborative character of local scenes and the DIY ethos of many of them help shape these works, where artistic intentions and experimentation coexist with their use for self-learning or the construction of personal memories. These features shape a tradition of scene films that has evolved and grown more common since the 1970s, existing today both in the form of films and videos in social media and web projects. This presentation traces the characteristics of this tradition and its relation with the nature of local scenes and technological changes, using examples from different moments and places, exploring the scene approach in videos from the contemporary underground scene in Galicia and in documentary and fiction works such as Dave Markey's *The Slog Movie* and Desperate Teenage Lovedolls, Don Letts' *The Punk Rock Movie*, Álvaro Larriba's *Mutantes*, Edgar Pera's *Arquivos Kino-Pop*, Derek Jarman's *Jubilee* or Edo Bertoglio's *Downtown* 81.

× **Keywords:** scenes, music films, DIY, digital cinema, technology, home movies.

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Searching for 'Raw Power' Rock: The quest for punk authenticity and ethics in Detroit from early punk to the garage revival

Benjamin A. Thomason, Bowling Green State
University, United States of America.

« Abstract

KISS honored Detroit with the title 'Rock City' in 1976 for being home to influential proto-punk bands like MC5, Alice Cooper, and Iggy Pop and the Stooges, as well as national hit makers like Motown Records, Ted Nugent, and Bob Seger. By the late 1970s however, this had largely disappeared as bands broke up or moved out of the city. My research focuses on the DIY underground rock scenes who's efforts kept Detroit worthy of the title of Rock City, beginning with the early punk scene of the late 1970s run out of a gay bar and former disco club called Bookies on 6 mile just west of Woodward Avenue, and leading into the 21st century with the garage rock revival. The Bookies scene was quickly succeeded by the hardcore punk scene in the 1980s made up mostly of teenagers from the surrounding suburbs of Metro Detroit, based out of run-down storefronts, bars, and clubs in Cass Corridor just south of Wayne State University. This small angst fueled group founded one of the most influential indie-rock record labels of the 1980s and 90s, Touch and Go Records, and were instrumental in establishing a long-term DIY scene. Along with many other American punk scenes, Detroit DIY punk gradually opened up to more women and people of colour moving into the 1990s, bringing in more diverse perspectives as well as diverse sounds. This set the stage to usher in the garage rock scene of the 90s and early 2000s, which birthed the nationally acclaimed White Stripes. Using oral history, fanzines, and documentaries, I argue that these independent rock musicians and fans were driven by a politics of aesthetic and economic authenticity to create alternative culture producing systems and spaces that was non-exploitative, socially and musically progressive, and long-lasting.

» **Keywords:** DIY, punk, indie rock, scene, Detroit, Midwest, politics, urban, suburban, race, gender, and class.

Independent cultural scene as an actor of changes in the urban space: The Example of Zadar

Željka Tonković, University of Zadar, Croatia.

Hrvoje Pašalić, University of Zadar, Croatia.

◀ Abstract

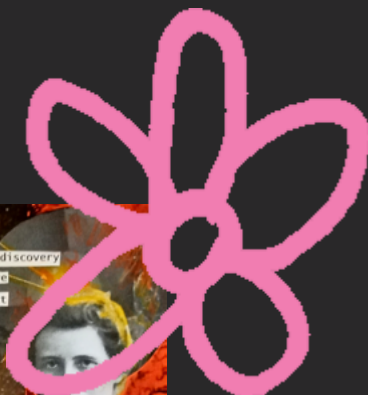
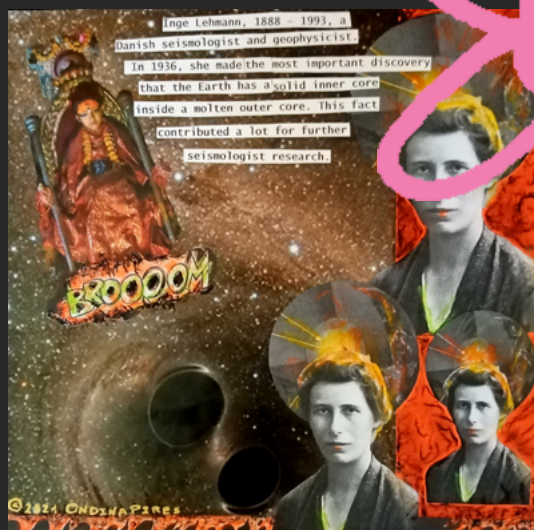
Since its inception in the early 1990s, the independent cultural scene of Croatia represents a civically engaged field of agency which has left a permanent mark on the sociocultural development of Croatian society. In accordance with its cultural, artistic, and societal agency, often characterized by do-it-yourself ethics and activist and progressive practices, the independent cultural scene is often perceived as a driving force behind the civil resistance to the dominant forces affecting the commonality of the urban tissue. The presentation brings the results of the research dealing with the independent cultural scene of the city of Zadar, whereby the emphasis was placed on the spatial aspects of independent culture's functioning. The continuing efforts of the scene's actors to achieve their right to space and thus their right to the city are perceived from the theoretical perspective of critical urban theory. Focusing on the perspectives of the actors situated towards the more autonomous end of the non-institutional culture continuum, the research aimed to gain an insight into various aspects of the struggle to achieve the right to space of functioning. The research employed a qualitative approach in the form of semi-structured interviews and included twenty-one interlocutors. The results indicate that the spatial problematic of alternative and independent culture delineates broader mechanisms of relation towards spatial resources and space as a public good, thus further confirming the scene's societal relevance. Lastly, the presentation offers an insight into the most recent changes powered by the COVID-19 pandemic, which additionally affected the scene's precarious operating conditions.

» **Keywords:** independent cultural scene, the right to the city, urban actors, Zadar, critical urban theory.

U



Holo-caustic zine by Ondina Pires



Against the stream: Finnish punk's global reach from the periphery to the core (and back again)

Lasse ULLVÉN, Faculty of Arts, University of Malta, Malta.

« Abstract

Terveet Kädet is 'the band that most Finnish punks hate, and the Americans love' declares Kaaos zine #8 (1983). With the rise of hardcore in the early 80s, Finnish punk projected itself outside its national borders and much to everyone's surprise, foreign reviewers showered praise on punk releases from the far-away scene: 'One thing can be said at the outset – Finnish hardcore releases are almost uniformly excellent. They are much better than the general run of British and other European punk offerings, better even than most American stuff' (Maximumrocknroll #3 1982). In connection with punk, the process of transculturation 'in which groups and individuals incorporate external cultural forms into their own local forms and create something new' (Dunn, 2016), usually means that cultures on the peripheries build on examples from the center to form their own 'musical vernaculars'. However, with Finnish punk, although the local style was based on a model from the center, instead of remaining local, it began to gain a following in its own right. Today, groups from across the globe (Hävittäjät from Australia, Konepistooli from Greece, Helvetin Viemärit from Brazil, Mustalaininen from the US, etc.) are still trying to capture some of the essence of Finnish hardcore by choosing to sing in Finnish. Even though this kind of 'cultural hybridity' is not unheard of in the context of globalization, still, Finnish punk's travels from the periphery to the core reverse the assumption of uneven global flows of culture (O'Connor, 2002), providing an example of a peripheral culture moving against the stream.

✦ **Keywords:** punk, trans-local, cultural migration, retromania, periphery.

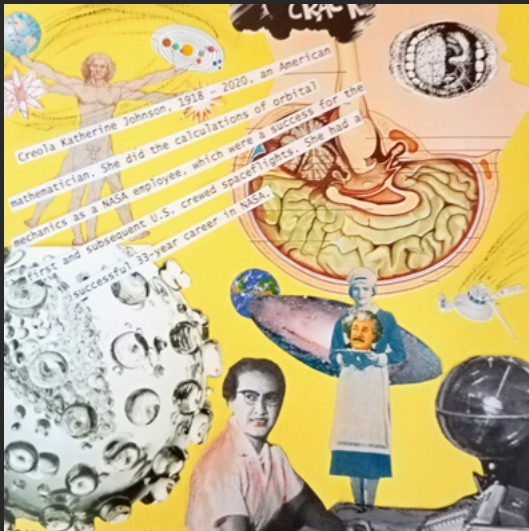
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V



Holo-caustic zine by Ondina Pires



Is deconstructing gender a good idea? São Paulo's feminist punk between subversion and identity

Jessica Omena VALMORBIDA, USP/CEBRAP - University of São Paulo, Brazilian Centre for Analysis and Planning, Brazil.

« Abstract

For Judith Butler, the constitution of language and politics that represent women as the subject of feminism is itself a representation formed by discourses of power and exclusion. In this sense, feminisms would go against their explicit purposes by taking 'women' as an anchor category, since the term 'woman' does not mean a natural unity but a regulatory fiction. Thus, gender subversion would be possible through the denial of identity, performative, parodistic gender acts, which break with the normative categories of body, gender, sex and sexuality, and thus, cause their subversive resignification and proliferation beyond binary structure. Seyla Benhabib argues that Butler's conception of political subversion 'is so modest that it is far from emancipating women'. To reject the notion of 'woman' at the very historical moment when women are beginning to organize themselves politically would be, at the very least, a paradox. Before deconstructing the subject - as poststructuralists argue - one must first have gained the right to speak as one. Thus, the purpose of communication is to think, based on the dialogue between Butler and Benhabib, how to problematize the category 'woman' without dispensing with the political function that fulfills identity. As a possible example of mediation, we highlight the political-aesthetic performance of the São Paulo punk band Dominatrix: composed of women who do not 'perform' femininity, at the same time that they act in defense of the guidelines of primary interest of women, such as the issue of abortion.

» **Keywords:** São Paulo's feminist punk, Dominatrix, gender.

Spurious communication and dissatisfying resolutions: The potential killer of counter-hegemonic culture in the 'Age of Divide'

John David Vandeventer, Independent Researcher, United States of America.

« Abstract

When Russian rapper turned tactful, sonic-politician Husky [Dmitry Kuznetsov], in a 2019 interview with *Esquire Russia*, disclosed, 'But I am afraid that I will not even be able to speak with the current elite,' he exposed an uncomfortable fact about the contemporary, Russian climate. Despite the Soviet machine's rebranding, gaining new operators in the process and infrastructure to support them, behind the new visage were the same failing *modus operandi* that had sprouted the infectious, backwards ideology of Socialist Realism in all its manifestations. Ergo, Husky's recognition of the disparities in inter-hierarchical communication between governmental forces and the evolving attitudes of contemporary generations and their movements, *'the people who make decisions in the field of youth policy, apparently, have no idea what youth is'*, bespeaks to the growing divide between alternative, creative movements, their actions, the general public's reaction, and the silent-but-deadly bureaucratic players. Considering that all these components are interdependent with each other, the process summarized using Boris Asafiev's gestational terminology, *'Incarnation—reproduction—observation'*, when one stage is rendered dysfunctional, by way of manifested kinetic-energy, it renders the next inoperable and a natural, disastrous conclusion inevitable. However, by investigating the causal determinants of these co-cultural riffs and their problematic outcomes, an attempt could be made to heal the wholly avoidable threat of irreparable, cultural factionalism in all spheres of artistic influence. To exemplify this polemic, I have chosen to look at several, failed events surrounding Russian rap culture, still personally considered 'alternative' due to the nation's conservative disposition, which occurred in the last quarter of 2018. Namely, a State Duma round-table discussion resulting in no effective change and evaluated as a largely unsuccessful, PR stunt led by Deputy Mikhail Degtyarev. Further, a State-funded Rap Competition called 'Limitless Rap,' and an only proposed venture for 'Rap Grants', suggested by Sergei Naryshkin, as the Russian government's attempt to 'hear' the modern language of Russian youth. The requirement for active, cross-collaboration with the perceived 'bad guy' is not a new phenomenon in

Social-Theory, e.g. early Menshevism and its working embrace of the 'educated sections of the higher classes' (Plekhanov, 1887), but there has not been enough attention on the longevity of counter-hegemonic cultures, as 'F-you' only gets you so far. Only through clear-cut solutions and an honest look at the collective failings of either-side of the creational expanse can subterfuge and aggravating torpor be avoided, because only then will countercultures, DIY cultures, and people-first organizations have two legs to walk into the unknown future with.

× **Keywords:** Russian rap, social-theory, cross-collaboration, cultural alienation, artistic factionalism.

Community music festivals + Green status + On- Site proenvironmental behaviours = sustainability

Marisol Alonso VAZQUEZ, JMC Academy, Australia.

« Abstract

Today, community music festivals interested in minimising the negative environmental waste from patrons uninterested in behaving pro-environmentally on-site, must also contend with minimising the financial burden associated with doing so. As a consequence, music festival managers have embraced a DIY ethos to reduce the negative environmental impact of their events. As such, festival organisers have begun to adopt a range of environmental management and pro-green strategies in order to influence environmentally positive behaviours from patrons. Drawing on research into patrons' self-reported intentions versus their actual pro-environmental behaviours at a selection of Australian music festivals, this paper explores patrons' perceptions regarding the "green" status of the festival and the ways in which this influences their environmental intentions and associated behaviours. As the findings suggest, framing music festivals as "green" as a pro-environmental management strategy before and during the event can positively influence patrons' behaviours by predisposing them to a specific mindset. As this paper argues, is expected that this strategy and modified behaviours contribute to the overall ethos of DIY and environmental sustainability within the music festival industry, which can then be set as a norm within the festival community interested in the preservation and sustainability of their community festival in the long term.

'We ourselves feel that what we are doing is just a drop in the ocean. But the ocean would be less because of that missing drop.' Mother Teresa.

× **Keywords:** community music festivals, green status, DIY ethos, pro-environmental behaviours, sustainability.

W



Holo-caustic zine by Ondina Pires



‘Doing-It-Yourself’ or ‘Doing-It-Together’?: Navigating the DIY value as an ageing punk woman

Laura WAY, University of Lincoln, United Kingdom.

« Abstract

The complexity in defining punk has been noted (eg Dunn, 2008; Sabin, 1999) and it has been suggested that this complexity in part results from punk’s dislike of being labelled/categorised (Beer, 2014). Despite this there are some common values often cited as being core to punk; DIY is one such value (Beer, 2014; Glasper, 2014; Moran, 2010 & O’Hara, 1999). This paper is based upon interviews with twenty-two ageing, or ‘older’, punk women from a study which more broadly focused on the construction and maintenance of punk identities amongst ageing women. In this paper, however, I will focus specifically on DIY – a value which was commonly raised by the research sample as core to punk. Given the geographical spread of the women interviewed, such a value can be seen as constituting a core value of punk rather than merely the core values of a particular punk community/geographical scene (a logic also employed by Moran 2010). This paper will unpack the different ways this DIY value was conceptualised by the women I spoke with; exploring these conceptualisations in the overlapping contexts of gender and ageing.

× **Keywords:** DIY, punk, ageing, gender.

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Stencil Art: From punk to graf and street art

Peter WEBB, University of the West of England, Bristol, United Kingdom.

« Abstract

Stencil art has a long and interesting history that needs examining to see the threads of counter-cultural activity and the ways in which it has been used to provoke, agitate and disseminate alternative news and ideas. From the Situationist's and Paris, May 1968 through to the different strands of Punk in terms of The Clash and Crass and then on to hip-hop culture and the rise of Graf culture in the 1980s. We have seen a development that has led to today's multi million-pound industry that is Banksy. However, what is the effect of the development of Stencil art. Does it still have the power to provoke and agitate or is it now just a form of co-opted capital accumulation and speculation as Banksy's work gets bought and sold for ever increasing prices and the focus of the message of the art is lost.? This paper looks at these questions and charts the rise of stencil art and how it has been used from the 1960s to the present day.

» **Keywords:** counter culture, street art, stencils, graffiti, Banksy, Massive Attack, Robert Del Naja, Blek Le Rat, hip-hop, punk.

Notes on music, persistence and the bloody minded musician in the DIY milieu

Peter WEBB, University of the West of England, Bristol, United Kingdom.

« Abstract

Um, the idea of being comfortable I find abhorrent and it frightens the shit out of me, so I'm constantly going to hijack those areas of my life to make sure that never happens! But as far as the continuing to work, I'm not smart enough to be a theoretical physicist or an astrophysicist or any of the things that I'm really interested in but I'm most effective doing what I'm doing now and I think art is worth something, just generally, you know, whatever level you do it on I think it's worth something. It's how we know when people became civilised, if you look at cave paintings and it's an excellent form of communication and yeah, I'm just not done communicating yet. And the idea that I've done my best work already, that can't be true, it just cannot be true. Bristol Musician, Interview 2018. There has always been a sense that persistence is a quality that is not understood or not analysed enough to gain a clear view of why people persistently pursue something often to the detriment of other parts of their lives. Howard Becker wrote in 'Notes on the Concept of Commitment' (1960) that commitments are dependent on a scheme of social values, decisions and what he called 'side bets', in other words, the impact of the line of commitment on other areas of life. This paper examines the persistence and commitment of DIY musicians to pursuing a line of endeavour that will not necessarily bring economic, social and general life security rewards but satisfies a creative commitment and persistence to communicate in new, emotive and affecting ways through different types of audio activity.

× **Keywords:** persistence, commitment, impact, detriment, Popular Music, creativity DIY cultures.

Street performance and claims to space in urban everyday life

Nick WEES, University of Western, Canada.

« Abstract

In many cities around the world, buskers (street performers) play a vital role in the spatial-sensorial constitution of everyday life. Although they may be constrained in varying degrees by municipal regulations, architectural design and social expectations, buskers can nonetheless modify urban spatial experience. Because they rely, in the first instance, simply on their own bodies and various portable material technologies (instruments, props, sometimes amplifiers and other equipment), both for the performance and for the enactment of a performance space, buskers exemplify a certain DIY approach to claiming public space and fostering different understandings of those spaces. Moreover, as a heterodox artistic tradition associated with 'the life of streets', busking can expose conflicting conceptions of and claims to space and connect individual subjective experience to wider social, political and economic processes. Drawing on my ongoing research among buskers in Montreal, Canada, I argue that street performance involves a process of improvisational bricolage, of on-the-fly adaptation: performers work creatively with and against planned, regulated, commodified urban space, appropriate elements of it, and may reconfigure how it is perceived and used - both by the performers themselves and by passersby. Finally, I contend that busking - along with other, related 'arts of the streets' - can foster a micro-politics of encounter that encourages everyday inhabitants of the city to (re)claim the spaces in which they move and live, on their own terms and toward their own ends.

× **Keywords:** busker, street performance, public space, bricolage, claiming space.

The drop outs are anticipating future economic policy: Work, class and countercultural legacies

David WILKINSON, University of the West of England, Bristol, United Kingdom.

« Abstract

'The drop-outs are anticipating future economic policy', wrote Richard Neville in his 1970 countercultural classic *Playpower*. In a passage starkly reminiscent of contemporary global debates over the impact of automation on life, work and leisure, Neville views the potential consequences of such technologies with guarded optimism - 'we had better learn how to use the leisure bonus' – advocating the hippie revival of play as 'the best revolution around' under these circumstances. In recent years, countercultural hedonism has often coloured the left's rediscovery of a technologically inspired anti-work ethic. Its pranksterish provocation underpins the meme culture of 'Fully Automated Luxury Communism', for instance. Yet Neville's analysis also haunts the present in ways that complicate socialist claims on countercultural inheritance. At times *Playpower* sounds less like a utopian manifesto and more like a giddy anticipation of the vast expansion of the cultural industries in the neoliberal era. As in neoliberal ideology, culture as economic panacea goes hand-in-hand with contempt for the supposed philistinism and puritanism of the working class, which becomes a scapegoat for conservative ills ('authoritarian xenophobic hard hats who fear black men's cocks') in ways that echo current divisions over Brexit. Exploring a range of cultural production from underground media to mainstream film, this paper revisits the complex legacy of the counterculture, exploring whether it may still play a role in contemporary left imaginaries of a post-work society, or if it is more likely to animate paralysing hostilities between class fractions otherwise united by their precarious and exploited *status*.

» **Keywords:** counterculture, work, leisure, class, automation, DIY, media, underground press, film.

Subcultural challenges and challenging subcultures: A discussion on interpretation and meaning making outside of the West/Global North

Patrick WILLIAMS, Nanyang Technological University, Singapore.

« Abstract

Theories of subcultures expanded during the 20th Century and were articulated in a variety of ways in anthropology, criminology, cultural studies, sociology, and elsewhere. Now well into the 21st Century, scholars continue to discuss how to conceptualize cultural phenomena that are based on collective distinctiveness, non-normativity, or marginality. While debates have occurred within Western/Northern academic discourse, there continues to be a relative lack of other voices on the role that 'subculture' may play in conceptualizing the everyday lives and realities of various distinctive, non-normative or marginal populations. This themed session brings together scholars from outside the 'West' and/or 'Global North' to challenge existing biases in subcultural theories. Speaking from within a globally diverse panel, each scholar will bring data from their research on underground music scenes as they discuss their own interpretive work using the subculture concept and address strengths and/or weaknesses of the concept in their research experiences.

» **Keywords:** subcultures, interpretation, meaning making, distinctive, non-normative or marginal populations.

‘This has nothing to do with me’: Recent responses to the historicization of the ‘Dunedin sound’

Oli WILSON, School of Music and Creative Media Production, College of Creative Arts, Massey University Wellington, New Zealand.

Michael HOLLAND, Department of Music, Theatre, and Performing Arts, Te Kāhui Tau, University of Otago, New Zealand.

◀ Abstract

The music that was produced in Dunedin, New Zealand, during the 1980's occupies a unique place in global indie music. In writing about the 'Dunedin sound,' music critics and scholars alike have fixated on the city's isolation from metropolitan centres of music industry power and influence. This autonomy is believed to have facilitated a distinct and subversive DIY music scene. Our presentation explores the implications of the ongoing historicization of Dunedin's popular music along these lines. In doing so, we highlight the ways young musicians view the valorisation of the city's music heritage as perpetuating problematic power dynamics characteristic of emerging socio-economic inequalities. We argue that the 'Dunedin sound' has been institutionalised to the point that young musicians in the city now actively avoid associating with its legacy, even if they reproduce musical conventions associated with the 'sound'. Our research applies an embedded participatory ethnography, drawing on our perspectives as firstly, a member and sound engineer for The Chills, a band attributed as seminal to the 'Dunedin sound', and secondly, as active participants in current Dunedin music communities. The article thus provides a counterpoint to essentialised discussions of music scenes by arguing that the over-emphasis of certain tropes of authenticity has functioned to obfuscate the persistence of structural issues that have impacted access and participation within the scene.

» **Keywords:** Dunedin sound, inequality, class, gender, race.

Making Music Festivals: diversity, space, freedom, encounter

Ian WOODWARD, Syddansk University, Denmark.

« Abstract

These papers arise from a large comparative project that seeks to understand the coordination, representation and negotiation of cultural diversities in the context of a comparative study of European music festival spaces. Accordingly, the project uses the site of the music festival in different national and local settings to address a larger question that links the cultural value of popular arts and music, cultural consumption, and encounters in social spaces to questions of civil society, the cultural public sphere, and (trans)national solidarities. Music festivals should be treated seriously as sites for representing, contesting, and realising social values in moments of diverse cross-cultural encounter and social dialogue. Music has powerful communicative properties and music festivals have the potential to connect people and foster intercultural dialogue, mutual understanding and tolerance. Such festivals can also reproduce inequalities and social exclusion, and commodify cultural differences. These papers explore, empirically and theoretically, the premise that music festivals are public spaces of social recognition and representation. Each intends to show how music festivals are important sites for investigating the relations between culture and integration, and for studying encounters with cultural diversities.

» **Keywords:** music festival, public space, encounter, social diversity.



Holo-caustic zine 4, coverby Ondina Pires



Reflecting on subcultural theories in the interpretation of Chinese punk research

Jian XIAO, Sun Yat-sen University, China.

« Abstract

In the Western tradition, punk research is very much related to subcultural research, framed by two core concepts: resistance and authenticity. Nevertheless, as soon as we move away from the conceptual level, Chinese punk musicians being interviewed often feel confused when it becomes a straightforward question of explaining their understandings of resistance, ‘反抗’ in Chinese. This comes first from the sensitivity of the term ‘resistance’ and the censorship it encounters in China. Punk practices rely on a careful interaction between punks and different authorities. In this sense, ‘resistance’ does not serve as some signpost of discussion, but rather as a term for summarising different practices, and the meanings derived from them. The application of authenticity can be more problematic since punk was imported to China from the West and is thus deeply rooted in the nexus between the global and the local. On the one hand, punk music in China emphasises the selfmanagement of the musical process, centering on the spirit of self-help, based in a uniquely resistant way of life and culture. On the other hand, the specific political background in which Chinese punk shows are performed urges people to make concrete responses to the present political environment. Thus, the process of punk authentication in China can not only be deemed as a process of authenticating Western punk culture but also showing its agency in establishing a Chinese style of punk culture, which is partially influenced by Chinese philosophies such as Zhuangzi (庄子) in being a natural self or Laozi (老子) in ‘doing nothing’ (无为而). I will discuss the significance of such terms in theorizing Chinese punk culture as a subculture.

× **Keywords:** subcultural theories, punk, China.

'Flowers in the dustbin': Punk lyrics and the transnational politics of resistance

Jian XIAO, Sun Yat-sen University, China.

« Abstract

When the Sex Pistols burst onto the global music scene in 1977 with their LP *Never Mind the Bollocks, Here's the Sex Pistols*, they put 'punk' into the global pop culture vernacular. Central to punk's appeal was its raw and provocative lyrics, which frequently enacted a provocative two finger salute to established cultural mores and centres of institutional power. Yet punk lyrics have been subject to relatively little scholarly analysis. What analysis has been done has tended to focus on punk produced in the UK and US. This relative silence belies a recent resurgence of interest in punk, including a fast-growing corpus of scholarly work focused on the ongoing lives of punk beyond the metropolitan west in countries such as China. Meanwhile, peripheral Anglophone countries such as Australia are more or less absent from analysis despite being early to develop punk scenes. This relative lack of engagement with punk lyrics, we argue, represents a missed opportunity. In particular, the analysis of punk lyrics provides a basis to explore thematic continuities across punk music in different temporal and cultural contexts, and to explore the question of why punk remains a compelling cultural force within and beyond the metropolitan west. In this paper we investigate lyrics from foundational punk bands in three nations and two time periods, Australia and the UK in the 1970s and China since the 1990s. Our argument is that while punk is often defined in light of its metropolitan western origin moments, punk practices of 'resistance' have been adopted in other national contexts and offer a particular response to local conditions, even as they can be understood as authentically punk. These local-global dynamics, we argue, problematise assumptions about the originary and transitory nature of 1970s US and UK punk.

× **Keywords:** punk, song lyrics, resistance, transnationalism, China, Australia.

Y



DIY

Holo-caustic zine by Ondina Pires



Transforming: Istanbul's queer music scene

Ilgaz YALCINOGLU, Humboldt University of Berlin, Germany.

« Abstract

The protests in Gezi Park in Istanbul constituted an upheaval: any political activities that were considered oppositional to the AKP government were violently suppressed from 2013 onwards, which led to a narrowing of political spaces. In parallel, however, a queer music scene developed in Istanbul with its own spaces such as clubs and bars, as well as collectives, party series and its own aesthetics. Many of the most important figures of this scene identify themselves as trans and/or non-binary: they understand their musical practice as political; some were even mainly activists in the past. Following the discipline of Transgender Studies, which considers the concept of transness as the starting point for theorizing and analyzing, in my presentation I will be exploring the question of how musicians from this scene deal with the boundaries of sonic norms, whose realization as well as dissolution takes place primarily through genre formation, places of performance, and technologies. Furthermore, I will be dealing with how new discourses are being produced about gender through music making by the performers and musicians. My presentation will be based on my research as a participatory observant including my interviews with the protagonists of Istanbul's underground music scene.

» **Keywords:** gender, trans-studies, activism, solidarity.

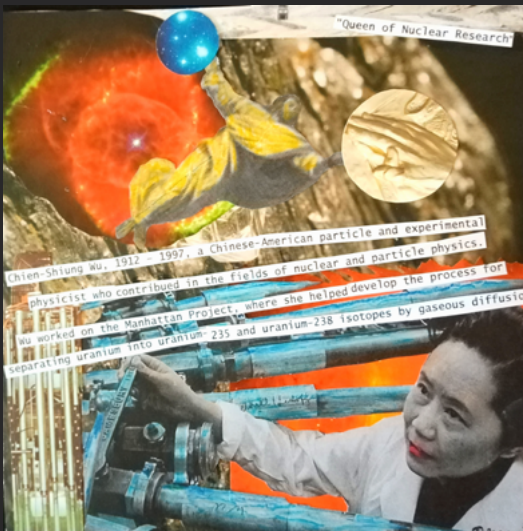
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Holo-caustic zine by Ondina Pires



Bicycle resistance pedagogies

Piotr ZANKO, University of Warsaw, Poland.

« Abstract

Cycling is not only a way of active recreation, a lifestyle, a means of transport, but also a form of cultural and political resistance. A good example of such a use of bicycles is the phenomenon of Critical Mass. On the last Friday of each month, crowds of cyclists around the world cycle through the streets of big cities to manifest their opposition to the supremacy – linked to the capitalist system – of automobile culture. During my presentation, based on many years of my own research of the Critical Mass in Warsaw, I will present the main goals and strategies of cycling activists. My intention is also to show where the main axis of the conflict between the supporters and the opponents of Critical Mass is. Finally, I will point to the educational potential of Critical Mass – its ability to create ‘democracy in action’ as well as its potential to release social change in urban policy; showing the would-be of cycling practice as a critical pedagogy, namely for the defense of a healthier and more sustainable lifestyle and for a persistent resistance in the face of societal challenges that affect contemporary societies.

» **Keywords:** cultural resistance, urban space, biketivism, car culture, democracy in action.

Case studies: the self-positioning of Chinese metal music

Yiren ZHAO, Orebro University, Sweden.

« Abstract

With the trend of globalization and opening-up of China in the late 1980s, metal music emerged in China in the late 1990s and then became a genre around 2000. As a music genre spread from the West, metal music has been constantly evolving in the process of both localization and globalization in the Chinese context, trying to position itself as 'Chinese metal'. Based on this background, this research employs some cases such as album covers, stage performance, MV, lyrics, logos and dress of several Chinese metal bands mainly from Northern China, to explore how these musicians and their praxis position themselves in the Chinese context by discourse analysis. To analyze these cases as representatives of Chinese metal music, this research discovers Chinese metal's self-positioning – inheritance, elitism, marginality, etc. – are closely related to Chinese historical heritage and sociocultural system, as well as subtly extending and connecting to the global metal spectacle and Western orthodox. Generally, this research discusses Chinese metal's self-position by combining local and global intervention, and explains how and why Chinese metal position itself. On this basis, this research hopes to fill in the ethnographic study of Chinese metal, and provides clues to the theoretical and empirical development of the global metal scene.

» **Keywords:** Chinese black metal, Chinese identity, subculture.

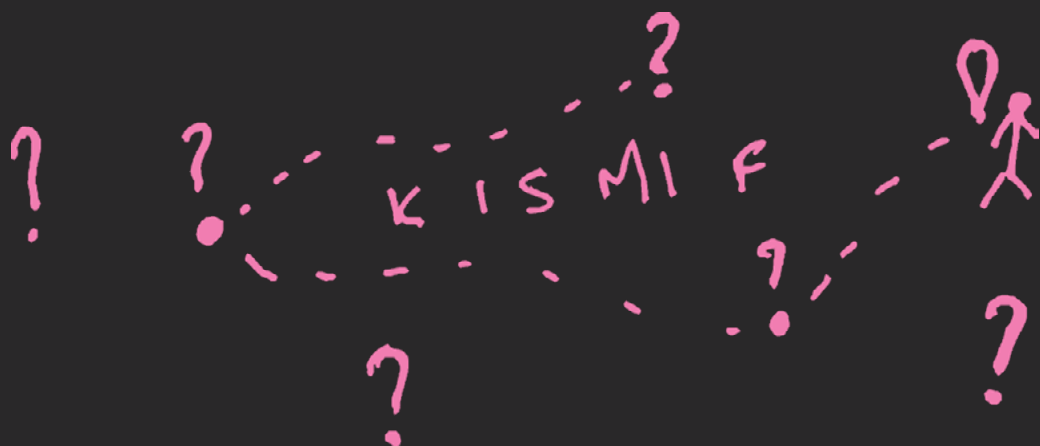
Wogs at the Cornershop: British Asian histories through an indie band

Nabeel ZUBERI, University of Auckland, Aotearoa/New Zealand.

« Abstract

This critical-autobiographical paper uses the work of the indie rock band Cornershop as an archive and portal to reflect on British Asian lives and their music, particularly in 'the long 1970s' (from politician Enoch Powell's anti-immigration and apocalyptic 'Rivers of Blood speech' in 1968 through punk to the election of Margaret Thatcher as Prime Minister in 1979). This period and rock/pop are relatively absent in British Asian music studies fixated on dance music since the 1980s. Cornershop formed in the early 1990s and is best known for the hit 'Brimful of Asha' (1998). The group's music and imagery have often invoked the British Asian past with references to films, television, literature and popular music. Record sleeves have included photos of first-generation migrant-settlers and their children. I'm a few years older than the group's Tjinder Singh but we both grew up in the West Midlands in the years following Powell's speech there. Coincidentally and fortuitously, Cornershop's 2020 album *England is a Garden* looks back to the West Midlands' legacy of metal and glam rock. This paper incorporates my recent interview with Singh, research in British Asian media archives, and scholarship on curating sociology and popular memory. I critique the racialised nationalism of British popular music studies today, and bring forward other histories of musicophilia (rock, pop and South Asian musics) in our listening communities. These personal and historiographical reflections are driven by the dangerous present of a right-wing Brexit and resurgent racism.

× **Keywords:** UK South Asians, diaspora, 1970s, Indie, Cornershop, racial nationalism.



Performances

Holo-caustic zine by Ondina Pires



Preliminary note

Performance is a hybrid artistic modality, that is, it can mix several languages such as theatre, music and visual arts. It is also related to happening and often the terms are described as being the same thing. The performance would be when the artist presents a scene in which he/she usually uses his/her body as support while the spectators observe; already in the happening, the audience usually participates in the action as well. The performance art uses a hybrid language: it mixes elements from the theater, visual arts, installation, music, among others. There is no 'appropriate' place to happen: it can occur in museums, galleries and institutions, schools, as well as in urban and/or public/semi-public environments. The records of the action may occur through photographs and videos, but the character of the work is ephemeral, passing. And the body appears as an instrument of artistic action.

Babykatze

Lucy aka BABYKATZE, Argentina, Spain.

« Abstract

BABYKATZE gravitates beyond the limits of disciplines. Digital art, music production, composition, sewing, modeling and academic research. In an entirely independent manner, and due to the strong desire to create in a personal way, DIY has worked as a boosting method to reach related communities and to create synergies with people globally. Artisan work, self-learning, craftsmanship and own merits blended on a nonhierarchical movement which connects different communities, embracing diversity, away from the established social and market rules. It is a revolutionising culture when it also embraces critical reflection to tackle the transitions towards sustainability, thinking differently and revolutionising cultural organisations. Easy access to tools and huge amounts of information brings the democratisation of arts and culture distribution and consumption, but it is an aesthetic approach what also moves our work. DIY has allowed us to display total freedom setting up the processes of art and cultural management being inspired by creativity and efficiency rooted in the creative production. During 2020 on a world turned upside down, we applied the main ideas of art energy, agile methods and critical reflection to management processes for development and transformation - rational planning, driven by aesthetics to implement changes. The unexpected climate of transformation and the creative destruction acted as an accelerator to reshape our world. We use the energy flow and DIY methods to achieve high responsiveness, dynamic workflow and remark art as experience -interaction, trading, ethics on creation, production and distribution of artworks, while keeping financial balance, enthusiasm and ingenuity. This minimalist synth pop project is packed with great universal themes, such as transcendence, love, destiny, the duality of the individual and existence itself in the universe. BABYKATZE stands up for diversity and the right to use our own body as a space for experimentation and expresion, and to work and live against an hegemonic society. A mesmerising performance where electronic layers, synths and samples collide with blunt rhythms, chaotic bits and a magical voice, with intense lyrics.

» **Keywords:** music, experimental, methodological changes, DIY urban aesthetics, arts-based research, social spaces, techlash, impacts of the pandemic, art and cultural management, public policies, urban microeconomies, DIY careers, gender, music industry, multicultural, aesthetics.

To End the Judgement of God in the Toilet

Andrea COPELIOVITCH, Fluminense Federal University, Faculty of Arts and Humanities, University of Porto, Brazil/Portugal.

« Abstract

This online performance by Estudos da Peste has radiophonic play 'Pour en finir avec le jugement de dieu' (Antonin Artaud) on the background, using the performers' toilets as scenario. The Portuguese musician Vitor Peixeiro composed the original soundtrack. This artistic collective, directed by Andrea Copeliovitch, was created in May 2020, in the midst of the Covid-19 pandemic in order to respond to artists' anxieties and provide good human meetings during the quarantine; it is composed of artists from different parts of Brazil, living in different parts of the world. The studies of Artaud's 'The Theater and the Plague' (1987), which compares theater to the plague, have inspired dynamic proposals based on Eugenio Barba's theatrical anthropology, viewpoints and Alexander's techniques, with the aim of creating scenic and audiovisual mosaics on digital platforms. Performers: Ana Cláudia Viana, Andrea Copeliovitch, Hoberlã Souza, Igor Gaviole, Luciana Fins, Mariana Queiroz, and Mariana Rosa.

What is the price of your view?

Pedro Vitor COSTA, Federal University of Rio de Janeiro, Brazil.

Ravísia Avelar, Federal University of Rio de Janeiro, Brazil.

Victória Michelini, Federal University of Rio de Janeiro, Brazil.

« Abstract

With a critical-informative approach, the film speculates, with irony, on the effects of the pandemic on the transformation of cities, looking back at the urban formation of Rio de Janeiro. Using the Google Earth tool, we propose an aerial tour along the historic hills that guided the beginning of the urban occupation of the Carioca territory, including the Castelo, Santo Antônio, São Bento and Conceição Hills. This means going through important roads such as the Chile, Almirante Barroso and Rio Branco avenues, displaying the new city while glimpsing at the past, in a kind of journey between times. The tour ends at the Rock of Salt, considered the birthplace of samba and a landmark of the black presence in this territory. It's a place that survived the power games of morphological manipulations of the landscape and, to this day, resists as a public space par excellence: a stage for meetings, discussion and culture. Before, it was always crowded, today it is emptied by the pandemic. We compare the deprivation of the city due to the pandemic of the covid-19 to another past epidemic at the beginning of the 20th century, responsible for the hygienist discourse that pushed the popular strata off the old hills of the Central region. Today, the Corona virus has moved us away from the city center, a region that, without the business activities, became empty. The often disputed landscapes were shut down, but the population (who was once displaced from this same center) continues to have to face hours of crowded public transportation so that the hill sides remain empty.

So, what is the price of your view?

» **Keywords:** covid-19, cities' transformation, Brazil.

The Legacy

Pedro Vitor COSTA, Federal University of Rio de Janeiro, Brazil.

Thomas Ilg, Federal University of Rio de Janeiro, Brazil.

Victória Michelini, Federal University of Rio de Janeiro, Brazil.

« Abstract

The video focuses on the investigation of what we call 'unusual spaces', a term designating urban 'gaps', occupied in an improvised way by cultural initiatives in marginalized areas of Rio de Janeiro. During our field research, images and audios were recorded in order to analyze the transformations of urban space through these initiatives, registering the opinions of the involved subjects and analyzing the generated impacts. The two examples presented are the Cine-Taquara and the Realengo Flyover Cultural Space, both linked to the transport infrastructure projects for the mega sports events in the 2010s. CineTaquara is organized by a group of young black locals, who aim to provide a temporary cultural facility to those heading towards the BRT (Bus Rapid Transit) system. It is a space centered on the projection of Brazilian filmz, accompanied by political discussions and ideological reflections in a neighborhood that suffers from a scarcity of facilities. The Realengo Flyover Cultural Space, on the other hand, emerges from the action of a group of young people who meet several days a week under the Aloysio Fialho Gomes Flyover, built in 2012. The images show that the actions taken are capable of strengthening ties in a neighborhood stigmatized by insecurity and neglect.

The video seeks to highlight the voices and faces of the main actors, who transform the analyzed spaces, emphasizing their personal perceptions about their own spatial appropriation. The filming used the 'fly on the wall' (observational cinema) method.

» **Keywords:** unusual spaces, Rio de Janeiro, CineTaquara, Realengo Flyover Cultural Space.

an unexplained emptiness

Frederico DINIS, Centre for 20th Century Interdisciplinary Studies, University of Coimbra, Portugal.

« Abstract

'an unexplained emptiness' is a sound and visual performance that aims to explore states of stillness, placidity, balance, and silence, which has as its starting point the role of memory in the configuration of individual and collective identities and seeks to reflect on the importance of site-specific and sense of place, and the relationship between performativity and memory representation. The sonorities are hybrid and integrate ambient, drone, soundscape, soft noise, and minimal electronic influences, and the compositions fall back on field recordings, atmospheric textures and evolving patterns, marked by fragmented rhythms. The visuals represent a figurative space-time exploring the confluence between sound and visual medium through the appropriation of memories and archives, and the interaction with places. The performer fits not only as an operator of the means used, but also as a mediator, creator, and consequently as a real-time narrator, constructing the sound and visual narratives. In this construction, the narration is, above all, a temporal text, that is, a discursive form that not only implies time but also produces it (Fonseca, 1992). It's also a personal approach to performance that is rooted in the concept of multimedia performance, as a combination of media or types of media (Packer & Jordan, 2001), and audio-visuality, as a place of images and sounds (Chion, 2011). In the performance of 'an unexplained emptiness', time and space are altered, referring to other (un)known places, and momentarily transforming the presentation space into a space full of new meanings and new memories.

× **Keywords:** sound, video, memory, sense of place, performance.

+ **References:**

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- × Fonseca, F.I. (1992). *Deixis, tempo e narração [Deixis, time and narration]*. Porto: Fundação Eng. António de Almeida.
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III Architecture

Oliver EAST, University of Bolton, School of the Arts, United Kingdom.

« Abstract

My practice-led enquiry into space uses three-dimensional illustration - marrying illustration with architectural and sculptural approaches in the environment. The impromptu assemblages use waste as a means to expose issues of ownership, demarcation and governance of public and private space. III Architecture reimagines illustration as a contingent act taking its aesthetic queues from the built environment. Can III Architecture provide a discourse on unsanctioned action in governed space? My practice deliberately engages publics in ways that sanctioned public art cannot – I am often engaged in conversation by passers-by and stakeholders in the spaces I work – this permits chance encounters that more readily reveal things about the spirit of place (genius loci). These have been recorded as situationist poetry and, alongside photographic documentation, form the presentation, describing a DIY approach to architecture, turning abused space into dynamic place. The potential to work with collaborators, in person or unseen, provoking conversations about space, has proven both antagonistic and enlightening. Utilizing varied forms of communication, borrowing methodological tools from independent public art, such as graffiti, and with a social art mandate, III Architecture explores the relationship between material and site, whilst incorporating performative themes such as duration and transgression. Placemaking may well provide an ornamental gathering point in areas of gentrification but the fleeting moments of my interventions, whilst disrupting the perceived lifespan of public art, can generate conversations around neglected space not otherwise heard. III Architecture is a viable and responsive alternative to the artwashing practices of placemaking. In a word: A poetry reading with slides.

× **Keywords:** architecture, poetry, intervention, place, rubbish.

Ectoplastic: A Film from the Future, an ethnographic B movie

Jared Epp, Carleton University, Canada.

« Abstract

I intend to screen a short ethnographic fictional film 'Ectoplastic: A Film from the Future', made during 2020 as part of my doctoral research in social anthropology on place and imagination in the neighbourhood of Parkdale, Toronto, Canada. The film was primarily written by a participant of my project, David Ross, and emerged out of a creative and speculative response to the growing centrality of online daily life as felt during Covid-19. The film is what I call an ethnographic B movie as there was no budget, limited technological resources and I had no previous experience as a film maker. In this way it was more about the collaborative process of engaging the imagination as a mode of ethnographic practice than it was in manifesting a final product.

» **Keywords:** ethnographic film, DIY filmmaking, Anthropology, covid-19, speculative futures.

The chances of Gatorra in the twenty-twenties

Marcelo CONTER, Federal Institute of Rio Grande do Sul, Brazil.

This performance aims to present to the audience of KISMIF the Gatorra and its multiple possibilities when arranged with effect pedals. It is an electronic musical instrument created in the mid 1990's by Tony da Gatorra (Antônio Carlos Correia de Moura), in Brazil. It was built into hand-dug wood, using electronic waste he gathered after years fixing TV's, turntables and VHS recorders, in the most DIY style. After a local buzz around some of his music playing on radio, he managed to sell more than twenty Gatorras which he builds on demand (and each one is unique). Just like an electric guitar, the player must wear it standing and connected to an amplifier. But instead of strings and pickups, it has knobs, buttons and levers that reveals drum machine sounds and heavily distorted drones. Due to its precarious modelling, even virtuosos struggle to achieve regular beats or melodic lines, so it presents itself as an interesting item to create chance music.

× **Keywords:** Gatorra, electronique music, DIY culture.

Rampa - Exhibition

Javier Fernández Pérez de LIS, University of Vigo, Spain.

« Abstract

Rampa it's a short walk through different city spots that could have been skate spots. The walk step into my backgrounds, in parallel to my researching on my PhD in the relation between HardcorePunk/Skateboard and Photography. From former squatters to abandoned barriers, this compendium of photographs is just a small splatter of images that conform different approaches during my PhD. My body of work covers from exhibition walls to publications.

» **Keywords:** photography, punk, arts, skateboard, rampa, DIY, riso, self-publishing.

Feral spaces filled with sound: the making and performing of a DIY acousmonium

Margarethe Maierhofer-Lischka, Freelance artist/researcher, Austria.

« Abstract

Spatialized electronic sound systems and their performance practice have long been the domain of an elite few, reserved to research labs, radio studios and audio technology nerds, and this exclusivity helped constructing prejudices that exclude a lot of people from access to engage with this domain, while putting up implicit hierarchies of knowledge. As a person floating between music / sound art practice, research and activism promoting FOSS and DIY technologies, I have been interested in studying and exploring alternative ways to create spatial sound experiences that turn over that paradigm of spatialized electronic sound being an exclusive insider business reserved for the (male-gendered) stereotype of the 'audio tech nerds'. Being a self-taught sound artist and hardware hacker* I developed an approach I call 'feral sound spatialization': My approach is inspired by the methodology of the so-called 'feral labs', a network of independent underground spaces that act at the crossroads of activism, research, hacker*/maker*-culture and art, and the underground community radio initiative 'Datscha Radio' that creates sonic transmission in public urban spaces and gardens. I use simple technology and everyday audio devices to create a portable popup DIY micro-acousmonium - a subversive orchestra of mini mobile loudspeakers, turning any environment into an exploration space for sonic action: it can be a room that starts to speak, an acousmatic tree that goes whispering... The acousmonium is one of the oldest 'instruments' in the history of spatial electronic sound and up until today has a very specific aesthetic and performance practice, reserved to few places in the world and to a dedicated 'tradition' of performers and composers. My project 'DIY micro acousmonium' breaks with this tradition in a humorous way: transferring its core ideas in the context of DIY sound with a quirky attitude, showing the simplicity and fails of the hardware in a funny and engaging way. I see this also in a feminist attitude towards technology - not hiding tech behind its function, but showing the mechanism and its making as a physical, creative and playful process. As Brandon LaBelle says, sound has the potential of exerting political and social agency, and I would add that this is not true for sound as acoustic phenomenon alone, but it holds true when an individual or group is confronted with sound - the spatial situation of listening creates engagement, sets bodies and minds in motion. This potential for sonic agency

is amplified when sounds are spread out in space, breaking down rules and attitudes of the listeners and turning listening into an active community action. Thus, my acousmonium is not only an instrument but can become potentially a tool for social interaction and change.

× **Keywords:** spatial sound, acousmonium, DIY music technology.

DIY: Giving yourself more cultural, creative freedom while recording Music & how that impacts marginalized communities around the globe

Tasneem NANJI, director, writer, producer, New York University, Canada.

« Abstract

I will perform one song entitled 'Damascus' & if time permits, I will perform another song called 'All Your Cousins'. After the performance I will open the floor to participants to ask questions regarding DIY culture and cultural relevance, in terms of my own experience as a Queer Muslim Canadian songwriter writing, financing, performing, self releasing and producing my EP. After the performance, I will talk about what it means to be an independent Artist in today's climate. What tools I have implemented to produce, record, and release music as an Artist with no record label. Each EP I have recorded solo I have financed differently. One through crowdfunding, one through self funding, and one through grant funding. I will speak on my experiences and pros and cons of each while tying it all together by talking about Artistic Responsibility and being a marginalized voice. After that I will open the floor for a brief Q&A.

× **Keywords:** queer, culture, DIY, Islam, songwriting, feminism.

Ondinamix Punk Hagiography

Ondina PIRES, Independent Researcher, University of Lisbon, Faculty of Arts, Portugal.

« Abstract

Ondinamix's Punk Hagiography consists of a Victorian scrapbook full of portraits of Portuguese and foreign musicians, from 1976 to 2021, men and women, who were of paramount importance in the alternative musical expression triggered by the punk counterculture, and, in the meantime, deceased. It is necessary to remember the dead so that they can remain in the collective memory. Certainly there are many names missing in this hagiography, some more well known than others, but the subjectivity of the choice may be overcome later by scholars and amateurs of modern music. This is Ondina Pires' tribute... Hail!.

» **Keywords:** punk, portraits of Portuguese and foreign musicians, hagiography, Ondina Pires.

Becoming the song: Feral aesthetics, AV, and auto-ethnography

Samantha TALBOT, University of Glasgow, Scotland, United Kingdom.

« Abstract

There is no such thing as a demo. And there may be no distinction between the way one makes music, and the way one makes life. The underexplored role of the ‘feral’ songwriter as female, untrained, empowered, embodied, and engaged in the production of her own music as a primitive aesthetic and non-commercial ideology is of much relevance to DIY cultures and criticism. ‘Hymen’ is an audio-visual composition of a spontaneous and non-autobiographical song sung and recorded in a single-take during a time of ongoing restrictions due to the COVID-19 pandemic. This unedited video documents the raw and real-time creative process of an improvising songwriter getting feral in the kitchen and ‘becoming the song’. The subject is ambiguous, non-negotiable and not to be made a profit of. She destabilises the gaze, as it is typically directed in contemporary music videos, by remaining ambiguous, blurred, provocative, and unpredictable. The practice-based presentation begins with a showing of ‘Hymen’, followed by a poetic and performative reading of an auto-ethnographic text, which re-imagines the creative process written whilst re-watching the video

» **Keywords:** feral/ primitive aesthetics, song writing, DIY cultures, improvisation, audio-visual composition, ideology, album, feminism, practice-based research, creative process, auto-ethnography.

Shazam Tracks & Voice Notes

Jake WILLIAMS, Birmingham University, United Kingdom.

« Abstract

The global pandemic has temporarily transformed the way music is listened to in East London. In the absence of licensed premises or large corporate music festivals, most of the music that is heard in public spaces is generated by the communities that live there. Using a mobile device, I have been recording the soundscapes of various squares and parks, where bike-speakers and portable sound systems often create ad-hoc, community-generated listening environments. In my performances I use fragments of the recorded audio, the original tracks (identified via the music-recognition app Shazam) and specially composed DJ tools as counterpoints for abstract digital DJ performances. My work explores the creative possibilities provided by consumer digital DJ technologies (DDT) for improvised electronic music performance in experimental and hybrid contexts. Consumer DDTs are widely used due to their relative low cost, expansive functionality, their ease of use, and their hands-on and intuitive interfaces. Yet where turntablism has evolved to be a plural and hybrid practice that participates equally in hip-hop, DJ-ing, experimental music and sound art, DDTs remain confined to DJ-ing and electronic dance music. Are there ways of using DDTs that depart from their intended usages, creating new sonic and performative possibilities? How can unusual approaches to sonic materials be employed? This research has the potential to benefit DIY music-making communities as the use of this technology removes barriers to entry (such as expense and the amount of set-up / technical knowledge) required to perform with Ableton Live, MaxMSP or hardware paradigms.

× **Keywords:** DJ, improvisation, technology.

Organizers



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https://pt.wikipedia.org/wiki/Ondina_Pires

<https://www.cellariusnoisymachinae.com/>

