

BOOK OF AB-202 STRACTS 2

DIY CULTURES
SUSTAINABILITY
ARTISTIC ECOSYSTEMS

(Eds.)
PAULA GUERRA
ANDY BENNETT

KILL ME,
AGAIN

KEEP IT
SIMPLE,
MAKE IT
FAST

KISMIF
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KISMIF CONFERENCE

13 - 16 July 2022

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(Eds.) PAULA GUERRA + ANDY BENNETT

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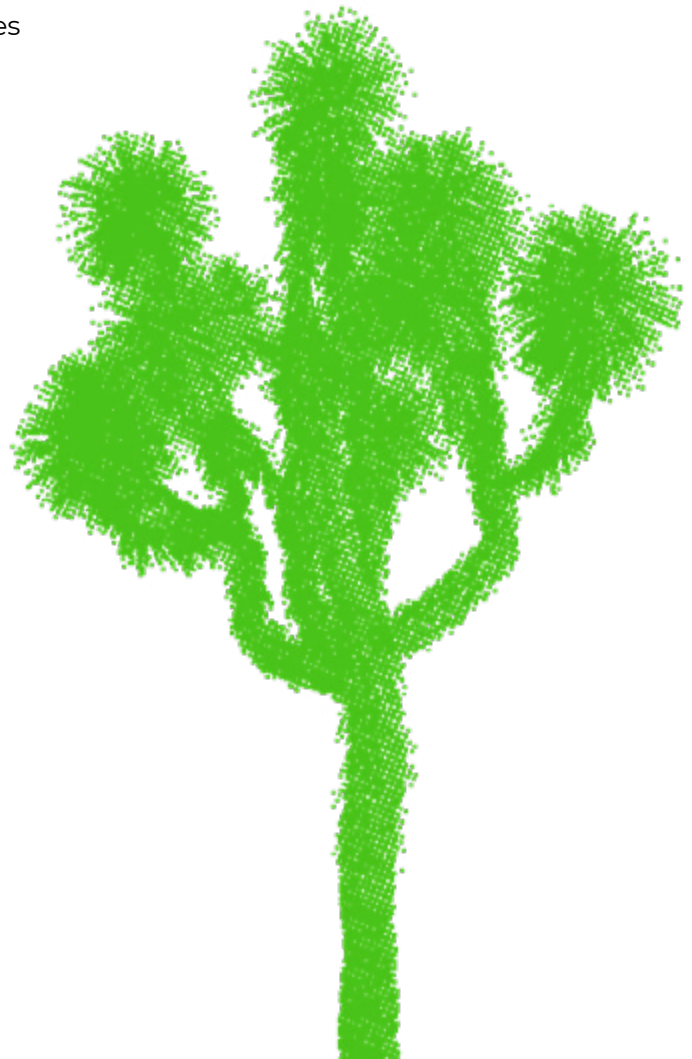
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KEYNOTE SPEAKERS

ART AS A MEANS OF RESISTANCE

Heather **ANDERSON**, Community Radio Practitioner, Griffith University, Australia

× ~~Abstract~~

Brisbane has a robust history of grassroots prisoner activism, encapsulated through arts, music and grassroots media. Much of this resistance was in response to the notorious Boggo Road Gaol. Now a tourist attraction, Boggo Road was established in 1883. By the 1970s, conditions in many sections were considered unliveable, without toilets and running water, and solitary confinement was a common punishment for those who protested conditions. After a series of riots in 1983, an inquiry condemned the prison, and it was slowly dismantled (over 17 years). This paper explores key moments of the prisoner rights movement in Brisbane, through D-I-Y arts and media products produced both inside and out. It focuses on art as a means of resistance, the power of grassroots media projects (most notably 4ZZZ) and local music produced in reaction to one of the darkest moments in contemporary Brisbane history.

Keywords: grassroots activism, radio, arts, resistance, grassroots media projects.



UNSTOPPABLE: PUNK ACROSS TIME AND SPACE

Alice **BAG**, Musician, Singer, Writer, The Bags, United States of America and Mexico

× ***Abstract***

In this communication, Alice Bag intends to provide an insider and outsider perspective on the path and evolution of punk over time. Having been one of the first female artists who pioneered the expansion and dissemination of a musical genre such as punk, in this communication, Alice intends to give an account of the dichotomies and achievements that guide this same genre. In fact, the main objective is to demonstrate and reiterate the recently conveyed message that punk is much more than a disruptive musical genre. Indeed, this communication will address topics such as the lifestyles associated with punk. Thus, in addition to presenting punk in a bare and raw way, Alice Bag intends to show the ways of seeing and understanding the world that, in turn, are associated with the genesis of this musical genre, using photographic and audiovisual examples. Alongside this, other topics such as racism, sexism, gender violence and heteronormativity will also be put in retrospect, having as a starting point the experience of one of the references in the punk musical universe. Being even today associated with punk music production and given the context of residence - Mexico - Alice Bag will encourage us to go through a historical path of understanding punk as a whole, that is, as a genre, as an experience, as an ideology and as a political, social and activist expression.

Keywords: evolution of punk, punk musical universe, lifestyles, sexism, Mexico.



FORM AND FUNCTION: DECONSTRUCTING MUSIC GRAPHICS

Russ **BESTLEY**, London College of Communication, United Kingdom

× ~~Abstract~~

Since the advent of computer-based tools for design in the late 1980s and early 1990s, graphic designers have been increasingly concerned with all stages of the design process – from conceptualising and planning to the practical construction of the work itself, often employing digital technologies or working with technical specialists and manufacturers to produce multiple batch copies of designed objects or to disseminate visual material online. Whereas the process of graphic design traditionally involved a team of specialists at each stage of development, with the designer taking a planning and specifying role akin to an architect or product designer, contemporary professionals often cover most of these roles in-house. Design education has followed suit, with a greater emphasis on the ‘concept’ and a move away from practical aspects of technique, form and materials. As a result, contemporary design theorists and historians often appear blind to material, technological, practical and pragmatic aspects in their attempts to analyse and interpret designed objects. Writers and commentators often employ a form of semiotic analysis to produce readings of visual elements through historical or cultural association – though the notion of authorship and the relationship between performer and producer, designer or stylist is seldom interrogated. This chapter sets out to problematise the analysis of music graphics (in particular, record sleeves, posters, flyers, fanzines and other printed media) through design practice and techniques of reproduction and distribution. It also seeks to interrogate graphic music branding and visual identity in relation to the wider history of graphic design as a commercial practice, rather than simply as conveyors for ‘meaning’ residing in the broader, mediatised image of the artist or label. A selection of case studies from the post-punk scene in the United Kingdom between 1978 and 1980 will be utilized to illustrate this approach as a working methodology. While printed ephemera can be read as a vehicle for communication – as in the now-familiar interpretations of fanzines as important carriers of subcultural ideology and value – such readings often prioritise aesthetic style over practice, ‘content’ over form. Some values and intentions may be misrepresented, or misinterpreted, as a result, together with an often unhelpful emphasis on (sub)cultural context without reference to art and design history, the tools and means of (mass) production or the impact of technological developments or constraints. Graphic design methods may then be left floating in a vacuum outside of the core history of contemporary practice that links to modernist traditions dating back to the early 20th century. Design is a practice of thinking, planning and, importantly, making. Accordingly, any strategies that we employ to interpret designed objects need to cover each of these areas if they are to be accurate and, ultimately, successful.

Keywords: graphic design, music graphics, graphic music branding, post-punk scene.



MINIMAL POP FROM THE RETRO FUTURE

Rita **BRAGA**, Singer-Songwriter, Performer and Multi-Instrumentalist, Portugal

× ~~Abstract~~

Rita Braga's 3rd album *Time Warp Blues* (2020) has been described as 'a delightful, expressionist foray into an idiosyncratic, retro-futuristic world of the quirky' (Resonance FM). In this short presentation, Rita will offer a journey through her solo musical path from the last 17 years, involving DIY tours and performances in five continents, an array of collaborations and an outer space themed ukulele *operetta*.

Keywords: musical path, ukulele, indie, translocal musical scenes.



F**K GENDER ROLES

Angels **BRONSOMS**, Autonomous University of Barcelona, Catalonia, Spain

Gina **ARNOLD**, **USF** and San Jose State University, United States of America

Fredara Mareva **HADLEY**, The Juilliard School, Music History Department, African American Music, United States of America

Tanya **PEARSON**, Women of Rock Oral History Project, United States of America

× ~~Abstract~~

Despite its constant transformation, the music industry constitutes an area where gender issues remain immutable, carrying degrading stereotypes commercially exacerbated by the media and record companies. Angels Bronsoms will discuss the narratives - shaped by stereotypical notions of gender, sexuality, and race - that plague female artists' representations in public discourse with the expert voices of Gina Arnold, Fredara Hadley, and Tanya Pearson. However, it's necessary to enhance that the word 'inequality' carries diverse interpretations. It is a complex, multifaceted concept that occurs in different local, regional and global contexts. Several authors claim that since 2010, an unprecedented amount of attention has been directed towards gender issues within the music industry. Historically, studies such as those carried out by the Centre for Contemporary Cultural Studies (CCCS) in the 1970s and 1980s, in which women were framed in secondary roles (as girlfriends, groupies or sexual conquests), are almost endemic to the music industry. The criticisms made to the CCCS triggered a desire to 'find' hidden women and thus end their invisibility, which also implied a rethinking of a set of concepts and methodologies. From the historical evolution of the music industry point of view, Bennett and Guerra (2019) mention that women have the inability to control the language and symbols used to reproduce power structures. Since the early days of the music industry, production and dissemination of music, sexist attitudes, the frequent absence of women in spaces, in the media, on posters and on billboards, and denial in the face of the usage of technologies have been some of the topics that have led to the current invisibility of women within the industry.

Keywords: music industry, gender roles, structural inequalities, male domination.



ROUGH WORK - HOW A PLACE WROTE ME

Will **BURNS**, Caught By The River, Rough Trade Books, United Kingdom

× ***Abstract***

This lecture will address the broad concept of the nature of creativity, and how certain spaces can shape, fix and even inspire a life dedicated to art and creativity. Taking in my personal history, and with specific reference to the fifteen years I spent working for Rough Trade, as well as my childhood being brought up by parents who worked there too, I'll hope to argue that a place like Rough Trade, and the people you find yourself working with, can act as a kind of hothouse for ideas. A culture of peers who are all making music, running indie labels, making art etc, as well as sharing concepts and interests in an atmosphere of mutual support means a workplace that functions in a very different way to most, and which, in fact, becomes exactly the sort of 'counter-cultural' hub that is so often invoked in marketing spiel but so rarely a true reflection of a place. In the time that I worked at Rough Trade there were a number of subsequently successful musicians, artists and writers that shared this sense of the space as somewhere we could all belong, be ourselves, make sense of the world around us through a love of books, records, art etc. I'd argue that Rough Trade's unique character and a culture established by the first generation of staff, people like Ana Da Silva, Pete Donne, Nigel House and Jude Crichton, allowed subsequent staff members to learn about their own creative impulses, to believe they had 'permission' to pursue those impulses, and in important ways, were supported in the workplace to pursue them. The physical space then becomes something beyond merely 'the workplace', and establishes itself as a kind of playground for adults. It's this sense of play that then allows for the art-making impulse.

Keywords: place; creativity; Rough Trade; art-making impulse.



YOUTH CLIMATE ACTIVISM IN PORTUGAL: PRACTICES AND DISCOURSES

Ricardo **CAMPOS**, NOVA University Lisbon, **CICS.Nova** –Interdisciplinary Centre of Social Sciences, Portugal

× Abstract

This paper is based on a recent research project carried-out in Portugal (Artcitizenship, 2019-22), focusing on youth citizenship and formats of non-institutional political participation. This was a qualitative project, using ethnographic methodologies and in-depth interviews. The project involved young persons (16-35 years old) engaged in multiple social causes (feminism, anti-racism, LGBTQI+ rights, and climate activism). For this presentation I will focus on the interviews made with young climate activists. I will analyse and debate the activist practices carried-out by these young activist, privileging hybrid formats of engagement that take advantage of the potential represented by digital platforms and devices. This is a particular interesting case to discuss the kind of political and civic involvement of contemporary youth. Against the common view of a desinterested and apathic youth, what we found is, on the contrary a highly motivated, dinamic and focused group of young people, comminted to do what the politicians don't seem to be doing, which is to address the climate crisis as an urgent and priority problem. They develop new formats of communication, organisation and mobilisation which are much more horizontal, fluid, hybrib and translocal. This way they show new ways os practicing and revigorating political participation and democracy.

Keywords: youth climate activism, activism, arts, citizenship.



MAGICAL METEORITE SONGWRITING DEVICE

Exene **CERVENKA**, Singer, Artist, Poet, X band, United States of America

× ***Abstract***

In the communication, Exene starts from his literary, artistic and musical works to establish an analysis on the arduous task of exploring art and music as a form of intervention, resistance and vindication. In fact, art, and more specifically the written and musical word, emerges as a vehicle for denunciation. This communication will be based on Exene's path, namely with his artistic and musical journey with the X band, which, in turn, was defined as being constituted by a healthy irreverence towards the boundaries between art, literature, music, poetry, fashion, and performance art. Here a solid representation of art in the media will be presented and discussed, as well as the role of the woman artist in the media, taking the experiences of this multifaceted artist as a starting point. The meanings and textures of punk will be explored, associating it with other feelings such as nostalgia or enchantment. Thus, this communication will bring us a mixture of pink with touches of irreverence.

Keywords: intervention, art in the media, role of the woman artist, musical journey.



'PUNK PUNK'

Jorge DE CARVALHO, KINO-DOC, Portugal

× ~~Abstract~~

'Punk Punk' (*provisional title*) will be a film that will interpret a dilated cosmogony of punk, ranging from human society, liberated and classless, from pre-historic times to the eve of the swear words uttered by the Sex Pistols on live TV at teatime, corollary of the anthropological dynamite that had come from America in Malcolm McLaren's suitcase. Within that time spectrum will be invoked rhythms of ancient tribes, the insubordination of slaves led by Spartacus, medieval stories of witches and wizards, François Villon, the Levellers, the French Revolution and other revolutions and uprisings, Kleist, *Civil Disobedience* by Thoreau, Rimbaud, anarchists, Dadas and Surrealists, the delinquency of the 'street gangs', Debord, lyricists and situationists, Brakhage's free camera, Warhol's factory, the Viennese shareholders, Dubuffet's crude art or the crude music of the proto-punks. Having established the origins, not necessarily in that order or another, punk rock and the myriad of its musical suburbs, from different eras and all over the world, will follow. But also the nihilistic rage, ethical tenacity, non-conformism, subversion, visual creativity and even feminism, that sprang from the voices, guitars and drums of punk. An anger that is an energy, that comes from the past to altercate with our formatted and aseptic present. Little given to rebellion. And because the constant laudatory exercises of music documentaries irritate, this film will show the libertarian and positive subculture, but also its abject opposite, the intolerant and fascist punk. And beyond the symbolic black and white of these poles, much of what will be seen will have different shades of grey, lovingly treated. The journey will be guided by the cartographies of Jon Savage, Greil Marcus, Lester Bangs, Richard Meltzer, Greg Shaw, John Lydon, who will also appear in many shapes and forms, including wearing a Trumpist t-shirt (a good way of questioning the 'no future' that he shouted), Helen McCookerybook, Richie Unterberger, Simon Reynolds, Ian Svenonius and others. But, as a film that wants to be punk, it will follow nothing and no one. By cuts and clippings it will destroy historical records and encyclopaedias. They will give a video collage. A "détournement" that will try to rescue a gregarious spirit already long gone, with images and sounds shamelessly stolen.

Keywords: punk, cinema, music documentaries, symbolic cartographies.



HOW WE GOT INTO POPULAR MUSIC STUDIES, AND WHERE DO WE GO FROM HERE?

Mike **DINES**, Middlesex University, United Kingdom

× ***Abstract***

The British Critical Musicology Group, a forum conceived in West London, in the early 1990s remains a watershed in popular music studies. As with Joseph Kerman's 'How We Got into Analysis, And How to Get Out' (1980) a decade or so earlier, The British Critical Musicology Group was key in the transformative methodological approaches in popular music studies from the 1990s onwards, not least through its drawing upon of key concepts around postmodernism, cultural studies, critical theory and post-structuralism. This paper looks at the formation and on-going debates around critical musical, new musicology and popular musicology. Using the recent call for papers for the *Intellect Handbook of Popular Music Methodologies* – and the subsequent submissions as a framework – this paper provides a brief overview of the history of popular music studies, raising questions as to the future of popular musicology. It then draws upon specific chapter submissions from the *Handbook* as a means of providing suggestions for future discourse within this field.

Keywords: popular music studies, history of popular musicology, critical musicology, future.



PRINTED MATTER FOR THE COUNTER CULTURE

Nina **HERVÉ**, Rough Trade Books, United Kingdom

× ***Abstract***

This presentation will tell the story of Rough Trade Books from the perspective of founder and director Nina Hervé. Having worked for the iconic record shop for a number of years, Nina decided in 2018 that she wanted a new challenge and undertook the task of starting a new independent publisher in the mould of the shop and record label from which she took the name. Starting at that early stage, Nina will outline the types of authors she has taken on, the challenges she's faced and the benefits she feels a small, independent press can have for writers and artists as well as for readers. How she feels her publishing contributes to the wider literary culture and how it intersects with her personal politics and what makes a great publication. This talk will cover this and much more, lifting the bonnet on one of the most exciting literary enterprises going.

Keywords: Rough Trade Books, independent publisher, literary culture.



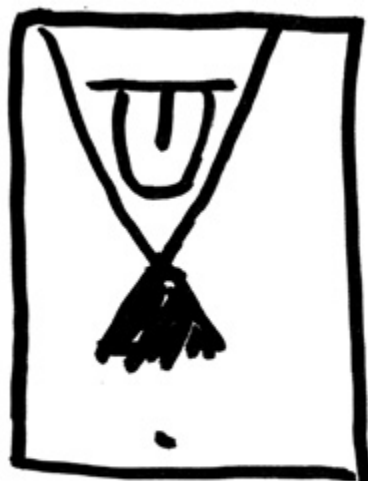
BODIES, PASSION AND NATURE

Bárbara **HEVIA**, Dancer, Circus Artist, Chile and Portugal

× **Abstract**

In this contemporary dance performance, Bárbara shows the body as an arrow of the sun, that is, she presents the body as a tree that carries fruits. In a bodily and intimate connection with nature, the performance intends to portray the body as something that comes from the earth and from the greatest depth of the human being, in a mutualistic sense and exchange between woman and nature. Through dance, Bárbara aims to reflect about the body as a manifestation of life, while she intends to transmit the woman's right to manifest her own body and, in turn, her life, facing the patriarchal challenges and the sexism existing in contemporaneity and current societies. With this performance, Bárbara aims to demonstrate that it is necessary to multiply bodies in association with nature, as well as to demonstrate the will to nurture love for the body as it is, without prejudices and without stigmas associated to it.

Keywords: contemporary dance, performance, women, nature, ecofeminism.



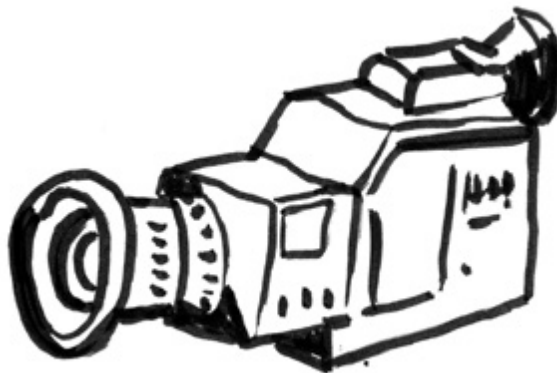
INTO THE GRASSROOTS LIVE MUSIC ECOSYSTEM. LIVE HOUSES AND MUSIC WORKERS STRUGGLING FROM THE COVID-19 IMPACT

Miaoju JIAN, National Chung Cheng University, Taiwan

× ***Abstract***

The COVID-19 pandemic since early 2020 to 2022 has directly affected the business and survival of 'Live Houses', namely the grassroots live music spaces, the small and medium live venues in Taiwan. The life of the related music workers faces survival challenges accordingly. This article focuses on the special survival structures of live houses in Taiwan which exposed by the pandemic. The small and medium live venues have faced a highly competitive but underdeveloped market in a long time. While the gradual 'gentrification of Live Houses' happened in the last decade was the paradoxically consequence of cultural and creative industry policy. Meanwhile, different music workers in the live venue network still live with different kinds of ambiguous self-exploitations, talent exploitations and job-ladder exploitations. Live houses embedded in urban space should be the basis for a vibrant and sustainable live music ecology. However, it has undergone subtle changes after the pandemic.

Keywords: live house, live venues, COVID-19, live music ecology, Taiwan.



WHY I AM NO LONGER A STREET STYLE BLOGGER

Brent **LUVAAS**, Drexel University, United States of America

× Abstract

Between 2012 and 2016, I ran a street style blog called Urban Fieldnotes. I would wander the streets of Philadelphia, searching for cool-looking people to photograph and post online. My intention, at first, was academic: I became a street style blogger to study the phenomenon of street style blogs, amateur websites documenting everyday style on city streets. But as my number of followers grew, so did my embedding in the fashion industry. Fashion bloggers, once championed for their outsiders' point of view and DIY approach to fashion journalism were becoming industry insiders. And so was I. This presentation chronicles that moment of transition, when amateur enthusiasts of an earlier Internet era gave way to professional "influencers," who leverage their brand identity across multiple platforms and actively seek commercial partnerships. I discuss my growing discomfort with what blogging was becoming and my eventual decision to give it up.

Keywords: street style blogs, everyday style, fashion industry, fashion blogs.



CINEWORLDING: METHODS IN CINEMATIC RESEARCH-CREATION

Michael **MACDONALD**, MacEwan University, Canada

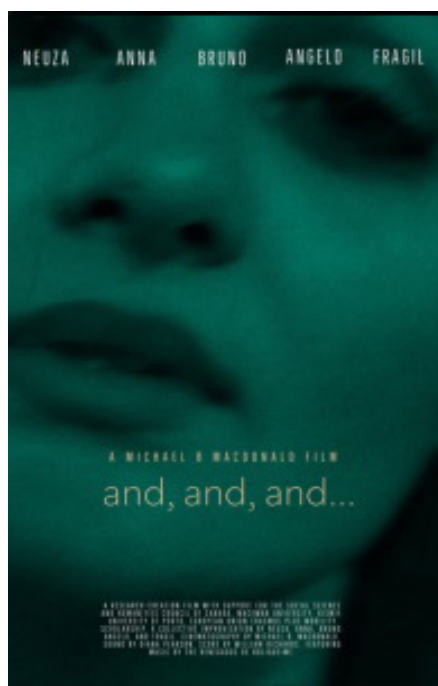
× ***Abstract***

With over four billion audio-visually enabled smartphones in use and numerous platforms for sharing audio-vision, audio-visual scholarship has many new possibilities. The default mode of scholarly audio-vision has been the documentary because of its assumed scholarly form, but is this true and a necessary limitation? This workshop will introduce cinematic research-creation and will focus on three components of film production (idea, materiality, form) and the three locations of sociological analysis (territorial, production, screen assemblages) that introduce new fields of anthropological, sociological, and philosophical inquiry.

And, and, and... (dir. Michael B MacDonald 2022)

Longline: Neuza sets out to learn about the infamous Portuguese punk legend Fragil, a journey that changes her life in ways no one expects. Director Statement: “And, And, And...” is a collectively improvised film about polyamory and music set in Porto, Portugal in the summer of 2019. It explores the production of subjectivity, the individual becoming of a person as they discover that they love a form of music and the people who are involved in it. It is also about the possibilities of loving more than one genre of music, one music scene, and one person. Polyamory is both a metaphorical critique of monogamous forms of research that separate out one musical or social activity from its complex flowing interactions with other, as well as seen as a Deleuzian exploration of becoming-punk, becoming-dance, becoming-ocean, becoming-polyamorous.

Keywords: cineworlding, cinematic research-creation, film, film production.



IMPACT OF SOCIAL MEDIA ON INDIA'S ARTISTIC ECOSYSTEMS

Manisha **PATHAK-SHELAT**, MICA The School of Ideas, Center for Development Management & Communication, Ahmedabad, India

× ~~Abstract~~

The presentation sets the context by mapping India's rich artistic ecosystems and social media landscape and proceeds to focus on a small segment of the ecosystems - performing arts that includes contemporary music and dance, and short form videos based on these arts. We examine how the Internet has fueled DIY art in India with special attention to three trends- rise of the regional; rise of the small town; and rise of the independent. Discussion on each trend will be accompanied by videos. The presentation ends with drawing attention to two critical issues related to DIY art and social media- one, global capitalism and technological optimism created by individual success versus collectivism and solidarity and two, the tensions experienced due to the chasm between the aspirational social media identities and lived realities influenced by class, caste, gender and other social identities.

Keywords: artistic ecosystems, social media, performing arts, short form videos, DIY, India.



THE DIMENSION OF TRAUMATIC FEMININITY: BODY AND STORY IN AESTHETIC EXPERIENCE

Juliana **NOTARI**, Independent Artist, Brazil

× *Abstract*

As an artist/researcher, feminist and inhabitant of the global south - with a strong emphasis on confronting the forms of capitalist patriarchal control and power over women's bodies throughout history - Juliana will address themes that have always crossed her artistic trajectory. The body, sexuality, birth and death, the aesthetic-political experience, the feminine, feminisms, trauma and the relationship between Nature and Culture are themes addressed through interdisciplinary theoretical thought, images and reports from the perspective of a body in an incessant state of invention and rapture by the entropic forces of the world.

Keywords: feminism, women, sexuality, Global South, nature, ecofeminism.



DOING IT TOGETHER IN GRASSROOTS ACTIVIST SPACES: WOMEN, CREATIVE RESISTANCE AND COMMUNITY RESILIENCE IN THE ASIA PACIFIC SINCE COVID-19

Elise Imray **PAPINEAU**, Griffith University, School of Humanities, Languages and Social Science, Gold Coast Campus, Australia

× Abstract

Do-It-Yourself culture and grassroots activism share a long-entangled history and a dynamic relationship that persists until today. In the context of the pandemic, DIY ethos and practice in grassroots activist communities has been put to the test. Drawing on research findings from Australia, Indonesia, and the Philippines, this presentation will discuss creative resistance among grassroots activists in the COVID era, including craftivism, DIY digital activism, and new adaptations of protest in response to increasing repression. A feminist angle will underscore the analysis, highlighting the manifold pivotal functions that women occupy in grassroots activist spaces, both on the frontlines and behind the scenes. This will notably include their essential role in community resilience and caretaking.

Keywords: DIY, creative resistance, community resilience, grassroots activists, COVID-19, new adaptations of protest, women.



LOVE, SEX, AND RADICAL ETHNOGRAPHY

Elise Imray **PAPINEAU**, Griffith University, School of Humanities, Languages and Social Science, Gold Coast Campus, Australia

Michael **MACDONALD**, MacEwan University, Canada

× ~~Abstract~~

We invite participants to engage with us in this collaborative, consciousness-raising workshop about disrupting ethnographic methods, critical self-reflection, and grassroots community ethics. We will be drawing on the lived experience of militant ethnography (Juris, 2008), moments of catharsis triggered by creative processes, and the politics of radical pedagogy. What kind of precarity emerges from having close passion and proximity with your research? How do you navigate love, sex and ethics during fieldwork? What other roles do ethnographers play outside and/or across the realm of research? What kind of methods can we utilize to strategically disrupt and excite? We hope to stimulate collective reflections and critical discussions around these prompts and more.

Keywords: ethnography, militant ethnography, ethnographic methods, creative resistance, community resilience.



MARK FISHER & MUSIC: A COLLECTIVE LISTENING SESSION AT KISMIF CONFERENCE 2022

Simon **REYNOLDS**, California Institute of the Arts, United States of America and United Kingdom

Ana Bigotte **VIEIRA**, Nova University Lisbon, Contemporary History Institute, Bairro Alto Theatre, Portugal

David **WILKINSON**, Manchester Metropolitan University, United Kingdom

Filipe **FELIZARDO**, New Centre for Research & Practice; Portugal

Matthew **WORLEY**, Reading University, United Kingdom

Miguel **CARDOSO**, Independent artist, 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 **QUINTELA**, University of Coimbra, Center for Social Studies, KISMIF Project, Portugal

× ~~Abstract~~

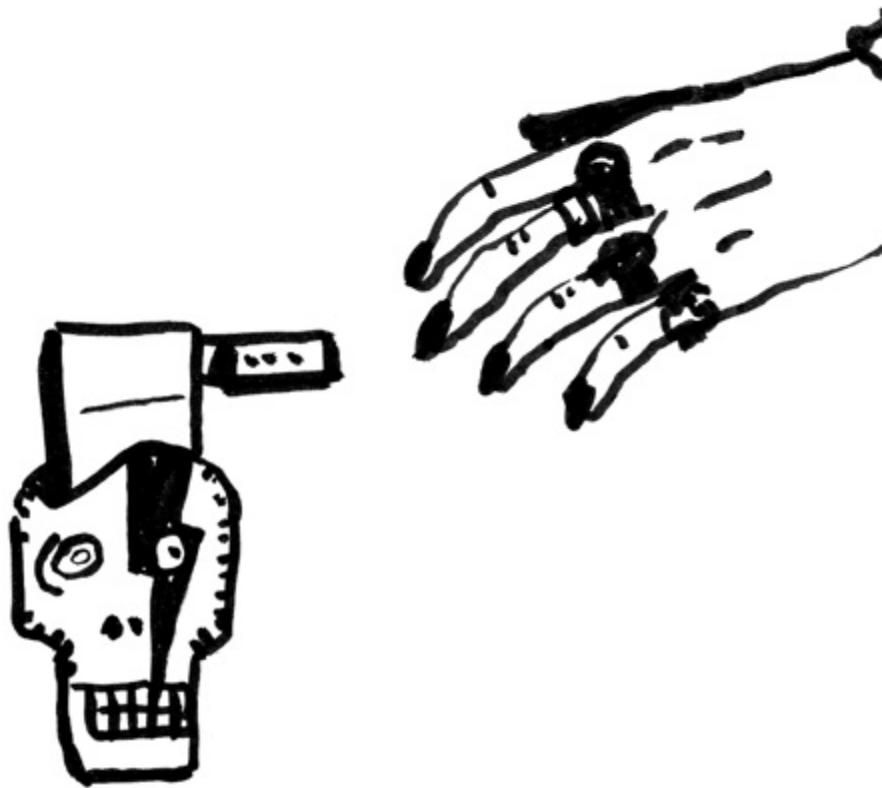
Mark Fisher, who left us on 13 January 2017, was a prominent English cultural theorist and music critic, whose writings and thoughts are present, in a fragmented way, through out books, articles, blogs' entries, music reviews and interviews with different musicians and bands, and so much more. Fisher masterfully combined critical writing on music with social and historical reflection on the contexts in which music was produced. In addition to his academic career, he was also a music critic, contributing to magazines such as The Wire, Fact, New Statesman and Sight & Sound. Therein, he covered a wide range of bands and musical genres – from post punk to dubstep. Beside his individual work, where music occupies a central place – see, for example, Fisher books Capitalist Realism: Is There No Alternative? (2009), Ghosts of My Life (2014) and the posthumous The Weird and the Eerie (2017) – he also edited or co-edited two books specifically dedicated to musical themes: The Resistible Demise of Michael Jackson (2009) and Post-Punk Then and Now (2016). His blog, k-punk, founded in 2003 was, as Simon Reynolds stated, a central hub of a 'constellation of blogs' in which popular culture, music, film, politics, and critical theory were avid discussed by journalists, critics and academics in the beginning of the 21st century¹.

This listening session is build around Fisher's ideas on music and contemporary society. It will start with a video key-note speech by Simon Reynolds, author, cultural critic, teacher in the Experimental Pop program at the California Institute of the Arts, and Mark Fisher's personal friend, who will talk about his life and career, the broad contours of his work and possibly speculate on where he might have gone next. After Reynolds, five guest speakers – whose academic, artistic or professional path intersects with Fisher and his ideas – selected, from the huge amount of musical references that are present in Fisher's work or that can be somewhat related to his work, some tunes to be played at the session and will make a collective reflection and debate on it. Each piece of music will be introduced, played and then discussed by all the panel participants. At the end, debate will be open to the audience. We will have at the panel the historian Matthew Worley and the cultural studies scholar David Wilkinson, both working on the links between music, (sub)cultures, politics and post-war British societies; the poet and

¹ <https://www.theguardian.com/commentisfree/2017/jan/18/mark-fisher-k-punk-blogs-did-48-politics>

translator Miguel Cardoso and the philosophy student Filipe Felizardo who, together with historian and cultural programmer Ana Bigotte Vieira, who will be also present at this session, were involved at a 3-session cycle around Fisher ideas, held at the TBA – Bairro Alto Theater, Lisbon, in 2021², and further published the fanzine *A Grande Recusa* (The Great Refusal), that will be available in this session, and an episode podcast that could be easily found online³.

Keywords: Mark Fisher, critical pedagogy, hauntology, post-punk, zines.



² <https://teatrodobairroalto.pt/ciclo/mark-fisher/>

³ <https://teatrodobairroalto.pt/materiais/dito-e-feito-31-uma-conversa-em-torno-da-obra-de-mark-fisher/>

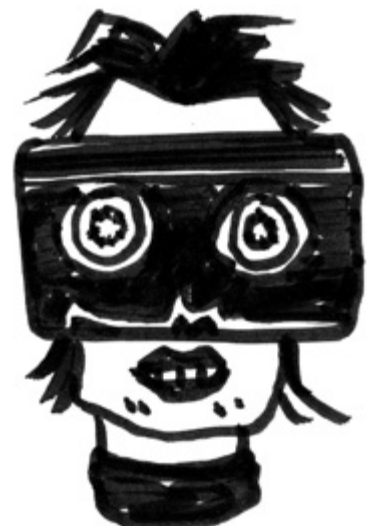
NO ONE TEACHES YOU HOW TO LIVE

Ana da **SILVA**, The Raincoats, United Kingdom, Portugal

× ~~Abstract~~

I left Lisbon in December 1974, the year of the 25th of April Revolution, to explore cultures beyond the Portuguese borders in London. I decided to stay and study art, met Gina Birch and together we formed a band - The Raincoats. Punk/post-punk gave us the space to question, challenge and discover - a moment of liberation and resistance at the same time. We wanted The Raincoats to be a creative art practice, and we used our instruments to make sounds, rhythms and tunes that were our own. Our lyrics came from our own experience, through poetry, humour, joy and sadness. In 1979, empowered by DIY, we chose the independent record label Rough Trade and all the decisions were made by ourselves. Now, there are so many ways to self-publish, and this is how I distribute my art and music, making my work affordable and accessible online and through my own label.

Keywords: punk, post-punk, DIY, biography, The Raincoats.



DIY, DIT AND BEYOND: 20 YEARS OF WELLINGTON'S MUSICAL ECOSYSTEM (RE)CONSIDERED

Geoff **STAHL**, Te Herenga Waka-Victoria University of Wellington, Aotearoa-New Zealand

× ***Abstract***

In this talk, I intend to reflect on my ongoing research into the musical life of Wellington, Aotearoa/New Zealand over the past twenty years. I want to frame this as a parable of the neoliberal city as told through the waxing and waning of its musical ecosystem since I moved here nearly two decades ago. As part of this, I want to discuss the complicated imbrication of DIY cultures with neoliberal ideologies here, the former as an alibi and accomplice for and to the latter, exploring how musical cultures and their practices get embedded in places and policies (or don't), and how the past and present of the musical life of Wellington is instructive as to the future flavour of cultural life in the so-called "creative capital of New Zealand."

Keywords: DIY cultures, musical ecosystems, musical life of Wellington, New Zealand.



EDUCATE, AGITATE, ORGANISE: 4ZZZFM BRISBANE COMMUNITY RADIO

Stephen **STOCKWELL**, 4ZZZfm, Australia

× ***Abstract***

Stephen Stockwell is the station manager of 4ZZZ Radio, one of Australia's longest running community broadcasters. 4ZZZ has been a shining light of independence for almost fifty years; championing diverse voices, uplifting the unheard and encouraging creativity in everything from music to broadcast technology. Stephen arrived at zed as a 21 year-old journalism student and his 15 year-long career has since been guided by those values. The station taught him there's no limits to how you tell stories or one right way to do anything. He took that approach to north-west Western Australia as a rural reporter for the Australian Broadcasting Corporation. After a couple of years in that role he was poached by the national youth broadcaster, triple j, and became a reporter for their current affairs program, Hack. He's also produced documentaries for Radio National, hosted the daily ABC News podcast, The Signal, and presented the UQ Alumni podcast, Doomscroll Remedy. Returning to 4ZZZ in early 2021, Stephen is back in the thick of the creative DIY world of community radio.

Keywords: DIY, community radio, local radio.



ED WRECKAGE – I HEAR THE VOICE OF RAGE AND RUIN

John **WILLSTEED**, Musician and Academic, The Go-Betweens, Queensland University of Technology, Australia

× ~~Abstract~~

In August 1977, the Leftovers entered the studio for their first recordings. The band came from Brisbane's north-eastern suburbs – Sandgate and Boondall, the birthplace of their drummer, turned guitarist, Ed Wreckage. Ed lived a life filled with tough breaks and substantial loss, and remained always, a punk. In and out of prison, in and out of bands, he wore his attitude, his politics, on his sleeve. Ed died suddenly in the southern winter of 2021. This is my telling of Ed's life from the inside and the out.

Keywords: Brisbane's north-eastern suburbs, protest, intervention.



REMAKING CULTURE AND MUSIC SPACES. REFIGURATION AND THE LIMITS OF CREATION

Ian **WOODWARD**, Syddansk Universitet, Department of Business and Management, Denmark and Australia

× Abstract

The last few years have been packed with lots of 're' words: repair, revive, remake, reassess, rematerialise, reinvent, responsabilise, and re-open. More than this, they have been loaded with lots of words making demands on bodies, infrastructures, and affects perhaps best exemplified by the demand – or perhaps, invitation - to 'pivot'. What are the politics and pragmatics of these discourses, and what relative capacities do actors have? This paper draws on literatures from anthropological and material theories of 'making' to connect the organisation of matter with creation and also larger questions on the cultural public sphere. Theories of refiguration inform reflections on the limit and context of such making and the possibilities of vital forms of regeneration. Examples are drawn from various projects I have been involved in, but especially the current project on making music festivals.

Keywords: culture, creativity, music spaces, music festivals.







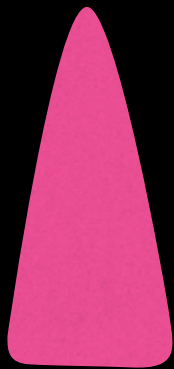




PAPERS

**(In alphabetical order by the last name of the 1.st author)*

Kai ÅBERG
Sophia ABIDI
Rita ALCAIRE
Constantin ALEXANDER
Airi-Alina ALLASTE
Eliska ALTMANN
Carljohnson ANACIN
James F. ANDERSON
Richard ANDERSON
Tiago ÂNGELO
Antônio Carlos ARAÚJO
Melissa ARKLEY



WHY DO WE BOHEMIANS STUDY BOHEMIANS? FIELD RESEARCH AMONG THE ROMA MUSICIANS

Kai ÅBERG, University of Eastern Finland, Finland

× *Abstract*

I remember at the beginning of my studies in the spring of 1995 that I wrote a chapter on the marginalization of a researcher. By this I mean that it is not always possible - and not necessary - to separate one's research object from everyday life. By this I do not mean exclusively music, but the cultural and social life I shared with them, for better or worse. I felt this way because I shared my everyday experiences with the Roma in many ways. So-called research was part of my everyday life. In my presentation, I highlight the very personal life choices that have guided my work among Roma. Often we "academic people" try to hide our faces even when the curtain has landed. Musical experiences, values and norms disappear into the scientific jargon. Reality becomes unreal. These include alcoholism, active sexuality, crime, risk-taking and independence to name a few. This presentation, stripped of its "academic values," highlights the human way I have encountered Roma musicians in many different countries since 1994.

Keywords: marginality of the researcher, personal orientation to the music and life, multiple identities.



PLAYING ‘COPS AND RAVERS’; HOW THE BERLIN UNDERGROUND SCENE RESISTED THROUGH THE ART OF RAVING ILLEGALLY DURING THE COVID-19 GLOBAL PANDEMIC

Sophia **ABIDI**, Université Sorbonne Nouvelle, France

× ***Abstract***

This paper studies the impact of the COVID-19 pandemic on nightlife as well as the leisure and social life of young people in Berlin, Germany. More specifically, it analyses, first, the creation and organisation of illegal parties during the pandemic when the country's restrictions impacted the nightlife sector. Through insightful qualitative interviews with young people living in Berlin collected during the lockdowns of the pandemic, this paper refers to the underground sub-culture of illegal raves. It also studies leisure events and gatherings these young participants attended or organised during the summers 2020 and 2021. Second, the paper focuses on the notion of hedonism and leisure-focused lifestyle, as well as the importance of dancing and music for the young participants. The aim of this paper is to relate the importance of Berlin's nightlife as an international cultural hub. It explores the diverse ways young people - such as party organisers and collectives - dealt with the regulations introduced by the government, and how young people played a game of “cops and ravers” throughout the pandemic. This paper brings an understanding of music-related events that constitute the main form of social and leisure-related life for these young participants. Basing my findings on the data I have collected; I explore the organisational process of a party or an illegal rave throughout the pandemic becoming an act of resistance. I study the notions of risk and the challenges taken by these young people, as well as their will to re-imagine new ways of leisure that lockdowns and COVID-19 forced them to reflect on. From DIY events to artistic renaissance, the pandemic gave birth to an entire sub-culture; how did young people in Berlin play an essential key in it?

Keywords: youth studies, illegal parties, Berlin, COVID-19, urban sociology.



PROMOTING GENDER EQUALITY AND SOCIAL JUSTICE THROUGH TRANSMEDIA STORYTELLING

Rita **ALCAIRE**, University of Coimbra, Centre for Social Studies, Portugal

× ***Abstract***

In recent years, there has been a renewed interest in science communication for social sciences coupled with the growth of informal channels, emerging media sources and the expansion of 'do it yourself' audio and video formats. These different science-society interfaces are gradually seen as part of the science communication arena. In addition, science communication researchers and practitioners have agreed that science communication should go beyond addressing a supposed knowledge deficit and recognize other processes involved in achieving empathy and trust from different publics. Thus, there is a demand for more long term and effective social science communication. Nevertheless, little research has been done to investigate the impact of new languages and methodologies, going beyond (academic) writing and informational objectives, in specific knowledge fields. This presentation draws from ENGAGE, postdoctoral research that proposes social science communication and transmedia storytelling strategies for gender studies and assumes embodied and caring approaches in social knowledge production. ENGAGE is committed to expanding public knowledge on evidence-based research on gender studies and building positive long-term relationships with different audiences. It will do so by bringing research to non-academic venues (such as historical sites and sports arenas), using mobile phone short films and audio elicitation and by focusing on building mutual knowledge and co-creating social change, inspired by critical and transdisciplinary approaches. The main aim is to build a community of practice that advocates for tailored communication strategies and more experimentation in order to engage diverse publics in multiple ways of knowing and expand a sense of belonging.

Keywords: science communication, DIY, transmedia storytelling, gender equality, social justice.



THE OBSOLETE CITY – IMPACT OF DISRUPTIONS & MEGATRENDS ON URBAN STRUCTURES

Constantin **ALEXANDER**, Leuphana University, Germany

× Abstract

COVID19 has disrupted (urban) artistic and creative industries: The closure of clubs, venues, restaurants, clubs and bars has affected local economies, hindered development and threatened cultural identities. Even two years after the start of the pandemic it seems unclear, how this disruption has changed the urban creative landscape. But COVID19 is only one external effect, threatening culture and creativity - in cities and regions. Climate change, Digitalization, Demographics – these are only a few megatrends, which pose risks, but also chances on urban creative living. In the international, transdisciplinary science project “The Obsolete City” methods are developed to identify and quantify risks from megatrends and disruptions for urban development. Originally focussed on the megatrends Digitalization, Mobility change and religiosity change – the COVID19-Pandemic was used to prototype an Obsolescence risk index (ORI) and analyze the impact Corona had on cultural and creative institutions in a number of cities in Germany. Now this method is developed further to implement it internationally. During a presentation, I would like to introduce the method, its underlying theory and potential implementations for a sustainable urban development.

Keywords: sustainability, disruption, transformation, megatrend.



USING FILM CLIPS FOR COMPARATIVE QUALITATIVE STUDY

Airi-Alina **ALLASTE**, Tallinn University, Estonia

× ~~Abstract~~

Comparative research strategies can be divided according to their interest and focus. They might seek generalizing, universal knowledge, but also unique knowledge on a specific topic. The paper is focusing on the methodology that uses images for comparative study in different countries. Reception analytical group interviews (RAGI) use images such as video clips as an activation device. Images in this context are not treated as representations that reflect reality and they do not necessarily imply awareness of who is representing what. The concept of 'images' within the framework of RAGI describes a perspective-cognitive moment in action rather than goal-oriented and normative. Film clips in this context are considered as knowledge stock of the world we live in, often imaginary rather than based on experiences. The paper discusses methodological considerations, procedures, and principal analyses of the comparative study of drinking cultures in European cultures which uses theoretically founded stimulus – film clips.

Keywords: methodology, qualitative studies, films clips, drinking cultures.



TIK-TOK WAS DESIGNED FOR WAR. VIRAL VIDEOS AS TOOL AGAINST INVASION OF UKRAINE

Airi-Alina **ALLASTE**, Tallinn University, Estonia

× *Abstract*

Social media is opening up new means of being political, new platforms open new possibilities for people who might have otherwise been left out of the political discussion. Video sharing platform Tik-Tok has been one of the biggest hits of lockdown as well as a venue for the information war between Russia and Ukraine. It has become increasingly common to use Tik-Tok's memetic environment for spreading news of the war. Uploading choppy and decontextualized videos, lip-syncing, challenging, and duets have been used for expressing views and making a political point. The paper analyses how different videos on Tik-Tok reflect the invasion of Ukraine.

Keywords: Tik-Tok, information war, invasion of Ukraine, viral videos.



FOR A VIRTUOUS CINEMA - OF RESISTANCE, RECOGNITION AND GUERRILLA WARFARE. THE CASE OF 'AS PANTHERS DO LULA' (2022) BY ZEL JUNIOR

Eliska **ALTMANN**, Federal University of Rio de Janeiro, **GRUA** - Recognition group for audiovisual universes at the Federal University of Rio de Janeiro, Brazil

× ~~Abstract~~

For the Dutch philosopher Baruch Espinosa, "virtue is human power itself, which is defined exclusively by the essence of man, that is, which is defined exclusively by the effort by which man strives to persevere in his being. Therefore, the more each one strives to preserve his being, and is capable of it, the more he is endowed with virtue and, consequently, insofar as someone neglects to preserve his being, he is impotent" (Ethics, prop. 20, IV). Part). In accordance with this proposition, and notions associated with it, this communication seeks to explore the video 'As panteras do Lula' (<https://www.youtube.com/c/zeljuniior>), establishing a dialogue between the author's intentions – director, producer, editor, content creator, youtuber – Zel Junior, the work and its reception. The evidence of the current Brazilian political context and the anti-Bolsonarist semantics of film language are key elements for its understanding.

Keywords: cinema, resistance, recognition and guerrilla warfare.



CO-CREATION OF 'ALTERNATIVE' SCENE AND SPACE AMONG FILIPINO COVER MUSICIANS IN AUSTRALIA

Carl Johnson **ANACIN**, Griffith University, School of Humanities, Languages and Social Science, Gold Coast Campus, Australia

× *Abstract*

Creative labour and the gig economy have been associated with precarity for a long time, particularly in the music industry. For migrants who perform as (semi-)professional musicians, the experience is enmeshed within other layers of precarity and vulnerability in the industry and political economy of music performance. This situation is examined in this paper, particularly through the experiences of Filipino cover musicians in Australia as a case study. In this paper, I show how Filipino migrant musicians co-create spaces where they connect as a community and facilitate cultural memory. In these performance spaces, they play Filipino music and negotiate performative identities outside their identity as migrant workers. Still, these also pose problems in terms of limited opportunities in the wider political economy of music performance in Australia. Moreover, this also begs the question of sustainability concerning the engagement of Filipino and other migrant musicians in the Australian entertainment industry. Despite the problems, limitations and uncertainty, many migrant musicians still engage in music performance as an 'alternative' career, scene, and space. Doing so allows them to increase cultural participation and engage in creative labour in their new home.

Keywords: community, creative labour, cultural memory, migration, sustainability.



'MANHATTAN LOVE SUICIDES': NO WAVE AND THE CINEMA OF TRANSGRESSION

James F. **ANDERSON**, Northumbria University, United Kingdom

× Abstract

In his manifesto of 1985, Nick Zedd announces the Cinema of Transgression as “a new generation of filmmakers daring to rip out of the stifling strait jackets of film theory in a direct attack on every value system known to man” (Zedd, Manifesto, 1985). Zedd’s manifesto would be formative in giving rise to conception of a new, harder, darker film movement which superseded its immediate cultural precursor on the New York underground: No Wave. Alongside Zedd, an eclectic group of artists driven by a DIY ethos and shared fascination with the ‘shock’ tactics of their punk forefathers, filmmakers such as Richard Kern, David Wojnarowicz, and Tessa Hughes Freeland would produce a corpus of short Super-8 films featuring scenes of extreme violence, BDSM sexual fantasies, and domestic gore, accompanied by post-punk soundtracks from bands such as Swans. In this paper, I focus on the function of sexual aesthetics within selected works by Nick Zedd and Richard Kern - particularly in light of Zedd’s recent untimely passing—and their utilisation of the transgressive elements of pornography as a part of a punk “sexual lexicon” of shock. Through a thematic visual analysis of pornography and its gendered implications in specific case studies, this paper argues sex provided a countercultural site of provocation, solidarity, and subversion in the context of the CoT: anti-institutional DIY movement, whose work voices Cold War anxieties and a critique of the Reaganite era.

Keywords: ‘Manhattan Love Suicides’, no-wave, cinema, transgression.



IT'S UNDERGROUND! DO YOU KNOW WHAT I MEAN?

Richard **ANDERSON**, University of Liverpool, United Kingdom

× ~~Abstract~~

What do dancers mean when they describe a night as being underground? Why is the underground so frequently defined in terms of what it is not - as the antithesis of the mainstream? And how do underground/mainstream distinctions play out within the venues and nights of a city? Underground as a term finds near-ubiquitous use within the rhetoric and discussions surrounding virtually all dance music genres; and yet it has no commonly understood definition in either popular or academic literature. Attempting to unpack the meaning and symbolic significance of the term as it is applied to forms of music or musical events is fundamental to my ongoing PhD study into the persistence of the underground within dance music scenes which uses the city of Liverpool (UK) as a case study. This paper summarises some of the core arguments emerging from this attempt to define the underground. Building upon a series of interviews with local scene practitioners (n~30) and an extensive online survey of clubbers (n~200), the research illuminates participants' motivations, attitudes, and perspectives towards the underground as a concept, and their decision-making patterns relating to events and cultural practices. What the findings reveal is that rather than being bound to a particular music style, venue or artist, the term is more commonly utilised to describe experiences. Experiences that arise from the coalescence of careful crafting of spaces by event promoters and venue owners, and the intentions of the dancers that inhabit them. The conversations also articulate the characteristics that define such moments, and how these are distinguished from the mainstream, another problematic and contested term. The paper situates these findings within a framework drawn from economic sociology, contextualising the scenes that converge around underground experiences through the alignment of culture, networks, organisations and performativity which underpin dance music ecosystems.

Keywords: underground, scenes, dance-music, experiences, intentions.



21ST CENTURY LUTHIERS - DIY CULTURE AND THE PERSONALISATION OF DIGITAL/ ELECTRONIC MUSICAL INSTRUMENTS

Tiago ÂNGELO, University of Porto, Faculty of Engineering, Portugal

× *Abstract*

The rapid proliferation of electronic and digital technological cultures at the end of the twentieth century as led into a paradigm change in lutherie - the development and construction of musical instruments. This article discusses the proliferation and democratisation of knowledge within these circumstances and its implications from a DIY (do it yourself) perspective including its praxis and ethos.

Keywords: DIY, lutherie, musical instruments.



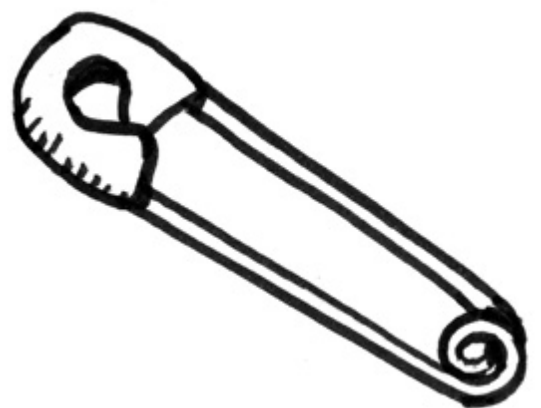
EVERYDAY LIFE'S SURVIVORS: AFRO-BRAZILIANS AND DO-IT-YOURSELF ATTITUDES IN MARANHÃO'S JAZZ-BANDS

Antônio Carlos **ARAÚJO**, Federal University of Maranhão, Brazil

× ***Abstract***

Maranhão is a state in the northeast region of Brazil with a population primarily of black people. Given Afro-Brazilians' significant contribution to the state's social and working forces structures, slavery practice continued even after its abolition in Brazil in 1888. Throughout the painful integration process in the following decades, the black population of Maranhão saw the music business as a gateway to access societal recognition by joining musical societies and municipal bands. After the First World War, ideas of integration and better living conditions for the black population in Maranhão emerged, along with the sounds of jazz. Within a conservative racist society, Afro-Brazilian artists saw jazz as a way to access spaces and conquer dignity and social prestige, simultaneously nourishing the city's artistic life. During this period of racial prejudice, absence of a phonographic market and devaluation of authorial musical production, the Afro-Brazilian artists' continuity within the artistic life demanded a DIY posture attitude-response. This paper examines AfroBrazilian musicians in Maranhão's jazz bands, seeking to reflect on their social place and strategies of resistance as the primary workforce in those music groups.

Keywords: jazz, Brazil, Maranhão, afro-brazilian artists, do-it-yourself.



AN ANALYSIS OF THE DIGITAL FEMINIST ACTIVISM OF WOMEN AND NON-BINARY EXTREME METAL VOCALISTS THROUGH THE LENS OF DIGITAL AFFECTIVE LABOUR

Melissa **ARKLEY**, University of Huddersfield, United Kingdom

× ~~Abstract~~

In recent years, extreme metal vocalists such as Larissa Stupar of Venom Prison and Serena Cherry of Svalbard, have used their music as a site to explore and engage with their feminism. Furthermore, this feminist engagement is not contained to their music but is also expressed on their social media. The research question proposed for my research is 'How are women and non-binary extreme metal vocalists doing digital feminist activism?'. The aim of this PhD research is to generate an understanding of how women and non-binary extreme metal vocalists do feminist activism online. I focus on how these individuals are affected by their ability to be able to do feminist activism online and which feminist topics they choose to address through their digital affective labour. This will help to reveal how feminists, in a community which often dismisses feminism, are able to do feminist activism through their presence in digital spaces. By addressing the relationship between extreme metal and feminism in this manner, my research will show how extreme metal music is evolving to become a field of resilience and resistance for women and non-binary people to do their feminism in new and exciting ways. Furthermore, this research will shed light upon an academically underrepresented aspect of a musician's artistic output that being what they choose to exhibit on social media and how they use social media as an extension of the total artwork they produce.

Keywords: digital feminist activism, musical activism, feminism, extreme metal, affective labour.



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Tatiana BACAL
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PRACTICES OF AUTONOMY, THE CHALLENGES OF DIY LABELS IN THE PUNK SCENE IN ITALY

Daniele **BABUSCI**, Sapienza University of Rome, Department of Communication and Social Research, Italy

× Abstract

The work presented here is part of my PhD research on the development, socialization and change of the punk scene in Rome from its origins to today. The intent of the contribution is to reflect on the limits and potential of DIY practice in organizing musical events. Specifically, I am interested in the functioning of the punk scene in Italy, observing the work of some DIY labels active in the city of Rome. Using Bertaux's ethno-sociological approach, I wanted to highlight some of the social dynamics present in this social world. I carried out an ethnographic survey between the years 2021 and 2022 in concerts or punk festivals and I conducted several interviews between subjects who cover various roles in the Roman scene (musicians, organizers, writers, fans). Among these I did five biographical interviews with DIY record-label owners and managers with ages between 25 and 55 years. I was able to consider the specificities of their paths and the points in common, and the historical and generational factors that influenced their action. The goal is to think about the challenges that DIY labels have faced during their business, to observe how to keep their autonomy, their entrepreneurial strategies, the organizational ways, the social, economic and relational resources used. Finally, I wanted to understand how they are going through this pandemic period. My intention is to organize a public debate on the potential of DIY in overcoming this crisis, involving organizers from the Italian scene.

Keywords: DIY labels, punk scene, ethno-sociology, pandemic.



THE AGENCY OF BLOOD IN THE WORK OF MARIA EVELIA MARMOLEJO

Tatiana **BACAL**, Federal University of Rio de Janeiro, GRUA - Recognition group for audiovisual universes at the Federal University of Rio de Janeiro, Brazil

× ~~Abstract~~

This paper intends to explore three performances by the Colombian artist, Maria Evelia Marmolejo, performed in the 1980s - 11 de maio – ritual a la menstruación (1981), in which she works a ‘menstrual performance’, by walking and imprinting her pelvis with menstrual blood on the walls of a gallery for an audience present; Anonimo 1 (1981), a tribute to those tortured and disappeared during the presidency of Turbay Ayala (1978-82), it will be considered an activist performance and consists of inflicting cuts on their feet, walking leaving blood prints and covering the wounds with bandages, closing the wound cycle. and cure; and America (October 12, 1985) a performance performed at Plaza Colón in Madrid, during the celebrations of the discovery of America, which will be perceived as decolonial art, in which the artist, at a given moment, breaks a mirror and delivers pieces to the who watch the performance. The conceptual approach for the analysis will be based on the theoretical apparatus proposed by these three categories, bodily blood – menstrual, on the feet and on the hands – as a trope that unites these three works by the artist, analyzed contextually from the methodology of entering ethnographically the possibilities of agency (Gell) and mediation (Hennion) of the works.

Keywords: Maria Evelia Marmolejo, agency, mediation, activism.



WHEN THE CITIES WENT SILENT: THE AUSTRALIAN MUSIC ECOSYSTEM AND THE COVID-19 PANDEMIC

Christina **BALLICO**, Griffith University, Creative Arts Research Institute, Australia

× *Abstract*

Live music performance plays a critical role in the development and sustention of musicians' careers. Recognised for its capacity to facilitate the development of creative and performance skills, live performance is also a prominent source of income for working musicians. Live music performance – and the spaces which they take place – also form a key component of the creative and cultural identities of cities and sit at the heart of local music ecosystems. It is a sector however, which has been all at once been shuttered and reconfigured in light of the public health measures enacted in response to the COVID-19 pandemic. Live performances have been primarily restricted to live streams, and while some in-person live performances have returned in parts of the world, the sector has faced substantive losses – venues have closed and promoters, musicians and stage workers alike have all lost income and livelihoods. As a result, the sector faces continued uncertainty as we traverse the pandemic. Considering findings from a national study of Australian musicians' careers, this paper explores the impacts on the Australian music ecosystem as a result of the shuttering of its live music sector, considering how the loss of in person live music has likely impacted broader aspects of music activity and what this means for the sector as we continue to traverse and ultimately emerge from the COVID-19 pandemic.

Keywords: music careers, live music, music ecosystem.



SHOCK FACTORY: THE VISUAL CULTURE OF INDUSTRIAL MUSIC (1969-1995)

Nicolas **BALLET**, Centre Pompidou, New Media Arts Department, France

× ***Abstract***

Originally British, Industrial Music development and grew in Europe, the United States and Japan during the 1980s. The sound experiments deployed by industrial acts – designing synthesizers, manipulating and transforming recorded sounds from audio tapes recycled or conceived by the artists – were supplemented by a rich array of radical visual productions, deriving their sources from the modernist utopias of the first part of the 20th century. This book aims to introduce the visual and aesthetic elements of industrial culture to a general history of contemporary art by analyzing the different approaches taken and topics addressed by the primary protagonists of the movement. The book is presented in three parts (chapters below) “The Last of England: Post-Industrial Trauma and a Tradition of Subversion” covers the study of the post-industrial context of this period to reveal how these performers integrate in their works an aesthetic of destruction through the use of industrial and urban wastelands as new places of creation. “Nothing Short of a Total War: Industrial Dissidence and Shock Tactics” examines the “shock tactics” of industrial music through mind control, crime, totalitarianism and psychiatry, before dealing with radical sex-positive feminism. These issues move towards a strong interest in occultism explored in a third part: “Body and Soul: Industrial Occulture”, devoted to the body modifications of many of these artists and their utilization of contemporary magic rituals and physical experiments which confront new technologies and revitalize the usual protocols in performance art.

Keywords: visual culture, industrial music, utopias.



‘TRYING TO UNDERSTAND THE BODY LIMITS’. THE CONTEMPORARY CIRCUS BODY IN THE BALTIC COUNTRIES

Renida **BALTRUŠAITYTĖ**, Vytautas Magnus University, Lithuania

× ***Abstract***

According to Shilling (1993), a long-time body in sociology was like a cat in Schrodinger's paradox. The body was and wasn't at the same time. It was denied and desired, repressed and possessed at once (Longhurst 2010). There is also possible to find arguments for that body is not only in western medicine but also in nowadays sociology is still analysed like some kind of object containing bio-information which is needed to be gathered (Nettleton 2010). That's why there appeared a more phenomenological approach – sociology of embodiment. According to Nettleton (2010), it helps to avoid all levels of dualism, not only mind-body but also culture-nature, rationality-emotionality and see the body from a wider perspective. Following ideas of embodiment sociology, I am doing research about contemporary circus artists' body experiences in the Baltic region. There are a lot of different collisions between traditional and contemporary circus artists, between how art operators and artists are/aren't separating these genres. Also, there are several exceptional things about a contemporary circus, that is just starting to evolve in Lithuania, Latvia and Estonia. And lastly, there are still some questions from different perspectives "what is contemporary circus?", "do we really need to define it?", and "if we do what happens?" ... Besides all of this, I am trying to understand how artists from the Baltic countries can share their body experiences by using words. It is way much more possible, than I, as a researcher thought. The artists are more aware and way much more thinking about their bodies and can share a lot of information in words. To sum up, I would like to share my preliminary empirical findings of the contemporary circus field in the Baltics and the embodiment experiences of the artists. Besides the several aspects of previously mentioned collision in the field, there are several aspects of embodied artists engaging with time, risk, fear, limits that I will discuss during this presentation.

Keywords: embodiment, body, contemporary circus, circus body, Baltic region.



MUSIC SCENES AND THE GOVERNMENT OF SOCIAL TRANSFORMATION: INSIGHTS FROM POST-REVOLUTIONARY TUNISIA

Stefano **BARONE**, University of Central Lancashire, United Kingdom and Italy

× Abstract

The paper discusses music scenes as ambits in which discourses and practices of social transformation are produced, circulated, disputed, and enacted. It draws on research about music scenes in post-revolutionary Tunisia, and puts such case studies in conversation with the following communications in the panel, centered on rap in Porto's "social" neighborhoods and EDM in India. Such a comparison helps looking at the specific implications of popular music in disadvantaged locations, be them western or non-western contexts. Lessons from these contexts are useful to problematize the readings of the politics of popular music developed in western academia, both the resistance-focused ones and those emphasizing agency and the politics of consumption. In countries like Tunisia, the very existence of music scenes cannot be taken for granted. It is fragile, affected and threatened by the consequences of economic disadvantage, political and cultural controversies, and the instable and fluctuating availability of scene infrastructures, such as venues and labels. At the same time, the Tunisian Revolution, and the global ideoscape of Arab Uprisings, made music scenes (the rap scene in particular) exceptionally salient: music was seen to have a central role in the uprisings, and became a central matter of contention in post-revolutionary society. Such a representation of music production as socio-politically central had an international dimension: NGOs, cultural diplomacy institutes, financial institutions, journalists and other stakeholders stormed Tunisia to develop projects centered around music and its potential for social transformation. Clubbers and festivalgoers were saluted (and politically tokenized) as the epitome of 'free', modern youth that embraced democracy and its freedoms rejecting Islamic terrorism and backwardness. Such representations coexisted with the direct and indirect repression of music scenes: rappers were continuously arrested, cultural policies made music events difficult to organize, and the political establishment produced a climate of suspicion towards youth and music scenes. Therefore, music scenes were caught in a diverse, contradictory array of discourses and practices.

Keywords: music scenes, political and social transformation, Tunisia.



CRYPTO: CULTURALLY COMMODIFIED, IDEOLOGICALLY IGNORED

Jennifer **BELL**, Nottingham Trent University, United Kingdom

× Abstract

2021 has been dubbed The Year of NFT by crypto, financial and mainstream commentators. In the frenzy to stake claim over crypto examples of cultural and technological appropriation are rife: Nike's purchase of NFT studio RTFKT, Sotheby's launch of its own NFT platform, Metaverse, and Facebook's rebrand as Meta. Crypto and its 'metaverse' has crossed from DIY to mainstream and been assimilated by the big boys. While crypto's commodification looks set to continue at pace, its competing subcultures have been ideologically ignored. Using secondary research this paper will contrast The Year of the NFT with the origins and ideologies of the crypto movement. With a focus on the Ethereum ecosystem it will highlight digital mythologies and decentralised initiatives that seek to provide a more equitable world for marginalised communities from the global south and north. Engagement in decentralised systems and crypto is an act of semiotic protest: a choice to place capital, time and individual creativity in a space that sits outside of international hegemonic norms and regulations. While the mainstream crows about the sustainability of crypto and web 3.0 (while largely ignoring the environmental impact of web 2.0 giants), the dominant narrative ignores the ideology and potential opportunities provided by crypto and Ethereum technology. Through unpicking the rhizomatic web of the crypto eco system, this paper will share a future dreamt of by powerful coders, cryptographers, and visionaries.

Keywords: crypto culture, NFT's, decentralisation, ethereum.



A TASTE FOR COLLECTIVE EFFERVESCENCE? A MICRO-SOCIOLOGICAL APPROACH TOWARDS DIFFERENT LIVE MUSIC EXPERIENCES

Michaël **BERGHMAN**, Erasmus University Rotterdam, Arts and Culture Studies, Netherlands

Femke **VANDENBERG**, Erasmus University Rotterdam, Arts and Culture Studies, Netherlands

× *Abstract*

According to Randall Collins, pop and classical music concerts accommodate different interaction rituals, leading to differences in audience experience. While events for popular music are primarily geared at a sense of collective excitement among the audience, classical music is characterized by a more reflexive, individual interaction. Although coming from a different theoretical background, this corresponds to Pierre Bourdieu's characterization of the class-based distinction between cultural consumption aimed at immediate gratification and that aimed at aesthetic and distanced intellectual pleasure. In this study, we use a microinteractionalist perspective to compare the audience engagement at three different types of events in the Netherlands (popular Dutch folk music, popular music, and modern classical music). Through interviews with audience members, we analyse the interaction rituals engaged in during these events and how they are experienced by the audience, accompanied with survey data of demographic composition to gain a wider audience profile. We find that while a homology is seen between education level and consumption, it is not mapped out as clearly as sometimes presumed. Collective engagement (assumed to drive the taste of lower educated consumers) is also appreciated by higher educated music consumers, but only during certain events. This openness to diverse live music experiences is not justified based on the musical materiality, but through authenticity. Higher educated respondents seem more omnivorous in their orientation towards live music, primarily because they adjust expectations to the circumstances and genre conventions.

Keywords: live music, interaction rituals, cultural omnivore, collective effervescence, sociology.



A GRAMSCIAN EXTREME RIGHT: FABRICE ROBERT'S JOURNEY FROM THE FRENCH SKINHEAD MOVEMENT TO THE CREATION OF "LES IDENTITAIRES"

Olivier **BÉRUBÉ-SASSEVILLE**, University of Sherbrooke, Canada

× ***Abstract***

As the recent historiography of extreme right-wing organizations in the West demonstrates, the movements linked to the alr-right are increasingly adopting a "metapolitical" approach. In the French case, this trend has its roots in the emergence of the New Right and ideologues such as Alain de Benoist in the 1960s and 1970s. The developments of these currents through the 1980s and 1990s are also particularly enlightening. As part of a larger project on the history of French skinheads, this presentation focuses on the journey of one activist, Fabrice Robert, through his involvement in the most radical elements of street level extreme right to a political commitment, notably within organizations such as Unité radicale, characterized by a growing desire for social acceptability and ultimately leading to the creation of Les Identitaires in 2002. Based on an interview with Robert in 2021, I offer an analysis of this evolution, highlighting the conscious desire to combine Gramscian theory with the militant practice of the far right in a way that exemplifies the trajectory that these movements have taken in recent decades.

Keywords: extreme right, Fabrice Robert, Les Identitaires, Gramscian theory.



INVENTING MIGRANT MUSIC ECOSYSTEMS IN THE REGIONAL AUSTRALIA: OPPORTUNITIES AND BARRIERS IN NEGOTIATIONS OF CULTURAL BELONGING THROUGH MUSIC-MAKING IN THE REGIONS

Alexandra **BLOK**, Griffith University, School of Humanities, Languages and Social Science, Gold Coast Campus, Australia

× ***Abstract***

Even though musicians of migrant backgrounds have been gradually establishing spaces for multicultural expressions in the urban areas, regional music scenes as multicultural platforms are yet to be created and recognised. 'Migrant music' (or music of 'visible migrants' of non-Western origin) exists on the outskirts of regional music scenes, somewhere in a 'parallel universe' to conventional regional music spaces. Small and scattered regional migrant communities, a lack of emphasis on migrant musical expressions in migration and arts policies make them nearly invisible in the regional music landscape. However, migrant musicians create their own musical spaces, in which age, migrant socioeconomic profiles often define their ability to practice music. The presentation will map out the migrant music ecosystems within regional settings based on the research undertaken in the regional areas of New South Wales and Queensland. Migrant musicians, Alexandra argues, utilise various local networks (such as 'welfare networks', entertainment sector, and regional music scenes), and translocal connections to practice cultural identity and convert it into social and economic capital. The migrant music 'ecosystems', built upon various local and translocal connections, are fragile. Their sustainability depends on migrants' ability to invest in multiple sources to support it. However, its grass-root existence requires an acknowledgement and facilitation from different policies (migration and arts). It also requires addressing the issues of cultural, social, and economic inequalities limiting non-Western migrants' contribution to the Australian (regional) music landscape.

Keywords: migration, regional Australia, music scenes, identity and belonging, inclusion.



DIGITAL CULTURE AND MUSIC: THE INFLUENCE OF FANDOM ON MUSICAL CONSOLIDATION IN PANDEMIC TIMES THROUGH DIGITAL PLATFORMS

Mariane **BORGES**, University of Porto, Portugal

Emília **SIMÃO**, Portucalense University, Portugal

× *Abstract*

This study aims to identify the influence of fandom on the consolidation of artistic success in the context of the Covid-19 pandemic, analyzing the behavioral phenomena related to the audience on digital platforms focused on the trajectory of independent artist Ana Cañas. The pandemic caused the cancellation of in-person concerts as a restrictive measure to prevent the spread of the virus, bringing major difficulties for the artists, especially for independent music artists. In the middle of this scenario, Ana Cañas achieved artistic success, made possible due the intervention of fandom: the strategy enabled a live broadcast and recording of an album using digital platforms. This research is based on qualitative and quantitative approach and is classified as a case study, using document analysis and netnography as research techniques for data collection and selection and analysis of comments generated from fan activism, around three digital platforms - Facebook, Instagram and YouTube. The uses of the three platforms in the musical experience and the proximity generated with the communication between fan and artist in this period were observed. It was found that fandom activism effectively helped in the musical consolidation of the independent artist, but represented, above all, a political act of resistance. The social impact that the fandom has had in times of crisis, as it was in the context of the Covid-19 pandemic, is extremely important. Fans played a social role in promoting the artist, using digital platforms as a space for intervention, debate and criticism. Alternative solutions were proposed through the union and collaboration of its members, who acted independently to achieve a common objective, breaking with the dominant power structures. Being independent in the music world goes beyond the debate that involves indies or majors, indie is a state of mind that sets itself against corporate hegemonic values. The fandom acted as a movement of social mobilization and political participation, claiming their rights based on the participation and engagement of the fans themselves.

Keywords: digital platforms, fandom, resistance, independent music, pandemic.



A MEADOW FULL OF ANTS. A SUBCULTURAL FIELD APPROACH TO THE ITALIAN BLACK METAL SCENE

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× *Abstract*

Black metal is an extreme metal subgenre that came of age in the early 1990s in Scandinavia. Differently from other subgenres, it is characterized by original combinations of global (satanic iconography) and local (language and folklore) elements which determine a strong embeddedness (i.e. 'True Norwegian Black Metal'). From the so-called "Norwegian scene", famous for murders and burning churches made by musicians, black metal suddenly spread to different countries around the world producing specific identities between innovation and tradition that make appropriate the use of the term "scenes". In this contribution, we aim to look at the Italian context through the lenses of the concept of music scene to verify if and how it fits to the characterization of this national specificity. In the stream of Bourdieu's field analysis, Straw defines it as a symbolic space of exchange which possesses a certain degree of autonomy, coherence and organization over time, and where musical practices are interpenetrated with aesthetic and social practices. In our methodological framework we combined documentary analysis of bands, labels, and bottom-up support activities, with in-depth interviews to privileged witnesses. After outlining the black metal evolution in Italy, we analyze it as a subcultural field with key-roles, forms of capitals, identities, boundaries and positions all related by a shared stake in establishing an Italian black metal scene. Presenting these preliminary results, preparatory to a more systematic stage of data collection, we discuss limits and criticalities emerged by applying the concept of music scene, proposing some theoretical and methodological refinements.

Keywords: music scene, black metal, field analysis, subcultural capital, sociology of art.



HOW TO GENERATE SUSTAINABLE DIY CULTURE IN AN URBAN GALICIAN NEIGHBORHOOD AFTER THE PANDEMIC: THE ACÉFALA AUTONOMOUS SPACE

María Alonso **BUSTAMANTE**, Oviedo University, Spain

× ***Abstract***

After the declaration of the state of alarm due to the COVID-19 pandemic, the city of A Coruña lost its nerve center of DIY activity: the non-profit cultural association Nave 1839. The difficulties in developing cultural practices outside the hegemonic spaces that were authorized to function in these precarious times continued after the establishment of the “new normality”, a progressive de-escalation plan that was gradually implemented. In this scenario, Acéfala emerged as an autonomous space located in the Monte Alto neighborhood of A Coruña – Galicia, Spain– in which exhibitions, small concerts and various workshops begun to meet, enabling an artistic-musical ecosystem with the potential to start again a network of constructive relationships between the DIY community. Through a series of interviews with the organization, this article tries to show how this local community subverts the precariousness of the pandemic through do-it-yourself sustainable practices.

Keywords: DIY, subculture, Galicia, autonomous space, COVID-19.



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GEOHYBRID ART OR THE ART OF EMOTIONS IN A GEOPOLITICAL CONTEXT

Pedro **CAETANO**, NOVA University Lisbon, **CICS**.Nova –Interdisciplinary Centre of Social Sciences, Portugal

× Abstract

In the intersection between aesthetics, space, politics, technology and science, art recreates its own hybrid laboratory, creating different perceptual levels and generating emotions. Hybrid art, while contributing to the planning and projection of a network space of interaction, organizing it, also have the power to define the semantic space of 'being together with' and the 'Other ', 'being separated from'. The purpose of this communication is precisely to show how hybrid art, in the contemporary geopolitical context of total war, actively contributes to the demonization of "the other".

Keywords: hybrid art, the Other, semantics, networks, geopolitical.



AN ANTHROPOLOGIST ON MARS. DOING RESEARCH AT THE 2002 BOOM FESTIVAL

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× ~~Abstract~~

In 2002, I did ethnographic fieldwork at the Boom Festival as part of qualitative research on the use of illicit drugs, particularly synthetic drugs, among psychedelic trance music fans (Calado, 2006). In 2002 Boom festival reinvented itself as an ecological and sustainable event and was held for the first time in the Idanha-a-Nova area, near the border with Spain, mainly to conquer new audiences, particularly foreigners. I propose to discuss and reflect on the experience of doing ethnographic fieldwork in a music festival like Boom, the methodological issues I had to face and the main conclusions of the research, not only related to drug use but also the trance subculture. This is an opportunity to share the testimony of someone who investigated the beginning of an event that reached much greater proportions, reflecting on its evolution and meanings, based on questions such as: - what's the story of the Boom festival? - what was the evolution of the psychedelic trance phenomenon in Portugal? - what is the role of drug use in Boom? - what was the Boom festival like in 2002 compared to what it will be like in 2022? - what is the profile of the festival participants in 2002 and today? - what did this music festival mean in 2002, and does it mean today? - is Boom still an alternative culture festival? - does it make sense to investigate social phenomena based on the concept of youth subculture?

Keywords: anthropology, trance music, Boom festival.



ISOLATIONSHIP: NEW PRACTICES AND LIFESTYLES BUILT FROM SOCIAL ISOLATION

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× Abstract

From the analysis of six home-made short films produced during the first months of the Covid-19 pandemic, in 2020, and the observation of the reception of these films, two years later, in cinema exhibition cycles in Lisbon and Porto, this paper seeks to understand the new practices and lifestyles built from the social isolation – as well as to perceive which of them may remain in the current, perhaps ‘post-pandemic’, moment. By discussing the modality of ‘isolationships’ and the emergence of community relations marked by distance, by fear, or by fatigue, the possibility – or not – of an ‘intimacy without proximity’ will become evident.

Keywords: COVID-19, social isolation, lifestyles, Lisbon, Porto.



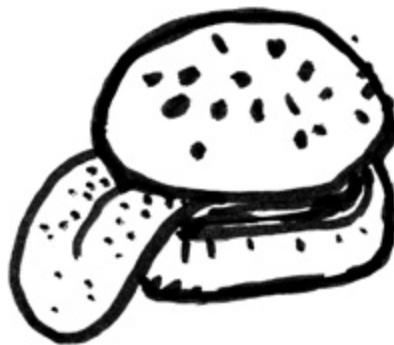
DIY DREAMING: A PREHISTORY OF MUSIC NFTS AND WEB3

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× ~~**Abstract**~~

The period of the COVID-19 pandemic has seen increased coverage of and mainstream investment in cryptocurrencies, blockchain-based non-fungible tokens or NFTs and so-called Web 3 technologies. In music this has produced emergent and volatile markets for blockchain based offerings, resulting in millions of \$ worth of cryptocurrencies flowing to musicians and rightsholders. This presentation will contextualise and explore the early history of blockchain applications in music, focussing on the period between 2013-18. The presentation will follow the trajectory of these early applications of blockchains to music as they came to market and, for the most part, failed. This presentation will then consider how these examples may prove instructive in understanding and assessing the current state and future potential of blockchain and web 3 to music.

Keywords: NFTs, COVID-19, crypto economy, music.



THE SPIRAL TEMPORALITY OF MUSICAL TECHNOLOGIES IN THE AFRICAN DIASPORA

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× *Abstract*

The present work aims to analyze the transformations in black musicality of the African diaspora in the Americas, specifically seeking to understand how the production of musical technologies and techniques operates in such context. In order to do so, we will start from the observation of specific African cultural contexts, such as those of the Central Africa and the Yorubaland, locating vectors that are resignified in the diasporic context. Paul Gilroy (1993), recognizes that music occupies a privileged place as an Afro-diasporic cultural production. However, it is not about returning to an original African musicality, but it is necessary to understand the processes of transformation and differentiation, operated by particular contextual relationships. The work is divided into three central axes, in the first of them, we will approach African practices of construction of poetry, speeches and improvised dialogues and their resignifications in Brazilian and American musical practices such as Jongo, the Partido Alto, The Dozens, the Slam and the Rap; in the second, we will analyze the adaptation of artisanal techniques of construction of traditional musical instruments to the Brazilian urban context of the beginning of the 20th century and its relations with the context of the nascent phonographic industry; and in the third axis, we will approach the appropriation and transformation of contemporary electronic media in the context of genres such as rap, Brazilian funk and experimental music.

Keywords: African diaspora, Afro-brazilian music, African musical technologies, decolonial studies.



BEYOND LYRICS AND CHORDS. EMANCIPATION AND COUNTER HEGEMONY IN JINGLE MAGAZINE DURING MARTIAL LAW

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× *Abstract*

This paper recounts the socio-political impact of the DIY music publication Jingle Magazine during the height of Philippine martial law in the 1970s. Jingle emerged not only as the most reliable chordbook of the time, but also as a literary and artistic space where music critics, cartoonists, journalists, and fans mingled. The conglomeration of ideas published on the pages of Jingle eventually enabled a crucial consciousness of the social realities produced by the dictatorship and unbridled injustices of the times. Through a review and analysis of the magazine's sections and articles, the counterhegemonic hallmark of Jingle is illuminated. Songs of protest and social commentaries were laid out, and short essays as well as comics with a quality of irreverence exemplify Jingle as an interactive platform for a people's emancipation. These were further investigated during an online concert and music research project produced by the University of the Philippines, which this writer participated in as the artistic director. Entitled *Himigsikan sa Jingle Magazine: Malayang Tipaan at Kuwentuhan* (Music Revolution in Jingle Magazine: Free Playing and Storytelling), key participants that contributed to the art world of the magazine narrated their lived experiences with Jingle as one of the important markers of their becoming as artists and Filipinos. Interspersed with song performances, points of view were shared by the magazine founders Guillermo family; musicians; cartoonists; writers; and fans. This approach was chosen to hopefully achieve the objective to "inspire the UP community to be always responsive (malay) and willing to serve (alay) for the emancipation (laya) of our nation." (UP Office for Initiatives in Culture and the Arts, 2022).

Keywords: chordbook, magazine, counterhegemony, emancipation, jingle.



X IS THE FORGOTTEN TITLE: JOHN DUNBAR, INDICA GALLERY AND THE DIY CULTURES OF SWINGING LONDON

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× Abstract

This paper focuses on the cultural heritage and archives of the British artist, collector, curator, and Indica Gallery co-founder John Dunbar. Both an artist and anti-artist, John Dunbar is one of the most significant, yet under-researched figures in the history of British art. Perhaps best known as the co-founder of Indica, the avant-garde London gallery of the mid -1960s, Dunbar helped to create “a meeting point for artists, musicians, poets and filmmakers” (England, 2014), introducing Britain to contemporary conceptual art and the international avant-garde (Carmen, 2012). Recently, Dunbar is mentioned by George Harrison within the opening minutes of The Beatles documentary ‘Get Back’ (dir. Peter Jackson, 2021), highlighting his connections not only to the groups’ coterie and history, but also within the larger context of 60’s arts, music, and culture. Known also for his associations with the sixties counterculture, Dunbar has been noted as “the artist who defined Swinging London’s trippy aesthetic” and further, as “an obsessive documentarian” (Satchell-Baeza, 2014). I have worked as an archivist-assistant with Dunbar since April 2019; this paper will discuss my current PhD research, under the direction of Prof Colin Fallows, which involves the development of Dunbar’s catalogue raisonné, which lists in detail his mixed-media art works, and the digitization of his physical archive in London. This paper will also discuss Indica Gallery as an artistic ecosystem and space that fostered a culture of resistance synonymous with the 1960s counterculture and the DIY cultures of punk in 1970s Britain.

Keywords: archives, cultural heritage, culture of resistance, DIY, artistic spaces.

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FEMINIST ARTIVISMS: MARGINAL POWERS IN THE DISRUPTION OF WHITENESS

Linda **CERDEIRA**, University of Coimbra, Centre for Social Studies, Portugal and Brazil

× *Abstract*

The performativity of the bodies and their exposure to violence - individual, collective and structural - are conditioned by their historical, social and cultural contexts. This research is based on the hypothesis that there are emerging, activist artistic and cultural practices that question the normativity of the performativities of bodies and their individual and collective identities, challenging structures of power and oppression. Urban peripheries are often associated with visible manifestations of violence, social inequalities and sociodemographic markers of gender, race and class. With this research, we aim to identify and analyse feminist and decolonial activist practices and seek to develop a critical reflection based on the intersection between feminist theories, colonial and post-colonial studies and cultural studies, to rethink notions of resistance and emancipation, as well as community organizing models in their potential to disrupt hierarchical systems of oppression in the city. The central axis is to understand how, from an intersectional and decolonial logic, the disruptive potential of counter-hegemonic practices of power is constructed, using contemporary activist actions carried out by peripheral feminist artists and collectives, especially in Brazil, as an object of analysis.

Keywords: feminism, artivisms, marginal powers, post-colonial studies.



TRANSFORMATIONAL ASPECTS OF EDMC PRACTICES AND PERFORMANCES AMONG THE URBAN, GLOBALISED INDIAN YOUTH

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× Abstract

The last 15 years in India has stood witness to the burgeoning popularity of Electronic Dance Music (EDM) among the urban youth in India. The resultant Electronic Dance Music Culture (EDMC) has permeated deep into the cultural fabric of Indian urban youth through cultural vehicles and industries like Bollywood, and through the formation of spaces of play like the commercial EDM festivals-scapes along with social media platforms. Discussions of the shifting character of popular music and youth cultures in India tend to focus on themes like globalisation, urbanisation, experiential modernity, and cultural hybridity. An additional key aspect of Indian EDMC is gauging a socio-cultural change towards the formation and enactment of new collective identities. During any discussion on considerations of change in contemporary Indian popular musical cultural traditions, emphasis often lies on the social changes relating to musical performance and reception, and/or on aesthetic shifts among both audiences and artists. In 1991, the Indian society underwent a crucial metamorphosis when the Indian Government liberalised the country's economy. This meant that the country was now adopting the privatisation and globalisation project as its socio-economic tenet. The country was introduced to satellite television and by the close of the decade this translated to the urban youth being introduced to MTV and thus global popular music. This has been a pivotal moment in the recent socio-cultural history among the Indian youth. Cultural changes take place within youth cohorts when large groups of social actors transform their values and adopt new patterns of behaviour, resulting in a social transformation. Popular music has often played a key role in such socio-cultural transformations in conjunction with youth body subjects. Similarly, in India, popular music cultures like EDM and social change have been reciprocal and mutually reinforcing. In order to unpack the impact and effectively map the transformational aspects of Indian youth and EDMC in the last 15 years, it becomes important to discuss this trajectory via three crucial contributing factors: the context, the process, and the articulation. Context for the rise of the EDM cultural phenomenon among the Indian youth would be the performance of globalised, urbanised youth identities. The process for the rise in popularity of EDMC in contemporary urban India includes the LPG (liberalisation, privatisation, globalisation) policy of the Indian Government coupled with the satellite revolution and the formation of the MTV generation in the late 1990s. Articulation of the EDMC youth community takes place through the practice, performance and participation in EDM events like festivals, to enact the cultural striations entrenched in their identity. In this project, I aim to discuss how understanding a localised experience of a global popular music culture like EDMC in India is instrumental to gauge the social transformation in the urban Indian society. The social transformation in this context is enmeshed in the themes of identity and belongingness.

Keywords: popular music scenes, EDMC practices, Indian youth.

WEST OF THE RIVER: DIY PRACTICES IN A THE LOCAL SCENE

Ángel **CHAPARRO**, University of the Basque Country, Basque Country, Spain

× ~~Abstract~~

In this paper presentation, I aim at covering the history of a local punk-rock bar, a DIY music collective organizing gigs, and an assortment of fanzine, facezine and blog production, all of it, in Barakaldo, Biscay, Basque Country. West Coast band Dead Moon and their DIY ethics was a sort of inspiration to initiate this research. This specific local scene can be purported as a paradigmatic sample of punk's development in the Basque Country, but I wanted to parallel its range and force to that of other examples coming from Western America and/or the UK. To a certain extent, Barakaldo was the epicenter of the 1980s punk movement in the Basque Country, still a solid testament to popular activism and DIY cultures. An industrial city, affected by global economic crises and a stilted modernizing project, Barakaldo has somehow lived with its back to this tradition. However, some local projects have perpetuated this essentially communal, self-sufficient, alternative spirit. El Tubo was one of them: a punk-rock bar that in the last ten years has programmed hundreds of live concerts with bands coming from all over the world. With no publicity or sponsoring, the bar has managed a reputation of authenticity and particularity that has attracted the attention of novel and experienced bands ranging from Oi! to Americana, from doom metal to garage. They have always relied on managerial practices that harmonize with those in DIY methods and philosophy. The same spirit and ethics define Another Freak Production!, a collective project to stimulate live concerts. Also, from the mid-1980s onwards, a number of alternative writing outlets have kept testimony of this DIY foundation. I believe that this example of entrepreneurship, cultural awareness and non-standard business practice, when studied within the historical context of punk history in Biscay and the economic and social examination of its local background, will offer an opportunity to reach wider conclusions on issues related to punk and DIY culture.

Keywords: DIY practices, punk-rock, Basque Country.



'I AM A HELIUM RAVEN AND THIS MOVIE IS MINE': ON SPATIAL-RESISTANCE, ETHOS OF SUSTAINABILITY AND PATTI SMITH'S 'HORSES' – A HUMANISTIC-GEOGRAPHICAL CRITIQUE OF THE MID 1970S AMERICAN PROTO-PUNK IMAGINATION

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× *Abstract*

The assimilation of socio-physical and environmental practices construct a unique cognitive representation of human reality where the organisation and production of social spaces become the primary locus of meaning. The 'proto-punk' imagination of the American '70s is marked by a 'shift' in such assimilative socio-physical, cultural as well as environmental behaviours of the young individuals who had started being heavily inflicted, both materially and symbolically, through the 'punk ideologies' and its sustainable 'do it yourself' (DIY) ethos. Such symbolic infliction leads to the social production of what Lefebvre suggests as, 'representational space' that can be identified with the individual or public urges of denial, resistance and escape from the rationalized state-dominated production of spaces inside the coherent matrix of homogeneous modernity. Lefebvre has called such spaces the 'counter space' which unleashes a libidinal impulse against the normative social order by making its inhabitants explode through the system of a contradictory spatialisation. Based on this argument, this article will critique the 'lived' social space of the mid 1970s American 'proto- punk' imagination by focusing on one of the most significant punk-rock albums of all time – Horses (1975) by Patti Smith. This article will also explore how Patti Smith, through her individual 'lived' experience, has contributed to the production of a more activity centred politicised ontology of 'space' and how the poetics of such alternative 'socio-spatial' imagination has developed the spatial-resistance as well as an 'ethos of sustainability' in the built environment of the countercultural biosphere of the American '70s.

Keywords: Patti Smith, proto-punk, spatial resistance, counter-space, ethos of sustainability.



THE MIRROR FANDOM: COLLECTIVE PRODUCTIVITY AS ‘MAKING DO’

Bernice Hoi Ching **CHEUNG**, University of Toronto, Department of Music, Canada

× ***Abstract***

Chinese for, Hong Kong’s music scene has died, has been a trending phrase in Hong Kong since 2003, a year marked by the deaths of key Cantopop figures and the spread of the severe acute respiratory syndrome (SARS). While the general decline of Cantopop, a portmanteau for Hong Kong’s language “Cantonese” and “popular music,” has been discussed by various scholars, its recent and ongoing revitalization has not been adequately addressed. My paper addresses the revival of Cantopop through a case study of the boyband MIRROR, a group that debuted in November 2018 and has been taking Hong Kong and transnational cities by storm. Drawing from ethnographic fieldwork consisting of personal experience, participant-observation, interviews, and social media ethnography, I argue that the unprecedented collective productivity of the MIRROR fandom has played a key role in the band’s incredible success. Specifically, I interrogate the nexus of fan labor, do-it-yourself (DIY) culture, and prosumer, to examine how fan practices are used as strategies and tactics within de Certeau’s idea of “making do.” I demonstrate how this grassroots productivity is particularly empowering and pertinent in a turbulent city like Hong Kong, where the local unity and culture are constantly threatened by increasing cultural assimilation efforts by the Chinese Communist Party. The problematics of this fan productivity will likewise be addressed.

Keywords: fan labor, do-it-yourself (DIY) culture, cantopop, prosumer, grassroots.



LAND POETRY. OCCUPY, SPEAK, PUBLISH, AND REGROUP

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× ~~Abstract~~

July 2020, as the global pandemic deepened economic and social precariousness in the peripheries of Buenos Aires as elsewhere, around 2000 families decided to take matters into their own hands and proceeded to squat 250 acres of vacant land in the neighbourhood of Guernica (Argentina) - from both private and State property claims-, in order to develop a sizeable housing project planned with agroecological farming, community centres, health services, trans-feminist networks and cultural initiatives. Parallel and adjuvant to self-administered urban planning, horizontal assembling with block delegates and periodical meetings, self-defence strategy and solidarity building, several independent counter-cultural projects took it upon themselves to multiply the reach of the voices of the community and help in the concrete political marking of the territory. Whereas collectives such as the Escuelita de Arte Callejero y Propaganda developed collaborative mural painting with squatters and social activists, or musicians like rapper Sara Hebe brought their sounds to Guernica, poet Dán Zeta and the editorial coop Tinta Revuelta organized two different collective writing experiments mobilizing poetry and narrative into strengthening the social-political process: *Tierra para vivir. Una lucha hasta vencer* [A Land to Live On. Fighting to the Victory] and *Tierra para vivir, feminismos para habitar #1* [A Land to Live On, Feminisms to Inhabit, vol. 1]. While State violence aligning with private property and speculative land exploitation brought a violent ending to the Guernica social experiment with armed tanks and lead bullets in October of the same year, both self-published books remain a part of an organized community experience and material and symbolic networks in reserve for future endeavours.

Keywords: land, property, violence, poetry, inhabiting.



THEATRE AND THE BLANK CANVAS

Andrea **COPELIOVITCH**, Federal Fluminense University, Brazil

× ~~Abstract~~

Through theatre, we present an actress journey through Buddhism and mindful practices, intending to demonstrate the necessity of quietness for creation. A painter usually paints over a blank canvas, but how could an actress with all her story inscribed in her body become a blank canvas? When does a performance work? We could answer that a performance works once the audience is touched by it. Stanislavski said the audience must “believe” in that actress or actor. This verb To Believe is an emblematic verb, what is it to believe? Jacques LeCoq was rehearsing an actress and he couldn’t believe in what she was doing. Why? For once, she was making unnecessary movements, and probably he has noticed that she was focusing her interpretation in her face, so he covered it with a white cloth, and she changed completely. Jacques LeCoq proposed to neutralize the face with a mask, so that the performers became something other than themselves, re-learning how to be on stage. Could we consider a performer trained with a neutral mask a blank canvas? Does theatre need a blank canvas? Peter Brook talks about an empty space in theatre: “I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged” (2006: 11) But what is an empty space and how do we achieve it? Shakyamuni Buddha sat in meditation for 7 days and nights until he achieved a state called Nivana, that is a Sanskrit word used in ancient India to describe the ashes left by the kitchen’s fire in the morning, when they were already cooled. Here we propose a way through mindful practices to achieve this kind of neutrality, discussing it as Stanislavski’s Second Nature while we narrate how those practices led an actress to the path Buddhism.

Keywords: theatre, Buddhism, empty space, neutral mask.

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FORMS AND PROCESSES OF THE #RURAL #IMAGINARY AS A FUTURE FOR #SUSTAINABILITY

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× ***Abstract***

In the interior of Portugal, forms of the rural imaginary were recorded, highlighting Rosa Ramalho, with recognition in the exhibition 'All I want- Portuguese Women Artists from 1900 to 2020', at the Calouste Gulbenkian Foundation (2021). Like her, many other authors worked on the 'figurado', which, disseminated by António A. M. L. Quadros and Ernesto de Sousa, among others, reached a prominent level in the panorama of Portuguese artistic sensibility. However, in this article, we highlight Mestre José Maria Rodrigues (1906-?), from Ribolhos, Viseu. From the black clay material, we see an imagery of the fabulous emerge. We believe that the notes on these pieces, as well as on their author, contribute to the safeguarding of an ancestral memory, to the safeguarding of a collective memory. Promoting greater sustainability, we will list some projects that work on the reinvention of this rural know-how and its adaptation to contemporary times.

Keywords: imaginary, figurado, rural scenes, sustainability.



THE PLACE FOR DIY CULTURES AND THE TERRITORIES OF CINEMA AND AUDIOVISUAL IN PORTUGAL: CHALLENGES AND PERSPECTIVES

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× Abstract

This presentation aims to discuss the place and the development prospects for DIY cultures within the cinema-audiovisual sector in Portugal, addressing address the main challenges to the sustainability of their dynamics. On the one hand, the development of DIY dynamics in the sector in Portugal is problematized in the light of the technological, economic, social and cultural transformations that are affecting the sector, as well as its place in the context of national creative milieus/ecosystems. On the other hand, the potential for their development is considered in the light of the geographical asymmetries and the extreme spatial concentration observed in the field of film creation and production in Portugal, as well as considering the territoriality inherent to these dynamics and to the development of consistent and sustainable creative milieus. The work is based on a comprehensive diagnosis of the reality of the sector, prepared by the authors as part of a research project carried out for ICA – Portuguese Institute of Cinema and Audiovisual - during 2021. In addition to documental and legislative analysis, this study was supported in an in-depth analysis of the available statistical data on the sector and on an extensive database of interviews and focus groups to key agents, through which more than 70 individuals representing the diversity of the field were heard. The main critical points and challenges that arise concerning this topic in Portugal are systematized and it is mapped a set of fields which are identified as central for public action in this area.

Keywords: cinema, audiovisual, innovative milieus, creative ecosystems, DIY, Portugal.



FREE JAZZ AND IMPROVISED MUSIC: JORGE LIMA BARRETO AND THE ASSOCIAÇÃO CONCEPTUAL JAZZ

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× ***Abstract***

In the late-1960s, during the Estado Novo regime under Marcello Caetano's governance, in a scenario of an ongoing colonial-independence war in the former Portuguese African colonies, a DIY free jazz and improvised music scene emerged in Porto Metropolitan Area. Led by performer, essayist, and jazz critic Jorge Lima Barreto, this free jazz and improvised music community was established around Barreto's Associação Conceptual Jazz. As a new musical and social practice, this process took place within a debated and subversive milieu, bringing together distinct actors and representing a confluence of artists entrenched in free improvisatory approaches that challenged traditional jazz aesthetics. Throughout the 1970s, the Associação Conceptual Jazz was marked by Barreto's artistic identity, creating a dialogic space that encouraged interrogation and new ways of thinking and writing about jazz conceptually aesthetically interrelating worlds of black literature and music experimentalism. This paper, which follows previous work on the birth of Porto's jazz scene, explores the establishment of a DIY free jazz and improvised music community in the Porto Metropolitan Area under the powerful influence of Jorge Lima Barreto.

Keywords: Portugal, free jazz and improvised music, greater Porto, associação conceptual jazz, Jorge Lima Barreto.



ITERATIVE MUSICAL COLLABORATION AS PALIMPSEST: SUITE INVERSÉE AND THE HEADROOM PROJECT

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Cameron **HARRIS**, University of the Witwatersrand, South Africa

× Abstract

In the bizarre reality imposed on musicians in the dystopia of lockdown, a reality where travel and human interaction without barriers was rendered impossible, DIY approaches to musical collaboration proliferated at light speed. While any strides were made around real time digital performance desires for musicians to work outside of real time grew and many new artistic practices emerged. In the Headroom Project, an iterative musical ecology, Harris and Crossley explored remote musical creation incrementally, sharing musical materials toward a musical creation. In late 2021 they iteratively developed a group of works, embracing erasure, dramatic changes of direction and genre diversity. The result was Suite Inversée, three works where issues of style, structure and saturation of musical texture unfolded with each iteration bouncing between the global north and south. The duo, who are stylistically musical opposites, pursued an open approach to creation in an initial application of the Headroom Project system. The project is currently opening the process towards a community of collaboration, and the diversity of KISMIF holds obvious creative synergies. Headroom is an online web application, coded by Harris. It explores the potential for open ended poly-genre musical collaboration in an iterative manner, laying bare the evolution of the musical organism by publishing each step of the creative process, while keeping this history available indefinitely allowing for multiple trajectories from contributors. The application is 'open to all' and thus has the potential for a diverse creative community to contribute to the music raising questions to be discussed in a paper presentation. The paper and musical creations interrogate the 'frame' of musical structure, asking questions of the ethics and methods of collaboration, probing authorship in a post-copyright age. It speaks to the alienation felt whilst working in physical isolation, asking how we can sustainably adapt as musician/composers and whether limitations are actually potentials. This proposal is for a paper presentation, publication, and potentially musical collaboration prior to, during and/or post the conference.

Keywords: iterative composition, creative ecology, poly-genre collaboration, remote creation, post copyright creation.



FESTIVAL OSCURA INTERNACIONAL. A CONTINENTAL REACTION FROM THE AMERICAS' DARK ALTERNATIVE MUSIC SCENE TO THE POST- PANDEMIC CULTURAL ENVIRONMENT

José Hernández Riwes **CRUZ**, Azcapotzalco Metropolitan Autonomous University, Mexico

× ***Abstract***

During COVID19 pandemic many artists, mainstream or independent, tried to find ways to maintain, if not an income the promotion of their creations as well as the dialogue with their audience. Among the most perseverant segments was the independent dark alternative music scene from different parts of the world. In 2020, local scenes from the USA, Canada, Brazil, Costa Rica, and Argentina began to organize online festivals that extended invitations to other countries such as Peru, Colombia, Chile, and Mexico. By 2021 many of the most proactive collectives from these geographies began to get in touch with each other generating by February 2022 Festival Oscura Internacional (FOI) First Edition. Supported by Sounds + Shadows Magazine, EmptyVee Tv Twitch Chanel (USA); Mantis Oscura Latinoamericana (Costa Rica); Underdark Produções, Góticos do Brasil (Brazil); and Soviet Net Label (Argentina); FOI main organizers: Universidad Autónoma Metropolitana- Azcapotzalco, Bravo Musica, Escena Oscura Mexicana (Mexico) gathered more than 50 acts from 7 American countries that contributed for three days with music, dance, performance, literature and film shows as well as with discussion panels that provide a solid taste on what is happening with the Dark Alternative Music Scene in our continent; and also fortify the cultural net built through the pandemia. The present paper provides a recount of the actions that led to FOI, as well as a reflection on the results generated and in development by the net that has been woven by all its organizers and participants.

Keywords: dark and goth scene, international online festivals, postpandemic.



Jānis DAUGAVIETIS, Linards KALNIŅŠ
Frederico DINIS
Audrick D'MELLO
Benjamin DUESTER



SUBCULTURE 2022: BIRTH OF THE RĪGA'S NEW SCENE

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

Līnards **KALNIŅŠ**, Jāzeps Vītols Latvian Academy of Music, Latvia

× ~~Abstract~~

In the last two years, such a large and homogeneous scene of young underground punk rock (basically, but not exclusively) groups has appeared in Riga, which has not been the case in Latvia so far. This gives researchers the opportunity to research the nascent scene and the active subculture environment, rather than turning to 20, 30 or 50 years of history. This study has two objectives: (a) research, analyze a new scene; (b) documentation, to produce evidence which will later be classified as an integral part of the cultural heritage of this time and place. What are the actual and genre boundaries of this scene? What are the actual and genre boundaries of this scene? What is the typical individual path that has taken young (~ 18-24) musicians and scene activists to subcultural practices, and what meaning do they put in them? How do modern subcultures differ (if differ) from the similar subcultures 40-50-years ago? How well do classical theories of subcultures and scenes explain the situation in the capital of a small Central / Northern European country (a country that still has a post-Soviet spirit and a constant breath of a large neighbor)? The main research and archiving method is biographical interviews with the leaders of the scene, recorded in both audio and video. Network analysis is a method and data that helps to build and understand the quantitative and structural model of a scene. The primary data sources here are band members, concert organizers, rehearsal and recording studio holders, DIY sound engineers and producers, as well as metadata of the concerts that took place (time, place, groups, etc.).

Keywords: new scene, DIY, 2022, Rīga, subculture.



MEMORY AND REMEMBRANCE: REPRESENTATION OF MEMORY THROUGH ARTSBASED-RESEARCH

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× ***Abstract***

This paper intends to present the development and the construction of audio-visual sitespecific performances based on a personal arts-based-research approach and a collaborative process that illustrates the active processes of memory, memorialization, and erasure. The working of memory has been an object of inquiry by sciences that aim to understand how we process our experience in the world. The obsession with the production and the use of archives, seen as repositories of experiences and knowledge to be reactivated, has also invaded the artistic field and governs the artistic practice-as-research. Through site-specific performances we try to look beyond space and time, searching to understand how memory works and what it represents for the individual and the collective of which the individual is a part, on the ongoing construction of memory places. Sketching new configurations for the (re)presentation of identities through the (de)construction of the place as a stimulus for the performativity of the memory, actively interfacing with local communities. This paper also has the purpose to present a practice-as-research conceptual model to clarify some experimental approaches and critical forms of expression that relate or incorporate sound and visual mediums, bringing forward some concerns about how the relationship between sound, image, and memory can reshape forms of creative practise in memorialization and historical reparation.

Keywords: memory, archives, audiovisuality, practice-as-research, performance.



MEANING IN THE ABSENCE OF MEANING: AN ANALYSIS OF THE RELEVANCE OF THE ETHICS OF CAMUS' ABSURD IN PRESENT DAY ARTISTIC AND CULTURAL EXPRESSION

Audrick **D'MELLO**, Goa University, Department of Philosophy, India

× ***Abstract***

Albert Camus is one of the most representative figures of the philosophy of the 'absurd' or 'absurdism', which believes that life has no meaning and that human beings exist in a purposeless, chaotic universe, that simply exists and is indifferent to people's lives. Like Sisyphus from Greek mythology, we are forever carrying that existential boulder, all the while knowing that it is doomed to go downhill, rendering our life's work meaningless. Our condition might be tragic, but Camus considered that this exact condition hides a blessing in disguise: life does not have a meaning, but we are free to attribute it any meaning we want, and this spills over into artistic expression as well. The paper explores the relevance of the ethics of Camus' Absurd in present-day artistic and cultural expression. It begins by analysing how Camus came about with his idea of morality as a way of understanding reality around him. It then dissects his interpretation of Ethics in all its ambiguity, subjectivity, and contradiction to established thought of his time. It finally tries to comprehend the relevance of his style of thinking in the context of creative artistic and cultural expression.

Keywords: Camus, absurd, ethics, art, culture.



FACING THE PLASTIC FANTASTIC **DILEMMA: SUSTAINABILITY AND DIY** **MUSIC SCENES**

Benjamin **DUESTER**, Griffith University, School of Humanities, Languages and Social Science, Australia

× ***Abstract***

Throughout the past two decades, discourses on petrocapitalism have investigated the status quo of fossil fuel-based economies and offered varying predictions for the near future ranging from pessimistic to optimistic. While a substantial number of these contributions has been produced with diverse political and scientific foci (see Jaccard, 2005; Klare, 2004; Newman, 2015; Sterne, 2007), the humanities have only recently begun to address the environmental impact of music production and listening on a significant scale. Most notably, Devine's (2015, 2019) work on the political ecology of music critically sets the scene for the consequences that the disposal of physical music recordings and their equipment entail. Regardless of how music will be shaped in tech-utopian or environmental-apocalyptic future scenarios, it is now necessary to invest substantially more thought on the role and impact of plastic and energy consumption within scientific investigations of music. This is where what will I call the plastic-dilemma comes into play: while it is common for artists and projects in DIY music scenes to actively seek a sustainable engagement with music, traditionally, they have put a high emphasis on using petrol-based materials for distributing their recordings such as vinyl records and cassette tapes. Especially with the so-called 'vinyl-revival' (France-Pressé, 2017) and resurgence of cassette tapes (Sanchez, 2018) within the past decade, the again accelerated production of petroleum-based records and cassettes satisfies the need for material interaction (see Dant, 2008) in grassroots music scenes, while at the same time contradicting numerous of their ethical principles. Devine's contribution in pointing out this predicament is substantial, however, when it comes to addressing how the remaining detritus of music's material culture is recycled and appropriated in creative ways, he does not bite back on using deflated commonplace buzzwords such as 'kitschy' and 'hip' in his discussion of vinyl records being turned into decorative bowls. While his observation is accurate, I will argue in this paper that there is more to be said and done when it comes to investigating the re- and upcycling strategies of obsolete audio formats and other material culture such as clothing in DIY music projects. The fact that numerous plastic-based materials have not yet entered the waste stream demonstrates that the political ecology of music must be further developed by addressing how an initial awareness of the problem can be critically addressed through the active repurposing of pop culture's material detritus. It is necessary here to investigate how grassroots-based communities are acknowledging and facing these problems through for example, re-recording used cassettes as well as reprinting record sleeves and used clothing for their projects. Taking examples such as the Meanjin (Brisbane)-based labels Minimal Impact and Team Glasses as well as the US label RRRecords' recycled series as a basis, this paper will explore the scope of DIY music scenes creating a more sustainable context for their creative output. Research forays into the materiality of music in the digital age and the significance of vinyl records and cassette tapes (see Bartmanski & Woodward, 2015; Demers, 2017; Düster, 2020; Düster

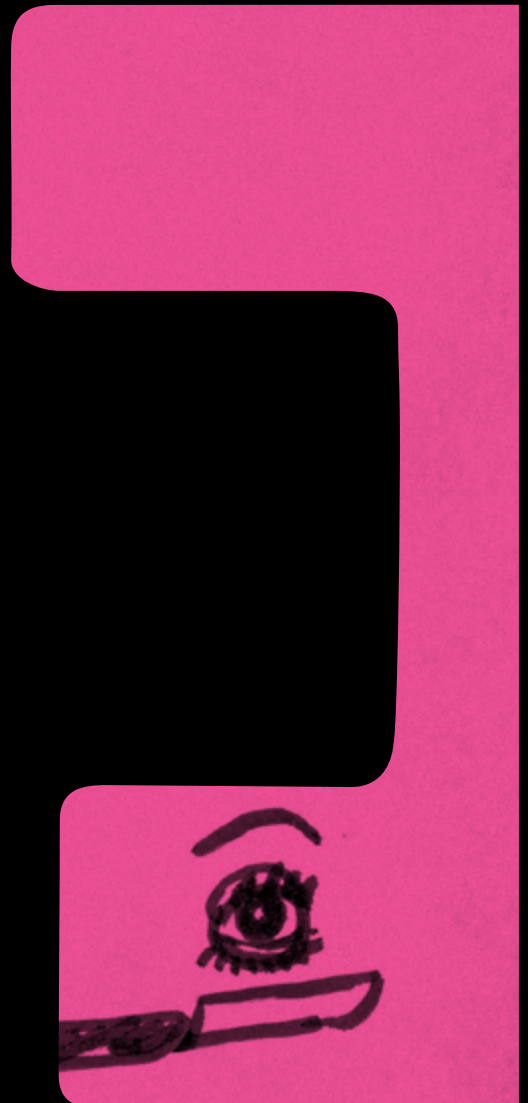
& Nowak, 2018; Fleischer, 2015; France-Presse, 2017; Sherwin, 2018; Udarchik, 2018) have demonstrated that material audio formats and merchandise such as clothing and accessories are continuing to be relevant parts of independent music cultures across the globe. The next step is therefore to investigate the measurements that currently are being taken to make music practices in the 21st century more sustainable and further explore how this objective can be developed in the future.

Keywords: recycling, upcycling, political ecology, cassettes, vinyl records.

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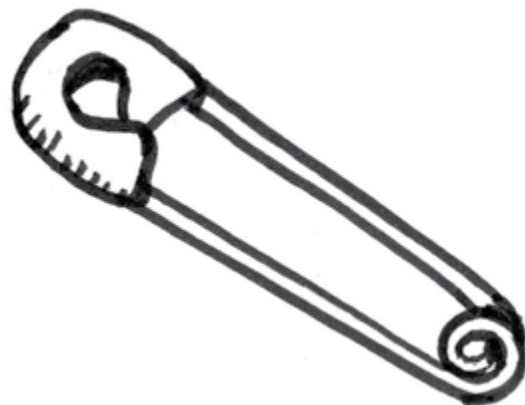
ONE LOVE: CAPTURING THE CULTURAL INVESTMENT IN MUSIC AND RETHINKING THE PHOTOGRAPHIC PORTRAIT

William **ELLIS**, Birmingham City University, United Kingdom

× Abstract

This presentation shares the photographs from William Ellis in the One Love project (<http://onelp.com/one-love--reggae/>) he developed with Tim Wall over the last five years as part of their research work on global reggae cultures. The project features portraits of reggae innovators and key players from the historic and contemporary scenes in Birmingham and London, placed alongside those from Kingston, Jamaica, some now based in the Bronx in New York, USA. These portraits capture individuals sharing the records that have profoundly influenced their lives. The portraits, like their subject, often break the expected mould and have pushed the boundaries of reggae as a genre. The project was developed as an expression of the commitment of academics at Birmingham City University to build new forms of research partnerships with academics at The Reggae Research Unit at the University of West Indies, Mona.

Keywords: reggae, Jamaica, United Kingdom, portrait photography, One Love.



SHRIEK AND HUM: INDUSTRIAL NOISE AND PRODUCTIVITY

David **ELLISON**, Griffith University, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Australia

× ~~Abstract~~

In his 1844 survey of the British factory system, *Factories and the Factory System*, William Taylor Cooke devotes several pages to the ‘Tenters’ (a contraction of ‘Attenders’), women employed to closely observe the working of machine-frames in cotton mills, stopping them when fouled and setting them going again when cleared. For the so-called enemies of factories, Tenters toiled under especially hazardous conditions including dust, heat, and noise. Taylor Cooke makes short work of these claims, either minimizing the specific threat posed, or denying it outright. Of noise, though, he concedes that the ‘rattle of the shuttles’ was “very stunning until the ears get used to it”, but the workers ‘unanimously declared that they did not find it at all painful’. This compound of close attention and tolerable noise recalls the conditions under which Europeans were invited to observe automata from the late eighteenth century onwards. For exhibition purposes the automaton was typically mounted on a wheeled platform permitting two orientations: a forward-facing position where the device could be observed in the performance of some human action, (writing, drawing, playing piano), and then flipped around and opened up so the cogs and cams were revealed in a coup de theatre. In order for the second orientation to properly register the mechanical truth of this otherwise lively actor, the constant grinding noise of the automaton may only be acknowledged once the gear train is disclosed. In lieu of any effective dampening, the task of noise suppression fell to the audience member obliged to ignore the operating sounds made while the android sketched, played, or gently heaved its breast. In other words, the auditor’s perceptual apparatus must compensate for the state of technical immaturity, which is to say that they must, like the Tenters, get used to it. Unlike the Tenters, however, the automata audience faced no threat of industrial proletarianization based on their proximity to the machine. This chapter will consider the divided fates of industrial machine noise and its contribution to the formation of distinct domains of labour. The Tenters obliged to absorb the punishing noise of the powered loom furnish an example of what Foucault describes as an complex corps- machine; the joining of worker bodies and machines along a ‘surface of contact’ fused by the effects of power. By contrast, the automata audience prefigure a different relation to industrial sound, one that is perceived as cerebral, experientially additive and pleasurable. The noises produced by these sophisticated machines - the whirl of the fly wheel, the click of cams, and the grating of the gear train - acoustically simulate a form of spatial distance from the machine that may be seen but only barely heard. As the urban soundscape experienced industrial encroachment throughout the nineteenth century, these etherealised versions of what would otherwise be intolerable machine sounds persisted even in the absence of their automaton source. In other words, the soundscape of automata performance anticipates, or rather suggests continuities with, the emergence of an exceptional category of urban noise – the hum – hailed by writers, psychologists, and artists as the precondition of modern mental labour.

Keywords: shriek, hum, industrial noise, productivity.

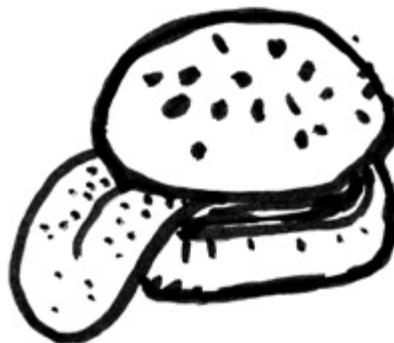
USE AND RESISTANCE OF CAPE-VERDEAN CREOLE IN THE POST-COLONIAL CITY: MUSIC IN MIGRATORY CONTEXT

Ana **ESTEVENS**, University of Lisbon, Centre of Geographical Studies, Institute of Geography and Spatial Planning, Portugal

× Abstract

The immigrant community from Cape Verde is the oldest in Portugal. Cape Verdean migration began in the late 1960s and is essentially work-related. It is associated with the previous colonial link and with the political and economic ties built in the framework of this historical relation that also involved a supposed linguistic proximity. Working predominantly in domestic services and in the construction industry, most of these immigrants live on the Lisbon peripheries, many in residential neighbourhoods with poor housing conditions. In this presentation, I intend to explore the current uses of Cape Verdean Creole in Portugal, considering music, particularly rap, and its use in the daily lives of its speakers. The relationship between Cape Verdean immigrants and music has been the subject of several studies (António Contador 2001; Rui Cidra 2008, 2021; César Augusto Monteiro 2011). I aim to contribute to this discussion through the interpretation of the main tensions that arise in the use of Creole in the Lisbon Metropolitan Area. It is assumed that Creole is used in certain contexts as a political and resistance instrument and practice, particularly in the context of popular culture and in the context of the production of rap sung in Creole.

Keywords: cape verdean migration, creole, political and cultural resistance, music, post-colonial city.



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Pedro Miguel FERREIRA

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Magdalena FUERNKRANZ

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HOUSEWIFIZATION AND EXPLOITATION BY SELF-EXPLOITATION. REVISITING THE CREATIVITY AGENDA

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Michelle **CROSBY**, Corvinus University of Budapest, Hungary

× Abstract

This paper takes under scrutiny the new forms of exploitation and housewifization in digital capitalism. From a theoretical perspective, this has implications on at least two levels: we need to reconsider where we place the role of the state, the role of the exchange value of goods, and the role of money in this economic circuit as forms of alienation, furthermore how we understand from now on digital labour and the shifting societal division of labour. Public spending cuts have been visible by far in budgeting policy programmes, but domestic work has been always just estimated due to lack of systematic data being gathered on national level. The outsourcing of schooling and social services during the lockdown along with homeoffice has created the new housewifization trend, where the role of the housewife is being constructed with the sourdough-bread baking image. The load of unpaid work and waged labour has grown, and pushes for self-exploitation of the 'housewife' to comply with the carrier-path. Engels and Marx viewed the transformation of relationships of genders and the family from the perspective of social transformation and economic organizing. The industrial revolutions tore men from their families, that is therefore reinforced the gendered division of labour in households. Expanding the view on families in the context of the social changes and the complex economic transit of the Covid-19 economy, relationship patterns are defined by the accelerated digitization processes and the collision of the public- private-social spaces into the homes. Families became a functional economic unit for filling in the gap imposed by the state (schooling, social services, healthcare) efficiently only in cases where a more equalizing division of labour has occurred in the household.

Keywords: creativity, housewifization, digital capitalism.



STREET ART AS A FORM OF SOCIO-EDUCATIONAL INTERVENTION

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× **Abstract**

Cultural heritage is made whether of tangible assets – physical places and natural environments – as well as intangible assets, such as languages, music, religions, folklore, manual skills. It's something that can be offered to everyone as a resource, as an area of study, a temporal and spatial point of reference in understanding human collectivity and their cultural and environmental contexts. For this reason, it is a significant and essential element to be included in educational processes, for the purpose of adding human and social meaning to knowledge, consistency to research and study methods, and effectiveness to the planning and implementation strategies. This communication aims to stress how street art can be considered a specific kind of cultural heritage, through which is possible to combat and reduce social exclusion. The project that will be presented is: Artisti in Piazza – International Performing Arts Festival. Hosted since 1997 by the Italian city of Pennabilli, this art-based project focus on the promotion and development of the territory through cultural and artistic production. It represents a unique event that integrates the play and cultural aspects, driving towards authentic educational actions, carried out to encourage equal and widespread opportunities for access, participation, and representation, without creating cultural confines that generate or legitimize inequality, within the communities and among the individuals.

Keywords: cultural heritage, education, street art, buskers, territory.



BLURRED RHYTHMS: EDITING TOWARDS AN ACOUSTEPATHIC APPROACH TO SOUND IN EDMONTON, CANADA

Craig **FARKASH**, Concordia University, Montreal, Canada

× Abstract

No matter where we find ourselves sound exerts an enormous influence on our lives, both consciously and unconsciously. Sound is boundless. It vibrates through walls and windows, resonates through open spaces, and can be felt in the body. In the words of Halpern and Savary, while ‘we can easily close our mouths and our eyes to what we don’t want to take in, we can’t really close our ears. Nature did not give us earlids’ (1985: 3-4). But our experiences of sound are also extremely subjective. One person’s trash is another’s treasure and so it is with noise and sound. This is nothing new. But how might we further understand that distinction? Acoustepathy may be one place to start. Borrowing from the intellectual heritage of Steven Feld’s “acoustemology” – a knowing with and through sound (Rice and Feld 2021), acoustepathy refers to the inseparability of sound and feeling of place. By combining the ‘acoustic’ with ‘empathy,’ not only can we begin to better understand how urban sound environments make people feel, but how we can create better feeling sound environments. In fieldwork yet to take place in Edmonton, the acoustepathic project draws on experimental approaches to ethnography, with plans to work with local musicians to create sonic montages combining found sounds from a collected sound bank with musical compositions. Through this, it is hoped that we may begin to understand how Edmontonians hear their city, and how we might listen more acoustepathically.

Keywords: ethnography, sound studies, anthropology, sensory studies, sustainability, empathy.

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IS IT INSURGENT TO EXIST? EMICIDA'S MUSIC AS KNOWLEDGE AND ART OF CARING FOR LIFE AND THE WORLD

Patrícia **FERREIRA**, University of Coimbra, Centre for Social Studies, Portugal

× Abstract

Emicida - a Brazilian rapper, singer, songwriter and MC - was the invited international artist of the first artistic residency within the scope of the Popular University Commitment and Art (UPEA, Centre for Social Studies, University of Coimbra). Within this initiative, UPEA aimed to connect academic knowledge and art promoting social and cultural interventions. Based on an attentive and sensitive look at the world and its stories, the music and stories created by Emicida emerge from peripheral territories and identities, from zones of non-existence and social neglect in Brazil. Yet, they also convey his restlessness and concern with the lives and worlds of diverse forms of violence and abandonment he engages with as an artist and a man. The dialogues we describe in this work are based on music, stories, academic and popular knowledge that emerge from the spaces created in this artistic residence, and that inspire our collective commitment to the art of caring for life - as Elizabeth Povinelli describes - in worlds of "unequal distribution of life and death, of hope and harm, and of endurance and exhaustion".

Keywords: Emicida, rap, Brazil, insurgency, resistance.



TOO SOON? THE ANTHROPOCENE AGENDA

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

× ~~Abstract~~

Concerning protection of cultural, artistic, and musical artefacts and assets from anthropogenic threats, it is possible to find some resistance from the official institutions. The culture of the immediate can pose barriers to a healthy community coexistence. New challenges present themselves. Like the concept of Acoustic Ecology, which can unveil the “way sound affects us, society, and all beings and creatures, human and non-human”, as clarified by researcher Raquel Castro (2022) to the Portuguese newspaper, Público. Also the text of Professor Carlos Fortuna (2020), winner of the Portuguese prize Social Analysis 2020: “The social world of noise. Contributions to a sociological approach”, is a work that invites to a reflection on the city. But how does the political power react to these new realities? A sociological approach to listening and looking at cities is - let’s understand it - new to many, but it is here to stay. Through an opinion article in a local newspaper in Leiria, where I made a reference to Professor Carlos Fortuna’s text, it’s fair to say that I got involved in a small polemic with a municipality. The unpreparedness of certain agents with political responsibilities meant that a constructive speech, which invites thought, was seen as a criticism. The great challenges, the reconfigurations of practices, of ways of acting, and of imaginaries that allow us to think about possible futures, come up against the daily routine of big, medium and small cities. New concepts tend to have a lot of initial resistance.

Keywords: anthropocene, sound, politics, city.



PRODUCTION PRACTICES AND DIY MODELS IN THE CREATIVE INDUSTRIES OF URBAN POPULAR MUSIC IN THE METROPOLITAN AREA OF GUADALAJARA. A SOCIOCULTURAL APPROACH TO INDEPENDENT PHONOGRAPHIC MICRO-RECORD LABELS FROM 2000 TO 2020

Ricardo Alberto Guzman FLORES, Jesuit University of Guadalajara, Mexico

× *Abstract*

In this millennium, the use of technology is a key element in the music industry for the configuration, diffusion, and production of recording works (Greene, 2005). The global market is monopolized by the media and multinational record labels who control the audiences. In reaction to this and with the premise of creating self-sustaining projects to promote emerging artists, micro-record labels appear around the world with a punk “do it yourself” ideology. This local and global ideology promotes independent art and innovative creation (Hesmondhalgh 1996; Strachan 2003, Drijver & Hitters 2017; Belchoir Nunes, 2018). Abeillé (2015) mentions that collectivism and networking bring about the development of specialized sub-genres and democratization in the music industry due to the Internet. Martín Barbero (2010) refers to these processes like hybridization as the result of digital convergence and Jenkins (2008) suggests the term digital democracy to describe technological tools for creative development. Micro-record labels are subjected to industrial manufacturing processes and they serve as a link between artists and audiences to promote physically and online their records. Based on two dimensions, the socio-cultural context and therecordproduction, the intention of a complex social, technological, and industrial process mediated by key actors in the music field is described. Record production is considered a symbolic good that builds the notion of being “independent” and having “musical identity”, and it also refers to certain “socio-cultural anchors” as the driving force of hybridization¹ processes with the mind-set of local music production. Finally, the interest of this research is to know who produces this urban popular music and how their record products are configured. Along an ethnographic process of interviews, focus group and participant observation of six micro-record labels that were located around the AMG; the practices and strategies carried out by the projects are described through the qualitative approach. Thus, these recording practices are also defined by aesthetic guidelines of authenticity (Benjamin, 2013) that are imbued with musical styles, graphic design, and sound devices. ¹ González (2013) uses the term “hybridization” to explain new combinations between trends, rhythms, genres, and styles in the popular music.

Keywords: popular music, cultural industries, independent record labels.

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HOPE PUNK: SCIENCE FICTION WRITTEN BY WOMEN AND HOW IT CAN HELP US ORGANIZE FOR A LIVABLE WORLD

Taline **FRANTZ**, Independent Researcher, Portugal

× ***Abstract***

If science fictions like *Minority Report* by Philip K. Dick., and its eventual film production provided us with imagery of what real world technology would look like in a few years from its release, what else can we absorb as inspiration from the science fiction genre as possible tangible changes? And what can we absorb in terms of economic models, and subjective ways to shape a future in which we as humans and minorities would not only survive but thrive? In the hopes of answering these questions, the present exploration aims to look at science fiction written by women as a way to speculate what productions by writers like Octavia E. Butler, Becky Chambers and Ling Ma, can provide us when it comes to not only daring to imagine kinder futures, but also achieving them.

Keywords: ecologies, science fiction, speculative, women, worldbuilding.



THE OTHER SIDE OF THE K-POP PHENOMENON

Silvia Escobar **FUENTES**, University of Málaga, Spain

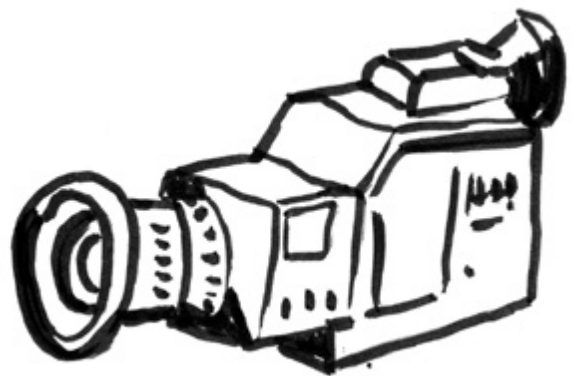
Fco. Manuel **MONTALBÁN**, University of Málaga, Spain

× ~~Abstract~~

Cultural diplomacy has in the Korean wave one of its most successful expressions. Hallyu is a worldwide sales phenomenon, being along with K-dramas one of the most demanded products of the Korean Wave (Martín-Montalvo, 2018). K-pop is understood as pop music produced exclusively in South Korea. This musical genre emerged in the 1990s in that country (Navarro Hernández, 2020). The emergence of this musical style derives, among other elements, from American musical influences, established in the Korean peninsula since World War II, Korean War and the Cold War. However, after its success, the reproduction of sexism is hidden both in its lyrics, outfits and in its choreographies and, in addition, it can be seen how K-pop reflects of the most traditional Korean culture and its representation today. Authors such as Lin and Rudolf (2017) state that K-pop stands out for the sexualization of its content and putting lookism in the spotlight. According to this research work, Kim (2016) reports that women in K-pop are divided into two categories: (1) active women and (2) passive women. In addition, this dichotomy not only represents the role of women on stage, but also encompasses everything related to video clips, choreography, lyrics and aesthetics. Passive women are described as insecure, pure and infantilized. On the other hand, active women are seductive and would be those who show their intentions, discontent or anger with men. For his part, Jonas (2021) distinguishes marked differential lines for female artists and male artists. On the one hand, K-pop women mostly interpret three representations: cute, hip-hop or sexy. And, on the other hand, men have total freedom to represent a multitude of figures ranging from action stars, gangsters, superheroes, etc. In addition, this author also finds differences in the lyrics of the artists. While women are assigned issues related to sentimental relationships (infatuations or breakups), men report all kinds of situations, including those related to “social issues” such as mental health, intergenerational conflicts, critical comments regarding the education system Korean, among other topics. This is also transferred to public interventions in various media. Regarding the choreographies, Chuyun Oh (2014) shows that the choreographies reproduce the traditional gender ideology, since women dance sexually, fulfill “a patriarchal fantasy of femininity” and cover a small space, while men use more space and tend to do more stunts, flips and b-boying moves. In this line, Olmedo Señor (2017) emphasizes that the female groups where choreographies more related to hip hop are carried out and use more acrobatics do not like the public as much or Abstract ID: 521 for (Auto-Generated 1 April, 2022 1:05 pm) Copyright 2022 powered by WPAAbstracts Pro do not even become mainstream. In the same way, there are also differences in the looks. Female K-pop artists stand out for wearing revealing costumes and “less fabric” than their fellow artists (Lin & Rudfolt, 2017). In this sense, women are more susceptible to being sexually objectified and conditioned to stricter beauty standards. This is true in the K-pop industry where possessing and maintaining facial and body perfection leads women to constantly be on endless diets, take care of their skin, and undergo numerous aesthetic operations (Lin & Rudfolt, 2017). After these arguments, in

this work 20 successful K-pop songs have been analysed, focusing on messages related to sexism, gender imagery, interpersonal relationships, etc., and their relationship with Korean culture. All this under a qualitative methodology, based on discourse analysis (Potter and Wetherell, 1997) that seeks to detect interpretative repertoires on how gender identities are constructed.

Keywords: k-pop, sexism, korean culture, popular music.



MUSICAL AND VISUAL REACTIONS TO MISOGYNIE IN AUSTRIAN POPULAR MUSIC

Magdalena **FUERNKRANZ**, University of Music and Performing Arts Vienna, Austria

× Abstract

The song „Burger“ by the Viennese band DIVES revolves around the question „Can you really eat a whole burger?“, dropped during a first date; a supposedly charming question that implies heteronormative body norms, prejudices, and sexism. The art project „Burger“ can be regarded as a statement against the still prevalent gender gap in multimedia arts. The single release was accompanied by an 80s-style video game created by the young, all female programming collective Kinaya Studios. Meanwhile, the Vienna based band Шанка („Schapka“) was founded in an expression of solidarity with the feminist collective Pussy Riot. Шанка’s lyrics make reference to queer feminism, for example addressing safe spaces, queerness, and gender quotas or singing about masturbation and female ejaculation. In their music videos, the band plays with ideas of power and gender performance: Lightly dressed women sport beards, feed each other strawberries, or decorate each other with spray cream that resembles ejaculation. In this paper, I discuss musical and visual reactions to gender-based violence, hate speech, and disinformation in everyday life, the role of languages in the aforementioned artists’ concepts as well as the de-/construction of misogyny in popular music. Since the analyzed songs and performances correspond to the clichés of masculinity prevalent in contemporary pop culture, I draw on work dealing with misogyny and empowerment in popular music to highlight how musicians deal with experienced threats and critique hegemonic power relations.

Keywords: queer feminism, Viennese popular music scenes, activism, empowerment, misogynie.



‘I GO PUBLIC NOW, BUT NO ONE KNOWS’: A STUDY OF INDEPENDENT ARTISTS AND DIGITAL MUSIC PLATFORM

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

Hanna **FU**, The Chinese University of Hong Kong, China

Tian **ZHANG**, Beijing Normal University, China

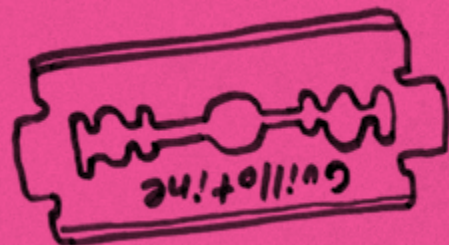
× *Abstract*

Digital music platforms seem to offer an open, low threshold, embracing space for independent artists to release their music. As a matter of fact, many independent artists who refuse or is refused to work with big music labels or corporations have their autonomy to release their songs to the public and reach out to audience. On the side of music platforms, willingly collaborating with independent artists - with various mechanisms or campaigns - have also animated their image as open platform. However, in this paper, based on interviews with musicians and personnel from music platforms and the case of QQ Music, we argue that digital music platform studied is evolving into another capitalist giant equally dominating the music industry with the music corporations in the market. Their strategy of collaborating with seas of independent artists, coupled with algorithm that favors these artists, is arguably seen as a business strategy to counter the mainstream market in which musicians are contracted with major music labels. When the QQ Music offers a large number of independent artists and the few mainstream artists the level playing field, it is the independent music that overwhelms the mainstream. As a consequence, while some independent musicians are able to excel, many independent musicians who go public are not being discovered or spotted by audience. At the same time, as these independent artists are contracted to the music platform with the latter sharing a large proportion of revenues, the platform is able to make profitable to compete with big music labels or corporations. The paper questions the contribution of music platform to DIY and independent music.

Keywords: music platform, independent artist, competition, algorithm.



Martine GADILLE, Carlo BAGHETTI, Séverine AUDIBERT
Cristina GARRIGÓS
Gabriela Cleveston GELAIN
Fernando GERHEIM
Paula GUERRA, Ana OLIVEIRA, Sofia SOUSA
Polina GOLOVÁTINA-MORA
Andrea Ruiz GONZALEZ
Juan David Méndez GONZÁLEZ
Ben GREEN, Gavin CARFOOT
Ben GREEN, Steven THREADGOLD
Katie Victoria GREEN
Matt GRIMES
Christopher GUNTER



A PARTICIPATORY ACTION RESEARCH INTEGRATING ART BASED RESEARCH AND VIRTUAL WORLD TO EMPOWER PUPILS AND THEIR TEACHER

Martine **GADILLE**, Aix Marseille University, National Centre for Scientific Research, Laboratory of Economics and Sociology of Work, France

Carlo **BAGHETTI**, INCIAM-Institute of Creativity and Innovations of Aix-Marseille, France

Séverine **AUDIBERT**, School Raynouart, Brignolles, France

× ~~Abstract~~

Our communication deals with a participatory action research (Mc Intyre, 2008) for the appropriation of virtual worlds (VW) as a disruptive digital technology in the french educational system. We define a VW as 3D simulated spaces where people are represented by avatars who mediate the experience of these spaces through moving, interacting with others and with objects. The VW is used to sustain literature learning and language skills in vocational schools where students and teachers are dominated categories in the french institutional framework. In order to empower the students who were mainly directed to a vocational school because of their difficulties in acquiring basic French language skills such as reading books and writing, we asked them to create a short scene based on the book they have to study for the final exam and to play it in the VW. The aim was to empower students as authors and actors using a VW as a theatrical space. Thus, the VW is used to transform the context of teaching in favor of experiential learning that integrates corporeality and emotions. As the researchers and the teacher have embodied the literary norms during their studies, we decided to have them doing the same exercise. The purpose was to create empathy of the researchers and teachers with students to fully appreciate their creativity and their learning. To argue on the performativity of this methodology we focus on the corpus of interactions (observations in the classroom, focus group, in-world videos, interviews) involving the students, the teachers, the researchers.

Keywords: participatory action research, art based research, corporeality, emotions, literature, learning, empowerment, virtual world.



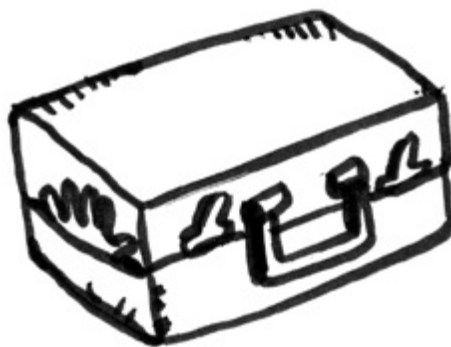
HOUSES OF VIOLENCE AND ARTISTIC ECOSYSTEMS IN PUNK WOMEN'S MEMOIRS

Cristina **GARRIGÓS**, National University of Distance Education, Spain

× *Abstract*

Some of the memoirs written by women in punk in the last decade describe the domestic space as a place of violence, whether it is gender violence perpetrated against the mother, as it is the case of *Violence Girl* by Alicia Armendariz (AKA Alice Bag), or the children in Viv Albertine's *Clothes, Clothes, Clothes, Music, Music, Music, Boys, Boys, Boys*. The house, which should be a space of protection and safety turns into a space where danger and fear are present. This paper presents how the gender-based violence that the authors-artists lived through during their childhood was determinant for the attitude in their music later, and how they found in the artistic ecosystems a space where they could turn trauma into art. My paper will focus on how in their memoirs, these authors describe their houses and how these locations contribute to the creation of a sense of unhousing. I will discuss the relevance of space in the construction of subjectivity and the connections between the individual and the community. In this sense, the idea of "unhousing," that I take from Paula Geyh, is understood as "a movement to the margins of the relatively stable structures of society" and "the deconstructing of a unitary, grounded subjectivity" (112-113), a concept that becomes central in the development of the artistic identity of these women as narrated in their memoirs.

Keywords: houses, gender violence, punk.



BRAZILIAN LGBTQI+ SLAM POETRY, CONSUMPTION AND POLITICS: INITIAL CLUES TO DEVELOP A NARRATIVE INVESTIGATION

Gabriela Cleveston **GELAIN**, Higher School of Advertising and Marketing, Sao Paulo, Brazil

× *Abstract*

The purpose of this article is to present a historical context of spoken poetry meetings, the slams poetry (emerged in the United States in 1986 at the Green Mill Jazz Club) and to reflect the narrative investigation as a methodology to observe this urban culture endowed with politics, permeated by productions (such as the do it yourself ethos) and material and symbolic consumption. Throughout 2019, 2020 and 2021 watching Slam Marginália in the city of São Paulo, I noticed political actions, languages aesthetics with a technological and communicational infrastructure in this meeting of dissident genders. Slam Marginália is configured in the urban imaginary, also reordered from its media images on digital social networking sites, especially Instagram and Facebook, especially from the beginning. of the pandemic. The dissident bodies in Slam Marginália move from a visual presence to the visible, configuring audiovisibility politics. It is questioned whether the transmarginal urban, face-to-face and digital artistic experiments of the collective as audiovisual policies collaborate to build a network of affection, confrontation, resistance and survival for LGBTQI+ people. In addition, it discusses how its participants share and elaborate meanings of their gender transitions as self-care processes and ways of doing politics, based on their consumption and production practices (from conversations about gender issues, fanzines and competitions). of spoken poetry) in these media. Finally, the narrative investigation to analyze a slam can be understood as a methodological route distinct and presupposes the social construction of scientific knowledge also based on the speeches of the participants – in this case, the slammers or poets of Slam Marginália.

Keywords: slam poetry, narrative investigation, gender, methodology, urban cultures.



POETIC GAMES FOR REMOTE CONTACT APPS

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

× ~~Abstract~~

Games for Remote Contact Apps is a questioning work of art conceived in conjunction with the classes of UFRJ post-graduate courses taught remotely during the period of confinement of SarsCov-19 pandemic. One of the games created from those conditions will be theoretically approached: e-memo: Game of Memory and Oblivion. In this game, the computer screen is a board and each participant is both a piece and a player, giving rise to a dialogue with Walter Benjamin's ideas of "second technique", "game space" and "image space", as well as with the reflection of the philosopher Boris Groys on art and life notion "in the age of biopower". The aura, deterritorialized as time is dismembered from space, is topologically re-territorialized as each player searches, on his own screen, for a player's two houses to find him. In place of that lost aura, in which appearance prevailed, and which corresponded, at the stage of the "first technique", to magic, we have the event of "profane enlightenment", to which the game corresponds, at the current stage of "second technique". This communication proposes the correspondence of the game with a certain aspect of Benjamin's theory of language in which the "real time" created in the ZOOM app becomes another temporal relationship, namely, the origin, in the now of recognizability. What would be mere data in a computer file then emerges as memory and oblivion, past and future.

Keywords: remote contact apps, creative work, games, COVID-19.



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 – University Institute of Lisbon, CITCEM, 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.



LET FADO BICHA SING. CITIZENSHIP, RESISTANCE AND POLITICS IN CONTEMPORARY POPULAR MUSIC

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*

Noting the inadequacy of the understanding of music as a mere superficial phenomenon of a sociopolitical expression, the article presents how Fado Bicha emphasizes the importance of performativity in an improbable resistance founded in fado. It seeks to demonstrate how the performances and songs of Fado Bicha assume themselves as producers of denunciation and protest and, above all, as (re)creators of gender themes/problems. Their manifest insurgence in the Portuguese reality is based in provoking agitation and change through their reading of it, as it constitutes an integral element of a collective identity reconfigured by activism. Thus, we sought to break with the fact that music, as a medium that reaches a large number of people on a trans-global scale, has still been little studied in its political impact, that is, as an instrument of refutation of hegemonies, of resistance and of articulation of new alternatives - and, precisely, where it was least expected - in fado.

Keywords: music, queer, activism, resistance, identities, politics.



‘ON THE BEST OF THE POSSIBLE PLANETS’: FROM THE STREETS TO BE BUILD AND THE WALLS TO BE RUINED

Polina **GOLOVÁTINA-MORA**, Norwegian University of Science and Technology, Norway

× *Abstract*

The present paper will focus on the poetic loud silent rhythm of the Medellín street art during and after the protests of the spring 2022 in Colombia. The street art triggered by the protests and their violent suppression emphasizes the peaceful nature of the protests and the acute vision of the events resonating with the other media engaged in the protests. The street art reveals the poesis of the art in general, and the DIY nature of the street art as it makes visible what was hidden, silenced, or ignored. I will analyse the work a group Fuerza Graffiti that was formed in during the protests as the inner scream of the city of those who has been silenced. The protests and the reaction of the authorities brought to the sight of the privilege – to the centre, what has been happening for decades in the peripheries: in the rural areas, in the remote places, in the mountains, and woods. It shocked and paralysed some, caused denial, mobilized the others, and altogether transformed political and public space. The graffiti and street art are discussed in this paper in the larger context of the DIY graphic art and street art in Colombia and recent strengthening of indigenous and environmental graphic arts. It is seen not as a flat static result of an act of expression, but as a multidimensional, multimodal and multibodied live event of emergence of the utopian space.

Keywords: street art, utopian anarchy, event, Colombia, rhizomatic reading.



THE TWO SIDES OF THE ALTERNATIVE FESTIVE CULTURE. THE FREE PARTY MOVEMENT AS A SPACE FOR SHAPING NEW FEMININE IDENTITIES AND SUBJECTIVITIES

Andrea Ruiz **GONZALEZ**, University of Valencia, Centre for Studies on Cultura, Spain

× ***Abstract***

Female participation in subcultures is often seen as an addition to the reality of our male counterparts, without actually exploring the motivational factors or the effects that these subcultural experiences have on female identities and subjectivities. The aim of this research is to make visible and revalue the embodied experiences of the women who inhabit the Spanish Free Party scene, collectivising their experiences and emotions, which ultimately generate a particular body of knowledge. Therefore, we will structure the rave movement in different areas; dance culture, drugs, the DJ's world and the organisation, all of these areas experienced through the female voices that inhabit the Free Party. We will thus highlight the duality that coexists in this scene, on the one hand, the Queer approach, and on the other hand, the dynamics of a space socialised in sexism. It is this prism that will allow us to investigate the negotiations and confrontations that take place with respect to traditional gender mandates, and also the human and non-human barriers that women encounter when occupying certain spaces within rave culture, since we could say that the “totems” of this subculture are still mostly represented by men. Our methodological choice will be based on a feminist multi-situated ethnography, since our position as insider and outsider regarding the phenomenon under study will allow for an intense process of reflection, and political and social commitment to the research.

Keywords: subculture, feminist epistemologies, gender, professionalisation, electronic music.



'LA 22'. THE MUSICAL EMERALD OF BOGOTÁ'S MOUNTAINS

Juan David Méndez **GONZÁLEZ**, National University of Colombia, Colombia

× Abstract

The mainly objective for this paper is to present a microhistory research about the album of music 'La 22' from 1280 Almas music group. The album was released in 1996 in Bogotá, capital of Colombia. This underground piece of music represents a complex ecosystem in several ways. First, the album present a hard critic about the historical politic moment that Colombia was throughing in middle of 1990s. In each detail since the cover page, lyrics, rhythms to the people implicated on the creative piece of music. On the other hand, 'La 22' represent a local music scene in Bogota, specially, underground music; in other words, independent times, forms to do and feel the anti-hegemonic music. And third, is very important try to understand the historical register capable of complexity predominant discourses and facts about social realities present on the album, and how is possible use the art of music as a vehicle for the emotions of a generation that grow up along with a sharp social crisis. All this is an attempt to combine, art and music scenes as a complex demonstration, specific to biology, using tools, perspectives and methodologies to represent historical scenarios as a natural ecosystems, with all the complexity that its means. At the end but also important: 'La 22' after twenty-five years since its released continuous talking about the actual events as an occurred during pandemic in Colombia, when so many people were killed by state bullets for demanding basic human rights.

Keywords: Bogotá, microhistory, ecosystem, underground music, social crisis.



URBAN AND WESTERN: TRACKING COUNTRY MUSIC THROUGH THE AUSTRALIAN POST PUNK LANDSCAPE

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

Gavin **CARFOOT**, Queensland University of Technology, Australia

× Abstract

After the Year Zero of punk's global boom, as strange and familiar figures emerged onto the scorched earth and danced in new combinations, there walked among them an unmistakable silhouette: tall, bandy-legged, with pointed boots and a very large hat. Subgenres like country punk, cowpunk and psychobilly developed around the world in the early 1980s, while country elements infused post-punk and alternative music throughout the decade, foreshadowing and laying some of the foundations for what came to be known as alternative country (or alt-country) and Americana. Early Australian country punks included The Johnnys (formed Sydney 1982), Sacred Cowboys (formed Melbourne 1982) and JFK & the Cuban Crisis (formed Brisbane 1980) – whose leader coined the term 'urban and western' – while a range of influential artists including Nick Cave and the Birthday Party/Bad Seeds, Beasts of Bourbon and The Triffids plundered country more casually for elements of their look and sound. For the most part these actions were quite separate from the mainstream Australian country music scene, but nevertheless evinced sincere affection for the genre, constructed an alternative country canon, and grappled with some of its core concerns of history, place and identity. In this paper we track country music through the Australian post punk landscape, with attention to the global context, beginning to map these uncharted cross-cultural encounters while considering what they add to our understanding of both traditions.

Keywords: post punk, country music, Australia, genre, history.



'I FELT LIKE AN EQUAL AMONG EQUALS, EVEN THOUGH I WASN'T': AMYL AND THE SNIFFERS, AUTHENTICITY AND CHALLENGING DIY PUNK SPACE NORMS

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

Steven **THREADGOLD**, University of Newcastle, Australia

× *Abstract*

Amyl and the Sniffers have risen to international prominence with a sound and look that draws on punk and classic Australian pub rock. This includes playing around with stereotypical references such as mullet hairstyles, retro clothing, alcohol-fuelled hedonism and violence. The media treatment of these topics in the bands' lyrics and performances suggests both sincerity and irony, and their coverage in the media is haunted by questions of authenticity: are they really out-of-step 'bogans' or posing 'hipsters'? In their songs, appearances and interviews, the band engage with contemporary concerns, from everyday experiences of place, work and lifestyle to societal issues of inequality, corruption and collapse. Importantly, Amy Taylor challenges gender hierarchies, performing defiance labour against sexist stereotypes and treatment, while doing so in what is distinctly working class vernacular that is rare in feminist discourse. This paper presents analysis of interviews, stories and crucial engagement with Amyl and the Sniffers to examine the public discourse around an up and coming band draws in broader sociocultural issues where young people can challenge the ways of the past to try to make an impression on the future, even if, as the band themselves express, that future is bleak.

Keywords: punk, DIY, gender, authenticity, class.



THE PANDEMIC PIVOT: RE-IMAGINING ARTS AND CULTURE EVENTS IN WINNIPEG, MANITOBA

Katie Victoria **GREEN**, Independent Researcher, Canada

× ***Abstract***

In comparison to other major Canadian cities, Winnipeg has developed an underdog reputation. Best known for its subzero temperatures and high crime rate, Winnipeg's robust arts and culture sectors are often overlooked in favour of its more problematic aspects. However, the harshness of the city's environment has not only helped to develop a fiercely supportive and creative underground music scene, but also taught Winnipeggers in general how to weather on-coming storms. With the rise of COVID-19 and the subsequent restrictions placed on public gatherings and events, this adaptive nature was put to the test as individuals as well as events organizations were forced to pivot. During the pandemic, DIY strategies of creating or transforming physical space were employed across all levels of the arts and culture community, with technology playing a key role in delivering music, art, and other cultural content to the public. From live-streamed backyard parties to pop-up venues and large-scale festivals, Winnipeg offers several interesting case studies that demonstrate the various strategies of adaptation that occurred when access to in-person physical spaces was restricted. As part of this ethnographical investigation, this paper looks at the following examples: 1) Small-scale events organized by independent musicians who turned to virtual and hybrid events to reach their audience, 2) Times Change(d) High and Lonesome Club: a long-running music venue that transformed an adjacent public lot into a vibrant outdoor music venue, and 3) Folklorama: a non-profit multicultural festival that adapted its traditional two-week, in-person event into a three-day virtual experience.

Keywords: winnipeg, pandemic, live events, DIY, virtual space.



‘I’M NOT SOMEONE WHO CALLS HIMSELF AN ANARCHIST, I AM AN ANARCHIST’. ANARCHO-PUNK PRAXIS AND THE CONTINUING IDEOLOGICAL SIGNIFICANCE OF BRITISH ANARCHO-PUNK IN THE LATER LIVES OF ITS EX-ADHERENTS

Matt **GRIMES**, Birmingham City University, United Kingdom

× *Abstract*

British anarcho-punk was a unique subset of 1970s and 1980s punk rock subculture, wherein notions of anarchism were explored and enacted, beyond the attention-grabbing anarchist sloganeering of many punk bands of that era. Through interviews with ageing ex-adherents of British anarcho-punk, this chapter explores two specific periods of their life course; adolescence/late adolescence and late middle age. Drawing on their memories of their engagement with British anarcho-punk, in their adolescence and late adolescence, this chapter examines the continuing significance that their youthful affiliation with British anarcho-punk has had in their subsequent lives and identities, long after their affiliation has been relinquished. Through their reflexive narratives, my interviewees show, how they constructed, developed and maintained their anarcho-punk identities, through my conceptual framework of ‘anarcho-punk praxis’, developed from Gramsci’s concept of the ‘organic intellectual’ ([1929-1935] 1971). My conceptual framework positions ‘anarcho-punk praxis’ as the embodiment, practical application and exercising of political, ideological and cultural ideas, achieved through the processes of participation, engagement, production and dissemination. Firstly, this chapter will show how my interviewees active engagement with British anarcho-punk made it meaningful to them, and helped them articulate a set of feelings, beliefs and values that subsequently contributed to the ongoing development and reaffirming of their anarcho-punk identities. Secondly, this chapter will show that, although my interviewees identities have developed and changed over time and been impacted on by various lifecourse events, elements of their residual anarcho-punk identity has remained and impacted on the reflexive framework through which their subsequent lifecourses are experienced, presented and understood.

Keywords: British anarcho-punk, anarchism, identity, ageing, memory, lifecourse.



EXPLORING CANADIAN PUNK: A CHRONOTOPE OF ACTIVISM IN TIME AND SPACE

Christopher **GUNTER**, Saint-Paul University, School of Social Innovation, Canada

× *Abstract*

Punk is much more than a label for music. Rather, it is an alternative lens for a lifestyle, a DIY aesthetic, and political position culminating in a unique culture, all of which denotes a resistance and activism against the mainstream and elite. Much like in the US and the UK, punk emerged and developed with a mix of influences connected to different styles, genres, people in time and space. Expressed with ferocity through its musical anthems and performances, this research reconsiders Canadian Punk through the lens of Mikhail Bakhtin's notion of the chronotope, which translates to time and space. For Bakhtin, the chronotope engages reality by shaping it through a presented interpretation of space and time through the creation of boundaries and difference. Based on an examination of some of Canadian punk's most notorious artists, albums and lyrics, interviews and performances, this research traces how their unique space (e.g., politicized places of conflict, vulnerable communities, geographic culture and difference, etc.) and time (e.g., controversial events, behaviours and activities in response to strife, uncertainty about the future, etc.) are constructed, while presenting the genre in a more complex light. As a chronotope, Canadian punk offers its audiences and academics a glimpse through a social activist lens that acts as a dialogic bridge between the artist's mind and the reality of the world.

Keywords: canadian punk, activism, chronotope, social transformation.



Scott HENDERSON
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Maria da Graça Luderitz HOEFEL, Jacinta SENNA
Paula GUERRA

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SHAPING SHOPPING: RECORD STORES, SOCIAL DISTANCING AND CULTURAL TECHNIQUES

Scott **HENDERSON**, Trent University, Canada

× *Abstract*

The German theory of Kulturtechniken (cultural techniques) might be described as an examination of the techniques that work to shape the individual's engagement with the world around them in a manner that mediates individual subjectivity. It also draws our attention to processes that are often neglected when we evaluate what is considered as 'media'. Liam Young, in his exploration of the term, points to 'lists' as an example of a cultural technique in action. As Young posits, "a list draws a border around certain items, inscribing order on a field of possible data. When placed in a list, persons, words, or things become dynamic units available for processing, storage, or transmission." The organization of record shops has long functioned akin to Young's descriptions. From the strategic placement of 'new releases' to the arrangement of records by genre, record stores "mediate" their customers, guiding them through their engagement with music. While much focus is often placed on the ways in which digital consumption creates algorithms that 'create' the listener, the organization of record stores has long guided consumers and helped to shape their experience of music. Utilizing interviews with the owners and managers of Kops Records, and considering their two Ontario, Canada locations (one in Toronto and one in Oshawa), this paper will examine the ways in which the stores are purposely designed, and records placed, in a manner that mediates the consumer experience and the consumer's relationship to music. Further to this, I will consider the disruption caused by the COVID-19 pandemic; the lockdowns, and the public health restrictions that meant that stores were carefully reorganized to not only mediate consumption, but to maintain social distancing.

Keywords: kulturtechniken, record stores, COVID-19, consumption.



DECOLONISATION, PANINDIANISM AND AUTHENTICITY IN NATIVE AMERICAN/ FIRST NATIONS HIP HOP

Martin **HERMANSKY**, Charles University, Faculty of Humanities, Czech Republic

× *Abstract*

Hip hop as a form of artistic expression is indeed a global phenomenon having spread to indigenous peoples all around the world from Australia (Minestrelli 2016) to Zealand (Mitchell 2014), indigenous North America not being an exception (Johnson & Anderson 2014, Mays 2018). Its spread is fueled by hip hop's ability to serve as a medium for voices of marginalized and silenced, colonized and oppressed (Mays 2019). In this regard, the experience of Native American/First Nation hip hop artists manifested in their music need to resonate with the sentiments of indigenous youth in the USA and Canada, to be deemed authentic. As I will argue in my paper, based on an analysis of lyrics and music videos of selected socially conscious Native American hip hop artists, this is done through the manifestation of their everyday decolonizing struggle linked to the concept of Panindianism.

Keywords: indigenous hip hop, decolonization, Native American, authenticity.



‘ARTS STREAM OF SANCTUARY’: THE INTERSECTION OF SANCTUARY PRACTICES AND ARTS PRACTICES IN SUPPORTING REFUGEES AND ASYLUM SEEKERS

Vicky **HO**, Newcastle University, United Kingdom

× Abstract

City of Sanctuary UK is a movement originated in Sheffield in 2005 to encourage cities to be more welcoming and inclusive to refugees and asylum seekers. Besides building a network of hospitable cities, the movement also encourages different sectors, including the art world, to engage in values and work to support refugees. In the Arts Stream of Sanctuary of the movement, various arts organisations committed to welcoming and supporting refugees are recognised as Studio of Sanctuary, Theatre of Sanctuary, Gallery of Sanctuary, etc. The proposed presentation aims at exploring the arts practices as intervention to support and empower communities of refugees and asylum seekers with examples from the Arts Stream of Sanctuary initiatives. Drawing on perspectives of contemporary sanctuary practices and sanctuary as a social movement, the presentation also attempts to discuss the potential of the intersection of sanctuary practices and arts practices as meaningful praxis in response to the human misery of forced migration and displacement.

Keywords: sanctuary practices, arts practices, refugees, asylum seekers, forced migration.



GRAFFITI AND INTERSECTIONALITIES IN TIMES OF COVID-19: ARTISTIC EXPERIENCE, EXPRESSIONS AND RESISTANCES

Maria da Graça Luderitz **HOEFEL**, University of Brasilia, CITCEM, Brazil and Portugal

Jacinta **SENN**A, University of Brasilia, Brazil

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 paper will discuss the work of the artist Moami - Angolan migrant woman - from the theoretical perspective of activism and decolonial strands. The artistic work is present in graffiti on the walls of Lisbon, Loures and Sintra, in which she portrays peoples in diasporas in different contexts, such as Angola, Japan and Russia, through aesthetics that reveal vibrant colours and details of diverse cultural matrixes. The reflection will address the meanings of the individual and collective artistic work carried out, as well as its interfaces with the social, political and cultural dimensions signalled in the artist's work. In the context of the individual work, the graffiti and its context of oppression related to gender, race and nationality will be rescued. On the other hand, in the collective artistic work will be presented the artistic experience of Graffiti Workshops for Migrants, as spaces of expression and activist action, as processes of struggle for the guarantee of human rights in the field of migration, social emancipation and overcoming conditions of oppression anchored in colonial and patriarchal capitalism.

Keywords: graffiti, COVID-19, artistic experience, migration, resistances.



PUNTERS, PLAYERS AND PROMOTERS: THE BIRMINGHAM JAZZ SCENE REVISITED

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Pedro **CRAVINHO**, Birmingham City University, Birmingham Centre for Media and Cultural Research, CITCEM, United Kingdom and Portugal

× *Abstract*

Our paper examines aspects of the DIY Birmingham jazz scene. As part of an ongoing project entitled 'Jazz Perspectives', which explores different aspects of the lives of distinct actors using photography and fieldwork research as a vehicle to highlight contrasts between the everyday and jazz-related lives of participants. Those featured in this paper represent three perspectives on the local jazz community: a musician, a promoter and an audience member. Inspired by Jeffery (1992), we acknowledge photographs can be understood as 'fragments' of everyday lives, allowing us to reimagine distinct community jazz experiences. Echoing work like Walker Evans and James Agee (1941) this paper aims to highlight perspectives of distinct jazz lives through text and images taken from our encounters with local musicians in Birmingham. We will also share fragments collected throughout the project to date. The diverse range of images and participants' experiences collected during our fieldwork around jazz provides a holistic view of the scene, enhancing mutual understanding and stronger community engagement. This paper will expand on the case for the use of photography as a potentially fertile field of enquiry into the living experiences of jazz artists.

Keywords: jazz, Birmingham, photography, community, perspectives.



Haruka IHARADA
Deniz İLBI



PRACTICES OF RESISTANCE AND THEIR LINKAGES - AN EXAMINATION OF CULTURAL PRACTICES IN THE FACE OF MYANMAR'S MILITARY COUP

Haruka **IHARADA**, Tokyo University of the Arts, Japan

× ~~Abstract~~

The aim of this Paper is to examine the multiple examples of cultural practices of resistance that emerged in the wake of the military coup in Myanmar, and to examine how this chain of expressions of resistance in Asia is being developed. Since the military coup in Myanmar held in 2020, claims of resistance and movements by the people and others seeking democracy have continued to arise in response to violence by the military. Those movements and statements of intent are numerous, ranging from protests and demonstrations including the Civil Disobedience Movement as a non-violent action, to cultural practices through artistic and musical expressions. These activities are not only implemented within Myanmar or by residents but are also spread globally and at the grassroots using social networking and the internet and many movements are developing on a larger scale. In this presentation, the presenter will introduce “Masking/Unmasking Death” (2022, Tokyo), an exhibition on the Myanmar coup that was actually organized in Japan as a curator, as well as the related online Examples of art activism, and provide an empirical analysis of the cultural movements and art practices of Myanmar people in Japan and other countries abroad. It will also examine the realities of cultural practices and resistance movements in Asia today, where digitalization and globalization coexist.

Keywords: Southeast Asia, art and digital activism, contemporary art, cultural resistance.



CRITICAL GENDER APPROACH TO DISTINCT JAZZ SCENES: PORTUGAL, TURKEY AND UNITED KINGDOM

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× **Abstract**

Responding to the KISMIF's call 'DIY Cultures, Sustainability and Artistic Ecosystems', this paper brings to discussion gender issues in three distinctive European jazz scenes: Portugal, Turkey, and the United Kingdom. It is part of an ongoing doctoral research dedicated to studying women jazz leaders, funded by the Portuguese Foundation for Science and Technology (FCT 2021.07645.BD). Throughout the twentieth century, jazz music, as both a musical and social practice, experienced significant internal and external influences according to social, cultural and political circumstances in each diasporic location (Personage 2005; Johnson 2019; İlbi 2019; Cravinho 2022). Nevertheless, preliminary research shows that these three countries' scenes have been male-dominated, with a minor presence of women jazz artists. Focusing on the current debates around jazz and gender and on women in jazz ecology this paper examines the existent knowledge about the three countries' jazz scenes, and how distinct social, political and cultural factors have influenced the presence of women in jazz.

Keywords: jazz, gender, Portugal, Turkey, United Kingdom, women artists.

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Helge JÖRGENS, Inês Rocha
TRINDADE
Alyson JOYCE



DIY OR DIE? ARE ECO-SUFFICIENT DIY- LIFESTYLES AN ANSWER TO THE CLIMATE EMERGENCY?

Helge **JÖRGENS**, Iscte - University Institute of Lisbon, Portugal

Inês Rocha **TRINDADE**, Iscte - University Institute of Lisbon, Portugal

× Abstract

European environmental policies have followed a strategy known as “ecological modernization”. Instead of turning lifestyles and consumption patterns more sustainable, these policies rely on technological innovation to increase the ecoefficiency of products, processes, and services. This has allowed countries to stick to a paradigm of growth rather than encourage civil society to change behaviours and lifestyles. Recently, however, this strategy has reached its limits. When the European Parliament declared a Climate Emergency, it acknowledged that today’s best practice in environmental policymaking has been insufficient to halt climate change. With technology failing as the sole solution, eco-sufficient lifestyles gain public and political attention. Eco-sufficiency responds to the limits of ecological modernization as both an end and a means. By opposing the materialist growth paradigm, it proposes an eco-centric vision where a good life is possible within ecological limits. Moreover, it presents transformative strategies to adopt sustainable lifestyles at an individual and/or collective level, focusing on aspects such as quality of life, deceleration and decommodification. DIY cultures offer theory and practice to frame these dynamics. We argue that DIY and eco- sufficiency cultures share more similarities than it might seem and therefore have high potential to co-create alternative solutions. Both cultures share views of anti-consumerism, anti-establishment, and in particular, reuse of materials and upcycling. We propose a typology based on a) the degree of organisation and b) the intention to influence policies and identify possible contributions of DIY cultures in the fight against climate change.

Keywords: eco-sufficiency, DIY cultures, sustainable lifestyles, lifestyle movements, climate emergency.



CREATING THE PRESENCE OF BIPOC ARTISTS IN THE AUSTRALIAN ARTS. CASE STUDY OF BIPOC ARTS AUSTRALIA

Alyson **JOYCE**, BIPOC Arts Australia, Australia

× *Abstract*

BIPOC Arts Australia offers a space for BIPOC creatives to connect, create and most importantly, support each other. Through our platform, we are privileged to share in the stories and journeys of BIPOC artists primarily through the creation and performance of various art forms such as music, visual arts, and dance. Our artists represent a richly diverse demographic from marginalised communities who identify as BIPOC (Bla(ck), Indigenous and People of Colour). This presentation will discuss the various challenges faced by musicians from non-Western backgrounds as they navigate the Australian music industry. We will discuss first-hand accounts and experiences that we as an organisation have explored with our artists. Through these experiences, we can better understand the various challenges and issues that require support and solution. We will break down issues such as social perception and stigma, the role of music in non-Western cultures, tokenism and its effect on creatives, and the evolving scape of what constitutes 'Australian' music. Further to this, we will explore spaces that currently exist for BIPOC artists in Australia along with those that are being created by the next generation of empowered BIPOC Artists.

Keywords: music, BIPOC artists, creative industries, inclusion, Australia.



Rylan KAFARA, Blake HAMER
Caroline K. KALTEFLEITER
Antti-Ville KÄRJÄ
Gizem KIZILTUNALI, Orkun DESTICI
Robin KUCHAR



IT'S NOT RESISTANCE, IT'S RECIPROCITY: PEKIWEWIN AS AN ACTION OF CARE IN CITY-CENTRE EDMONTON

Rylan **KAFARA**, University of Alberta, Canada

× Abstract

Throughout the COVID-19 pandemic, unsanctioned relief encampments have emerged in several Canadian cities to support city-centre residents sleeping rough, precariously housed, camping, 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 evicted 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, explicitly, was not a protest. It was a response to the COE's treatment of city-centre 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 city-centre 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. This paper draws from an ethnography of care spanning Pekiwewin's planning, the 112 days of camp, and following the COE forcibly removing city-centre residents. It argues that Pekiwewin was not resistance to gentrification, ongoing settler-colonialism, and neoliberal governance. Instead, it was an action of care, or, forms of reciprocity operating in a spatio- temporality outside of these modes of racial capitalism. This relationality of reciprocity was an extension of what Mark Rifkin (2017) calls "livable forms of stability" (p. 32), and offers hope for a sustainable future.

Keywords: racial capitalism, settler colonialism, gentrification, carceral redlining, houselessness, reciprocity, care, Pekiwewin.

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‘THE DIVINE RIGHT OF [OIL] KINGS’: A PUNK SONG AS A RESEARCH OUTPUT FROM AN ACTIVIST ETHNOGRAPHY IN EDMONTON, ALBERTA

Rylan **KAFARA**, University of Alberta, Canada

Blake **HAMER**, Punk Scholars Network Canada, Canada

× *Abstract*

In the summer of 2020, the National Hockey League (NHL) playoffs began in Edmonton, Alberta. The playoffs were held in “Ice District,” a securitized world-class entertainment complex with luxury hotels, condominiums, restaurants, and the new ice hockey arena, Rogers Place. Rogers Place, the publicly-financed \$613.7 million CAD new home for the NHL’s Edmonton Oilers franchise, had opened in September 2016. It was the catalyst for a wider civic-corporate gentrification project in city-centre Edmonton. During the 2020 NHL playoffs, the Ice District area of city-centre Edmonton was fenced off to produce a mediated sporting spectacle for the NHL. It included gated checkpoints into the NHL “hub city” guarded by racialized contract security workers, and surveilled by white police officers. Inside this bubble, everyone was kept safe by daily COVID-19 testing, numerous medical workers, and commodified health care (Pell, 2020). In between games, NHL players and staff could visit bars, and safely enjoy cannabis and alcohol in their leisure time. Throughout the playoffs and the Stanley Cup finals, teams from across the continent passed through the hub city’s checkpoints, while city-centre residents - or, people sleeping rough, camping, precariously housed, or houseless - attempted to navigate the transformation of the city-centre. Outside of hub city, city-centre residents had no such bubble of safety to concentrate, nor safely consume drugs and alcohol, amidst not only the COVID-19 pandemic, but ongoing drug poisoning and housing crises. This paper draws from an activist ethnography around the perimeter of the NHL’s hub city. It details how an outcome of that fieldwork was the song “The Divine Right of Kings”. The song writing, recording, and performance process will be discussed, along with its public dissemination. In doing so, the hope is to offer an example of the interrelationship between academic, activist, and artistic ecosystems, and how research and punk can coalesce in amplifying resistance to hegemony and fueling social change.

Keywords: Edmonton, national hockey league, activist ethnography, COVID-19.



STITCHCRAFT: PUNK SUSTAINABILITY AND WOMEN'S ROLES IN THE CULTIVATION OF MUSIC SCENES AND SPACES OF RESISTANCE

Caroline K. **KALTEFLEITER**, State University of New York at Cortland, United States of America

× *Abstract*

This work explores punk sustainability through careful examination and exploration of everyday life experiences in three different scenes in the United States and engages in punk archeology. The emergence of Punk Archeology creates a dialectic as archeologists ho demolish the very object that they seek to study whilst Punk Archeology grasps chaos as a creative force. Its spontaneity gives off a creative destruction they are seeking to study. This project engages a practice of recuperation of histories, herstories, and theirstories of feminist cultural production and illuminates spaces of engagement. This work builds upon my work on girls and punk, highlighting my involvement with the Athens, GA, music scene of the 1980s and later the Riot Grrrl Movement. This presentation will explore the concepts of spectacle and derives as demonstrated in the work of the Situationist International (SI) and chart adventures with punk girls in Athens, Georgia, Los Angeles, and Washington DC scenes. Anarcha-feminism situates this work. The continuum between punk and anarcha-feminism is, as I have written elsewhere, is illustrated by DIY sensibilities taken up by punk girls and later Riot Grrrls with a focus on group collectives, inexpensive recording, and distribution, publication strategies (zines), as well as anti-state, anti-fascist, and anti-war war actions (Kaltefleiter, 2009, 2016; 2019). The ethos of anarcha-feminism resonates with a sense of sharing and mutual aid found throughout these music scenes and therefore provided the infrastructure for organizing networks such as Occupy Wall Street, Standing Rock, Black Lives Matter. Recently punks and anarchists championed mutual aid outreach during the COVID-19 pandemic (Kaltefleiter, 2022). My journey as an anarchist and academic informs this essay, interweaving my experiences with anarchist collectives such as the Positive Force House and Food Not Bombs. Methodologically, I employ historiography and auto-ethnography, along with brief semistructured interviews of punk girls/riot grrls and scene survivors. The arguments here draw upon historical narratives that link anarchism with feminism and advance an anarchafeminist politics. This article highlights critical observations of present-day phenomena from which a herstory/theirstory relates to my theoretical framework of phantom power and conduits of anarchists, punks, musicians, and artists from the past to the present. Finally, I discuss how these spaces of engagement acknowledge and offer the art, poetry, and anti-war writing projects and music circles as central to DIY curation, modulating a cultural-historical consciousness carrying punk waves dialectically across states and intervals of time.

Keywords: punk archeology, riot grrrl, punk girls, anarcha-feminism, Los Angeles, Athens, GA, autoethnography.

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SMELLS LIKE TEEN SPIRIT: DIY MAGAZINES AS OLEFACTORY CULTURE

Antti-Ville **KÄRJÄ**, University of the Arts Helsinki, Finland

× Abstract

In developing what may be termed “olfactory cultural studies”, I focus in my presentation on olfactory phenomena in self-published, or DIY, magazines. As primary research material, I use a collection of digitised “punk-zines” from between 1977 and 1982, administered by the youth organisation Oranssi (“Orange”, as a colour), whose guiding idea “is to provide young people with the opportunity to independently produce their own kind of culture and to selfcreate their living environment” (oranssi.net). I approach the material by following the methodological principles of multimodal discourse analysis whereby I examine the variety of symbolic means – words, images, typefaces – in communicating facets of olfactory culture, that is, the role of smells and smelling in producing knowledge and making meaning. As at issue is a digital collection, the material conditions of sensory perception become foregrounded, and by extension the epistemic hierarchies of the senses. Moreover, as the collection is explicitly associated with punk music, I address the genre politics at stake, or, how does early Finnish punk music become constructed through olfactory meaning-making.

Keywords: smells, olfactory culture, fanzines, punk music, multimodality, epistemology.



THE FIRST SUBCULTURAL TURKISH FANZINES: AN ANALYSIS OF MONDO TRASHO & LANETH

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Orkun **DESTICI**, Yaşar University, Turkey

× Abstract

As a result of various phases and its geographical location, Turkey is a cosmopolitan country and it contains various subcultures. Some of these subcultures are local while others are exogeneous. The exogenous subcultures have brought their own communication methods and one of the is the fanzine. The term, fanzine, the mix of fan of fanatic and zine of magazine, is a multi-paged publication designed and published by fans or followers of particular topics and/or interests in amateur ways. As a result of the neo-liberal economy in Turkey after 1980, with the introduction of Western culture, communication methods of punk and metal cultures entered the country. Initially, two different fanzines emerged in May 1991 in Turkey by two different people. These fanzines (Mondo Trasho and Laneth) have different traditions and aesthetic motivations. This research examines the differences between these fanzines in terms of design and content. Further, it looks at the basic conditions for the emergence of two Turkish fanzines.

Keywords: fanzine, Turkish subculture, mondo trasho, laneth, Turkey, punk, metal.



SCENE AS ECOSYSTEM, SCENES AS PARTS OF ECOSYSTEMS OR SCENE VERSUS ECOSYSTEM? SOME CONSIDERATIONS ABOUT THE COMPABILITY OF TWO CONCEPTIONAL APPROACHES

Robin **KUCHAR**, Leuphana University Lüneburg, Germany

× *Abstract*

Since the mid-2010s, the notion of cultural fields as ecologies has been increasingly gaining popularity – especially in regards to musical practices and processes within the system of music production and consumption. While the ecological perspective has so far primarily been understood as a tool for identifying beneficial influencing factors for live music culture (Grant/Schippers et al., 2016) or as a (trans-) local network of social actors within and beyond music (Behr et al., 2016; v.d. Hoeven et al., 2020), it can also be combined with various existing approaches in cultural and music research and used to describe sub-fields or even sub-ecologies of the live music sector. Accordingly, a music ecology can be understood as a totality of different, more or less interconnected sub-ecologies, systems or biotopes with relatively unique modes of functioning, conventions and actor constellations. In this paper, the relationship of the concepts of scene and ecology will be explored by discussing different aspects of compability and combinability between the two approaches. In which way scene might be a valuable approach to further conceptualize music ecosystems? Can scenes be considered as more or less self-reliant entities or ‘biotopes’ within a music ecosystem? Are there any aspects that prevent a combination of the two approaches? Against the background of growing complexity and multi-layeredness within the spheres of music (Williamson/Cloonan, 2007; Frith, 2013), a combination of scene and ecology approach might be an interesting opportunity of future research.

Keywords: scene vs. ecology approach, theoretical framework, relationship, conceptional ideas, scenes as biotopes.



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CULTURALLY RESPONSIVE CARING IN MUSIC EDUCATION

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× ~~Abstract~~

The purpose of this study is to explore the perceived impact of critical reflection on my cultural competency and practice of culturally responsive caring as a high school choral director. Caring educators establish trusting relationships with students that allow them to identify individual strengths and interests, then apply those strengths to curriculum development that generates opportunities for student success: a practice termed culturally responsive teaching (Gay, 2018). However, a teacher cannot not proclaim to nurture caring relationships without accompanying cultural awareness (Gay, 2018). Considering ongoing and increasing racial and political tensions that lead to societal divides in the United States, educators must practice awareness so they can provide learning environments in which students are challenged, take risks, and explore their identities. The pursuit of such cultural awareness and competence demands ongoing, authentic critical reflection - a vulnerable and arduous practice (Howard, 2003). This autoethnographic study considers literature positing that caring relationships in education demand profound and intentional cultural competence and explores critical reflection as a means for developing such competence. It is an in-depth investigation of my pursuit of a culturally responsive caring practice as an Asian-American, female high school choral director, and a product of the community in which I teach. The resulting narrative describes my "cultural experience as it is particularly - not generally - lived" (Adams, et al., 2015: 41), and may inspire further research, empowering educators and teacher educators to conduct similar autoethnographic practices that lead to the authentic practice of culturally responsive caring.

Keywords: culturally responsive teaching, culturally responsive pedagogy, music education, cultural competence.

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ZINE POLITICS INSIDE OUT. ZINES AND LASTING POLITICAL CHANGE

Izabeau **LEGENDRE**, Queen's University, Canada

× ***Abstract***

This proposal is part of a larger research project that engages with the politics of zine culture, from its early days in the 1930s until now. More specifically, my aim here is to evaluate the transformative effect of punk and post-punk subcultures on zine politics. I am interested in a noticeable shift, from “outward” looking ideological and political commitment towards a more “inward” looking self-criticism, from the 1970s to the 2000s. My claim is that this transition towards self-criticism makes lasting political change possible in unprecedented ways. Zines are now often considered as “facilitat[ing] and enabl[ing] inclusivity and agency” (call for contributions). While the idea that zines empower their creators has long been circulating in the culture, the present emphasis on inclusivity and anti-oppressive attitudes seems more recent. Looking at five publications - International Anthem (1977-1980), Temporary Hoarding (1976-1981), J.D.s (1985-1991), Bikini Kill (1990-1991), and [Evolution of a] Race Riot (1997-2001), I want to show how debates over sexism, homophobia, and racism were instrumental in this shift of focus. Queer and feminist approaches were largely successful in transforming the makeup of contemporary zine scenes. Anti-racism, however, is still facing challenges, and zine making is still largely white-dominated. Reflecting on the extraordinary success of Riot Grrrl, I want to explore the reasons explaining this “incomplete” anti-racist revolution in zine culture, and the conditions for sustainable, lasting change within and through zine culture in the future.

Keywords: zine, politics, race, feminism, Riot Grrrl.



FEMALE GAZE: THE MALE BODY AS A STRATEGY

Gabriela Massote **LIMA**, Federal University of Rio de Janeiro, Fine Arts School, Brazil

× **Abstract**

This paper intends to develop about the female gaze as a reversal of a historical look through the series Meu Brasil Varonil (My Manly Brazil). A selection of old photographs collected at antique fairs, in which all of the portrayed subjects are white men in active or leadership positions: politicians, militaries, executives, bureaucrats; My Manly Brazil series, however, provokes changes in the codes of domination that are repeated in the phallic imagination through cutting, collages and painting. The work takes place through the female gaze focused on the male body as a conscious method to question the stereotypes of the representation of the masculine in art. The female gaze is seen not only under the bias of looking simply, or just a inversion of the male gaze, but about how an active gaze affects the conditions of language creation of women artists as producers and no longer in secondary roles according to the historical visual, social and sexual codes.

Keywords: female gaze, collage, representation, strategy, male body.



THE ART OF BATUQUE. THERAPEUTIC EFFECTS AND CULTURAL EXPRESSION THROUGH THE FINKA PÉ GROUP IN PORTUGAL

Martha **BENTO LIMA**, Rio de Janeiro State University, Graduate Program in Social Psychology, Brazil

Regina **ANDRADE**, Rio de Janeiro State University, Graduate Program in Social Psychology, Brazil

× Abstract

The present essay is part of a post-doctoral research carried out at the Institute of Social Sciences of the University of Lisbon in Portugal between the years 2017 and 2019. We seek to investigate the therapeutic and cultural effects of the practice of batuque through the musical group Finka Pé, which meets at the Cultural Association Moinho da Juventude. The group is formed by Cape Verdean women and descendants living in the city of Lisbon, in the Alto da Cova da Moura neighbourhood - a neighbourhood on the outskirts of Lisbon where Cape Verdean immigrants are concentrated. The Cape Verdean music has been constituted in a transnational context, beyond borders, and has in the batuque one of the oldest musical genres, practiced mainly by women: the batucadeiras. We used the qualitative techniques of cartography method, participant observation, as well as interviews and the constitution of a Field Diary. We conclude that the history of the batuque and the batucadeiras is a history of struggle and resistance. Through this migrant musical practice they not only disseminate the Cape Verdean culture, but also affirm spaces of care, resilience and freedom between themselves and the community in which they are inserted, resignifying a place of citizenship for Cape Verdean immigrants in Portugal.

Keywords: therapeutic and cultural effects, batuque, Finka Pé, Cape Verdean women.



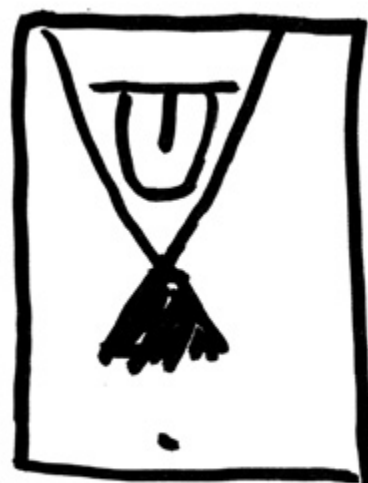
DIY IN EDGAR PÊRA: THE CONSTRUCTION OF A VISUAL IDENTITY

Teresa **LIMA**, University of Minho, Passeio, Communication and Society Research Centre, Portugal

× ***Abstract***

Starting from the life story of Portuguese filmmaker Edgar Pêra, I intend to analyse DIY in his artistic path. Having as musical references punk and new wave movements, Pêra began his activity (in the mid-1980s) inspired by the praxis of Portuguese pop rock bands (Heróis do Mar, GNR, Xutos e Pontapés), which he recorded compulsively, as Homem Câmara alter ego. By interpreting the director's life history interview (currently being collected as part of my doctoral thesis), I noted that DIY emerged as a contingency and, at the same time, as an emancipation. The shortage of resources led him to film on video when film was valued as a support. Since then, the filmmaker became a professional, in a type of cinema that is configured as an overcoming between high and low culture. Finally, I address the impulse that leads a creator to express himself in multiple ways, by exploring an unknown facet of the author: painting and drawing. In a self-taught way, Pêra searches for mental and emotional tools, since drawing precedes and accompanies the creative process of the films and paintings reveal thought whirlwind. Through Pêra's discourse, I identify the elements that puts DIY as a lifestyle (Bennett, Guerra & 2021) and as symbolic construction of reality (Carey, 2009), reflecting on aesthetics as action (Arendt, 2001) and as experience (Dewey, 2008).

Keywords: Edgar Pêra, visual identity, cinema, drawing, painting.



SLOW TRAVEL PRACTICES AS A CONTAINMENT TOOL ABOUT THE PHENOMENON OF TOURIST GENTRIFICATION

Rodrigo **LIMOEIRO**, University of Coimbra, Centre for Social Studies, Portugal

× ~~Abstract~~

We live in a world measured by time and not space, where we are faced with superficial interpersonal relationships justified by the context of urban accelerationism contemporary. In order to understand ways of carrying out tourism with a focus on experiences, this work will revolve around concepts derived from the slow movement, in specific to slow travel, where it behaves like a tourism based on exchange and contact with local residents, that is, according to the Slow Travel Portugal Movement (2012) this tourism practice consists of a “way of being” which is positioned as a counter-cycle posted by the major tour operators. However, it should be noted that with the advance of tourism in some cities, this ends up providing a replacement of local characteristics, so that it is possible to verify a transformation of the centers historic and popular neighborhoods, where they became hostages of the accelerated growth of the tourism which causes, directly or indirectly, evictions, residential segregation added to the difficulty of accessing housing in these regions. In this way, this This work will analyze the importance of carrying out an experience-based tourism (slow travel) as a tool to contain the phenomenon of tourist gentrification in cities contemporary.

Keywords: cities, gentrification, slow travel, urban accelerationism.



ON THE RECORD - DOCUMENTING POPULAR MUSIC HERITAGE AND DIGITAL DIY

Andy **LINEHAN**, British Library, United Kingdom

× ***Abstract***

In this presentation I will use my experiences as Curator of Popular Music Collections at the British Library to illustrate how institutions such as the BL try to build resources for the discovery, study and enjoyment of all types of Popular Music. I will outline how sound recordings, Oral Histories and other material can be generated and used together with historic analogue records, specialist press and fanzines to attempt to provide the fullest picture of particular genres and styles of Popular Music. The presentation will look at the challenges and opportunities offered by the digital domain with particular reference to Indie labels and selfreleasing performers and consider some of the methods by which such items are identified and made more easily searchable. It will also look at the problems posed by redundant technology when attempting to document historical musical scenes, the challenges of representing DIY and local scenes in a national institution.

Keywords: archives, heritage, pop, digital.



Paulo Miguel MADEIRA, Katielle SILVA
Jorge MALHEIROS, Diogo Gaspar SILVA
Olga MAGANO
Érica MAGI
Federica MANFREDI
Edward MARSDEN
Dulce MARTÍNEZ, Alberto SÁNCHEZ
Daniel MCCAFFERTY, Ali S QADEER
Beatriz MEDEIROS
Júlia MELLO
Maria Manuela MENDES
Pedro MENEZES
Marta MIRANDA, Helena SANTOS
François MOUILLOT
Luiz Alberto MOURA
Tatiana MOURA
Alan MUSSON



THE NEW PORTUGUESE NATIONALIST-POPULIST RIGHT: A REFLECTION ON GEOGRAPHICAL PATTERNS AND EXPRESSIONS OF XENOPHOBIA

Paulo Miguel **MADEIRA**, University of Lisbon, Centre for Geographical Studies, Social Sciences Institute, Portugal

Katielle **SILVA**, Federal University of Roraima, Brazil

Jorge **MALHEIROS**, University of Lisbon, Centre for Geographical Studies, Institute of Geography and Spatial Planning, Portugal

Diogo Gaspar **SILVA**, University of Lisbon, Centre for Geographical Studies, Institute of Geography and Spatial Planning, Portugal

× Abstract

The relevance of the contemporary nationalist-populist right is a recent phenomenon in Portugal, having emerged later than in other European countries. However, the latest electoral results have shown that the recent affirmation of this political-electoral trend has been rapid, going from one deputy in the 2019 legislative elections to 12 in the last January elections, where it emerged as the third national political force, reaching 400,000 votes (7.2% of the total). Assuming this context as a departure point, this communication aims to analyse the extent to which the territorialization of votes obtained by party Chega (Enough), in the 2019 and 2021 legislative elections, is similar to that of other European countries, where forgotten rural regions and regions in prolonged socioeconomic decline have been an important source of electoral base of right-wing nationalist movements (McCann, 2019; Gordon, 2018; Guilluy, 2014). To this end, an analysis was carried out at the municipality level of the electoral results of Chega in these two elections. In addition to a comparative dimension, were made correlations involving the electoral results of the party by municipalities and variables in the sociodemographic, economic and political dimensions, with the aim of understanding which factors best explain the detected geographical patterns. It is intended to deepen in a more specific way the analysis of the correlations with the indicators related to immigration and the Roma ethnic group, introducing in the interpretative process information related to the discriminatory and xenophobic elements that are identified in the speeches and proposals of Chega.

Keywords: electoral geography, geography of discontent, nationalist right, European populismo, Portugal.



EMANCIPATION, RESISTANCE AND CULTURAL AFFIRMATION OF CIGANO/ROMA IN PORTUGAL

Olga **MAGANO**, Open University, Iscte – Institute University of Lisbon, Centre for Research and Studies in Sociology, Portugal

× Abstract

Despite attempts to annihilate Cigano/Roma culture in Portugal, it resists and persists, through generations, distinguishing itself from the dominant Portuguese culture but, at the same time, being an integral part of it. Cigano/Roma culture is dynamic and is changing, with some losses evident above all at the level of speakers of the Romani language, and in ways of economic, social and family organization that have become less compatible with the transformations of contemporary, capitalist, urban and globalized societies. However, Cigano/Roma culture persists and is reaffirmed by Ciganos in their daily lives and in their families, but also by new generations, more schooled, who often become activists and bastions of defense of Cigano/Roma culture. In Portugal there has been no recognition of Cigano/Roma culture, rather rejection and neglect with regard to its preservation, being necessary to take care of its maintenance and protect Cigano/Roma memory, through its values but also through artistic expressions. This communication intends to address some forms of Cigano cultural resistance, manifested by young Cigano/Roma in secondary education but also by other, older Cigano/Roma, and understand how they are incorporated into ways of life and thinking, and consider ways of preservation of this intangible cultural heritage, without prejudice or obstacles to distinction.

Keywords: Cigano/Roma culture, cultural heritage, memory.



MAKING FUNK AND MAKING A LIVING IN BRAZIL: THE KONDZILLA PHENOMENON

Érica **MAGI**, Paulista State University, Brazil

× **~~Abstract~~**

KondZilla channel was founded in 2012 by filmmaker Konrad Dantas. He started making video clips of the artists from funk music and uploading them to the channel. Nowadays, KondZilla has 65 million subscribers, and it is the seventh-largest channel on Youtube in the world. Konrad has funded a label, an internet portal offering news and reviews on funk music, and a brand of clothes. For this reason, KondZilla is not just a Youtube channel, but also an entertainment holding company. His artists, raised in poor neighbourhoods in São Paulo, have achieved millions of views and made a good living through streaming and concerts, although radios and TVs have not played their songs. For this presentation, I intend to describe and analyse the trajectory and work of one of the most successful artists from KondZilla, called MC Fioti. Fioti is a 26-year-old funk producer, composer, and singer. His clip of the Bum bum tam tam song, launched in 2017, has reached 1.6 billion views on the KondZilla channel. Producing and recording funks were a turning point for Fioti's life, raised by a worker solo mother with four siblings in São Paulo. David Hesmondhalgh (Hesmondhalgh 2020; Hesmondhalgh e Meier 2018) has asked about the democratisation of streaming services and the challenges of making a good living through these platforms. There have been protests and debates on how Spotify and Youtube pay a short amount of money to unknown or no famous musicians. Consequently, it becomes impossible to access an income through these platforms. On the other hand, how has streaming become a chance for making a good living for young funk artists in Brazil? Involving the KondZilla channel in this crucial debate could improve our knowledge of the strategies carried out by artists and producers on the platform to achieve millions of views, money and fame.

Keywords: kondzilla, youtube, making a living, funk music, Brazil.

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PLASTIC BARBIES AND BODIES MADE OF PLASTIC

Federica **MANFREDI**, University of Lisbon, Institute of Social Sciences, Portugal and Italy

× Abstract

Plastic is a controversial material at the center of the Anthropocene and raising debates about the relation between human beings and the environment. Plastic is also inserted in our bodily routine: from medical prothesis and eye glasses to synthetic textile composing our car's seats or cloths, training tools and cosmetic practices. The present paper aims to propose a reflection on how plastic intervenes in projects addressed to the body to enhance the social performance in contemporary Western societies, as indicated by the preliminary results of the research project Excel-The Pursuit of Excellence (www.excelproject.eu). From the exploration of bio-enhancing practices, Excel investigates non-therapeutic and long terms interventions inserted in the everyday life and connected with pressures of beauty and competitiveness unfolding modern discriminations based on gender, age, sexual orientation, the color of the skin or the shape of the eyes. Presenting The Hacked Barbie – a workshop series of Excel - the presentation discusses the plasticity of human bodies, approached as continuously under constructions, mirror of selves and connected to projects of individuality aiming to follow, negotiate or subvert hegemonic models of social bodily excellence. During six editions of the practice-based workshop, participants have been invited to reproduce their own body on the doll, symbol of gendered perfection: the experience of manipulation of the metaphorical plastic flesh, and the creation of symbolic accessorizes, supported the development of the awareness about social pressures, expectations, but also fragilities and strengths by research-partners, in a vibrant research action and dissemination experience.

Keywords: plastic, Anthropocene, human bodies, plasticity.



NORTHERN SOUL'S POLARITIES AND THE IN-BETWEEN

Edward **MARSDEN**, University of Birmingham, United Kingdom

× Abstract

Northern Soul is a sound culture existing in online/offline, nostalgic/progressive spheres, as well as racial, temporal, geographical, and technological extremes. Social media acts as an in-between ecosystem where these polarities inhabit whilst also presenting a paradox between members core values and the hegemonic, capitalist ventures of platforms. Instagram as a research location provides analysis of this activity, as well as a visual ethnography of the sound culture. As DIY prosumers, Northern Soul followers use audio- visual tools to synthesise and express polarities whilst perpetuating their underground aesthetics that connect the past to the present. Specifically, there is an examination of how networking and collective movements are enabled, along with social movements, and ideologies. This paper examines the in-between; how these gaps are bridged, and the commonality between them such as the DIY, anti-mainstream, underground ethos of participants. In doing so, there is a reappraisal of counter culture and the connected movement of hacker culture. Both are proposed as overlooked links between these dynamic polarities that serve to overcome hegemonic power structures whilst providing dynamic ecosystems that enable agency for members of the sound culture.

Keywords: Northern Soul, social media, DIY.



WOMEN DANCING AND SINGING THE RESISTANCE IN MÉXICO: MUSIC AS A NEW STRATEGY FOR JUSTICIE?

Dulce **MARTÍNEZ**, Xochimilco Autonomous Metropolitan University, Mexico

Alberto **SÁNCHEZ**, Xochimilco Autonomous Metropolitan University, Mexico

× *Abstract*

Since 2020 the societies have been faced a growing crises in ecological, economic, health, politics and cultural aspects. Racism, xenophobia and violence against women are some of the problems that this pandemic increased. That is why people got organized and went out to the streets -no matter the infections- to ask for justice. Different social movements and collectives organized in times of quarantine, however it should be noted those that have been conformed by women where music, sing and dance have been one way of struggle. In this context we want to reflect about social function of music, dance and sing in the feminist collective “Ni Una Menos México” with the purpose of dialogue by one hand how this activism (Gombrich: 9) can give agency to women and could be a means of wielding power. And by the other hand how music, sing and dance allow to express their pain and anger for the violence against women and femicides to institutions and at the same time this way of resistance can constitute collective actions that touch emotions (Perniola:2016) and build collaborative practices looking for solutions to their demands as alternative strategies.

Keywords: music, women, culture.



PUNKS MAKE GREAT DESIGNERS, DESIGNERS MAKE BAD PUNKS

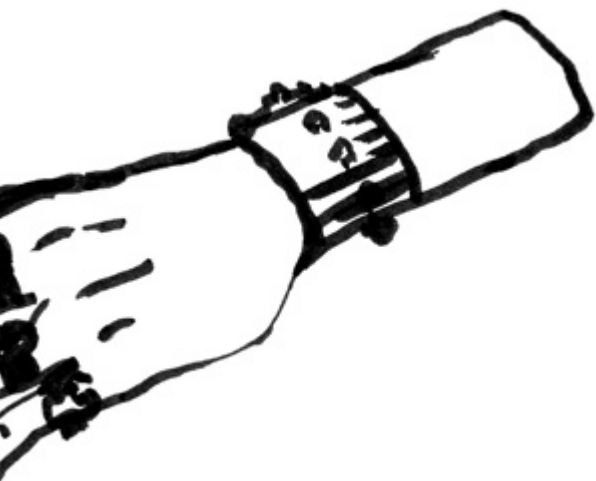
Daniel **MCCAFFERTY**, University of Manitoba-School of Art, Canada

Ali S **QADEER**, OCAD University, Canada

× ~~Abstract~~

A common gateway into the professional world of graphic design is music. Graphic design practices are littered with aging punks, DIY scenesters, and indie label icons. Regular consideration and production of visual forms of representation - posters, album art, t-shirts, band logos, stickers, zines, and broader individual/band “brand” issues - leads many young punks to the manifold practices of graphic design - from its high rhetorical realms to its rote networks of production and distribution. Graphic design and the aesthetics of punk are also connected through an ethos centered around audience, participation, and publication. Graphic design, however, may equally be an unexpected place for punks to find themselves. Graphic design historically is white, male, conservative and apolitical. In the realm of fine art, it is commonly seen as the sell-out discipline - seemingly lacking credibility because it is not about one's own self-expression, but about weaponizing visual form for commercial gain. Within this mélange of contradictory perspectives, our presentation will discuss how punk rock is integral to a legitimate graphic design practice. It will argue that punks often become the best and most interesting design practitioners. This is not a matter of taste; it is instead the recognition of a quality inherent in punk discourses which becomes deeply internalized in community members. This quality prioritizes ethics, agency and the problematizing of conventions and expectations (they don't teach that in Design School!). This presentation will draw from interviews with peers who share our dual histories of punk/hardcore aesthetics and graphic design. Our goal is to uncover the connections and contradictions between these two practices.

Keywords: aesthetics, graphic-design, relational-practices, agency.



WITCH TALKS: AN INCURSION IN A BRAZILIAN INDIE FESTIVAL

Beatriz **MEDEIROS**, University of Tuebingen, Federal Fluminense University, Brazil

× **~~Abstract~~**

This paper presents Bruxaria Fest, an independent rock festival and DIY collective created in 2012 in Brasilia, the capital of Brazil. According to its name (translation of Bruxaria is Witchcraft), the group evokes the idea of sisterhood and feminine power. More recently, it has been taking an eco-friendly stance by promoting food consciousness and zero garbage policy in its events. With the understanding that female oppression and the destruction of nature come from the same source – dominant male capitalism and its primitive accumulation – (Ruether, 1995), the collective behind the festival worries about creating safe spaces for women and building an environmentally sustainable society. For the current work, I spoke with three members of the Bruxaria collective. From this conversation, I understood more about the work they have been conducting with the festival, from the invitation of bands to the administrative process; the prioritization of female technicians and volunteers, all-female bands, and feminine artists tones in to give visibility for women who work in the music industry. Likewise, the ecofeminism practice also appears in the organizers' worry with the origin of the food served in the festival and the garbage produced by the festival participants. Therefore, I conclude that the Bruxaria collective and the festival they promote are fundamental tools for putting into practice the theory of decolonial resistance emerging from the Global South (Mohanty, 1988).

Keywords: DIY cultures, ecofeminism, intersectional feminism, Global South, music festival.

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ANTHROPOPHAGY AND THE POSTCOLONIAL: PLURALITY OF BODIES AND IDENTITIES IN CONFLICT WITH HEGEMONIC DISCOURSES

Júlia **MELLO**, Centro Universitário FAESA, Brazil

× ***Abstract***

The article analyzes the work 'Three Eagles Flying' (1990) by Chicana Laura Aguilar and Brazilian artist Fernanda Magalhães' photo-performance 'Food-Body-Body Food' (2015). In those works, the artists explore issues of race, gender, and ethnicity from the perspective of their bodies, revealing cultural layers that call for a repositioning of minorities. Consequently, these works can be viewed as forces opposing colonialism and the power games it engenders. Visual culture is presented as a methodological tool that enables the disarticulation of the formalist model of practices (JONES, 2010). We can learn from the results that artists occupy, resist, and transgress visual representations, appropriating ambivalences, confusions, excesses, and deconstructing notions generated by dominant culture using the powerful strategy of disconcerting the public rather than remaining passive.

Keywords: anthropophagy. postcolonial. body. contemporary art. minorities.



POPULISMS AND ANTI-GYPSYISM IN PORTUGAL AND IN EUROPE

Maria Manuela **MENDES**, University of Lisbon, Institute of Social and Political Sciences, Iscte – Institute University of Lisbon, Centre for Research and Studies in Sociology, Portugal

× ***Abstract***

In a deepening context of globalization, extremism and radicalization are unconquerable in times of uncertainty and gloom. The emergence of anti-Gypsyism narratives is a regularity. The emergence of more direct populisms in central and Eastern Europe, which is accompanied by the construction of narratives of disqualification of the Other, essentialization and demonization of Ciganos perceived as a threat and as a scapegoat. The anti-Gypsyism historically rooted in our societies is a specific form of racism, an ideology founded on racial superiority, a form of dehumanization and institutional racism which is expressed, for example, by violence, hate speech, exploitation, stigmatisation. Recently, in the case of the Portuguese or the appearance of the Chega party, the focus was on immigrants and/or refugees, but the Ciganos/Roma as an exciting issue gained sympathy in territories and among voters who are normally on the left. It is interesting to explore the narrative of this party and others in the European context against the Ciganos and reflect on the strategies of resistance and empowerment of the Ciganos against these parties and movements that disqualify them and subtract their humanity.

Keywords: populisms, anti-Gypsyism, racialization, racismo, Roma/Ciganos.



AFFINITIES AND TENSIONS BETWEEN STATE, ORGANISED CIVIL SOCIETY AND ARTISTS IN A CULTURAL CENTER IN FORTALEZA, BRAZIL

Pedro **MENEZES**, University of Porto, Portugal and Brazil

× *Abstract*

Centro Cultural Belchior (CCBel) is a public equipment dedicated to music located in the city of Fortaleza, Brazil. Three actors form the tripod that sustains this space: The City Hall of Fortaleza, which founded the equipment, finances it and owns the building where it is located; The Instituto Cultural Iracema (ICI), a social organization hired by the City Hall to manage the Centre; The musician's collectives that organize their festivals there. CCBel was founded in the midst of the debate about the "creative city of music": an accreditation conferred by UNESCO to cities where government, social organisations and musicians come together aiming to use music as a tool capable of stimulating the local economy, attracting tourism, inserting that place in a worldwide network of other "cities of music", revitalising the physical landscape of the city and, above all, generating "urban sociability", a term often used by the enthusiasts on this subject. The present work aims to analyse the affinities and tensions between these three actors that maintain CCBel: how is the relationship between them? Is there convergence or divergence in the way each one sees the institution for which they are all responsible? What are the advantages and disadvantages of guiding the management of a cultural centre in this triangle State - organized civil society - artists?

Keywords: collectives, festivals, cultural centre.



“CINEMA AT THE SHORE”: ALTERNATIVE FILM EXHIBITION IN PORTUGAL

Marta **MIRANDA**, University of Porto, Faculty of Engineering, Francisco Manuel dos Santos Foundation, Lisbon, Portugal

Helena **SANTOS**, University of Porto, Faculty of Economics, CITCEM & CEF.UP, Porto, Portugal

× ~~Abstract~~

The non-commercial film exhibition sector is, since its inception, acknowledged as “alternative”, due to its intrinsic cultural characteristics and for counteracting mainstream exhibition, specifically Hollywoodisation. The segment mostly comprises film societies, but also cultural associations that are often not exclusively focused on the 7th art and where cinema is used as a mediation tool for cultural democratisation. These entities operate in more non-central areas, filling lacunas the commercial sector is unable to. The above considerations are based on an on-going research project⁴ that is being developed in collaboration with the Portuguese Institute of Cinema and Audiovisual (ICA), with the main goal of characterising the segment and understanding its role for cinema and cultural policies. Programming is crucial for non-commercial exhibition (and exhibitors!) so the purpose of this presentation is to examine an original film program⁵ entitled “Cinema at the shore”, by contextualizing it through the characteristics and previous analysis about the noncommercial exhibition segment. The program was directed to, thus inspired by, a small coastal town located in the north of Portugal, with the ambition of highlighting the distinctiveness of the segment and how it is focused on promoting a logic of “cinema for all”. This is a starting point to a more in-depth analysis about the films exhibited in the noncommercial segment, showcasing how it is inspired by a do-it-yourself logic of counteracting current trends and the ordinary.

Keywords: cinema, alternative film exhibition, film programming, diy cultures.

⁴ “Non-commercial film exhibition” is a research project hosted at the Faculty of Economics of the University of Porto (FEP) in collaboration with the Portuguese Institute of Cinema and Audiovisual (ICA). See <https://exibicaoonaocomercialdecinema.weebly.com/project.html>.

⁵ The film program was developed during a course on film exhibition and curation, promoted by ICA and the School of Arts and Humanities of the University of Lisbon (FLUL) in 2021.

DIGITAL PLATFORMS AND 21ST CENTURY SUSTAINABILITY IN TRANSNATIONAL INDEPENDENT MUSIC NETWORKS AND SCENES

François **MOUILLOT**, Hong Kong Baptist University, Hong Kong, S.A.R., China

× ~~Abstract~~

This paper takes the case of independent music scenes in Hong Kong, Montreal, and Italy, to examine the multiple simultaneous constricting and enabling dimensions of corporate digital platforms – Meta (Facebook, Instagram), YouTube, Twitch, etc. – and of ‘algorithmic governmentality’ and their impact on the aesthetics, politics and social parameters of contemporary independent music scenes in specific local scenes. Recent scholarship has shown that music platform users (i.e. listeners, artists, marketers) have increasingly had to identify “which elements of a platform matter [. . .] and then us[e] sonic, metadata, and infrastructural techniques to optimize their content accordingly” (Morris, 2020: 7) in response to mechanisms of ‘datafication’, ‘commodification’ and ‘selection’ (van Dijk et al., 2018). However, analyses of how affordances, biases and shortcomings in platform-based algorithmic curation can impact the activities of variously marginalized actors within specific music scenes remain scarce. On the one hand, digital platforms may provide a pathway to greater sustainability in music scenes or networks that are particularly fragile due to a dearth of ‘brick-and-mortar’ venues or hostile local policies. Yet, independent music producers and distributors typically point to algorithmic recommendation bias towards corporate-sponsored artists (often not favored in independent music circles), aging user- bases on specific platforms such as Facebook as well as the tightening of copyright policing affecting live streaming performances as common issues in their experience with corporate streaming platforms (Mouillot, 2022). In turn, this paper argues that, while digital platforms help constitute or reinforce transnational networks of musical collaborations and visibility across specific local scenes, their logics, structures and practical technicalities paradoxically also construct new conditions of invisibility and marginality within the music industries.

Keywords: indie music scenes, marginalization, music networks, digital platforms, algorithmic governmentality.



FROM MYSPACE TO SPOTIFY: THE ROLE OF PORTUGUESE INDIE LABELS IN THE NEW MUSICAL DEMATERIALIZATION

Luiz Alberto **MOURA**, University of Minho, Communication and Society Research Centre, Portugal and Brazil

× ***Abstract***

This work raises questions and analyzes the relationships between indie recording labels in the 21st-century phonographic market, deeply marked by musical dematerialization. We will focus on two Portuguese indie labels that are examples of innovation and vanguard in the country: Omnichord Records and Lovers & Lollypops. Both are intrinsically linked to the territory, being headquartered outside the capital Lisbon and with a strong local presence not only through albums but also through festivals, social and educational projects. Amid the narrative forged by the majors, that took place in the 2000s, that the 'mp3 could kill the phonographic industry', this industry has found, in recent years, opportunities for renewal and financial growth through streaming platforms. Apparently more democratic, this distribution mode started with Myspace and, synthesized today by Spotify, would allow indie labels to conquer more space in a new market share scheme. However, this initial assumption is debunked by alleged less egalitarian practices by platforms and major labels in how they share revenue and royalties. Thus, we found out that indie labels need to take advantage of musical prescription, proximity with niches, and develop professional methods in search of other forms of monetization, for example, Bandcamp. This attitude shows that we cannot see indie as a genre with the romanticism from the past. As recent research shows, they are the main actors in an even more fiercely-disputed market in which professionalization is even more needed. Indie labels are more organized, have a longer lifespan, and employ proportionally more people than the big music industry. However, they have a new challenge: to keep up with the oligopoly of the majors in a dematerialized musical universe. Finally, we will verify, through updated bibliography and interviews the positioning of indie labels in general - but with a keen eye on Omnichord and Lovers & Lollypops - how indie labels are positioning themselves in a platformed universe, to remain relevant and sustainable.

Keywords: Portuguese music, music industry, streaming indie record labels, music dematerialization.



STAYING ALIVE: MASCULINITIES, ARTS AND CULTURES OF EQUALITY

Tatiana **MOURA**, University of Coimbra, Centre for Social Studies, Portugal

× Abstract

Building from the GlobalGRACE project (<https://www.globalgrace.net/>) we investigated the variety of ways that equalities are made and contested in different parts of the world, and how people's creative practices challenge inequality and engender new possibilities for more equitable ways of living together. Our proposal is to focus on the production of non-violent masculinities in Brazil's urban peripheries and the attempt to promote cultures of equality through the decolonization of knowledge that challenges representations of the favela as a space of lack and violence and demonstrates the power and potentiality of the favela to create gender positive futures. We ask:

1. What does a decolonised praxis of gender equality look, sound and feel like in Rio's favelas?
2. How do the residents of a favela deal with daily violences, and what are the consequences for their wellbeing?
3. How do artistic and creative practices in the favela construct non-violent masculinities?
4. How might the co-curation of artistic events produce decolonial knowledges of equality and wellbeing.

Keywords: gender equality, masculinities, art, cultures of equality, decolonial.



DIY YOUTH JAZZ CULTURE IN THE WEST MIDLANDS 1960-1975

Alan **MUSSON**, Birmingham City University, United Kingdom

× ***Abstract***

My paper aims to examine the roots of DIY youth jazz culture as part of my ongoing doctoral research focusing on Jazz in the West Midlands (1960-1975). In my paper, I consider the youth jazz movement a form of cultural practice that is pitched against the more mainstream mass-produced and commodified forms of cultural production. I ask if the 'evolutionist' model of a pool of aspiring amateur musicians honing their skills to ascend from the grassroots level to the higher echelons of their profession was relevant to these musicians. I begin by examining the opportunities for youngsters in London and its expansion into regional centres around the country, specifically in the West Midlands. My research privileges the 'collective' in jazz as distinct from the 'gifted individual' so often featured in the literature of jazz studies, thus shining a light on the 'proud amateurs' (Kaitajärvi-Tiekso 2018), and I question how gender, ethnicity, and economic conditions affected the establishment of adolescent jazz in the region. This is an area that has not previously been studied and yet will complement the work of academic colleagues, Wall and Barber (2015), Fletcher (2017), and Cravinho and Homer (2019), who have all contributed to a body of work focussing on jazz collectives in the locality. My paper draws on fieldwork engaging with those who participated in establishing youth jazz in the region, complemented by archival research in the contemporary music press, including reports and articles from national and local periodicals. My paper sheds new light on an unexplored territory of local music culture.

Keywords: jazz, United Kingdom, West Midlands, Do-it-Yourself cultures, collectives, midland youth jazz orchestra.



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Keywords: jazz, UK, West Midlands, Do-it-Yourself cultures, collectives, midland youth jazz orchestra.

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**João Augusto NEVES, Antônio Carlos de OLIVEIRA
Katrina NILSSON, Renne, ZAHNOW, Peter, WALTERS**



PUNK AND ARCHIVE: COLLECTIONS OF MEMORIES AND RESISTANCES

João Augusto **NEVES**, State University of Campinas, Brazil

Antônio Carlos de **OLIVEIRA**, Secretary of Education State of São Paulo, Brazil

× ~~Abstract~~

This presentation try to debate about archives, collection and preservation of resistance memories cultivate among punks. Our aim are present the wishes and the history of the constitution of the Punk Movement Archive actually preserved in Documentation Center and Scientific Information of Catholic University of São Paulo and scanned to the website “acervopunk.com.br”. It is intended to indicate some investigative paths directed by the documentation in the digital platform and their potentials researches about punk culture. For this, we pointed the wishes and difficulties that led to the formation of this archive and we highlight some evidence that the sources inspire us to think about punks circuits in the Metropolitan Region of São Paulo, the “Do it yourself” ethos and their intense connections to the globalized society of mass consumption. Through the documentation we search reflect about class, gender and race relations in the punk movement and your resound in society conflicts. Finally, we want to publicize the work process of constructions of collections and the memories preservation and the use of history for the resistance in the punk circuit.

Keywords: memories, archives, history, punk.



THE USE OF PUBLIC SPACES FROM A YOUTH'S PERSPECTIVE

Katrina **NILSSON**, University of Queensland, School of Social Science, Australia

Renne **ZAHNOW**, University of Queensland, School of Social Science, Australia

Peter **WALTERS**, University of Queensland, School of Social Science, Australia

× Abstract

For decades youths have been scrutinised for how they use public and semi-public spaces such as skate parks, transportation hubs, and shopping centres. Prominent interests highlighted in the literature include the loitering of youths in proximity to privately managed spaces such as shops. However, of notable concern is the lack of literature from the perspective of youths in these circumstances. The scrutinization of youths and discouragement of gathering in a growing number of spaces raises speculation around what spaces are available for youths? Therefore, the research presented proposes methods for determining how youths use public spaces and the adequacy of such spaces to form community attachments and allow individual and group identities to emerge. Allowing for youth to voice their opinions on the current allocation and use of public spaces is also crucial for cultivating positive community bonds. To encourage discussion and input from youth, this project also proposes to explore what spaces and places mean to youth, how youths may extend guardianship and territoriality over spaces, and the opinion of youths on the adequacy of the spaces they utilise in fostering self-expression. A component of this project proposes the first case study concentrating on the use of Skateparks by youths using a mixed methods analysis.

Keywords: youth cultures, public spaces, Skateparks, mixed methods analysis.



Ana OLIVEIRA, Paula GUERRA, Pedro COSTA
Cláudia de OLIVEIRA
Carlos Eduardo Pereira de OLIVEIRA, Bengisu ÖTEN



JUST ANOTHER TYPICAL DAY AT WORK. **DIY CAREERS IN THE PORTUGUESE** **INDEPENDENT MUSIC SCENE**

Ana **OLIVEIRA**, Iscte – University Institute of Lisbon, CITCEM, 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, DINAMIA'CET-Iscte, 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.



WE CONTINUE ON AN ENDLESS SEARCH FOR A PLACE

Cláudia de **OLIVEIRA**, Federal University of Rio de Janeiro, CITCEM, Brazil

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~~

In this paper, we intend to present a reflection on the video performance *Mimoso* carried out by Juliana Notari in 2014 in the Global South. This performance launches strong criticisms of the established cruelty – on humans and non-humans – due to the presence of an idea of coloniality of power. Indeed, we propose here an analysis of this video performance in order to identify the main allusions to trauma and violence historically and socially exercised on women; considering also the speeches of the artist herself. At the heart of our approach is the concept of intersectionality insofar as it seeks to understand the complexity of power relations, as well as their impact on struggles for social justice. The concept of partial object also appears to be relevant. This concept comes from Freudian conceptions, and is used to describe objects that are intended for units of partial use, that is, they do not imply a total use of the object, only a part. Typically, these partial objects relate to real or phantom body parts, as well as enunciate their symbolic equivalents. Finally, we cannot fail to align this article with Simmel's problematizations about the tragedy in culture that will provide the basis for the approach to ecology, nature and feminism. The methodological approach is that of intensive case studies using techniques of document and visual analysis applied to the video performance *Mimoso* and to the concomitant interview that Juliana Notari granted us.

Keywords: feminist art; ecofeminism; body; decolonisation; post-human; biopolitics.



CLOSE TO A CERTAIN ANARCHY: THE ARTISTIC TRAJECTORY OF JOSÉ PINHEIRO

Carlos Eduardo Pereira de **OLIVEIRA**, Santa Catarina State University, Brazil

× ***Abstract***

The work aims to analyze the artistic trajectory of José Pinheiro, a program director in the 1980s and 1990s. Pinheiro began his career in television in the mid-1980s. He worked as editor and director of Lusitânia Expresso, a cultural magazine broadcast by RTP between 1986 and 1991, which portrayed various artistic scenes of Portugal. It functioned as his aesthetic laboratory, and was later refined in Pop Off, a TV show aired between 1990 and 1993. The program was a music magazine focusing on modern Portuguese music, linked to a wave of new bands and artists that came after the explosion of Portuguese Rock. The program brought unpublished video clips of Portuguese bands, made with a specific visual language, different from others TV shows of the period. José Pinheiro acted as the main director of this project, which occupied a distinct position in Portuguese popular culture, and produced a heavy influence on music consumption, television production and youth identities. This work addresses the trajectory of Pinheiro intertwined with the Portuguese political and social context. It articulates his path and artistic creation with the construction of his identity and his relationship with the art world, at a time of reconstruction of some aspects of Portuguese society. For this, my primary sources are two interviews conducted with José Pinheiro. The theoretical analyses are backed by the work of Ricardo Santhiago and Paula Guerra, to comprehend the trajectories of artists, and Alessandro Portelli and Paul Ricoeur, to discuss the relationship between history and memory.

Keywords: trajectory, television, videoclipe.



HOW DO WE EXIST IN PUBLIC? QUEER VENUES AS AN ACTOR OF STRENGTH

Bengisu ÖTEN, Istanbul Technical University, Turkey

× ~~Abstract~~

Considering queer nightlife entertainment venues as constant fragments of commercial spaces in the city falls short of understanding the space and identity-based resistance against the dominant order. This precludes the dynamic roots of queer space-making process and fluidity of space identity. Subcultures and marginalized identities use spaces and objects available in the normative culture against oppression. Venues' identities are integrated with the community's entertainment practices and linked within both participants and employees like DJs, performers, bartenders, and waiters. They use their transformable identities over and over to hack public space. This process helps public visibility and adds strength to the resistance against social exclusion and displacement strategies of governmentality. This research approaches venues as actors of strength. They offer a sense of belonging, visibility, and an escape from the burdens of everyday life for sexualized minorities. In my ethnographic research, I conduct a case-based study on one of the most important streets in the history of public visibility of the LGBTQ+ community in Istanbul, Mis Street. I've been there countless times for pride events, and parties and also performed as a DJ in some of the venues. My conversations and in-depth interviews helped me to understand spatial identity as a developing and integrated aspect of a venue rather than unaltering and detached from its manager. This leads to acknowledging each venue as an aspect of the street for the sense of belonging, collective memories, visibility, and resistance against oppression and exclusion.

Keywords: queer venues, belonging, everyday life, resistance.



Keli Cristina PACHECO

Yorgos PASCHOS

Adele PAVLIDIS

Luigi PIANTAVINHA

Josep PEDRO, Begoña GUTIÉRREZ-MARTÍNEZ

Simone Luci PEREIRA, João Marcelo BRAS

Everton Vitor PONTES, Priscila Miranda BEZERRA,

Juliana Conartoli RODRIGUES

Ioana PÎNZARIU

Voica PUSCASIU



BORDER THEORY IN JOSÉ TOLENTINO MENDONÇA

Keli Cristina **PACHECO**, State University of Ponta Grossa, Postgraduate Language Studies, Brazil

× Abstract

The refusal of the resigned acceptance of the current (un)human condition seems to generate the poetic act of part of the production of Leonardo Tonus and José Tolentino Mendonça. The issue of refuge and the ethical human gesture of hospitality are themes that cross the works *Agora vai ser assim* (2018) and *Teoria da Fronteira* (2017), published respectively in Brazil and Portugal. Both are touched by the migrant crisis in Europe in 2015 which, as Michel Agier writes, is much more than a crisis of the European states in the face of *répresentation de l'autre*". In this step, Tonus and Mendonça propose a way out of the restlessness of the time when xenophobia frighteningly occupies a status of rationality in contemporary practices and policies, and where exile has not caused any reparation, but prolonged the trauma in a political suffering of a condition that is immigrants, it is "aussi, au fond, une crise de la imposed as uncertain, precarious. Based on the studies of Alexis Nouss, Michel Agier and others, we intend to go through some poetic images in order to establish reflections around the experience of refuge in contemporary times.

Keywords: border theory, poetic images, José Tolentino Miranda.



SOUND AS AESTHETIC VALUE: THE CASE OF GRASSROOTS MUSIC VENUE HERITAGE SITES

Yorgos **PASCHOS**, Department of Archaeology, University of York, United Kingdom

× Abstract

This proposal is concerned with the aspect of sound as aesthetic value of Grassroots Music Venues (GMVs). By approaching GMVs as heritage sites, the proposal explores the GMVs' audience-attributed aesthetic value, perceived as the process of drawing sensory and intellectual stimulation from a certain place. Traditionally, audiences draw this aesthetic stimulation in GMVs by experiencing their stylistic tone, characterized by, among other things, a noxious beer odour, worn out walls covered with posters, a small stage and a dedicated bar area (Miller & Schofield, 2016). This aesthetic experience, fostered by the style of the spaces, is illustrative of the subcultures that exist within GMVs. In addition to such aesthetic confines, a closer look at GMVs reveals the importance of sound for the sensory stimulation of audiences. The high decibel sound of GMVs, based on their small size and reduced physical distance between audience and performers, offers the gig-goers a highly immersive experience which should be taken into account. In other words, the situation of being immersed in an internal experience of an external environment is explored (Blessner & Salter, 2007). Hence, by reviewing literature with respect to aesthetic experiences and immersion, this proposal aims to revisit the notion of aesthetic value and include in it the aspect of sound, which constructs an acoustic intimacy, a sense of proximity and a sensory perception of being surrounded (Dowdy, 2007). The complexities of experiencing sound, space and togetherness that co-constitute the aesthetic value of GMVs are to be explored through literature review.

Keywords: aesthetic values, heritage sites, grassroots music venues, sound, immersive experience.

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PSTHUMANISM AND SOCIAL JUSTICE **RESEARCH: SKATING TO FREEDOM**

Adele **PAVLIDIS**, Griffith University, School of Humanities, Languages and Social Science, Australia

× **Abstract**

From a posthumanist perspective, roller skating can be understood as a collaboration between a human and their roller skates. It is an assemblage of wheels and boots and trucks and human muscles and others, all entangled in relations of desire - desires to move, to experience the flow of movement and with it, other affects. The human exerts agency, the skates push back, wheels turn, and together they perform particular movements in space and through time. Posthumanism enables research to pay attention to not only human action, but also objects and others. In this snapshot I show and tell the affordances (and tensions) for working with posthumanisms for social justice research. Centering roller skates (an object) and roller skating (a practice) I demonstrate how the more-than-human contributes to world-making in diverse and novel ways.

Keywords: social justice, posthumanism, roller skating.



BEDROOM POP AND DIY AS A REFLECTION OF THE DIGITAL SOCIETY

Luigi **PIANTAVINHA**, University of Porto, Faculty of Arts and Humanities, Portugal

× ***Abstract***

One of the great recent revelations, which marks contemporary popular music in this decade, is the phenomenon of bedroom pop. The popularization of this style is notorious in online visits and in its propagation, leaving an 'underground' environment for the scenarios on world stages. This new musical genre is a reflection of a complex social situation that mixes economic and health crises, namely COVID-19, with the widespread dissemination of Information and Communication Technologies. Observing with a sociological eye, we see that artists of this genre are young people who grew up in the context of the Digital Age and find in the virtual world an easy, cheap and fast way to share their artistic works. A specificity of this movement is that these young artists embody the DIY characteristic, in the sense that they write, record and produce their own music, as everything they need to be part of the "scene" is in the bedroom. In this article, I will explore the musical trajectory of four bands that fall within the indie bedroom pop, namely Gus Dapperton, Boy Pablo, Rex Orange Country and Cosmo Pyke, understanding their dynamics with digital media, and trying to find out to what extent the Internet helped create and define bedroom pop and charts the path to the future of contemporary popular music.

Keywords: bedroom pop, DIY culture, digital culture, indie pop.



THE SPANISH SOUL SCENE: AFRICANDESCENDANT IDENTITIES AND WOMEN ARTISTS

Josep **PEDRO**, University Carlos III of Madrid, Spain

Begoña **GUTIÉRREZ-MARTÍNEZ**, International University of La Rioja, Spain

× Abstract

Drawing on archival, ethnographic and analytical research, this paper focuses on the reception and development of soul music in Spain. It acknowledges the evolution of soul in relation to the African-American Civil Rights Movement, and it traces the ways in which it has travelled to Spain. The paper explores the construction of a specialized and underground soul music scene from a double perspective: in its receptive dimension, where music is associated with a foreign modernising influence; and in its productive dimension, where the appropriated influence is transformed into new local creations and projects. Regarding reception, we will map historical performances in Spain, including legendary soul artists such as Ray Charles, Nina Simone, James Brown, Aretha Franklin and Joe Tex. On the other hand, we will approach the development of soul bands in Spain, particularly in the 21st century. The contemporary soul scene includes artists such as The Sweet Vandals, The Excitements, Freedonia, The Pepper Pots and The Sey Sisters, among many others. We will focus on the supergroup Aretha Soul Divas, a tribute to Aretha Franklin, Queen of Soul, which features five remarkable lead singers: Astrid Jones, Juno Kotto, Shirley Davis and Mayka Edjole. An example of collaboration within the soul scene, this case study will be examined in relation to two main aspects: musical performance and cultural identities. It provides evidence of the leading role of women artists, particularly of African-descendant women in Spain, and it intersects with broader issues such as gender, culture, ethnicity or “race”, feminism and diversity.

Keywords: soul music, Spain, African descendant identities, women artists.



YOUTH TERRITORIES AND URBAN/ MUSICAL ARTIVISMS IN THE CENTRAL AREAS OF SÃO PAULO/BRAZIL

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Priscila Miranda **BEZERRA**, Paulista University, Brazil

Juliana Conartoli **RODRIGUES**, Paulista University, Brazil

× Abstract

This paper presents some results of our researches and reflections on youth musical practices, uses of the city and artistic circuits or ecosystems in central areas of São Paulo/Brazil, within the scope of the Research Group URBESOM (Urban Cultures, Music and Communication). In recent years, São Paulo has been experiencing a scenario in which the Mayor and the “Municipal Secretary of Culture and Creative Economy” have presented proposals that emphasize the central area of the city as a strategic hub for the creative economy and tourism, with assumptions that so often conflict with the actions and struggles of the groups/collectives that produce and consume cultural practices and cultural/musical life in those urban territorialities. This shows that the city center and the notions of “creativity”, “cultural entrepreneurship” and “musical city” are in dispute, both in their narratives and in the effective practice of the various actors involved (entrepreneurs, collectives, urban activists, public authorities etc.). Through ethnographic-inspired field research, cartographies and dérives that we have been carrying out, we seek to understand this context, focusing on creative economies that are more insurgent and dissident, such as the artistic/musical production practices of the groups analyzed by us. We highlight the territories of Baixo Augusta, Anhangabaú and Bixiga understood as potent regions in the discussions and conflicting practices about creative economies in their possibilities and limits, emphasizing music and its practices as a central and aggregating force for the elaboration of forms of artivisms, socialities and affectivities, in the ways of making the city.

Keywords: musical practices, territory, artivism, creative city, urban culture.



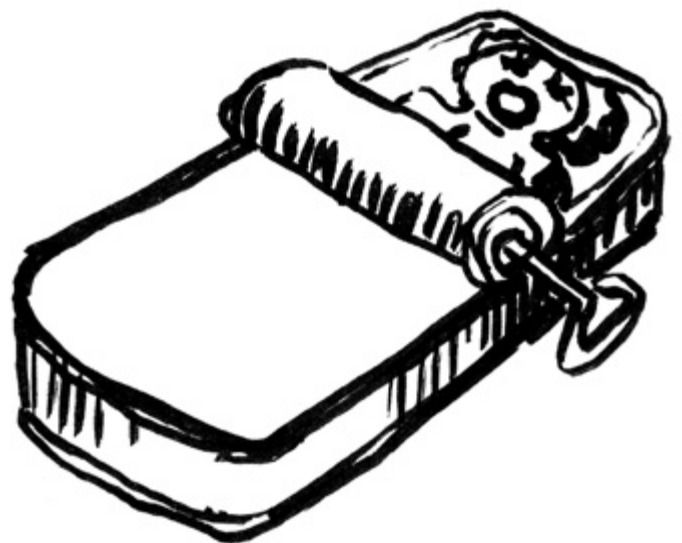
DIY IN ROMANIAN REGGAE AND SOUNDSYSTEM CULTURE

Ioana PÎNZARIU, National University of Music Bucharest, Romania

× ~~Abstract~~

In Romania, the underground music carved out its own micro-tribes, managing to create itself from scratch and survive in the post-communist era. While hip-hop was organically produced by the financially disadvantaged people, Romanian reggae and dub music was the fruit of genuine passion for the bass culture. The same admiration towards Jamaican music managed to give birth to home made sound systems, reggae and dancehall albums, an international gathering that lasted for nine years, a record label and many other movements. It developed a sense of (pseudo)elitism in the members of the communities, it incentivized people to advocate for marijuana legalization, having become an essential component of the Romanian underground landscape.

Keywords: DiY cultures, reggae, Romania.



I DISAGREE. ILLEGAL ARTISTIC INTERVENTIONS ON EASTERN-EUROPEAN PUBLIC MONUMENTS

Voica **PUSCASIU**, „Babes-Bolyai” University, Cluj-Napoca, Romania

× *Abstract*

Monuments to fallen and often hurtful ideologies have largely been removed from the public space. And this is not a recent attitude like we now see in the light of BLM movement; in Eastern Europe this happened right after (or during) the anti-communist revolutions in a symbolic take-down of dictators, oppressive “walls”, and “curtains”. These actions had little to do – if nothing – with the monuments’ aesthetic or artistic value, but rather it was *damnatio memoriae* in its most basic iteration. But what about works those that remained? What fate awaited them? Some (yet not all!) are covered in almost benign graffiti, while others are “defiled” by distinctively political artistic interventions. Much in the same way, newer works are also subject to public scrutiny, and they too often fall short. In this case the protest is not directed against history, instead it may come from an aesthetic judgement. There is a difference in sentiment between the illegal pots of paint used on the Monument to the Soviet Army (1954) in Sofia and the ones used on the Memorial of Rebirth (2005) in Bucharest. However, what is the cutline for “vandalism”? Does the intervention over a communist-era monument point to its current lack of meaning or does it attest to its continual memorial function, albeit it’s the bad type of memory? And what of the post-communist ones, do these interventions mean they failed to connect with the public from the get-go? These questions, reflecting the complexities of the practices, are perhaps worth further exploration.

Keywords: public monuments, illegal intervention, protest, graffiti, memorial.



André QUARESMA



JAZZ-OFF AND THE BIRTH OF ELECTRONIC NOISE

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× ~~Abstract~~

To analyse Noise Music aesthetics is to embark on a journey on a broad sea of concepts. On one hand, we must think about the materials and go back to 1913, to Luigi Russolo L'Arte dei rumori (The Art of Noises), where the Italian futurist artist introduces the "music" of the industrial revolution as a new source of sounds that can be used to compose new melodies. On a more theoretical approach we have Arnold Schoenberg fight against consonance – The emancipation of the dissonance is first mentioned in 1926. On both cases, when we refer to Noise as an aesthetics, we are talking about nothing more than the use of non-conventional sounds to achieve music. The work of John Cage standardizes this idea, he starts with the exploration of the materials of percussion instrumentation (to the point of turning pianos into percussion instruments), he then adds turntables, magnetic tapes, and literally any sound to his compositions (Cartridge Music is composed in 1960 for unspecified amplified small sounds). In his compositions he developed indeterministic approaches to overcome the composer/interpreter music habits and preconceptions. This led to criticism and doubts about the validation of his work has music, Cage answers to this with nothing more than the definition of music by saying that the ones who can't call his work music can refer to it as organized sounds. We can map the birth and evolution of Jazz in this same timeline.

Keywords: Jorge Lima Barreto, JAZZ-OFF, experimental contemporary, experimental music, contemporary portuguese music, noise music.



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'I'M NOT A 'REAL WOMEN

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× ~~Abstract~~

This paper presents an insight of how political and ideological issues are represented in music graphics in the United Kingdom from 1978 to 2008. The analysis focuses on music packaging of punk and post-punk bands engaged in the political 'extreme' – particularly the anarcho-punk movement and the neo-fascist punk and skinhead scenes. It focuses particularly on the role of women in the movements. It presents an overview of the participation of women either as members of bands, such as Vi Subversa from Poison Girls or Kelly Cross from Razors Edge; or in the production of associated content such as the designer Gee Vaucher from Crass or Jaki from Lionheart. Additionally, it addresses the way in which feminist politics, roles in society and patriarchy are integrated (or not) in the music graphics. It also analyses how the interactions between genders are perceived. Visual media can offer a way of expressing a strong, direct, intelligible message, and therefore it is no surprise that politically engaged bands use music packaging as a propaganda medium (and music and graphics become powerful weapons to attempt to catalyze change). In this context, graphics have the function of informing and persuading, and iconic visual allegories become a representation of loyalty and allegiance. The music graphics reveal and divulge the political agenda. This paper addresses how content and stylistic devices are used in gender discourses. It focuses particularly on music graphics as a propaganda tool and how political communication is achieved through visuals in a subcultural context.

Keywords: punk, gender, feminism, anarcho-punk, neo-nazi rock.



CAKES, MEMES, DIASPORIC CULINARY PRACTICES AND SUSTAINABILITY: THE CASE OF 'BOLO BENTÔ'

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Kadma **MARQUES**, State University of Ceará, Brazil

× Abstract

Today we can understand gastronomy as a contemporary identity mark/a form of relational knowledge, in the sense that the act of eating transcends the natural/nutritional, as it emphasizes/comes from the social field and assumes a role of arbitration between subjects/cultures and contexts/experiences. So much so, that we often find in the area of food culture, intersections with other areas of social life. An example of this are the trends in confectionery in Brazil, as in the case of Bento's Cakes, an individual cake that has motivational messages at the top and draws attention due to its shape: the sweet comes inside delivery packages for snacks, hence its name. The coronavirus pandemic has fueled the spread of this trend. In the Brazilian case, the making of the cake was associated with the culture of the "meme", having, therefore, gained a lot of visibility in social networks, transmuting food into one of the linguistic elements that is present on the internet, especially on social networks. However, the culinary trend in question presents, as its own nomenclature suggests (cake in the lunch box), a challenge that is already in the wake of global problems: more Styrofoam packaging is produced and distributed, which points to a lack of sustainability management and eco-efficiency in this new branch of the creative industry. In a methodology that combines netnography and discourse analysis, we will put into perspective the gastronomic practices (of the confectionery, in this case) as an identity mediator, since the sweet is the recreation of a South Korean trend, while we will observe which solutions are being envisaged for the problem of the excess of garbage produced by the increasing diffusion of delivery packages. We will explore the videos besieged on Tik Tok, Facebook, Youtube and Instagram using the hashtag #BentoCake. It is important to emphasize the sharing of knowledge/practices (diasporic), as constituents of a historical web of understanding of experiences/daily life and cultural hybridisms, expressed in confectionery practices and in the sustainable management of this business model.

Keywords: contemporary gastronomy, sustainability, Bento Cake, Memes, cultural hybrids.



‘IT WILL HAPPEN EVENTUALLY’: THE SONIC AND VISUAL ARCHIVING OF THE BRISBANE MUSIC SCENE

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John **WILLSTEED**, Musician and Academic, The Go-Betweens, Queensland University of Technology Australia

× Abstract

Since The Saints released their debut single (I’m) Stranded in 1976, the Brisbane underground music scene has received increasing global recognition and attention in both academic and popular accounts of the city’s music history (Stafford, 2004; Willsteed, 2011; Bennett & Rogers, 2014; Regan, 2019). Continuing the trend to classify popular music as artefact, worthy of its place under the broad banner or ‘cultural heritage’, in this paper we wish to discuss new ways to preserve this underground music scene, its sounds, vision, memories and ephemera, through creative practice. It is true that the archiving of scenes is always ongoing, and never completed (Bennett & Rogers, 2016: 29). But there is a sense of urgency now—an impetus— particularly for punk and post-punk scenes, as the (mix)tapes begin to crumble and the memories of participants begin to fade. Although DIY preservationists remain crucial to the music heritage ecosystem, they function without the resources and technologies afforded to institutions. Often the platforms and services depended on to house such DIY archives, through convenience or necessity (i.e. “free”), are embedded with market precarity and as such, ironically, risk obsolescence. Instead, we draw on our own creative practice and overlapping histories as musical participants in the scene to show how music scenes can be remembered and re-archived through sound, vision and performance using DIY methodologies whose origins lie with the artefacts, the experiences and the memories.

Keywords: cultural memory, DIY archivists, heritage, music scenes, music cities, post-punk, music performance.



A MISSION CALLED CALLED LEVI'S®

Celeste **REIS**, Faculty of Arts and Humanities of the University of Porto, Portugal

× **~~Abstract~~**

Believing and promoting change is building the future and this is a mission called Levi's®. From its origins as workwear, jeans, after cyclical phenomenon in fashion, present themselves as a premium concept for some brands, an icon of social status. Jeans generated a timeless, almost mandatory, transversal and democratic fashion of all genders and ages, defying dress codes. Symbol of counterculture, following urban tribes, history has witnessed that blue jeans were never stopped, these became a cultural norm and Levi's a religion... Levis Rules. Focused on permanent innovation, committed to the sustainability of the planet, they promote Cottonized Hemp, Water<Less™ technology and Levi's® WellThread. The legendary brand of affection, which sews billions has a mission: change the fashion industry... for good.and the memories.

Keywords: fashion, innovation, sustainability, mission, change.



SELF-CARE, DIY AND HEALTH LITERACY: AUTONOMOUS, POLITICAL AND NATURAL GYNECOLOGY ZINES

Aline Ângela Victoria **RIBEIRO**, State University of Campinas, Brazil

× Abstract

Over the past two decades, in Latin America, a series of categories (autonomous gynaecology, natural gynaecology, political gynaecology, among others) have been used to promote health literacy and autonomy for cisgender women (and, in some instances, other people who have vulvas). A key principle of autonomous/natural/political gynaecology is do-it-yourself, as a form of pedagogy, as a political and activist initiative, or as a personal practice of self-awareness. Feminist-inspired, these categories are currently being put into use in Brazil through an informal network of actors and institutions, such as feminist activists, midwives, menstrual educators, and physicians. These categories also disseminate through sharing materials like zines, particularly online. This paper is part of my doctoral research and explores some of the practices and knowledge that emerge from such categories. I will discuss five digital zines, all in Brazilian Portuguese, freely shared in Brazilian groups, pages, and/or sites on the internet. I focus on zines due to their pedagogical role and their importance in contemporary feminisms, as well as being “things” that embody the do-it-yourself philosophy. I take inspiration in the ethnography of documents as a methodological approach, taking zines not as mere publications, but as artefacts that mobilize and produce demands, tensions, and knowledge. In this context, sharing the zines, as well as making them, or talking with others on the internet about their contents, helps to develop autonomy, health literacy, and self-care. It also contributes to the production of gynaecological knowledge and practice that is better aligned with contemporary feminist ideals.

Keywords: autonomous gynecology, natural gynecology, political gynecology, zines, health.



THE BEAT OF BRAZIL: TANIA MARIA'S DEBUT IN THE NORTH AMERICAN JAZZ SPOTLIGHT

Luiz Sergio **RIBEIRO**, Santa Catarina State University, Brazil

× *Abstract*

In 1980, the Brazilian pianist, singer and composer Tania Maria was invited to record two episodes for the *Ad Lib*, a North American musical television series hosted by Phil Moore. It results in the release of “The Beat of Brazil”, featuring two distinct Brazilian artists, Tania Maria and Laurindo Almeida, a Brazilian guitar player established in the United States in 1947. Both Brazilian artists led their groups distinctly to play Brazilian jazz. This North American television recording brought Tania Maria to an international spotlight within the North American jazz world. Also, she was one of only three female pianists that took part in that series. With her natural ability to join scat singing, Brazilian rhythms, and using the piano as percussion, Tania Maria followed a musical path reflecting her strong Brazilian musical identity during the performances throughout her career. This paper addresses Tania Maria’s positioning strategies in the North American jazz world, considering its production, partnerships, repertoire, studios and clubs, which led Tania Maria to be nominated for a Grammy Award in 1985. It is part of an ongoing PhD research entitled “Tania Maria–Artistic trajectory and musical identity” at the Santa Catarina State University, Brazil. It includes biographical and fieldwork research, including interviews with Tania Maria, her family, band partners, producers, and the analysis of liner notes in thirtytwo albums produced in nine different countries and a periodical survey published outside Brazil, journals, photos and videos. The primary aim is to examine the challenges faced by a Brazilian black woman artist in a predominantly jazz male-dominated world.

Keywords: jazz, Brazil, Tania Maria, international career, musical identity.



DO YOUR OWN ADVERTISEMENT. **ANALYZING THE EFFECTS OF** **SUBVERTISING IN THE CLASSROOM**

Inés Leal **RICO**, Alicante University, Spain

× Abstract

Subvertising has been traditionally associated with counterculture and anticonsumerism values but also it's been used as a pedagogical tool for children and teenagers in order to achieve a better understanding of how corporate communication tries to deceive their wants and needs. This paper will focus on evaluating the effects of using subvertising as a tool for learning critical thinking and critical media literacy in young students. There are three primary aims of this study: 1) review the articles related to an educational use of subvertising; 2) locate the studies focused on DIY methodologies to improve critical thinking and 3) propose recommendations to improve the results of this pedagogical methodology. Data for this study were collected from a previous study review where articles based on applied workshops in young students have been selected and reviewed. Thus, a comparative study of the articles published by Borromeo (2016), Chung & Kirby (2009), Gainer et al. (2009), Gordon et al. (2018), Hyatt (2011) and Schoneboom (n.d.) has been carried out. I've analyzed the methodologies and results of these workshops and added some recommendations to improve this technique. The results point out that subvertising techniques are well received by students and can be efficient in promoting awareness. Using cut-and-paste advertisement techniques in classrooms helps students to critically decode ad's messages and promotes understanding of how the advertising machinery works through tactics of appropriation, incorporation, and transformation. These techniques promote critical thinking and encourage students to become critical consumers. These findings may help us to obtain a global vision of which are the successful techniques and methods when applying DIY advertising in school workshops and how we can improve them.

Keywords: subvertising, spoof advertisements, cut-and-paste, media literacy, DIY.

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FROM VIRTUAL TO IRL: VAPORWAVE ONLINE SCENE AND ITS OFFLINE BRANCH

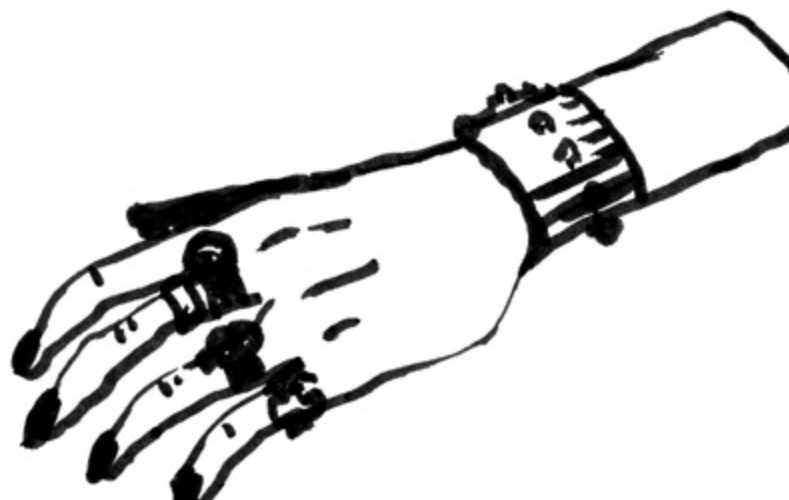
Alessandro **RICOTTI**, Catholic University of Milan, Italy

Simone **TOSONI**, Catholic University of Milan, Italy

× ~~Abstract~~

Since the advent of the Internet, crowds of young have entered the online sphere, bringing their sociocultural practices into the virtual dimension. The Internet soon began to harbor spaces for people from all around the world to encounter and build new cultural forms. In this process, different artistic endeavors found their birth in the virtual realm: from music genres to performative practices, the Internet saw the rise of a new cohort of social and cultural experiences. Among the different music-related acts, vaporwave has been one of the most longstanding, influential, yet mysterious outcomes. Briefly speaking, vaporwave is an Internet-born music genre, consisting of a DIY assembly of different sonic sources, typically picked from 80s muzak and lounge music. Broken out at the beginning of the 2010s, the vaporwave phenomenon flourished online – in what has been referred to as the «digital underground» – thanks to social media platforms like Tumblr and Reddit. Indeed, the activities of vaporwave's advocates spread over an intricate network of social media sites, cloud-based services, and streaming platforms: we can call this complex assemblage of media territories the vaporwave virtual scene. Interestingly enough, at the end of the 2010s, in some Italian cities, there have been unsuccessful attempts to translate the genre into the offline: a series of events tried to substantiate vaporwave's digital acts. Through a practice-centered approach, the present contribution aims to explore the virtual vaporwave scene, examining its forms of participation and the development of the genre's canon. Doing this, we'll discuss vaporwave's unfulfilled landing – from the online dimension to the offline one.

Keywords: virtual scene, diy digital practices, countercultural acts.



IN SEARCH OF COLLECTIVE AUTONOMY. **‘D.I.T’ PRACTICES IN PERFORMING ARTS** **PRODUCTION**

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× ***Abstract***

Over the last two decades, in Portugal and elsewhere in Europe, independent performing arts structures in the fields of contemporary dance and theatre have had to downsize and became increasingly precarious, gravitating towards the now pervasive project-based model of work (Borges, 2020; Van Assche, 2020;). This evolution notwithstanding, it seems that the model ‘one artist, one career’ (Menger, 2001) remains the paradigmatic organizational model, indicating the persistence of an over simplistic representation of professionalization by which building a ‘successful’ artistic practice is seen as being equivalent to establishing an artistic organization around one’s individual or collective practice. Fighting in the margins of the field, however, there is a growing number of artistic organizations which are experimenting with different, more horizontal and collaborative forms of work. These are often production or creative structures managed jointly by artists and producers that, unlike conventional artistic collectives, are not vertically organized (Kjulavkovski, 2021); do not rely on charismatic leadership; share administrative, management, production and even financial resources but follow autonomous artistic paths. Building on extensive field work among performing arts organizations in Portugal as well as on the cases of L’Amicale, in France; and SPIN and Manyone in Belgium, our research discusses these experiences as manifestations of a transition from the ‘DIY’ logic to a ‘DIT’ - Do It Together – mindset (Hesters, 2019), i.e., a transition from individualistic models to (new) forms of ‘collective autonomy’ which encase the potential to substantially reshape the relationship between the spheres of artistic creation and production/ arts management.

Keywords: artistic collectives, artistic work, arts management, performing arts, organizational models.



CONVENING THE VIRTUAL MUSIC SCENE: WEB3, MUSIC AND ARTICULATION

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× Abstract

In 2004, Andy Bennett and Richard Peterson conceptualised the virtual music scene in their edited collection *Music Scenes: Local, Translocal and Virtual*. The collection's introduction - widely cited within scene research - positions the virtual scene within a strictly technological frame: "virtual scene participants around the world come together in a single scene-making conversation via the Internet" (10). The Internet observed here is not the integrated, normalised strictures of Web 2.0 (public access to social media platforms like Facebook and Twitter was years away) but a messier and more makeshift online environment. The virtual scenes concept represents this. In this paper, I'd like to explore the virtual music scene concept from a similar perch, almost twenty years later. As blockchain enabled technologies announce themselves as Web3, where does this leave the virtual scene? Rather than outmoded, I argue that — with a few tweaks — the virtual scenes concept provides a viable lens for understanding the emerging decentralised internet.

Keywords: virtual music scenes, Web3, technologies, decentralized internet.



READING, STORYTELLING AND CARTOONS: AN EARLY, POP-MODERN AND DE-STEREOTYPE EDUCATION TO A GENDER EQUALITY

Grazia **ROMANAZZI**, University of Macerata, Italy

× ~~Abstract~~

The advertising and mass communication tools mediate a stereotyped culture and an idea of society stratified on gender differences, using images and subliminal messages. The communicative strategy is the symbolization of status quo, because of the need of gender identification in the early childhood. The aim is to persuade to purchase by the manipulation of the will of children and adults. Young people are attracted and induced to consume products not specifically made for them. Adult people are educationally uncertain and discontinuous; so, they yield to the demands of the young and grant them an improper decision-making and purchasing power. This communication aims to use an educational strategy able to deconstruct certain cultural stereotypes by using dissemination tools and the communicative-symbolic potential of images and narratives. However, this time, some characters from books, stories and cartoons suggest new adventures of emancipation and affirmation of their own personal identity.

Keywords: reading, storytelling, cartoons, gender equality, early education.



CALLING OUT IN TRANSIT. HOW AN INTERNET RADIO STATION SOUGHT OUT COMMUNITY AND CONNECTED OUR PANDEMIC WORLD

Nico **ROSARIO**, King's College London, Academy for Theatre Leadership at Center Theatre Group in Los Angeles, United States of America

× ***Abstract***

It began the way most revolutions do: out of necessity. At the start of the pandemic, to stave off boredom and generate something resembling community while under quarantine, Radio Alhara was born - coincidentally on the same soil as Palestine's more famous one-time resident, Jesus Christ. But I would argue that the Sonic Liberation Front (as the station refers to its programming) has become the most compelling gospel to come out of Bethlehem since that prodigal son left for Nazareth, and over the course of two years, Radio Alhara went from a local act of resistance to a global battle cry heard from Beirut to Bogota, as superstar DJs submitted mixes to prevent their airwaves from running dead air and radio stations across the world simulcasted Radio Alhara's broadcasts at home to amplify the Palestinian anti-Zionist cause. A solidarity movement against oppression, racism, apartheid, and authoritarianism used the radio as its town square, dancefloor, and after-hours. It replaced IRL with something even more real: a haven to listen, vibe, and commune with people we didn't realize were the same as us. 'Radio is a sound salvation,' Elvis Costello once declared, and it is in this spirit that I propose to examine the impact of Radio Alhara as a social movement, cultural phenomenon, and worldwide community of politically-aligned cosmopolitans, all searching for ways to enact change. In an age inundated by social media, 24-hour news cycles, and everything available in an instant and served a la algorithm, what can radio possibly do? As it turns out, it might hold the key to our collective liberation. And the soundtrack is amazing.

Keywords: radio, airwaves, Palestine, radio alhara, sonic liberation front.



JAZZ AND DIY PRACTICES DURING THE BRAZILIAN MILITARY DICTATORSHIP (1964–1985)

Renan **RUIZ**, Paulista State of University, Brazil

× ***Abstract***

Marcha Sobre a Cidade (lit. March Over the City) was the first album by the Brazilian jazz group Grupo Um (lit. Group One), released in 1979. The album was recorded, produced and released outside the mainstream transnational music labels that dominated the Brazilian record market during the Military Dictatorship (1964–1985). The album triggered the rise of Grupo Um, starting a period of a powerful presence of independent album releases in Brazil during the early 1980s crisis in the record industry. In addition, it merges a partnership between Grupo Um and Lira Paulistana, one of the leading DIY cultural hubs in São Paulo, Brazil. From February 1980 onwards, an artistic ecosystem of jazz-related instrumental music around Lira Paulistana was established, witnessing the emergence of new musical projects such as *Divina Incrência*, *Pau Brasil*, *Metalurgia*, *Pé-Ante-Pé*, *Freelarmônica*, and *Medusa*, among others. We can perceive *Marcha Sobre a Cidade* as a milestone for a new generation of Brazilian jazz musicians, the *Vanguarda Paulista Instrumental*. In addition, Grupo Um's new sounds synthesize the musical production of a generation: the nuances and tensions between jazz music and Brazilian identity within a dictatorial political context.

Keywords: Brazil, Brazilian military dictatorship (1964–1985), Jazz, DIY, vanguarda Paulista instrumental.



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BEYOND ‘THE GIRL FROM IPANEMA’? **ANITTA’S PERFORMANCE IN GIRL FROM** **RIO MUSIC VIDEO**

Simone Pereira de **SÁ**, Federal Fluminense University, Brazil

× ***Abstract***

This presentation aims to discuss the ways through which Brazilian popular music circulates worldwide, unveiling the market and performative strategies applied to achieve international audiences. The analysis will focus on “Girl from Rio” music video, performed by the Brazilian singer/composer Anitta in 2021 - who sampled one of the most famous bossa-nova songs, Garota de Ipanema (The Girl From Ipanema), by Vinicius de Moraes and Tom Jobim. The songs negotiate in different ways modes of being Brazilian, sometimes reinforcing, and other challenging stereotypes of “latino” happiness and erotization. Issues of gender, cultural identity, territories and power asymmetries emerge from the circulation of by these peripheral pop songs, mediated by different media systems and translated into other languages that spread images and sounds from Brazil and Latin America across the Global North.

Keywords: music video, Brazilian music, bossa nova, funk, Anitta.



TRANSNATIONAL SCENE PARTICIPATION AND DIY STRATEGIES OF RELOCATION IN THE MIGRATORY EXPERIENCES OF CROATIAN PUNKS

Jacopo **SANNA**, University of Graz, Austria

× *Abstract*

Participating in a DIY music scene often has a massive impact on the life of an individual, also in terms of DIY capital that can be converted into other types of capital. At the same time, personal experiences and life trajectories have a strong influence on determining the nature of a local scene. Using the DIY punk scene of Croatia as a case study, this paper aims at seeing to what extent is this true in the cases of scene participants who have relocated abroad. In other words, how does scene participation influence the migratory experiences of “punk migrants”, and how is it simultaneously influenced by them? Drawing from a series of narrative interviews with members of the Croatian DIY punk scene who have moved to other countries in Europe, and using theoretical tools borrowed from transnationalism studies and Bourdieu’s sociology, the analysis aims at investigating three dimensions of the interaction between migration and scene participation: first, whether being active in a scene has any influences on migration reasons and on the destinations selected by migrating scene participants; second, what are the main factors in determining whether an individual will feel compelled to still be active in a scene abroad; third, how intra-European migratory phenomena have an influence on local and translocal DIY punk music scenes in terms of trades of DIY capital between home scenes and host scenes through the mediation of punk migrants.

Keywords: DIY punk, migration, Croatia, transnational scenes.



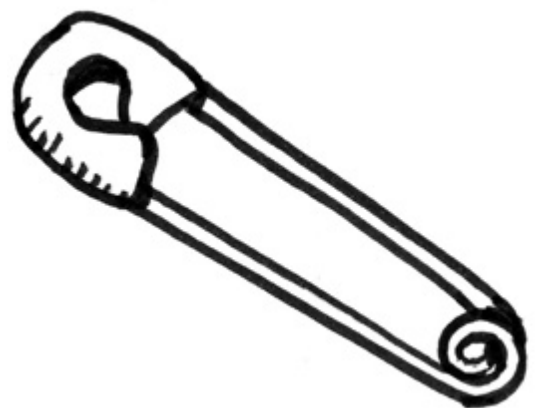
CULTURAL DYNAMICS AND NEW COLLECTIVES IN THE PORT ZONE OF RIO DE JANEIRO

Sabrina Parracho **SANT'ANNA**, Federal Rural University of Rio de Janeiro, GRUA - Recognition group for audiovisual universes at the Federal University of Rio de Janeiro, Brazil

× Abstract

This communication aims to discuss the relationship between urban intervention policies, based on the creation of creative clusters in the Port Zone of Rio de Janeiro, and new institutional arrangements that have emerged in the region. The paper is the result of long-term research, carried out by a large team of researchers, and discusses the effects of urban policies on the small autonomous cultural collectives that emerged in the area during this process, inserting new concepts and meanings for the use of art into the debate. The communication seeks to understand the relationships between the emergence of urban projects, new institutional arrangements for culture, the processes of emergence of activist movements and the politicization of culture. By analyzing the city's recent scenario, since the covid-19 pandemic and the long period of social isolation, the paper also aims to discuss survival strategies in a scenario in which an economy highly dependent on urban circulation is profoundly affected.

Keywords: creative clusters, urban intervention policies, small autonomous cultural collectives, new institutional arrangements for culture.



PRAISE FOR THE CURATOR-ARTIST- URBAN POET: CULTURAL PRODUCER AS A CONTEMPORARY FLÂNEUR

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Paulo Cezar Nunes **JUNIOR**, Federal University of Itajubá, Brazil

× Abstract

The presentation seeks to weave possible links between the figure of a cultural producer as a contemporary flâneur, from his role as a curator of events in the city, the enjoyment of walking through the streets, the passionate observer who collects impressions of the ordinary urban daily life and transforms them into extraordinary cultural actions. This perspective emerged from the authors' experience with the production of festivals, cultural events, and urban artistic interventions. The communication seeks the representation of the producer-artist-urban poet character in the flâneur's clothes with his attentive and direct look to recount the city through art. Based on urban drifts and wanderings, and under the soil of the "asphalt botanist" (Benjamim, 1994), the actions/events are organized with the sensitivity of co-creating and recomposing appropriate urban realities with a succession of moments that enjoy the city and to live without haste. A theoretical correlation of names such as Baudelaire (1996), Benjamim (1994), João do Rio (1997) and Italo Calvino (2003) will be designed, through the habit of strolling through the cultural universes promoted/traveled by the authors. With an activist artistic aesthetic, the cultural producer-flâneur is the personality that conjugates the city, characterizes, and translates the streets into encounter-metamorphoses, in the sense of encouraging urban sociability, the vivacity of spaces and moving/creating culture in the city.

Keywords: flâneur, cultural producer, art, urban culture.

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ATTRACTIVE PEOPLE MAKE BETTER MUSIC? HOW GENDER AND PERCEIVED ATTRACTIVENESS AFFECT THE EVALUATION OF ELECTRONIC DANCE MUSIC ARTISTS

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Thomas **CALKINS**, Erasmus University Rotterdam, Arts and Culture Studies, Netherlands and United States of America

Michaël **BERGHMAN**, Erasmus University Rotterdam, Arts and Culture Studies, Netherlands and United States of America

× Abstract

Do nonmusical traits of artists such as their gender or perceived attractiveness matter when people evaluate artists' music? Previous research in various music genres shows that, generally, both gender and perceived attractiveness have an influence on how artists and their musical skill are evaluated. However, the consequences of these aspects are rarely assessed in conjunction with each other, while it is known that perceived attractiveness has differing consequences for men and women. In this paper, we employ a cognitive sociological perspective to assess how the evaluation of music fragments – EDM in particular – is affected by the perceived attractiveness of a DJ, in relation to their gender. We do so by employing a survey experiment based on randomized vignettes within a sample of the US population ($n=2710$), in which respondents evaluate music fragments randomly paired with images of DJs. In doing so, we assess to what extent the evaluation of music fragments is affected by 1) DJ gender, 2) their perceived attractiveness, and 3) the interaction between these traits (while controlling for DJ's race/ethnicity as well as respondent characteristics). We find that musicians' perceived (un)attractiveness has a strong effect on how 'their' music is evaluated, and that this is largely unaffected by a musician's gender. For DJ's then, mostly irrespective of their gender, being perceived as attractive bears considerable positive consequences for how their music is evaluated, and vice versa.

Keywords: attractiveness, gender, music evaluation, electronic dance music, sociology, vignettes.



SONIC BRIDGES, SOCIAL BOUNDARIES: SYRIAN REFUGEES' USE OF MUSIC IN THE NETHERLANDS

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Jaber **MAWAZINI**, NIDOS, Netherlands

Pauwke **BERKERS**, Erasmus University Rotterdam, Arts and Culture Studies, Netherlands

× Abstract

European cities have become increasingly diverse in complex ways. These changes are challenging as they may result in (fears of) social disintegration. Arts and culture arguably offer solutions for this challenge, playing a pivotal role in enhancing social cohesion. Music is particularly suitable to bridge boundaries between minorities and majorities, due to its use of a shared emotional language and its wide potential for meaning-making. While arts play a key role in immigrant communities, providing comfort, a form of mobility, a mode of political action and a means to extend to – and incorporate in – the new society, its role has remained largely understudied. Moreover, ample research demonstrates that music can also drive or re-affirm wedges among societal groups, particularly based on class or race/ethnicity which stands at odds with music's 'universal' connective potential. In this paper, we explore how music is used to bridge boundaries between majorities and immigrant ethnic minorities. Based on 20 in-depth interviews with Syrian refugees who have relocated to the Netherlands, we explore 1) how Syrian refugees use music to foster a connection with the majority community and how these 'sonic bridges' are built, 2) what, according to them, leads to successful or unsuccessful bridging attempts, and 3) how they simultaneously maintain a connection with the diaspora through music. Concentrating on a recent group of migrants who are still actively finding their place in a super-diverse society, allows us to offer an analysis of what music's role can be in this process.

Keywords: migration, refugees, diversity, diaspora, boundaries.



FAR-RIGHT, XENO-POPULISM AND COLONIALITY: HATE SPEECH AND THE COLONISATION OF THE IMAGINARY

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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 paper aims to reflect on xeno-populism and its relations with the capitalist, colonial and racist perspective in contemporary times, from the analysis of some recent political facts, which involved interventions and aesthetic-political expressions of the extreme right in the context of Poland and Portugal, which occurred before the outbreak of the Ukraine War. Based on the theoretical perspectives pointed out, we discuss some actions and interventions conveyed in the mass media, whose relevance lies in the nature of the veiled discourse that, as argued, demonstrates the validity of xeno-populism and coloniality constitutive of the platforms of the extreme right on a global level. The analysis allows us to observe that in the shifting terrain of narrative disputes, more and more underground sectarian, racist, xenophobic, homophobic and misogynist conformations are engendered, anchored in identity issues, which resurrect old social orders and reaffirm the struggles for territories, whether symbolic or real, unveiling new clothes for old disputes.

Keywords: far-right, xeno-populism, coloniality, racism.



GENDER STRUGGLES AND PUNK AND DIY SPACES: ON REFLEXIVE COMPLICITY AND DEFIANCE LABOUR

Megan **SHARP**, University of Melbourne, Australia

Steven **THREADGOLD**, University of Newcastle, Australia

× Abstract

Since punk emerged in the 1970s as a music genre and subculture it has gained significant academic attention. Punk as a concept has now been established as a general antiestablishment attitude, as well as an anti-consumerist disposition, with a need to do-it-yourself (DIY), as much as a music genre, subculture or scene. Punk scenes have the general illusio of being resistant to dominant norms and practices, which is attractive to individuals who feel like outsiders. Yet through symbolic violence, systematic oppression can be perpetrated against those who do not invoke idealised forms of masculinity or femininity. Drawing upon ethnographic and interview data from the east coast of Australia, this article analyses struggles that occur within punk spaces where women and queer identifying punks negotiate historically established male dominance. We argue that the concepts of reflexive complicity (where men and women reproduce inequality in punk spaces) and defiance labour (moments of overt challenge to symbolic violence within punk spaces and scenes) are useful for thinking through the everyday moments where gender hierarchies are made and remade, but also challenged and transcended.

Keywords: punk, DIY, gender, queer punks, illusio, defiance labour, reflexive complicity.



CONNECTED RHYMES: A LOOK AT RAP BATTLES AND THE PERFORMANCES OF BRAZILIAN RAP IN DIGITAL CULTURE

Rômulo Vieira da **SILVA**, Federal Fluminense University, Brazil

× Abstract

After three decades of development, how Brazilian RAP is presented in the late 2010s? What are the practices, spaces and features of this increasingly popular musical genre in Brazil? This study sheds light on part of the reconfigurations of Brazilian RAP in digital culture. It look at the crossings produced by the social networking sites in the battles of rhymes, with an focus on the performances of two MCs at the 189th Batalha do Tanque, one of the most popular events of Freestyle RAP in Brazil. For this, it discusses the development of the battles of rhymes in association with YouTube and presents an audiovisual analysis of one of the platform's most popular battles in Brazil. The research demonstrates that the digital culture helps to produce shifts in the performances and in the socio-spatialities of the Brazilian RAP of the 2010s.

Keywords: hip-hop, Brazilian rap, battles of rhymes, digital culture, and youtube.



ARBOREAL AND LACUSTRINE DRUMMING PRAXIS. AN AUTOETHNOGRAPHIC EXPLORATION OF CORRESPONDENCES AND IMPROVISATION IN NATURE

Gareth Dylan **SMITH**, Boston University, United States of America

× *Abstract*

In this paper, a drummer and music education professor explores the liberatory experience of playing percussion in nature by presenting descriptive vignettes capturing the transformative possibilities of making music among trees and by water. A professional performer and teacher for over 20 years, the paper captures this musician's yearning to break free from the two-dimensional technological landscape of video conferencing and email that has come to dominate teaching, music-making, and research interactions completely over the last two years. Research tells us that being in nature, and perhaps especially among trees, is restorative for the human mind, body, spirit and soul. Drawing on their own prior and others' prior research on embodiment, autotelic personality, flow, and eudaimonia (flourishing) among drummers, the presenter richly evokes the ways in which drumming, nature and drumming-in-nature can be uniquely and optimally nurturing to the whole person. Using Ingold's (2021) lens of "correspondences", the author suggests that, more than playing music merely *on* trees and on ice, when playing in nature we can channel music together *with* non-human co-musicians. The author draws on research in eco-psychology (e.g., Orr, 2020) and eco-literacy (Shevock, 2018) to suggest, more than mere indulgence, being and making music in nature might be foundational to humanity recovering respect for our world and taking seriously how we might continue to live in it. The presentation will include audio-visual examples of the researcher's developing arboreal and lacustrine drumming praxis.

Keywords: drumming, arboreal, lacustrine, nature, trees, woods, correspondences, human, non-human.



THE VAMPIRE MYTH: NEGATIVE GOTH STEREOTYPES IN FILMS AND TELEVISION SHOWS

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× Abstract

Media can play an important role in dispelling stereotypes about certain groups. The way images about particular subcultures are produced by films and television shows may either contribute to dismiss negative stereotypes or to reinforce negative images. We analyse films and television series that feature Goths in their storyline. The aim is to uncover whether the most common Goth related stereotypes are reproduced. Our findings show us that many of those stereotypes exist in the depictions of the characters, but it does not allow us to conclude that there is an intention to portray Goths under a negative light, although the way this subculture is represented in films and television shows may influence the image the public constructs about it and reinforce the moral panic about the Goth subculture.

Keywords: stereotypes, media, goth representation, goth series, goth films.



THE THREE FILMS BY PIER PAOLO PASOLINI: ACCATTONE, MAMMA ROMA AND SALÒ OR THE 120 DAYS OF SODOM, AS A MEANS OF ANALYSIS OF THE ITALIAN SOCIETY OF THE 1960S AND 1970S

Emanuele **STOCHINO**, University of Brescia, Italy

× Abstract

This abstract analyzes three films by Pier Paolo Pasolini: *Accattone*, *Mamma Roma* and *Salò or the 120 Days of Sodom*. This analysis aims to bring out the Pasolinian reading of the Italian social change that took place between the beginning of the 1960s and the early 1970s. Italy at the end of the Second World War began the construction of a dense Infrastructure network (Diefendorf, 1989). These were the first step that allowed Italy the creation to large industrial centers and new and impressive residential complexes. Pasolini frames this first phase of social change in the films *Accattone* and *Mamma Roma*. *Accattone* is a metaphorical icon of the urban underclass adrift of the civilization of consumption who arrives in the disadvantaged Roman suburbs of the postwar period (Rhodes, 2004). *Mamma Roma* tells the story of a former prostitute who would like her son to have a good education in order to have a social redemption (Bondanella, 1985). The ex-prostitute dream will not come true because the son will be attracted more than hedonism and criminal activity than his educational career. Pasolini in a radio interview said that his first films “made under the sign of Gramsci [...] that is, to make popular national works in the Gramscian sense of the word and therefore [...] I thought of addressing at people as a social class well differentiated from the bourgeoisie” (Pasolini, 1972). After the second half of the 1960’s, Italian society was transformed into a neo-capitalist society by accepting the values of the bourgeoisie and rejecting its own cultural origins, the common population underwent a rapid change (Polanyi, 2015). The new neocapitalist society, or the mass consumer society, led Pasolini towards a production for an elite public. Pasolini meant the term: “elite not to label a privileged class exercising cultural power, but rather to describe a democratic elite ‘present also among the intellectual minorities of the working class.’” (Pasolini, 1970). We can detect this concept of refusal of the consumer society and of “Power” in his latest films such as *Salò, or the 120 Days of Sodom*.

Keywords: Pasolini, cinema, Italian society.

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LISTENING TO ABUSE: THE POSSIBILITIES FOR 'ETHICAL LISTENING' IN UNETHICAL MUSIC INDUSTRIES

Catherine **STRONG**, RMIT University, Australia

Rosemary L. **HILL**, Huddersfield University, United Kingdom

Bianca **FILEBORN**, University of Melbourne, Australia

× Abstract

In recent years, there have been numerous revelations of abusive behaviours committed by, and to, people in the music industries. This paper considers what it means to engage with the music of known abusers, that of women artists who have been subject to abuse in the music industries and who grapple with their experiences through their music, or indeed any music at all created in a fundamentally exploitative system. Given that it is increasingly apparent that abuse – of various sorts - is a structural feature of the music industries, is some sort of 'ethical listening' even possible, and what are the conditions in which it can occur? How does a knowledge of abuse disrupt the nexus between listening and pleasure, and how might this produce new affordances? We argue that a reconfiguration of our expectations of music, and deliberate engagement with music that creates uncomfortable affects, may point the way towards a relationship with music that foregrounds the other, and therefore a less individualised and potentially more ethical listening experience. We concentrate in particular on three cases studies of women artists who have been abused while working in music – Kesha, Lingua Ignota, and Alice Glass – where the music they create to deal with trauma is still caught up in the structures that enabled it.

Keywords: gender, abuse, ethics.



CROSSING THE (ERASMUS) BRIDGE: HOW MUSIC FESTIVALS REPRODUCE OR BREACH SOCIAL AND SPATIAL BOUNDARIES IN ROTTERDAM

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Thomas **CALKINS**, Erasmus University Rotterdam, Arts and Culture Studies, Netherlands and United States of America

× ***Abstract***

Music festivals have often been defined as both spaces of inclusion and exclusion. Previous work examines if and how social boundaries are crossed within festival spaces. Less is known about festival spaces within the context of urban spatial boundaries. These spatial boundaries are relevant to our understanding of inclusionary and exclusionary processes, as research within urban sociology has shown that patterns of segregation and gentrification shape a range of other inequalities in the city, for example related to health, education and wealth. Although there has been an increased attention for how these patterns of segregation affect music production and consumption, little explicit mapping has been done. Moreover, it is often assumed that music festivals are so-called liminal spaces, meaning that they are removed from the mundane processes of everyday life. Following from this, patterns of in-and exclusion could be assumed to be different in festival spaces because of the liminal characteristics of these spaces. It is of importance to take under scrutiny this assumption: what is the actual interplay between the patterns of inequality present in the everyday urban fabric and the 'sacred' festival space? We do so by taking a longitudinal spatial perspective on the city of Rotterdam. Combining data on the demographic compositions of neighborhoods with festival locations between 1970-2020, we will explore the extent to which music festivals are able to bridge or reinforce spatial boundaries present in the city.

Keywords: segregation, music festivals, mapping, social boundaries, spatial boundaries.



BRICK BY BRICOLAGE: ADOBE PUNK, DIY THEATRICALITY, AND DECOLONIZING LOS ANGELES

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

× *Abstract*

Part talk, part hands-on creative workshop, this interactive presentation offers, first, a case study on the theatrical play, *Adobe Punk* (About...Productions), which premiered in March 2022 at Plaza de La Raza in East Los Angeles, California (US). It is framed by the idea that conversations around sustainability - as a concept that stresses “intergenerational equity” in terms of economic, societal, and environmental means of community endurance - demand that 1) we reflect on ongoing historical injustices in order to remedy (e.g. settler colonial) exploitation and environmental abuses and 2) we align punk DIY with other communities’ DIY practices rooted in radical anti-capitalist, anti-colonial sustenance models. Coined a ‘theatrical zine’, *Adobe Punk* was born from an intergenerational collaboration between a mother (Theresa Chavez) and son (Gabriel Garcia). Chavez also directed the play and, along with Nina Diaz (of *Girl in a Coma*), composed the songs. The storyline is set in Bell Gardens (Southeast LA) in 1980 during a time of great socio-demographic change after white flight occurred and Latinx, Black, and immigrant communities, such as Lebanese refugees, made Bell Gardens their home. Chavez was part of the formative Los Angeles punk scene in the 1970s, and, as such, the play is pointedly inspired by DIY punk culture. Crucially, the takes DIY as its central theme through which the history of Bell Gardens (Los Angeles) is shared. For example, the accompanying “info zine” reads, “Californios were a DIY culture much like the punks. Separated by hundreds of miles from what is now Northern Mexico, they developed their own distinct food, music, dress, and created their culture from the ground up.” The opening scene is set with our three punk protagonists - one male (Latinx), two female (Lebanese and white) - returning from an X show singing “In this house that I call home.” The walls of the squat are covered in lists, flyers, photos and other cut-and-pasted ephemera in the DIY bricolage aesthetic.

Keywords: DIY, decoloniality, place, generational injustice, repair.



TURNING LIFE INTO ART AND TURNING ART INTO A WAY OF LIFE. A PERSPECTIVE ABOUT ART-BASED RESEARCH, SOCIAL INTERVENTION AND YOUNG NEET

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× *Abstract*

Increasing importance has been given to the incorporation of artistic practices as a methodology, which is why we consider that artistic practices can be understood as an essential vehicle in the emerging dynamics of action research. At the same time, art-based research is also a promoter of civic involvement, a symbol of active citizenship. Thinking about art-based research and art-based education, we agree that civic participation cannot only be theoretically envisaged, i.e., these ways of participation should be analysed from activities, behaviours and initiatives carried out in geographical – and sometimes digital – contexts, taking communities as a starting point. Furthermore, in this presentation, we venture to assert that art-based research is a means of improving citizenship practices, but also a vehicle for fostering community links which, in turn, potentiate discussions and reflections around specific social problems. Thinking of the Portuguese context, Cerco do Porto neighbourhood was inaugurated in the 1960s and since then it has been one of the largest social housing districts in the city of Porto, more precisely in the parish of Campanhã. In fact, it is currently one of the most populated. Initially, it was built to meet the housing needs of the city, however, it quickly became a geographical and social space marked by uncertainty, stigma, precariousness, crime, and social exclusion. In that sense, from a sociological point of view, we believe that this research and the artistic initiatives carried out, - namely the “Neighbourhood is Ours!” Workshop – can be a vehicle to dismount the discourses and imaginaries of unsafety, insecurity, and fear regarding that location, and especially regarding the young people who live in them, namely because these young NEET are one of the social groups who suffer the most with this type of categorization. Within the Workshop, artistic initiatives related to music, graffiti and photography were carried out, and two participative milestones were also achieved. The first was the visit of the research team to the neighbourhood, and the second was the final presentation session of the results of the initiatives by these youngsters at the University. The initiatives began in May 2021, and occurred weekly, under the format of artistic residencies.

Keywords: art-based research, social intervention, young NEET, Porto.



POP PEDAGOGY AND ADOLESCENCE

Massimiliano **STRAMAGLIA**, University of Macerata, Italy

× ~~Abstract~~

This communication aims to describe a psychopedagogical research path started in 2011 and still in progress. In 1994, Luisa Santelli Beccegato claimed a «more aggressive pedagogy, towards the past, in psychological and psychoanalytic terms» (1994: 306). In 2003, Michele Corsi wrote: «Supported by academic pedagogy (I do not consciously use the term: “scientific”, because both pedagogies: the popular and the academic have the right and duty to define themselves scientific), the popular one must instrumentally allow society to finally happen» (2003: 10). Thus, it became necessary for Italian Pedagogy to combine the new frontiers of Catholic Personalism (Neo-Personalism) with psychoanalysis and popular culture. The newborn, according to Donald D. Winnicott, is equipped with spontaneity and a potential real Self, which effectively needs adequate answers by the mother (1980: 183). A good enough mother makes order in the omnipotence of the baby, by answering promptly and frequently to the needs of care: the immediate appearance (following the crying), within the perceptivity of the newborn, of the face of the mother (her looks, breast, cuddles, cares), gives the illusion of creating the world, granting the spontaneity of the Self (ivi: 184). The show's magic and illusion are, from this viewpoint, revalidations of the early objective relationships. Biological birth corresponds to adolescent social birth. That's why the Theory of Affective Myths (Charmet, Rosci, 1995; Miscioscia, 1999) can help researchers to better understand adolescence.

Keywords: education, family, pschycoanalysis, pop culture, adolescents.

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COLLECTIVE SPHERES: EXAMINING THE CREATIVE SUSTAINABLE ELEMENTS OF SCENII

Simon **STRANGE**, Bath Spa University, University of West of England, Central School of Speech and Drama, United Kingdom

× **Abstract**

Popular music relies on group dynamics, with collaborations reaching peak moments in time known as scenius, or eco-system of genius (Eno, 1996; Fisher, 2018). I will examine creative development in popular music through the interrelationships which existed between people, in certain places, at certain points in time, contemplating my own role in various scenii and their own sustainability. Interconnections, equating to the rhizome of theorists Deleuze and Guattari (1987) or systems art and cybernetic principles (Ascott, 2003), display non-hierarchical, horizontally aligned development (Shanken et al., 2015) which are self-perpetuating. Art and music worlds (Becker, 1982; Crossley, 2015) act as theoretical diving boards. Artists inhabited art worlds, artistic genres, which evolved through the patronage of viewers, blurring boundaries between artist and viewer, encouraging non-hierarchical interactions. Bands exist as natural homes for creativity, defined by relationships: between members, management, record companies, subcultures, and audience. Group responses catalysed further actions as concepts of serendipity and chance drove scenes in natural directions, regenerating through the input of human stimuli. Exploring contemporary popular music, case studies of scenii will include bands such as Massive Attack/ Portishead through music interrelationships in Bristol, UK and the emergent Jungle, grime and new-jazz scenes in London. Personal connections to the Glasgow indie and Parisian punk music scenes in the 1990s will also be analysed. I survey with members of these scenii the essential elements which supported individual and collective creative growth, from my position as an integral participant.

Keywords: scenius, popular music, creativity, hierarchies, cybernetics.

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EVENTIFYING THE DIY: A CRITICAL ASSESSMENT OF EVENT-BASED POLICY STRATEGIES ADOPTED BY THE CITY OF MILAN IN PRE- AND POST- COVID-19 PANDEMIC

Silvia TARASSI, Catholic University of Milan, Italy

× ~~Abstract~~

As many “eventful cities” in the world (Richards, 2017), Milan has invested in cultural events to make the city more attractive and lively for visitors and citizen. In 2017, it was scored third city in Europe for cultural vibrancy and second for attractiveness (Cultural and Creative Cities Monitor JRC, 2017) suggesting that this cultural policy has been successful to thrive. The city government has worked as enabler by cutting the red tape for those wishing to run events and by consolidating several event formats. The city was acting as coordinator of these events which were made possible through the joint partnerships between diverse cultural institutions, associations, and players. However, this policy strategy had also its drawbacks in terms of long-term sustainability for its growing creative scene especially for those more independent and fragile creative workers (Tarassi, 2017). The costs and entrepreneurial risks of running these events were left to the organizers while at the same alternative creative spaces were not supported making impossible to find accessible spaces for cultural production (Hollands, 2020). The fragility of the model came to light with the pandemic which worsened existing vulnerabilities and showed the systemic challenges cultural spaces, especially the more independent ones, were facing. In these times several policy strategies have been adopted to support cultural spaces and a network of independent hybrid creative spaces was established to claim for recognition by the city government as hubs of new talents and for the local communities. The paper seeks, through a literary review and an autoethnography conducted during seven years’ experience as advisor to the Deputy Mayor for Culture of Milan (2014-2021), to assess the event-based policy model and the need to rely on the independent cultural infrastructure.

Keywords: pandemic - independent cultural production - events - policy strategy.

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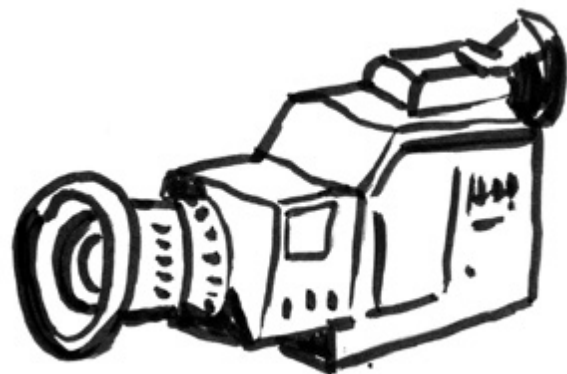
A SOCIOLOGICAL APPROACH TO THE UNDERGROUND MUSICAL PRODUCTIONS OF GALICIA THROUGH THE RHIZOMATIC MODEL

Estefanía **TARRÍO**, University of A Coruña, Spain

× ~~Abstract~~

The main purpose of this communication is to theorize and operationalize the rhizomatic model developed by Gilles Deleuze and Félix Guattari to contribute to the understanding of underground culture from a sociological perspective. This application will be carried out on a specific territorial context (Galicia, an Autonomous Community located in the northwest of the Spanish State) and on a specific dimension of culture: underground music, and particularly, in the punk, metal and rock (sub) genres. It should be taken into consideration that the metaphor on the rhizome (proposed in the joint work of the aforementioned authors, and entitled 'A Thousand Plateaus: Capitalism and Schizophrenia') is not a novel fact in the sociological discipline. However, this is still very useful to facilitate the identification of agents, processes and dynamics that underlie musical phenomena (and that relate them to other dimensions of culture). In addition, the concept of rhizome is very useful for complexifying and enriching subcultural and post-subcultural analyzes (and even debates), since the principles that constitute it -connection, heterogeneity, multiplicity, a significant rupture, cartography and decal- make it possible a more "sensitive" and profound analytical approach to this social reality. And that is why it has been considered necessary to propose a new approach to this term.

Keywords: rhizome, underground music, cultural studies, social cartography, Galicia.



BUILDING UNDERGROUND: MANCHESTER SPACES AND THE PERSISTENT FORMATION OF UNDERGROUND MUSIC SCENES WITHIN THE NEOLIBERAL CITY

Steve **TAYLOR**, Manchester Metropolitan University, United Kingdom

× *Abstract*

Manchester is a historical site of independent music, including Factory Records, a late 1970s to early 1990s fusion of alternative music economics and neo-Situationist provocation. For a certain generation of Mancunians, Factory Records is foundational of an imaginary of the city as an independent, culturally innovative place distinct from London. Yet the centre of Manchester increasingly resembles the UK capital; in its rampant gentrification, desire to attract foreign investment, proliferating luxury apartment towers and lack of social housing. In this neoliberal core, the Factory Records mythos is being concretised in a new, development-adjacent form, The Factory, a permanent home for the Manchester International Festival (MIF) in a new £186m building. MIF's chair, Tom Bloxham, is also a founder of property developers Urban Splash and The Factory can be understood as a neoliberal urban project, an expensive showcase for 'alternative' mainstream culture. Contrastingly, just over a mile away in Salford in the repurposed, rather than regenerated, space of a former car repair garage, The White Hotel is a radical music and arts venue run along quasi-anarchistic lines. It is the epicentre of a specifically-located DIY underground music scene composed of experimental electronic dance music practitioners including Blackhaine, Space Afrika, Aya, Iceboy Violet, Croww, Rainy Miller, Hesska and Turinn - a mutually-supportive, ethnically- and gender-diverse community and micro-economy. This paper will examine spatial, economic and social characteristics of the two buildings, aiming to understand the emergence of a distinct underground music scene in a city at the peak of its neoliberal 'capture', while assessing the prospects for the continued production of such spaces and scenes, and for the realisation of their prefigurative emancipatory potential.

Keywords: Manchester, experimental, electronic, spaces, scene.



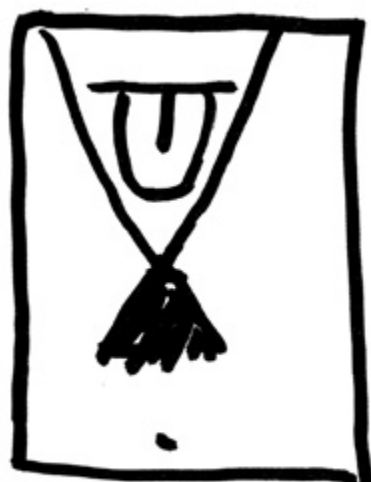
TO EMBROIDER WATER, DIY: FANZINE **AS A GESTURE OF AFFECTATION IN** **LEARNING THROUGH ARTS-BASED** **RESEARCH**

Ana Rita **TEIXEIRA**, University of Lisbon, Institute of Education, Portugal

× ***Abstract***

This contribution follows an arts-based research experience in the curricular unit of Education and Artistic Dynamics (Education Institute-Lisbon University), where the creation of fanzines was explored as a gesture of affectation in learning. To learn how to be affected implies to let oneself “to be moved, set in motion by other entities, human and non-human” (Latour, 2008, p. 39). In 2022 it has been developed with 38 students, the head-teacher and two PhD researchers in Arts Education field, for four months. Sustained by the PhD project axes of one of the participants (body, symbolic creativity and collaborative processes of learning), our aim is to reflect on how the creation of fanzines supported students and the teacher to translate the different sensitive movements of the body of learning experiences into creative fluxes of discussion about those experiences. The fanzines were created in the intersection of a theme chosen by the students, pandemic and mental health, and the pedagogical experiences in and out of the classroom. To embroider water symbolically reveals the desire to pursuit teaching-learning encounters that create fluxes of meanings, as at the same time almost it’s impossibility due to the guidelines of the formative programmes in universities, and the long years of school forming that direct our understandings of learning to the fulfillment of tasks. The presentation emerges from the creation of a non-formal study group as a DIY movement to keep critically searching for collaborative strategies of affectation to become selfempowered in learning processes (Smith et al. 2018).

Keywords: fanzine, affectation, DIY movement.



DRAWING GENDER AND STITCHING MEMORIES: AN EXPLORATION ON VISUAL ARTS, CLOTHES AND POETRY

Virna **TEIXEIRA**, Independent artist, Brazil and United Kingdom

× *Abstract*

Virna Teixeira is a Brazilian published poet based in London who started exploring with D.I.Y. as an independent poetry publisher in 2009, initially doing handmade chapbooks. She is an amateur graphic designer who is responsible for the visual identity of literary magazine Theodora (www.theodorazine.com). Virna has expanded the scope of her work with visual arts in the last couple of years. She has been working with visual illustrations, collage, etchings, and aquatint. The theme of her work as a visual artist dialogue with her interest in exploring the boundaries between gender, fashion, crossdressing and femininity, an extension of her work as a poet. Her last collection of poems, *My Doll and I* (Sao Paulo: Lumme Editor, 2020) is focused on a theatrical play with a surrealistic flavour, where she interacts with a transvestite as a doll. Virna has been exploring with clothes' designing, with artistic techniques like silkscreen and silk painting, and using fabric and stitching in her collages. She has been designing her own clothes and tote bags. Her clothes explore her imagination, style, and have been na inspiration for poetry. Clothing poems explore her remote memories on sewing, and the meaning of some pieces for her. She proposes a talk on her D.I.Y process, and a small exhibition with a sample of her visual works, clothes and poetry.

Keywords: clothes, poetry, D.I.Y, visual arts, illustration, fashion.



A DELETED SYMPHONY FOR THE BEATEN DOWN' – MUSIC ARCHIVES AND THE TENSION BETWEEN DIVERSITY, CLASS, AND GENDER IN THE AMERICAN SOUTH

Christopher **THOMPSON**, Malmö University, Sweden

× *Abstract*

The proposed presentation stresses the importance of historical and political contextualization for the understanding of music archives and their practices. Though music archives are important to music preservation, much of the scholarship on the subject contains significant methodological gaps regarding the historical and political tension between liberal notions of difference and the silencing of class and gender in archival categorizations of music. This presentation addresses this gap by analyzing the practices of the Southern Folklife Collection (SFC) at the University of North Carolina. A brief glance into the archive's collections reveals an array of music, musicians, and practitioners that showcase the diversity of the music and heritage in the American South. However, it is this emphasis on diversity that obscures many historically important discourses including those relating to labor, protest, and Leftist organizing. As one of the foremost music archives in the United States, it is easy to assume that the SFC's influence is limited to music heritage. While in some part true, the SFC's contents cover a wide swath of Southern American folklife as it pertains to music's interactions with culture and politics. It is precisely this interaction that the proposed presentation aims to contextualize. In doing so, it also highlights the necessity for situating the histories of liberal discourse that influence the construction of archival categories in the United States.

Keywords: diversity, labor, gender, southern music, archives.



FLEEING INTO THE FUTURE: DO-IT-YOURSELF AESTHETICS AND THE APPEAL OF SIMPLICITY IN POP MUSIC

Philipp **THORSTEN**, TU Berlin, Institute for Language and Communication, Germany

× ***Abstract***

The debate on ecological catastrophes, limits to growth and a reform of economic systems and consumer behavior is a core element of environmental crisis dynamics. To reevaluate survivability, stable lifestyles, and their deriving ethical obligations is considered a precondition for a balanced future, in which global and intergenerational dimensions of justice are respected. Do-it-yourself cultures and urban subsistence practices seem to promise a flight possibility in the era of progressive environmental destruction and increasing apocalyptic disasters. To what extent is the reinvention of sustainable lifestyles and consumer practices, the fear of final downfall and the plea for renewing do-it-yourself cultures a topic of pop music? Who will survive, and who will fail? While musical alarm calls and ethical convictions dominate the pop charts (Peter Gabriel, *Here Comes The Flood*, 1977; Cranberries, *Time Is Ticking Out*, 2001; Poppy, *Time Is Up*, 2018, etc.), the narration of a post-apocalyptic future as a result of sustainable and survival lifestyles had its primary resonance chamber in country aesthetics, folk and southern rock: John Denver's farm aid inspired song *What are we making weapons for* (1986) stands next to Pete Seeger's seemingly naïve, but numerous covered *Garden song* (1975) and Lynyrd Skynyrd's plea for simplicity in lifestyle *Tomorrow's Goodbye* (1999). Just reflecting the future does not ensure it, suggests Jackson Brown's *Before The Deluge* (1974). The narration of a bright future through restraint, renewed lifestyles and do-it-yourself cultures despite apocalyptic environmental prophecies, addresses the core postulate of sustainability for global and intergenerational justice (Jonas 1984). Pop music popularizes this process of warning, flight and utopias construction, shortens it to stereotypes and complements it with aesthetic stimulus. The analysis of textual and sound regimes not only offers a hybrid mirror of political communication on sustainable development through entertainment; it additionally permits to discover latent structures of social systems (Luhmann 2005) by unveiling conflict dynamics which are mostly ignored in the public discourse.

Keywords: sustainability communication, future, latent structures, Luhmann, survival, do-it-yourself cultures.



LOTTERY MUSIC SHOWS: POPULAR VIETNAMESE BROADWAY SHOWS FOR GENDER EQUALITY

Ly Quyet **TIEN**, Eastern International University, Vietnam

× Abstract

In recent years, Vietnam has witnessed the striking appearance of the lottery music shows in the local entertainment business. The artists in these shows sing different songs, and read the drawn numbers. The public come to listen to music, enjoy sketches and play games. Those who have the matching ticket numbers will win the prizes. The artists stop singing when the players win the games, distribute gifts and continue the shows until the end. Transgender by nature, underprivileged by status, avoided by the family and despised by the society, these unluckiest artists had to travel from village to village to survive and they suffer from injustice and discrimination. Their public is the poor villagers and workers in the rural areas in the outskirts of the big cities. Starting in the 1990s and growing in tandem with the LGBTIQ movement in Vietnam, these queer artists came out, present the music shows, unprofessionally in the start, then they gradually appear professionally on stage in big cities and won the heart the larger public. Their success affirms their identity, promotes their gender right and assures their life in a proud way: honest, independent and sustainable. In this paper I examine the background into which Vietnamese Lottery music show was born and develops sustainably: its styles, themes as well as its own particularity. The paper also studies its identity, diversity in the entertainment industry and its revolutionary role in the promotion of the welfare of the Vietnamese transgender citizens, the local popular queer culture in Vietnam and Asia.

Keywords: lottery music shows, transgender, sustainable.



BEYOND THE ARCHIVE: (RE)VISITING REGGAE'S HISTORY & ARCHIVES

Ben **TORRENS**, Birmingham City University, United Kingdom

Pedro **CRAVINHO**, Birmingham City University, Birmingham Centre for Media and Cultural Research, CITCEM, United Kingdom and Portugal

× ~~Abstract~~

In this presentation, we examine the curatorial practices around archival research and archive development of reggae music heritage in Kingston, Jamaica. Guided by Cook's reminder that "we are deciding what is remembered and what is forgotten, who is visible and who remains invisible, who has a voice, and who does not" (Cook, 2006), we explore important questions about the way that the cultural space of marginalized groups in Western Kingston can be sustained for future generations. This is particularly important as reggae is an amalgam of numerous cultural and musical influences, including earlier Jamaican music forms, Caribbean, North American and Latin American styles. Its rhythmic and lyrical styles were quickly embraced by a broad cross-section of society, including ethnic and religious groups. By considering our engagement with historical materials as archivists and researchers, we will outline what materials have been preserved in Jamaica, the implications of selection policies, and the benefits to researchers.

Keywords: reggae, Jamaica, United Kingdom, archives, curatorial practices.



RHYTHMS IN AND OF DECOLONIZATION - CAPOEIRA AS A STANCE FOR DECOLONIZING ARTS

Nicholas Baroncelli **TORRETTA**, Umeå University, Umeå Institute of Design, Sweden

× Abstract

It would be controversial to search for decolonial perspectives to arts that emerge from the dominant Eurocentric modern/colonial (Mignolo, 2012) culture itself. With this stance, we here depart from the Afro-Brazilian decolonial martial art of Capoeira to explore possible rhythms and dynamics of decolonization in arts. This work introduces six aspects of Capoeira for us to think through: First, to see decolonization not as direct conflict intended to take over, but as an act of finding new places to start something new. Second, to fight for freedom from oppression by accepting and finding openings in the movements of the oppressor. Third, to pay attention to the rhythms of the surroundings of where interactions are situated. Forth, to frame interactions as dynamics of question-and-answer intended to challenge and change each other. Fifth, to see interactions as overlapping relations of war, ritual and celebration. And lastly, to see processes as circular movements in a space rather than linear trajectories. We unpack these six aspect outlining how they can become action points for exploring rhythms and dynamics of decolonization. For making this tangible, we introduce examples of each aspect with our work in the intersection of music and design practice and education, where music informs design and design informs music. Drawing from Capoeira, we argue for seeing decolonization in arts as dynamic movements that have rhythms and paces rather than a fixed effort.

Keywords: decolonization, capoeira, design, music, rhythms.



MOZART IS A THIEF! HE STOLE MY OPPORTUNITY TO HAVE A MODERN MUSIC EDUCATION. PUBLIC SCHOOL MUSIC VS THE LOCAL MUSIC SCENE

Johnny TooNice **TOUCHETTE**, Western University, Simcoe County District School Board, Canada

× ***Abstract***

Punk pedagogy promotes autonomy, empowerment, and a do-it-yourself attitude. During its cultural revolution, punk has shaped the modern music industry, and has sparked an interest within academia. Inspired by these punk pedagogues, the author of this research wishes to discuss the gap between public school music education and the local music scene. I wonder if the practices found in the community can inspire to the modernization of public school music curricula. When one experiences music in the community, compared to experiences in formalized education, the differences become apparent. With over a decade of public school elementary teaching experience, Johnny TooNice Touchette, an educator from Wasaga Beach, Canada has eye witnessed the disconnect between public school music education and the musical experiences found in the community for years. In the public schools, the curriculum mainly focuses on Western Art performance outcomes, whereas in the local music scene, musicians are playing electrified instruments, involved in recording and video production, and are knowledgeable in an array of equipment that is non-existent in the schools. This led me to question, where did they learn all the technical jargon, and the techniques of modern musicking? Were they all self-taught? Why isn't this information taught and experienced in schools? Through a series of interviews of local musicians, audio engineers and music store employees, I wish to uncover, and discuss the possibilities local musicians can offer to public schools. I aspire to a role of modern, punk music education.

Keywords: punk pedagogy, technology, media, music industry, public school music.



Cibrán Tenreiro UZAL



‘ESTOU TAN TRISTE QUE FALO EN FRANCÉS’: ADAPTATIONS AND REPLACEMENT TEXTS IN GALICIAN COVERS OF POP SONGS FROM HEGEMONIC LANGUAGES

Cibrán Tenreiro **UZAL**, University of Santiago de Compostela, Spain

× Abstract

The history of pop music in Galicia has not always had Galician language as a central element: even if many popular or influential bands and artists used it (such as Ana Kiro, Os Resentidos, Andrés do Barro, Heredeiros da Crus or Tanxugueiras), many others opted mainly for English or Spanish (such as Los Suaves, Deluxe or Triángulo de Amor Bizarro), probably due to the influence of anglo-saxon music and the greater social prestige of Spanish, specially after Francoism. However, in this context a considerable number of artists have appropriated songs in those hegemonic languages (mainly English, but also Spanish and French), creating covers that in many cases depart from translations and get to be, in Peter Low’s terms, “adaptations” and “replacement texts”: the information in the original song is sometimes set in a new local context and, some other times, is almost completely omitted in favour of new lyrics that usually exhibit Galician topics. Some examples of this trend, ranging from pop to punk, are Os Resentidos’ “E agora que” [Gilbert Becaud’s “Et maintenant”], O Leo de Matamá’s “Son un piñeiral” [Phil Ochs’ “Love Me, I’m a Liberal”], Heredeiros da Crus’ “Vaiche boa” [The Knack’s “My Sharona”], Contenedor de Mierda’s “Quero ser a túa cadela” [The Stooges’ “I Wanna Be Your Dog”], Os Vacalouras’ “De vacacións en Coia” [Dead Kennedys’ “Holiday in Cambodia”], Ataque Escampe’s “Maycar” [Mary Wells’ “My Guy”] or Siniestro Total’s “Corta o pelo, Landrú” [Cream’s “Sunshine of Your Love”]. In this presentation, my intention is to identify the importance of these covers in Galician pop music, to understand the notable frequency of the creative resource and to analyse their significance: Is this practice connected to traditional appropriations of melodies in Galician carnivals? Which type of relation do these new texts, created in a peripheral culture, with the original ones? What role do humor and linguistic conflict play in these adaptations and replacement texts? To do so, I will combine interviews to some authors of covers and a comparative analysis of the Galician texts with the original ones, always taking into account the geography and time of the versions.

Keywords: Galicia, covers, languages, adaptation, replacement texts.



Femke VANDENBERG
Tessa VANNIEUWENHUYZE



PUT YOUR ‘HAND EMOTES IN THE AIR’: TWITCH CONCERTS AS UNSUCCESSFUL LARGE-SCALE INTERACTION RITUALS

Femke **VANDENBERG**, Erasmus University Rotterdam, Arts and Culture Studies, Netherlands

× ***Abstract***

The popularity of mediated concerts has grown significantly in recent years. As physical events, concerts accommodate both small-scale (interpersonal communication) and largescale (collective engagement) interaction. However, the extent to which these interactions establish strong Durkheimian emotional energy online, is debated. Combining video observations and video elicitation interviews with participants of live music on Twitch, this paper explores this growing form of music consumption while also adding to the debate on the appropriateness of the virtual sphere in accommodating successful interaction rituals. It finds that the online sphere is more suited to small-scale interaction. Large-scale interaction rituals are unsuccessful online, suffering from a context collapse, social convergence, and little ability to generate a group wide rhythmic entrainment. This finding is very telling for the transition of live music to the virtual sphere, as the collective engagement (so central to many popular music genres), and thus positive social outcome, does not translate online.

Keywords: livestreams, interaction rituals, large-scale interaction, live music, emotional energy, twitch.



MEDIA WHORE MOLKO. **CONCEPTUALIZING CONTEMPORARY** **PERSONA PERFORMANCE IN POPULAR** **MUSIC THROUGH THE LENS OF THE FAN** **ARCHIVE**

Tessa **VANNIEUWENHUYZE**, Ghent University, Belgium

× **Abstract**

This paper presentation will concentrate on the role fan archiving culture within the development of a contemporary understanding of the musical persona concept: ‘a performed presence that is neither a fictional character nor equivalent to the music performer’s real identity’ (Auslander 2006: 102). As pointed out by Abigail De Kosnik’s performance studies perspective onto fans’ DIY practices of online archive-keeping (2016), online fan archives shed light on the intensified correlation between new media and persona performance on social media platforms. As these contemporary popular music personas increasingly engage with ordinary identity markers, they subsequently entangle the discourses of theatricality and performativity. Practicing a form of anecdotal theory (Gallop, 2002), I tap into my own experience with the early ‘Nancy Boy’ persona of British band Placebo’s lead singer and guitarist Brian Molko through online fan archives. This investigation into the online fan archive elucidates the musical persona as an ongoing collection of media texts, which in return informs the aesthetic of the ordinary for persona performance. In combination with my implied position as a former fan girl of the band, a close re-reading of a selection of the materials gathered in the online fan archive of Placebo Russia serves as a unique perspective onto the curatorial tendencies of contemporary personas in popular music. Practicing a form of anecdotal theory (Gallop, 2002), I tap into my own experience with the early ‘Nancy Boy’ persona of British band Placebo’s lead singer and guitarist Brian Molko through online fan archives. This investigation into the online fan archive elucidates the musical persona as an ongoing collection of media texts, which in return informs the aesthetic of the ordinary for persona performance. In combination with my implied position as a former fan girl of the band, a close re-reading of a selection of the materials gathered in the online fan archive of Placebo Russia serves as a unique perspective onto the curatorial tendencies of contemporary personas in popular music.

Keywords: Brian Molko, fan archive, musical persona performance.

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Witold WACHOWSKI
Tim WALL
Laura WAY, Francis STEWART
Peter WEBB, Chris LOW
Indigo WILLING
David WILKINSON
Sam WHITING
Matthew WORLEY



ART AS A (FIGHTING) COGNITIVE SYSTEM. DISTRIBUTION, PREDICTION AND OPPOSITION

Witold **WACHOWSKI**, Maria Curie-Sklodowska University, Poland

× Abstract

In recent years, cognitive science has started to use theories and tools conducive to research on the so-called wide cognitive or cognitive-cultural phenomena. I pay attention here especially to the distributed cognition approach, in the light of which artifacts and cultural processes gain considerable autonomy in wide cognitive systems (Hutchins, 1995; Osbeck & Nersessian, 2014). The use of the free energy principle in cognition research (within the predictive processing framework) is also noteworthy. In a radical version of this account, cultural and cognitive ecosystems are able to effectively manage free energy and reduce entropy (Friston, 2009; Hutchins, 2012). This is related to the suspension or departure from the methodological individualism, which so far has been more successfully broken by social researchers (Lave, 1988). In my presentation, I will show how these views can be used in research on self-organizing and evolving local artistic ecosystems, immersed in a dynamic and often unfavorable socio-political environment. Examples are Polish artistic-activist communities (related to rock music and fine art), which react to the traumatic events of recent years, such as new manifestations of totalitarianism in politics and the effects of the covid-19 pandemic, or war refugees. At the same time, I will show that the extended mind category is not a sufficient tool here. Presenting the powerful cognitive sensitivity of an artistic ecosystem requires a more radical approach.

Keywords: artistic ecosystem, distributed cognition, free energy, methodological individualism, wide cognitive system.



BEAT STREET: ‘THE BIRTHPLACE OF REGGAE, SKA AND ROCKSTEADY’ AS A SITE FOR ECONOMIC AND CULTURAL SUSTAINABILITY

Tim **WALL**, Birmingham City University, United Kingdom

× ***Abstract***

This presentation focuses on a section of one of the main thoroughfares in Kingston, Jamaica, Orange Street. Colloquially known as ‘Beat Street’, this site is often claimed as ‘the birthplace of reggae, ska and rocksteady’ because it hosted many of the major studios and record shops where Jamaican DIY music was created and sold. I explore the ways in which this district of Kingston, one of the most deprived in a nation of significant inequalities, though long-neglected, is undergoing regeneration, with small bars and studios opening, and murals celebrating the cultural heroes of Jamaica’s popular music past. I look at ways that local music entrepreneurs can be supported to involve tourists in activities which directly benefit the community and provide work that lifts cultural pride, and how that can be aligned with government strategy to make tourism and reggae cultural heritage a cornerstone of the development of a once economically-depressed area of Kingston.

Keywords: reggae, Jamaica, cultural heritage, music activism, economic development.



FROM ZINES WITH OLDER PUNK WOMEN TO ZINES WITH YOUNG DADS – DIY METHODOLOGIES AND (NON)-DIY CULTURES

Laura **WAY**, University of Lincoln, United Kingdom

× ~~Abstract~~

Zine making has increased in prominence as a methodological tool amongst social researchers and is being utilised as a creative and participatory method, considered capable of breaking down traditional researcher/participant hierarchies and providing visibility for those often marginalized in academic research (Ramdarshan Bold, 2017; Gray et al, 2021; Valli, 2021). This paper considers the use of zines with older punk women as a part of the author's PhD research and how the learning from this experience informed plans for zine workshops with young dads as a part of her current research (as a member of the UKRI funded 'Following Young Fathers Further' team, led by Dr. Anna Tarrant). Just as older punk women are often rendered invisible and/or marginalized within scholarly subcultural work (Way 2020), young fatherhood has been conceptualized too as a marginalized identity and the experiences of young fathers are often stigmatised in public discourses and policy with limited understanding of their experiences (Neale et al., 2015). This paper unpacks the capacity of participant-created zines for providing a platform for those involved to raise awareness about the issues important to them as well as the particular ethical dilemmas posed in working with the different participant groups.

Keywords: lifecourse, gender, participatory research, zines, DIY methodologies.

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BEYOND BOUNDARIES? DISABILITY, DIY AND PUNK PEDAGOGIES

Laura **WAY**, University of Lincoln, United Kingdom

Francis **STEWART**, Bishop Grosseteste University, United Kingdom

× ~~Abstract~~

DIY is often viewed as a core element of punk, an aspect that enabled activism against an assumed authority and power (Guerra, 2018; Martin-Iverson, 2017). It is therefore often lauded as a means of engaging with/utilising punk in a pedagogical sense (Bestley, 2017; Cordova, 2016). It should be capable of working in tandem with education in developing and encouraging the 'movement against and beyond boundaries' (hooks, 1994). However, this is not necessarily simple or straight forward to realise through one's own pedagogical practices, especially when one considers them through an intersectional lens. We argue that punk scholarship on DIY fails to account for its capacity to support ableist ideologies and structures - incorporating it into punk pedagogy in an uncritical manner risks further deepening asymmetrical power relations in regards to disability and the adversity that people with disability experience. We utilise collaborative auto-ethnography to unpack some of the complexities involved in pursuing punk pedagogical practices and unpacking the aforementioned critique of DIY further. We consider how DIY can/could potentially be a powerful, empowering pedagogical tool and consider the ways DIY purports a damaging, ableist narrative, which at times can even aid the neoliberal agenda within higher education. The necessity for punk pedagogies to be underpinned by considerations of intersectional issues, both from the viewpoint of the teacher and the students, is demonstrated through our use of critical disability theory as an analytical tool.

Keywords: disability, DIY, punk pedagogies, critical disability theory, collaborative auto-ethnography.



NOTES ON MUSIC, PERSISTENCE AND THE BLOODY MINDED MUSICIAN IN THE DIY MILIEU

Peter **WEBB**, Department of Health and Social Science, 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 analyzed 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. I look at how DIY musicians sustain making music and what motivates and drives that creative impulse.

Keywords: persistence, commitment, impact, detriment, popular music, creativity DIY cultures.



THE POLITICAL AND CULTURAL IMPACT OF PUNK

Peter **WEBB**, Department of Health and Social Science, University of the West of England, Bristol, United Kingdom

Chris **LOW**, Musician and Independent writer

× ~~Abstract~~

The Political and cultural impact of punk is vast and transcends not only the identifiable subculture with its identifiable style of music, codes of dress and traditionally accepted ideology but far beyond it, interfacing with elements of popular 'alternative' and 'oppositional' culture identified with by innumerable more people than would do so with 'punk', per se. 'Anarchy' is now more than another 'punk trope' and is a respected political ideology studied in universities across the globe. Wherever there is dissent and protest there will be anarchists, dressed in anarcho-punk inflected clothes and invariably chanting slogans from anarcho songs. Much of this can be ascribed to the success of Class War who, from the early '80s, interfaced with punk culture, something traditional anarchism had eschewed, galvanising it in the process. Squatting, Veganism, the Free Festival scene and many elements of gender politics also have a bloodline that can, in popular culture, be traced back to punk. Indeed, it is not inaccurate to say that, ironic it may be, even some urban regeneration or "yuppification" can be blamed on punk. East London's exclusive enclave, Broadway Market, was in the early 1980s a run-down and impoverished working class area until being colonised by members of the itinerant Peace Convoy and squatted by members of punk bands such as Zounds, The Apostles and The Mob. With them came the first vegetarian/vegan restaurant in the area, a bicycle work-shop, legal/squatting advice and numerous artists and musicians, paving the way for the influx of artists and musicians who put East London on the map in the mid-late 1990s. While this may not be punk's proudest legacy it is one that reverberates throughout the streets of and cities throughout the world today. Kreuzberg in Germany and Christiana in Denmark being perhaps two of the best known examples of areas with strong punk based associations and roots. Fashion designers such as Raf Simons, Jon Takahashi and needless to say Vivienne Westwood and Alexander McQueen have presented collection after collection imbued with the punk aesthetic as well as borrowing from it's stylings from the classic 1977 punk style to the contemporary 'crust punk' look. And unless you were to attend a Hawkwind convention what hairstyles today DON'T have a 'punk' element to them? One could think of myriad examples – Punk Lit, 'Punk beer', 'Punk dining' as a term for 'street food' kiosks – but it is safe to say punk's influence on popular culture is immense. This panel will present ideas and analysis of what Punks legacy is and will assess its impact on popular culture. We will focus on the political implications of Punks association with Anarchism and the other political ideologies that were a part of the punk milieu and how they have developed into wider cultural circles of influence. Whether this means this has emasculated by this assimilation it is another matter, equally worthy of address.

Keywords: punk, political impact, cultural impact.

TAKING A STANCE IN SKATEBOARDING: FROM CAREFREE OUTLIERS TO SOCIAL CHANGE MAKERS

Indigo **WILLING**, Griffith University, Griffith Centre for Social and Cultural Research, Australia

× *Abstract*

Skating is on the rise and particularly now skateboarding is an Olympic sport, Hollywood has embraced roller derby and roller skating is booming again. This raises interesting questions about who skaters are and what are they about. Are they 'rebels on wheels' or 'roll models' pushing forward as subcultural ambassadors? Do they 'skate and destroy' or are they working towards 'skating and regenerating' including in more sustainable and convivial ways of interacting with the environments they inhabit? And, how is skateboarding culture taking steps to be inclusive of the rise of women and other non-traditional skateboarders via urban planning, architectural design and social planning? This paper reflects on ways skating scenes are evolving and what kinds of directions they are going in. Insights are drawn from interviews and fieldwork exploring skate spaces and scenes in Australia and the USA.

Keywords: skateboarding, social change, subcultures, women, skate spaces, Australia, USA.



SKATING TODAY: REBELS ON WHEELS OR ROLL MODELS PUSHING FORWARD?

Indigo **WILLING**, Griffith University, Griffith Centre for Social and Cultural Research, , Australia

× ***Abstract***

Skating is on the rise and particularly now skateboarding is an Olympic sport, Hollywood has embraced roller derby and roller skating is booming again. This raises interesting questions about who skaters are and what are they about. Are they 'rebels on wheels' or 'roll models' pushing forward as subcultural ambassadors? Do they 'skate and destroy' or are they working towards 'skating and regenerating'? This panel reflects on ways skating scenes are evolving and what kinds of directions they are going in. Themes of interest include how skaters are engaging with issues of inclusion and sustainability.

Keywords: skateboarding, skating, roller derby, roller skating, subcultures, sustainability, inclusion.



UNBURY ME: COUNTERCULTURAL LEGACIES IN AN ERA OF CRISIS

David **WILKINSON**, Manchester Metropolitan University, United Kingdom

× ***Abstract***

This paper re-evaluates the contested meanings and legacies of the counterculture in order to better illuminate their significance for our troubled times. Its specific focus is the concept of utopia. The paper therefore develops a theme explored in my previous work, which argues that the post-punk movement of the late 1970s and 1980s may act as a utopian resource of hope in contemporary crisis-ridden conditions. Yet post-punk also marked the incorporation of the counterculture in various ways, thus teaching harder lessons about the limitations, as well as the possibilities, of countercultural revolt. Here, I return to the historical origins of such post-punk utopianism, further exploring the ways in which what Fredric Jameson has rightly characterised as a 'precious' legacy of the 1960s and 1970s has nevertheless always been a politically fraught and conflicted one. My argument here is that this ambiguity has much to do with the class basis of the counterculture. I illustrate this with an analysis of the cult 1974 BBC television play *Penda's Fen*, which offers the opportunity to make more concrete sense of these complexities and ambiguities via the issues of national identity, sexual identity and ecology, concluding with a reflection on the play's contemporary significance in an era of global turmoil and climate crisis.

Keywords: counterculture, class, television, ecology, climate crisis, sexuality, national identity, nationalism, identity politics, neoliberalism.



BASIC INCOME, CULTURAL LABOUR, AND THE CREATIVE ARTS: PRECEDENTS AND CURRENT EXPERIMENTS

Sam **WHITING**, University of South Australia, UniSA Creative, Australia

× *Abstract*

Debates around Basic Income and the potential of the Public Purse have moved from the margins to the mainstream in the last five years. The idea has long roots and different, sometimes conflicting dimensions. It can be seen as part of a broad suite of ideas which have (re)emerged in the last decade – such as job guarantees, universal basic services, community wealth building, co-operatives, and others. This paper will investigate how these have, or might be, applied to the arts and cultural sector, specifically the implications of a Basic Income for Artists. First, this paper will consider any existing basic income schemes or proposals for the cultural sector, such as the current BI for artists being trialled in Ireland or France's Intermittence du Spectacle unemployment insurance scheme. Second, it will discuss previous or exiting pilot schemes not focused on culture, but which might have directly impacted on arts and cultural workers (i.e., the 'Dole' or any previous social welfare utilised to fund cultural labour). Third, it will consider historical precedents of financial resourcefulness and use of taxpayer support by artists. Fourth, it examines related ideas for supporting cultural sector employment (i.e., job guarantees or public works), and other schemes such as co-operatives or shared ownership models. Finally, it will investigate the extent to which BI schemes not specific to culture have or might benefit the cultural sector. This paper will provide an overview of the way in which artists have used various forms of public funding (i.e., 'the Dole', Intermittence du Spectacle, PhD stipends and other scholarships etc.) to fund their cultural labour, and how Basic Income could substitute such ad-hoc practices in future. It will also examine the nature of cultural labour and the way in which Basic Income might emancipate artists currently restricted by standardised systems of grant funding and other administratively burdensome monetary programs.

Keywords: cultural labour, basic income, creative arts.



‘MUMMY ... WHAT IS A SEX PISTOL?’ SEX, SEX AND BRITISH PUNK IN THE 1970S

Matthew **WORLEY**, University of Reading, United Kingdom

× Abstract

British punk has typically been presented as a response to either the pop cultural or political context of the 1970s. As a reaction to an ageing and increasingly bloated rock form, punk offered a youthful return to basics: short, sharp songs full of energy and volatility. Simultaneously, in songs such as ‘Anarchy in the UK’ and ‘White Riot’, bands such as the Sex Pistols and The Clash suggested a political relevance, tapping into and reflecting the upheavals of the period. There is much to be said for this, as interviews from the time and subsequent studies attest. However, British punk also emerged dressed in the clothes produced from Malcolm McLaren’s and Vivienne Westwood’s SEX emporium on the King’s Road in London. The translation of fetishwear into fashion-wear was very much part of punk’s claims to originality. Indeed, the name ‘Sex Pistols’ alluded to a seditious sexuality that served as integral to the band’s unruly provocation. This chapter will examine how sex and sexuality fed into the presentation and performance of early British punk. It will draw from the clothes, records, artworks and interviews of the time, connecting to the theories of Wilhelm Reich that intrigued McLaren and locating sexual ‘deviance’ as a key part of punk’s cultural arsenal. It will explore SEX’s engagement with pornography and the underground world of rubber fetishism, utilising contemporary publications and film to reveal how McLaren and Westwood envisaged punk’s sexual subversion. In so doing, the chapter will contextualise punk within a broader cultural context of artistic challenges to sexual mores, revealing how punk helped redefine – or at least confuse – notions of sex and sexuality in both musical and stylistic terms.

Keywords: youth culture, sex, punk, Britain, 1970s.



Ying YOU



THE HIDDEN SOUND REBELLION: A STUDY OF VAPORWAVE MUSIC IN THE PERSPECTIVE OF LOFI AESTHETICS

Ying **YOU**, Shanghai Conservatory of Music, China

× Abstract

Vaporwave is a sample-based electronic music genre that emerged online in the early 2010s and gradually developed into a comprehensive digital media subculture that combines music, art and culture, and visual design. Its musical style emphasizes vibes and nostalgia, and has become a virtual “spiritual home” for Generation Z to escape from reality under the trend of collective nostalgia on the Internet. Vaporwave, as a internet-based subcultural production practice, is significant for the study of the interaction between popular music and virtual space, which reflects both real and virtual characteristics under the joint influence of nostalgia and cyberpunk culture. This study can be divided into two parts: a study of vaporwave music forms and styles and a reflection on the construction of vaporwave genre discourse. This will lay the foundation for studying the unique forms of political resistance of Generation Z. Through the analysis of “remaking”, the morphological characteristics and technical elements of music composition are derived to reveal their unique aesthetic narrative style. On the basis of the results of the musical analysis, the concepts and theories of “off-modern” and “hauntology” are used to explain the nostalgia of obsession with obsolete media products embodied in its Lo-Fi aesthetics; “non-place” “The “virtual plaza” in the vaporwave is now the “spiritual homeland” of the global Z generation. Finally, by analyzing, describing and explaining the abovementioned phenomena in vaporwave, we respond to the main theme of this paper, that is, how vaporwave expresses hidden and roundabout political resistance and rebellion through sound.

Keywords: sound sampling, lo-fi, non-place, off-modern, hauntology.



Piotr ZANKO
Dorota MACKENZIE



‘LIGHTS, CAMERA, ACTION’. ON SUBVERSIVE PEDAGOGIES IN TIMES OF WAR

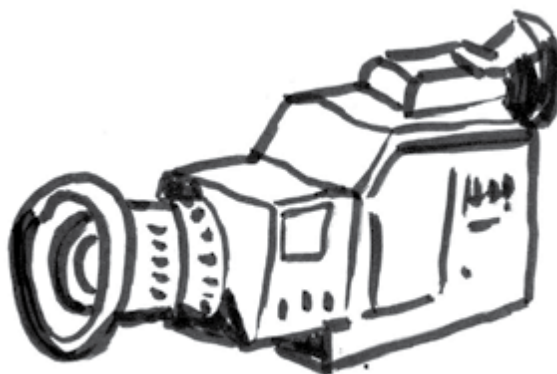
Piotr **ZANKO**, University of Warsaw, Faculty of Education, Poland

Dorota **MACKENZIE**, University of Warsaw, Faculty of Education, Poland

× Abstract

On February 24th 2022, after over eighty years of relative peace - Pax Europæana, Europe woke up to a new reality of war. Russia's brutal invasion of Ukraine was faced not only with the firm political reaction of the Western World through stringent economic sanctions imposed on Russia but also military aid for repelling the invaders. And this high-level opposition to Putin's barbarism has also been matched by a universal condemnation of Russia's atrocities across every level of society. Ordinary citizens of the world decided to stand up to the authoritarian rule of Putin with whatever means is at their disposal - laptops, cameras, social media and spray paint. Examples of these tactics include the subversive practices of the Anonymous hactivists, replacing Russian TV transmissions with images from the war in Ukraine; Russian bars and restaurants on Google Maps having information dumps on the situation in Ukraine placed in the review sections; subversive graphics with Hitler's features superimposed on Putin's face; the laying of flowers by Moscow citizens on Kiev's second world war memorial near the Kremlin, or renaming streets containing Russian embassies as 'the fallen heroes of Ukraine.' These are only some examples of subversive grassroots practices aimed at Putin et consortes which will be elaborated on in our presentation. Our hypothesis is that these forms of cultural resistance - apart from the potential to break the Russian propaganda monopoly producing a vast politics of lies, are also emancipatory practices in the spirit of critical pedagogies, enabling the contesters to overcome the logics of dominance and suppression and therefore balance the world towards democracy and freedom.

Keywords: war, cultural resistance, subversion, hacktivism, emancipation, democracy.





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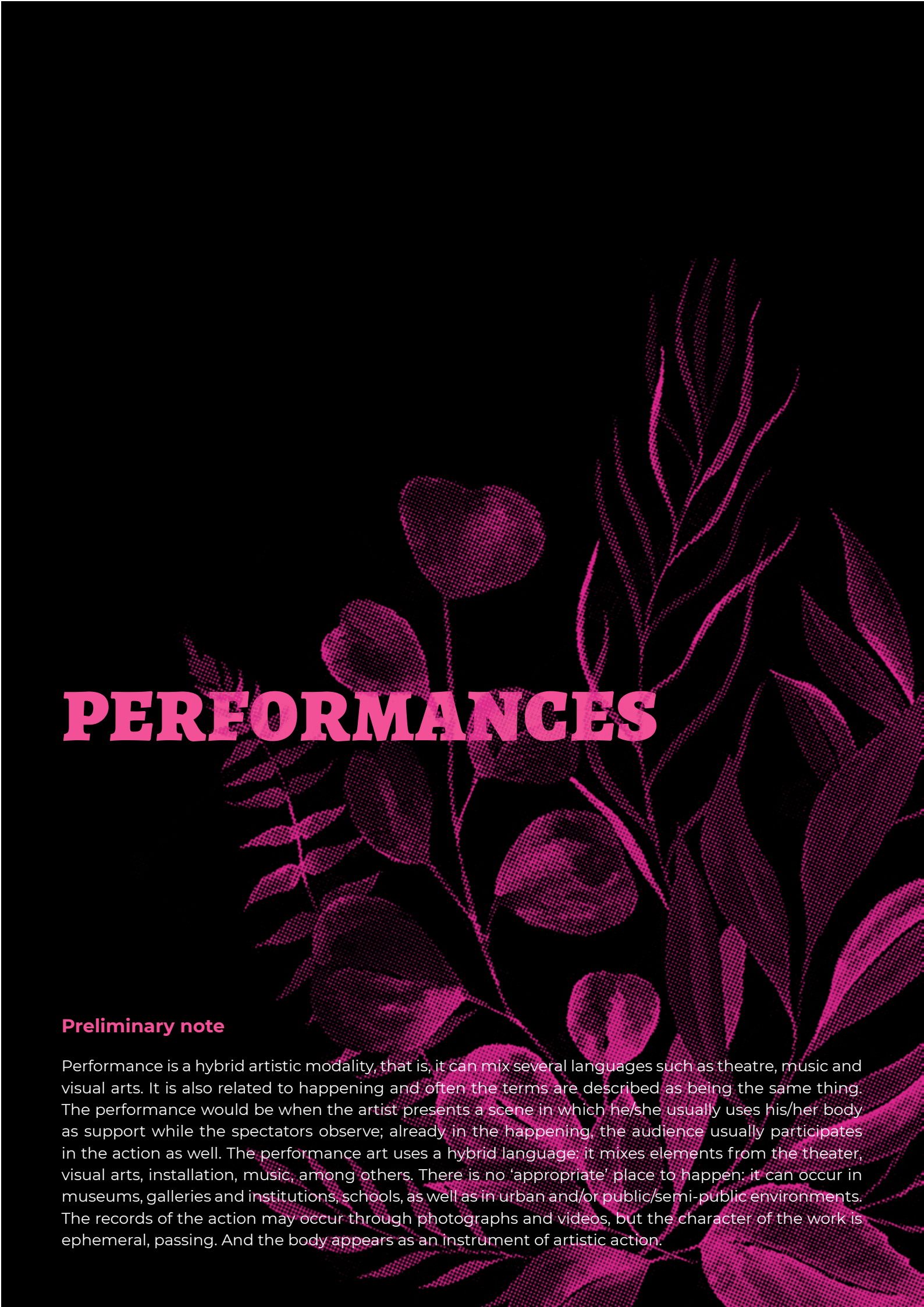
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PERFORMANCES

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.

ICE VEINS RESSONATING

André **ARAÚJO**, University of Aveiro, Department of Communication and Art, Portugal

Eduardo **DIAS**, University of Aveiro, Department of Communication and Art, Portugal

× ~~Abstract~~

Ice Veins Ressonating is a sound design performance born out of the question: 'how does the melting glaciers sound like?'. We are often offered an explanatory and theoretical notion of the phenomena as an abstract and distant entity, as the defrosting happens so far away that we don't even hear it, despite the fact that it is indeed largely influenced by human actions. The performance consists of activating ice structures that have got DIY Hydrophones inside that capture the sounds of this thawing as if, in an emotional and immersive experience, the glaciers were speaking to us about what they feel, what they experience and what they witness, as they are melting in front of the audience. According to Rossen, Klockner, and Swim (2017: 98), it is important for a "climate change artwork" to give "the audience a personal experience of the issue (...) inducing a (positive) emotional response, especially when this includes inspiration". The performance occupies the role of not only evoking a serious problem of environmental sustainability, but also of presenting it as a mythopoetic reconfiguration that intends to mobilize empathetically for the environmental challenges combat that is the melting glaciers. Human action - represented here in the figure of a very present performer - not only causes the thaw to ice, but gives the illusion that it is indeed bleeding, as if the water from the melting ice is actually blood, in a powerful metaphor and visual appealing texture that illustrates not only the bleeding that is the defrost, but also its impacts on life as we know it, both for so many species and ecosystems that are already suffering from rising sea levels and for human life as we know it. Sound Design Performance

Keywords: sound based performance, climate art, artistic DIY.



SMART: A POST-INTERNET SUBSPECIES IN CONTEMPORARY CHINA

YE FUNA, University College London, United Kingdom

× ~~Abstract~~

Smart, also known as Sha-ma-te (杀马特), are a well-known group of people in China that have a distinct culture and sense of identity. They have been shamed by China's urbanites for their outlandish hair with some calling them "tasteless and low-brow". The Smart community was created by China's rural youths born in the 1990s and is found mostly in Southern China's factory towns. Their fashion sense is inspired by Japanese Visual Kei, known for their punk rock hairstyles and makeup. We can also observe some primitive tribal customs present among the Yi and Hmong people; The aesthetics of Smart can also be viewed through the Chinese version of Hauntology, combining Sino-futurism, Chinese post-Internet aesthetics, folk culture, utopian landscapes, and "aesthetic disorder" in the place of mass production. This hybrid folk culture shows a strong capacity for self-organization, constantly deriving and developing new content. The emergence of the Smart group is closely linked to the process of urbanization and the popularity of the internet in China. From the perspective of media archaeology, Smart's history can be traced through the development of the civilian internet. the internet becoming a window to the outside world for many young people in small towns. The virtual nature, anonymity, and convenience of the internet greatly stimulated people's enthusiasm for online socialization. The existence and maintenance of the Smart group rely on the production of a shared culture within the group. By imitating, improving, and innovating the "visual look". This examination was combined with my artistic practice in the form of project collaboration with the Smart group, working particularly with Smart's "godfather"- Luo Fuxing, to create a series of participatory art projects with Smart cultural overtones with the smart group.

Keywords: internet subculture, Chinese internet, suburban, folk art, hair style.



BUILDING ARTISTIC FUTURES IN A WORLD ON FIRE!

Maigan van der **GIESSEN**, Community Organizer and Interdisciplinary Artist, Canada

× **Abstract**

Creative expression, arts and culture are fundamental to community wellbeing and buoyancy, especially right now. Art-making will continue to serve humanity in transforming, innovating, educating and agitating society at large. This workshop will introduce DIY arts foundations and explore with participants how art can help us process, digest and move bravely into this new world. I will reflect on key learnings from working for over a decade at the intersection of arts and activism in Edmonton, Canada. Sharing collaborative processes used to develop powerful community art projects that highlight local issues, will serve as starting points to discuss the ways in which artists and everyday community members see and understand themselves, their communities, and their role in challenging times. This workshop will consist of conversation, knowledge-sharing and collage-based artmaking; exploring the importance of art, inspiration and storytelling as vehicles for resilience, innovation, and socio-political transformation.

Keywords: community, arts, activism, DIY.



TZADEKA: PASS THE MIC

Maigan van de **GIESSEN**, Community Organizer and Interdisciplinary Artist, Canada

× ~~Abstract~~

Tzadeka: Pass the Mic, will be a powerful sonic experience that mixes original songs and spoken-word with vulnerable and authentic story-telling that shares the origin and impacts of an artistic life compelled by subversion and transformation. As Tzadeka's front-woman (Maigan van der Giessen), I have been experimenting with words, rhythm and harmony for close to 20 years, starting off as the lone female contributor to Edmonton, Canada hip-hop supergroup Eshod ibn Wyza in 2003. I started my music career as a young mother with an infant daughter, working hard to juggle work, parenthood and community organizing during turbulent years. Despite many personal challenges and hardships, I have emerged as artist committed to empowering female representation and limitless opportunities for women and girls within the local music scene. Having collaborated with punk, folk, soul and jazz musicians over many years has greatly influenced and contributed to my unique sound as well as my passion for solidarity across intersections. While maintaining a dynamic music career, I have also spent the last 15 years working at the crossroads of art and activism as a human rights educator, youth mentor, and community arts leader. My creative voice is deeply impacted by the work I do, and what I learn from community. "Passing the mic" means that with every gain I make, I have a responsibility to share the bounty and open doors for others. My artistic vision and voice as Tzadeka continues to grow and reach far beyond my roots and borders, having just released a brand new album Cities on Fire (2021).

Accomplishments:

Nominated for a Western Canadian Music Award in 2008 and was a feature artist for the United Way's National fundraising campaign in 2012. Release of five solo albums - Tzadeka (2009), Piece De Resistance (2011), Beats and Bass are the Basis of My Thesis (2015), Half the Pain is Half the Work (2018), Cities on Fire (2021) Nomination for the 2016 Mayor's Celebration of the Arts, Artistic Leadership Award Top 40 under 40 recognition - Avenue Magazine (2016) Selected to play Canadian Music Week (Tzadeka 2015) Commissioned by the Child and Youth Advocates office to write and perform a song for National Children's Day (2012)

Keywords: music, experimental, political, femme, hip hop.

References

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- » <https://www.twitter.com/tzadekavoice> on Bandcamp
- » <https://littlewhorerecords.bandcamp.com/album/cities-on-fire>
- » Bad is What it Takes: <https://www.youtube.com/watch?v=VL2oBWhtDU>
- » Battle My Foes: <https://www.youtube.com/watch?v=WuDE7EkJTDU>
- » Algorithms: <https://www.youtube.com/watch?v=DUXYR9eqYZ8>
- » Recent Edmonton Journal article: <https://edmontonjournal.com/entertainment/local-arts/fresh-tracks>

OUR RAGE ON THE WALLS OF PORTO

Francisca Jácome **LIMA**, Activist, Colagens Feministas Porto, University of Porto

Joana Cabral **ALMEIDA**, Activist, Colagens Feministas Porto, University of Porto

Sandra Pinto **PINHEIRO**, Activist, Colagens Feministas Porto, University of Porto

× ~~Abstract~~

“Não estamos todas, faltam as mortas” (“Not all of us are here. The dead ones are missing”), “Estado ditatorial, polícia patriarcal” (“Dictatorial state, patriarchal police”), “Stop feminicídios” (“Stop femicides”), “Transfobia mata” (“Transphobia kills”) - these are some of the phrases that we can see scattered on the walls of the streets of the city of Porto. Letters drawn in black on white A4 sheets. Sentences pasted on buildings, houses, bus stations, all denouncing the patriarchal, heteronormative and capitalist cis-society. In this workshop, based on our concrete experiences in the city of Porto, we talk about the international political and artistic movement of Feminist Collages - Collages Féminicides, a movement that combines art and collective action, in the subversion of public space and in the demand for an end to gender based violence.

Keywords: feminism, collages, activism, collective action, femicides, Porto, Collages Féminicides.



TWO WALLS

Marijana **MARKOSKA**, Independant artist, Belgrade, Servia

× ~~Abstract~~

Through a culture of remembrance, Marijana Markoska deals with identification, personal and social identity. Her preferred mediums are computer art and video. She intensifies the relationship between visual arts and (popular) music and film. She holds a PhD from the department of digital arts at the University of Arts in Belgrade, as well as MA in painting from the same institution. She has had several solo exhibitions in Belgrade, and has also participated in numerous video festivals and group exhibitions in Serbia and abroad. Marijana Markoska is dealing with a culture formative for her – punk and fanzine aesthetics, plunging herself into the X-Ray Spex test tubes from the album cover *Germfree Adolescents*. Poly Styrene, the singer, clarifies how the “Oh Bondage, Up Yours!”, a 1977 single of that band, that became the banner of rebellion, according to her it was “more anti-capitalist than feminist”, rejecting thus any kind of slavery. A delayed effect of a rebellion, whose absorption into the system became a traumatic point, is still productive. The X-Ray Spex are a proof of it, with their delayed explosion into the riot grrrl movement, since the potentiality of the rebellion can be transferred through mechanisms and ideas that escape reductivist fetishism. Markoska also inhabited with her own body the songs, images and album covers of the One Track Mind, Johnny Thunders, The Damned, the Dead Kennedys, the Dead Boys. The echoes of fanzine aesthetics, do-it-yourself Xeroxing of images and slogans have become nothing more than sessional vogues. Over the time it's become even harder to revive the initial promise of freedom by establishing production in the DIY way. Culturalization of those practices – the process of devaluing the fanzine movement's political subversiveness – has enabled an unbound inflation in prices of the material remains of an uprising. Markoska deviated from the usual paths of interpreting punk and fanzine culture by extracting their symbolic content from the abovementioned process and by following their trajectory with her own body, thus reenacting the formulations and mechanisms of reductionism that had tamed and normalized the movement through its reduction to mere design items. An effort to shed light on the process of culturalization and its mechanisms, as well as to recognize a hidden complicity with them by revisiting the traumatic place of upheaval's break down, represents a form of struggle for liberating the emancipatory potentials of an experience that has been officially mediated and moderated. The antagonistic structure of the exhibition suggests confrontation, although it also brings about a mirroring effect as well as a certain destruction of the model of project-driven “collaboration and exchange” – a destruction of visibly ordered seriality of museum exhibitions. Above all, it represents a reminder of today's place of art – a wall that represents the border between the autonomous zone of art and radicalized social struggles. A wall that reminds of the barb-wire wall that governments have installed along their state borders, the ones that “we are going to build ourselves” to prevent those unforeseen to cross. Those walls were produced by the only “veritable tradition” of patriarchy, colonialism, capitalism and revived feudalism, and this exhibition deconstructs it with hijacked scenes, shouted-out sentences and bare bodies. Deterioration of the subject within the global digital regime of “invisibility by overexposure” and the imperatives of user-generated evangelism are being stopped here and drawn out of the decontextualized and automatized consumption design of today.”

Text by Alexandra Sekulić, curator of the exhibition “Two Walls” in the Center for Cultural Decontamination, 2017

Keywords: remembrance, identity, computer art, punk, fanzine aesthetics, reenactment.

NO FEAR OF WIRES

Ana **MAYORDOMO**, University of Valencia, Spain

Carme **ALMENAR**, University of Valencia, Spain

Andrea **RUIZ**, University of Valencia, Spain

Carol **RUIZ**, Universidad of Valencia, Spain

Ruth **SERRANO**, University of Valencia, Spain

Yolanda **RAMOS**, University of Valencia, Spain

× ~~Abstract~~

“Sot A Terra” is a feminist cultural collective that emerges from the rave subculture and focuses on exploring the new female identities and subjectivities shaped in the “Free Party” experience. Our work is based on the realization of different training and workshops dealing with drugs, music and sexuality, from the perspective of risk and pleasure management. In addition to this, we carry out a research work from the feminist cultural paradigm, which is materialized in a diversity of contents such as the documentary that we want to present for the first time and exclusively in “Kismif”: a documentary project that has been running for more than three years; interviewing women who conform the “Free Party” scene -from Dj or music producers, organizers, designers, to non-normative profiles, through feminist epistemologies; being the embodied experiences of the women who inhabit a DIY culture like this, the ones who will shape a living knowledge.

Keywords: documentary, DIY culture, music, gender, pleasure, dance.



DECOLONIAL GRAFFITI WORKSHOP

MOA, Graffiti Artist, Portugal, Angola

Maria da Graça Luderitz **HOEFEL**, University of Brasilia, CITCEM, Brazil and Portugal

× ~~Abstract~~

The arts play a central role in the processes of resistance and struggle against the oppressions arising from historically established colonialities. In this sense, engaged artistic activities are seen as forms of social intervention capable of subverting the status quo and establishing liberating experiences, in line with the decolonial perspective. The re-appropriation and re-signification of urban spaces by socially excluded groups constitute one of the processes crossed by the arts and, in particular, by graffiti. On the surfaces and undergrounds of large metropolises there is a profusion of transgressive expressions that are part of the resistance to inequality and operate in the symbolic universe of the representation of the 'silenced'. If it is prudent to consider that not all graffiti can be characterised as counter-hegemonic art, it is even more urgent to bring to light experiences of graffiti that are in line with other epistemes, capable of evoking dissonant and peripheral voices. Based on these assumptions, the Decolonial Graffiti Workshop aims to provide an experience of collective and decolonial artistic creation, whose processes and dialogues lead to the questioning of power relations, knowledge, and the right to multiple forms of existence. For these reasons, they necessarily imply the deconstruction of patterns, concepts, and perspectives imposed on subalternized peoples. This workshop will be based on the problematization of oppression and resistance experienced by the participants, establishing a common thread that allows the micro and macro dimensions of current social processes to be considered. When dealing with gender, race, social class, nationality, and religious oppression, there are always contained voices that translate, in truth, the societal structures anchored in coloniality, patriarchy, and heteronormativity. It is from these evocations and dialogues that the forms and aesthetics of collective graffiti will be delineated. To this end, the following process will be carried out:

- Dialogues on the work of graffiti artist Moa. The conception of urban art and graffiti from a micro-political perspective: 'Feel free to feel alive', intervene and resist - 20 minutes
- Discussion on oppression and resistance related to gender, race, social class, nationality and religion from a macro-political perspective - 20 minutes
- Delineations of collective graffiti based on the oppressions and resistances evoked by all the participants - 30 minutes
- Painting the mural - (All participants) 02 hours
- Reflection on the experience - (All participants) 30 minutes

Keywords: graffiti, resistance, urban art, decolonial artistic creation

MUSIC, POLITICS AND AFFECT IN BRAZIL'S LAST ELECTION - SÃO PAULO 2018. TAKE THREE - MEDIA AND FAKE NEWS SECOND FLOOR - THE SOUND OF OUR FUTURE

João Augusto **NEVES**, University State of Campinas, Brazil

× *Abstract*

An intimate cartography that seeks to point out the relationships between emotion and politics within the demonstrations for the electoral dispute in Brazil 2018. The result brings out the felling and symbolic imaginary of social groups in the effervescence of the last days before the decision of the new President of the Brazil Republic. The polarization of class, race, ethnicity, gender and religiosity captured in the intensities of the moment provide a historical reading of conflicts and contradictions of a colonial tradition still in force in Brazil. In this scenario, the dispute for the hegemony of values triggers much more than ethics or morals, but rather their accommodations and deeper interests. The propose is present the "Take Three - Media and Fake News" (10 minutes) of the web series documentary who we can notice the punks intervention in this debate and the antifascist festival occurred in this period.

Vai Jão Kjetil Klette Boehler FAPESP (Fundação de Amparo à Pesquisa do Estado de São Paulo) CIEC/IFCH/UNICAMP (Centro Interdisciplinar de Estudos sobre Cidades / Instituto de Filosofia e Ciências Humanas / Universidade de Campinas) Pesquisa: Kjetil Klette Boehler João Pires Argumento e Roteiro: Felipe Gonçalves Kjetil Klette Boehler Caio Micca Marcel Della Vecchia João Pires Captação de Imagens: Kjetil Klette Boehler Caio Micca Marcel Della Vecchia João Pires Captação de Som: Kjetil Klette Boehler Caio Micca João Pires Entrevistas: Caio Micca Kjetil Klette Boehler Julia Dias Montagem e Edição: Felipe Gonçalves Textos: Felipe Gonçalves Narração: Felipe Gonçalves Divulgação e Distribuição: Acervo Formiga.

Keywords: music, politics, affect.

All the Documentary:

» <https://www.youtube.com/watch?v=7SS7fufw-8A&t=1426s>

» Take Three – Media and Fake News: https://www.youtube.com/watch?v=RldGmcW_7aA&t=129s Realização: Filme realizado em colaboração entre Brasil e Noruega Coletivo de Mídia Livre

MY DOLL AND I: POETRY AND FANTASY ADAPTED INTO MUSIC

Virna **TEIXEIRA**, Independent Artist, Brazil and United Kingdom

× ~~Abstract~~

Virna Teixeira is a Brazilian poet, translator, publisher and visual artist based in London. Her poetry collections have been published in Latin America, Portugal and the U.K. Virna's last - bilingual - collection of poems, *My Doll and I* (Lumme Editor, 2020), explores issues of gender and power through a theatrical interaction with a transvestite. She adopted a concise, condensed and rhythmic style while writing these poems, and a dream-like atmosphere where the transvestite assumes the form of a doll. Virna dialogues with works by Hans Bellmer, Unica Zurn and Donna Haraway, to explore and deconstruct the boundaries between play, fetishism, and femininity. Vitoriano Estável is a Brazilian musician, lyricist and singer who began his career in the 1990s in Fortaleza with a rock band. Later, he was the main leader of the band "Vitoriano e Seu Conjunto", where he developed an opera rock around the theme of madness, a hybrid work with philosophical and psychiatric reflections, including works by Michel Foucault and Nise da Silveira. The opera rock "Para Manter a Loucura Estável" was presented in psychiatric institutions in Brazil in 2019. Recently, Vitoriano has been working in a solo career with other artists. Due to his interest in poetry, he has made a partnership with Virna Teixeira. Making a sound reading of her poetry, Vitoriano has found in electronic music mixed with acoustic instruments a form of dialogue with the euphoria, fantasy, sex and naked affections of *My Doll and I*. In sessions of recording the poems in English and Portuguese, he experimented with sounds, rhythms and chords, creating an atmosphere in which poetry and music could expand and invite those who listen to act and play out their fantasies. This project has been expanded with Virna's digital illustrations of the poems and her interaction with Vitoriano, and the creation with film poems mixing the drawings and the works created by the musician. The proposal here is to present the results of this exciting collaboration.

Keywords: poetry, independent music, gender, film poem, performance.



WORKSHOP AND PERFORMANCE. SOPRO

Claudia **WASHINGTON**, ACTE Institute – Arts Creations Theories Aesthetics, Sorbonne School of Arts, France, Faculty of Health at the University of Brasilia, Federal University of Rio Grande, Brazil

Wallace **ARAUJO DE OLIVEIRA**, State University of Rio de Janeiro, Federal University of Rio de Janeiro, Research and Memory Institute of Pretos Novos, Brazil

× ***Abstract***

The performance sopro has already been performed four times between 2017 (the moment of its creation) and 2021, always with great impact on the reflections on migrations. So far this performance has been performed by one or two performers, and we propose for KISMIF Conference 2022 a version that can count with the collaboration of the participants in a four-hour workshop, aimed at addressing the context of the creation of the performance Sopro in a first moment to then offer a space for artistic experimentation to the participants. As a consequence of the workshop, the participants will be invited to integrate the performance Sopro after the round table. Sopro: The memory of the sea, of the crossing to reach a place less dangerous than the land of origin is recurrent in the migrant speeches. The sea, of water and sand, of mountain and abyss requires a lot of breath to be crossed, torn. The surface of this place of passage resembles a large sheet of paper, a flat whole which hides and supports the bodies, enveloping them. In the confrontation with reality, the image of sea-paper is confused with the situation of the sans-papiers in France, who spend days collecting papers, documents of their existence, to prove who they are. For the migrant body, marked by the tear of crossing borders, is not given the right to appear and show its scars. That is what this performance is about, from the simple action of blowing up a sheet of paper. URL: <https://vimeo.com/365104168>

Keywords: migrations, memory, sea, bodies, performance.



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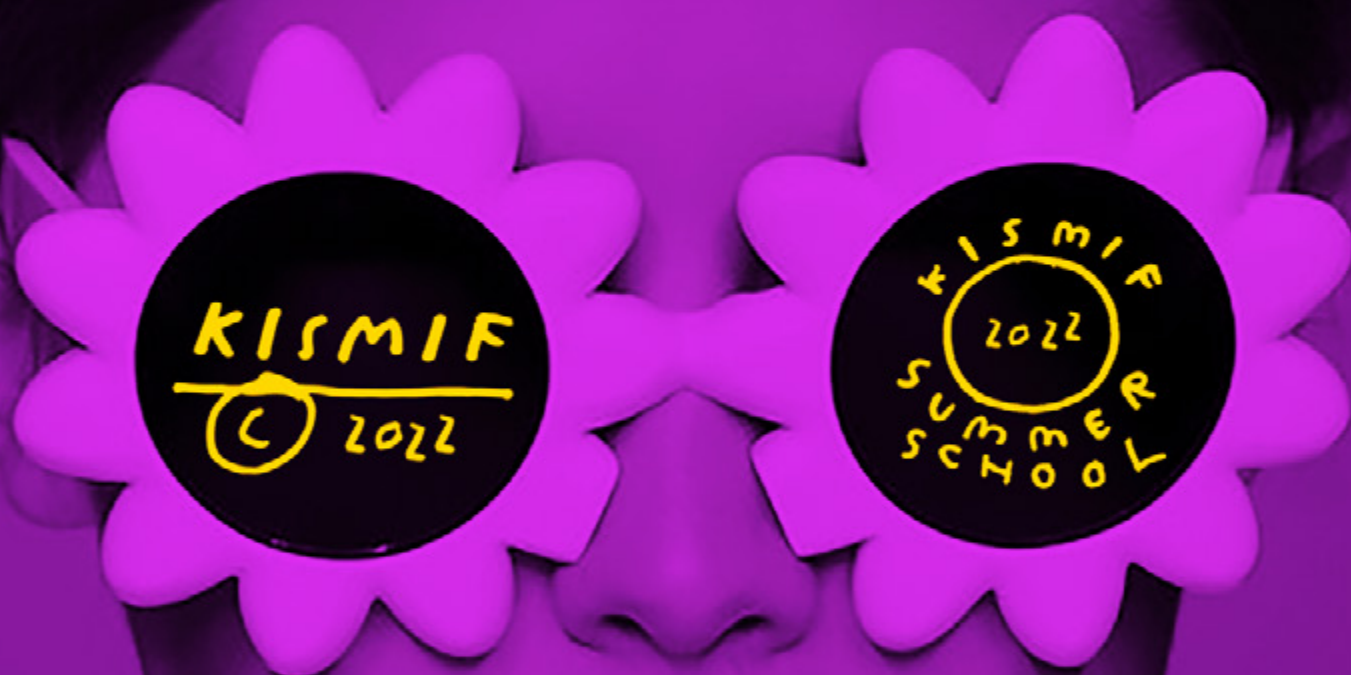
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EXHIBITIONS

'PUNK PUNK' (2022)

Jorge **DE CARVALHO**, KINO-DOC, Lisbon, Portugal

× ~~Abstract~~

Invited to write about a film that at the time did not yet exist, the director committed himself, in his words, to 'fabricate a map of a journey that may have other roads, but will always have the spirit of these words': 'Punk Punk' will be a film that will interpret a dilated cosmogony of punk, possibly ranging from human society, liberated and classless, from prehistory to the eve of the swear words uttered by the Sex Pistols on live TV at teatime, a corollary of the anthropological dynamite that had come from America in Malcolm McLaren's suitcase. Within this temporal spectrum could fit rhythms of ancient tribes, the insubordination of slaves led by Spartacus, medieval stories of witches and wizards, François Villon, the Levellers, the French Revolution and other revolutions and uprisings, Kleist, 'Civil Disobedience' by Thoreau, Rimbaud, anarchists, Dadas and Surrealists, the delinquency of the 'street gangs', Debord, lyricists and situationists, Brakhage's free camera, Warhol's factory, the Viennese shareholders, Dubuffet's crude art or the raw music of the proto punks. Having established the origins, not necessarily, in that order or another, punk rock and the myriad of its musical suburbs, from different eras and all over the world, will follow. Also, the nihilistic fury, ethical tenacity, non-conformism, subversion, visual creativity and even feminism, which sprang from the voices, guitars and drums of punk. An anger that is an energy, that comes from the past to altercate with our formatted and aseptic present. Little given to rebellion. And because the constant laudatory exercises of music documentaries irritate, this film will show the libertarian and positive subculture, but also its abject opposite, the intolerant and fascist punk. And beyond the symbolic black and white of these poles, much of what will be seen will have different shades of grey, amorally treated. The journey will be guided by the cartographies of Jon Savage, Greil Marcus, Lester Bangs, Richard Meltzer, Greg Shaw, John Lydon, who will also appear in many shapes and forms, including wearing a Trumpist t-shirt (a good way of questioning the 'no future' that he shouted), Helen McCookerybook, Richie Unterberger, Simon Reynolds, Ian Svenonius and others. But, as a film that wants to be punk, it will follow nothing and no one. By cuts and clippings, it will destroy historical records and encyclopaedias. They will give a video collage. A 'détournement' that will try to rescue a gregarious spirit already long gone, with images and sounds stolen without shame. [videoinstallation]

Keywords: film, cinema, punk.



LO-FI-ROCK-N-ROLL (2019)

Jorge **DE CARVALHO**, KINO-DOC, Lisbon, Portugal

× ~~Abstract~~

VJing' throughout the 2nd half of the last century, which were par excellence the years of rock 'n' roll. 'Found footage' from the 50s of Sugar Chile Robinson on TV or Elvis filmed in 8 mm up to Jesus and Mary Chain at the end of the 90s, already in a gesture of citing lo-fi imagery, passing by Jimi Hendrix, Velvet Underground, King Crimson, Can, Roxy Music, The Damned, Slits, Fugazi, Nirvana and many more. Encounter with old television recordings that have gained the mould of time, footage on home formats (Super 8, VHS, etc.), film-to-video transcriptions, analogue video image overlay effects, handmade "chroma keys", et cetera. [videoinstallation].

Keywords: vídeo, rock'n'roll, television, recordings.



ONE LOVE: CAPTURING THE CULTURAL INVESTMENT IN MUSIC AND RETHINKING THE PHOTOGRAPHIC PORTRAIT. PHOTOGRAPHS BY WILLIAM ELLIS

William **ELLIS**, Birmingham City University, United Kingdom

× ***Abstract***

One LP is a unique and critically acclaimed portrait photography project that explores the inspirational qualities of recordings and the impact that they have on people's lives. Using a 'pop-up' exhibition format the rethinking the photographic portrait invites conference attendees to explore what a single reggae record has meant to them through a portrait which captures their place in reggae culture and an interview which articulates the place of the record in their lives. The whole exhibition, and all images and interviews in the wider project can be found at onelp.org. The photographs presented in this exhibition were commissioned by Birmingham City University as part of the research work on global reggae cultures. They feature portraits of reggae innovators, key players and fans from Birmingham (historic and contemporary scene) and London, placed alongside US - Jamaica based individuals. Many of these individuals break the expected mould and have pushed the boundaries of the genre.

www.william-ellis.com

Keywords: photography, recordings, reggae culture.



ARTOPIA [NOTHING BUT] ART

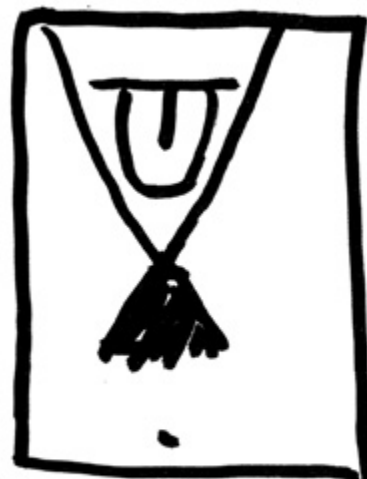
Susana **JANUÁRIO**, University of Porto, Institute of Sociology, KISMIF Project, Portugal

× ~~Abstract~~

More than portraits, they are impressions, emerging from the desire to express threads of a four-year narrative of a long-filled path. Do not see this expression as pretentious or artistic, but rather as something that we really want to share, to show how we saw it.

ARTOPIA designates the research carried out between 2017 and 2021, involving a diverse set of urban artistic manifestations – Paths, intersections and circumstances of urban artistic manifestations of alternative character in contemporary Portugal. These manifestations are characterized by the intersection of arts, disciplines, and knowledge – multi/cross-disciplinarity – and their inscription in urban territories. They motivate the formulation of a differentiated social space, demarcated as an artistic subfield within the arts field, characterized by diversity, hybridity, morphological complexity, and the confluence in the form of scene(s). ARTOPIA looks forward to the (inter)knowledge of these urban artistic manifestations and the sharing of some of our imagery and narrative archive, giving it the necessary tangibility so that we can share our experience along this path.

Keywords: urban artistic manifestations, art, urban territories.



TWO WALLS

Marijana **MARKOSKA**, Designer, Digital Artist, Serbia.

× ~~Abstract~~

Digital prints, 11 pieces. "Through a culture of remembrance, Marijana Markoska deals with identification, personal and social identity. Her preferred mediums are computer art and video. She intensifies the relationship between visual arts and (popular) music and film. She holds a PhD from the department of digital arts at the University of Arts in Belgrade, as well as MA in painting from the same institution. She has had several solo exhibitions in Belgrade, and has also participated in numerous video festivals and group exhibitions in Serbia and abroad. Marijana Markoska is dealing with a culture formative for her – punk and fanzine aesthetics, plunging herself into the X-Ray Spex test tubes from the album cover *Germfree Adolescents*. Poly Styrene, the singer, clarifies how the "Oh Bondage, Up Yours!", a 1977 single of that band, that became the banner of rebellion, according to her it was "more anti-capitalist than feminist", rejecting thus any kind of slavery. A delayed effect of a rebellion, whose absorption into the system became a traumatic point, is still productive. The X-Ray Spex are a proof of it, with their delayed explosion into the riot grrrl movement, since the potentiality of the rebellion can be transferred through mechanisms and ideas that escape reductionist fetishism. Markoska also inhabited with her own body the songs, images and album covers of the One Track Mind, Johnny Thunders, The Damned, the Dead Kennedys, the Dead Boys. The echoes of fanzine aesthetics, do-it-yourself Xeroxing of images and slogans have become nothing more than sessional vogues. Over the time it's become even harder to revive the initial promise of freedom by establishing production in the DIY way. Culturalization of those practices – the process of devaluing the fanzine movement's political subversiveness – has enabled an unbound inflation in prices of the material remains of an uprising. Markoska deviated from the usual paths of interpreting punk and fanzine culture by extracting their symbolic content from the abovementioned process and by following their trajectory with her own body, thus reenacting the formulations and mechanisms of reductionism that had tamed and normalized the movement through its reduction to mere design items. An effort to shed light on the process of culturalization and its mechanisms, as well as to recognize a hidden complicity with them by revisiting the traumatic place of upheaval's break down, represents a form of struggle for liberating the emancipatory potentials of an experience that has been officially mediated and moderated. The antagonistic structure of the exhibition suggests confrontation, although it also brings about a mirroring effect as well as a certain destruction of the model of project-driven "collaboration and exchange" – a destruction of visibly ordered seriality of museum exhibitions. Above all, it represents a reminder of today's place of art – a wall that represents the border between the autonomous zone of art and radicalized social struggles. A wall that reminds of the barb-wire wall that governments have installed along their state borders, the ones that "we are going to build ourselves" to prevent those unforeseen to cross. Those walls were produced by the only "veritable tradition" of patriarchy, colonialism, capitalism and revived feudalism, and this exhibition deconstructs it with hijacked scenes, shouted-out sentences and bare bodies. Deterioration of the subject within the global digital regime of "invisibility by overexposure" and the imperatives of usergenerated evangels are being stopped here and drawn out of the decontextualized and automatized consumption design of today." Text by Alexandra Sekulić, curator of the exhibition "Two Walls" in the Center for Cultural Decontamination, 2017.

Keywords: remembrance, identity, computer art, punk, fanzine aesthetics, reenactment.

THE KIDS ARE ALRIGHT!

Ondina **PIRES**, Singer, Artist and Writer, Portugal

× ~~Abstract~~

Folk art and children's worldview began to be understood as collective products. Walter Benjamin in *The Toy and the Game*, 1928.

- Hello, ladies and gentlemen! Let's introduce ourselves:

I'm Viv. I'm Susie. I'm Maggie. I'm Luke. I'm Razor.

I am Rick.

We were adopted by our owner, Ondina Pires, who since 1998 has been developing visual works related to music and cinema from her various collections of toys and miniatures, either in coauthorship or solo, besides several exhibitions. Since she had direct contact with the world of modern alternative Portuguese music for years and years, in projects such as Ezra Pound e a Loucura, Pop dell'Arte and The Great Lesbian Show (1984-2007), and as a collector of the 'unusual & kitsch', it makes perfect sense that she continues to perpetuate the nostalgic musical echoes of yesteryear through her 'situationisms' with us, the puppets. As special guests at KISMIF 2022, we had to come dressed up like our brothers on display at Casa Comum, Rectorry of the University of Porto. Ondina had a hell of a job to make our costumes and make us look good, but it was fun. Have fun with us too!

Keywords: music, cinema, alternative portuguese music.



WHITE PRIVILEGE

Jubilee **STREET**, Independent Designer and Photographer, Portugal

× ~~Abstract~~

This exhibition is about privilege. The one that kept killing for centuries. The one that's responsible for tearing societies apart. The one that inhales hate and exhales blood. The privilege that me and you have, and all our ancestors had. How are we perceiving the world in front of our black screens? Everyday, we watch the privilege taking people down. People who just want to live. The rights to live, to love, to be safe, to build a future for their children. The right to be Human and to be whatever they want to be. And to fight privilege is to fight extremism, violence, division, even if it's not directly related to ourselves. As a white man, I'm also privileged for many reasons. And you probably are, somehow. We are all responsible for choosing the right or the wrong side of history. This exhibition will hopefully be cathartic in a way to understand what we need to deal with around us.

Keywords: privilege, domination, colonization, activism, photos.



UTERZINE: (A LOT MORE THAN) A FANZINE ABOUT PUNK AND GIRLS

UTERZINE, DIY and anarcho-feminist project, La Coruna, Spain

× ***Abstract***

Uterzine is a feminist activist and self-publishing space for the recognition and visibility of punk artists of non-normative identities, especially in Spain. Since its emergence in 2013 as a fanzine, the recovery of the memory of our female punk ancestors has been articulated through various struggles (self-publishing, talks, workshops, concerts and activities of noisy-political militancy) that show that ours continues to be an active (r) existence. Uterzine is a collective that was set up in 2013 as a fanzine for the visibility of women in the punk movement. Since then it has organized conferences, talks, workshops, interviews, concerts, collaborations and various events with this objective – and on occasions, it has been extended to other alternative music such as rock, metal or stoner. Annual free events are planned for the public in which the reflection on the musical panorama and the participation of women are enhanced. It has now become a research and rewriting project in a feminist historiographical key.

Keywords: feminism, zine, punk.



INHERITED MEMORY: MEXICO THROUGH CHICANO EYES

Greg **VELASQUEZ**, Photographer, United States of America and Mexico

× ***Abstract***

The exhibition 'Inherited Memory' is about a personal journey of introspection, supported by Greg Velasquez's reconnection with ancestors. After being raised in the United States of America, Greg felt the need to reconnect with Mexico and his Mexican ancestors, the country's culture and its experiences and traditions. In this exhibition, a series of photographs by Greg are presented, in which we can see the underground culture and the often-obliterated experiences of contemporary artistic-cultural productions. Accompanied by an immersive sound experience, Greg invites everyone to sit down and let themselves be transported to the Mexico of today, engaging in various axes of social life, such as religion, traditions, habits, and culture. In addition to the immersive sound experience, the exhibition in audiovisual format also presents the artistic dichotomies and the artist's own feelings, with a journey that navigates through colour, but also through shadows and contrasts, thus showing the vast spectrum of emotions captured and felt by the photographer and the viewer.

Keywords: photography, introspection, Mexico, experience.



KISMIF CONFERENCE
13 - 16 July 2022

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