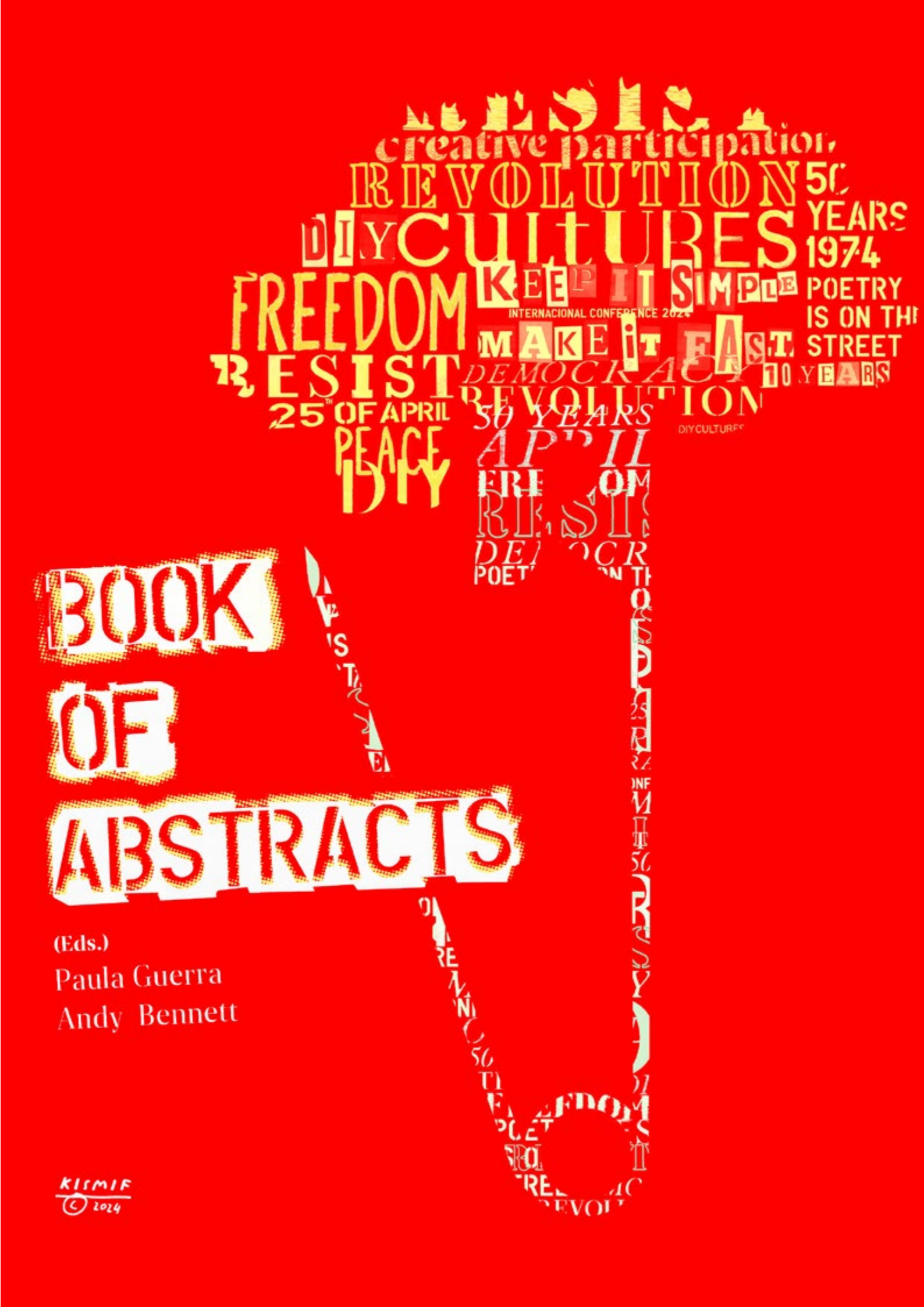


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DIY CULTURES, DEMOCRACY AND CREATIVE PARTICIPATION

BOOK OF ABSTRACTS

PAULA GUERRA AND ANDY BENNETT (EDS.)

2024



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BOOK OF ABSTRACTS 2024

(EDS.) PAULA GUERRA AND ANDY BENNETT

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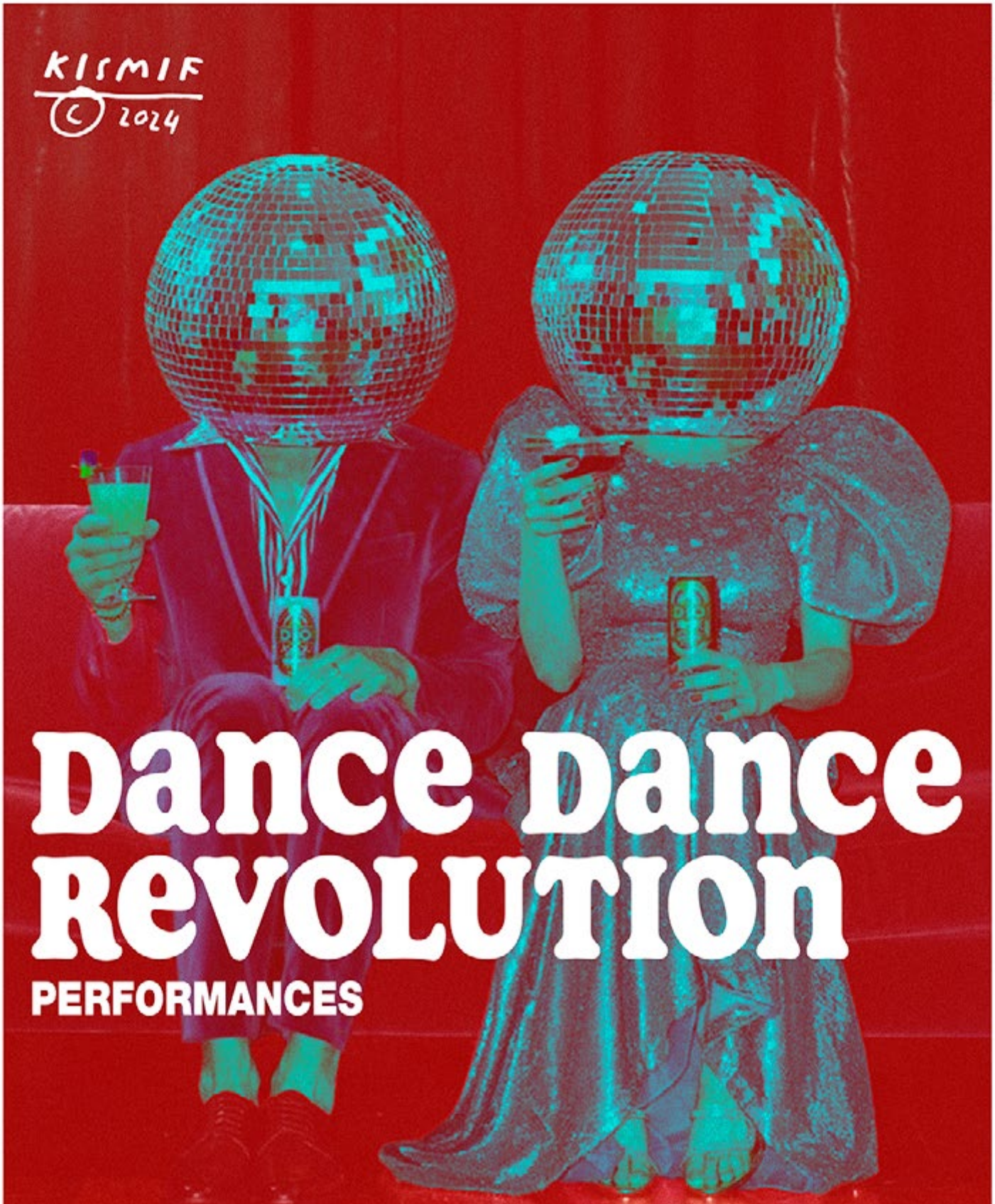
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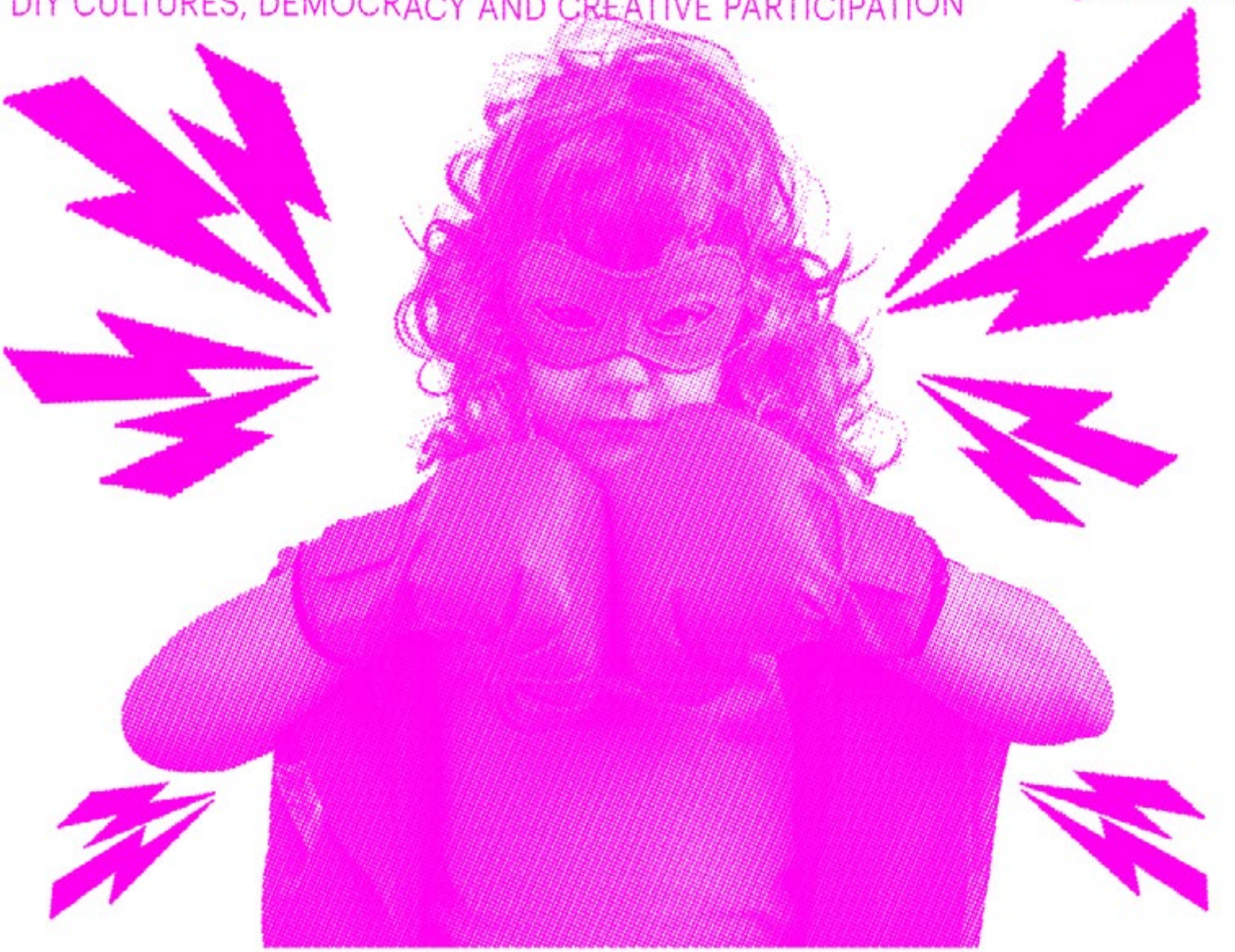
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CONTENTS

37 KEYNOTE SPEAKERS

38 INCLUDING. CONTRIBUTES TO CAPTURING AND FOSTERING THE SOCIETAL VALUE OF CULTURE

39 ZINES, DIT AND PUNK: LET'S DO SOMETHING TOGETHER!

40 MUSICAL SCENES – CREATIVE/CLUBBING – A CASE STUDY FROM THE PRESENTATION PORTO DE DANÇA

41 DOING IT YOURSELF, GOING IT ALONE: THE TWO SIDES OF DIY

42 FROM METAPHOR TO MEASUREMENT OF POPULAR MUSIC ECOSYSTEMS: PUTTING DIVERSITIES AT THE HEART OF RESILIENCE

44 DIY CULTURE, DEMOCRACY, AND CREATIVE PARTICIPATION IN THE ZIMBABWE MUSIC INDUSTRY

46 DIY AT MUSIC FESTIVALS IN MOROCCO: FROM NECESSITY TO IDENTITY AFFIRMATION

48 FROM CHUMBAWAMBA TO TODAY'S POST-PUNK AGITPROP

49 WORDS AS A TOOL, MUSIC AS A MEGAPHONE

50 BETWEEN CONTEMPORARY PORTUGUESE POPULAR MUSIC AND AN UNLIKELY IDOL, NÓS PIMBA! DIY AND DIT, COLLABORATIVE COMMUNITIES IN PORTO

51 DEMOCRACY, RECONCILIATION AND OPENNESS TO THE WORLD

53 DEMOCRACY, RECONCILIATION AND OPENNESS TO THE WORLD

54 SONGS AND TALKS WOVEN TOGETHER BY THE HUNI KUIN'S RELATIONSHIP WITH ART AND NATURE

55 DIY DRUMMING INSTALLATIONS IN DEMOCRATIZED UNIVERSITY TIME SPACE: SPIRITUALITY, CREATIVITY AND CORRESPONDENCE

57 ROCKING THE ARCHIVE: ARCHIVAL RESEARCH AND THE PURSUIT OF YOUTH CULTURE HISTORY

59 PUNK WON'T DIE AS LONG AS YOU LISTEN TO FUNANÁ

61 ART PRACTICE AFTER THEORY

62 FILM AS DISSIDENCE: CINEMATIC PROCESSES AND THE ENCOUNTER AS RESISTANCE TO HEGEMONIC NARRATIVE STRUCTURES

64 RHYTHMS OF TOGETHERNESS AND FREEDOM. THE UNIORCHESTRA PROJECT

65 WHEN I'M 64, I'LL STILL BE TOURING: AGEING, MUSIC AND WELL-BEING

66 LEIPZIG IN BLACK – WAVE-GOTIK-TREFFEN AND THE CITY OF LEIPZIG

67 DEMOCRACY ± MORELESS ±

68 PHOTOGRAPHING AND DOCUMENTING COUNTER-CULTURAL CULTURE

69 A RETURN TO DEMOCRACY AND INDIGENOUS PROTAGONISM IN HEALTH MANAGEMENT IN BRAZIL

70 WHAT DO YOU KNOW ABOUT VULVAS?

72 PASSION AND STRATEGY AT THE GENESIS OF A NEW ALTERNATIVE MUSIC SCENE IN A SMALL AND CONSERVATIVE TOWN

73 HOW ABOUT NOW WE MUST MOVE FORWARD...

74 PUNK'S PALMOLIVE, FIGHTING DRAGONS IN THE LAND OF CONCRETE

76 PROCESSES OF CREATION: FOR AN ORGANIC AND DEMOCRATIC CINEMA

77 THE LITERACY OF MEMORY

78 YOU CAN ALSO WRITE POLITICAL SONGS. A COLLABORATIVE SONG WRITING WORKSHOP

79 THE PORTUGUESE NEO-AVANT-GARDE SONIC DIMENSION – ROUND TABLE ON HYBRID MUSIC REPRESENTATIONS.

81 THEOBROMA CACAO: ANTHROPOCENE, SPIRITUAL ECOLOGY AND NATURE-CULTURE RECONNECTION

82 IS THE WORD STILL A WEAPON? THE CAUSES OF PRESENT-DAY PORTUGUESE ART

84 50 YEARS OF APRIL: RED CARNATIONS AND WHITE ROSES IN URBAN POPULAR CULTURE IN PORTUGAL

86 (URBAN) ART AS A TOOL FOR TRANSFORMING TERRITORIES AND COMMUNITIES

87 DEAD OR ALIVE: ON THE RESURRECTION OF GOTH IN THE NORTH OF ENGLAND

88 ARE PARTIES RADICAL?

89 PRECARIOUSNESS, MOVEMENTS AND (RE) EXISTENCES IN THE ARTISTIC ECOSYSTEM

91 DOUBLE DARE YA: PUNK, RESISTANCE, AND GENDERED AGEING
93 INTERPRETIVE PRACTICE IN DIY CULTURES AND SUBCULTURES
95 FROM LUNATIC FRINGE TO WORLD-WIDE MASSIVE – THE BRISTOL SOUND AN INSIDER PERSPECTIVE
97 FROM ENCOUNTER TO COMMITMENT: MAPPING MEANINGS IN THE MOVING IMAGE

103 PAPERS

104 A

105 BETWEEN TWO WORLDS - ROMANI MUSIC RESEARCH IN THE MIDDLE GROUND BETWEEN ACADEMIA AND EVERYDAY LIFE
106 A PERSPECTIVE ON CONTEMPORARY BRAZILIAN INDEPENDENT PUBLISHING: PRODUCTION DYNAMICS, LITERARY DEMOCRACY, AND SYMBOLIC CAPITAL
107 NEW MIGRANT ONLINE PARTICIPATION IN ESTONIA
108 DRAWING BODIES. DREAMING FUTURES. THE USE OF FIGURE DRAWING FOR RAISING TRANSCULTURAL DIALOGUES
109 ECHOES OF OLD MELODIES: THE ROLES OF MUSICKING AMONG MIGRANTS IN SOCIOPOLITICAL CHANGE
110 EROTIC, PORNOGRAPHIC AND OTHER GENRES: CINEMA CONSUMPTION AT THE END OF BRAZILIAN MILITARY DICTATORSHIP (1980-1985)
111 FROM A CONTENT ANALYSIS TO THE SEXUALITY ANALYSIS MODEL (SAM-MODEL): NAVIGATING THE AXES OF SEXUALITY, GENDER AND SUBJECTIVITY OF CONTEMPORARY MUSIC REPRESENTATIONS
112 GRINDNOISE SERGIPANO IN THE 80S AND 90S: ACOUSTIC VIOLENCE AND BRAZILIAN PERIPHERAL URBAN MUSIC.
113 THE CONFLUENCE AND CONTRADICTIONS OF INDEPENDENT MUSIC AND ARTISAN VENTURES IN LIVERPOOL
114 ESCRITÓRIO. THE LOCAL ART SCENE THROUGH DIY IN RIO DE JANEIRO
115 THE DIY LEGACY OF CONTEMPORARY PSYTRANCE CULTURE IN THE UK
116 FROM THE MOSH PIT TO THE STREETS: POLITICS AND POWER IN MELBOURNE' PUNK AND POST-PUNK UNDERGROUND
117 FAZER-JUNTES AS A RADICALIZATION OF DO-IT-YOURSELF: DISTURBANCE AND CONTAMINATION AGAINST SELF-SUFFICIENCY FOR AN ECOSOPHY WITH BODIES
118 UTOP-AI: TRANSFORMATIVE DIY CULTURES AND AI COVERS
119 CAN WE HAVE YOUR ID PLEASE? UNDERSTANDING DIFFERENTIAL LGBTQ+ PERCEPTIONS OF THE POLICE THROUGH A QUEER THEORY AND PROCEDURAL JUSTICE LENS
120 NEW TERRITORIES OF INTERNAL MIGRATION FOR BLACK WOMEN: ALCÂNTARA - RIO DE JANEIRO, BRAZIL

121 B

122 MUSIC AS A NEIGHBOURHOOD AND COMMUNITY ASSET: AN EXPLORATION OF MUSIC'S CAPACITY AND POTENTIAL WITHIN CHRONOURBANIST FRAMEWORKS AND ASSOCIATED REGULATIONS
123 BODY NEUTRALITY: BEING PERFECTLY IMPERFECT CONTEMPORARY CIRCUS WOMEN
124 THE CONSOLIDATION OF THE PORTUGUESE JAZZ ART WORLD: PROGRESS AND CONTEMPORARY CHALLENGES FACED BY ITS MAIN AGENTS
125 BEYOND TRADITION: DIY ART AND INSTITUTIONAL CHANGE IN BRAZIL
126 SYNTHWAVE, MYSPACE AND DIGITAL EPHEMERA: MAPPING THE HISTORY OF A MUSIC WORLD
127 ASPECTS OF THE CONSTRUCTION OF CULTURAL IDENTITY FROM THE PUBLIC MONUMENTS OF SANTA LEOPOLDINA, SANTA MARIA DE JETIBÁ AND SANTA TERESA (BR)
128 'OPEN MINDS, WITHOUT SILENT MOUTHS': POLITICAL AND CULTURAL RESISTANCE AT THE UNIDOS DE VILA ISABEL DURING THE MILITARY DICTATORSHIP (1964-1985)
129 SCREAMO INDEPENDENT COLLECTIVES AND PRACTICES OF RESISTANCE TO GENTRIFICATION: A MULTI-SITED ETHNOGRAPHY
130 CAROL SUSTO: GIVING NEW MEANING TO THE VOID
131 STREET ARTISTS MANAGING (THEIR) ALTERNATIVE ORGANISATIONS. WITHIN THE 'DEVELOPMENTS IN SOCIAL THEORY AROUND ART WORLDS, MUSIC FIELDS, ARTISTIC FIELDS AND LOCAL/TRANS-LOCAL/VIRTUAL MUSIC SCENES'
132 MUSIC PRACTICES AS URBAN COMMONS
133 DECLASSIFYING ARTISTIC PRACTICES: RETHINKING THE CONCEPT OF MUSICAL WORK THROUGH ARTISTIC RESEARCH
134 INTO THE GROOVE, TRACING GENDER-BENDER IDENTITIES FROM DANDYISM TO PUNK

135 THE CONDITION OF THE CONTEMPORARY ARTIST IN BRAZIL: FROM ART WORLDS TO MUNDIALIZATION

136 (ANTI)METHODOLOGICAL PERSPECTIVES IN COMMUNICATIONS STUDIES: CARTOGRAPHY, ETHNOGRAPHY AND PERFORMANCE AS RESEACH APPROACHES

137 TRANSFEMINIST, ANTICAPITALIST AND DIY RESISTANCE IN SPANISH PUNK: THE CASES OF ROCA PUNKS, SOROLL I GLITTER AND MUYERES AL POGU

138 GIORNATA CONTRO 41 BIS: ACTIVISM, RESISTANCE, AND THE ARCI NETWORK

139 C

140 DOCUMENTS AS INSTRUMENTS OF SOCIOHISTORICAL RESIGNIFICATION: REFLECTION ON THE TERMS ADAPTATION, CHANGE, TRANSITION AND TRANSFORMATION OF FOOD SYSTEMS

141 PRACTICES FOR INCLUSIVE ENVIRONMENTS: PEER-TO-PEER LEARNING IN THE PEERS PROGRAM

142 HYBRID ARTIVISMS: RETHINKING CATEGORIES AND PERSPECTIVES

143 LA INDEPE RESISTE: MUSIC, STREET ART AND SPORT AGAINST EXCLUSIONARY URBANISM

144 WOMEN ARTISTS IN CONTEMPORARY SPACES

145 BETTER NEW MUSIC: CLASS POLITICS AND CORPORATE POWER IN THE 'INDEPENDENT' MUSIC INDUSTRY

146 UNDERSTANDING THE VIBE: EXPLORING FESTIVALISATION AND SOCIOCULTURAL DYNAMICS IN URBAN INDIA'S EDM SCENE

147 AN INTER-ASIA EXPLORATION INTO POSTPANDEMIC TOURING ACTIVITY IN THE HONG KONG INDIE MUSIC SCENE

148 DEMOCRATISE THIS! RESISTING THE ENCLOSURE OF FUTURITY THROUGH IMPROBABLE MUSIC

149 THE LEGENDARY SINGERS RESURRECTED: EXPLORING FAN JOY AND ANGUISH IN NOSTALGIA THROUGH TWO AI SINGLES BY MISORA HIBARI AND THE BEATLES

150 ANDY WARHOL IN A CO-OPERATIVE PRODUCTION

151 KEEPING INDIE MUSIC ALIVE ON THE WEB: THE CASE OF WIKI LOVES MÚSICA PORTUGUESA

152 THE PRESENCE OF INTELLECTUALS IN THE NEWSPAPER CORREIO DA MANHÃ (RJ) AS A LANDMARK OF BRAZILIAN FEMINIST THOUGHT

153 OPENING THE CLOSET: SOME PERIODICALS FROM THE DOCUMENTATION CENTER PROF. DR. LUIZ MOTT (CURITIBA - BRAZIL)

154 CULTURAL POLICIES IN THE SOUTHERN PERIPHERIES: IMPLICATIONS FOR TERRITORIAL POLICIES

155 FREE JAZZ, FREE PORTUGAL: DIY CULTURES, SOUNDS OF FREEDOM AND THE CARNATION REVOLUTION

156 THE ROOM WHERE IT HAPPENED: REACTIONARY MISOGYNY IN TTRPG IN PORTUGAL

157 D

158 MEASURING THE SIZE OF RĪGA'S NEW SCENE – A METHODOLOGICAL ELABORATION

159 THE CONSTRUCTION OF MEMORY RESIGNIFICATION IN LIVE AUDIO-VISUAL PERFORMANCES

160 CYCLING ACTIVISM AS A JOURNEY TOWARDS A MORE PARTICIPATORY DEMOCRACY

161 QUEER BULGARIAN POLITICAL PUNK AND INDIE: IDENTITY, EMPOWERMENT, AND ACTIVISM IN AN EMERGING UNDERGROUND SCENE

162 RELOCATING THE NOTION OF INDEPENDENCE IN POPULAR MUSIC TO MAINLAND CHINA: PROCESS OF CULTURAL AND CONCEPTIONAL TRANSLATION IN POPULAR MUSIC

163 E

164 'HIT THAT PERFECT BEAT, BOY': QUEER MASCULINITIES, HI-NRG, AND PROVOCATIVE POP DURING THE AIDS CRISIS IN THATCHER'S BRITAIN

165 THE ECOSYSTEM OF THE GREEK UNDERGROUND RAP SCENE

166 F

167 SINGING TRANSGENDER: PARTICIPATING, TRANSFORMING AND THE TRANSONGER PROJECT IN HONG KONG

168 'I THINK THE BIGGEST INVESTMENT IS JUST, YOU KNOW, YOUR ENERGY... BUT I KEEP DOING IT 'CAUSE EVERYONE WHO'S INVOLVED NEEDS IT': THE TRADE-OFF OF SOCIOLOGICAL CAPITALS BY GENDER EQUALITY ACTIVISTS IN AUSTRALIAN DIY MUSIC COMMUNITIES

169 'DETACHED YOUTH WORK': ORIGIN AND GROWTH OF STREET EDUCATION WITH INFORMAL YOUTH GROUPS

170 THE SÃO PAULO'S TECHNO SCENE AND IT'S RELATIONAL MULTIVERSES

171 BEHIND THE APPARATUS: EXISTENCES AND SOCIAL IDENTITIES AT THE MUSIC BACKSTAGE

172 NO VIOLENCE, DRUGS, OR ALCOHOL, JUST MAXIMUM ROCK AND ROLL: SAFETY AT 924 GILMAN STREET
173 LET IT BURN... AS LONG AS IT'S PRETTY: NOTES ON FASHION CONSUMPTION IN THE AGE OF PERFORMATIVE CAPITALISM
174 AGAINST ALGORITHMIC CULTURE: TOWARDS A CONCEPTUALISATION OF DIY INTERNET RADIO AS A 'MINOR MEDIA'
175 THE SINGAPORE PUNK SCENE AND DIY FANZINES: EXAMINING PRACTICES AND DISCOURSES OF AUTHENTICITY AND RESISTANCE
176 MAPPING MIGRANT WOMEN IN THE MUSIC SCENE. A DIALOGUE OF KNOWLEDGE AND EXPERIENCES TRAVERSED BY THE DIASPORA
177 'BEING A DJ IS MY FORM OF RESISTANCE': THE POTENTIALS AND LIMITATIONS OF QUEER- FEMINIST DJ-COLLECTIVES IN VIENNA
178 'I GO PUBLIC NOW, BUT NO ONE KNOWS': A STUDY OF INDEPENDENT ARTISTS AND DIGITAL MUSIC PLATFORM

179 G

180 20TH CENTURY MUSIC AND EARLY MUSIC IN CHOIR GROUPS IN SÃO PAULO (1960-1979): MUSICAL CREATION, SOCIAL CRITICISM AND POLITICAL RESISTANCE THROUGH REPERTOIRE PRACTICES
181 'IT'S PUNK TO BE SOFT': CITIZEN RAGE AND HARDCORE FEELINGS
182 CONSTRUCTION OF YOUTH CITIZENSHIP IN A CONTEXT OF SOCIAL EXCLUSION: AN EXPERIENCE BASED ON FIELDWORK
183 ANTICIPATED FUTURE - THE RHYTHM OF WALTER BENJAMIN'S TEMPORAL MIMESIS AND ITS MANIFESTATIONS IN JOAN BROSSA'S POETICS
184 SMALL MUSIC VENUES IN MADRID. CURRENT SITUATION AND CHALLENGES FOR INDEPENDENT ROCK BANDS
185 NETWORKS FOR INDEPENDENT CULTURE. THE VALUE OF GETTING TOGETHER
186 DIGITAL METHODS FOR RESEARCH ON PLATFORMED INDEPENDENT MUSIC SCENES
187 ONLINE COMMUNITY RADIO AS SUMUD: A TALE OF PALESTINIAN RESISTANCE
188 WITCHING: CREATING DANGEROUSLY AS AN EMERGENT STRATEGY TO A RESISTANT DEMOCRACY
189 THINK ABOUT IT! QUEER WOMEN'S CLUBBING AND WORLD-BUILDING IN LONDON IN THE LATE 20TH CENTURY
190 'NOSTALGIA, FOR AN AGE YET TO COME': RESEARCHING MEMORY AND NOSTALGIA WITHIN PUNK STUDIES. PROBLEMATIC METHODOLOGICAL AND ANALYTICAL ENCOUNTERS
191 'ANDRAGOGY/ PEDAGOGY, ZINES AND DEMOCRATISING THE LEARNING EXPERIENCE THROUGH CREATIVE PRODUCTION
192 ALTERMETROPOLIZATION AND GEOGRAPHIC INFORMATION SYSTEM (GIS): SOCIAL INNOVATIONS, DIY, UNDERGROUND AND TERRITORIES

193 H

194 PUNK ROCKERS BECOME DADDIES TOO, JUST TWO YEARS LATER: EVENT HISTORY ANALYSIS, A NOVEL APPROACH TO STUDY AGEING OF THE YOUTH CULTURE SCENES
195 DIY DEI: THEORIZING BOTTOM-UP INCLUSION EFFORTS IN MAINSTREAM INSTITUTIONS THROUGH THE CASE OF HIP-HOP COLLEGE RADIO
196 RITUALS OF RESISTANCE, TRANS-GENERIC UTOPIAS, AND THE LIMITS OF FREE-(IDI)OMS: THE CULTURAL POLITICS OF BARCELONA'S FREE IMPROVISATION SCENE
197 CAT TALK: ROCKABILLY, PSYCHOBILLY, AND NOSTALGIC AMERICANISATION IN 1980'S LONDON
198 STICK IT WHERE THE SUN DON'T SHINE: SOLARPUNK AND THE SIGNIFYING NATURE OF PUNK
199 LIKE SOME NEW ROMANTIC LOOKING FOR THE TV SOUND: THE IMPACT OF NEW WAVE AS A PERFORMANCE COMPLEX ON THE YOUTH CULTURE OF MEXICO CITY IN THE 80'S
200 EXPLORING COLLECTIVE DECISION-MAKING THROUGH THE LIVING CHESSBOARD
201 BLACK MIGRANT WOMEN IN DIASPORAS IN BRAZIL: CARTOGRAPHY OF OPPRESSIONS
202 LEGACY OF THE MERCADO DO POVO PANEL: STORIES, ARTISTIC EXPRESSIONS AND ARTISTS' RESISTANCE
203 LEIPZIG IN BLACK – WAVE-GOTIK-TREFFEN AND THE CITY OF LEIPZIG
204 BEYOND THE MEANING OF ZINES: THE MATERIALITY OF PRAGUE ZINE SCENE
205 PLAYING TOGETHER, ART WORLDS AND THE CULTURAL AIR: TWO BANDS IN TAIWAN
206 DIY FILMMAKING AT THE INTERSECTION OF POLITICAL ACTIVISM, MUSIC AND MIGRATION

207 I

208 NOW AND THEN: ISSUES ABOUT GENDER AND JAZZ IN PORTUGAL
209 THE MIGRANT SELF: STORIES & PORTRAITS IN BLACK AND WHITE

210 J

211 TERRITORY, DECOLONIALITY AND THE SPACE OF PLAY

212 RISING AND FRAGILE: RECONSIDERING DIY ENTREPRENEURSHIP AND SUBSIDYISM IN TAIWAN'S INDIE MUSIC SCENE

213 'DO YOU KNOW WHEN THE DRAG PERFORMANCE STARTS?': EXPERIENCING THE QUEER CLUB NIGHT IN SHANGHAI

214 UNDOING GENDER(S): SUBJECTIVITIES, (CIS)THEMIC RUPTURE AND CONTEMPORARY ARTISTIC-MUSICAL MANIFESTATIONS IN RELATION TO CONTEMPORARY DEMOCRACIES

215 K

216 PAVING THE WAY FOR THE NEW BREED OF BAD SEED - MAPPING AND SCALING THE TRANSFORMATIVE POTENTIAL EMERGING FROM THE NICHES OF THE DUTCH POPULAR MUSIC ECOSYSTEM

217 BARS, BEATS, BROTHERHOOD: EXPLORING HIP- HOP'S ART WORLD

218 DIY CULTURE VS. CULTURAL ECOSYSTEM – THE 'OFFICIAL' DISCOVERY OF ALTERNATIVE PRACTICES IN CULTURAL POLICY?

219 L

220 FROM SILENCE TO SONG: CREATION OF MUSIC ALBUMS BY INDEPENDENT QUEER PORTUGUESE SINGER-SONGWRITERS IN CONTEMPORARY PORTUGAL

221 THE WOMEN'S SELF-ORGANISATION (DO-IT TOGETHER) OF BRAZILIAN PRODUCERS TO RELEASE THE LOFI HIP HOP COMPILATION 'CAFUNÉ'

222 RACIAL CONFLICTS AND URBAN ART: DISPUTES OVER MEMORY ON CITY WALLS

223 REARTICULATING IRWIN'S SCENE: TRANSFORMATION, RESISTANCE, AND RENEWAL IN MUSIC SCENES

224 SIGNS OF RESISTANCE: CITIZEN POWER IN THE FIGHT FOR ADFREE CITIES

225 GOD IS A DJ: THEMATIC ANALYSIS OF POPULAR MUSIC FESTIVAL TRAVELERS' EXPERIENCES THROUGH VICTOR TURNER'S FRAMEWORK OF PILGRIMAGE

226 TEACHING CHOIR WITH LOVE AS COUNTERCULTURAL PEDAGOGICAL PRACTICE

227 DIY REVIVAL: HARDCORE PUNK AND THE RESURGENCE OF AMERICAN INDIVIDUALISM

228 THE AUTHORIAL FORM IN THE TATTOO MARKET: ECONOMIC STRATEGIES FOR THE ENRICHMENT OF A COMMODITY

229 SCATTERED AND CONCENTRATED - WHAT DRIVES EDGAR PÊRA?

230 A DISEMPOWERED VERSION OF FREEDOM: WHEN TAIWAN'S MUSIC MEETS CHINESE CENSORSHIP

231 KEEP IT COMPLEX AND MAKE IT SLOW, EXPLORING COMPLEXITY WITH YOUTH.

232 SELF-CARE AS A FORM OF ACTIVISM AND DIY CULTURE

233 NETACTIVISM AND CONNECTIVE ACTION: THE CASE STUDY OF ES.COL.A DA FONTINHA

234 ART(UN)DONE: PRIVATE LIVES, PUBLIC ENCOUNTERS: ALL HANDS ON BRICKS EDITION

235 M

236 CREATIVE PARTICIPATION WITHIN THE PHENOMENON OF FREEMASONRY

237 MORE THAN THE BEDROOM: HONG KONG BEDROOM POP AS POST-MOVEMENT RESILIENT CULTURAL PRACTICE

238 'MATTE' IS BETTER THAN (BUT SIMILAR TO) MATTEL. PERCY BERTOLINI'S BAMBIN¶ MATTE AND THE POLITICS OF REFERENCING THE MAINSTREAM IN DIY UNDERGROUND COMICS

239 WOMEN'S LEGACY: THE FOUNDATION OF MODERN ART MUSEUMS IN BRAZIL

240 CRASS: POLITICAL PARTICIPATION AND ARTISTIC AVANT-GARDE IN THE 1970'S UNITED-KINGDOM

241 GRAPHIC IMAGINARIES AS POLITICAL MEMORY: AN APPROACH TO ENVIRONMENTAL PROTEST IN GALICIA THROUGH ITS CREATIVE RESISTANCES

242 DO IT YOURSELF IN THE TRANS* COMMUNITY

243 SONGS FOR STRUGGLES. IL CANZONIERE DELLE LAME BETWEEN MUSIC AND POLITICS (ITALY, 1967-1980)

244 MAROLACAT: ILLEGKEYAL BICYCLE RACES IN RIO DE JANEIRO

245 PASSION AND STRATEGY AT THE GENESIS OF A NEW ALTERNATIVE MUSIC SCENE IN A SMALL AND CONSERVATIVE TOWN

246 THE GRAPHIC AESTHETICS OF FEMALE EMPOWERMENT IN PUNK ROCK FANZINES

247 GENDER IN MONUMENTS: STRATEGIES FOR FEMALE VISIBILITY IN PUBLIC SPACE

248 INDIE IS THE SECOND MAINSTREAM: CONCEPTUALISATION OF DIY PRACTICES IN INDIE FAN COMMUNITIES

249 THE DIFFICULT ACHIEVEMENT OF RIGHTS TO THE CITY AND TO ADEQUATE HOUSING: THE CASE OF CIGANOS/ROMA IN PORTUGAL

250 FROM AFROBEATS TO AMAPIANO AND BEYOND: THE RISE OF AFRICAN MUSIC STREAMING PLATFORMS

251 WHEN BLACK WOMEN SPEAK: IDENTITIES AND INTERSECTIONALITIES IN THE LIFE AND WORK OF BLACK WOMEN WRITERS IN BRAZIL

252 PUNK AND CLASS CONSCIOUSNESS IN THE YEARS OF TRANSITION: FROM THE STATE-COMMUNIST RULE TO LIBERAL DEMOCRACY IN CZECHOSLOVAKIA 1989-1991

253 WHAT IS IT ABOUT MUSIC THAT ENCHANTS US? A GENTLE REMINDER TO CANCEL CULTURE

254 BETWEEN THE PLANETARY CAUSE AND CONSUMER DESIRES: REFLECTIONS ON SLOW FASHION FROM THE BRANDS OF THE CITY OF SÃO PAULO

255 HIP-HOP FEMINISM: A REVOLUTIONARY SOCIO-POLITICAL LENS IN PORTUGUESE ACADEMIA

256 SOUNDS IN LIMBO AND THE CULTURAL LOGIC OF UNCERTAINTY: TRANSITIONS FROM STATE SOCIALISM TO GLOBAL CAPITALISM IN POST-1989 ROMANIAN POPULAR MUSIC

257 DIY DICHOTOMIES: WELSH ARTISTS AT THE CROSSROADS OF LANGUAGE PRESERVATION AND COMMODIFICATION

258 THE ESTADO INTERESSANTE. A FRUITFUL SUPPLEMENT TO BRAZILIAN CULTURE IN THE 1970'S

259 PLATFORMISED KNOWLEDGE PRODUCTION: LOGICS OF VISIBILITY IN THE HONG KONG INDEPENDENT MUSIC SCENE

260 INVISIBILITY, DETAILS AND MEMORY MAPPING:
HOW ALTERNATIVE HISTORY CAN PROBE DIY CONTEXT

261 FROM MYSPACE TO SPOTIFY MUSICAL PLATFORMS, DEMATERIALIZATION, AND NEW MARKET CHALLENGES FOR PORTUGUESE INDEPENDENT LABELS

262 N

263 CALCIO STORICO FIORENTINO. KNOCKING FLORENCE'S HEGEMONIC HERITAGE POLICIES OUT

264 LEVANTES: THE POLITICAL POWER OF ART IN DEFENSE OF CLIMATE JUSTICE IN THE GLOBAL SOUTH

265 THE ROLE OF CLUB CULTURE IN THE WELL-BEING OF LGBTQI+ YOUNG ADULTS: COMPARING EVIDENCE FROM LISBON AND ROTTERDAM

266 THE CASE OF JOSÉ MÁRIO BRANCO: ART AT THE SERVICE OF SOCIAL TRANSFORMATION

267 'THIS COULD NEVER HAPPEN ANYWHERE ELSE'. BATIDA, THE NEXUS PRÍNCIPE DISCOS/FILHO ÚNICO AND THE ROLE OF CULTURAL INTERMEDIATORS IN 21ST CENTURY MUSIC MAKING

268 HOW DID WE BECOME THE ARTIST- RESEARCHERS WE ARE? CLUES ABOUT GENDER AND ARTISTIC RESEARCH AS A PRACTICE OF DECOLONIZATION OF KNOWLEDGE IN THE PERFORMING ARTS IN CUIABÁ

269 O

270 THE CONCEPT OF DIVA IN JAZZ ON THE CASE OF SEVINÇ TEVS

271 DIGITAL TRANSFORMATION AND THE DIY ARTIST: BALANCING ARTISTIC INTEGRITY AND ECONOMIC SUSTAINABILITY IN THE DIGITAL DOMAIN

272 DEBATES ON GENTRIFICATION: THE CASE OF BAIXO AUGUSTA, SÃO PAULO

273 SOUNDS OF A GENERATION: MUSIC, YOUTH IDENTITY AND REPERTOIRE IN POP OFF (1990-1993)

274 WHY HAVE THERE BEEN NO GREAT WOMEN ARTISTS IN LATIN AMERICA? A DECOLONIAL APPROACH TO ARTISTIC FEMINISM

275 DIY ACTIVITIES IN WRITING ON POPULAR MUSIC IN THE CZECH LANDS BEFORE AND AFTER 1989

276 KING'S CROSS-POLLINATION: ART, MUSIC, CINEMA, AND ACTIVISM IN A 1980'S POST-INDUSTRIAL WASTELAND

277 P

278 GUILLEM D'EFAK: IDENTITY AND PUBLIC PRESENCE OF AN AFRO-SPANISH ARTIST DURING THE FRANCOIST DICTATORSHIP IN SPAIN

279 'LATINIDADES' IN DISPUTE: ANALYSIS OF AN EMERGING MUSIC CIRCUIT IN BIXIGA, SÃO PAULO, BRAZIL

280 CLASH OF IDENTITIES: YOUTH CULTURES IN THE FANZINES OF MADRID DURING THE 1980'S

281 ECOFEMINISM IN POP MUSIC: LATENCY ASPECTS OF GENDER AND ENVIRONMENT CONFLICTS

282 USING ACTIVE INFERENCE TO DESIGN SOCIAL ACTIVITIES IN TIMES OF UNCERTAINTY (CLIMATIC, POLITICAL AND CULTURAL)

283 THE MACHETE AND THE VIOLA AS DENATURALIZATION OF PORTUGUESE AUTOS

284 REDIT ARCHIVE: MOCKUPS FOR A DO-IT-TOGETHER PLATFORM OF ARTISTIC AND EDUCATIONAL PRACTICES FOR ENVIRONMENTAL SUSTAINABILITY
285 'NOCTURNAL HETEROTOPIAS: RESILIENCE, PLEASURES, AND VIOLENCES IN CHILE'S DIY REGGAETÓN NIGHTLIFE SCENE'
286 CDA FOR A FEMINIST 'MEDIA TRAINING'
287 MAKING ZINE FOR CRAFTING ANALYSIS: NURTURING STUDENTS' REFLEXIVITY IN SOCIAL RESEARCH
288 'WE CAN'T PROTEST BUT WE CAN CHASE MIRROR': FANDOM AS ALTERNATIVE DEMOCRATIC PRACTICES IN POST-MOVEMENT HONG KONG?
289 JAZZING-UP THE PRC: SPACES OF CREATIVITY AND INDIVIDUALITY IN CONTEMPORARY CHINA
290 THE DIY CAREERS OF YOUNG CLASSICAL MUSICIANS, COMPETITION AND GENDER IN NEOLIBERAL TIMES
291 DIY MEDIA PERFORMANCE IN PROFESSIONAL TENNIS CAREERS: TRAJECTORIES, CHALLENGES AND PERSPECTIVES
292 DIY & FEMININE AESTHETICS – A MATCH MADE IN CLICHÉ HEAVEN?

293 Q

294 THE JORGE LIMA BARRETO KALEIDOSCOPE - A TRANSDISCIPLINARY APPROACH TO COMPOSITION
295 RESEARCH BEIJING ROCK SCENES THROUGH WALKING: HISTORY AND MUSICAL MEMORY IN GULOU, BEIJING

296 R

297 FOR AN EVERYDAY CULTURAL RESISTANCE (OR A CRITICAL PERSPECTIVE TO CITY PLANNING)
298 HYPERPOP AND YOUTH: HOW CULTURE INDUSTRY DEVELOPS IN THE INTERNET ERA AND UNDER WHICH FORM OF YOUTH
299 'REVOLUTION IS NOT A PARTY, BUT WITHOUT REVOLUTION THERE IS NO PARTY'. MUSIC, MILITANCY, AND YOUTH ACTIVISM IN ITALY (1970-1976)
300 NOT ENOUGH FLOUR, MAKE MY 'PIRÃO' FIRST: IMMIGRATION, FOOD CULTURES AND SELECTIVE DEMOCRACY AMONG BRAZILIANS IN PORTUGAL
301 DIY GANGSTA-RAP CAREERS, MASCULINITY, AND THE NEOLIBERAL ENTREPRENEURIAL SELF
302 SAARA SOUNDS: PERFORMATIVE RESEARCH AND IMMERSIVE URBAN LISTENING
303 ROCK CAMP FOR GIRLS AS A WAR MACHINE: SHOOTING - WITHOUT AIMING - THE GENDER GAP IN THE MUSIC INDUSTRY
304 COLLECTIVE TOXICITY: AND HOW TO GET AWAY WITH IT
305 POP CULTURE, GENDER, RACE AND DEMOCRACY: PEDAGOGICAL EXPERIENCES, YOUTH SUBJECTIVITY AND IDENTITY
306 REFRAMING COLLABORATION: ECO-CONSCIOUS DIT PRACTICES IN NEW PERFORMING ARTS COLLECTIVES
307 MVMET. INCLUSIVE AND ACCESSIBLE CULTURAL FACILITIES AND PUBLIC SPACES
308 PARTICIPATORY PROCESSES AND THE AESTHETICS OF GENTRIFICATION

309 S

310 ANALYTICAL ASSUMPTIONS FOR APPROACHING LUSOPHONE MUSICAL NETWORKS
311 THE POST-COLONIAL COUNTER-NARRATIVES OF THE 'MEU BAIRRO É MINHA LÍNGUA' ('MY NEIGHBORHOOD IS MY LANGUAGE') PROJECT
312 MAXWELL ALEXANDRE, THE INHOTIM INSTITUTE OF CONTEMPORARY ART AND TENSIONS BETWEEN MUSEUM INSTITUTIONS AND DIY CULTURE
313 (FE)MALE GAZE: SYMBOLOGIES AND REFLECTIONS ON THE EYE AND THE GAZE
314 FROM XEROX TO DIY CREATIVITY: THE EMERGENCE OF PUNK-ZINES IN TURKEY
315 DRESSED TO PUT OFF THE END OF THE WORLD: FASHION, TRADITION AND SOCIAL CHANGES IN RODRIGO TREMEMBÉ'S ATELIER
316 DISCO FOR DEMOCRACY? COUNTERING HISTORICAL REVISIONISM AND AUTHORITARIAN NOSTALGIA IN THE PHILIPPINES
317 DIY DISASTER COMMUNITIES: PUNK'S CRITIQUE OF 1950S DEMOCRACY AND THE ATOMIC AMERICAN DREAM
318 PHOTOCOPY TO DIGITAL: UNDERGROUND FANZINE SUBCULTURE IN TÜRKIYE
318 ACADEMIA AND AFROBEATS: AN EXPLORATION OF THE DISSONANCE BETWEEN
320 RHYTHMS, DIASPORIC COMMUNITIES AND THE RIGHT TO THE CITY
321 EMOTIONS IN PUNK: A STUDY ON THE PERFORMANCE OF ANGER IN THE RIO DE JANEIRO RIOT GRRRL SCENE
322 THE MULTIPLE LUSOPHONE COMMUNITIES IN PERFORMANCE IN THE COMMENTS ON TWO RAP MUSIC VIDEOS
323 DIGITAL AESTHETICS IN URBAN FESTIVALS AS INSTRUMENTS OF CITIZENSHIP AND CREATIVE PARTICIPATION
324 AMERICAN HEATHENS' SHIFTING RACISMS: SUBCULTURES AND THE RISE OF FAR-RIGHT AUTHORITARIANISM

325 IF YOU DON'T FIND IT ELSEWHERE, DO IT YOURSELF. THE GOTHIC DARK FRIDAYS OF COIMBRA
326 WOODSTOCK 1979 - VISUAL ELEMENTS, ICONIC MOMENTS AND COUNTERCULTURE
327 'CYBER ALEATORY POETRY' OF CHINA: SHORT VIDEO RE-CREATIONS AS TACTICAL MEDIA DURING THE COVID-19
328 CONVERGE, 'JANE DOE' AND THE NEW PUNK DIY PARADIGM
329 THE REAL ESTATE SHOW
330 IF THESE BARBIES COULD TALK. THE PROSTITUTE BEHIND THE SAINT
331 DOING IT OURSELVES: COLLECTIVE CREATIVITY IN 90'S PUNK, JUNGLE AND INDIE SCENES
332 THINKING THROUGH PRACTICE: REENVISIONING KOLB THROUGH APPLIED DESIGN PEDAGOGY

333 T.

334 PEDAGOGIES OF CARE
335 THE USE OF DIGITAL CARTOGRAPHIES TO UNDERSTAND UNDERGROUND MUSIC IN GALICIA. AN APPROACH TO ITS ADVANTAGES AND DISADVANTAGES
336 FIGHTING THE BEAST WITH MUSIC - REFUGEE IDENTITY RECONSTRUCTION PROCESSES - ANIM CASE STUDY
337 YOUTUBE AS AN EFFECTIVE TOOL TO PROMOTE THE QUEER MUSIC IN VIETNAM
338 BENEATH THE PLATFORM, THE STREETS: INSTAGRAM USE IN FILIPINO GRAFFITI, HIP-HOP, AND SKATEBOARDING COMMUNITIES
339 CONTEMPORARY RECIPROCITY: VULNERABILITY AND DEPENDENCE. THE CASE OF THE ROMANIAN ROMA
340 TOWARDS AN ATLAS OF ANTAGONIST DISCOGRAPHY
341 TALKING DIY: A CORPUS-BASED DISCOURSE ANALYSIS OF A REDDIT COMMUNITY OF MUSIC MAKERS
342 FEMINIST WOMEN CURATORS IN 1970'S ITALY
343 'ESCRITÓRIO': THE LOCAL ART SCENE THROUGH DIY IN RIO DE JANEIRO

344 U

345 'YOU CAN DO WITHOUT POETRY, YOU CAN EVEN DO WITHOUT THINKING': MICROPUBLISHING AS A PRACTICE OF WINNING SPACE FROM THE DOMINANT

346 V

347 THE 'DARK' SIDE OF LUSOPHONY IN THE SONGS/VIDEO CLIPS 'VERSOS QUE ATRAVESSAM O ATLÂNTICO' (VERSES THAT CROSS THE ATLANTIC) AND 'GUETOS DE GUINÉ-BISSAU' (GUINÉ-BISSAU'S GHETTOS)
348 RESISTANCE TO RESIST: POLITICS OF YOUTH CULTURES AND THE FORMATION OF POLITICAL SUBJECTIVITIES IN NON-DEMOCRATIC SOCIETIES
349 DEMOCRACY AND INTERSECTIONALITY IN DIALOGUE WITH HENFIL'S ART
350 DREAMING OF A DIY CAREER: ONLINE IDENTITY CREATION OF UP-AND-COMING INDIE BANDS IN CHINA
351 DIY, ICH AND THE MODELS OF DEMOCRACY

352 W

353 CAN YOU ASK WITHOUT TOUCHING? CULTURAL SEMIOTICS AND CULTURAL AFFORDANCES IN THE ANALYSIS OF ARTISTIC-POLITICAL REBELLION
354 TRANSITIONAL ARTS. THE MARKS AND WEAVES OF BLACK WOMEN ON THE MOVE
355 'EVERYTHING GETS BORING AFTER A TIME': DEEP END AND SWINGING SEX
356 WHAT ROLE CAN UNIVERSITIES PLAY IN SUPPORTING DIVERSE MUSIC COMMUNITIES? CASE STUDIES FROM AOTEAROA/NEW ZEALAND
357 GROUP ENGAGEMENT AND CREATIVE PARTICIPATION IN THE PRACTICE OF BOMBOS: AN ETHNOGRAPHY OF DRUMMING AND DRUMMERS IN NORTHERN PORTUGAL
358 'NATION, NO! FRIEND FRIEND FRIEND, GOOD!'. 8TH ANNIVERSARY OF NO LIMIT AUTONOMOUS ZONE
359 BAM! (BUBBLES, ATMOSPHERES, MATERIALITIES): A CRITICAL SOCIO-MATERIAL ACCOUNT OF INDEPENDENT MUSIC FESTIVAL SPACES IN URBAN CONTEXTS
360 BLOCKCHAIN TO BLOCKCHANGE. NFTS AND DIY ENTREPRENEURSHIP IN MUSIC PRODUCTION

361 X

362 PLAYING WITH THE PARTY — ARTIVIST RESILIENCE IN CHINA

363 SINGING IN ONE'S DIY TONGUE: A SOCIOLINGUISTIC PERSPECTIVE ON CONSTRUCTED LANGUAGE IN SONG

364 Y

365 PUNK ROCK Y CERVEZA BARATA: HOW TO KEEP ON IMAGINING ALTERNATIVE PUBLIC SPACES

366 THE DEPENDENCY OF DIY CREATIVE PRACTICES: VAPORWAVE MUSIC PRODUCTION ON DOUYIN PLATFORM ECOSYSTEM

367 Z

368 THE ART OBJECT EXISTS 'BETWEEN THE RUBBISH HEAP AND ETERNITY' (T. KANTOR)

369 A (GROUCHO) MARXIST APPROACH TO DIY CULTURE

370 WE ARE ALL TO BE CONVERTED: PLATFORM, SPECTACLE, AND CREATIVE ACTIVISM IN CHINESE QUEER DOCUMENTARY LOVERS

371 DIGITISING ZINES: AN ATTEMPT SPREADING RESISTANCE DISCOURSE IN THE DIGITAL ERA

374 PERFORMANCES

376 TE OUÇO

377 COVER: ECLIPSES

378 ALL WATCHED OVER BY MACHINES THAT KNOW YOUR FATE (AWOBMTKYF)

379 DEMOCRATIZING PLAYABILITIES

380 THE DIY MIDIMBIRA AND OTHER TRADITIONAL MUSICAL INSTRUMENTS FROM MOZAMBIQUE IN AN ETHNO-DIGITAL LIVE-LOOPING PERFORMANCE

381 THE BULL AND THE VOID

382 ...I'M NOT EVEN WHERE I AM

384 MUSIC, SOUND, NOISE: AN ETHNOGRAPHIC B MOVI

385 MARC-ANTOINE LÉVAL: THE INVISIBLE POWER

386 IN MY DREAMS WE ARRIVE TOGETHER: ANTI-FASCIST ZINE-MAKING

387 TZADEKA: BAD IS WHAT IT TAKES

388 F IS ALWAYS RED: A PARTICIPATORY MUSIC PROJECT FOR ELECTRIC GUITAR

389 ROLÊ COM OS CRIA (FIM) - IESSÊNIM DO YÊMEN

390 BEYOND MYSELF

391 THE ROLE OF THE REVOLUTIONARY POET IN SOCIETY AND A STRATEGIC VISION FOR THE 21ST CENTURY

392 AY QUE LOCURA! VOICES FROM THE MARKETPLACE

393 WHAT DO YOU KNOW ABOUT VULVAS?

394 WIKI LOVES MÚSICA PORTUGUESA - EDITATHON

395 HOPA LIDE: AN ETHNOMUSICOLOGICAL DOCUMENTARY ON (AND WITH) SLOVAK ROMANI MUSICIANS

396 ONDE ESTÁ O ZECA?

398 I GET KNOCKED DOWN

399 BEETHOVEN AND DRUMS: INTERDISCIPLINARY DUOETHNOGRAPHY AS LIBERATORY RESEARCH PRAXIS

400 TRANSITIONAL ARTS. THE MARKS AND WEAVES OF BLACK WOMEN ON THE MOVE

402 EXHIBITIONS

403 LACUNARE BIRDS: LEGENDS AND SLITS

405 REVOLU(SOM)

408 THE AIRING

410 FAILING UPWARDS – DUB INSTALLATION

413 GIGS, LIVE ACTS, DJ SETS

414 AGGRESSIVE GIRLS

416 BALEIA BALEIA BALEIA

418 DJ CARLOS MOURA

418 DJ PAULO COUTO

418 DJ PEDRO CHAU

419 DINO D'SANTIAGO

421 DUNSTAN BRUCE

423 ESGAR & RODAS

425 JOHN WILLSTEED

427 LOLA LOLA

429 MONCHMONCH

431 VICTOR TORPEDO & THE POP KIDS

434 BOOKS

435 THE LIFE, DEATH, AND AFTERLIFE OF THE RECORD STORE

436 JOURNAL DIY, ALTERNATIVE CULTURE & SOCIETY

437 NAKED PUNK. L'ULTIMA ACCELERAZIONE DEL '900 MESSA A NUDO

438 IT'S MY PARTY

439 THE OXFORD HANDBOOK OF HIP HOP DANCE STUDIES

440 MÚSICA POP-PERIFÉRICA BRASILEIRA

441 PUNK, AGEING AND TIME

442 LOOKING FOR A KISS - THE ULTIMATE POST-PUNK BEAT NOVEL

443 VAGUE FANZINES VOLUME 1 1979 – 1984

444 INTERPRETING SUBCULTURES

445 NOWHERE FAST: BRISBANE'S PUNK AND POST-PUNK SCENE 1978-1982

446 ZEROX MACHINE. PUNK, POST-PUNK AND FANZINES IN BRITAIN, 1976–88

We dedicate this book to everyone who has participated so committedly over the ten years of the KISMIF Conference's existence.

FOREWORD

KISMIF Conference (2014-) is an international academic/cultural/artistic event based in the city of Porto (Portugal) and focused on discussing and sharing information about underground cultures, DIY practices, urban arts and other related topics. KISMIF focuses on cultural practices that are used to face more massive and uniform forms of cultural production/creation/mediation, by activating an anti- hegemonic ethos centered around the aesthetics and policies of the daily 'arts of doing'.

KISMIF is, so far, the only congress in the world that analyses the theory and practice of underground scenes and DIY cultures as increasingly significant cultural forms in a global context of precariousness and uncertainty.

The year 2024 marked the 10th anniversary of KISMIF and the 50th anniversary of the Carnation Revolution in Portugal. In addition, remembering the recent loss of Howard S. Becker, the KISMIF Conference dedicated one of its thematic lines to scientific contributions related to the work of Becker, with the intent of recognizing the transformative and innovative potential of his sociological research, thus highlighting the importance of the concept of art worlds - amongst others - which he developed and which - since 2014 - has served as the motto for the organisation of this far-reaching international conference. As such KISMIF 2024 has played a role as a pivotal occasion of reunion and celebration. It will also serve as an important moment for formally launch the new SAGE journal *DIY, Alternative Cultures and Society*.

The KISMIF Conference 2024 provided a unique forum in which participants were able to discuss and share information about alternative cultures and DIY practices from around the world. KISMIF focuses on cultural practices often opposed to more conventional, mass-produced and commodified forms of cultural production and mediation and the anti-hegemonic ideologies around aesthetic and lifestyle politics that are typically embedded in DIY culture. KISMIF is the first, and to date only Conference in the world that examines DIY culture theory and practice as an increasingly significant form of cultural practice in a global context. The conference had a multi-/transdisciplinary approach, accepting contributions from academics, artists and activists involved in all aspects of alternative scenes and DIY cultures, and based on various methodologies - quantitative, qualitative, and multi-methodological analyses. The aim was discuss not only music, but also other artistic fields such as cinema and video, graffiti and street art, theatre and performing arts, literature and poetry, radio, programming and editing, graphic design, illustration, cartoons and comics.

Seeking to respond to the wish reiterated by researchers, artists and activists present at previous editions of the KISMIF Conference, the seventh KISMIF focused on 'DIY Cultures, Democracy and Creative Participation'. As noted above, the seventh edition of the KISMIF Conference signed two decisive milestones: the first, the KISMIF Conference completed ten years of existence; the second, was connected to the celebration of the 50th anniversary of the end of the dictatorship in Portugal. These two milestones also marked the thematic relationship with democracy and creative participation - two themes guiding the KISMIF Conference. In this way, the KISMIF Conference sought to launch the questions regarding the ways in which art, culture and creativity can be interpreted as a political act, thus facing the existence in contemporary times of multiple forms of intervention and resistance that, in turn, are associated with emerging modes of DIY.

Democracy today has been facing dilemmas that challenge its legitimacy, from voluntary and forced migration, to economic, social, political, and cultural crises, war, and environmental crises, among others. However, what the literature shows us is that the active involvement of citizens in the reflection, contestation, and resolution of these dilemmas is fundamental for the prosperity of the democracy that is attentive to the needs of contemporary societies, as well as necessary for the rupture with the advance of authoritarian ideologies. Therefore, we have argued that democracy and

creative participation, in contemporary times, have the capacity to change experiences, situations and practices; in fact, it is enough to take as an example the manifestations - virtual and physical - that have emerged in relation to the advance of the extreme right in Europe (Italy, Spain, etc.), as well as in relation to the growing environmental crises (forest fires, heat waves, global warming, deforestation, etc.).

At the same time, DIY cultures are also relevant, since they have been playing a role of contestation in international socio-history, as well as being seen - especially in the academic field - as a practice capable of intervening at the local, national and international level, on various aspects that intersect with the problem of democracy and creative participation, from economic development, social and spatial justice, environmental impacts and technologies. In fact, in order to encompass a complete and intertwined view of these three themes (DIY Cultures, Democracy and Creative Participation), proved necessary a (truly) interdisciplinary, technologically democratized approach, in which creative participation, democracy and DIY cultures take on a prominent role as tools for inserting academia into relevant contemporary debates and stand out for being central tools for social change.

In 2024, KISMIF's scientific programme was also accompanied by a diverse offering of social and cultural contents, characterised by a series of artistic events with a special focus on the democracy, participation and citizenship. The aim is to provide a unique experience in terms of transglobal and inclusive DIY cultures and creative participation. The Conference had a wide range of artistic and academic activities aimed at these two moments of celebration. All editions of the KISMIF Conference also offer a summer school/ advanced seminar, where participants can discuss/analyse in more depth some specific issues around these themes.

Each edition of the KISMIF Conference consists of a diverse social and cultural program formed by a set of artistic events, with a focus on underground music and its artistic expressions. It is intended, therefore, to provide all participants with a unique sensory and scientific experience in terms of global DIY cultures.

Paula Guerra and Andy Bennett


DIY



KEYNOTE SPEAKERS

PAULA ABREU
LES BACK
MANOEL BARBOSA
ANDY BENNETT
PAUWKE BERKERS
AMINA BOUBIA
DUNSTAN BRUCE
VICTORIA BLESSING BUTETE
CAPICUA
DINO D'SANTIAGO
CHRISTINE FELDMAN-BARRETT
SCÚRU FITCHÁDU
MARIANA GAIVÃO
PAULA GUERRA
MIGUEL JANUÁRIO
ALAN LODGE
DJ MARFOX
PALOMA MCLARDY AKA PALMOLIVE
MELANIE PEREIRA
TIAGO PEREIRA
RUI REININHO
LARA SEIXO RODRIGUES
AUGUSTO SANTOS SILVA
GARETH DYLAN SMITH
WILL STRAW
LILA TIAGO
JOÃO VIEIRA
LAURA WAY
PETER WEBB
J. PATRICK WILLIAMS
ANDREA LUKA ZIMMERMAN

INCLUDING. CONTRIBUTES TO CAPTURING AND FOSTERING THE SOCIETAL VALUE OF CULTURE

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

Abstract

In recent decades, with the growing emphasis on the creative economy, culture has tended to be increasingly seen in political circles under the exclusive lens of the economy and its contribution to it. To counteract this tendency, it is necessary to define the social values associated with culture on a different basis from the traditional one. The work focuses on the valuation practices of the actors involved in cultural life. In this respect, three areas and three types of fundamental actors in the value dynamics of culture are distinguished: the field of cultural participation, in which citizenship is the protagonist; the field of cultural production and heritage, where the professionals of creation and preservation are the ones who take the initiative; and the field of cultural administration, in which it is the experts and politicians who decide. The project takes these three areas and this basic typology of actors as a starting point to structure the study of the different aspects involved in this evaluative dynamic: the emergence of values, the configuration of a value order and the political impulse of values.

Keywords: creative economy, field of cultural participation, field of cultural production and heritage, field of cultural administration.



ZINES, DIT AND PUNK: LET'S DO SOMETHING TOGETHER!

Maritxu ALONSO, University of Oviedo, Department of Art History and Musicology, Spain

Abstract

I founded Uterzine in 2013 as a feminist zine where I questioned the hegemonic canon of Spanish punk. As time went by, I began to organise concerts and various activities, especially workshops on community creation of fanzines at social centers and squats. These artistic and anti-commercial spaces that are created around zine experimentation are especially liberating and try to bring DIY culture closer to all ages. In this small intervention I will explain the various experiences of self-publishing in the Spanish punk community.

Keywords: Uterzine, feminist zine, Spanish punk, self-publishing, community.



MUSICAL SCENES – CREATIVE/CLUBBING – A CASE STUDY FROM THE PRESENTATION PORTO DE DANÇA

Ana Alves da SILVA, University of Porto, Faculty of Arts and Humanities, Portugal
Maria FERREIRA, Independent Researcher, Portugal
Rodrigo AFFREIXO, Independent Researcher, Portugal

Abstract

This paper is part of a larger research project that we are carrying out as part of our master's degree in Sociology, Dissertation (Contexts, Practices, and Cultural Policies), under the supervision of Professor Paula Guerra. Maria Ferreira and Rodrigo Affreixo are participating members of the cases we are analyzing - *Gigi* (2002) and *Grrrl Riot* (2011) - in the daily relationship with the spatial context of the city of Porto. According to the study of the individual, group trajectories, and biographies of the co-founders of these music scenes - creative/clubbing - in a reflexive approach that looks at the opinions, experiences and expectations of those who actively experience these scenes, Maria Ferreira and Rodrigo Affreixo will share insights from their collaborative research *Porto de Dança: A Brief History of Club Culture in the City* (1974-2023) presented at the Batalha Film Center. We are dealing with a hybrid object that embodies a musical, artistic, cultural, and local scene, mainly generated through the cooperative network of the art worlds (Becker, 1982).

Keywords: music scenes, club culture, Porto.

References

» Becker, H. S (2010). *Mundos da arte*. Livros Horizonte, Lda.
» Porto de Dança: A Brief History of Club Culture in the City (1974-2023). Available at: https://www.batalhacen-trodecinema.pt/en/programmes/porto-de-danca-a-brief-history-of- club-culture-in-the-city-19742023/



DOING IT YOURSELF, GOING IT ALONE: THE TWO SIDES OF DIY

Les BACK, University of Glasgow, School of Social & Political Sciences, United Kingdom

Abstract

In the early part of the 20th century DIY (do-it-yourself) emerged through the obsession with home improvement and repair work and was enacted on the weekend by serious men with saws, hammers, and nails. By the 1970s, this idea took on a different affordance with the emergence of reggae sound systems whose quad speaker boxes were constructed through similar means by the operators who loved this fugitive music and created their own institutions to listen to it. Punk rock's DIY aesthetic took on a similar subversive quality. Dick Hebdige called this 'cultural bricolage' inspired by French anthropologist Claude Levi Strauss who used the bricoleur (a kind of cross between carpenter and a rubbish picker) to emphasise how culture could be made through endeavour alone from almost nothing. In our time, the DIY ethos has been drawn into almost every aspect of the contemporary cultural economy – from TikTok creators to jazz musicians - where artists, makers and hobbyists alike are expected to do so much themselves. The digital infrastructure of the attention economy is owned by multi-national corporations. Content made by
these DIY 'creators' servers the interests of the information capitalism and supplies it largely for free. There is possibility and agency in sharing expertise and knowledge here, but what are the consequences for cultural infrastructure, whether this is skills training or intellectual property and the skills required for cultural work? A hyper individualised DIY ethos can license a lack of respect for and understanding of copyright where everything is fair game for unlicensed exploitation. This lecture explores these two sides of what Bennett calls 'DIY careers' (2018) and argues that the cost of doing it yourself may well end up with a culture of going it alone.

Keywords: DIY (do-it-yourself), DIY careers, hyper individualised DIY ethos, cultural work.



FROM METAPHOR TO MEASUREMENT OF POPULAR MUSIC ECOSYSTEMS: PUTTING DIVERSITIES AT THE HEART OF RESILIENCE

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

Abstract

The concept of resilience as it pertains to music ecosystems is often merely used as a metaphor and lacks analytical understanding of its constituting principles. In this lecture, I translate existing resilience research on natural ecosystems into a conceptualisation of resilience and ecosystems for the music industry, in order to offer a more systematic lens to examine the popular music ecosystem in terms of its resilience. I focus particularly on the role of diversity in maintaining a resilient ecosystem. Diversity is a broad concept, ranging from a diversity of business models that foster competitiveness, to inclusion of minoritised groups, languages and genres, increasing access and fairness, and perceive diversity as crucial in fostering resilience, as it provides the basis for innovation, learning, and adaptation. Hence, this lecture aims to (1) apply resilience thinking to popular music ecosystems and (2) to understand the key role of diversities in building resilience.

Keywords: popular music ecosystems, resilience, music industry, diversity, innovation, learning, and adaptation.



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// PLENARY LECTURE

PAUWKE BERKERS

From metaphor to measurement of popular music ecosystems: Putting diversities at the heart of resilience

12 JULY 2024 // ROOM FOR ONE [Anfiteatro Nobre] // 12h20 - 13h00

Faculty of Arts and Humanities of the University of Porto, Porto



DESIGN: EGUAR ACELEPADO

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DIY CULTURE, DEMOCRACY, AND CREATIVE PARTICIPATION IN THE ZIMBABWE MUSIC INDUSTRY

Victoria BLESSING BUTETE, Independent Researcher, Zimbabwe

Abstract

This study explores how the three concepts of DIY culture, democracy, and creative participation manifest and intersect in the Zimbabwe music industry. The research assesses how local DIY practices nurture democratic principles, empower marginalised voices, and reshape socio-political landscapes. The study also probes how DIY culture fosters creative participation through alternative avenues such as creative expression, cultural activism, and societal engagement. The research uses a case study of six self-employed musicians, two music managers, two music promoters, two cultural organisation representatives, and two academics from whom qualitative data will be collected using semi-structured in-depth interviews. The data will be analysed and presented as thick descriptions, highlighting features of DIY culture, democracy, and creative participation and their intersections. The research amplifies underrepresented voices and highlights the importance of recognising and celebrating cultural diversity in scholarly discourse to respond to the well-known lack of analysis of the global south by researchers in the global south. As such, this topic helps raise awareness, promote cultural exchange, and foster appreciation for the rich tapestry of human creativity and ingenuity, aligning with inclusivity, diversity, and representation principles, which academic and professional settings increasingly value. It also offers insights into how DIY culture, democracy and creative participation intertwine to shape democratic participation, challenge hegemonic structures, and foster inclusive creative spaces in Zimbabwe. Finally, the research inspires discourse on leveraging the inherent power of DIY cultures to drive transformative societal change and promote democratic ideals in the Global South.

Keywords: Global South, DIY culture, democracy, creative participation, inclusivity, cultural diversity.

KISMIF 2024

// PLENARY LECTURE

VICTORIA BLESSING BUTETE

DIY culture, democracy, and creative participation in the Zimbabwe music industry

12 JULY 2024 // ROOM FOR ONE [Anfiteatro Nobre] // 11h40 - 12h20

Faculty of Arts and Humanities of the University of Porto, Porto



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DIY AT MUSIC FESTIVALS IN MOROCCO: FROM NECESSITY TO IDENTITY AFFIRMATION

Amina BOUBIA, Rabat International University, Center for Global Studies, Morocco

Abstract

Since the mid-1990s, music festivals have quickly become a new common feature of Morocco's cultural landscape. As festivals are confirming their come-back across the country following the Covid pandemic, improvements can be noted when it comes to the logistical challenges festival organisers were facing at the start of the reign of the current king, Mohammed VI. Nevertheless, a minority of independent festivals still function thanks to a DIY culture – which has itself evolved. While it originally stemmed from a practical and economic necessity to make things happen, the DIY spirit is now put forward as an identity marker for independence and authenticity, in an opposition, or at least in an attempt resist or slow down the general trend of the commodification (Adorno & Horkheimer) and the 'festivalization' (Taylor) of culture. Nowadays, DIY is associated not only with entrepreneurship and creativity: the 'debber' culture, as Moroccans put it in darija (Moroccan Arabic), has also become a rallying cry for the remaining post-Arab Spring margins (Gramsci).

Keywords: music festivals, DIY, entrepreneurship and creativity, Morocco, festivalization.





KISMIF 2024

DIY AT MUSIC FESTIVALS IN MOROCCO

FROM NECESSITY TO IDENTITY AFFIRMATION

AMINA BOUBIA

11 JULY 2024 // 10H30

BATALHA CENTRO DE CINEMA

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FROM CHUMBAWAMBA TO TODAY'S POST-PUNK AGITPROP

Dunstan BRUCE, Musician, Filmmaker, United Kingdom

Abstract

A while ago now, back at the end of the 90's, a most peculiar thing happened to Dunstan Bruce. Somewhat unexpectedly, the band of anarchist troublemakers he was a part of found themselves with an absolute monster, worldwide, hit single. While it's not entirely true to call Chumbawamba one hit wonders, for the wider world it makes no odds, 'Tubthumping' is the only song they know, and it's a song that everybody has heard. Still popping up in surprising places all the time, its celebration of working class resilience resonates on a universal frequency. Something of an aberration in what the band would probably shy away from calling their 'career' it had a profound affect. A few years ago Bruce decided to make a film to sort through his conflicting ideas about what had happened and what he was supposed to do now. The result, I Get Knocked Down, wrestles entertainingly with the problems of entering the bright space of the mainstream with subversive intent. It starts with Bruce asking himself, and us, a series of questions and it keeps on asking.

Keywords: Chumbawamba, careers, DIY.



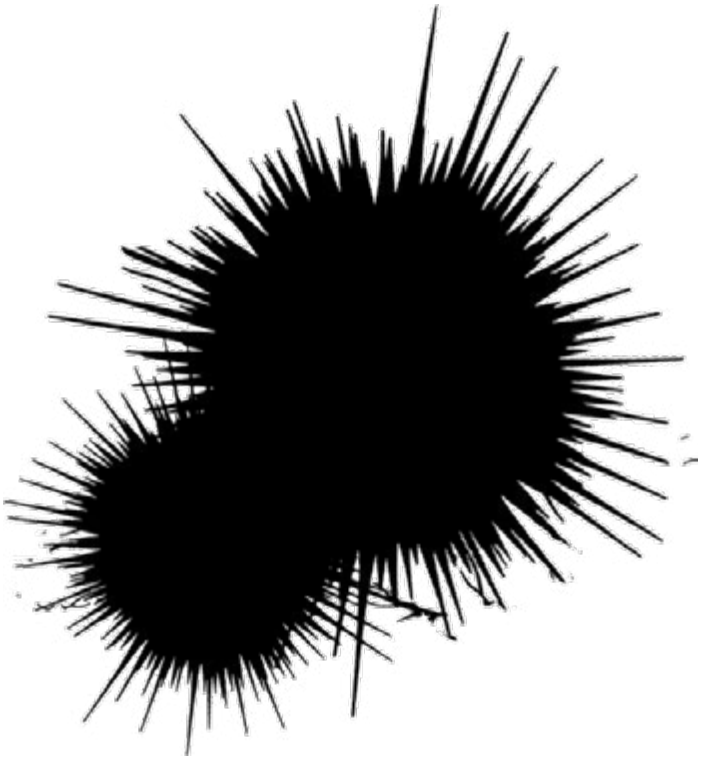
WORDS AS A TOOL, MUSIC AS A MEGAPHONE

CAPICUA, Rapper, Writer, Lyricist, Feminist, Portugal

Abstract

Capicua (rapper, columnist, and lyricist) reflects on the intersections between her civic engagement and artistic work, discussing the impact of her influences, academic background, hip-hop culture ethics, and political activism during her teenage years on her writing and public stance. How does one build a career in rap while being a feminist? How does one pursue an artistic path (in the true sense of the word) in such a competitive market ruled by the dictatorship of algorithms? And how many dimensions does the relationship between art and activism have in a world that is so polarized and complex?

Keywords: artistic careers, feminism, rap, activism.





BETWEEN CONTEMPORARY PORTUGUESE POPULAR MUSIC AND AN UNLIKELY IDOL, *NÓS PIMBA*! DIY AND DIT, COLLABORATIVE COMMUNITIES IN PORTO

Paulo CUNHA MARTINS, José Pinhal, Independent Researcher, Portugal
Ana ALVES DA SILVA, Faculty of Arts and Humanities, University of Porto, Portugal
Bernardo MACHADO, Pimbaú, Independent Researcher, Portugal
Francisca OLIVEIRA, Pimbaú, Independent Researcher, Portugal
Paula GUERRA, University of Porto, Faculty of Arts and Humanities, Institute of Sociology, DINÂMIA'CET-Iscte, CITCEM, CEGOT, Griffith Centre for Cultural Research, Portugal

✖ *Abstract*

Through storytelling and knowledge-sharing about an unlikely idol – José Pinhal –, we will (re)discover a music scene in Porto. Giving voice to those who live (and give life), shape (and are shaped), and being actively involved in this music scene, we aim to reveal the phenomenon from its socio-cultural significance in an everyday context, considering the local, trans-local, and virtual trichotomy (Bennett and Peterson, 2004). The workshop will introduce DIY and DIT principles by sharing collaborative processes and exploring personal and collective identities. To provide a broader context for this intergenerational case, we have invited, Bernardo Machado and Francisca Oliveira – Pimbaú –, who, inspired by the work of Paulo Martins, are promoting 'pimba' music online.

Keywords: storytelling, popular music, Porto, DIY.

References

» Bennett, A. & Peterson, R. (2004). *Music Scenes. Local, translocal and virtual*. Vanderbilt University Press.
» José Pinhal Music Archive. Available at: https://www.youtube.com/channel/UClVpcS072UGew0R2igHiTrg
» Pimbaú Music Archive. Available at: www.youtube.com/@pimbau



DEMOCRACY, RECONCILIATION AND OPENNESS TO THE WORLD

DJ MARFOX, Musician, DJ, Producer, Príncipe Discos, Activist of S. Tomé and Principe descent, Portugal

Abstract

Marlon Quintas dos Santos e Silva was born in Portugal in 1988 and is a proud descendant of parents from São Tomé and Príncipe. From an early age, he adopted the name Marfox, inspired by a childhood obsession with Nintendo's Starfox video game. He quickly emerged as a vibrant reference within the suburban fabric of Lisbon's ghettos, where he also grew up, through his unique approach to Kuduro and Tarraxinha. DJ Marfox is an urban, suburban, and Lisbon ghetto legend. A founding figure of Príncipe Discos, he remains one of its most brilliant ambassadors. His unparalleled vision of baroque, rhythmically expansive techno—infused with Garage, Bass, and Batida—has captivated audiences and critics alike, earning him releases on renowned labels such as Boomkat Records, Enchufada, Lit City Trax, and Warp Records. Beyond his ongoing journey performing across the globe, his career highlights include an impressive roster of remixes (tUnE-yArDs, Capicua, Panda Bear, Elza Soares, Fever Ray, among others), composing original music for artist Natascha Sadr Haghighian's installation at the German Pavilion at the 2019 Venice Biennale, and receiving widespread recognition from various corners of dance music culture. In 2022, he was one of the invited composers for RTP's Festival da Canção, with the song DÉGRÁ.DÊ, performed by Pongo and Tristany, reaching the finals of the competition.

Keywords: kuduro and tarraxinha, globalized urban music movements, S. Tomé and Principe heritage, Príncipe Discos.



KISMIF 2024

// PANEL

DINO D'SANTIAGO and DJ MARFOX

Democracy, reconciliation and openness to the world

SALA 2 [ROOM 2] // CASA DA MÚSICA // 10 JULY 2024 // 17h30 - 18h15

DESIGN: EDUAR ACEJENADO



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DEMOCRACY, RECONCILIATION AND OPENNESS TO THE WORLD

Dino D'SANTIAGO, Musician, Composer, Activist, Portugal

Abstract

He was born in the Algarve, the son of Cape Verdean parents who soon became involved in the globalized urban music movements, merging the universe of soul, hip-hop with Batuku and Funaná. In his own name, he released the albums *Eu e os Meus* (Edel 2008) and *Eva* (Lusafrica 2013) winning two Cape Verde Music Awards, in the categories of best acoustic album and best Kola Sanjon with the theme 'KabuTchora'. Five years later, he released the celebrated *Mundu Nôbu* (Sony Music, 2019), which helped him establish his musical signature that mixes Afro-pop, with the music of the Cape Verde archipelago as its epicenter. In 2019, in the first edition of the Play Awards, Dino D'Santiago was distinguished in the categories of Best Solo Artist, Best Album and Critics, with the album *Mundu Nôbu*. At the Cape Verde Music Awards, he won in the category of best international rhythm and GQ Portugal awarded him the Man of The Year award in the area of music. A new chapter in Dino d'Santiago's musical journey arrives in 2020 with *'Kriola'*, an album that receives praise from international critics, such as Rolling Stone, Complex and Folha de São Paulo and in Portugal is once again distinguished with three Play Vodafone awards for best album, best song and best male artist. Influenced by fatherhood, by various changes in his daily life and family life, and by a pandemic context that proved to be too intense, Dino d'Santiago creates *BADIU,* an album that is the result of a community work, with many borders but no limits. A work packed with Batuku, cathartic, raw and black, which allowed new generations of Cape Verdeans to reconcile and learn to claim their African heritage. A vibrant collection of stories from the Creole nation that has the Atlantic as an extension of its territory and music as the only refuge for joy. Founder of the Lisboa Criola project, he was considered in 2021 one of the 100 most influential people of African descent by MIPAD (Most Influential People of African Descent). In 2022 he was in charge of curating the Summer Gardens event at the Calouste Gulbenkian Foundation, an event that featured 30 concerts by artists from the outskirts of Lisbon in the foundation's gardens and was distinguished by Time Out magazine that same year as the event of the year. In 2023, he was chosen by Expresso as one of the 50 figures who can define the future of Portugal. Dino D'Santiago is also an activist for social causes, participating in several projects for equity and social equality.

Keywords: batuku and funaná, globalized urban music movements, Cape Verd heritage, activism.



SONGS AND TALKS WOVEN TOGETHER BY THE HUNI KUIN'S RELATIONSHIP WITH ART AND NATURE

Sabino DUA IXÃ, Rodrigo MOREIRAS, Txaná Kaya Keneya Kayawei, Expedition Huni Kuin, Brazil

Abstract

The Huni Kuin people relate to art in a very practical way and it has a fundamental place in their way of life. Nature and culture are not separate concepts and art fulfils the function of connecting the worlds in the most diverse manifestations of culture. The Kaxinawá belong to the Pano linguistic family that inhabits the rainforest in eastern Peru, from the foot of the Andes to the border with Brazil, in the state of Acre and southern Amazonas, which covers the Alto Juruá and Purus areas and the Javari Valley respectively. Today the Kaxinawá call all their related groups 'Yaminawa'; both those who maintain contact with the whites and the Pano groups who live in the headwaters of the rivers between the Upper Juruá and the Purus and remain remote and hidden, without 'peaceful' contact with national society.

Keywords: art and nature, songs, Huni Kuin, Kaxinawá, indigenous people.



DIY DRUMMING INSTALLATIONS IN DEMOCRATIZED UNIVERSITY TIME SPACE: SPIRITUALITY, CREATIVITY AND CORRESPONDENCE

Gareth DYLAN SMITH, Boston University, United Kingdom, United States of America

Abstract

In this autoethnographic research presentation the speaker explores experiences of playing drum kit in biannual installations in the liminal space of a university art gallery. Quite outside the responsibilities of his job as a professor, these DIY musicking moments model for students, colleagues and others the holistic, healing potential of creating art without expectation or extrinsic reward. Such time to just be is a rare commodity and antithetical to hyper-capitalist neoliberal forces driving competition- orientated goals of the university and other societal institutions. With audiovisual examples of freely improvised drum kit solos and duets, the presenter discusses pedagogical, political and personal affordances of periodical and prolonged correspondence in and with this democratized time space. The art gallery at this college of fine arts provides a space between spaces, open to university affiliates and the public, where this drummer and his collaborators can explore creative artistic expression and impression and aesthetic, holistic spirituality.

Keywords: DIY, DIY drumming installations, holistic spirituality, creativity, pedagogical, political and personal affordances.



KISMIF 2024

// PLENARY LECTURE

GARETH DYLAN SMITH

DIY Drumming installations in democratized university timespace: Spirituality, creativity and correspondence

13 JULY 2024 // ROOM FOR ONE [Anfiteatro Nobre] // 11h00 - 11h30

Faculty of Arts and Humanities of the University of Porto, Porto



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ROCKING THE ARCHIVE: ARCHIVAL RESEARCH AND THE PURSUIT OF YOUTH CULTURE HISTORY

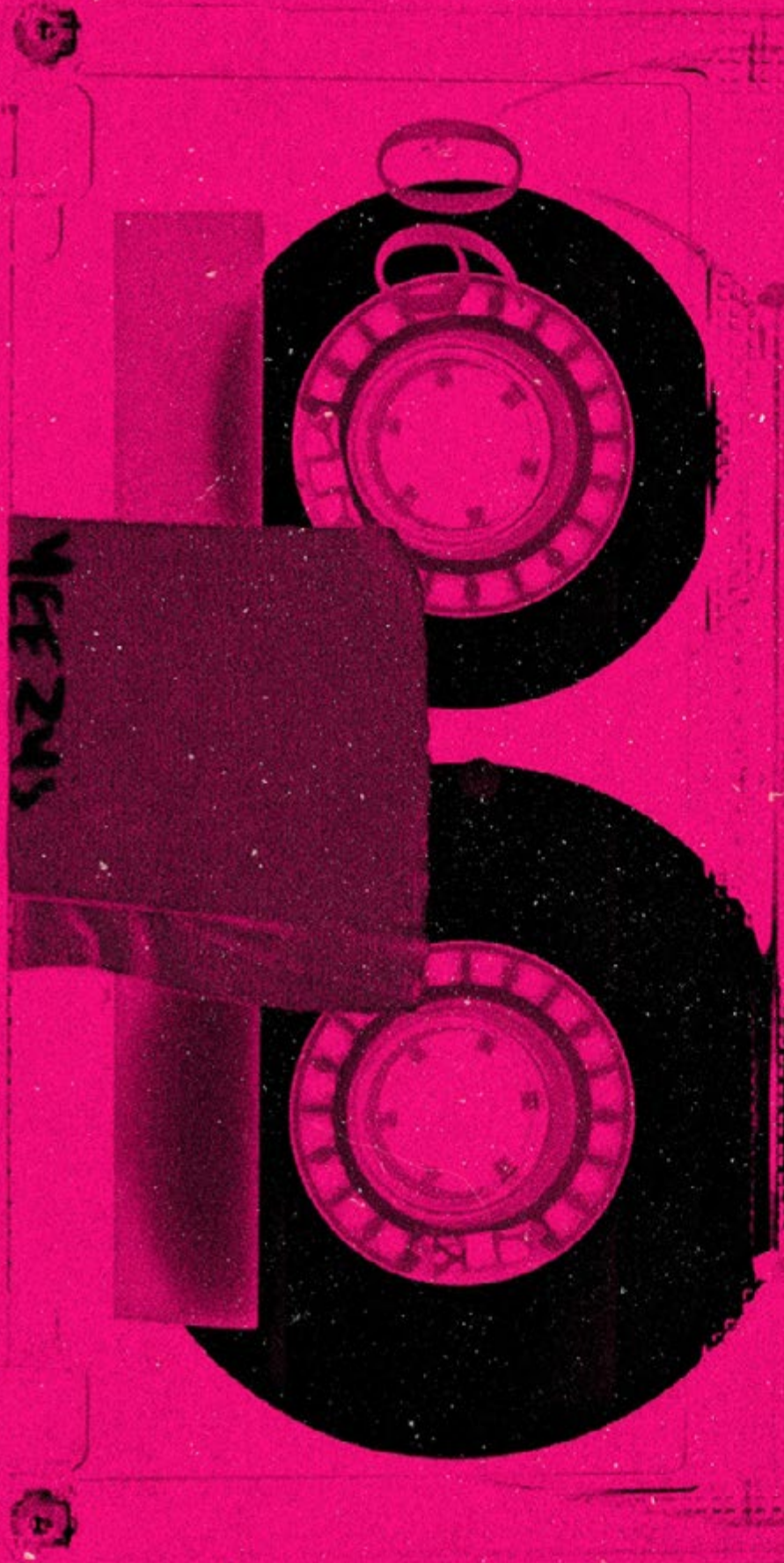
Christine FELDMAN-BARRETT, Griffith University, United States of America, Australia

Abstract

Youth studies – which also encompasses the study of popular music – is a field of enquiry that has taken a historic turn in recent years. No longer is youth culture primarily considered in the contemporary moment, but as an historic object of study as well. Initiatives such as Berlin's Archiv der Jugendkulturen and the UK's Museum of Youth Culture are testament to this growing intellectual interest. While archival research may be perceived as a traditional (or conservative) methodology, the argument made here is that it can serve as an adventurous and innovative means for establishing and writing youth culture histories. This talk will illuminate how and where this work can be undertaken, what types of content to look for, and how archival research can offer compelling new ways of understanding past generations of youth experience.

Keywords: youth culture history, archive, archival research, intervention.





KISMIF 2024

ROCKING THE ARCHIVE

ARCHIVAL RESEARCH AND THE PURSUIT OF YOUTH CULTURE HISTORY

CHRISTINE FELDMAN-GARRETT

11 JULY 2024 // 11H30

BATALHA CENTRO DE CINEMA

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PUNK WON'T DIE AS LONG AS YOU LISTEN TO FUNANÁ

Scúru FITCHÁDU, Musician, Producer, Portugal

Abstract

Punk attitude and distortion intersect with Cape Verdean funaná rhythms, mediated by dub or hip-hop techniques and electronic metamorphoses: it's all in Scúru Fitchádu. Scúru Fitchádu is also unique, with his music reflecting his experiences, the different sonorities he has encountered and his identity shuffles. He is constantly asked if he is Cape Verdean or Portuguese and he laughs at being forced to choose, as if he couldn't accumulate. 'If I go to Cape Verde, they say I'm 'tuga'. And that's the truth. I was born here, this is the reality I know, I feel like I'm from here, I'm Portuguese, but it's true that I have a strong bond with the reality passed down from my family.'

Keywords: artivisms, Cape Verdean funaná rhythms, activisms.



KISMIF 2024

// PANEL
SCÚRU FITCHÁDU and TIAGO PEREIRA

Current forms of protest.
Music, image, everything together and hybridity

SALA 2 [ROOM 2] // CASA DA MÚSICA // 10 JULY 2024 // 15h30 - 16h15

DESIGN: EDGAR ACELERADO



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ART PRACTICE AFTER THEORY

Mary FOGARTY, Department of Dance, School of the Arts, Media, Performance & Design, York University, Canada

Abstract

Everything is everything now, it would seem: 'practice-based research', 'art-as-research', 'the creative project' in lieu of the final term paper, etc., etc. In this talk, I address the growing research-into-art trajectory, and discuss my own pivot toward art-making practice, after more than a decade conducting sociological research. In my teaching career thus far, in an arts department in an arts faculty in a large Canadian institution, I reluctantly witness how institutionalized art practices, as they are taught, often reject sociological considerations. Likewise, aspiring artists often dislike thinking about Pierre Bourdieu's theories of the art world; his erudite burrowing into the sociological structures animating art makes them uncomfortable, insofar as it seeks to disenchant or defuse some of the magical beliefs commonly held about art, charisma, position-taking, etc. This in turn leads some students (and faculty) to reject the necessary self-reflexivity sociological approaches offer and, moreover, discourages them from considering their own, deep implication in questions of taste--surely a crucial consideration for any creative person. Thinking through contemporary understandings of the relationship between subjectivity and taste (alongside the unresolved tensions between 'affect theory' and relevant debates about aesthetics in philosophy), this talk will address questions of taste, craft, persona, and sociality, particularly as they play out in the context of art-making practices institutionalized in university settings.

Keywords: practice-based research, art-as-research, the creative project, self-reflexivity sociological approaches.



FILM AS DISSIDENCE: CINEMATIC PROCESSES AND THE ENCOUNTER AS RESISTANCE TO HEGEMONIC NARRATIVE STRUCTURES

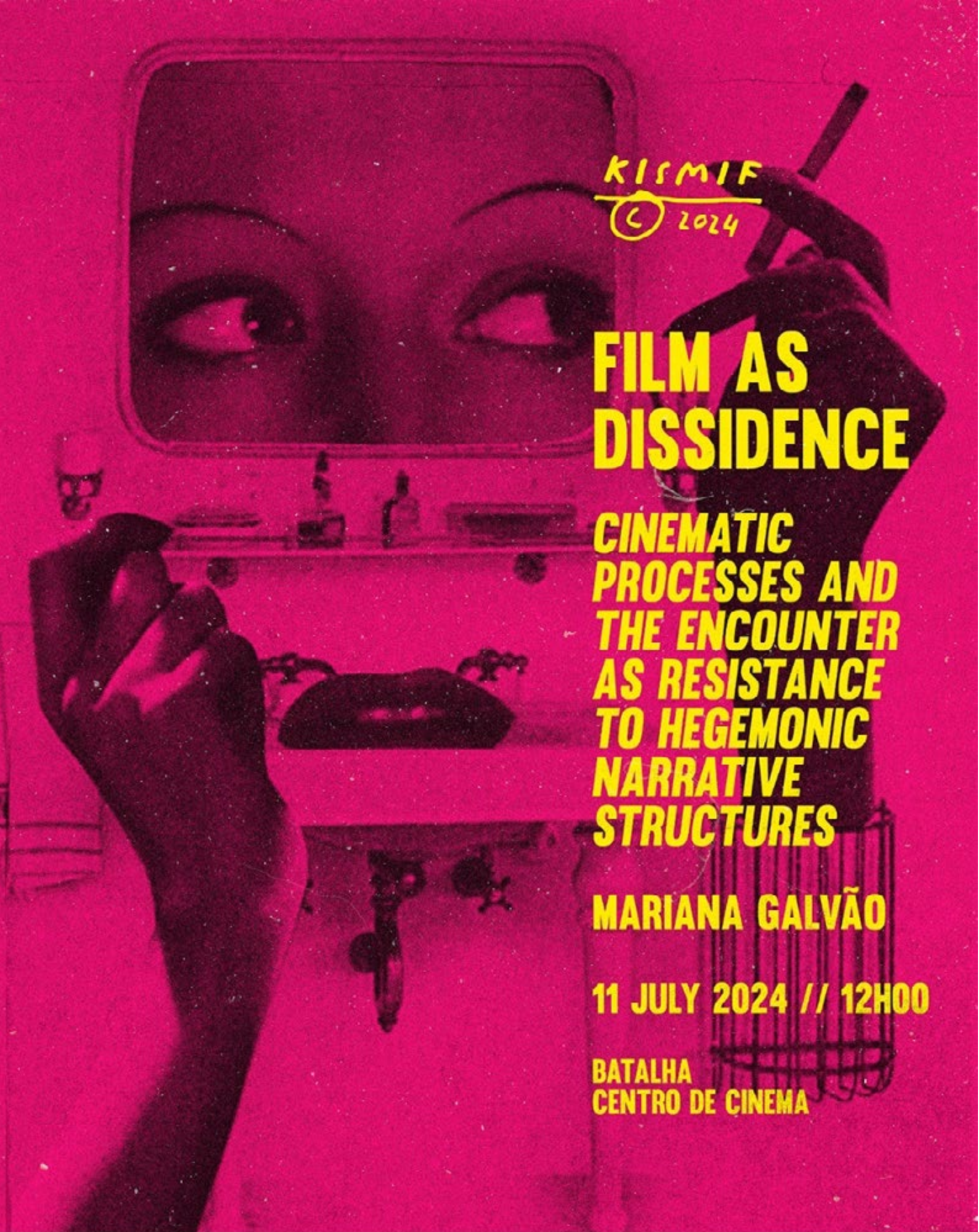
Mariana GAIVÃO, Artist, Filmmaker, Portugal

Abstract

It's just like a notebook, they're little notes. Eventually one or other plan may even come to an end, but usually they're simply first notes. I understand something better if I frame it than if I describe it in words. And often if I describe something in words, even to them, I'm closing off things that might otherwise surprise me. That said, I work on rigour, repetition and a text. It's at the beginning of the process that I need to keep open the possibility of the world coming in. I would never have imagined that party in such a concrete way if I hadn't lived with that narration for two years in my head. This process isn't about achieving a level of naturalism, it's never about naturalism. It's about having ideas that are so much deeper and so much more surprising if you're open to them than the ones I might have initially. It's true that there is this side of rigour in your films, a certain obsession even. Everything is very precise without seeming manufactured at the same time. It's a method. It's a working method that I wouldn't even know how to counteract. I have no reason to want to, but if I did, I wouldn't know how. It's really a question of fascination. I'm fascinated by the inner life of the plans, and I feel that in order to reach that moment there must be a certain rigour in the painting. A certain amount of waiting. There's a moment when something emerges that transcends my intention and, for it to emerge, and I feel it when I'm filming - then whether it reaches people is another matter - I have to wait, there has to be space in that shot for it to emerge. If this determines whether I have a certain idea of a picture or that I fit into a certain tradition of a picture, yes. If that restricts other ideas, yes. But I wouldn't know how to go against it now. My desire always goes that way. I spent many years riding, I still ride. It's not that it's a complement because there's no hierarchy.

Keywords: film, dissidence, cinematic processes, encounter, resistance.





KISMIF 2024

FILM AS DISSIDENCE

CINEMATIC PROCESSES AND THE ENCOUNTER AS RESISTANCE TO HEGEMONIC NARRATIVE STRUCTURES

MARIANA GALVÃO

11 JULY 2024 // 12H00

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RHYTHMS OF TOGETHERNESS AND FREEDOM. THE UNIORCHESTRA PROJECT

Piotr GOSPODARCZYK, UniOrchestra Project, University of Wrocław,Poland

Abstract

The Project is a unique workshop. This is an opportunity to immerse participants in the powerful experiences of intercultural cooperation, dialogue, and creativity. The orchestra project is like our city, Wroclaw, a meeting place. Hopefully, it's where you'll find new friends and collaborators, celebrate good times together, and demonstrate how to practice ongoing open dialogue, which is essential in a multicultural society. We travel to share music from various backgrounds. We encourage our orchestra members to promote their culture and faith and to bring understanding to the design of what is one diverse family of humanity. Our message is to learn how to build bridges, not walls through wisdom. We prepare events promoting ethnic music, intercultural cooperation, and interfaith dialogue. Our project creates an environment where participants can freely exchange experiences, ideas, and their culture and identity. This project is made possible through the cooperation of the International Office and School of Rhythms from the University of Wroclaw.

Keywords: intercultural cooperation, exchange experiences, International Office and School of Rhythms, University of Wroclaw.



WHEN I'M 64, I'LL STILL BE TOURING: AGEING, MUSIC AND WELL-BEING

Scott HENDERSON, Trent University Durham, Canada

Abstract

This talk explores the changing dynamics of touring in a digital age. I look at ways in which the ageing audience is impacting live music scenes and question where spaces for youth have gone. With an ageing audience as more inclined to attend shows, and more reliable in terms of spending, there has been an increase in older acts returning to touring (separate from the long existent nostalgia tours). This talk explores the impact of these changes, as well as the changing nature of live music and live music audiences as well as the relationship between music and well-being for an older audience.

Keywords: touring, digital age, ageing, music, well-being.

LEIPZIG IN BLACK – WAVE-GOTIK-TREFFEN AND THE CITY OF LEIPZIG

Jennifer HOFFERT-KARAS, Wave Gotik Trefen Festival, Author and Photographer, Germany

Abstract

Every year at Whitsun, over twenty thousand followers of the goth & industrial music scene flock to Leipzig. The Wave-Gotik-Treffen (WGT) is the world's largest gothic subculture event and celebrated its 30th anniversary in 2023. Goths come from far beyond Germany to listen to music, dance and experience Leipzig. The first WGT took place 1992 in the Leipzig youth club Eiskeller and attracted around 2000 visitors. Today WGT takes place at dozens of locations throughout the city and draws roughly 20,000 visitors annually. It is now impossible to imagine the city without the WGT. Even initially skeptical Leipzigers repeatedly emphasize its unique atmosphere. The Leipzig Chamber of Industry and Commerce estimates that the event brings in around 4.2 million euros a year. For the 25th anniversary of WGT in 2016, Leipzig's City History Museum presented the multifaceted scene with the extensive exhibition Leipzig in Black. The museum interviewed visitors, organizers and even 'normal' Leipzigers about their experiences and adventures and gathered clothing and other objects to present not only the history of WGT and its relationship with the city of Leipzig, but also to provide a look into the music and scene for outsiders. This presentation uses the extensive interviews conducted by the museum, as well as updated interviews, and archived media articles and documentaries to explore the relationship between Wave-Gotik-Treffen and the city of Leipzig and how it has evolved over three decades. Findings include an increased tolerance and even a fascination by citizens developed over time; the goths changed as well over time opening up, and a gradually softening some of their rigid subcultural expectations, particularly pertaining to fashion. The analysis concludes that the relationship is symbiotic, benefiting both the event and the city.

Keywords: goth music scene, goth subculture, industrial music scene, Leipzig.

DEMOCRACY ± MORELESS ±

Miguel JANUÁRIO, Urban Artist, Communication Design, Activist, ± MAISMENOS ±, Portugal

Abstract

Miguel Januário is the founder of the ±MaisMenos± project. ±MaisMenos± is an artistic intervention project, which began as part of an academic thesis in 2005 and later took on a life of its own. It offers a critical reflection on the model of political, social and economic organization inherent in contemporary urban societies. Carrying out a clinical dissection of reality that plays with the system of dualities intrinsic to the Western ideological edifice, the project's programmatic expression is conceptually reduced to an equation of simplicity and excluding opposites: more/less, positive/negative, black/white. Under the banner ±MaisMenos±, the artist has produced thought- provoking and innovative work both indoors and out, in a variety of media – from video to sculptural installations, from painting to performance. Alongside the numerous illegal interventions in the field of public art carried out in several countries, the project has also been exhibited in individual and collective exhibitions in multiple contexts. His work is represented in several private collections.

Keywords: artivisms, artification, activisms.



PHOTOGRAPHING AND DOCUMENTING COUNTER-CULTURAL CULTURE

Alan LODGE, Documentary Photographer, Photojournalist and Storyteller, United Kingdom

✖ *Abstract*

There have been many law changes in recent years in the UK and Europe, that affect people while trying to gather and celebrate. Simply just wanting to have a nice time and let rip with their friends. Since I can remember, people around me have said. 'Why won't these bastards leave us alone? all we want to do is, festival, dance, party, etc. We're not doing anyone any harm'. Thing is, the authorities have never agreed, and they think of `free-spirits' as a threat to the state and are treated accordingly. I had much involvement with free festivals and the events and gatherings at Stonehenge in the 1980's. A free festival at the stones on the Summer solstice. Many thousands gathering for what was obviously a common need to celebrate together. Politics, the police and the no fun brigade enacted new laws. Then came and hit us with sticks with much blood. All designed to intimidate, to stop many others coming to play with us in the fields. Across Europe authority `gets tough' on deviants of various sorts. Some of the ideas of festivals and travelling that we have done here, have some roots in America in the late sixties with the big festivals (with the free ones building on the edges!), merry pranksters etc. As well as with the ideas of gathering and celebration that go back 4 or 5 thousand years that seem as relevant now, as then. The music is only part of the mix. Many developed a sense of common purpose and identity. There was an acceptance that modern life was too fast, expensive and polluting to the environment. We had discovered a kind of 'Anarchy in Action', and it worked! People began working out and managing relations within `our' communities, without reference to `Them'.

Keywords: photographing and documenting, counter-cultural culture, festival, dance, party, gather and celebrate, festive sociability.



A RETURN TO DEMOCRACY AND INDIGENOUS PROTAGONISM IN HEALTH MANAGEMENT IN BRAZIL

Giovana MANDULÃO, Povo Macuxi/Wapichana, Brazilian Ministry of Health, Indigenous Health Secretariat, Brazil

Abstract

In the context of Brazil, Indigenous peoples have been fighting for the fundamental human right to exist for 524 years, resisting all forms of historical oppression they have endured. Attacks and threats against Indigenous communities have never ceased; they have merely taken different shapes over time, intensifying under dictatorial and anti- democratic governments and easing during periods of democratic stability. While each of these moments is distinct, the challenges remain constant. For this reason, speaking about our struggles — especially those of Indigenous women for *bem-viver* (good living) — means addressing the importance of Mother Earth, the demarcation of Indigenous territories, and environmental protection. If forests and protected areas still exist on this planet, it is because we have resisted and cared for them, just as a mother cares for her child and as children and grandchildren care for our elders, who carry our ancestry, histories, and sciences. Indigenous women understand their role in these struggles from birth, and they continue to organise and develop their own strategies, expanding their influence every day. This work aims to discuss these ongoing fights and share Indigenous perspectives on the progress and challenges in securing democracy, *bem-viver*, and the protection of territories.

Keywords: democracy, bem-viver, environment, Indigenous women.



WHAT DO YOU KNOW ABOUT VULVAS?

Federica MANFREDI, University of Torino, Italy

Abstract

The Cloth of Pain is an anthropological research started in March 2023 in Italy: the mixed method ethnography aims to investigate experiences of vulvar pain, a silenced social condition that is medically under-explored and politically invisibilized by the health care system. One out of seven people with vulva is estimated to suffer of vulvar pain, with a diagnostic delay of 4-5 years and high risk to develop chronic pain, especially in between 20 and 35 years old. Ethnographic data reported years of therapeutic nomadism, medical gaslighting, painful therapies, and delegitimization of vulvar pain. Vulvar pain invisibility is a cultural condition that urgently requires unfolded. The goal of the exercises is to deconstruct the cultural gaze on vulva's meanings and to be introduced in the artivist activity of sexual resistance.

Keywords: vulva, sexual health, taboo, chronic pain, discrimination.



KISMIF 2024

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DEMOCRACY, ACTIVISM AND CIVIC PARTICIPATION

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PORTO PORTUGAL

ANDY BENNETT and PAULA GUERRA

DIY

11 JULHO
09H30 :: 23H00

11 JULY
09:30AM :: 23:00PM

2014 KISMIF 2024

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PASSION AND STRATEGY AT THE GENESIS OF A NEW ALTERNATIVE MUSIC SCENE IN A SMALL AND CONSERVATIVE TOWN

Carlos MATOS, Extramuralhas Gothic Festival, Fade IN, Portugal

Abstract

My presentation at KISMIF 2024 will focus on how the passion for music, especially in alternative and underground genres, among a small group of individuals, contributed to transforming the cultural environment of a historical and highly conservative Portuguese small city. I will try to explain how Leiria became one of the gothic, post-punk, and darkwave music reference in Portugal, detailing the impact of its several festivals (Fadeinfestival, Entremuralhas, Extramuralhas, and Monitor - Minimal Wave & Post-Punk International Rendez-Vous) in the process. Furthermore, I'll try to measure the lasting effects of these events on future generations. I'll also delve into how Leiria's nearby industrial town of *Marinha Grande*, with its glass factories, significantly influenced a young boy's ability to coexist with unconventional sounds without rejection or negative reception. This experience planted a seed that not only changed that boy's future but also had a profound cultural impact on Leiria and its region, partly because of the 'boy's' work throughout his life, with consequences reaching throughout the entire country and even abroad. Additionally, I'll present factual evidence supporting the complementary importance of *Unidade 304* radio-show, the *Unknown Pleasure Nights* weekly DJ set parties, the impact *of Alquimia record store*, the Jornal de Leiria musical reports, and the existence of Stormzone, Beat Club, and Stereogun venues. These elements play (or have played) a crucial role in the ongoing and paradigmatic changing process

Keywords: goth music scene, goth subculture, gothic Festival, Leiria

HOW ABOUT NOW WE MUST MOVE FORWARD...

Mick MERCER, Journalist, United Kingdom

✖ *Abstract*

In the 1980's Goth found its greatest commercial successes, a very long time ago. When the music press, a cyclical creature, stopped covering it, Goth dwindled in numbers, but never creatively. Left to its own devices Goth created its own communication/survival networks ... but through the decades that followed certain festivals remain the main tangible sign that Goth exists. As Goth first reared its riotous head nobody outside of the scene knew what it was, but through constant gigging – anywhere and everywhere – bands built their audience. They had great songs, cool imagery. They played with a hunger. Audiences reacted to that excitement. The music papers noticed. With the removal of press attention bands made the mistake of sticking, looking inwards. Goth nights. The retreat into the shadows had begun. It is said that if you fail to learn from history you make serious errors, and failure is what most people are used to these days. Yet a great new modern era of Goth is already around us, and has been since the noughties brought vigour back into the scene. Goth is known its substance and longevity, something people admire. The variety of the music now is as vibrant as when Goth first started ... and people now get what Goth is, even if they haven't personally encountered it. Goth is everywhere ... EXCEPT at the gigs people most commonly attend. Goth bands playing with Goth bands is fine in a festival set-up of any size, a celebration, but Goth bands need to be out playing alongside bands they have no similarities with, to impress people yet to fall under their spell. For Goth to reach the heights it deserves the bands of today have to look back to what their ancestors did. No more hiding. They have to compete.

Keywords: goth, festival, festival, scenes.

PUNK'S PALMOLIVE, FIGHTING DRAGONS IN THE LAND OF CONCRETE

Paloma McLardy aka PALMOLIVE, Drummer, Activist, The Slits, The Raincoats, United States of America, Spain

Abstract

By the time I reached 17, I knew that the world was fucked up, and I was going to change it. I felt the urge for freedom, the call to adventure. I had no plan—just an intuition. A cacophony of voices grew in my head, thrusting me against the grain of my surrounding culture — the Spain of Franco's dictatorship. I couldn't stay. I had to go. After drinking the dwindling magic of the fading '60s and somewhat disillusioned, I was at a crossroads. Open to suggestions, I followed Joe's lead and became part of the emerging London Punk rock movement in '76. Yet, once there, I ran my own course as I saw our relationship crumble. I put my energies into forming a band - the first all-female punk rock group - The Slits. Initially, I felt empowered. I could do anything! My English was unlike the Queen's, but I started writing songs expressing my raw truth, and my tribe resonated. I held the reins. I owned my womanhood with zest. It was a rush! However, I was aware of a B side lurking in the shadows. I had fought and won the external control of Franco's Spain. Now, Malcolm McLaren and Bernie Rhodes were telling us the 'right' way to dress, act, and think. They certainly shook us out of our cultural chains. But having done that, they wanted to mold us & use our young energy & charisma for their own gain & vision. I felt their influence on me, on Joe, and on our relationship. Not only did I have to battle those outside forces, but within me, I carried my inner fears, the private demons that whispered to my subconscious: 'You are not good enough.' Looking back, I realize how much that journey taught me and influenced who I am today.

Keywords: punk, migration, Spain, United States, ativism.

#PunksAgainstTheMachine





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PROCESSES OF CREATION: FOR AN ORGANIC AND DEMOCRATIC CINEMA

Melanie PEREIRA, Film Director, Feminist Activist, Portugal

Abstract

Throughout the academic journey through film schools, the practice of cinema and its purpose are called into question, while a journey of self-discovery, or self-understanding, of identity, begins. As images and sound files take center stage in cinematographic work, the creative process moves further away from a classic or chronological process. It becomes both an organic and political process.

Keywords: cultural identities, organic and democratic cinema, migration, creation processes.



THE LITERACY OF MEMORY

Tiago PEREIRA, Film Director, Documentarist, Broadcaster, Visualist, Portugal

Abstract

The academy has always questioned the fact that the project, Portuguese music enjoying itself, was invalid because it didn't have a scientific method. But obviously the project is dictated by a set of rules, always flexible, which we decided to call Memory Literacy. Starting from the set of videos, more than 9,000, I present some of them and explain one by one the rules by which Portuguese music is dictated to like itself. My job is to tell stories, disseminate a culture, create sound environments, deconstruct prejudices and purisms, cross audiences, but first and foremost it's to document, listen to people and film beautiful shots; but it doesn't stop there, because I've come to realise that I'm one of the best social workers there can be.I increase self-esteem, stimulate memory and cognitive abilities, create spaces for meeting and sharing, record video postcards that unite families separated by emigration. I teach that singing is important, even if you don't sing in tune or squeak, and I argue that we should all sing because we have to.

Keywords: literacy, memory, archive, spaces for meeting and sharing.





YOU CAN ALSO WRITE POLITICAL SONGS. A COLLABORATIVE SONG WRITING WORKSHOP

Helen REDDINGTON a.k.a Helen McCookerybook, Independent Musician, United Kingdom

Abstract

This will be a two-hour collaborative song writing workshop. As a group, we will create content that reflects contemporary issues that concern us, focusing these issues on creating message-driven lyrics and a melody that communicates how we feel in a concise and memorable way. During the session, participants will experience the joys (and sometimes frustrations) of collaborative creativity, coming away with an approach to developing their own social and political song writing methodology. No experience necessary, either musical or lyrics-writing, but do come prepared to join in. I hope we'll have a good song at the end of it!

Keywords: collaborative song writing, resistance, experience, intervention.



THE PORTUGUESE NEO-AVANT-GARDE SONIC DIMENSION – ROUND TABLE ON HYBRID MUSIC REPRESENTATIONS.

Rui REININHO, Musician, Artist, Composer, Poet-Lyricist and Performer, Portugal
Manoel BARBOSA, Artist and Performer, Portugal

Abstract

The purpose of music is a constant matter of discussion in music theory and it's (naturally) intrinsically connected to the composition, either in the search to achieve the most perfect melodies (a more philosophical perspective) or to respond to more concrete purposes – as it happens in cinema, where the composition aims to complete the sonic dimension of a scene with its own (previous) image and sound. We can trace the application of music in other arts to the beginning of western literature, the Homeric epics are the remains of songs that lost their melodies over time; the opposite is very common, complete and incomplete music pieces that survived the cogs of time are recovered and interpreted – released to our ears after centuries trapped in the silence of the music sheets. We should, at this point, bear in mind that music notation was created with the purpose of allowing the repetition/interpretation of a music piece in a time when there was no other way to reproduce it; but, even though the technological (r)evolution added new elements to music production, the need for instructions to interpret the music piece remains, not only in its functional role but as another form of music, interpreted in a silent way so it can be filled with sound. This transdisciplinary reach of music creation raises questions not only about the composing processes but also about the notation-object – what it needs to respond to and how it can be presented as a piece of art, including or not the sound dimension created by the composer. We propose a round table around Jorge Lima Barreto case study to try to find answers to some of these questions.

Keywords: Jorge Lima Barreto, Portuguese neo-avant-garde sonic dimension, hybrid music representations.

KISMIF © 2024

// ROUND TABLE

RUI REININHO
feat. MANOEL BARBOSA

The Portuguese neo-avant-garde sonic dimension
Round Table on Hybrid Music Representations

SALA 2 [ROOM 2] // CASA DA MÚSICA // 10 JULY 2024 // 12h30 - 13h15

DESIGN: EDGAR ROJEWSKO



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THEOBROMA CACAO: ANTHROPOCENE, SPIRITUAL ECOLOGY AND NATURE-CULTURE RECONNECTION

Lucimara RETT, Federal University of Rio de Janeiro, School of Communication, Postgraduate Programme in Psychosociology of Communities and Social Ecology, Brazil

✖ *Abstract*

Theobroma Cacao means 'food of the gods.' The Aztec, Inca and Maya civilizations already considered cacao a medicinal plant, providing energy and well-being when ingested. For a long time, with remnants right up to the present day, the cultivation of cocoa for the production of chocolate on a commercial scale was based on the alienation of the plant itself and the enslaved people, as well as the scalability of the plantations, monocultures at the service of capitalism (Tsing, 2022). Abuelos and maestros from various countries, especially Mexico and Guatemala, are concerned with maintaining the responsible management of the power plant, the preparation of ceremonial cocoa bars from the artisanal processing of the fruit and the ritualistic use of the drink as medicine, rescuing and spreading the Ancestral knowledge of Maya Cosmology, which has a strong relationship with Natural Time and a broad connection with Nature. Faced with the environmental and climate crisis in the face of the Anthropocene, spiritual ecology is emerging as a new way of proposing new forms of relationship between Society and Nature, with an awareness of the sacred in creation, to think about regenerative culture and the reintegration of the binomial Nature-Culture into Nature-Culture (Costa *et al.*, 2022). The ceremonial consumption of Cacao promotes nourishment for the physical, mental, emotional, and spiritual bodies. Energetically, the sacred drink acts on the heart chakra, expanding our loving connection with ourselves and all beings. Thus, this workshop aims to show the stages of cocoa processing in a sensory way and promote, after presenting some information about the Maya Cosmovision and Spiritual Ecology, a rite-performance with drinking and active meditation as a way of experiencing cocoa in a ritualistic way, from the perspective of Performative Research (Haseman, 2015; Ribeiro, 2020).

Keywords: Anthropocene, spiritual ecology, nature-culture, cocoa.
Materials needed: Sound box.



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IS THE WORD STILL A WEAPON? THE CAUSES OF PRESENT-DAY PORTUGUESE ART

Lila TIAGO, Singer, Poet, Performer, Trans-queer Activist, Portugal

Abstract

Lila Tiago, aka Lila Fadista, is a singer, poet, performer, and trans queer activist from Arrouquelas, Ribatejo. She grew up in a peripheral neighborhood of Odivelas. She studied psychology (Master's in Clinical Systemic Psychology) at the University of Lisbon and was involved in theatre between 2004 and 2013, first in an academic group and later in a semi-professional troupe, performing at Lx Factory and Teatro do Bairro. From 2013 to 2016, she lived in Athens, working for a pacifist and anti-racist NGO. Upon returning to Lisbon in 2017, she co-founded Fado Bicha with João Caçador, where she serves as the vocalist and lyricist. Since then, they have performed over 250 concerts in Portugal and abroad and released their debut album, *OCUPAÇÃO*, in June 2022. In 2019, Lila and João joined the production Xtròrdinário at Teatro S. Luiz, and in 2022, Casa Portuguesa at Teatro Nacional D. Maria II, both directed by Pedro Penim. Lila also appeared as an actress in the film *Mulher sem Corpo* (Woman without a body) by António Borges Correia, which premiered in 2021. Additionally, she has developed a line of performative research with Alice Azevedo since 2020, creating works for TBA, the Olga Roriz company, and the Festival 5L.

Keywords: artivisms, performative research, activisms.



KISMIF 2024

// PANEL

CAPICUA, LILA TIAGO and MIGUEL JANUÁRIO

Is the word still a weapon? The causes of present-day Portuguese arts

SALA 2 [ROOM 2] // CASA DA MÚSICA // 10 JULY 2024 // 14h15 - 15h30

DESIGN: ESQUAR ACELERADO



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50 YEARS OF APRIL: RED CARNATIONS AND WHITE ROSES IN URBAN POPULAR CULTURE IN PORTUGAL

Augusto SANTOS SILVA, University of Porto, Faculty of Economics and Institute of Sociology, Portugal

Abstract

'The thirst of waiting is only quenched by the torrent' this verse from a Sérgio Godinho song eloquently signals what the opening up of Portuguese society brought about by the Carnation Revolution meant. Under the sign of freedom and liberation, several shockwaves went through all groups and institutions, leading to profound transformations in the attitudes and behaviour of the Portuguese. This was particularly evident in the cultural and sociability practices of urban youth. This intervention seeks to identify some of the trends that structured these transformations, in dynamics of advance and reflux, openness and cantonment, innovation and crystallisation – paying particular attention to urban popular music.

Keywords: sociology, Carnation Revolution, cultural practices, sociability of urban youth, urban popular music.



KISMIF 2024

RED CARNATION AND WHITE ROSES

Democracy and Creative Participation



DESIGN: ESGAR ACELERADO

CASA DA MÚSICA

10 JULY 2024 // 9H00 - 20H30

PAULA GUERRA and ANDY BENNETT

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(URBAN) ART AS A TOOL FOR TRANSFORMING TERRITORIES AND COMMUNITIES

Lara SEIXO RODRIGUES, Urban Artist, Architect, Mistaker Maker, WOOL - Covilhã Urban Art, Portugal

Abstract

Understanding public space as the true stage for interaction, exchange, engagement, and the construction of a (necessary) citizenship—as well as the most democratic and democratizing platform, where art's full potential is unleashed and a diverse audience is fully integrated without distinctions or discrimination—Mistaker Maker | Artistic Intervention Platform has uniquely introduced Urban Art as a tool for transforming communities and territories. The platform aspires to foster increasing appreciation, cohesion, sustainability, economic development, cultural decentralization, and active citizenship. In this session, we will share part of this journey and the experience of transforming communities and territories through public space creation.

Keywords: public space, citizenship, communities and territories.



DEAD OR ALIVE: ON THE RESURRECTION OF GOTH IN THE NORTH OF ENGLAND

Karl SPRACKLEN, Leeds Beckett University, United Kingdom

✖ *Abstract*

Leeds was the place where goth rock and goth subculture was made and sold in the early eighties (Spracklen and Spracklen, 2018). Goth continued to exist in Leeds through the nineties but was no longer fashionable as younger people flocked to dance music (as they did elsewhere): goth clubs in Leeds closed in the 2000s and goth nights became less frequent (Spracklen, Richter and Spracklen, 2013). As goth became global and spectacular and performative, goths in Leeds struggled to claim their own spaces in Leeds and Whitby (Spracklen and Spracklen, 2014, 2018). But goth in West Yorkshire continues: InFest in Bradford still attracts world-renowned industrial/EBM acts; The Sisters of Mercy are still touring and still have personal connections to Leeds; and Antenna Festival appeared for the first time in Farsley, Leeds, and included Leeds/Yorkshire goth bands. In this keynote I will explore the renewal and sustainability of goth subculture in West Yorkshire through an analysis of published material including interviews and reviews, and autoethnographic reflection. I will argue that it is too early to see if the survival of this subculture is counter-hegemonic, or if it is best described as a Debordian spectacle representing the commodification of leisure space, but goth in the North of England – away from the tourists at Whitby Goth Weekend – is very much alive.

Keywords: goth rock, goth subculture, Leeds, goth subculture.

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ARE PARTIES RADICAL?

Will STRAW, McGill University, Department of Art History & Communication Studies, Canada

Abstract

This paper springs from the recent scholarly interest in parties as social and political events. The emergence of a new journal, 'Party Studies', and publication of a variety of books on the party as social form are evidence of new political claims being made for festive, punctual events. This research often departs from the premises of subcultural and scene analysis, with their emphasis on the ongoing struggle and labour required to produce moments of cultural expression. In the midst of the COVID-19 pandemic, new political claims about the social value of jubilant, festive sociability emerged from different quarters. In my presentation, I will seek to provide an overview of some of the new thinking about the party as a social form and event- structure.

Keywords: parties, social and political events, subcultural and scene analysis, COVID-19 pandemic, festive sociability.



PRECARIOUSNESS, MOVEMENTS AND (RE) EXISTENCES IN THE ARTISTIC ECOSYSTEM

João VIEIRA aka DJ Kitten, Musician, DJ, Graphic Designer, Portugal

Abstract

João Vieira is a DJ, musician and producer. He began his career in London in the late 1990s, where he graduated in graphic design, worked as a DJ, musician and club promoter. As DJ Kitten, and from Porto, he rewrote the clubbing scene in Portugal in the 2000s with his innovative Club Kitten. He has released 10 albums in the last 20 years, 5 solo with the alter egos of White Haus and Wolf Manhattan and the remaining 5 with X-Wife, the band he founded and of which he is composer, vocalist, guitarist and co-producer. In 2023 he released the book The story of Wolf by Stolen books. www.whitehaus.org.

Keywords: precariousness, movements and (re) existences, artistic ecosystem.

KISMIF 2024

// PANEL
JOÃO VIEIRA, LARA SEIXO RODRIGUES and MALANIE PEREIRA

Precariousness, movements, and (re)existences in the artistic ecosystem

SALA 2 [ROOM 2] // CASA DA MÚSICA // 10 JULY 2024 // 16h15 - 17h15

DESIGN: EDUAR ACE (FIADO)



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DOUBLE DARE YA: PUNK, RESISTANCE, AND GENDERED AGEING

Laura WAY, University of Roehampton, United Kingdom

Abstract

Despite often claiming to promote inclusivity and/or provide space for marginalized voices, the ways in which punk often reproduces gender inequalities, as well as other forms of inequality, have been well documented. This can include issues such as indirect/direct discrimination, discouragement in the context of musicianship, the treating of women as novelties, abuse, sexual harassment, and the promotion of gendered stereotypes (see, for example, work by Leblanc, 2002; Stewart, 2019; and Donaghey, 2021). Research, too, has explored how resistance can be enacted by punk girls and women in response. But how do such gendered issues, then, intersect with ageing? Pulling upon qualitative research with twenty-nine older punk women, as well as reflecting on some contemporary 'happenings' in wider (popular) culture, this is the focal question my paper considers.

Keywords: resistance, gender, ageing, punk, inequalities.





KISMIF 2024

DOUBLE DARE YA

PUNK, RESISTANCE, AND GENDERED AGEING

LAURA WAY

11 JULY 2024 // 09H30

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INTERPRETIVE PRACTICE IN DIY CULTURES AND SUBCULTURES

J. Patrick WILLIAMS, Nanyang Technological University, Singapore

Abstract

Over time, scholarships on distinct, non-normative, DIY, and marginal subcultures has adapted to many cultural, economic, environmental, political, social, and technological changes and challenges. However, the interpretive practices through which we make sense of subcultural phenomena and experiences is not often engaged explicitly. In this talk, I discuss interpretation as a social practice through which subcultural phenomena are conceived by scholars and by insiders alike. I divide the talk into three topics. The first, 'approaching', highlights that 'subculture' does not have an inherent meaning and focuses on the conceptual framing through which subculture (as a shifting sign or symbol) is made meaningful. The second, 'contextualizing', considers some of the various articulations of cultural phenomena as subcultural, whether through consideration of race and class, values and beliefs, lifestyle and behavioural practices, and so on. The third, 'embodying', emphasizes the researcher roles and relationships within which interpretative practices are also embedded.

Keywords: DIY cultures, subcultures, race and class, values and beliefs, lifestyle and behavioural practices.



KISMIF 2024

// PLENARY LECTURE

J. PATRICK WILLIAMS

Interpretive practice in DIY cultures and subcultures

12 JULY 2024 // ROOM FOR ONE [Anfiteatro Nobre] // 11h00 - 11h40

Faculty of Arts and Humanities of the University of Porto, Porto



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FROM LUNATIC FRINGE TO WORLD-WIDE MASSIVE – THE BRISTOL SOUND AN INSIDER PERSPECTIVE

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

Abstract

From the Wild Bunch to Massive Attack a musical cocktail was blended in the cultural context of Bristol. Its varying communities, its small geographical size, the cross-pollinating musical subcultures and communities of Punk, Reggae, Soul, Jazz, Alt Rock, Rockabilly, Ska Hip-hop and Metal all filtered into the sound that Massive Attack produced that would come to be known as Trip Hop. This music though was constructed in an environment that had its own peculiarities and moments of important development. Much of the Bristol sound was made away from the gaze of the mainstream music press and media. The development of their sound was as much to do with the musical community around them and their own journeys through music. Punk was a key part of their development, as was Reggae and the early form of hip-hop. Individuals such as Rob Smith, Ray Mighty, Mark Stewart, Gareth Saegar, Nellie Hooper, Milo Johnson, Gabba, Froggy, Lennox, Ed Saergant, Dom Thrupp, Nick Sheppard, Rich Beale, Gary Clail, Steve Hayley, Tricky Andrew Beese (Beeser), Kelz and many others that I discuss in this paper helped form that musical cocktail that became the sound of Massive Attack. I will discuss the impact of Bristol as a city, the lack of a music industry in Bristol, the different ethnic and class communities and the development of the Bristol sound within their work. This paper utilises concepts such as milieu, locality, global resonance/awareness, hybridity and cultural context to really develop an understanding of Massive Attack's sound. Drawing on my own research but also the lived experience of growing up in Bristol, spending my formative years in Punk and dub and growing up with key members of Massive Attack around me this insider knowledge informs this paper. I also have been a part of the Bristol Sound through my group Statik Sound System and other bands I have played in and studios I have worked in. My key publications have been about the Bristol sound. This paper gives an insider and contextual understanding of the Bristol Sound and the role of Massive Attack in that development.

Keywords: Bristol sound, trip hop, cultural context, musical subcultures, Massive Attack.



KISMIF 2024

// PLENARY LECTURE

PETER WEBB

From Lunatic Fringe to world-wide Massive – The Bristol Sound an insider perspective

13 JULY 2024 // ROOM FOR ONE [Anfiteatro Nobre] // 12h00 - 12h30

Faculty of Arts and Humanities of the University of Porto, Porto



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FROM ENCOUNTER TO COMMITMENT: MAPPING MEANINGS IN THE MOVING IMAGE

Andrea Luka ZIMMERMAN, Artist, Filmmaker, United Kingdom

Abstract

To work from life towards and into film requires both sensitivity and a refusal to mould lives into easily categorizable shapes and forms. There is a necessity for hybrid forms of telling. My films seek to work ecologically, with place and the more-than-human coexistence and collegiate with human and social participation. Embodying this as a systemic ethic in the process of making contributes directly to the meaning, from idea to the audience. I am interested in how certain structures, even the 'cultural' can contribute to a denial of lived experience and expression, and how filmmaking might instead offer a space where a poetics of purpose might manifest.

Keywords: lived experience and expression, poetics of purpose, film, human and social participation.





FROM ENCOUNTER TO COMMITMENT

MAPPING MEANINGS IN THE MOVING IMAGE

ANDREA LUKA ZIMMERMAN

11 JULY 2024 // 12H30

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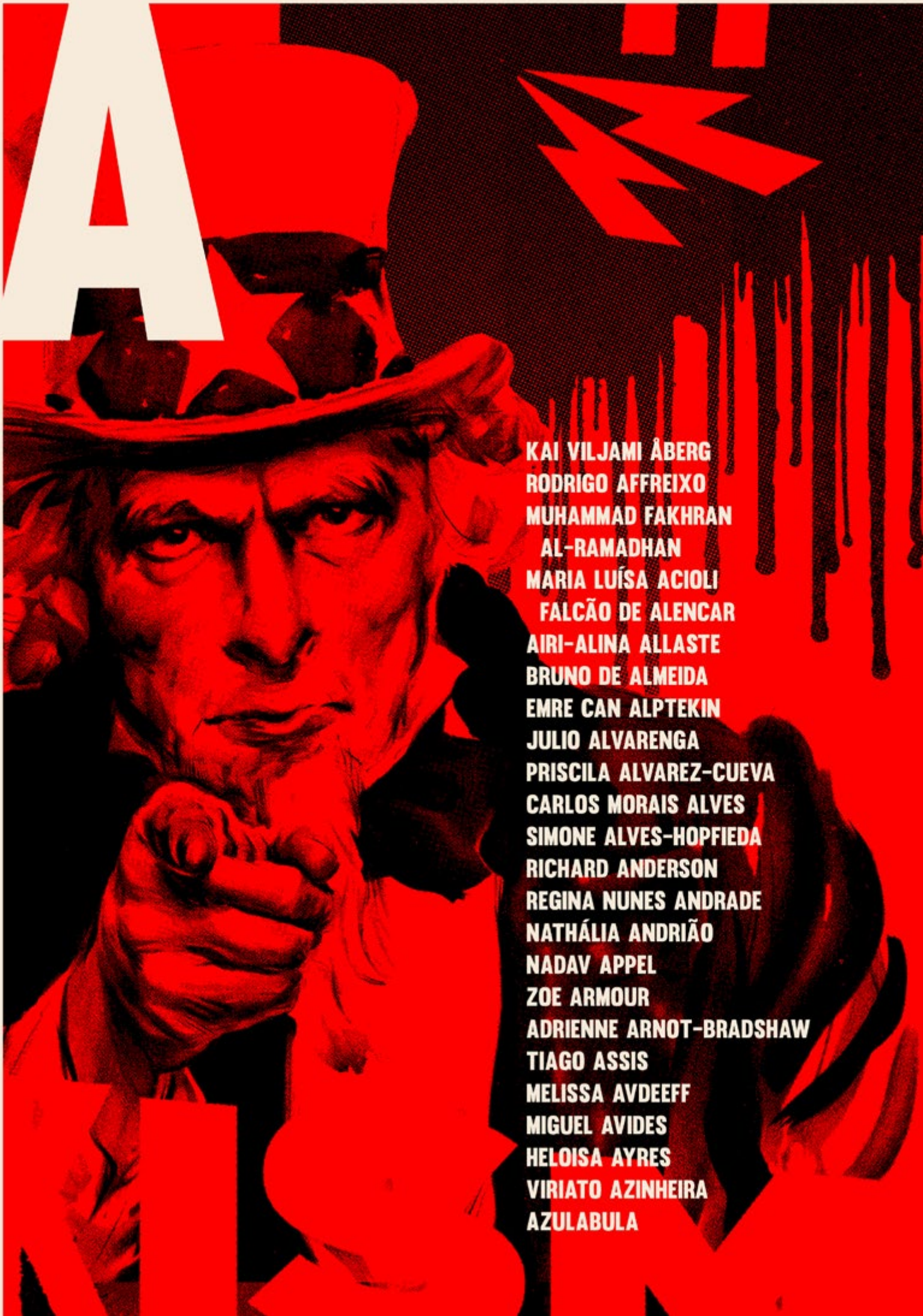


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MUHAMMAD FAKHRAN AL-RAMADHAN
MARIA LUÍSA ACIOLI FALCÃO DE ALENCAR
AIRI-ALINA ALLASTE
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MELISSA AVDEEFF
MIGUEL AVIDES
HELOISA AYRES
VIRIATO AZINHEIRA
AZULABULA

BETWEEN TWO WORLDS - ROMANI MUSIC RESEARCH IN THE MIDDLE GROUND BETWEEN ACADEMIA AND EVERYDAY LIFE

Kai Viljami ÅBERG, University of Eastern, Finland

Abstract

An old Finnish Roma saying goes: 'I live here and now, I don't know about tomorrow'. I think this phrase describes well my involvement in science, art and everyday life. For me, any kind of commitment is like raising the curtain on a meaningless reality. It should be clear from the above that I don't feel comfortable in an academic environment. I enjoy doing science as well as art immensely as long as my wings are not shackled, my thoughts are not captured in scientific and unclear jargon. After all, I feel - and I'm somewhat sure - that I can only understand the Roma and their music with the musical and cultural language - which I also call life - that we experientially share. When writing this Abstract, I'm a little afraid of falling into the pitfall that I disparagingly described above. However, my effort is sincere. In my presentation, I want to highlight features that independence enables but at the same time excludes from research work. Often the background influencers are not individuals but institutions with different practices. They determine the value and meaning of research work. Against this background, I often wonder why earlier (Romani) research distorts the present, why the past overrules the future, whose voice ultimately echoes the farthest; of the Roma or of those who interpret them? My presentation is based on more than 30 years of friendship among Roma in Finland and other countries.

Keywords: researcher's marginality, everyday life and institutionality, Romani music and culture.

A PERSPECTIVE ON CONTEMPORARY BRAZILIAN INDEPENDENT PUBLISHING: PRODUCTION DYNAMICS, LITERARY DEMOCRACY, AND SYMBOLIC CAPITAL

Maria Luísa de ALENCAR, University of São Paulo, Faculty of Architecture and Urbanism, Brazil
Clice de Toledo Sanjar MAZZILLI, University of São Paulo, Faculty of Architecture and Urbanism, Brazil

Abstract

This paper seeks, in view of the Brazilian independent publishing market, to characterize the independent scene, its agents, as well as its production and distribution dynamics. In its core, we associate independent publishing to a level of autonomy towards the traditional market, along with the liberty on who and how to publish. Consequently, we underline that independent publishing houses promote literary democracy and bibliodiversity. Moreover, the Brazilian independent scene is recognized for the association between peers, in a spirit of camaraderie, which appears to be an alternative to the competition and financial pressure that realms the traditional publishing market. In early 21st century Brazil, independent publishing emerged from the small and medium-sized publishers' desire of representation and union – those who felt overlooked by the traditional market. And, in counterpoint to large book fairs, independent publishing fairs turned up as spaces dedicated to the circulation of this production, favouring the exchange between editors, public and other agents related to the scene. Through literary review on matters regarding the publishing market, Brazilian independent publishing, as well as the concepts of field and capital, we delineate the formation of the Brazilian independent scene in the 21st century and categorize contemporary independent publishing in Brazil, investigating its production and distribution dynamics. Lastly, we delve into matters particular to the publishing field and its capital, highlighting that independent publishers are integrated to the field's intrinsic relations and, through their production, seek the consolidation of symbolic value – prioritizing the symbolic capital over financial capital and profits.

Keywords: independent publishing, bibliodiversity, publishing market, Brazilian independent scene, symbolic capital.

NEW MIGRANT ONLINE PARTICIPATION IN ESTONIA

Airi-Alina ALLASTE, Tallinn University, Estonia

Abstract

In contemporary societies, the concept of 'citizenship' is experiencing a paradigm shift. Issues such as transnational mobility, internationalization, and the increasing prevalence of digital technologies have propelled discussions surrounding the notion of becoming a 'digital citizen.' This study specifically examines the digital participation and pathways to digital citizenship among new migrants in Estonia. Drawing upon qualitative interviews conducted between October 2021 and April 2022, the research investigates the perspectives new migrants associate with their participation, with a particular focus on the utilization of digital opportunities. The interviewees, hailing from Europe, the Middle East, North America, or Asia, had been residing in Estonia for periods ranging from one to five years, with open-ended plans for their duration of stay. The analysis underscores the importance of access to various e-services and the transparency of state bureaucracy, which contribute to heightened trust levels and foster participation. Additionally, involvement in social media facilitates the aggregation of individual experiences and the cultivation of shared realities through activities akin to 'digital citizenship.' However, the extent of participation is heavily contingent upon the capacity to engage in civic discourse within the host society and integrate into social networks within Estonia. While social media platforms offer a degree of compensation, they do not necessarily facilitate the establishment of meaningful connections with local inhabitants that appears to be a prerequisite for new migrants to perceive themselves as citizens in their country of residence.

Keywords: digital citizenship, transnational mobility, e-services, social media participation, migrant integration.

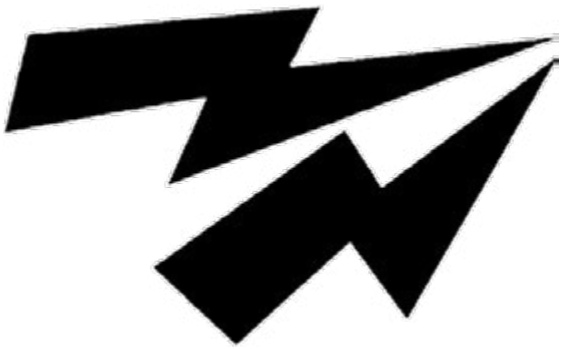
DRAWING BODIES. DREAMING FUTURES. THE USE OF FIGURE DRAWING FOR RAISING TRANSCULTURAL DIALOGUES

Bruno de ALMEIDA, University of Porto, Faculty of Fine Arts, Portugal, Brazil

Abstract

The emancipation of the artistic aura in contemporary work can open spaces for this expression to occupy places where it encourages the promotion of equitable futures as we imagine possibilities. The recent production of work in the field of illustration permeates everyday life in newspapers, social media, school textbooks, and on the streets; it happens in life, opening up space for us to reflect on how to utilize it. The proposal of this project is to explore how illustration production can be used to construct imagery of equitable and emancipated scenarios through an empirical approach, with the artist as a cartographer investigating the world around them through their practice. By examining personal creative processes, the aim is to understand how these narratives can contribute to visual creations that challenge dominant social norms and promote diversity. The methodology to be employed involves the analysis of selected illustrations aimed at promoting the 50th anniversary of the end of the authoritarian regime in Portugal, the 25th of April. Ultimately, the goal is to offer insights into the potential of contemporary illustration in the construction of equitable and inclusive societies. This study seeks to contribute to the fields of art and visual culture by offering new perspectives on the impact of illustration in the current landscape.

Keywords: illustration, imagination, democracy, visual culture.



ECHOES OF OLD MELODIES: THE ROLES OF MUSICKING AMONG MIGRANTS IN SOCIOPOLITICAL CHANGE

Emre Can ALPTEKIN, University of Wroclaw, Poland

Abstract

As a part of a PhD research project, this paper examines the roles of musicking among international migrants, becoming a bedrock for unity, solidarity and a medium for identity expressions amidst significant socio-political changes. Centring on Poland from the 1970s and onwards, the study investigates musicking as a social activity, engaged collectively in public areas of Wroclaw, Poznan, Gdansk and elsewhere in the country; served as a means of identity expression and played a role in the Solidarity movement (Solidarność) during the post-Soviet transformation to representative democracy. Relating the concept of musicking with identity expression in a context of social change, the study explores the memories of a migrant musician through a series of interviews and notes from the informant's personal archives. The paper dives into their experiences participating in and/or organising countless musical activities across Poland while residing there for 50+ years. Reflecting on the use of music as a potent agent of social change and as a medium of identity expression through cross-cultural musical interactions, it concludes by spotlighting how those interactions fundamentally foster societal cohesion, communicate identities, and serve as a natural tool for networking, which may be essential for those who lack cultural and social capital, such as international migrants. These findings contribute to a deeper understanding of migrants' cultural contributions to the country where they reside, thus emphasising the importance of recognising and leveraging such contributions in building more inclusive organisations shaping today's multicultural societies.

Keywords: collective musicking, international migrants, music and identity, Slidarność, social change.

EROTIC, PORNOGRAPHIC AND OTHER GENRES: CINEMA CONSUMPTION AT THE END OF BRAZILIAN MILITARY DICTATORSHIP (1980-1985)

Julio Eduardo Soares de Sá ALVARENGA, Federal University of Piauí, Postgraduate Programme in Brazilian History, Brazil
Frederico Osanan Amorim LIMA, Federal University of the Parnaíba Delta, Brazil
Paula GUERRA, University of Porto, Faculty of Arts and Humanities, Institute of Sociology, DINÂMIA'CET-Iscte, CITCEM, CEGOT, Griffith Centre for Cultural Research, Portugal

Abstract

The objective of this article is to analyse the reconfigurations in cinema consumption at the end of the Brazilian Military Dictatorship, specifically between the years 1980 and 1985. This was a period marked by an economic crisis related to inflation, censorship, and disputes between national and foreign film producers to conquer the Brazilian consumer market. In this way, the pornochanchada – a successful erotic film genre developed during the 1970s – was rethought as a way of attracting a larger audience, as groups of directors appealed to explicit sexuality. Thereby, the process of changes in cinema consumption is studied in this paper based on erotic, pornographic, and other film genres, as the financial crisis affected establishments dedicated to film exhibitions, resulting in the closure of cinemas across Brazil during the 1980s. For this research, documents related to films were analysed, such as journalistic sources and censorship certificates from the Divisão de Censura de Diversões Públicas (DCDP), a Brazilian department linked to the Federal Police, responsible at the time for censorship of cultural works.

Keywords: history, Brazilian cinema, pornochanchada, military dictatorship.

FROM A CONTENT ANALYSIS TO THE SEXUALITY ANALYSIS MODEL (SAM-MODEL): NAVIGATING THE AXES OF SEXUALITY, GENDER AND SUBJECTIVITY OF CONTEMPORARY MUSIC REPRESENTATIONS

Priscila ALVAREZ-CUEVA, Universitat de Barcelona, Spain

Abstract

Key for a critical understanding of contemporary culture production is the continue debate about sexuality, gender, and subjectivity. While western culture continues to include an even sexually explicit imaginary, the many contradictions and understandings of such portrayals are still ongoing and far from consensus. Indeed, approaches from feminist studies, intersectionality and decolonial studies are not only required on this matter, but largely in dispute to continue disentangling the differences, oppressions and biases hidden under the widespread of sexual agency, consumption, and gender, particularly regarding racialization. Following a qualitative approach, this communication presents the Sexuality Analysis Model (thereafter, SAM-Model) as a systematic method that builds on a Content Analysis (Krippendorff, 2004) to problematize the differences between subject and object (on axe Y), and sensual and sexual characteristics (on axe X), while they are moderated by racialization (Maddox, 2004). This communication aims to contribute on the analysis of sexuality by drawing a (dotted) line between sensual agency and sexual objectification (Fredrickson and Roberts 1997; Arrizón, 2008), while moderated by racial phenotype bias i.e., not only racial differences but also features generally associated to a particular group of people (e.g., hair, lips, embodiment) (Maddox, 2004). This is, the SAM-model explores how racialization moderate representations by placing them along the following categories: sensual-subject, sexual- object, and inbetweener (sexual-subject). To illustrate the present communication, I use the contemporary music scenario, with a comparative sample of N=50 of the most popular songs in 2009 (n=25) and 2019 (n=25). In so doing, 'top 10 songs' were collected from three different sources: Los40Principales, Billboard, and Spotify. Thereafter, repetitions and coincidences were eliminated. To explore the representations, each final music videoclip were retrieved from YouTube. Once collected all the videoclips, the analysis was conducted within three representation roles: 1. Artist(s), 2. Other protagonist(s) and 3. Extra(s) among the different scenes, to problematize who entitles which representation. Main findings argue that sexualization is mostly feminine and racialized. Artistic representations generally echo various elements of the postfeminist sensibility, alluding not only to sensual and cosmopolitan configurations, but also emphasizing the elements of social distinction, class, and gender (Skeggs 1997). Moreover, most racialized sexualization, even as an attempt of subjective practice, not only fails to fit into the discourse of sexual agency but also continues to sustain and reproduce hierarchies of power that benefit patriarchal society and the logics of historical domination (North-South, intentionally used in the model). This relationship may reinforce gender stereotypes and misconceptions. It is worth to mention that romantic representations tend to emphasize the hegemonic configurations of masculinity and femininity side-lining racialized bodies. In a nutshell, subjectification seems not only to be romantic, but it discriminates by race. This relationship makes more sense from decoloniality lens (Lugones 2008) when comparing the historical stereotypes associated with black and mixed racialized bodies. Not feeling love or being incapable of receiving love seems to be a characteristic of racialized bodies.

Keywords: music representations, content analysis, gender, decolonial, sexuality.

GRINDNOISE SERGIPANO IN THE 80S AND 90S: ACOUSTIC VIOLENCE AND BRAZILIAN PERIPHERAL URBAN MUSIC.

Carlos Henrique de Morais ALVES, Federal University of Paraíba, Brazil
Valério Fiel da COSTA, Federal University of Paraíba, Brazil

Abstract

The proposal aims to reflect on the grindnoise scene in the state of Sergipe/Brazil in the mid-1980s and 1990s, with a focus on musical groups from punk culture that use sound noise and sound deterioration as expressive resources. From an investigation into the elements that promote the network of sociability within peripheral urban music and the context that promotes these aesthetic projects, it was possible to look for subsidies that could lead to a musicological approach focusing on the constitution of sound from a socio-historically situated sensory-perceptive practice. The use of noise as an aesthetic and as an ideological discourse by these productions is considered, a priori, as a type of response to acoustic violence and other forms of social oppression suffered in colonial sound regimes. In addition to a historical-geographical mapping of the grindnoise scene, our work aims to develop systematic analytical approaches that allow us to observe the process of building a musical community, starting from the problems and demands that affect that context. This would make it possible to highlight the peculiarities of the aesthetic project and musical phenomena developed in the peripheral musical culture of that region, based on its own demands and ways of doing things.

Keywords: grindnoise, peripheral musical culture, acoustic violence, musicology.

THE CONFLUENCE AND CONTRADICTIONS OF INDEPENDENT MUSIC AND ARTISAN VENTURES IN LIVERPOOL

Richard ANDERSON, University of Liverpool, England, United Kingdom

Abstract

Building upon doctoral research into Liverpool, UK's underground dance scenes conducted 2019-2023, this paper broadens the applicability of its findings beyond dance music to engage directly with contested notions of independence and DIY in the city. Using ethnographic data, I outline how DIY practices were implemented and understood by venue infrastructure personnel as integral to their conception of the underground. I also draw extensively on secondary source research into the recent history of urban redevelopment in Liverpool, focused on the notion of 'Independent Liverpool' which emerged as a challenge to perceptions of corporate, cultural, and economic homogenisation following the city's year as European Capital of Culture in 2008. The paper will chart these parallel developments: underground dance parties and artistic ventures infused with a counter-cultural ethos; and the relative success of Independent Liverpool in supporting independent retailers and cultural entrepreneurs leading to the establishment of a 'meanwhile use' market for traders and artisans. I then highlight how gentrification processes have simultaneously eroded both DIY practices and the seemingly more secure independent businesses. The paper will chart the demolishing of grassroots music venues to make way for residential developments, and an influx of chain 'independent' ventures such as Rough Trade Records and Boxpark. These trade on their supposed DIY origins whilst posing an imminent threat to the few remaining independent record shops in the city, and Independent Liverpool's market respectively. The findings point to a lack of critical insight into the implications of the indiscriminate use of the term 'independent'.

Keywords: independent, DIY, underground, contradictions, Liverpool, gentrification.

ESCRITÓRIO. THE LOCAL ART SCENE THROUGH DIY IN RIO DE JANEIRO

Nathália ANDRIÃO, NOVA University of Lisbon, School of Social Sciences and Humanities, Portugal, Brazil

Abstract

Under the influence of the DIY concept/practice, this initial stage of research focuses on the cultural space 'Escritório', located in the central region of the city of Rio de Janeiro. Since 2013, 'Escritório', through self-management, has established itself as an alternative for the resistance and strengthening of the local cultural scene, serving as a space for artistic experimentation and for recordings by the Transfusão Noise Records label, founded in 2004. This research adopts an ethnographic approach in a virtual environment to analyse the mechanisms employed by those involved in the organization and administration of this cultural space, as well as the impacts their activities have on the surrounding society. The research aims to collect information from social networks, Bandcamp, and SoundCloud of both the label and the cultural space, in addition to a bibliographic review related to the topic. The social agents involved in the organization of events and bands that participated in both performances and recording processes carried out by the label will be presented.

Keywords: virtual ethnography, independent music scene, Brazil.

THE DIY LEGACY OF CONTEMPORARY PSYTRANCE CULTURE IN THE UK

Zoe ARMOUR, Montfort University, England, United Kingdom

✖ *Abstract*

This paper begins to examine another constellation of electronic dance music culture – the DIY (do-it-yourself) legacy of contemporary psychedelic trance culture in the UK. Likewise I assert that the experients that form this British distinction are the inheritors of a trance dance culture that emerged along the coastal area of Goa in India during the 1980s, in which she and he embody the ethos of reconnection to self as liminoids (natives) in a mechanised life-world. Besides the bodily act of social empathic dance and the stylised day-glo (fluorescent) outfits and props, this is often expressed by its members through the labour of self-healing practices that are considered to energetically bring the mind, body and soul into balance for the conservation of peace, nature and life on Earth and the infinite universe. Drawing from participant observation, semi-structured interviews and a 'micro-virtual ethnography' (Armour, 2019), I will provide examples from three interconnected British psytrance initiatives called *Tribe of Frog* (2007 – present, Bristol), *Technicolour Sounds* (2014 – present, Nottingham) and *illusiOm* (2023 – present, Manchester). In this context, I analyse the significance of contemporary psytrance music as central to creating a space and place for critical thinking with reference to taste, lifestyle and an ongoing cyclical process of co-creative transformation. I conclude that this that leads to an enduring sense of personal freedom and collectively that which I call a 'soft utopian democracy'. This patterned DIY pedagogical experience can then be recognised as part of a global psytrance ecosystem that intersects with other like-minded groupings.

Keywords: psytrance, DIY, ethnography, self-healing practices, soft utopian democracy.

FROM THE MOSH PIT TO THE STREETS: POLITICS AND POWER IN MELBOURNE' PUNK AND POST-PUNK UNDERGROUND

Adrienne ARNOT-BRADSHAW, RMIT University, Australia

✖ *Abstract*

I am including the same Abstract here as I included in my conference proposal to illustrate my research interests: Popular music studies has been influenced by critical cultural studies, and as such has had an ongoing interest in the role of subcultures and countercultures in movements of social and political change. While there are numerous studies on punk and post-punk as a social movement, aesthetic orientation and political philosophy, there is little that has been written on the Australian context. This paper seeks to introduce my critical ethnographic PhD project, where I will ask questions about how participants of Melbourne's underground punk and post-punk music scene conceptualise their relationship between music scenes and their political outlooks, what role involvement in music scenes have played in shaping participants' identification with various political causes, and how power and struggle are understood both within and outside of the music scene.

Keywords: punk, post-punk, political activism, underground, Melbourne.

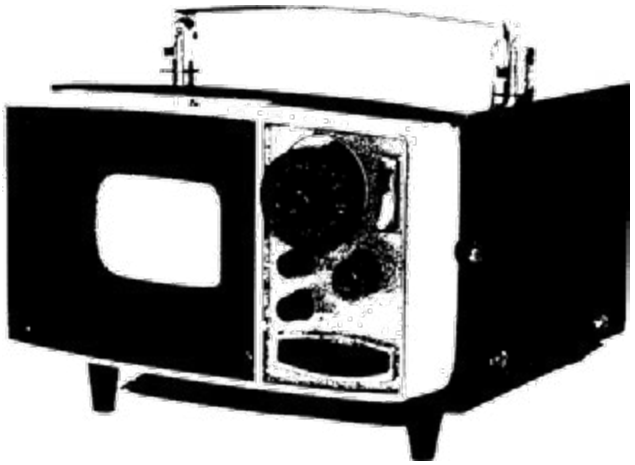
FAZER-JUNTES AS A RADICALIZATION OF DO-IT-YOURSELF: DISTURBANCE AND CONTAMINATION AGAINST SELF-SUFFICIENCY FOR AN ECOSOPHY WITH BODIES

Tiago ASSIS, University of Porto, Faculty of Fine Arts, Institute of Sociology of the University of Porto, Portugal

✖ *Abstract*

There is a motto, let's say myth, in the so-called Do-It-Yourself (DIY), usually spoken of as self-sufficiency. This self-sufficiency is an illusion that overlaps with how people are codependent on each other and nature. As absurd as it may seem for any living form to claim to be self-sufficient, the fact is that this myth is present in DIY and within the climate struggle. The myth of self-sufficiency is extremely attractive because of the individualism, self-interest, autonomy, and a particular idea of 'freedom' it contains. In a way, it is normative and produces a 'standard' individual who is not very susceptible to transformation, even when they move into 'collaborative' modes. This also makes us wary of its 2.0 version, the Do-It-Together (DIT). These 'do-it' that have spread through underground cultures, also captured by mainstream cultures, have a history of the relationship between technology and nature that needs to be problematized in the face of the climate emergency. Using authors such as Richard Sennett, Anna Tsing, and Felix Guattari, this communication explores the contradictions and tensions of DIY and DIT dynamics, which are often established in resistance movements and tend to project a technical model onto the world, feeding the neoliberalism they aim to combat. Beyond the technical perspective, or co-related to it, traditional DIY reinforces alienation by separating people and things from the world. A radicalization of the concept involves an ecosophy with bodies.

Keywords: arts education, ecosophy, climate fight, do-it-yourself, self-sufficiency.



UTOP-AI: TRANSFORMATIVE DIY CULTURES AND AI COVERS

Melissa AVDEEFF, University of Stirling, Scotland, United Kingdom

✖ *Abstract*

As Travis Scott repeatedly postponed the release date of UTOPIA (2023), many fans joined a Discord community, now renamed AI Hub, to co-create their own version of the album, using beats and lyrics created within the community, alongside AI-generated vocals trained on a dataset of Travis Scott vocal stems, overlaid over their own vocal recordings. Subsequently, four months before Travis Scott's official release, PluggingAI, as figurehead for the community, released UTOP-AI (2023). This album could be interpreted as an extension of prior practices of text creation in fan communities. However, the widespread acclaim for this album and proliferation of online communities organised around crafting AI covers signify a transformative shift in the interplay between voice, embodiment, and technology. While previous iterations of audio recording technologies normalized and commodified disembodied voices, the emergence of AI deepfake vocals represents a new hybrid form of subjectivity that resides at the intersections of novel producer and synthesized performer. As such, this paper explores three issues stemming from the rise of AI covers: (1) the advent of co-created DIY Travis Scott albums leveraging deepfake vocals; (2) critical technocultural discourse analysis of online forums within the subcultural communities producing AI covers to uncover key themes in the album reception by producers and the wider fandom; and (3) an examination of the potential consequences posed by hybrid AI-human voices within the context of identity theft and posthuman embodiment.

Keywords: artificial intelligence, discourse analysis, digital fandom, deepfakes.

CAN WE HAVE YOUR ID PLEASE? UNDERSTANDING DIFFERENTIAL LGBTQ+ PERCEPTIONS OF THE POLICE THROUGH A QUEER THEORY AND PROCEDURAL JUSTICE LENS

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Arjen LEERKES, Erasmus University Rotterdam, School of Social and Behavioural Sciences Department of Public Administration and Sociology, Netherlands

Abstract

Going beyond simplistic overgeneralization, this study analyses how diversity within the LGBTQ+ community is associated with differential perspectives on, and trust in, the police in Rotterdam. It utilizes queer theory concepts like heteronormativity and homonationalism to achieve a more complex and accurate understanding of LGBTQ+ perceptions and experiences and employs procedural justice theory to understand how these perceptions and experiences result in (dis)trust in the police. Semi-structured interviews were conducted with 13 participants in Rotterdam. The results demonstrate that perceptions around the police are more negative, and less homogenous than quantitative surveys indicate - even in a country where tolerance of sexual minorities is relatively high. Differential acceptance of diversity in queerness under the LGBTQ+ umbrella seems to be crucial in shaping LGBTQ+ perceptions of the police, with visibly queer individuals being less accepted, and often holding more negative perceptions of the police. Future research should thus expand on how the various sub-groups within the LGBTQ+ spectrum perceive the police, and how trust can be improved, for example by strengthening the visibility of the *PinkinBlue* unit within the police.

Keywords: heteronormativity, homonationalism, LGBTQ+, police, queer theory.

NEW TERRITORIES OF INTERNAL MIGRATION FOR BLACK WOMEN: ALCÂNTARA - RIO DE JANEIRO, BRAZIL

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Abstract

Contemporary times present major clashes to be faced worldwide. Various initiatives, programs, and public policies have focused on migration and oppressed groups. The investigation into the internal migration of black women from Alcantara (MA) to Rio de Janeiro presents a snapshot of the migration scenario of black women in Rio de Janeiro. The process of socialisation begins when an individual enters a new environment, which is usually a period of tension. There are various questions and expectations, such as: - how will you be accepted in this new country? - What living conditions (housing, work) will you find? - Will you succeed in your goals? Many doubts and apprehensions are present as they wonder what it will be like in this unknown context. The actions proposed in Rio de Janeiro were based on a dialogue about the personal trajectories of these migrants, with a comprehensive look at oppressed groups such as black migrant women to share experiences and expectations, creating the conditions for drawing up an individual and group action plan for social inclusion. In other words, it provides a space for dialogue, where social actors can generate information, analyse and interpret it as a group. In this sense, the aim of this communication is to build a path of visibility to the contemporary context of the lives of these migrant/refugee women from their perspectives in the different spaces of production and reproduction of life, making it possible to problematise and analyse how social relations are established in their multiple dimensions. It highlights the ambiguities and contradictions of this social field, which are present and require new approaches and partnerships to deal with this 'new world' and its repercussions for human beings.

Keywords: migration territories, black women, identities, inclusion.



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MUSIC AS A NEIGHBOURHOOD AND COMMUNITY ASSET: AN EXPLORATION OF MUSIC'S CAPACITY AND POTENTIAL WITHIN CHRONOURBANIST FRAMEWORKS AND ASSOCIATED REGULATIONS

Christina BALLICO, University of Aberdeen, Department of Music, Scotland, United Kingdom

Abstract

Over the past two decades, music's capacity to contribute strongly to the creative and cultural identities of our cities, neighbourhoods, and communities has increased in recognition. Supported through the application of music city frameworks, through the establishment of music offices and night mayor positions, through targeted music tourism campaigns, and through the establishment of entertainment districts, place-based music industries and scenes are now commonly leveraged for a range of social, cultural, and economic benefits. At the same time, however, these very industries and scenes, their communities, and the sites in which they engage in the creation and dissemination of music are at risk owing to underlying tensions resulting from urban governance practices and the challenges of ongoing urban regeneration. Such complexities exist due to the nuance of activities related to music's creation and dissemination and the sites and spaces in which these occur, and they remain despite a reimagining of community 'third places' to include sites in which music activities take place, and the way in which music has largely, if not completely, been omitted in chronourbanist planning frameworks such the 20-minute neighbourhood and 15-minute city. To this end, this paper examines the capacity and argues the potential for music's inclusion in such frameworks. This is achieved through an exploration of asset-based community development theory and by drawing on music scene, music ecosystems and music community literature. As is argued, a more nuanced approach to regulatory support will allow for flexible and sustained music practices within our neighbourhoods and communities.

Keywords: music scenes, music ecosystems, music communities. music cities. Chronourbanism, asset based community development.

BODY NEUTRALITY: BEING PERFECTLY IMPERFECT CONTEMPORARY CIRCUS WOMEN

Renida BALTRUŠAITYTĖ, Vytautas Magnus University, Lithuania

Abstract

This presentation will be an outlook of the sociological research that showed contemporary circus artists are constantly trying to focus more on what a body can do and how it can do it instead of body appearance, how they accept that bodies are not perfect and share an understanding of the importance of embracing this imperfection. Moreover, contemporary circus artists have in mind constant bodily changes and reflect them correspondingly by developing positive relationships with their bodies. Discussing how contemporary circus artists experience their embodiment there is also a question of whether this perspective is body neutrality which existed in the contemporary circus field before it was popular to call it like that.

Keywords: contemporary circus, circus body, embodiment, body neutrality.

THE CONSOLIDATION OF THE PORTUGUESE JAZZ ART WORLD: PROGRESS AND CONTEMPORARY CHALLENGES FACED BY ITS MAIN AGENTS

Bruno BAPTISTA, Iscte- University Institute of Lisbon, Centre for Research and Studies in Sociology, Portugal

Abstract

The aim of this presentation is to introduce a process that we call the consolidation of the jazz art world in Portugal, while contextualizing within a spatial and temporal framework. The idea of consolidation is based on the structural changes that affected this art world over the last decades, changes that shaped the art world into its present form, but that are still ambiguous and ambivalent, nonetheless. By analysing the main changes in the art world itself and in the roles of its different agents, we will see how, despite clear improvements, an uneven progression among the different art world agents resulted in a need for multitasking on the part of musicians and in the prevalence of inequalities and competition for the available resources. The presented data was gathered from comprehensive interviews conducted to 45 musicians.

Keywords: jazz, art world, music scenes.

BEYOND TRADITION: DIY ART AND INSTITUTIONAL CHANGE IN BRAZIL

Vitória BARENCO, Federal Rural University of Rio de Janeiro, Postgraduate Program in Social Sciences, Brazil
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Abstract

This proposal aims to present and analyse the concepts of culture and art in Brazil and the formation of artists, emphasizing changes that have occurred in recent decades and have produced structural changes in the artistic field on a regional, national, and international scale. The concept of erudite art and culture is directly linked to technical and academic knowledge, historically reserved for a financial elite, which, in Brazil, is predominantly characterized by white people, since, as a result of slavery, the concepts of race and class in the country are intertwined. Through the democratization of higher education in the 2000s, young, black and geographically peripheral individuals entered art academies. Thus, new dynamics modified the artistic field. These artists ascended and inserted in their productions techniques and materials that represent not only the freedom of contemporary artistic creation, but also markers of class and race, which allow us to rethink artistic production based on decolonial foundations. Through a case study of artists Aleta Valente and Maxwell Alexandre, the insertion, in the hegemonic circuit, of artists who originally relied on DIY techniques is investigated. Furthermore, the ways in which electronic and digital technologies are aesthetically incorporated into artistic objects are examined, creating a dissonant dialogue between raw, cheap material and sophisticated technology and between isolation in the periphery and global overexposure enabled by the Internet.

Keywords: DIY, art, technology.

SYNTHWAVE, MYSPACE AND DIGITAL EPHEMERA: MAPPING THE HISTORY OF A MUSIC WORLD

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✖ *Abstract*

The mid-2000s saw the crystallisation of a music genre later known as synthwave, a genre of electronic music centred on the redeployment and repurpose of the sonic and visual aesthetics of 1980s synthesiser-led music. During the genre's initial, formative period, a community of artists, listeners, and commenters shared recordings, thoughts and visuals via a network of MySpace profiles, and in the process of doing so, began to establish the musical and paramusical tropes which ultimately became the foundation of the genre. Synthwave is framed here as a music world, with the intention of foregrounding the essential contributions of all community members. This paper represents an attempt to construct a model of this world, both in regard to the whole network and smaller clusters of closely associated participants, with subsequent analysis of the driving factors behind such clustering. The construction of a model of the MySpace-based synthwave community presents a significant challenge - MySpace pages are poorly archived, if archived at all, with broken links, missing images, and music files which have essentially disappeared. Piecing together these fractured archives, this paper presents an interdisciplinary approach to the historical exploration of a digitally enabled, community-generated music world. Drawing on a variety of techniques, including those of social network analysis, this paper serves the dual purpose of illuminating synthwave's past and evidencing a model which can be applied to similar internet-based genres, and highlights risk we face of permanently losing valuable evidence of the development of DIY music cultures from the internet age.

Keywords: digital archives, social network analysis, music worlds, MySpace, community.

ASPECTS OF THE CONSTRUCTION OF CULTURAL IDENTITY FROM THE PUBLIC MONUMENTS OF SANTA LEOPOLDINA, SANTA MARIA DE JETIBÁ AND SANTA TERESA (BR)

Jovani Dala BERNARDINA, Federal University of Espírito Santo, Postgraduate Program in Arts, Brazil

Abstract

We intend to address aspects of the reconstruction of the Espírito Santo (BR) landscape based on the observation of the impact of 19th century migratory movements in the mountainous region of this state. We will study the consequences of this migration on the modification of the landscape and the ways in which works were presented in public spaces in the cities of Santa Leopoldina, Santa Maria de Jetibá and Santa Teresa at the end of the 20th century. We start from the hypothesis that the ways of approaching the landscape, culturally established, can be perceived in the ways of the presence of culture that is imprinted on the urban landscape around public monuments. It seems possible to us that cultural practices related to the cultural identity of these immigrants will define different ways of approaching and transforming the natural landscape and influencing the creation of a cultural landscape.

Keywords: imaginary landscape, cultural identity, topophilia.

‘OPEN MINDS, WITHOUT SILENT MOUTHS’: POLITICAL AND CULTURAL RESISTANCE AT THE UNIDOS DE VILA ISABEL DURING THE MILITARY DICTATORSHIP (1964-1985)

Frederico BEZERRA, NOVA University of Lisbon, School of Social Sciences and Humanities, Portugal

Abstract

In Brazil it is common sense that samba schools from Rio de Janeiro, an expressive culture that produces the huge and famous carnival parades, achieved their importance in the Brazilian artistic and political scene from the 1970s onwards thanks to their adherence to the dictatorial regime that, between 1964 and 1985, left profound marks on society. Based on theories of resistance (Gilroy 1993; de Certeau 1998; Scott 2013; Vinthagen and Johansson 2013), we developed a case study dedicated to the Unidos de Vila Isabel school, which we intend to read in two stages. First, by analyzing documentation relating to the period. Subsequently, by developing the following classification model for the themes covered in the plots: predominantly black themes, predominantly indigenous, tangentially black, tangentially indigenous, oneiric, themes with political and adherent connotations. Our work will demonstrate that, contrary to popular belief, samba schools experienced episodes of censorship and violence during the entitled ‘years of lead’. The reports and data that reached us show that the repression, control and surveillance over Unidos de Vila Isabel occurred in an intense manner, directly interfering in its artistic objects, as well as in the intimate lives of its members. Despite this, the school used the plots as a creative resource to circumvent censorship, exploring more or less veiled forms of criticism of the regime, and also produced discourse affirming an expressive black counterculture.

Keywords: samba school, dictatorship, censorship, black culture, counterculture.

SCREAMO INDEPENDENT COLLECTIVES AND PRACTICES OF RESISTANCE TO GENTRIFICATION: A MULTI-SITED ETHNOGRAPHY

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Abstract

Since the early 1990s, cities have become critical nodes in the evolving scalar politics of neoliberalisation. Particularly, one mechanism unleashed by neoliberal urbanism - as an open-ended phenomenon that exploits and (re-)produces uneven socio-spatial differences (Peck, Theodore & Brenner, 2009) - is gentrification, which can lead to both the marginalisation of critical culture through a widespread exercise of discrediting, exclusion, and censorship and the co-optation of cultural practices, leading to their neutralisation and depoliticization (Kern, 2022; Tozzi, 2023). In this context, music can be understood as a field of struggle, where practices of countercultural resistance to gentrification and processes of social and urban resignification are performed (Guerra, 2018; Cellamare, 2019). To study this, I focused on the independent *screamo* music scene in Italy, conducting a multi-sited ethnography that includes participant observation at events (concerts, micro and meso festivals) and semi-structured interviews with representatives of independent collectives belonging to the scene. After 20 interviews and participant observation at 17 events, the preliminary findings are categorised at three levels: micro (e.g. reasons to live DIY), meso (doing things - e.g. squatting and organising concerts - when there is scarcity of resources), and macro (attitude of demarcation and protest) practices of resistance. Analysing the interconnections between these levels through the lens of multi-sited ethnography, which aims to cross-cut dichotomies between sites and scales of analysis, my reflections consider the redefinition of 'independence' amidst urban transformations and the marginalisation of music scenes, as well as, on the contrary, their agency in shaping urban contexts.

Keywords: neoliberal urbanism, gentrification, music scenes, resistance, DIY.

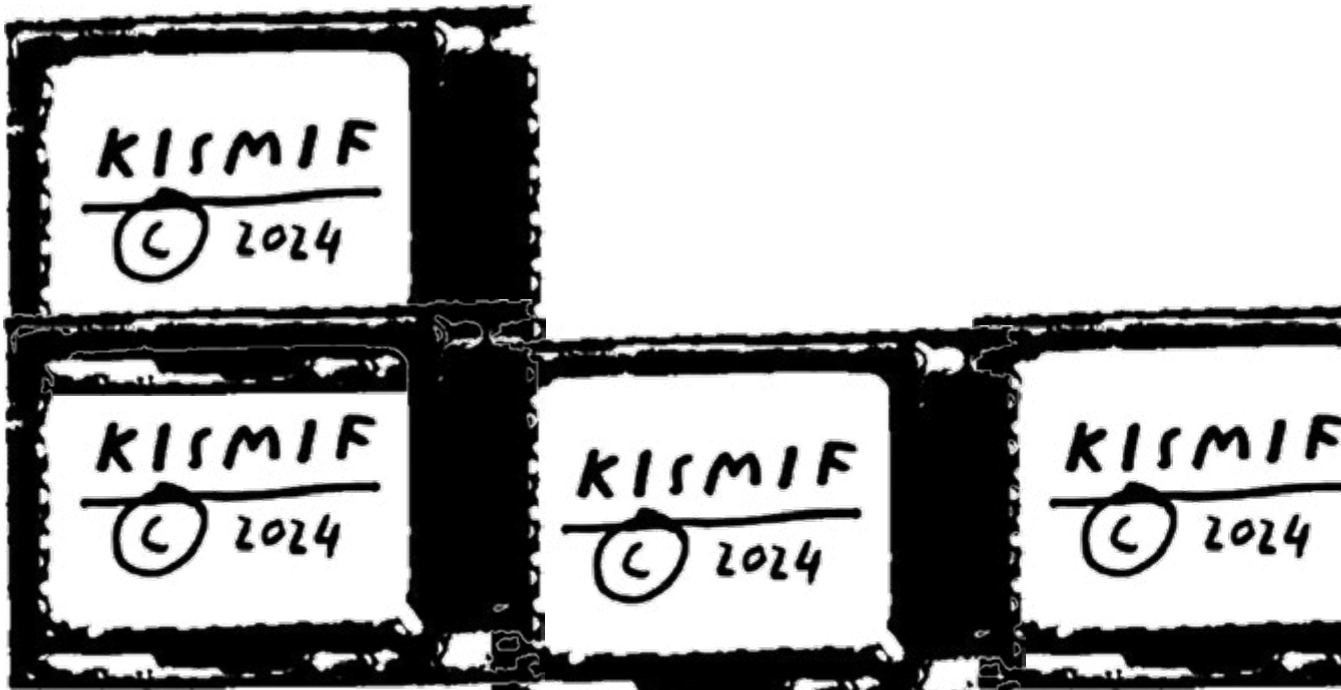
CAROL SUSTO: GIVING NEW MEANING TO THE VOID

Flávia Jakemiu Araujo BORTOLON, Federal University of Paraná, Brazil
Eduarda Gritten de OLIVEIRA, University of the State of Paraná, Brazil

Abstract

In 2008, the curators of the 28th São Paulo Biennial devoted a space within the pavilion to free expression and experience. Initially, anyone was allowed to use this space to express themselves through art; however, when 40 graffiti artists entered the location and tagged the space, security was alerted and only one person from the group, Carol Pivetta, was arrested. She was detained for nearly two months for her actions. This article relies on journalistic sources from the period, including institutional statements and excerpts from the debate that ensued after the events. It analyses the distinction of art created by women among their peers, drawing from the work of researchers Maria Angélica Melendi and Andrea Giunta. The article also explores the violence imposed on female bodies, using empirical data and drawing on Foucauldian concept of 'interdiction'.

Keywords: women, art, graffiti.



STREET ARTISTS MANAGING (THEIR) ALTERNATIVE ORGANISATIONS. WITHIN THE 'DEVELOPMENTS IN SOCIAL THEORY AROUND ART WORLDS, MUSIC FIELDS, ARTISTIC FIELDS AND LOCAL/TRANS-LOCAL/VIRTUAL MUSIC SCENES'

Mattia BOSCAINO, University of Birmingham, United Kingdom

✖ *Abstract*

Managing organisations includes managing value-creation practices for different purposes and approaches. One of those approaches can be identified in DIY cultures and communities, such as the street art one, often organised around challenging the traditional profit-creation capitalist. In this context, organisations develop a more flexible structure instead of rigid vertical hierarchies, utilise decentralised decision making and knowledge-generation approaches, and promote a collectivist, spontaneous, and informal approach to learning and creativity. This organisational approach supports the identification of a purpose that goes beyond the mere generation of profit, and therefore the need for a structure that acknowledges the plurality of the tensions existing within the organisations themselves. As a DIY culture, street art communities allow members to participate creatively and by their terms to decentralised decision-making, thus contesting dominant capitalist paradigms for organised cultural production. Indeed, in their existence within formal and informal communities, street artists find themselves contributing to both the definition of the value of and the meaning of artworks by establishing and cultivating formal and informal relationships. Reflecting on this and drawing from both academic sources and an extensive qualitative study conducted within the British street art community, this paper contributes to framing street art as a form of alternative organisation aimed at co-creating value through a number of professional and non-professional interactions.

Keywords: alternative organisations, value co-creation, street art, decentralisation.



MUSIC PRACTICES AS URBAN COMMONS

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Abstract

This paper examines music practices in urban contexts as 'urban commons', with Helsinki (Finland) and its electronic music scenes as a case study. I analyse the transformative power of spaces of performance such as festivals and raves but also spaces of repetition, like rehearsal spaces and bars, in terms of accessibility, sustainability, and pedagogy. Moreover, I show how a democratic ethos can emerge from these commons, therefore overcoming the contradictions embedded in public places. This ethos fosters safe and equitable participation and enjoyment for all individuals involved. I argue that there is a need for the mapping, assessment, and archival preservation of these musical experiences and practices as living heritages to be effectively transmitted to future generations. To facilitate the maintenance of music heritage as a vital component of democratic endeavours, concerted efforts must be also made to incorporate these practices into urban development and planning, cultural policies, and fostering cross-sector collaborations.

Keywords: electronic music scenes, urban commons, music heritage, Helsinki.

DECLASSIFYING ARTISTIC PRACTICES: RETHINKING THE CONCEPT OF MUSICAL WORK THROUGH ARTISTIC RESEARCH

Bibiana BRAGAGNOLO, Federal University of Mato Grosso, Brazil

Abstract

Musical practices in the educational context are still highly colonized in Brazil, continuing to persist very much in alignment with the Eurocentric repertory, models of playing and understanding of the musical work. The maintenance of this approach keeps the musical work (and, consequently, the compositional act) as a central concept. In its traditional comprehension, the work is understood as something stable and fixated by the score, where the performer acts as a reproducer. On the other hand, the emergence of artistic research (or research-creation or practice-based research) as a field of research requested the development of new ways to interact with and expose artistic objects, inviting performers to rethink well-established concepts through artistic practice. In this sense, several recent research studies addressed the ontology of musical work, seeking to overcome traditional understandings (Assis, 2018; Cook, 2018; Costa, 2016). Aiming to deal with these issues in practice, this research has applied three declassification strategies in musical performance (Bragagnolo, 2021) to establish distinct relations between musical work and performers: The oxymorons, polysemy, and the de-monumentalization of written and archival knowledge. Applying these three strategies resulted in some artistic objects and culminated in questioning the pertinence of maintaining the idea of musical work as a guiding concept. Even if the expansion of the musical work's understanding proposed by the authors mentioned above was relevant, it still held the central idea of work as a territory with very well distinguished borders, and aligned with the Eurocentric conception of art. Thus, this artistic research led to the proposal of artistic trace to deal with the artistic objects born in the process. This proposition might open the path to different ways of interacting with and understanding artistic objects beyond the Eurocentric perspectives.

Keywords: artistic research, musical performance, declassification, musical work.

INTO THE GROOVE, TRACING GENDER-BENDER IDENTITIES FROM DANDYISM TO PUNK

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✖ *Abstract*

This paper examines Dandyism's proclivity to challenging norms and advocating for liberation akin to the anarchic disruption and aesthetics adopted by the punk subculture. The dandy archetype, as a symbol of radical self-expression, inclusion, and empowerment, encouraged inclusive feminine and androgynous representations in various emerging avantgarde musical genres such as No Wave, Rude Girls bands, and rappers. Employing an ethnographic methodology, the study draws from the life story of photographer, filmmaker, and fashion icon Maripol. The content analysis identifies themes and conclusions about her identity, empowerment, and impact. The feminist theory and gender analysis employed in this paper inform on the gaps in the literature of fashion and music and provide evidence of female artists' inequalities and barriers and Dandyism's influence on the radical ethics, aesthetics, and politics assimilated by Maripol's generation.

Keywords: Gender, dandyism, DIY cultures, herstory.

THE CONDITION OF THE CONTEMPORARY ARTIST IN BRAZIL: FROM ART WORLDS TO MUNDIALIZATION

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Abstract

In Brazil, during the 1970s, in an adverse panorama for the evolution of culture and the arts - marked by political repression, market fragility, the weakening of artistic institutions and a shortage of resources - contemporary production, contrary to expectations, continued to develop and preserve quality, even in the most critical moments. How did this process materialise in such a precarious structure? Especially if we take into account that the flourishing of contemporary visuality in most countries emanated from material and institutional support, which we lacked. One of the aims of this research is to find information that will help us understand this unique trajectory in the field of Brazilian contemporary art. This reflection is based on research carried out into the condition of contemporary artists in Brazil, which investigated the trajectory, training, professional insertion, work organisation and aesthetic matrices of the artists' work. Among the main conclusions, we highlight the relationship that contemporary Brazilian artists have with the university, seen not only as a space for training and professional integration, but also as a fundamental vehicle for articulating the artistic field.

Keywords: artists, art worlds, artistic fields, precariousness, Brazil.

(ANTI)METHODOLOGICAL PERSPECTIVES IN COMMUNICATIONS STUDIES: CARTOGRAPHY, ETHNOGRAPHY AND PERFORMANCE AS RESEACH APPROACHES

Patricia BURROWES, Federal University of Rio de Janeiro, Brazil
Monica MACHADO, Federal University of Rio de Janeiro, Brazil
Lucimara RETT, Federal University of Rio de Janeiro, Brazil

Abstract

This paper aims to propose a methodological-theoretical path for communication studies that considers the cartographic-ethno-performative perspective as a conceptual orientation. It is inspired by traditions of studies on rhizome, performance, affections and relationships in Deleuze and Guattari, and the clues of this reference for contemporary anthropological studies. It also incorporates the discussion on performative approach as an anti-method. For communication studies, it suggests treating uses and consumption of media as processes, where relationships between researchers and researched can be discussed as implied in coparticipation, affectations and collaboration. Communications is a field of knowledge that constantly looks into itself, in regard to its epistemology, paradigm, theories, schools and even its objects. Recently, another issue emerged: it seems that we are in the verge of a methodological turn. Therefore, this work offers a contribution to think about a methodological path that can be useful for studies in this and other areas of investigation. Accordingly, in a first moment we present the principles of the cartography inspired by Deleuze and Guattari; following we discuss the use of ethnography in communications; then introduce performative research and finally consider commonalities and differences between the three theoretical-methodological perspectives and suggest a hybridization which could be fruitful in studies in the domain of Applied Social Sciences. The reason is that in this sphere we are immerse in complexities that comprise cultural, social and subjective processes whose interconnection demands, at one and the same time, a disposition of the body, as an investigative atitude, and a disposition of the body of work, that is, the understanding that any research outlines, in the sense of creating, its object, that in our case so often consists of subjects.

Keywords: cartographies, ethnographies, performative research.

TRANSFEMINIST, ANTICAPITALIST AND DIY RESISTANCE IN SPANISH PUNK: THE CASES OF ROCA PUNKS, SOROLL I GLITTER AND MUYERES AL POGU

María Alonso BUSTAMANTE, University of Oviedo, Spain

Abstract

The Spanish punk history has highlighted the contributions of men and has focused its interest on music bands. The reception of the Anglo-Saxon academy, which made visible other roles in the punk community and has carried out a feminist critique in the theory of subcultures, has been problematic in Spanish academic environments. The local scene itself seems to have neither incorporated a more diverse vision where people who contribute to the community in different ways are valued equally nor a meditation on the predominant identities. For all these reasons, this communication focuses its interest on three collectives that are organising concerts and activities with a transfeminist, anti-capitalist and DIY philosophy in different geographical spaces on the Iberian Peninsula. In addition to sharing this way of thinking, its conformation as non-mixed groups is postulated as a response to the machismo prevailing in the scene. A case analysis is carried out to understand how they are creating of a space of resistance: Roca Punks in Madrid, Community of Madrid, Soroll i Glitter in Barcelona, Catalonia, and Mujeres al Pogu in Gijón, Asturias. Finally, their views on transfeminism, anti-capitalism and self-management are discussed. It is concluded that a new way of being punk and understanding punk is fully established in current Spanish punk.

Keywords: popular music, punk, DIY, resistance, Spain.

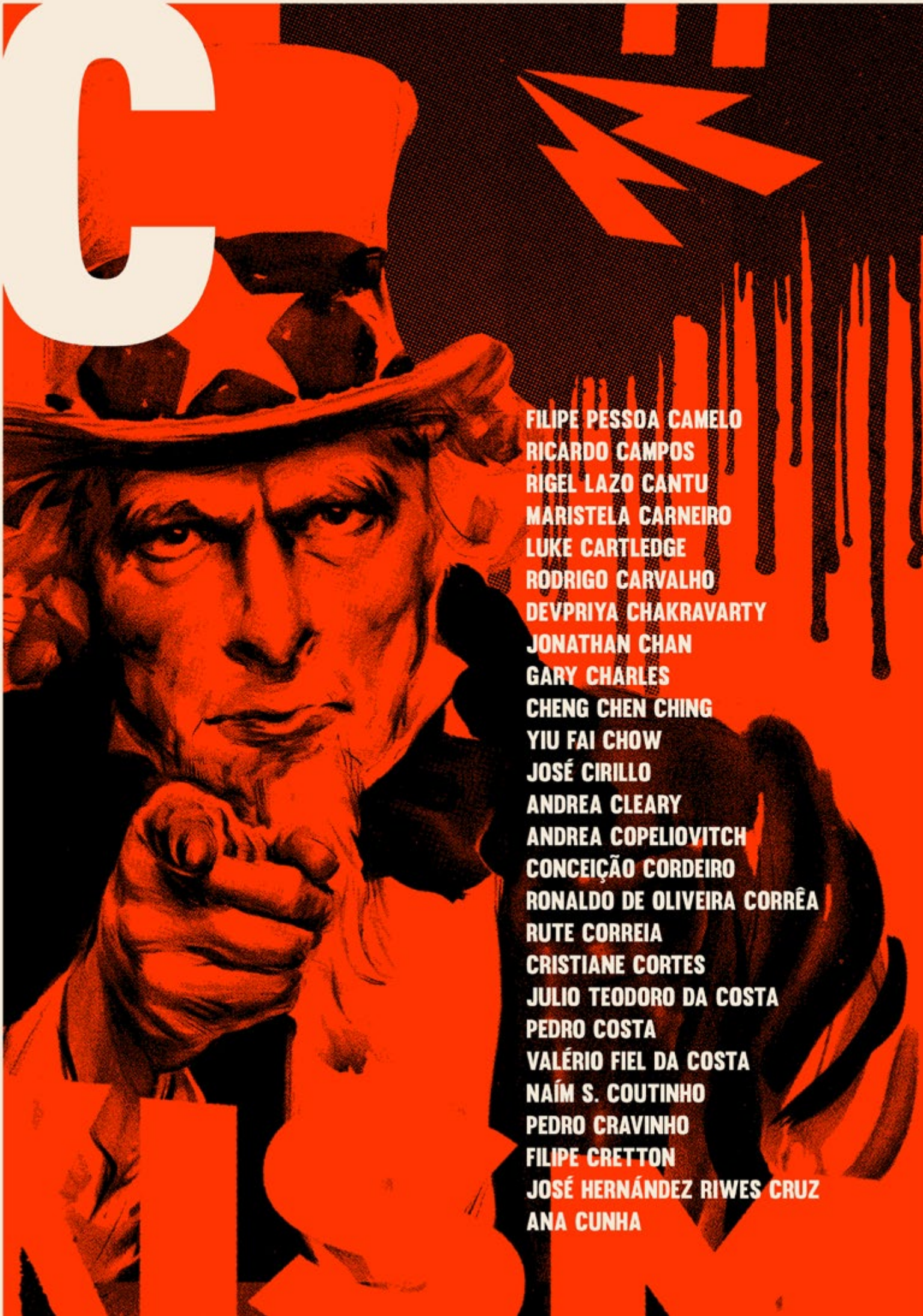
GIORNATA CONTRO 41 BIS: ACTIVISM, RESISTANCE, AND THE ARCI NETWORK

Nadia BUYSE, University of Sussex, Institute of Contemporary Music Performance, England, United Kingdom
David DEACON, BIMM University London, England, United Kingdom

Abstract

Circola Arci, which roughly translates into English as 'cultural circle', is a system of private social clubs located throughout Italy that positions itself in its history and present state as united through antifascist and socialist ideologies. The clubs themselves look and function in a variety of ways, but a portion of them act as music venues supporting underground musicians of varying genres. In addition to supporting emerging and underground artists, organizers and collectives, the clubs act as a vector for cultural activism in both implicit and explicit ways. On January 24th, 2023, all the clubs recognised a giornata contro 41 bis, ergastolo e tortura di Stato, or a day against 41 bis, life imprisonment and state torture. This was a response to and acknowledged solidarity with an ongoing effort from anarchist Alfredo Cospito, who was placed in 41 Bis, a 'hard prison system'. Within the context of this act of solidarity, we argue that the ARCI network provides a space of resistance addressing the polarities of surrounding cultural and political currents, despite the disparity in political positionality within the Arci network itself. Through field research we generated ethnographic and qualitative insights into the operation of the ARCI network, including Nadia's auto-ethnographic perspective as a touring artist within these clubs. We will present the case for ARCI's ongoing and reinvigorated social and cultural importance across Italy in the 2020s, connecting its political roots in the 1968 generation to current commitments binding music, culture, and politics together and exploring tensions between them.

Keywords: cultural activism, populism, DIY music, anarchism, Italian socialism.



FILIPE PESSOA CAMELO
RICARDO CAMPOS
RIGEL LAZO CANTU
MARISTELA CARNEIRO
LUKE CARTLEDGE
RODRIGO CARVALHO
DEVPRIYA CHAKRAVARTY
JONATHAN CHAN
GARY CHARLES
CHENG CHEN CHING
YIU FAI CHOW
JOSÉ CIRILLO
ANDREA CLEARY
ANDREA COPELIOVITCH
CONCEIÇÃO CORDEIRO
RONALDO DE OLIVEIRA CORRÊA
RUTE CORREIA
CRISTIANE CORTES
JULIO TEODORO DA COSTA
PEDRO COSTA
VALÉRIO FIEL DA COSTA
NAÍM S. COUTINHO
PEDRO CRAVINHO
FILIPE CRETTON
JOSÉ HERNÁNDEZ RIWES CRUZ
ANA CUNHA

DOCUMENTS AS INSTRUMENTS OF SOCIOHISTORICAL RESIGNIFICATION: REFLECTION ON THE TERMS ADAPTATION, CHANGE, TRANSITION AND TRANSFORMATION OF FOOD SYSTEMS

Filipe Pessoa CAMELO, State University of Ceará, Brazil
Kadma Marques RODRIGUES, State University of Ceará, Brazil
Paula GUERRA, University of Porto, Faculty of Arts and Humanities, Institute of Sociology, DINÂMIA'CET-Iscte, CITCEM, CEGOT, Griffith Centre for Cultural Research, Portugal

Abstract

This communication, constituting part of my ongoing doctoral thesis, deals with the substitution and resignification of terms used in documents signed by the Food and Agriculture Organization of the United Nations (FAO) that guide the discourse on global changes in food systems between 2012 and 2022. These words, in sequence, are: adaptation; change; transition; and transformation. In fact, when analysed, they indicate a socio-historical relationship with what scientists and politicians linked to this international agency propose for the change of food systems at the planetary level, with the perspective of sustainable development. This is in a context in which hegemonic food regimes in the 21st century produce worldwide antagonisms between two aspects: that of the number of obese people, but also of individuals in situations of hunger and food insecurity. In addition, these regimes underlie territorial conflicts between small farmers (peasants/ indigenous) and agribusiness agents, which intensively exploit natural resources, putting in crisis several ecosystems. In this sense, to what extent is the methodology of sociological analysis of documents and content able to show which dynamics guided the use of these different terms in the cited documents? Preliminarily, the comparison between these files points out that such words have economic and nutritional meanings that still substantially direct the discursive path of FAO on modifying global food. Therefore, values and symbols relating to food crops are little explored.

Keywords: documents, food systems, FAO-UN, social change.

PRACTICES FOR INCLUSIVE ENVIRONMENTS: PEER-TO-PEER LEARNING IN THE PEERS PROGRAM

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Abstract

The challenges of diversity and inclusion in cultural industries work environments are increasingly well documented, including patterns of social exclusion, toxicity, burn out, marginalization, harassment, and abuse. Given these challenges, what are the characteristics of more inclusive environments, and how can peer-to-peer enable better working practices? This paper focuses on the qualities of inclusive environments that enable teaching, learning, and skills development, particularly for young and emerging artists and cultural workers. We identify fostering a capacity for learning as an element of an inclusive organizational environment, and analyse practices of supportive, peer-to-peer learning in the arts and culture sector. In particular, we turn to the grassroots, small-scale arts and culture sector, where fostering inclusive and supportive environments for underrepresented artists can be a priority. This paper foregrounds the qualities and characteristics of peer-to-peer learning that enable more democratic, inclusive environments through a case study of participant observation with the PEERS program at Whippersnapper Gallery, an artist-run centre in Toronto, Canada that runs incubator programs for underrepresented artists. Our findings from our research partnership with this program highlight the importance of fostering relationships; a durational approach; enhancing material conditions, including time, space, and pay; while also divesting from requiring material outputs in mentorship programs. We consider how the best practices in peer-to-peer learning for fostering inclusive environments from this case study might be applicable to broader cultural industries contexts.

Keywords: peer, learning inclusion, arts and culture.

HYBRID ARTIVISMS: RETHINKING CATEGORIES AND PERSPECTIVES

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Abstract

The academic literature has shown that contemporary forms of youth political participation are increasingly hybrid, blending and overlapping online and offline contexts and circuits. Although this is certainly true, there is a need to deepen our analysis and reflection, moving beyond the current state of the art. We need to discuss the specific contexts and formats of digital device usage, and explore why, how, and when they interlink and connect with the offline sphere and traditional communication formats. This is particularly relevant in the case of artivism, a field of intervention that mixes art and activism and is increasingly present online. We need to consider the impacts these forms of action have on individuals, their sense of identity and social connection, as well as on collective actors, their causes, and forms of action. The term 'digital activism' encompasses multiple forms, ranging from the simple use of digital devices for information dissemination to highly complex forms of digital guerilla. This 'umbrella term' is becoming increasingly vague and misleading given the ubiquity of the digital. Therefore, a more in-depth analysis is critical to developing a more robust analytical framework that articulates multiple dimensions. This presentation is based on the outcomes of a project entitled Artcitizenship. Conducted between 2019 and 2023 in Portugal, the project used qualitative methodologies and involved youth activists and artists engaged in various causes (LGBTQI+, feminism, ecology, anti-racism, etc.). The project revealed that digital devices are central to young people's activist endeavors, intersecting multiple spheres of their lives (leisure, sociability, activism, etc.). Based on the empirical data collected and analysed during this project, particularly the in-depth interviews and ethnographic observations, we propose a new conceptual framework that considers multiple axes and dimensions, including: (a) resources, (b) grammars, (c) contexts, (d) skills, (e) social actors, and (f) functions.

Keywords: artivisms, youth political participation, arts, citizenship.

LA INDEPE RESISTE: MUSIC, STREET ART AND SPORT AGAINST EXCLUSIONARY URBANISM

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Abstract

La Independencia is one of the biggest and more historical neighborhoods in the city of Monterrey, Mexico, but also one of the most estigmatized of the city. Its actual location, in the center of a 5 million people metropli has become uncomfortable and at the same time valued by the new model of urbanism promoted from the private and public spheres. The migrant and low income class background of the neighborhood are the main reasons for the historic stigma and exclusion, but at the same time, those reasons provided uniqness to the neighborhood, turning their very existance as an element of resistance, developing a distinctive way of life, transgresive identity, as well as an vibrating cultural production. 'La Indepe' as they call it, resists the gentrification plans of the city by embracing and promoting their musical heritage, transforming public spaces, but also by expressing their political message using the streets and social media. For almost 2 centuries, la independencia has been excluded from the city development, so the DIY has become their way of life and this can be portraited by 3 DIY projects of people from the neighborhood, fighting for the preservation of the memory (La Independencia: Sintonía Sonidera), Resisting to displacement (Desde el río hasta la loma) and reappropiating public spaces (Fomentando el Deporte), all working for the vindication of their identity and preservation of their heritage but also to promote a better future through their uniqueness as a community, cause for them, to exist is to resist.

Keywords: DIY, memory, identity, gentrification, cultural production, resistance, social media.

WOMEN ARTISTS IN CONTEMPORARY SPACES

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Vilson André Moreira GONÇALVES, Várzea University Centre, Brazil

Abstract

This paper intends to present challenges women face when navigating though contemporary art systems, in view of the demands that tension the outdated conception of a single feminism, the observations of Linda Nochlin and Patricia Mayayo on art systems, and the concept of artification, as it is used by Nathalie Heinich and Roberta Shapiro to categorize the institutional processes that elevate creative works to the status of art.

Keywords: women artists, feminisms, ratification.

BETTER NEW MUSIC: CLASS POLITICS AND CORPORATE POWER IN THE 'INDEPENDENT' MUSIC INDUSTRY

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Abstract

This article argues that a more specific focus on work and production in contemporary cultural analysis may help us better understand not only the class and material dynamics that drive the culture industries (particularly those which prize 'independence' or subcultural cache) but also the ways in which these dynamics may affect the aesthetic results of these cultural-productive processes in the future. It approaches these themes by examining recent unionisation efforts and industrial disputes at two key organisations in the 'independent' music industry – Bandcamp and Pitchfork – giving an overview of how the workers at each institution organised themselves before and after dramatic changes made by the parent companies of each formerly independent platform. This initial discussion is structured as a workers' enquiry (in the tradition of Italian autonomist Marxism), foregrounding the productive and organisational processes from the perspective of company employees. Having outlined each situation and theoretically guided by both autonomist Marxism and the cultural-materialist approach of Raymond Williams, the article then analyses the material dynamics at play and suggests that the neoliberal logics represented in these instances may lead to a narrowing of aesthetic radicalism and working-class access to culture; however, it will also suggest that a sophisticated, class-based movement of cultural workers may be one way of opposing such logics.

Keywords: cultural materialism, labour organising, DIY culture, subculture, independent music, operaismo, Marxism.

UNDERSTANDING THE VIBE: EXPLORING FESTIVALISATION AND SOCIOCULTURAL DYNAMICS IN URBAN INDIA'S EDM SCENE

Devpriya CHAKRAVARTY, Griffith University, Australia

✖ *Abstract*

The popularity of Electronic Dance Music (EDM) in urban India has surged in recent years, propelled by globalisation, urbanisation, and the growing eminence of digital connectivity. Indian EDM scene in functions predominantly through urban youth participation in annual commercial EDM festivals. In this study, the author examines how EDM festivals, while operating as commercial spaces, function as sites of collective sociation and affect. Based on ethnographic research on Indian Electronic Dance Music Culture (EDMC), this study examines festivals as spaces for the expression of lifestyle and cultural identity. It also highlights how EDMC youth are constantly navigating between local and global influences. The central aim lies in exploring how the localised manifestation of a global culture among a socio-economically privileged section of the youth both constructed and experienced in the EDM festival context can be understood through a vibe. Thus, central to this analysis is the concept of EDMC vibe, which informs cultural performances within such festival venues. In analysing the dynamics of EDM festivals in India, this article focuses on two main aspects: First, investigating how EDMC serves as a platform for cultural expression, resistance, and social transformation for the contemporary urban youth of the country. This offers a nuanced understanding of the role of EDM in contemporary Indian society. Second, the research looks into how the use of the emic parlance of 'vibe' aids in understanding and incorporating insider knowledge on experiential festal performances.

Keywords: EDM festivals, EDMC, India, Youth Culture, Vibe.

AN INTER-ASIA EXPLORATION INTO POSTPANDEMIC TOURING ACTIVITY IN THE HONG KONG INDIE MUSIC SCENE

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✖ *Abstract*

The 2019 protest movement and subsequent COVID-19 pandemic was a catalyst for many changes in the Hong Kong indie music scene, including introducing many new audience members in search of local cultural identity as well as focusing music activities on local artists. After borders opened fully in 2023, organisers in the scene began organising gigs locally for bands from other Asian countries and a growing list of local bands and artists have been able to perform in other Asian countries and even beyond. Before the pandemic, it was common that local bands mainly toured to mainland China for non-local performances, only occasionally going to nearby Taiwan but rarely beyond. Postpandemic touring activity on the other hand, has been highly focused on places like Taiwan, Japan, Korea and Southeast Asia, with little to no touring to mainland China. These activities have highlighted the cultural significance of Hong Kong in a wider Asia context to local bands and fans, bringing local cultural identity to the foreground as these activities constitute a representation of the local to wider audiences across Asia. Through ethnographic interviews and an inter-Asia framework, I explore the reasons behind this shift in touring activity, how links between bands, venues and organisers are formed across Asia, and the ways this new shift reflects the way musicians and fans view their local cultural identity in this new Asia-wide context.

Keywords: Hong Kong, indie, music, independent, inter-asia, touring, identity, network.

DEMOCRATISE THIS! RESISTING THE ENCLOSURE OF FUTURITY THROUGH IMPROBABLE MUSIC

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✖ *Abstract*

'Democratisation' often stands as a key claim of music technology firms when developing new products for music-making. The promise of opening access to creative practice holds allure for scholars and practitioners whose work is embedded in DIY ideologies. My research seeks to examine the voracity of claims towards democratisation through experimental misuse of music-making technologies, asking: What is democratised? And for whose benefit? Widespread access to music-making processes has accelerated through the digital era: Cheaper instruments, free software, sample packs, Youtube tutorials - all promoting a DIY ethic proposing to encourage participation in music creation. This is intensified with the widespread development, hyping and marketing of Artificial Intelligence (AI) tools that claim to enable anybody to participate in cultural production through music and art creation. Through experimental misuse of these tools, in collaboration with a South African poet (Napo Masheane), visual artist (Carla Busuttil), and dancer (Thulisile Binda), the limitations of claims towards democratisation are made apparent, particularly from perspectives outside the 'Global North'. The resulting body of work, Bohlale Ba Maka, serves to demonstrate the cultural blindspots and absences that exist in the foundational structure of Generative AI. As opposed to democratisation, we investigate whether these tools and practices might deliver greater impetus for the less democratic forces of monopolisation, extraction and appropriation. We seek to resist the enclosure of cultural futurity, where activities and artefacts are de-contextualised, commodified, and presented in the statistical language of AI training sets.

Keywords: democratisation, DIY, AI.

THE LEGENDARY SINGERS RESURRECTED: EXPLORING FAN JOY AND ANGUISH IN NOSTALGIA THROUGH TWO AI SINGLES BY MISORA HIBARI AND THE BEATLES

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Abstract

In 2019, utilizing AI technology, the late Japanese enka legend Misora Hibari released a new single *From That Time On*, which was featured in the 70th NHK Kōhaku Uta Gassen. Ironically, despite numerous invitations from NHK, Hibari never participated in the Kōhaku Uta Gassen before her passing in 1989 due to her strained relationship with the broadcaster. Similarly, in 2023, the Beatles utilized AI technology to release a new single *Now and Then*, featuring long-forgotten recordings of John Lennon. While the technical details of the two songs differ, they share the same concept of using AI to restore or complement the original voices of Lennon and Misora. Both songs integrate AI-generated vocals with recordings by real bands, even sharing similar concepts in their song titles. Discussions regarding the ethical implications of AI voice simulation technology have been abundant. However, the focus of this paper is not on ethics but rather on exploring the psychological and nostalgic aspects touched upon by these AI songs. It examines the intricate connections between the methods and presentation details of AI production and the shifts in fans' nostalgic sentiments, particularly focusing on which parts of the songs are restored or replicated by AI, and how the inherent strangeness and technical differences in the generation process relate to fans' cherished memories and nostalgic emotions, and the imagined utopian ideal worlds. It also analyses the visual texts of the two songs, highlighting the confusion and anxiety experienced by fans after listening to the songs and watching the accompanying visuals.

Keywords: AI music, Nostalgia, Misora Hibari, The Beatles.

ANDY WARHOL IN A CO-OPERATIVE PRODUCTION

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✖ *Abstract*

Andy Warhol (1928-1987) was an American artist who used his perception of the world to materialise an unprecedented body of work, that makes us wonder how he interpreted the consumer society of his time and how he managed the barriers of the art world. Applying the thinking of S. Becker Howard and his perspective that: 'All artistic work, like all human activity, involves the joint activity of a number, often a large number, of people. Through their cooperation, the artwork we eventually see or hear comes to be and continues to be. The work always shows signs of that cooperation'. (Howard, S. B. (1982), p.1) We intend to reflect on Andy Warhol's work as a result of his perspicacity in assimilating his contemporary world, as well as the materialisation of the work in a co-operative way, resulting from various actors, putting different social strata into dialogue; the way he managed to bring together collaborators in a screen printing practice, the way he brought together art experts/critics who defended his work and through it questioned 'The Death of Art' (Danto, A. 1997). The creative atmosphere he managed to bring together in his studio *The Factory* (1963-1987), where music, cinema, visual arts, and artists from different backgrounds recreated themselves around his artistic philosophy. Alongside his studio activities, Andy Warhol was also executive producer of TV programmes such as *Andy Warhol's Fifteen Minutes* (1985-1987) and co-founder of 'Interview' magazine (1969).

Keywords: Andy Warhol, S. Becker Howard, Arthur Danto, co-operative art, Pop Art.

KEEPING INDIE MUSIC ALIVE ON THE WEB: THE CASE OF WIKI LOVES MÚSICA PORTUGUESA

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Abstract

Since November 2022, Wiki Loves Música Portuguesa (WLMusPT) has been improving content about Portuguese music on Wikipedia and other Wikimedia platforms. Developed by Wikimedia Portugal, the initiative encompasses virtually any topic surrounding music: artists' biographies, indie labels, albums, music genres, music manuscripts, historical songs and events have been some of the subjects covered by the campaign. Fuelled by both institutional partnerships and volunteer-work, WLMusPT has improved more than 450 Wikipedia articles and counting, expanding the knowledge about music made in Portugal and by Portuguese people, making it accessible to anyone. However, as the notoriety requirements regarding what is 'notable enough' to be included on the biggest encyclopedia in the world become stricter, DIY movements, such as indie labels, underground scenes and other countercultures, struggle to secure their spot on Wikipedia, effectively hindering the creation of historical. As culture and music journalism fades down, sources about less mainstream music also became scarcer. Additionally, the ephemerality of the digital era endangers the preservation of such cultures. In this session we will showcase some highlights of the project, WLMusPT while reflecting on some of the main challenges regarding the inclusion of these topics on Wikipedia.

Keywords: Wikipedia, digital preservation, DIY cultures history.

THE PRESENCE OF INTELLECTUALS IN THE NEWSPAPER CORREIO DA MANHÃ (RJ) AS A LANDMARK OF BRAZILIAN FEMINIST THOUGHT

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Amanda Mazzoni MARCATO, Federal University of Juiz de Fora, Brazil

Abstract

In Brazil, the first two decades of the 1900s were marked by a movement of women›s strategic interests. The feminist movement inaugurated its struggle for greater female insertion in the public sphere through unrestricted political participation. According to Teresa Cristina de Novaes Marques (2016), feminist examples and ideas have been disseminated since the 19th century. Still, practical guidelines were determined based on the place in which the word was invoked to designate the political action of each group. In this sense, access to women›s participation in the press of this moment is fundamental to understanding the Brazilian feminist project, as it contains the protagonists› names and the ideas and flags they defend. The printed text then became an essential way of documenting the Brazilian feminist project that took shape mainly from the beginning of the 20th century. In this way, the political system, temperament and personal history of women had a unique impact on their respective choices and positions. Instead of the possibility of confrontational action, operation through institutional and legal means gives the feminist movement a strategic agenda based on personal ties and network relationships. Bulletins were published, radio and newspaper advertisements were made, events were held, and practices were adopted that certified the legitimacy of the proposals. In the meantime, understanding the tradition of feminist discourse in Brazil, that is, when and by whom this issue began to be considered and how this discourse reverberated throughout history, is still a fertile field for discussion in the academic sphere. According to Heloisa Buarque de Hollanda (2019), the history of Brazilian feminism in Brazilian universities and research centers is still little explored, which justifies research that focuses on understanding the trajectory of feminist actions in the country. To this end, investigating women's discourse in the Brazilian press is an almost mandatory path. Therefore, this study aims to analyse the publications of the newspaper Correio da Manhã (RJ) in the first decades of the 20th century, aiming to understand the role and importance of the periodical in the construction of the feminist struggle and its consequences.

Keywords: newspaper, Correio da Manhã, feminism.

OPENING THE CLOSET: SOME PERIODICALS FROM THE DOCUMENTATION CENTER PROF. DR. LUIZ MOTT (CURITIBA - BRAZIL)

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Ronaldo de Oliveira CORRÊA, Federal University of Paraná, Brazil

Abstract

This conference aims to present some periodicals from the Documentation Center. Prof. Dr. Luiz Mott (Curitiba - Brazil), considering the bookshelf I worked on organising and cataloging. From these periodicals, we reflect on how these materials can contribute to the construction of narratives about the history of some social movements in Brazil, such as the feminist movement and the LGBTQIA+ movement, in the 1980s and 1990s.

Keywords: Periodical, LGBTQIA+, social movements.



CULTURAL POLICIES IN THE SOUTHERN PERIPHERIES: IMPLICATIONS FOR TERRITORIAL POLICIES

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Ricardo V. LOPES, Iscte – University Institute of Lisbon, DINAMIA'CET-iscte- Centre for Socioeconomic and Territorial Studies, Lisboa, Portugal

Abstract

In contemporary globalized societies, public policies should have flexibility to adapt to the contexts and particularities of the communities and territories to which they are targeted. This is particularly relevant in cultural policies because symbolic, aesthetic and sociocultural aspects are central in their formulation and appreciation. The objectives and instruments of public action as well as the recognition of its impacts are contextual and territorially based. Drawing upon the experience of the European project 'Stronger Peripheries: A southern Coallition', supported by Creative Europe Program, this paper aims to discuss the challenges and specificities of cultural policies in such conditions. Being in 'southern peripheries' context brings some common ground to approach these policies, regardless the specificities of the local/regional/national context of each partner of Stronger peripheries project. The identification of each institution or artist with a community or territory is necessarily complex and based on continuous processes of work and involvement. Self-identifying as being part of a certain kind of south or periphery can be an important point of view for policy setting. Assuming this perspective, a discussion is made on what means to be from the southern peripheries in contemporary societies. From this debate and the experience of Stronger Peripheries activities, some specificities of these territories are highlighted. General guidelines for territorial-based policy making in the cultural field, at local/regional/national scale are suggested. Recommendations concerning EU support to participatory cultural projects are proposed.

Keywords: cultural policies, territorial policies, culture, south, peripheries.



FREE JAZZ, FREE PORTUGAL: DIY CULTURES, SOUNDS OF FREEDOM AND THE CARNATION REVOLUTION

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Abstract

Shortly after, the Portuguese Political Police arrested Charlie Haden in late November 1971, following the first International Cascais Jazz Festival (FIJC), 'free jazz' became labelled by Caetano's regime as a radical 'left-wing' music. Portugal was one of the last European colonial empires, with an ongoing colonial/independence war in the African colonies since 1961, conscripting thousands of young Portuguese men to the battlefield to preserve the empire's integrity. In this sense, 'free jazz' events reinforced the diffusion of political and social ideals, whereby the notion of 'free' acquired a significant socio-cultural role, strengthening the ideals of freedom. Paradoxically, although the New State regime banned free jazz, Steve Lacy performed in Lisbon during this period. Announced by the Portuguese press as 'Free Jazz returns to Portugal', Lacy's show was recorded. Lacy's Estilhaços (1972) remains Portugal's first jazz live record. In the aftermath of the Military Coup d'état that overthrew the New State regime, during the Revolutionary Process in Progress (PREC) at the FIJC 1974, right-wing supporters also used 'jazz' symbolically as a vehicle to free Portugal from Communism, deeply associated with the Armed Forces Movement (MFA). This paper will explore the broader context of narratives of free jazz cultures within the domestic political landscape. In particular, it will examine how notions of free jazz were symbolically used against the 'right-wing' Estado Novo regime and its colonial policies or against MAF's Communist menace during PREC.

Keywords: Portugal, carnation revolution, PREC, DIY cultures, free jazz.





THE ROOM WHERE IT HAPPENED: REACTIONARY MISOGYNY IN TTRPG IN PORTUGAL

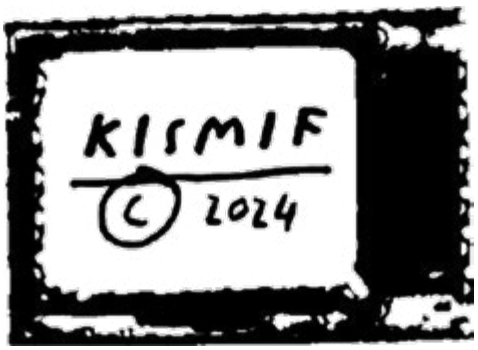
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Tiago MARQUES, Faculty of Arts and Humanities of the University of Porto, Portugal

Abstract

Geek masculinity domains have been historically exclusionary of queer, racialized, and feminine subjects. TTRPG are no exception. Built as safe spaces for marginalized unconventional masculinities, they are rejecting newcomers of different demographics that might threaten the established order. The aggrieved entitlement that male subjects are socialized to experience, along with the increased visibility conquered by feminized, racialized, and queer individuals, has sparked reactionary movements such as GamerGate or The Fappening. Thus, we look at the case study of a small Portuguese TTRPG publisher whose products promote hate speech under the guise of satire and artistic freedom, known for controversial stances and self-victimization practices in response to retaliation from platforms whose guidelines they purposefully breach. Through a sociological and critical discourse analysis lens, we examine the content of the game MEN, identifying stereotypes, rhetorical structures, shock-inducing strategies, and underlying ideology. We also look at the discourse surrounding the product and the company in subreddit forums, Discord groups, and official marketing on X, from the perspective of Actor-Network Theory, assessing how the logistics of these platforms either encourage or discourage this type of discourse. Finally, we evaluate how rage baiting strategies and indirect hate speech fit into a historical trend of conservative populist discourse. This paper combines linguistic, sociological, feminist, masculinist, and queer sensibilities, in an intersectional perspective, essential for a comprehensive analysis of this phenomenon.

Keywords: TTRPG, geek, hate speech, masculinities, critical discourse analysis.






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DAVID DEACON
IEDA MARIA ÁVILA VARGAS DIAS
MARIA ÁVILA VARGAS DIAS
FREDERICO DINIS
VERA DIOGO
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CHANGBO DUAN

MEASURING THE SIZE OF RĪGA'S NEW SCENE – A METHODOLOGICAL ELABORATION

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✖ *Abstract*

The number of people involved in music subcultures (and even more so in local scenes) is a rarely studied topic. This paper aims to develop and test a methodology for quantifying local scenes. In public discourse, it is often replicated that in the 60s (at least in the US) most of the youth were hippies and in the 70s (at least in the UK) a large part of the youth were punks. Since 2019, Riga has had an active scene centred around punk music and DIY values (Daugavietis, 2022). Given the relatively small population of Latvia and Riga (despite being one of the largest cities in the northern EU), as well as the digital age where most new information is digitally born and potentially obtainable in the form of big or not-so-big data, estimating the size of the scene seems a realistic task. One of the few sociologists to systematically use quantitative methods in subcultural research is Nick Crossley. Unlike him, who mainly focuses on the inner circle and core actors, I will try to quantitatively reconstruct the whole scene and count those involved in it. The conceptual model of the scene is based on the notion of the local scene (Bennett & Peterson, 2004; Straw, 1991) and the network approach (Kadushin, 2012). The following data will be used for the calculations: a database of scene band members and other core actors, the bands' Instagram followers, a database of concerts and Spotify statistics.

Keywords: local scene, scene size metrics, network, punk, Rīga.

THE CONSTRUCTION OF MEMORY RESIGNIFICATION IN LIVE AUDIO-VISUAL PERFORMANCES

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Abstract

The relationship between sound, visuals, performativity, and memory work in site-specific audio-visual performances creates new possibilities for constructing meaning through remembrance and re-contextualisation. This raises questions about how performances are perceived and understood through technological mediation, requiring a continuous renewal of analytical perspectives. Given that the creation of meaning is a collaborative process between the spectator and the performer, approaches related to the development of site-specific audio-visual performances require a repositioning of their performative moment. This centring of the performative moment serves as a stimulus for the development of dynamic and personal characteristics. In other words, it provides an embodied experience that is not geographically located or dependent on places. This paper analyses the role of memory in the audio-visual context, situating it between the real and the imaginary. The aim is to discuss the process of developing a relational component that involves the spectator and their relationship with the work of memory, as well as the potentiation of the construction of a spatial 'self' of the spectator in the live performative moment. This paper explores the potential for the construction of socio-historical memory resignification in live audio-visual performances. It does so through a dual path of reflection and artistic representation, building on previous projects developed under an art-based research regime. These projects were related to cultural heritage, landscape and cultural development in Portugal.

Keywords: memory, heritage, resignification, art-based research.

CYCLING ACTIVISM AS A JOURNEY TOWARDS A MORE PARTICIPATORY DEMOCRACY

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Abstract

Within a broader research about the educative potential of velomobility (BiPEDAL), the communicative action of a cycling activism collective is a rich context to reflect on how the cultural motivators of velomobility can be fostered and spread. MUBi - *Associação pela Mobilidade Urbana em Bicicleta* (Association for Urban Mobility by Bicycle) is a national association focused on the improvement of conditions, not only for cycling, but for the liveability that active mobility brings, in terms of public health, environmental sustainability and social inclusion. MUBi is totally formed by volunteers and does not have any financial support from governmental structures, apart from specific projects. Therefore, we embrace important traits of DIY culture — autonomy and civic participation. Here, we explore the multiplicity of MUBi's collective action, and reflect upon other paths it might follow, considering the educative potential of our communicative action, and its embodied nature. According to Melucci (1996), MUBi's action can be defined as: cooperation — in consensus with given structures, particularly policies, within the system limits by communicating with political parties and government representatives; a social movement — breaching the system limits regarding the existing conventions about bicycles, in Portugal. In a context of carcentric mobility, defending and practicing velomobility can be considered a deviant behavior (Cox, 2023). Also breaching the conventional political apathy, advocating for a governance model with our constant critique of policy measures. To embody our communicative action at the national scale, among other things, we planned a journey by bike and train to participate in the National Meeting for Climate Justice.

Keywords: cycling activism, collective action, governance.

QUEER BULGARIAN POLITICAL PUNK AND INDIE: IDENTITY, EMPOWERMENT, AND ACTIVISM IN AN EMERGING UNDERGROUND SCENE

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Abstract

The cultural scenes in Bulgarian cities like Sofia, Plovdiv and Varna are diverse and exciting. However, in local context, LGBT+ centred or LGBT+ inclusive venues and artists are seen as inherently political and, therefore, predominantly belong to a perceived 'underground'. This paper explores LGBT+ music by Bulgarian musicians focussing on artists including Angelina Letnikova, Strawberry Finns, Ivo Dimchev and You, Perverts! who operate within a sphere distinctly culturally alternative to the heteronormative local mainstream. It uses a series of interviews with musicians, cultural intermediaries and activists, along with engaging with a range of texts such as songs, videos and art. This research-in-progress suggests there is an emergent scene that critically addresses the marginalisation of LGBT+ people in Bulgaria. Here, I will also explore the post-communist social environment and the contemporary political influences in Bulgaria which are crucial for understanding the repressive as well as enabling forces at play that affect cultural and artistic expressions. A notable phenomenon for the queer indie scene is the migration of young LGBT+ people who leave the country and, at least partially, construct the music and (alternative) cultural meanings of the scene elsewhere and in perceived exile.

Keywords: empowerment, activism, gender identities, subcultural scenes, creative participation, alternativity, contemporary Bulgaria.



RELOCATING THE NOTION OF INDEPENDENCE IN POPULAR MUSIC TO MAINLAND CHINA: PROCESS OF CULTURAL AND CONCEPTIONAL TRANSLATION IN POPULAR MUSIC

Changbo DUAN, University of Liverpool, United Kingdom

Abstract

This research examines the cultural and conceptual translation process in popular music. It will focus on how the notions of 'independent' and 'indie' have been translated and transformed into 'Du Li', a Chinese expression similar to the West. After decades of translation, readaption, and reconstruction, Du Li has become a highly 'slippery' and subjective concept that differentiates itself from Western popular music practices in that it connotates different emphasis on music-making experiences. From the big players in the Chinese music industry to the small players that support the infrastructure of music making, they all contribute to the process of this readaptation, under their own logic. Five types of Du Li have been identified through musicians' industrial practices and musical practices. They could be understood as the consequences of the negotiation between art and commerce. Furthermore, it has also become a phenomenon that is valued not only by the music circle but also by the broader cultural industry. The values it contains encourage creativity, experimental spirit, and critical thinking. This research will be conducted through a qualitative strategy, including participant observation and semi-structured interviews. I have elected to study 'Du Li' as a phenomenon largely associated with Tier 1 and Tier 2 cities such as Shanghai, Guangzhou, Wuhan and Chengdu. We could start to understand the significance of Du Li from music makers' creative practices. The power it possesses both guides and restricts musicians' practices, values and beliefs.

Keywords: independent, indie, Du Li, Chinese popular music, music industry popular music studies, music industry studies.




CHLOË EDWARDS
ZOI ELENI ESKITZOPOULOU
BETE ESTEVES

‘HIT THAT PERFECT BEAT, BOY’: QUEER MASCULINITIES, HI-NRG, AND PROVOCATIVE POP DURING THE AIDS CRISIS IN THATCHER’S BRITAIN

Chloë EDWARDS, PhD Candidate, University of Exeter, England, United Kingdom

Abstract

Frankie Goes to Hollywood, Bronski Beat, and The Communards are perhaps among the most reminiscent of artists bringing gay masculinities into mainstream popular music during the AIDS crisis in Britain. As electronic music continued to flourish into new subgenres such as Hi-NRG and house, the musical successors of disco continued its legacy of danceability. This paper offers a queer reading of the works of artists articulating different experiences of queer life in Britain at this point regarding provocation and mainstream visibility within the emerging Hi-NRG subgenre. As well as considering artistic influences and regionality, significantly, the increasing adoption of synth-pop and Hi-NRG by these artists permits an scholarly investigation that considers the criticism of both queerness and assessments of electronic music as constructed, highlighting instead the vitality of queer voices in mainstream popular music that are themselves self-actualised and crafted.

Concentrating on the ways in which masculinity and male (homo)sexuality were challenged, depicted, and expressed by specific British popular musicians during the early years of the AIDS crisis amidst a period of increased scrutiny of visible queer bodies, this paper also studies the urban spaces in which this music was essential, such as the nightclub, where life-affirming memories of finding community and chosen family could also be soundtracked amidst invaluable moments of joy, unity, and release. The physical significance of the autonomous dancing queer body, often associated with the emergence of disco, remains radically symbolic at this point, and critical in a period in which queer bodies, specifically those of gay men, were too often discriminately depicted in the context of anxiety and infection.

Keywords: 1980s, electronic, disco, AIDS, Thatcher.

THE ECOSYSTEM OF THE GREEK UNDERGROUND RAP SCENE

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✖ *Abstract*

The particular study derives from the author's MA thesis and investigates the unique managerial and marketing practices of the Greek underground rap scene that keep it sustainable away from governmental control and popular media support. The literature review examines 1. the post-crisis political and socioeconomic circumstances alongside financial austerity's consequences on culture 2. the current Greek mainstream panorama and definition of popular 3. the rap history, its perception of the sociopolitical environment and interaction with the Greek music mediums. Celebrities, musicians, media, and the government are interinfluenced. As the prominent resistance subculture, the Greek underground rap scene criticises this establishment. Censorship is inevitable, escalating even to the elected far-right party murdering one rapper. Nevertheless, its artists mark millions of streams, thousands of followers, and soldout shows in whole stadiums. The study is qualitative, implementing the sociology approach of data selection from 22 open-ended interviews with upcoming and established underground rappers alongside industry partners. The findings diverge into six categories: 1. Artists living in modern Greece: how rappers support themselves and music 2. The underground rap network, operations, and friendships-partnerships 3. The governmental authority on mainstream media and music journalism 4. The community's sociopolitical views shaping its public image 5. DIY Practices and fanbase-building strategies on digital platforms, self-branding, live shows, and the power of word-of-mouth 6. Future of the scene. Concluding, fame is not the principal goal. Even though viable artistry feels doubtful, there is a commitment to keeping this ecosystem alive to create art of solidarity, truthfulness, and sincere unity.

Keywords: DIY, subculture, censorship, media, government.



TITO PEDRINHO FAEL
HANNAH FAIRLAMB
TOMMASO FARINA
ANA SHEILA PERDIGÃO FALEIROS
GABRIEL SAUSEN FEIL
LAIS SILVESTRE FERNANDES
MARIA FERREIRA
PEDRO MIGUEL FERREIRA
PAUL FIELDS
HENRIQUE GRIMALDI FIGUEREDO
SEÁN FINNAN
JESSICA FOENANDER
CLÁUDIA FONTINELES
AMADEO CATARINO DE FREITAS
MULLERES Á FRONTE
HAN FU
MAGDALENA FUERNKRANZ
ANTHONY FUNG

SINGING TRANSGENDER: PARTICIPATING, TRANSFORMING AND THE TRANSONGER PROJECT IN HONG KONG

Chow Yiu FAI, Hong Kong Baptist University, Hong Kong, China
Wong Lok YEE, University of Amsterdam, Netherlands

Abstract

'You just need to listen, and listen clearly to my transformation', a line taken from the song *Transform*, under the TranSonger Project. Creating songs with and for transgender people in Hong Kong is the project's mission. Since 2021, it has received government funding and recruited more than 20 young music practitioners and video artists, releasing 12 songs and MVs inspired by the lives of 12 transgender persons. While the cultural products are available at streaming platforms, a concert was held early in 2024, the first possible physical one, due to COVID-19. As music practitioners, the researchers of this paper have been involved with the project from the very outset. Supported by local transgender groups, the project is the first and only of its kind, inserting transgender experiences into mainstream culture and society of Hong Kong, a city not particularly known for gender diversity, equality, and freedom of expression. The central concern of our research is to gauge how participation and transformation work in tandem with each other. We ask how the participatory nature of the creative process transforms the organisers, the participants, as well as the transgender protagonists of the songs. We do so via interviews with the three groups, and autoethnographies – given our own involvement, experiences and observations. In our paper, we will first contextualise transgender living in Hong Kong, to be followed by an introduction of the project. The empirical core consists of the interview findings, and we conclude with reflections on the future of participatory projects.

Keywords: cantopop, transgender, pop music, production, Hong Kong.

‘I THINK THE BIGGEST INVESTMENT IS JUST, YOU KNOW, YOUR ENERGY... BUT I KEEP DOING IT ‘CAUSE EVERYONE WHO’S INVOLVED NEEDS IT’: THE TRADE-OFF OF SOCIOLOGICAL CAPITALS BY GENDER EQUALITY ACTIVISTS IN AUSTRALIAN DIY MUSIC COMMUNITIES

Hannah FAIRLAMB, University of Melbourne, Australia

✖ *Abstract*

The late 2010s saw a surge in focus on gender inequality in national and international music industries, resulting in a wave of initiatives springing up to address issues such as the lack of gender representation on lineups, and sexual assault. While some academic literature in Australia has discussed gender and music, little has focused on initiatives seeking to bring about change. Drawing on the sociological theory of capitals and scholarship on activism – particularly feminist activism - I discuss the complexities of sociological capitals in activists’ personal lives and DIY music communities. In this paper I discuss views gathered in a qualitative online survey and in-depth semi- structured interviews from gender equality activists participating (as musicians or otherwise) in Australian DIY music scenes. Participants reported that while they experienced and witnessed gains in particular types of capital such as symbolic, social and cultural capital, they simultaneously experienced losses in areas including psychological, emotional and financial capital. Given the majority of gender equality activism is undertaken by folks already struggling with disadvantages including discrimination, sexism and intersecting marginalisations, these findings hold clues as to how to better structure grassroots gender equality work in Australian DIY music scenes going forward. This research contributes to the field of DIY music studies through describing the nature of grassroots gender equality activism that targets Australian music scenes in order to illustrate the individual and collective toll of sustaining unpaid work characterised by a deep personal investment in the outcomes sought.

Keywords: gender, sociology, activism, DIY music, Australia.

‘DETACHED YOUTH WORK’: ORIGIN AND GROWTH OF STREET EDUCATION WITH INFORMAL YOUTH GROUPS

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Abstract

Among contemporary educational practices with young people, Street Education is one of the possible approaches for planning interventions and deal with adolescents. Nevertheless, Street Education comes from the experience of detached youth work. The term entered professional vocabulary in pedagogy and social work fields between the 1950s and 1960s. At that time, in the United Kingdom, wide groups of the youth population were considered ‘detached’ from traditional society. The most widespread concern among policymakers was that young people were gradually fleeing social control. For this reason, organizations and national institutions in Britain considered of primary importance to find new methods of social work, with a firm aim: to re-connect with young people in their everyday life contexts, linking back to experiences, languages, and relationships with which adult figures of reference – parents, educators, politicians, role models – where no longer in contact. This moment in history of social work can be identified as the origin of detached youth work and street education practices. Taking the good practices already in use in the U.S. as a starting point – in particular, the ones used in the metropolitan area of NYC in the same period – detached youth work and street education became a solid methodology developed through to the present days in most of European countries, at the same rate as the youth policies promoted by the European Council, representing a unique way to work with young people bringing together the social and physical dimensions of public space.

Keywords: detached youth work, social work, street education, informal groups, adolescence.

THE SÃO PAULO'S TECHNO SCENE AND IT'S RELATIONAL MULTIVERSES

Lais Silvestre FERNANDES, Federal University of São Paulo, Brazil

Abstract

The present work consists of a research carried out during the covid-19 pandemic, between 2020 and 2023. It aims to map the agents that participate in São Paulo's underground techno scene: producers, staff, DJs, performers etc. The research starts with the historical context of the scene's flourishing in the 1990s, both in the city and in the world. We explore mainly acoustemology and urban anthropology studies and combine this theoretical approach with years of experience accumulated by the author in this scene, interviews, memories, photographs, and videos, as an attempt to bring the reader closer to the field while walking through the collectives that compose this scene. By this means we are able to show the specific issues that arise from this experience, the obstacles of the scene with the public space and the State as well as the struggles, representations, and acceptance that are experienced in the parties. Beyond this general panorama, the research was able to acknowledge the changes provoked by the impact of the covid-19 pandemic and the strategies for recovery from this period.

Keywords: scene, techno, music, acoustemology, urban anthropology.

BEHIND THE APPARATUS: EXISTENCES AND SOCIAL IDENTITIES AT THE MUSIC BACKSTAGE

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

Abstract

In the light of the tertiarization of the cultural sector, mapping the backstage as an area with its own areas and functions, but which are related in a network. The main expected conclusions are to understand what these workers do, what they represent and how they position themselves hierarchically. The generalized omission of the support and technical teams in the current discussion of the music industry makes the ecosystem behind the scenes even more pertinent and we must include those workers. The continuous changing transformations were always made by the crucial contribution of these invisible actors. The research question - what is the role of the workers of the backstage? - so, as their positions in the interior of the art worlds (Becker), discussing the meaning of their invisibility in the social space. It is particularly important to investigate four vectors: a) context; b) discourses; c) power; d) network. Behind the apparatus, the set is made by associated and interconnected knowledge. Operationalizing their existences and compounds can be determinant for the understanding of the social identity and professional structure in which they move. The terrain has many ambiguities, disguises and a very specific discourse, namely in the language that defines the materialities of the function.

Keywords: music, arts, entertainment, society, professions.

NO VIOLENCE, DRUGS, OR ALCOHOL, JUST MAXIMUM ROCK AND ROLL: SAFETY AT 924 GILMAN STREET

Paul FIELDS, Buckinghamshire New University, England, United Kingdom

✖ *Abstract*

Berkeley California's 'Gilman Street' is one of the world's most famous underground music venues. It is closely associated with punk and was a primary catalyst in the early careers of well-known bands Green Day and the Offspring. Gilman is a community-based project that relies on volunteers, is non-profit, all shows are all-ages and was an early adopter of formal safe space policies. Its safe space policies 'operate on a system of modified consensus'. Patrons are encouraged to participate in the democratic process: there is a suggestion box whose contents are announced at events. Microphones are left on in between artists' performances enabling attendees to question artists on things like the lyrics to their songs. It is claimed that 'Gilman's inner walls [are] a canvass for free expression and ongoing dialogue'. Generally speaking, the policies' intended beneficiaries are those from marginalised identities. Nevertheless, Gilman's policies have met resistance from fans for various reasons. In my paper I will draw upon Reiner's dichotomy of 'black letter law' vs. 'blue letter law' as a method to analyse Gilman's safe space policies. Of particular interest are the ways blue letter law can become somewhat elastic, as discretion or inconsistency is used in its application, and whether evidence of this can be seen in Gilman's safe space policies. I will visit Gilman in April 2024 to conduct semi-structured interviews with artists, promoters, attendees, and conduct participant observation. My paper will discuss the results of this research.

Keywords: activism, DIY, punk, resistance, safe spaces.

LET IT BURN... AS LONG AS IT'S PRETTY: NOTES ON FASHION CONSUMPTION IN THE AGE OF PERFORMATIVE CAPITALISM

Henrique Grimaldi FIGUEREDO, State University of Campinas, Brazil

Abstract

In Marx, Capital and the Madness of Economic Reason, David Harvey writes that capitalism is pure delirium and capital's reason is insanity. Concise but categorical in his diagnosis, the issue raised by Harvey is in line with the most recent debates that point to the emergence of unprecedented and pernicious types of capitalism capable of commoditizing the most resistant dimensions - art, the look, affection - in its unstoppable quest for profit. The idea of artist capitalism postulated by Gilles Lipovetsky and Jean Serroy and the integral capitalism of Boltanski and Esquerre are, in these terms, ways of unveiling the new modes of appropriation and imprisonment of the creative and sensitive dimension to the logics of the market. From this perspective, the growth of individualization, followed by the appreciation of lifestyles, the schizophrenic use of social media and the replacement, in the terms proposed by Han, of from 'subjects of control' - in Foucauldian theory - to 'subjects of performance', has enforced a scheme in which all things are imbued with a more cultural meaning (Baudrillard, 1988) and consumption with a more performative dimension. In this work, using the methods of sociology and cultural anthropology, we seek to qualify what we have called the 'performative dimension of capitalist consumption'. Focusing on contemporary fashion consumption, we will study this issue through a series of ethnographic visits to luxury fashion flagships, where the most central aspects of this phenomenon will be identified and systematized.

Keywords: consumption, performative capitalism, shopping experience, sociology of fashion.

AGAINST ALGORITHMIC CULTURE: TOWARDS A CONCEPTUALISATION OF DIY INTERNET RADIO AS A 'MINOR MEDIA'

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Abstract

Over the past decade, small-scale DIY internet radio practices have become an increasingly important space for grassroots cultural exchange particularly within contemporary electronic music scenes. Such practices operate against the logic of an algorithmic culture embodied in global streaming platforms through prioritising the local over the global, the particular over the Abstract, and the facilitation of space for the emergence of music scenes in the context of urban and digital enclosure. While such radio practices are informed by community radio practices in their promotion of participatory radio practices and in their validation of local cultural activity, their embeddedness within a digital media ecology of platformisation and algorithmic personalisation requires an alternative conceptual understanding. This paper argues for a conceptualisation of these internet radio initiatives instead as minor media practices. Minor media, following Broeckmann's use of the term, operate against the dominant register of hegemonic media practices. Minor media are expressly concerned with the use of media technologies to produce, in this case, media ecologies incorporating music scenes, artistic practices, the affective relations coalesced by shared sound practices, and an ongoing interest in an experimentation with the medium itself. Such a conceptualisation allows us to examine how DIY internet radio practices operate in tension with platformisation, by working within the logic of contemporary digital spaces of datafication, and also against such logic through their production of a media ecology that goes beyond an algorithmic culture, towards the creation of hybrid participatory spaces that operate both online and off.

Keywords: internet radio, minor media, community radio, music streaming.

THE SINGAPORE PUNK SCENE AND DIY FANZINES: EXAMINING PRACTICES AND DISCOURSES OF AUTHENTICITY AND RESISTANCE

Jessica FOENANDER, Griffith University, Gold Coast, Australia

✖ *Abstract*

DIY fanzines are essential to Singapore's punk scene as they facilitate communication, while also contributing to the formation and preservation of both local and translocal networks. Singaporean zinesters and their global audiences are found to share common ideologies that are predicated on punk ethos which promotes DIY culture and freedom of expression, while opposing authority, and resisting social norms. Exploration of the scene demonstrates how fanzines play a pivotal role in shaping and perpetuating both individual and group identities, as they serve as a medium through which the values and beliefs of punk culture are cultivated and conveyed. I aim to address a considerable gap in existing academic literature, as Singapore's punk scene remains relatively understudied, with limited recognition of the influential role of fanzines. My primary objective, therefore, is to highlight the value of fanzines within the scene, particularly in the context of identity construction for individuals and groups. This research further emphasizes how fanzines operate as a form of resistance in a context where state-controlled media narratives and pervasive censorship are prominent features. From April 2023 to June 2023 ethnographic studies were conducted in Singapore with a total of 30 individuals having been interviewed, and 41 local punk and hardcore zines were collected for a content analysis. Employing a mixed-methods approach, the findings reveal that individuals engaged in the production of fanzines are more deeply integrated into the punk scene, highlighting the instrumental role of fanzines in fostering a sense of identity, belonging and participation.

Keywords: punk, DIY, fanzines, Singapore, identity, resistance.

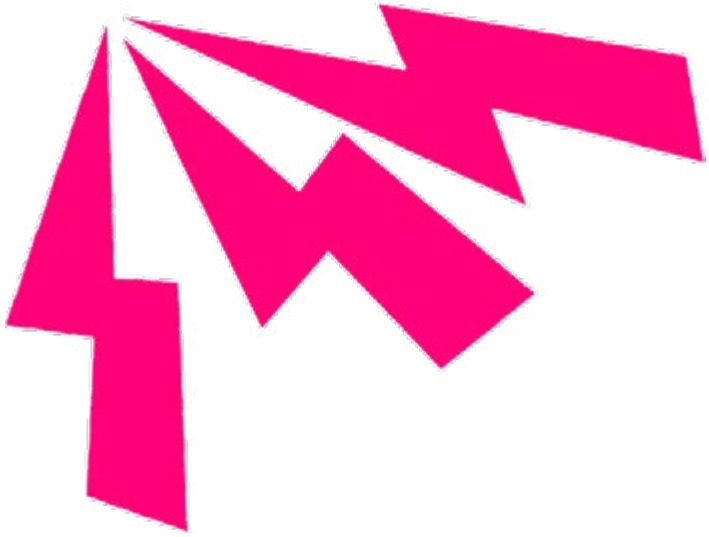
MAPPING MIGRANT WOMEN IN THE MUSIC SCENE. A DIALOGUE OF KNOWLEDGE AND EXPERIENCES TRAVERSED BY THE DIASPORA

MULLERES Á FRONTE, Galician University System, Spain
Antía PÉREZ-CARAMÉS, Galician University System, Spain
Belén Fernández SUÁREZ, University of Coruña, Spain

Abstract

This paper presents the results of an initiative of research, intervention and participative action conceived as a dialogue of knowledge and experiences genealogically situated and shared between the subalternised voices of women in the global South. Allying the experience of the feminist punk movement riot grrrl with the Cape Verdean musical movement batuko, the project proposes to have an impact on equality and development through the work with the communities of migrant women involved in the performing arts in Galicia, and also with the batukadeira women of the island of Santiago, in Cape Verde. Specifically, the results of the mapping that has been carried out to create a directory of artistic projects of migrant women in Galicia will be presented, as well as some initial considerations on the work done with the groups of batukadeira women both in Galicia and Cape Verde.

Keywords: mapping, music scene, migrant women, diaspora.



‘BEING A DJ IS MY FORM OF RESISTANCE’: THE POTENTIALS AND LIMITATIONS OF QUEER- FEMINIST DJ-COLLECTIVES IN VIENNA

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

✖ *Abstract*

Vienna based queer-feminist networks, DJ collectives and event formats such as Female Pressure, Dishes, Unsafe Sounds and Hyperreality offer a special stage for emancipatory experimental electronic music on the dancefloor. Although the city is home to a diverse, experimental and sophisticated electronic dance scene, there are few venues that allow an exploration of a radical, uncompromising queer-feminist approach. The aforementioned event formats provide a platform for these concepts in institutionalized spaces, where the dance floor becomes a safer space for non-conformism, as well as a platform for subcultures in an institutional framework and time limited utopias. These events form intensive, multilayered and progressive line-ups and feature artists who are otherwise more likely to be found in subcultural spaces. This paper explores the potentials and limitations of queer-feminist DJs and DJ-collectives, music producers and club organizers that make use of social spaces such as the dance floor as well as social network platforms to create safer spaces for female identifying or trans artists and queer dance music communities. I examine their discussions of tokenism as well as the exclusion of female or queer DJs from clubs, furthermore I’m interested in forms of virtual activism developed to protest forms of exclusions. By exploring how the aforementioned DJs and collectives discuss issues of inclusion in their works and in their virtual networks, I suggest that queer-feminist DJing and its contexts are shaped by ideas of fourth-wave feminism as well as by the use of social media to provide spaces for cultural production and political activism.

Keywords: safer space, dance music communities, networks, fourth-wave feminism, queer-feminism.

‘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, Beijing Normal University, China
Han FU, The Chinese University of Hong Kong, Beijing Normal University, China
Tian ZHANG, The Chinese University of Hong Kong, Beijing Normal University, China

Abstract

In the burgeoning streaming music industry of China, numerous music producers have embraced streaming platforms as independent artists (indies). They enter into agreements with music streaming companies, including Tencent Music, China’s foremost music streaming entity, in the hope of getting more resources for the promotion and distribution of their music and, at the same time, maintaining their independence from music labels. Based on analyses of algorithm-driven playlists, editor-curated banners, and 14 semi-structured interviews with indie artists and Tencent curators, this study investigates the experiences and practices of lesser-known indies on QQ Music, a key component of the Tencent Music Group. Previous studies of music platforms seem to suggest that because of the algorithm of the platforms, indies joining the platforms are eventually ‘absorbed’ with few exposures and revenues. The data of this study, however, shows that indies are quite adept players in this collaboration, with some of them giving up their status as ‘indies’ and joining traditional labels later. The paper also illustrates while the music platform curates indies and other mainstream artists according to their interest with the existing algorithm, indies also navigate the curation game and attempt to gain their own values rather than simply being constituted as data on billboards and low-cost labor readily available for the platform.

Keywords: China, independent musician, digital music platform, Tencent, QQ Music.



ANA PAULA DOS ANJOS GABRIEL
EMILY GALE
MARCELO MATTOS GANDINI
FLORBELA SAMAGAIO GANDRA
FERNANDO GERHEIM
VANESSA GEVERS
ANA GHEORGHIU
MAIGAN VAN DER GIESSEN
BELISA ZOEHLER GIORGIS
EMA GONÇALVES
TRAVIS GRATTEAU-ZINNEL
KATHERINE GRIFFITHS
MATT GRIMES
ALEXANDRE GRONDEAU
PAULA GUERRA
BEGOÑA GUTIÉRREZ-MARTÍNEZ

20TH CENTURY MUSIC AND EARLY MUSIC IN CHOIR GROUPS IN SÃO PAULO (1960-1979): MUSICAL CREATION, SOCIAL CRITICISM AND POLITICAL RESISTANCE THROUGH REPERTOIRE PRACTICES

Ana Paula dos Anjos GABRIEL, Federal University of Mato Grosso, Brazil

Abstract

In the 1960's and 1970's, 20th century classical music and early music (songs from Brazilian colonial period and European medieval, Renaissance and Baroque periods) were repertoires explored concomitantly by Brazilian choirs such as Madrigal Ars Viva de Santos and Conjunto Coral de Câmara de São Paulo. This included the creation of musical works in collaboration with composers, with dialogues with other arts and the use of experimental techniques. Despite the differences between music from such different eras, these repertoires represented for musicians such as Klaus Dieter-Wolff and Gilberto Mendes an alternative production that confronted the canonic repertoire of major concert halls, opera houses and conservatories. In the midst of Cold War and Military Dictatorship, they also represented an artistic production that resisted to American cultural domination and to the Brazilian military government's policies. From this context, this paper presents results of concluded doctoral research and aims to discuss the artistic production of choirs from São Paulo which had an artistic proposal linked to the practice of early music and 20th century music in the 1960s and 1970s. This artistic production is investigated through documentary research in archives and is discussed as a counterpoint to the canonic musical practices of traditional artistic institutions in São Paulo at the time. Ultimately, the research shows that these groups constituted an element of social criticism of art and institutions, contributed to renew Brazilian choral repertoire and choral practices, as well as to create a chamber choir performance tradition in São Paulo.

Keywords: choral repertoire practices, musical performance, music and politics, São Paulo.

‘IT’S PUNK TO BE SOFT’: CITIZEN RAGE AND HARDCORE FEELINGS

Emily GALE, University of Lethbridg, Canada

✖ *Abstract*

In 2023 Calgary hardcore band Citizen Rage released a full-length album titled Harsh Reality. Both the band’s name and album title connote feelings conventionally coded as masculine (tough, furious, frustrated) — unsurprising references in the male-dominated world of hardcore. At the same time, ‘citizen’ suggests belonging, community, and democracy. On the album, the five-piece band—of ‘a bunch of white dudes’ (self- proclaimed) — explores themes of mental health and the impact of residential schools in so- called Canada. The album’s second track *Given No Hope* features Blackfoot songmaker Spike Eaglespeaker, Jr. At shows, band members provide mental health resources at their merch table and circulate through the audience sporting black hoodies emblazoned with the slogan ‘HUG YOUR HOMIES’ in bold hardcore fonts. While engagement with political issues and thought are not unusual in DIY punk scenes, expressions of concern for social justice issues are often framed in right and far-right discourse as soft (think no further than the now canonic figure of the ‘liberal snowflake’). What does it mean for Citizen Rage to express softer, tender feelings in the usually harsh sonic realm of hardcore? In what ways do they invite creative counterpublic participation at shows? And how do anti-hegemonic articulations of masculinity land in politically conservative Alberta where far-right politicians are enacting anti-transgender policies and seeking to strengthen the police force via privatization? In this presentation, I listen to Citizen Rage’s articulation of hardcore feeling and philosophy as one that challenges overly simplistic mappings of punk to rage while navigating gendered and racialized privilege.

Keywords: masculinity, hardcore, feelings, mental health, indigenous rights.

CONSTRUCTION OF YOUTH CITIZENSHIP IN A CONTEXT OF SOCIAL EXCLUSION: AN EXPERIENCE BASED ON FIELDWORK

Florbela Samagaio GANDRA, Higher School of Education Paula Frassinetti, Portugal

Abstract

The work proposed to present is based on intervention in the Vila D'este; Este housing complex in Vila Nova de Gaia, a territory with characteristics of poverty, marginality and exclusion, and focuses on processes of building citizenship among 60 children and young people aged between 6 and 15 years old. In the context of the Escolhas Program, and as part of the Street's Soul Project, a socio-educational project is being developed to build social citizenship, through close work with the population, informed by democratic values and the rights enshrined in the convention on the Rights of the Child, and which addresses, through playful activities, fundamental themes for a sustainable and cohesive society: gender equality, inclusion practices, interculturality, solidarity, and responsibility. The ongoing activities are diverse, covering active teaching-learning methodologies and involving the participation of children and young people, particularly in lectures, playful games, historical and cultural appreciation activities, and musical performances. Being in the implementation phase until the end of May this year, the aim is to present, at the Kismif Conference, its results and its direct impact on the aforementioned population.

Keywords: young people, citizenship, participation.

ANTICIPATED FUTURE - THE RHYTHM OF WALTER BENJAMIN´S TEMPORAL MIMESIS AND ITS MANIFESTATIONS IN JOAN BROSSA´S POETICS

Fernando GERHEIM, Federal University of Rio de Janeiro, Brazil

Abstract

This presentation discusses Walter Benjamin's theory of temporal mimesis, developed in *Doctrine of the Similar*, seeking to describe the rhythm with which 'similarities erupt from the flow of things'. Its goal is to demonstrate how the rhythm of this mimesis, while open to chance, is that of the anticipated future, whose visible presence today is just like the tip of an iceberg. This temporal relationship is discussed in dialogue with approaches by Claudia Caimi and Patrícia Lavelle, in addition to the writing theory of Anne-Marie Christin. Finally, temporal mimesis is approximated by three object poems and action *spectacle* by the poet Joan Brossa.

Keywords: Walter Benjamin, temporal mimesis, nonsensuous similarities, anticipated future, Joan Brossa.



SMALL MUSIC VENUES IN MADRID. CURRENT SITUATION AND CHALLENGES FOR INDEPENDENT ROCK BANDS

Vanessa GEVERS, Universidad Carlos III, Madrid, Spain

Abstract

The object of this study is articulated around the music venues in Madrid's city centre and focuses on the interrelation among these cultural urban spaces, the rock bands that are part of the independent music scene and their audience, from the social, cultural and economic perspectives. The network of small music venues in Madrid is fragile and regularly one of the city's legendary music venues announces its closure. Some of them reopen with new concepts, and leisure in the city keeps increasing, i.e. new gastropubs, restaurants, discotheques, and venues specifically catered for cover bands, all of them coexisting with the booming of music festivals. Subsequently, Madrid's city centre, like other European capitals, is experiencing a process of transformation and gentrification. The number of small venues is limited and keeps decreasing, their schedules are tightened, and the economic effort required from the independent and emerging artists outside the mainstream are increasingly ambitious. These venues, instead of curating, prescribing or selecting bands based on their musical quality, now seem to be forced to programming concerts based on the number of concert tickets that musicians are able to pre-sell. The musicians do not only heavily invest in their instruments, but they also cover the costs of their rehearsals and sound equipment, and since the economic crisis, they are also forced to pay if they wish to play ('pay to play'), sometimes fees that they are not able to afford. Therefore, if bands can not perform, how can they survive?

Keywords: Madrid, music venues, rock band, gentrification, audience.



NETWORKS FOR INDEPENDENT CULTURE. THE VALUE OF GETTING TOGETHER

Ana GHEORGHIU, Erasmus University Rotterdam, Cultural Economics, Netherlands

✖ *Abstract*

This research explores the value of networks for culture, drawing from Organizational Theory literature, Howard Becker's (1982) perspective on artistic production, and Dekker and Morea's (2023) pragmatic approach to values. Uniquely situated within Cultural Economics, the study addresses the following research question: What is the value of networks for independent culture, and how do creators organize cultural networks? It delves into sub-questions concerning the justification and institutionalization of independent cultural activities and values. Through studying the case of the Reset! network – a Creative Europe-funded network gathering independent cultural and media initiatives – several features of cultural networks emerged. Firstly, the cultural network is coordinated based on shared ideals and experiences rather than through pecuniary considerations. Instead of organizing around specific art practices, the cultural network organises around a shared social and political imagination inherent in independent practice. Secondly, the practice of independence is valorized through discursive practices, its political value being emphasized to the wider public. However, for the members, the sense of community is of utmost importance, the network having intrinsic value and representing a form of alternative institutional support. The dynamic nature of values is revealed through the value of discussion which allows for value discovery and transformation. Contributing to the field of Cultural Economics, this research reveals the potential role of cultural networks in the process of realizing the values of culture. This study is exploratory and qualitative and was conducted by employing complementary data collection strategies, namely semi-structured interviews, direct observation, and archival data.

Keywords: cultural networks, independent culture, cultural organizations, values, pragmatism.

DIGITAL METHODS FOR RESEARCH ON PLATFORMED INDEPENDENT MUSIC SCENES

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Tiago Ricciardi Correa LOPES, Communication Science, Unisinos University, Brazil

Abstract

This paper discusses insights on digital methods for researching platformed independent music scenes. Existing research discuss platformisation, its process regarding cultural production, cultural analytics and data, as well as music scenes, and the do-it-yourself *ethos* in the independent ones. Platformisation of music not only regards audio streaming platforms, such as Spotify, Deezer, Apple Music, YouTube Music and Tidal, but also social media platforms used for content creation and distribution aimed at divulgating music releases. Hence, we consider the relevance of platforms such as Instagram, Facebook, Twitter, TikTok, YouTube and Twitch for these purposes. Focusing on the independent music scenes, we believe in the importance of observing how the usages and appropriations of social media platforms by artists and bands take place. It is crucial to understand narratives and imaginaries that explain the logic and dynamics of these scenes, as well as make them happen. Therefore, we reflect and discuss about limits and possibilities of applying digital methods, on the 'follow the medium' perspective (Rogers, 2013; Caliandro and Gandini, 2016), for digital content analysis of datasets extracted from Instagram profiles of independent musicians. As a conclusion, strategic choices, considering the independent music scenes specificities, must be made on all steps, as research design, possible adaptation needed during the procedures, data extraction, selection of tools to manage data, codification, and the analysis process.

Keywords: independent music scenes, platformisation, digital methods.

ONLINE COMMUNITY RADIO AS SUMUD: A TALE OF PALESTINIAN RESISTANCE

Ema GONÇALVES, Interdisciplinary Centre for Gender Studies, Portugal

Abstract

This article explores the role of internet community radio as a DIY practice in the Palestinian resistance, focusing on its potential to foster international solidarity across borders. The study investigates the potential of community radio to embody sumud, a Palestinian concept of steadfastness and resilience, and exist as a space for community care. This research aims to understand the importance of community radio in shaping and disseminating the Palestinian identity, while contesting the hegemonic occupation narrative. The study employs a digital ethnography of Radio Alhara, adopting a feminist and decolonial approach to research, with interviews with artists and people connected to the radio and is summarized in a zine format. The main goal of this paper is to assess the extent to which community radio can be a form of resistance, driven by its existence as a community promoter and its potential to foster international solidarity, and therefore assist the path towards Palestinian liberation. Through this exploration, new avenues emerge for the study of both Palestine and media practices, advocating for a care-centred approach to research.

Keywords: care, internet community radio, international solidarity, Palestine, resistance.

WITCHING: CREATING DANGEROUSLY AS AN EMERGENT STRATEGY TO A RESISTANT DEMOCRACY

Travis GRATTEAU-ZINNEL, State University of New York at Fredonia, United States of America

Abstract

How does one continue creating while the world seems to continually be on fire and creating is seen as dangerous? The author identifies as a 'resistant subject', which Medina (2013) would expect to exert resistance upon traditional ways of knowing, doing, and being moving against the status quo. This critical arts-based autoethnographic paper focuses on how the author has utilized divination as inquiry (MacLure, 2021), as a means to create dangerously (Danticat, 2011). Drawing on Camus and Mandelstam, creating dangerously can be interpreted as '...creating when both the creation and the reception [...] are [...] disobedience to a directive' (Danticat, 2011, p. 11). Daily, the author engages in what brown (2022) calls 'witching, a practice of engaging the essential, natural world with magic and supernatural intentions' (p. 1). To witch, the author uses cartomancy, or a practice of pulling oracle/Leonormand/tarot cards to better understand the spiritual and social worlds. Following the pull, the author engages creative writing around the cards and their given or intuited meanings. This 'morning pages' practice (Cameron, 2016), has become a collection of ritual, spells, prose, and poetry. These pages are a small step toward what brown (2017) coins 'emergent strategy' or 'how we intentionally change in ways that grow our capacity to embody the just and liberated worlds we long for' (p. 24). This paper demonstrates how the act of divinatory witching and creative writing can be used to resist and reimagine democratic structures.

Keywords: resistant democracy, witching, critical arts-based ethnography, emergent strategy.

THINK ABOUT IT! QUEER WOMEN'S CLUBBING AND WORLD-BUILDING IN LONDON IN THE LATE 20TH CENTURY

Katherine GRIFFITHS, Royal Holloway University of London, England, United Kingdom

Abstract

This paper takes the Lyn Collins song *Think (About It)* as a textual starting point to consider the queer world-building of the London women's scene of the 1980's and 1990's. As the needle hit the record and the first bars of the familiar song played, the dancefloor filled up. What did queer women take to the dancefloor, and what did they leave behind? What connections could be made through women's bodies moving together, away from the straight gaze. The women's club scene was not always a comfortable escape from society's fissures of differences. Possible nostalgic myths of lesbian community can be contested here as points of conflict are exposed around race and class. Reflecting on and valuing difference while acknowledging points of solidarity provides connections and acts of resistance that were sought and found in women's spaces. Women found expression, a new home where we could be 'Lost in Music', imagine, and enact the defiance of Lyn Collins' lyrics in *Think (About It)*. There's an intimacy with strangers where these sonic worlds disrupt the external pressures that many women experienced. Seeking, finding queer desire and pleasure through moving and grooving as a sonic body, political and affective connections are made when dancing with others.

Keywords: lesbian clubbing, london nightlife, queer women djs.

‘NOSTALGIA, FOR AN AGE YET TO COME’: RESEARCHING MEMORY AND NOSTALGIA WITHIN PUNK STUDIES. PROBLEMATIC METHODOLOGICAL AND ANALYTICAL ENCOUNTERS

Matt GRIMES, Birmingham City University, England, United Kingdom

Abstract

The last decade or so there has witnessed an increasing interest in ageing within subcultures and subcultural studies (Davis, 2012; Haenfler, 2012; Bennett, 2013; Bennett & Rogers, 2016). This has been particularly prevalent within punk studies, especially as punk approaches its 50th birthday. Given punk’s longevity and global reach, researchers and (sub) cultural commentators have access to a substantial body of participants willing to share their experiences of punk. Whilst asking people to recount and reflect on their past might seem a relatively straightforward undertaking, the tri-partite of memory, nostalgia and reminiscence creates several philosophical issues in how one might work with memory data. Borne out of my own experiences of research in this field for my PhD (Grimes 2020), this presentation seeks to illuminate some of the problematic issues surrounding research into memory and nostalgia and the analysis of memorial narratives for those working within cultural and sociological studies. While this presentation does not offer any tangible ‘solutions’ to those issues, it will attempt to provide a ‘road map’ of potential approaches – and potential pitfalls to avoid – for other researchers seeking to investigate memory and nostalgia within subcultures.

Keywords: memory, ageing; nostalgia, subcultural studies, punk, methodologies.

‘ANDRAGOGY/ PEDAGOGY, ZINES AND DEMOCRATISING THE LEARNING EXPERIENCE THROUGH CREATIVE PRODUCTION

Matt GRIMES, Birmingham City University, England, United Kingdom
Asya DRAGANOVA, Birmingham City University, England, United Kingdom

Abstract

This paper explores the empowerment and educational opportunities offered by DIY and cocreative practices. Drawing on both its roots in punk pedagogy (Stewart and Way 2023; Smith, Dines and Parkinson 2018) and Knowles‘ (1968) concept of andragogy in adult learning, this presentation explores the creation of DIY ‘zines as an andragogical and pedagogical tool within the Higher Education teaching and learning space, and within distinctive music and creative industries communities. This presentation considers the ways in which ‘zine making has been utilised as an alternative, inclusive space, which immerses learners in the material culture of popular music and instigates their engagement with current issues of debate relating to music cultures, wider societal and political issues. Herein ‘zine making positions creative participation as a way of learning about and expressing creative production and writing as methods of self and community development. While promoting the concept of independent creative practices associated with the DIY ethos, we are aware and reflexive of institutionalised higher education contexts within which we apply these grassroots communicative techniques. Drawing on the experiences of a series of ‘zine making workshops that the presenters curated, we consider how the experiences of the participants reflect Knowles (1968) key assumptions about adult learners and his four principles of andragogy: self-concept, experience, orientation to learning, and readiness to learn.

Keywords: zines, andragogy, pedagogy, empowerment, DIY, creative communities.

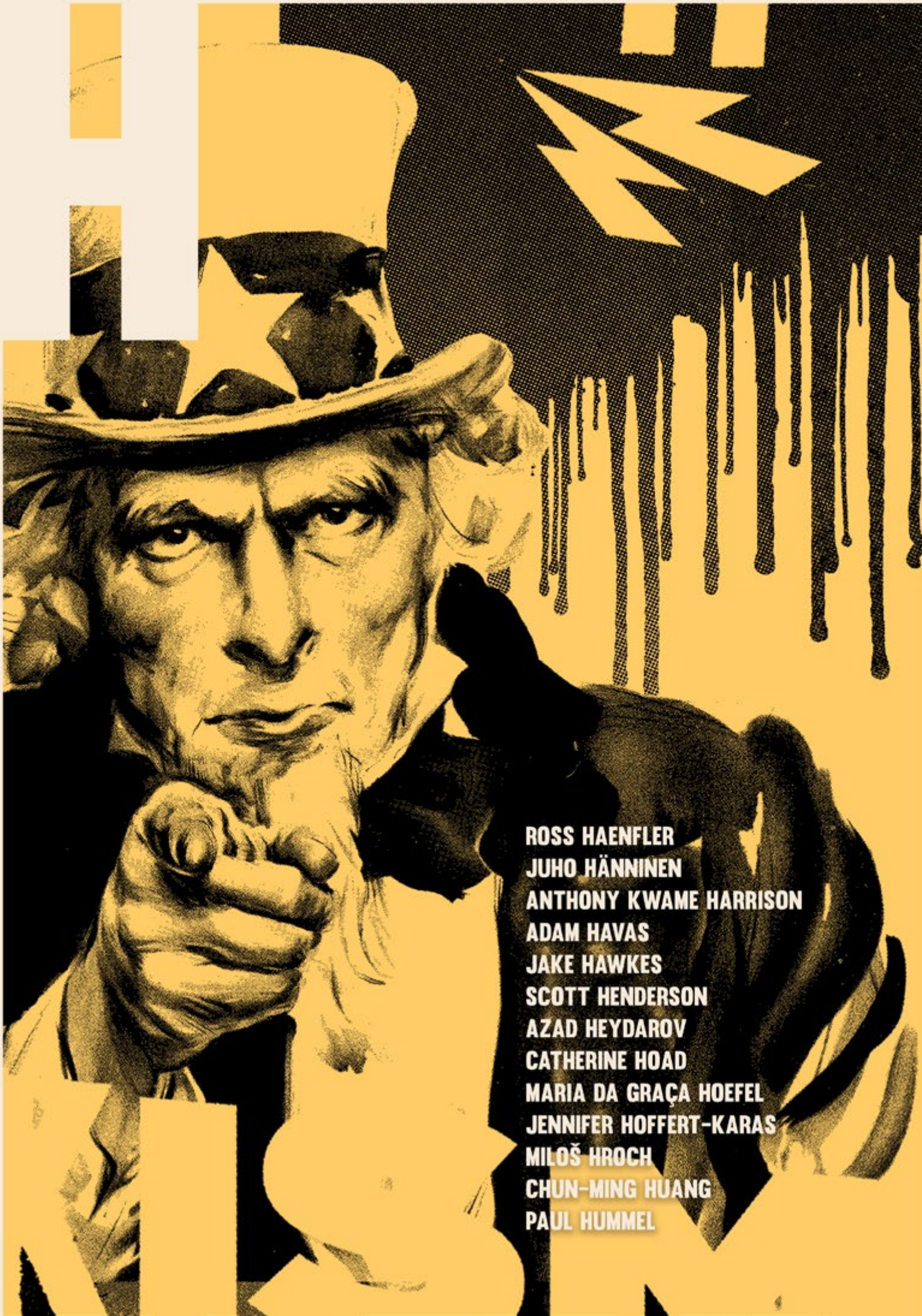
ALTERMETROPOLIZATION AND GEOGRAPHIC INFORMATION SYSTEM (GIS): SOCIAL INNOVATIONS, DIY, UNDERGROUND AND TERRITORIES

Alexandre GRONDEAU, Aix-Marseille University, France
Lisa MILLE, TELEMMe - Time, Spaces, Languages of Southern & Mediterranean Europe Laboratory, France
Théo SHAYER, TELEMMe - Time, Spaces, Languages of Southern & Mediterranean Europe Laboratory, France

Abstract

By drawing on and hybridizing notions such as urban commons, social innovation, movements claiming new forms of civil rights, social and circular economies, new urban temporalities, municipalism and new forms of political organization, at any or all levels of territorial situations, altermetropolization opens up possibilities for framing and developing other city forms. At the TELEMMe Laboratory we are developing a geographic information system which makes it possible to locate, reference and analyse initiatives, actions and altermetropolitan places. In our communications we wish to present this GIS and how it allows us to better understand this new urbanization process: altermetropolization.

Keywords: DIY, urban commons, social innovation, undergound, altermetropolization.


ROSS HAENFLER
JUHO HÄNNINEN
ANTHONY KWAME HARRISON
ADAM HAVAS
JAKE HAWKES
SCOTT HENDERSON
AZAD HEYDAROV
CATHERINE HOAD
MARIA DA GRAÇA HOEFEL
JENNIFER HOFFERT-KARAS
MILOŠ HROCH
CHUN-MING HUANG
PAUL HUMMEL

PUNK ROCKERS BECOME DADDIES TOO, JUST TWO YEARS LATER: EVENT HISTORY ANALYSIS, A NOVEL APPROACH TO STUDY AGEING OF THE YOUTH CULTURE SCENES

Juho HÄNNINEN, European University Institute, Italy, Finland

Abstract

Sociologists debate the 20th-century structural changes impact on life course patternisation. The 'individualisation thesis' argues for more unique contemporary lives, but empirical studies show only modest alterations to the traditional life course. However, previous research rarely addresses the lifestyle factors theorised to drive changes in life course patterns. Recent studies on ageing 'youth culture' participants suggest that these lifestyle practices may increase life course individualisation by guiding behaviour during the transition to adulthood. The previous literature aims to rectify common misconceptions of the temporal and age-bound nature of pop-culture-based lifestyle participation and negative stereotypes of late-life participants and often uses ethnomethodological tools that are not optimal for longitudinal inquiry. Thus, the evidence of whether these lifestyles may mould life courses is, at best, fragmented. I address this gap and introduce novel methodology to the subculture research tradition. My study participants are Finnish male creative practitioners of the 1980's 'new wave' scene. I use original survey (n = 237) and narrative interview (n = 20) data, and pre-collected control data (European Social Survey). With event history models, I measure variance in the timing of transition events between the study populations. With theory-driven qualitative content analysis, I investigate the intra-life course mechanisms contributing to the observed differences. The results show alterations, especially in family formation, indicating increased variance, yet they are inadequate to support the individualisation claims. The results also highlight a need for more inquiry following the logic of methodological individualism within the subculture research tradition.

Keywords: individualization, life course, ageing, youth culture, methodological individualism.

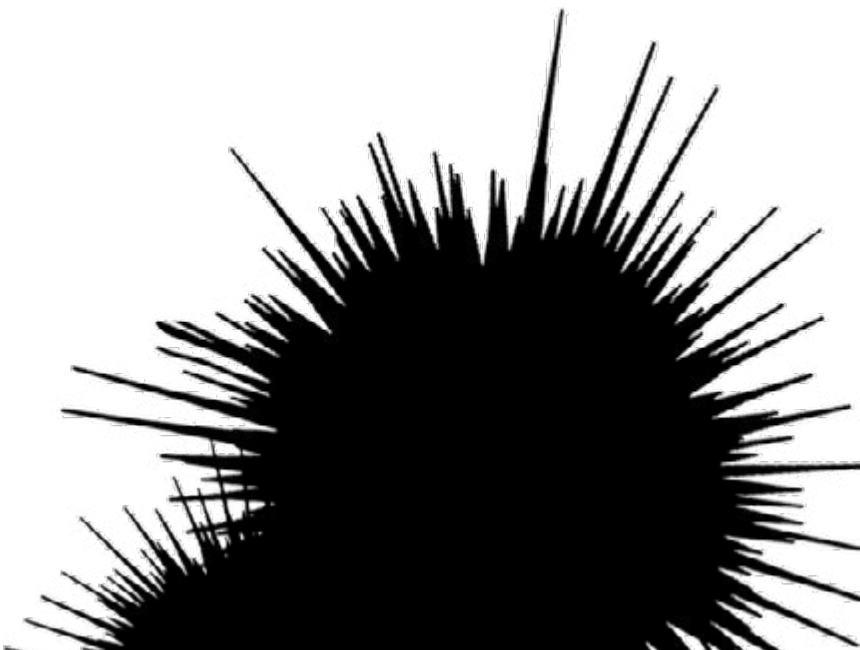
DIY DEI: THEORIZING BOTTOM-UP INCLUSION EFFORTS IN MAINSTREAM INSTITUTIONS THROUGH THE CASE OF HIP-HOP COLLEGE RADIO

Anthony Kwame HARRISON, Virginia Tech, United States

Abstract

Within the context of US higher education, discussions surrounding Diversity, Equity, and Inclusion (DEI) are increasingly prevalent. Nearly all college and universities have DEI (or equivalent) offices and statements. In this presentation, I use the historical example of hophop-oriented college radio as a bottom-up, student led initiative to address DEI concerns on US college campuses during the late 1980s and early 1990s (Harrison 2016). At a time when institutions were slow to adjust their organizational structures and when university administrators, by and large, lacked the conviction and insight to implement effective inclusivity measures, African American students took it upon themselves to utilize college radio as a means to carving out welcoming spaces and cultivating communities of support. By foregrounding this case study, I consider how under-represented student communities can take a Do-It-Yourself approach to deploying cultural products like music and social media as a means to addressing some of their DEI challenges. My argument is premised on the belief that top-down institutional investments in DEI-work are suspect, at best, and susceptible to the changing winds of tumultuous political climates were nativist, white supremacist, and Fascist regimes are increasingly on the rise. While this presentation focuses primarily on US higher education, parallel DEI climates exist outside the US as well as outside of higher education. These considerations, therefore, have broader applicability to a range of dominant organizations/institutions where concerns around inclusion and equity arise.

Keywords: DIY, inclusion, race/ethnicity, radio, music higher education.



RITUALS OF RESISTANCE, TRANS-GENERIC UTOPIAS, AND THE LIMITS OF FREE-(IDI)OMS: THE CULTURAL POLITICS OF BARCELONA'S FREE IMPROVISATION SCENE

Adam HAVAS, University of Barcelona, Spain

Abstract

Based on ongoing ethnographic research in Barcelona, this talk aims to explore the tensions between 'non-idiomatic' free improvisation performances and radical cultural critique, with a particular emphasis on the experiences of immigrant artists. Informed by the concept of 'plural habitus' and crossdisciplinary works on the extramusical meanings of improvisative musicality, alongside 30 hours of interviews and ethnographic fieldwork, musical practices within the scene are understood as ephemeral music acts of 'performance rituals' hosted by the city's loosely connected network of cultural centers and jazz clubs. The study, therefore, contributes to a novel conceptualization of 'free improvisation' that encompasses contemporary forms of cultural critique addressing aesthetic hierarchies and a range of grassroots forms of social organizations countering the neoliberalization of the cultural field. This work also contextualizes scene dynamics in Barcelona within a broader European soundscape of (free) improvisation to illustrate how this Abstract musical form – which can also be interpreted as a critical response to canonized forms of jazz and popular music – articulates social tensions associated with the challenges of late capitalism. Rather than providing a comprehensive interpretation of these ephemeral acts of resistance, my objective is to pose pertinent questions regarding the cultural motifs of radical musical experimentation, seeking to transcend genre-, gender-, 'race'-, and place-based boundaries to create a utopian realm of musical encounters. By examining the intricate dynamics of free improvisation, this research offers insights into the transformative potential of these musical practices and their broader implications for social and cultural change.

Keywords: free improvisation, jazz diasporas, utopia, musical habitus, DIY.

CAT TALK: ROCKABILLY, PSYCHOBILLY, AND NOSTALGIC AMERICANISATION IN 1980'S LONDON

Jake HAWKES, Central Saint Martins, University of the Arts London, England, United Kingdom

✖ *Abstract*

1980's London was dominated by the new romantics, synth-pop, and the emergence of rave as a seismic force in youth culture. 1980's London was also home to an explosion of revivalist subcultures, including rockabilly and its horror-inspired evolution, psychobilly. This paper will examine 'DIY' rockabilly and psychobilly ephemera such as fanzines, looking at how primary evidence generated by the participatory aspects of the subcultures can provide an insight into American influence on youth culture in the period. By utilising zines made by members of the subculture at the time, this paper will uncover subcultural expression which has not yet been the subject of serious academic study, showing a side of the 1980's which is often ignored in favour of the future-facing androgyny of synthpop on one hand, and the explosion of post-punk bands which constituted much of the accepted canon of the underground on the other. By examining rockabilly and psychobilly, a link will be made between the Americanisation of underground youth subculture and the subsequent bubbling up of this US influence into mainstream youth culture. Alongside this, the paper will explore why this influence was rooted not in the present day but instead tapped into a nostalgia for a mythical 1950's of jukeboxes, roadside diners, and rock 'n' roll.

Keywords: rockabilly, psychobilly, americanisation, nostalgia, London.

STICK IT WHERE THE SUN DON'T SHINE: SOLARPUNK AND THE SIGNIFYING NATURE OF PUNK

Scott HENDERSON, Trent University Durham, Canada

✖ *Abstract*

Emerging about a decade ago, Solarpunk is described, in the Solarpunk manifesto as 'a movement in speculative fiction, art, fashion, and activism that seeks to answer and embody the question 'what does a sustainable civilization look like, and how can we get there?''. With a style drawn from works including Studio Ghibli animated films, board games, speculative fiction, and art, the aesthetic of Solarpunk embodies a creative activism that seems, at first glance, quite far removed from the supposed traditional signifiers of punk. Of course, those signifiers may no longer hold relevance, and more than fifty years since the emergence of punk, the homology that bound signifiers and ideology have long since separated. This paper seeks to analyse the way in which 'punk' as both movement and signifier is being employed by the practitioners and proponents of Solarpunk. With consideration of Dick Hebdige's early work around subculture and homology, Solarpunk's specific aesthetics, ideals, and media manifestations will be examined as a means of better understanding what might be seen as an emergent new youth subculture. The Solarpunk manifesto proclaims that "the punk' in Solarpunk is about rebellion, counterculture, post-capitalism, decolonialism and enthusiasm. It is about going in a different direction than the mainstream, which is increasingly going in a scary direction.' Can something that is absent much of the aesthetics of punk, and that promotes a positivity in relation to an overarching societal negativity, still be considered 'punk'?

Keywords: solarpunk, climate change, environment, homology, aesthetics.

LIKE SOME NEW ROMANTIC LOOKING FOR THE TV SOUND: THE IMPACT OF NEW WAVE AS A PERFORMANCE COMPLEX ON THE YOUTH CULTURE OF MEXICO CITY IN THE 80'S

José HERNÁNDEZ, Metropolitan Antonumous University, Mexico
Riwes CRUZ, Metropolitan Antonumous University, Mexico

Abstract

Like several scenes or genres within pop music, new wave marked a generational rupture that contemplated a change in pop's aesthetic and critical discourses, affecting public, industry and media reception and production. Like other occasions when this scene became a mainstream trend in the United Kingdom and the United States of America, many countries imported it and adapted it to their contexts, establishing an appropriation that generates new identities. Regarding the Mexican case, specifically in Mexico City, new wave as a performance complex set off as one of the vehicles to navigate towards the modernity that the growing Western globalization of the early 80s offered, as well as an opportunity to change the damaged cultural image of youth that prevailed until then in the country. Through the review of current and contemporary national and international publications and audiovisual documents of the moment; as well as interviews with the actors and public of this scene, I developed an analysis of the process of adapting new wave in Mexico City to define its participation in the transformation and creation of youth identities, and the role they play in the national connection with the globalizing trend already mentioned.

Keywords: mexican new wave, performance complex, youth identities, history of mexico.

EXPLORING COLLECTIVE DECISION-MAKING THROUGH THE LIVING CHESSBOARD

Azad HEYDAROV, University of Wroclaw, Poland

Abstract

'The Living Chessboard' reimagines the classic chess game as a collaborative, team-based experience, intertwining it with the world of devised theatre. This concept transforms each chess move into a collective team decision rather than individuals through a digital interface. It melds the strategic depth of chess with the narrative richness of theatre, creating a shared exploration of the unfolding consequences of collective decision-making in reflecting laboratory case studies. As a digital nomadism researcher, I investigate the project's multidisciplinary approach to storytelling and its relevance to DIY culture. By examining how digital technologies shape narrative structures and audience engagement, I aim to understand the project's implications for studying the new community of practices such as digital nomadism. Presenting at the KISMIF Summer School allows for exploring DIY culture aspects within 'The Living Chessboard' as our team develops the project through joining the sprints and accelerator programs organized by public stakeholders. Also, presenting the idea during the conference could engage scholars by showcasing its potential for community-building and narrative exploration. This presentation contributes to discussions on digital nomadism by highlighting new forms of cultural production and participatory storytelling in virtual spaces, fostering dialogue on DIY practices' evolution in the digital age.

Keywords: DIY cultures, participatory storytelling, narrative exploration, community-building.

BLACK MIGRANT WOMEN IN DIASPORAS IN BRAZIL: CARTOGRAPHY OF OPPRESSIONS

Maria da Graça HOEFEL, University of Brasilia, University of Porto, Brazil, Portugal

Abstract

The inequalities and oppressions inherited from colonialism and coloniality are notable in the current context and are revealed in the migration policies adopted globally and in Brazil. Discrimination stemming from colonial, patriarchal, and capitalist power, crystallised in Brazil, feeds back into the place of black women, who are historically subordinate in the hierarchy. Coloniality also established the domination (and abuse) of the bodies of black, indigenous, and mestizo women, which reveals the intersections between racialisation, gender, and sexuality. Intersectionalities are reflected in the daily lives of black migrant women from countries in the Global South, whose experiences are immersed in situations of violence, inequality of access to public policies, and human rights violations. Faced with this problem, this presentation aims to reveal the oppressions of class, nationality, migratory status, and sexual orientation experienced by black women in the diaspora in Brazil in the light of intersectionalities to subsidise the development of public policies that guarantee the human rights of this population. In addition, it articulates processes of permanent health education for SUS primary health care professionals, intending to qualify the National Policy for the Integral Health of the Black Population concerning policies aimed at the population of black migrant women.

Keywords: black women, migrants, diaspora, intersectionalities.

LEGACY OF THE MERCADO DO POVO PANEL: STORIES, ARTISTIC EXPRESSIONS AND ARTISTS' RESISTANCE

Maria da Graça HOEFEL - University of Brasilia, University of Porto, Portugal, Brazil
Denise Osório SEVERO - University of Brasilia, University of Porto, Portugal, Brazil
Paula GUERRA, University of Porto, Faculty of Arts and Humanities, Institute of Sociology, DINÂMIA'CET-Iscte, CITCEM, CEGOT, Griffith Centre for Cultural Research, Portugal
Maria dos SANTOS – University of Porto, Faculty of Arts and Humanities, Portugal
Maria João LIMA – University of Porto, Faculty of Arts and Humanities, Portugal
João Vasco Castro PEREIRA – University of Porto, Faculty of Arts and Humanities, Portugal

Abstract

The Mercado do Povo Panel is a collective work painted on 10 June 1974 at the Galeria de Arte Moderna in Lisbon by 48 artists, whose significance was marked by the celebration of the 25 April Revolution and the end of 48 years of fascist dictatorship in Portugal. The Democratic Movement of Plastic Artists promoted this panel, which has become emblematic of revealing the first artistic manifestations realised after the revolution. This research aims to analyse the path, history, creative experiences, expressions, resistance, and the fight for democracy undertaken by artists Teresa Dias Coelho, Emília Nadal, José Aurélio, Lima Carvalho, David Evans, Sérgio Pombo, Teresa Magalhães, Guilherme Parente, Eurico Gonçalves and Joao Abel Manta. The preliminary results highlight the significance that the experience of building the People's Market Panel had at that historical moment for these artists, with emphasis on aspects relating to celebrating the joy of the revolution, the fall of fascism, and the conquest of democracy; the importance of the Democratic Movement of Plastic Artists throughout the process of fighting for democracy and in the immediate period after its return; the role of the arts as a driving force behind processes of political-ideological formation; the expansion of graphic arts linked to post-revolution political discussion.

Keywords: art, politics, revolution, democracy.

LEIPZIG IN BLACK – WAVE-GOTIK-TREFFEN AND THE CITY OF LEIPZIG

Jennifer HOFFERT-KARAS, Wave Gotik Trefen Festival, author and photographer, Germany

✖ *Abstract*

Every year at Whitsun, over twenty thousand followers of the goth & industrial music scene flock to Leipzig. The Wave-Gotik-Treffen (WGT) is the world's largest gothic subculture event and celebrated its 30th anniversary in 2023. Goths come from far beyond Germany to listen to music, dance and experience Leipzig. The first WGT took place in 1992 in the Leipzig youth club Eiskeller and attracted around 2000 visitors. Today WGT takes place at dozens of locations throughout the city and draws roughly 20,000 visitors annually. It is now impossible to imagine the city without the WGT. Even initially skeptical Leipzigers repeatedly emphasize its unique atmosphere. The Leipzig Chamber of Industry and Commerce estimates that the event brings in around 4.2 million euros a year. For the 25th anniversary of WGT in 2016, Leipzig's City History Museum presented the multifaceted scene with the extensive exhibition *Leipzig in Black*. The museum interviewed visitors, organizers and even 'normal' Leipzigers about their experiences and adventures and gathered clothing and other objects to present not only the history of WGT and its relationship with the city of Leipzig, but also to provide a look into the music and scene for outsiders. This article uses the extensive interviews conducted by the museum, as well as updated interviews, and archived media articles and documentaries to explore the relationship between Wave-Gotik-Treffen and the city of Leipzig and how it has evolved over three decades. Findings include an increased tolerance and even a fascination by citizens developed over time; the goths changed as well over time opening up, and a gradually softening some of their rigid subcultural expectations, particularly pertaining to fashion. The analysis concludes that the relationship is symbiotic, benefiting both the event and the city.

Keywords: Leipzig, Goth, Wave Gotik Treffen, Non commercial festival(s), German Dark Wave.

BEYOND THE MEANING OF ZINES: THE MATERIALITY OF PRAGUE ZINE SCENE

Miloš HROCH, Institute of Communication Studies and Journalism, Charles University, Czech Republic

Abstract

This presentation is based on the paper which studies the role of the material in four Prague-based zines. Studied zinesters come from different backgrounds, whether it is political activism, artistic field, or black metal, but they are linked through the materiality of the zines they produce. The analysis is theoretically embedded in the model of the discursive-material knot, which is a nonhierarchical articulation of the discursive and the material, and it is contextualized by a reflection on post-digital culture, which allows revalidating the role of the material in zine production and distribution more. Thus, the paper attempts to enrich subculture studies with Latour-inspired theoretical frameworks and calls for a deeper study of the materiality of zine scenes. The case study combines the analysis of personal interviews and zine content with an ethnography of the production and distribution processes, including zine fairs and intimate spaces such as bedrooms. The analysis shows how the alternative media discourse, with its focus on particular aesthetics and amateurism, intersects with networks of bodies, spaces, paper and related objects, many different machines and scarce capitals. This allows arguing that the material is omnipresent in zine production and distribution, also in intermaterial and transmaterial ways, but also that zines then use the particularity of this material component to signify their (sub)cultural specificity.

Keywords: zine materiality, discursive-material knot, post-digital culture, subculture studies, alternative media.

PLAYING TOGETHER, ART WORLDS AND THE CULTURAL AIR: TWO BANDS IN TAIWAN

Chun-Ming HUANG, National Chengchi University-NCCU, Taiwan, China

Abstract

Taiwan's indie music is dominating the local music scene, while art music, which used to be seen as reflecting middle-class taste, is losing its cultural significance. Two bands as case studies, this paper examines their development with the emergence of Taiwan's pursuit of its own cultural repertoire of identity. Sorry Youth is regarded as one of the most 'Taiwanese taste' indie bands, a new breed of cultural entrepreneurs, involved in the antiChina campaigns and in support of Taiwan's independence, who have benefited from the paradoxically political participation to take on cases for a living and to perform in a way that struggled between aesthetic autonomy and political practice. Academy of Taiwan Strings, a European-trained classical music ensemble, yet they are more like amateurs in society, earning a living as private music tutors; adhering to the rules of the art world but also constrained by it, wandering between the Western canonical repertoire and the limited social activities, still regarded as lacking Taiwanese flavour or 'rebellion'. This study reconceptualises Becker's (1963, 2008), Schutz's (1951) and Adorno's (1976, in Chamber Music) discourses to understand how the two bands experienced their own 'art worlds' operated in a regulated manner to maintain their legitimacy, while requiring to mobilise societal resources and negotiate identities, 'tuning in' to the social sphere, forming a more organic we-relation. This paper argues that musical interaction is inseparable from social cooperation, and is related to its 'cultural air', where musicians may absorb social changes with practices of creativity, resistance and conformity.

Keywords: Cooperation, cultural politics, cultural sociology, sociology of music, art worlds, amateurs, Becker, Schutz, Adorno, indie music, art music.

DIY FILMMAKING AT THE INTERSECTION OF POLITICAL ACTIVISM, MUSIC AND MIGRATION

Paul HUMMEL, Johannes Gutenberg-Universität Mainz, Germany

✖ *Abstract*

As a human geographer and DIY filmmaker, I explore the nexus of political activism and music. Doing music can be conceptualized as a means of political self-, but also group expression, reflecting on the musicians' environment and its challenges. Musicians are often seen as diplomats or ambassadors of change, as they share criticisms and thus contribute to the political agenda-setting of their communities. I believe that actively engaging with music through film can depict new ways of contextualizing musical performances in social settings. For this purpose, I offer insights on my film documentary *Raíces y Brotes* (2023) exploring the transformative political power of music in indigenous communities in Mexico. The film was co-created by local musicians and activists and examines how music is a vital tool for empowerment for indigenous communities in their everyday struggle for political participation. Drawing lessons from this project, I want to discuss best practices and mistakes for academic research. Especially, with regards to my own positionality in the discourse and power constellations while filming, I want to discuss the feasibility and efficacy of integrating participatory film methods and DIY practices into academia. The feedback from these discussions will be included in my new project focusing on migrant musicians in Europe. Often overlooked in the European political discourse, they actively create musical third spaces to convey powerful narratives of resistance and futuristic vision. I argue that we tend to underestimate how strongly this music contributes to criticizing and thus actively influencing the policies of European migration regimes.

Keywords: human geography, music and migration, diy filmmaking, audiovisual storytelling, migration regimes.



DENIZ ILBI
THAÍS IVO

NOW AND THEN: ISSUES ABOUT GENDER AND JAZZ IN PORTUGAL

Deniz ILBI, Faculty of Arts and Humanities, University of Porto, Portugal, Turkey
Pedro CRAVINHO, Royal Birmingham Conservatoire, Birmingham City University, United Kingdom /Faculty of Arts and Humanities, University of Porto, Portugal

✖ *Abstract*

Responding to the tenth KISMIF conference call, this roundtable, co-organised by Deniz Ilbi and Dr Pedro Cravinho, explores issues of gender inequality in Portugal's past and present jazz scenes. Framed in the conference's theme, 'inter- and multidisciplinary approaches to socio-history, new social movements, gender, and culture', it examines barriers and gender identity in the current Portuguese jazz scene. Existing research reveals that jazz culture in Portugal was predominantly male until April 25, 1974, with women artists having a minor presence in the following decades (Cravinho, 2022). Associated with the celebration of the 50th anniversary of the military Coup d'état that overthrown the right-wing colonialist New State regime, to what extent does the ongoing underrepresentation of women in jazz in Portugal, either as instrumentalist or leaders, (still, continues to) perpetuate inequality? This roundtable, moderated by Dr Adam Havas (Marie Curie postdoctoral fellow at the University of Barcelona, Department of Sociology), will examine the impact of the dictatorship and the post-dictatorship periods on the underrepresentation of women jazz musicians in the Portuguese jazz scene. It will bring together Dr Pedro Cravinho (jazz scholar), Fátima Serro (jazz singer), Clara Lacerda (jazz composer and pianist), and Deniz Ilbi (PhD candidate) currently working on her PhD research project *Women Leading the Stage: A Contemporary Gendered History of Jazz in Portugal* (1966-2020), funded by the Portuguese Foundation for Science and Technology (FCT-2021-07645-BD).

Keywords: jazz, portugal, gender issues, women musicians, multi-disciplinarity.

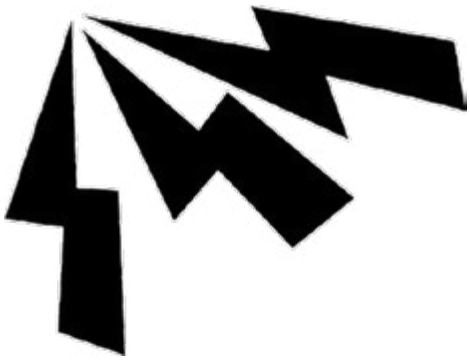
THE MIGRANT SELF: STORIES & PORTRAITS IN BLACK AND WHITE

Thaís IVO, University of Porto and Federal University of Itajubá, Minas Gerais, Portugal, Brazil

Abstract

In his posthumous book, Farewell, Drummond de Andrade (1996: 14) states: 'we carry things, the frame of our life, (...) in the most anonymous cell, a floor, a laugh, a voice resonates incessantly in our deep walls.' The aim of this communication is to explore the (un)framing of a photographic exhibition entitled *Portraits & Reports: Me, migrant* (Ivo, 2023), which involved third-country national migrants (TCN) and their peculiar experience of moving to a new territory: Portugal. Based on research into life stories and semi-structured interviews with migrants, particularities of the universe of migration were observed, delving into the resonances (Rosa, 2019) and rhythm analyses (Bachelard, 1993; Lefebvre, 2021) of individual explorers who left behind their homelands in search of a new phase of life. The critical analysis of readings on the authors and themes visited, as well as the interpretation of the aforementioned stories/portraits and interviews, question the migrant-(me)-space relationship. To this end, a libertarian philosophical-sociological vision will be drawn up that promotes reflections on Being and transitions towards social, aesthetic and political changes. The participation of migrants in artistic interventions with certain frequencies, such as a photographic exhibition, crystallises and can transform social relations and urban experiences, mobilising drifts towards interculturality, integration and inclusion in a new territory.

Keywords: photography, activism, migrants, artivism.





MARIA EDILENE DE JESUS
MIAOJU JIAN
TIANYU JIANG
JANELLE JOHNSTONE
KRISTIAN JONES
PAULO DE OLIVEIRA
RODRIGUES JÚNIOR

TERRITORY, DECOLONIALITY AND THE SPACE OF PLAY

Maria Edilene de JESUS, Federal University of Mato Grosso, Brazil

Abstract

Just the concept of teaching is a box to be explored, so is theatre for children and young people. Therefore, the defense of an increasingly decolonial dialogue, that could speak to the social, historical, economic, and political issues of each space and community in the creation of theatre for and with children and young people. I`m drawing up a dialogue from my place of enunciation as a black research artist teacher from the inner city in the state of the Mato Grosso, in order to discuss and reflect on the problematizations of the performing arts as a transformative practice of theorizing, whose experience informs theory and concepts, not as an idea of essence, but of experience, building other possible correlations that can cross the different worldviews for scenic and creative construction with children. So, for the conference, I present a brief study, based on my research with Childhood 'Space to Play– theatrical experiments with children in Primavera do Leste – MT, Brazil', carried out at the Escola Municipal de Teatro – Sistema Faces de Ensino with primary and secondary school children from 2014 to nowadays. The artistic-pedagogical proposal Space to Play is based on the concept of staging as a pedagogical practice, a term coined by Ingrid Koudela (1992) in her work with children, where methodologically I propose investigating the child's perspective in friction with the theatre. To do this, I analyse how play merges in spaces dedicated to children's play as a place of presentation, in other words, I'm interested in reflecting on the idea that the same place that children play, they also present themselves.

Keywords: theatre, children, pedagogy, decoloniality.

RISING AND FRAGILE: RECONSIDERING DIY ENTREPRENEURSHIP AND SUBSIDYISM IN TAIWAN'S INDIE MUSIC SCENE

Miaoju JIAN, National Chung Cheng University, Taiwan, China

✖ *Abstract*

The indie music scene in Taiwan has evolved into a driving force for musical innovation and industry growth since the early 2000s, thriving in the 2010s. Rock music festivals, particularly popular among young audiences, showcase main performers from both local and Asian indie bands. Some indie bands have successfully transitioned into the mainstream market, some regularly winning mainstream music awards since 2017. The trend of producing, distributing, and promoting music in a DIY (Do-It-Yourself) manner within the realm of independent music has become a globally prominent facet of mainstream cultural production (Jones, 2021; Frenneaux, 2023), representing the alternative choices for a DIY career (Bennett, 2018). This ascent has been further propelled by the government's substantial popular music subsidy policies, in Taiwan, over the past fifteen years (Jian & Zhang, 2012; Jian, 2013, 2018, 2020). This article delves into the dynamics of entrepreneurship and subsidyism within the context of Taiwan's music and social culture, shedding light on the emerging power dynamics in the music industry, along with the nuanced shadows of subsidyism. As some researchers have suggested, with DIY entrepreneurship becoming mainstream in the new music business landscape, new power dynamics and competition rules have surfaced (deWaard, Fauteux, & Selman, 2022; Frenneaux, 2023). In Taiwan, the resilience of the independent music ethos has become increasingly fragile and less visible, replaced by a growing zeitgeist of subsidyism among both established and emerging music practitioners who perceive securing government subsidies as the new norm. The tension between DIY entrepreneurship and subsidyism warrants reconsideration.

Keywords: DIY ethos, entrepreneurialism, subsidyism, popular music policy, independent music.

‘DO YOU KNOW WHEN THE DRAG PERFORMANCE STARTS?’: EXPERIENCING THE QUEER CLUB NIGHT IN SHANGHAI

Tianyu JIANG, University of Music and Performing Arts Vienna, Austria

✖ *Abstract*

Zooming into the thriving queer club scene in China in recent years, one would probably encounter the name ‘Medusa’ with its vibrant visuality soaked in glitter. Launched in 2016 at Club Elevator in Shanghai, Medusa aims to shift the city’s queer nightlife from gayfriendly to gay-driven. Over the years, the party has attracted increasing attention as it started regularly incorporating drag performances into the program. In 2021, the team launched its record label and collaborated with emerging producers in China’s electronic music scene. Nevertheless, my fieldwork (2020 to 2023) delved deeper into the multilayered experiences at the party, revealing complexities beyond its vibrant visual branding and publicity efforts. Working with ethnographic field notes of observations and conversations during the party night, as well as unstructured and semi-structured interviews with partygoers, DJs, and event promoters taken outside the club environment, this paper recognizes the nuanced experiences and, in general, the varied thoughts and attitudes—told mainly by participants who identify as women and non-binary—towards the current drag-performance oriented queer scene in the city. I agure that, while Medusa has contributed substantially to the vitality of Shanghai’s queer nightscape with its supportive space for queer aesthetic expressions and creativity, it is important to acknowledge and address the plural and multi-layered experiences that are often overshadowed by the temporal utopian performativity. These varied embodied narratives open up the necessary critical inquiries into issues within queer club scenes, such as tendencies of homogeneity, risks of commercialization, and challenges of sustaining queer-feminist sociality.

Keywords: club scene, drag, utopian performativity.

UNDOING GENDER(S): SUBJECTIVITIES, (CIS)THEMIC RUPTURE AND CONTEMPORARY ARTISTIC-MUSICAL MANIFESTATIONS IN RELATION TO CONTEMPORARY DEMOCRACIES

Paulo de Oliveira Rodrigues JUNIOR, Federal University of Juiz de Fora, Brazil

Abstract

This article investigates the temporary scene, between 1994 and 2011, that surrounded Miss Gay Brazil in the city of Juiz de Fora, the main gay beauty pageant in Brazil, mobilizing a series of events in relation to fashion, appearances, market and music, especially among young people and members of the LGBTQ community. Since the city is located in the inland region of the country, this community witnessed a lack of LGBTQ – focused products and activities, therefore being influenced by prevalent do-it-yourself culture. and articulating a new scenario for the city with fewer than 600,000 inhabitants. Thus, we observe the intersection between fashion, identity, and DIY, exploring how fashion - here, we refer to the market, attire, and appearances - related to gender expressions and self-expression of LGBTQ people, beginning with the concept of DIY in a context where mass production for LGBTQ people was still uncommon. The contest, which began in 1977 and was the brainchild of hairdresser Chiquinho Mota, helped bring a large movement of LGBTQ people to the city of Juiz de Fora in the state of Minas Gerais and was made an intangible cultural heritage in 2007 by a municipal decree issued by Mayor Alberto Bejani. The justification was that the event had an economic, cultural, and artistic impact on the municipality, becoming the city's biggest festival, bringing together more than 3,000 people in the second or third week of August and, in the last edition, the circulation of a speculated R$7.5 million, approximately US$1.483 million.

Keywords: Fashion, gender, LGBTQ, juiz de fora, miss brasil gay.


ESRA KARAOL
FRANK KIMENAI
JEROEN DE KLOET
KSENIJA KOMAZEC
ANCE KRISTĀLA
ROBIN KUCHAR

PAVING THE WAY FOR THE NEW BREED OF BAD SEED - MAPPING AND SCALING THE TRANSFORMATIVE POTENTIAL EMERGING FROM THE NICHES OF THE DUTCH POPULAR MUSIC ECOSYSTEM

Frank KIMENAI, Erasmus University Rotterdam, Netherlands

Abstract

Change often starts in niches - places in an ecosystem where bonds are looser, conventions less strict, and barriers for participation lower. They are the natural habitat for DIY culture and are quintessential for experimentation and the flourishing of new, unconventional ideas. It is here where 'Seeds of Change' emerge: niche initiatives with the potential to initiate systemic change towards a positive future. Our research focuses on the potential of Seeds of Change to take on systemic issues such as power imbalances, inequality and lack of diversity and inclusivity, and transform the Dutch popular music ecosystem towards a more equitable, sustainable and resilient future. We developed an approach where we map, qualify and suggest appropriate scaling strategies for the Seeds, and determine their change potential. Through an online survey we collected 69 Seeds, tackling challenges from gender equality and environmental sustainability to fair use of emerging digital technologies and new music production and distribution strategies. Preliminary results show that 21 Seeds target the values & beliefs level of the music ecosystem. These Seeds have the highest potential to initiate systemic change and often use capacity building or education strategies to create their impact. In addition, we will analyse the appropriate scaling strategies for these Seeds. We end by discussing how to maintain the (often DIY rooted) ethics and values of the Seeds in this scaling process.

Keywords: transformation, niche, music, future, ecosystem.

BARS, BEATS, BROTHERHOOD: EXPLORING HIP- HOP'S ART WORLD

Ance KRISTĀLA, Latvian Academy of Culture, Latvia
Lote Katrīna CĒRPA, Latvian Academy of Culture, Latvia
Sabīne OZOLA, Latvian Academy of Culture, Latvia

Abstract

Howard Becker's concept of the art world can be applied to creative subcultures, such as hip-hop subculture, by understanding it as a network of people whose cooperative activity, organised via their joint knowledge of conventional means of doing things, creates artworks (Becker, 1982, X). Within hip-hop's realm, H. Becker's theory of collective action illuminates three dimensions, defined within the context of this research - collaborative songwriting, inter-rapper narrative, and community support. Collaborative songwriting embodies the art world as artists merge talents to craft songs. Inter-rapper narrative reflects shared meanings and conventions by referencing other members of the subculture. Community support fosters solidarity and encouragement, amplifying artistic growth. H. Becker's concept of the art world provides a framework for understanding how individuals in creative subcultures come together to engage in collective activities and share their creations. Using the example of the Latvian rap scene which has surged in popularity in the past years - by March 2023, 8 out of the top 10 streamed albums in Latvia were rap, the paper aims to highlight the collaborative and meaning-making aspects of the art world within the creative subculture. By applying H. Becker's ideas, we aim to analyse the dynamics of creative subculture, its interactions, and conventions within this artistic community through 10 rap albums rated best by rap enthusiasts on the website hiphops.lv in 2022. As a result of thematic analysis conducted on 10 selected albums, the most frequent themes outlined the aforementioned dimensions of collective action in hip-hop subculture.

Keywords: creative subculture, art worlds, rap scene, collective action.

DIY CULTURE VS. CULTURAL ECOSYSTEM – THE 'OFFICIAL' DISCOVERY OF ALTERNATIVE PRACTICES IN CULTURAL POLICY?

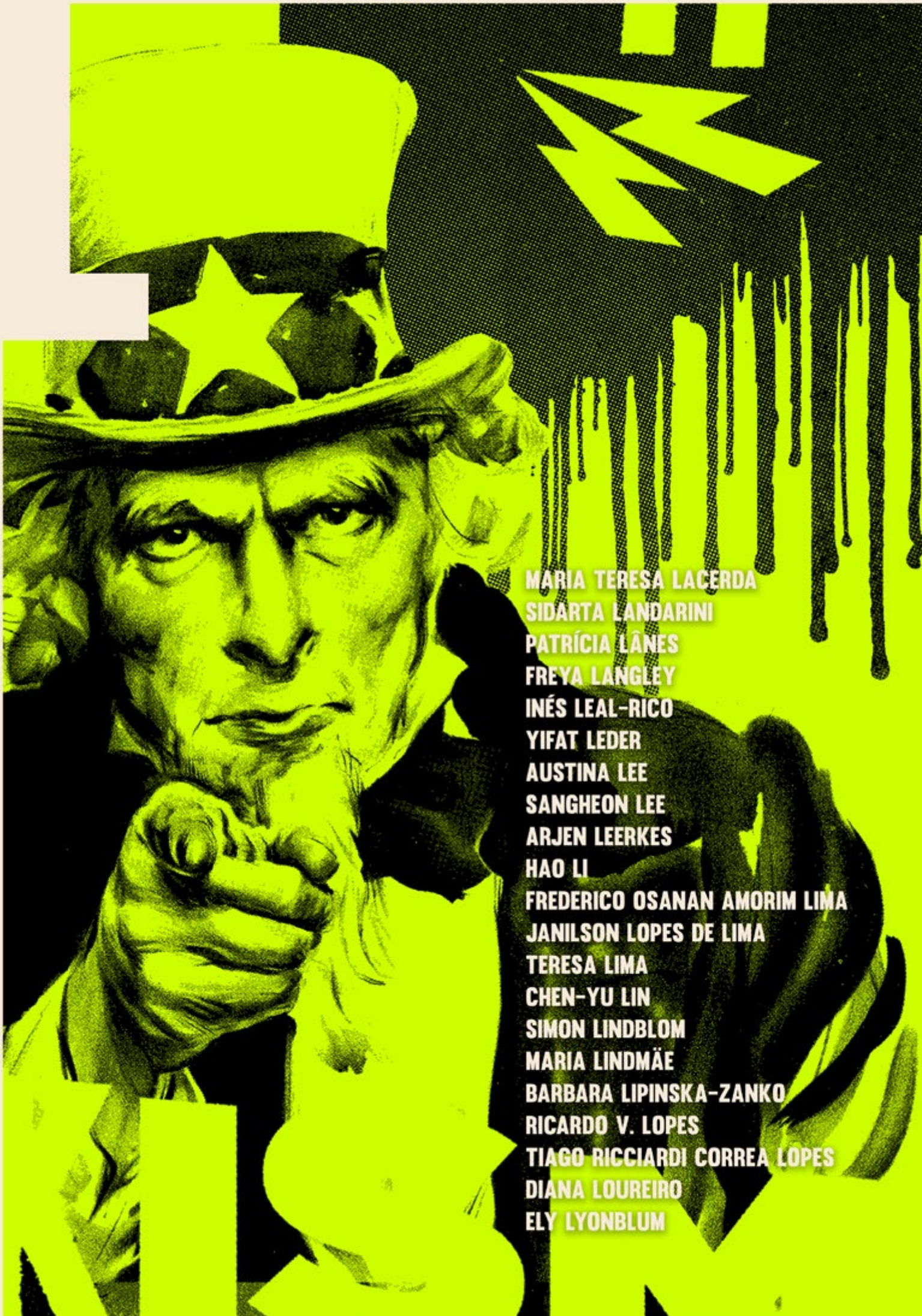
Robin KUCHAR, Leuphana University Lüneburg, Germany

✖ *Abstract*

Since the beginning of the 2010's, the notion of cultural fields and sectors as ecosystems has been increasingly gaining popularity – especially among cultural policy and creative industries concept. While the theoretical framework of cultural ecosystem itself often remains black boxed, its use increasingly proclaims an integrative perspective for all kinds of cultural practices in policy and an increased consideration of social and cultural values in cultural production. Basing on this, the paper discusses some questions in terms of possible consequences of ecosystem related thinking in cultural policy and what this could mean for DIY based cultures. Might an ecological approach to culture mean a democratization in terms of funding and 'official' appreciation of alternative cultural practices? In which way ecosystem related concepts might be seen as opportunity or risk for institutionalization of underground practices at the same time? Or refers this trend just to another story of exploiting symbolic values and memories of scenes and underground cultures in urban cultural policy?

Keywords: cultural ecosystem, black box, cultural policy, cultural democracy, exploitation of DIY practices.





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SIDARTA LANDARINI
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FREDERICO OSANAN AMORIM LIMA
JANILSON LOPES DE LIMA
TERESA LIMA
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SIMON LINDBLOM
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TIAGO RICCIARDI CORREA LOPES
DIANA LOUREIRO
ELY LYONBLUM

FROM SILENCE TO SONG: CREATION OF MUSIC ALBUMS BY INDEPENDENT QUEER PORTUGUESE SINGER-SONGWRITERS IN CONTEMPORARY PORTUGAL

Maria Teresa LACERDA, School of Arts and Design, Polytechnic University of Leiria, Portugal
João Rodrigues e SOUSA, School of Arts and Design, Polytechnic University of Leiria, Portugal

✖ *Abstract*

This presentation explores the creation and editing of albums featuring original music by queer singer-songwriters in Portugal during the period from 2020 to 2023, a time marked by the profound impact of the coronavirus pandemic. The study is based on three case studies and employs an ethnomusicological fieldwork methodology, which involves observing and occasionally participating in rehearsals, recording sessions, and live performances, as well as informal conversations and semi-structured interviews with the artists. Drawing from gender and sexuality studies (Taylor 2012; Freitas 2013; Paes and Sarrouy 2022; Guerra 2022), this research seeks to uncover the artistic choices made by these singer-songwriters, their struggles for recognition within their peer group and the broader Portuguese music landscape still largely influenced by heteronormative norms, and their connection to the history of queer music in Portugal. Despite being 50 years after the Carnation Revolution of April 25, 1974, the research findings suggest that openly identifying as queer in the music industry continues to be perceived as a political statement, regardless of the artists' intentions in framing it (or not) as such. This research sheds light on the enduring significance of queer identities in the contemporary Portuguese music scene.

Keywords: artistic choices, independent artists, music albums, singer-songwriters, queer.

THE WOMEN'S SELF-ORGANISATION (DO-IT TOGETHER) OF BRAZILIAN PRODUCERS TO RELEASE THE LOFI HIP HOP COMPILATION 'CAFUNÉ'

Sidarta LANDARINI, Federal University of Rio de Janeiro, University of Porto, Faculty of Arts and Humanities, University of Aveiro, Brazil, Portugal

Abstract

Cafuné is a 10-song lofi hip hop compilation, completely self-organised by Brazilian women producers, which was released on 8 March this year. This paper will present the producer's perspective on the process of organising the collection and composing their songs. This data comes from qualitative interviews conducted as part of a larger ethnographic study into the expressive form of lofi hip hop. The aesthetic choices of the songs, the chosen visuality and their perceptions of the genre in the lofi hip hop scene will be discussed. Lofi hip hop is an expressive, primarily sonic form that was born in mid-2015. Its priority performance locus is on Internet. Sonically, it can be summarised as carrying aesthetic heritage from the traditions of Hip-Hop, Lo-Fi and genres born on the Internet, such as vaporwave and seapunk. In the case of Brazilian lo-fi hip hop, it has its own characteristics that differentiate it from the 'classic' model, such as greater use of sampling with singing/voice and references to samba and bossa nova. During the Covid-19 pandemic, the number of listeners and producers grew exponentially around the world. So, has gained greater prominence in the media, as it is interpreted as a sound that relieves anxiety and helps people get through that period. This context has led to the growth and strengthening of the Brazilian lofi hip hop scene. In this sense, this work seeks to give a voice to the women who participate in this scene.

Keywords: Do-It-Together, lofi hip hop, women, politic, DIY.

RACIAL CONFLICTS AND URBAN ART: DISPUTES OVER MEMORY ON CITY WALLS

Patrícia LÂNES, Rio de Janeiro State University, Brazil

✖ *Abstract*

This communication analyses the relationship between memory, art and the city, taking into account the presence of racial themes and their conflicts. To this end, I take NegroMuro project, created by cultural producer and researcher Pedro Rajão and visual artist Fernando Cazé, as the main subject. The initiative calls itself 'black cartography' through 'urban muralism' and pays homage to personalities from black culture in Brazil who are portrayed in large murals spread across neighborhoods in the central and northern zones of Rio de Janeiro city. The work in question uses documentary research on black women and men in the world of music, politics, performing arts, etc. and urban visual art in monumental dimensions. It thus establishes counterpoints with other images and objects present in the urban environment that represent cisgender white men from the cultural and economic elites considered to deserve tribute. It is worth investigating how the interventions carried out by the duo change the urban landscape, framing memory based on the contemporary debate on Brazil's 'colonial heritage' and the displacement of the racial debate that today challenges society to rethink the place of black men and women in society in the past and in the present. Collective memory is understood here as in permanent dispute and construction and urban space as indispensable for its creation. The murals analysed participate in creating the link between barely visible stories and the demand for other ways of conceiving and telling such stories through art.

Keywords: memory, art, city, politics, performing arts.

REARTICULATING IRWIN'S SCENE: TRANSFORMATION, RESISTANCE, AND RENEWAL IN MUSIC SCENES

Freya LANGLEY, Griffith University, Australia

✖ *Abstract*

In *The Natural History of an Urban Scene* (1973), John Irwin observes four distinct phases in the evolution of a scene, as it transitions from being a localised, subculture-like formation, to a widespread, all-encompassing lifestyle, to being 'reincorporated' into the mainstream as a commodity (Hebdige 1979): articulation (or formation), expansion, corruption, and decline. Previous scholarship understands a scene's transformation as a linear process, with the decline marking its 'reincorporation' into the mainstream. I contend that the decline of a scene does not amount to its death and that its participants are able to creatively respond to phases of corruption and decline by rearticulating new subculture-like forms. I therefore propose rearticulation, as a fifth phase to Irwin's theory. Drawing on ethnographic observations and interview data from my doctoral research on Australian music scenes, I explore the cyclical evolution of music scenes using Irwin's framework. Engaging with both subculture and scene scholarship, I reimagine the scene as an ecology, comprised of subcultural, scene and industrial elements that operate cyclically, rather than linearly. Irwin's understanding of scenes as dynamic spaces that transition through distinct phases and waves in participation has been largely overlooked by both subculture and scene scholars. However, I suggest it forms a useful basis for understanding cyclical patterns of transformation in music scenes and bridges the long-debated incompatibilities between subculture and post-subculture theories. The addition of rearticulation to Irwin's framework acknowledges the dynamism and fluidity of music scenes and their participants' capacity to create new cultural expressions out of the ashes of old.

Keywords: scene, subculture, theory, resistance, renewal.

SIGNS OF RESISTANCE: CITIZEN POWER IN THE FIGHT FOR ADFREE CITIES

Inés LEAL-RICO, University of Alicante, Spain

Abstract

The role of citizen movements in redefining urban landscapes has become a cornerstone in the field of contemporary urban planning. The pervasive spread of advertising into public domains has underscored significant concerns related to visual, mental, and environmental contamination. A discernible lack of political initiative to address these issues has catalysed the formation of various grassroots movements demanding clean, democratic, and community-focused public spaces. This paper delves into the increasingly vocal demands for advertising bans within cityscapes, reclaiming public spaces from commercial interests. It traces the historical trajectory of outdoor advertising prohibitions, starting with notable instances such as São Paulo's 2006 ban, and examines the evolution of such advocacy to its present form. The analysis extends to the Adfree Cities, a network of groups challenging corporate outdoor advertising and reclaiming public space for art, community and nature. By examining this movement, the research uncovers the dynamics of how community-led initiatives can drive legislative changes, underscoring the pivotal role of a do-it-yourself (DIY) ethos in empowering local communities to reimagine and reshape urban aesthetics and ethics. The findings indicate a synergy between various groups and movements on a global scale, fostering activist communities that thrive on resource sharing, collaborative efforts, and a targeted approach towards engaging policymakers. Furthermore, it highlights an inseparable link between the campaigns against urban advertising and the broader advocacy for essential social rights and climate change mitigation.

Keywords: DIY-urbanism, outdoor advertising, social movements, Adfree cities, environmentalism.

GOD IS A DJ: THEMATIC ANALYSIS OF POPULAR MUSIC FESTIVAL TRAVELERS' EXPERIENCES THROUGH VICTOR TURNER'S FRAMEWORK OF PILGRIMAGE

Yifat LEDER, Erasmus School of History, Culture and Communication, Erasmus University Rotterdam, Netherlands

Abstract

The research attempts to study popular music festival tourism through the lens of pilgrimage. This perspective merges Turner's 'structure and anti-structure' model (1969) with Turner and Turner's pilgrimage framework (2011), which requires a meaningful spatial transition. At the same time, many of the music festival tourism scholars who utilized the first, most neglected to incorporate the latter. The study designed as semi-structured interviews and conducted with ten respondents who met strict criteria of traveling across two national boundaries to international popular music festivals. This criterion was significant as special attention was given to the four theoretical processes (i.e., inclusion-exclusion, liminality, communitas, and spatial transition), which were also thematically analysed using the Atlas.ti software. The study found that exterior cultural factors influenced the authenticity of the travelers' experiences. Specifically, gender and nationality are affecting inclusion-exclusion, and technological advances (cell phones) and low connectivity with the world affect both inclusion-exclusion and communitas. Notably, gender differences were prevalent in the ability of females to completely 'let go', due to safety concerns when consuming alcohol or drugs. While all analysed experiences incorporate the pilgrimage processes, they resembled the later framework of 'tourism magic' offered by Graburn (2004) more than to Turners' framework. However, the interviews were conducted at a time when many music festivals were canceled worldwide due to the COVID-19 pandemic, which might be the cause for the emergence of a nostalgic sub-theme.

Keywords: pilgrimage, structure & anti-structure, music festival tourism, live event experience.



TEACHING CHOIR WITH LOVE AS COUNTERCULTURAL PEDAGOGICAL PRACTICE

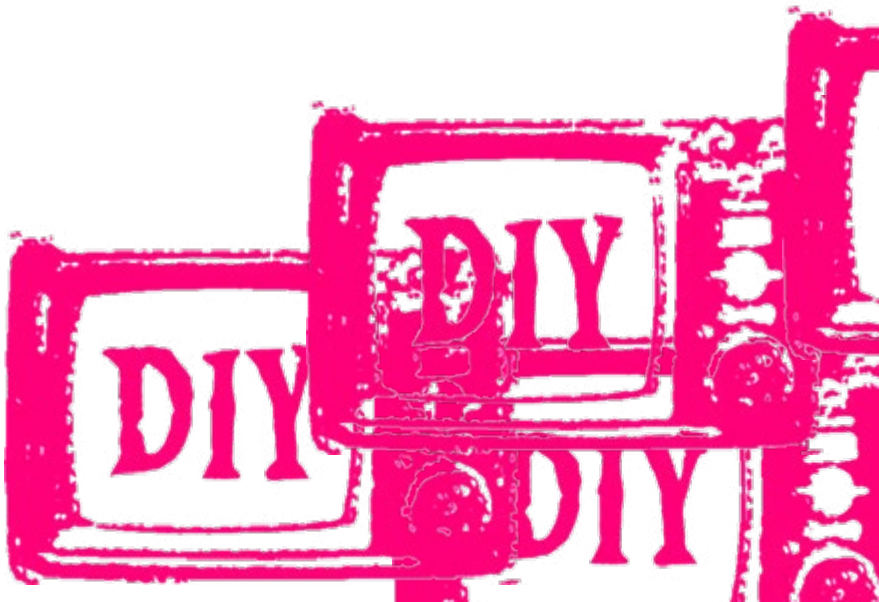
Austina LEE, Boston University, United States of America

Abstract

In this talk the presenter shares critical, discursive insight into a revealing autoethnographic research practice in which she provides examples of curating and facilitating DIY community music practices with youth in the choirs she conducts. The presenter is a music teacher at a high school in a relatively affluent community in Colorado, USA, with a culture of high achievement. Many students feel pressure to perform at high levels for acceptance to prestigious universities. Teachers feel pushed to demonstrate subject expertise by proving their ability to equip students to achieve. Negotiating these expectations while tending to the immediate physical, social, academic and emotional needs of the students she teaches often leaves her mentally and spiritually exhausted – a common experiencer among teachers across the US (Johnson, 2018) as we are held accountable to performance outcomes aligned with government-dictated standards – while attempting to holistically nurture the students in our care (Lee & Smith, 2023). Teaching with love compassion may hardly seem revolutionary, but in the presenter's context of a school district governed by a board with Christian Nationalist members, it epitomizes countercultural punk pedagogy (Dines 2015, Torrez, 2012), engaging youth in urgent contemporary counter cultural resistance/resilience through social, musical and artistic practices that nurture democratic citizenship. This talk is a reminder of the importance for educators of authentic connection (Hendricks and Boyce-Tillman, 2021) sharing our hearts and minds openly with ourselves and others – in order to serve our students better.

Keywords: choir, teaching, love, punk pedagogy, christian nationalism.





DIY REVIVAL: HARDCORE PUNK AND THE RESURGENCE OF AMERICAN INDIVIDUALISM

Sangheon LEE, University Gustave Eiffel, France

Abstract

In the aftermath of economic, political, and social turmoil of the 1960s and the early 1970's, American society was dominated by disillusionment, fatigue, and anxiety that led to an obsession with living for the present moment (Lasch 1979). People retreated into purely personal concerns, both physical and psychological, and lost consciousness of historical continuity. Consequently, the traditional protestant and individualist virtues such as work ethic, sobriety, self-discipline, and deferral of gratification were replaced by the search for immediate satisfaction and pleasure that could be obtained 'right now' in the consumer society—a new, radical individualism. Nowhere was this complacency more evident than in suburban middle-class residential areas, where American hardcore punk emerged as an act of rebellion. Young people formed their bands, labels, or fanzines, independently recorded, manufactured, and promoted music and other materials. Through this, they gained the power to control their own products against the conventions and interventions of the mainstream music industry. Ironically, the DIY ethics was justified and stimulated by the radical individualism, as it allowed them to withdraw from social or political issues and concentrate on their daily activities on a personal level or among a limited number of participants without ambition to a larger collective dimension. More intriguingly, hardcore punk participants and entrepreneurs revived a significant part of the old values of the American heritage —most of which the 1960's counterculture had despised—in their attitude and praxis, empowering themselves and building resilience.

Keywords: DIY ethics, individualism, USA, work ethic, self-discipline.



THE AUTHORIAL FORM IN THE TATTOO MARKET: ECONOMIC STRATEGIES FOR THE ENRICHMENT OF A COMMODITY

Janilson Lopes de LIMA, Federal University of Juiz de Fora, Brazil
Elisabeth Murilho da SILVA, Federal University of Juiz de Fora, Brazil

Abstract

This study aims to examine the economic dynamics underlying commercial enrichment in the market for authorial tattoos in the city of Recife, Pernambuco, Brazil, by borrowing the concept of 'enrichment economy' as theorized by Luc Boltansky and Arnaud Esquerre (2020). Providing a renewed interpretation of contemporary capitalism, the authors reveal its mechanisms for generating value and wealth. The notion of 'authorial' is becoming increasingly prevalent in our consumption patterns, standing out as a distinctive marker across various economic segments. This adjective describes products marked by creativity, originality, and the artistic expression of the creator, finding parallels in fields as diverse as gastronomy, fashion, vehicle customization, interior design, and furniture, in addition to, of course, the focus of this article: the tattoo market. In this scenario, authorial products are valued not only for their connections to art and culture but also for their social narratives, which rely on a valued past as an asset, giving them a traditional character. These items generally attract consumers endowed with significant cultural and financial capital (Bourdieu, 2007), capable of deciphering the cultural codes that underpin their value and willing to invest in their acquisition. This study employs ethnographic methods to investigate how tattoo artists in Recife utilize authorial aesthetics to enhance the value of their works. Thus, it questions: In what ways do tattoo professionals in Recife apply authorial strategies to enhance the value of their creations, situating themselves in a predominantly autonomous professional practice embedded in 'Do It Yourself' dynamics?

Keywords: tattoo market, authorial form, capitalism, commodity enrichment, ethnography.

SCATTERED AND CONCENTRATED - WHAT DRIVES EDGAR PÊRA?

Teresa LIMA, University of Minho, Portugal

Abstract

After four decades of artistic activity, which are the best approaches to Portuguese filmmaker Edgar Pêra? Born in 1960, the author can be described as a post-revolutionary, since there is no sign of conformism in his artistic attitude. The aim of this paper is to go through Edgar Pêra's life and career taking as a starting point his life story and a new film in progress. We rely on the pragmatism of Richard Shusterman and Nathalie Heinich to defend a point that favors the body as an agent and the sensations produced by the artwork. Right from the start, in the mid-1980s, the author was deeply influenced by the punk style of pop-rock bands, which he transferred to his filmic praxis. As a teenager, he took part in pitched battles between right-wing and left-wing factions at Lisbon's Liceu D. Dinis. His artistic and personal experience have been condensed into *Guerrilha,* a film that brings together a book, a personal story and Edgar Pêra's immense film archive. The book relates to FP25, the personal story is about a Edgar Pêra's colleague who was killed, and the film records are molecular compositions of the filmmaker. The mixture of fiction and reality is structural in Edgar Pêra, and this is definitely a perspective to consider in this investigation.

Keywords: cinema, Edgar Pêra, FP25, punk, revolution.

A DISEMPOWERED VERSION OF FREEDOM: WHEN TAIWAN'S MUSIC MEETS CHINESE CENSORSHIP

Chen-Yu LIN, Cardiff University, School of Journalism, Media and Culture, United Kingdom

✖ *Abstract*

The media censorship system of the People's Republic of China (hereafter, China) stands as the most extensive globally. In today's globalizing mediascapes, music censorship also transcends national borders. Taiwan, officially the Republic of China, is a de facto state in the East China Sea, which China has consistently claimed sovereignty over. Taiwanese musicians have achieved commercial success in the Chinese markets since the late 1970s. Along with other international artists, they constantly face censorship; the practices range from banning bands from touring, prohibiting the broadcast of songs, to erasing the social media presence. Through interviews with musicians and professionals since 2012, this paper takes an ethnographic approach to investigate ways Taiwan's music freedom is in question when engaging with China. It outlines common requirements for performing or releasing music and how these measures have changed over time. The paper also presents cases of emerging musicians refrained from expressing political views or engaging in social movements bound by contracts. The paper argues that although Taiwan is a thriving democracy ranking 1st in Asia on human freedom, the freedom of artistic expression is disempowered. It has been in question due to economic structures and ties to the Chinese market. Taiwan's case suggests that transnational music censorship involves economic structures that enforce ingrained ideologies embedded in geopolitical power dynamics. Understanding how this influences freedom and democracies, recognizing various forms of disempowerment in musicians' cases is essential.

Keywords: music censorship, Taiwan, China, democracy, freedom.

KEEP IT COMPLEX AND MAKE IT SLOW, EXPLORING COMPLEXITY WITH YOUTH.

Simon LINDBLOM, Mälardalen University, Sweden
Ksenija KOMAZEC, Mälardalen University, Sweden
Elsa VAARA, RISE-Research Institutes of Sweden, Sweden
Senem TURHAN, Mälardalen University, Sweden

Abstract

Using research through design, participatory and with equal obliviousness of the undertaking. Focusing on insights gained with youth generating and realizing ideas that diverge from adult norms and expectations. Combining two parallel studies done in collaboration with two municipalities, we explore the concept of complexity through participation of and with youth. Rather than imposing a rigid structure, we involve ourselves and the youth as participants in the process that is guided by repetitiveness, backward exploration, Socratic questioning, but also slowness and misunderstandings, as we see these as important sources for insight and experiencing. Our overall aim is to make youth active participants in their own environment, life and take their abilities and courage to stay in the unknown seriously. Empowering agency through activity in uncertainty. Guided by the motto 'keep it complex and make it slow', in this work, we will share the insights from our respective studies on qualities that might be important for navigating the complexity and challenging the prevailing narratives. Although these qualities might be difficult to notice and articulate, our goal is to find and highlight them as we believe they might be of importance in fostering complexity through participation in both the process and its outcomes. The work will be presented through a full paper and a complementary DIY kit on co-staging creative processes with youths directed at both youth and adults. Our research builds on and contributes to research on participatory approaches with youth and suggests that complexity through slowness and non-linearity may guide the way.

Keywords: participation, complexity, youth, research through design.

SELF-CARE AS A FORM OF ACTIVISM AND DIY CULTURE

Barbara LIPINSKA-ZANKO, University of Warsaw, Faculty of Education, Poland
Piotr ZANKO, University of Warsaw, Faculty of Education, Poland

Abstract

Research on activism and artivism has extensively explored their external expressions, focusing on actions for social change in disadvantaged communities. The internal context of activism and artivism has yet to be sufficiently explored. 'Internal' refers to the issue of the self-care of activists themselves. Involvement in the process of 'repairing the social world' is often associated with a large psychological, physical, interpersonal and spiritual cost. The act of trying to repair the world of the Others often leads to the disorganisation of the activist's own inner world. It is our view that activism should take into account not just concern for the Others and the willingness on the part of activists to take immediate action for a more just world, but also, and most importantly, concern for oneself and one's wellbeing. Our view is that self-care is a form of activism that cannot be outsourced. We believe that moving inwards, toward self-reflection (who am I as an activist, what are my strengths, limitations, motivations, etc.) is essential for powerful, flourishing, and sustainable activism. A movement for social change that extends outward should coexist with a movement that focuses inward. In establishing a balance between interest in the world and interest in oneself, self-care enables us to realise that there is no boundary between the personal and the political. The act of caring for oneself is in effect an act of caring for the world. According to Audre Lorde, it is not self-indulgent, but crucial for the healing of the community that activists are a part of. Our presentation will discuss the philosophical and sociological premises of self-care, as well as actual social movements and organisations concerned with the well-being of activists.

Keywords: activism, DIY culture, self-care, burnout, homeostasis.

NETACTIVISM AND CONNECTIVE ACTION: THE CASE STUDY OF ES.COL.A DA FONTINHA

Diana LOUREIRO, Lusófona University, Portugal

Abstract

On April 10th 2011, the project *Es.Col.A* da Fontinha, a DIY self-managed collective, turned to the occupation of an abandoned property in Porto. Between several clashes with the mayor's office and the police force, the second eviction of the project, a year later, triggered both a wave of demonstrations of solidarity on digital social networks, and physical demonstrations throughout the country, blurring the border between digital and physical realms. Borrowing the term 'connective' action from Bennett & Segerberg (2012) and based on several referenced authors in the areas of Communication and Sociology, through an hermeneutic analysis of the Es.Col.A case, the present work aims to understand whether the use of digital networks has amplified, or not, the ability of vindication of the cause and how this communication has interfered in the unfolding of the process.

Keywords: netactivism, connected action, social movement, DIY collective.



ART(UN)DONE: PRIVATE LIVES, PUBLIC ENCOUNTERS: ALL HANDS ON BRICKS EDITION

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Adrian BERRY, Faculty of Music, University of Toronto, Canada
A.K. DIONNE, University of Toronto, Canada

Abstract

Is an experiment in reciprocity through curation. For our KISMIF iteration of this knowledge mobilization initiative and traveling exhibition, we propose either of the following approaches: 1) the installation and exhibition of thirteen absurdist artist coupons on the walls and cement surfaces of the city of Porto. The wheatpaste installation of artists' works will take place at the proposed exhibition's Opening Talk involving a mass hands-on installation of these hyper-colorful coupons by KISMIF participants. This participatory curatorial action and subsequent exploration of these works will be documented resulting in a KISMIF-edition multimedia coupon added to The Artists' Broadsheet website, or 2) a gallery exhibition of large-format paper coupons accompanied by an interactive Opening Talk about the initiative's adventures and arts-based participatory interview methodology– Crystal-scaping. Art(un)done: Private Lives, Public Encounters explores the question 'How do we support artists in a precarious sector?' and 'How do we do this work on artists' terms?'. This initiative replaces the extractive nature of community consultation with curation as method, and creates resources for artists to do what artists do best– Make art. The initiative's outputs are analog/digital, and center accessibility in both form/content: 1) The Artists' Broadsheet is a digital grocery store broadsheet featuring a collection of multimedia coupons created by an ever-growing group of international artists, and 2) a traveling exhibition of large-format vinyl coupons accompanied by interactive events that explore the future of cultural work through conversation and creativity.

Keywords: research-creation, curation, multimedia arts, music studies, community engagement.



MÓNICA MACHADO
DOROTA MACKENZIE
OSCAR MAN (MAN SHI CHUNG)
NICOLETTA MANDOLINI
GIOVANA MANDULÃO
(POVO MACUXI/WAPICHANA)
FEDERICA MANFREDI
LISA MAYA QUAIANNI MANUZZATO
AMANDA MAZZONI MARCATO
ANA MARJALIZO
MAËLYN MARLIERE
TIAGO MARQUES
MARÍA GIL MARTÍNEZ
CAT MARTINS
ALESSIA MASINI
FERNANDO MATHIAS
SOFIA MATIAS
CARLOS MATOS
CLICE DE TOLEDO SANJAR MAZZILLI
AMANDA MAZZONI
JULIANA MEIRA
JÚLIA MELLO
JACK MELTON
MARIA MANUELA MENDES
MICK MERCER
SCHALK VAN DER MERWE
ELIZAMA PEREIRA MESSIAS
MIROSLAV MICHELA
DAVID MIGUEL
LISA MILLE
MARIA CELESTE MIRA
RAFAELA MIRANDA
PETRICĂ MOGOȘ
DAN MOLLENKAMP
CARLOS ALBERTO MOTA
FRANÇOIS MOUILLOT
ANA S. MOURA
LUIZ ALBERTO MOURA

CREATIVE PARTICIPATION WITHIN THE PHENOMENON OF FREEMASONRY

Dorota MACKENZIE, Kozminski University, Poland

Abstract

Although the fraternal order of Free and Accepted Masons, or the Freemasons, is a secret organisation, its influence and effect on many societies globally has been extensive. From its beginnings in the 18th century, Freemasonry has presented a voice against tyranny, imperialism and antidemocratic ideas. This can be illustrated with just a handful of names of notable Masons, including: The Founding Fathers of the United States – George Washington and Thomas Jefferson; the freedom fighter from South America – Simón Bolivar; Italy's distinguished revolutionary – Giuseppe Garibaldi; and various artists and intellectuals such as Voltaire, Goethe, Mickiewicz, Haydn or Mozart. Many branches of the organisation have endeavored to explore the realms of esotericism in order to reach *ordo ex chao* (order out of chaos), meaning rising beyond our primal animal nature and attaining a higher plane of existance. By following proper paths and actively pursuing the voyage to a higher self and the unity of the whole, the phenomenon of Freemasonry has been plunged in various forms of DIY Cultures, Democracy and Creative Participation. The aim of my paper is showing the performance – based ideas of Creative Participation in Freemasonry by analysing the symbolism and metaphors of masonic rituals, which can be observed through the perspective of social and performative studies. If Creative Participation refers to citizens' invention of, and engagement in, new action forms that aim to influence, or take responsibility for, the common good in society, Performance-based Masonic Creative Participation encompasses mythical and allegorical narratives through ritual and symbols to do the same. Therefore, I would like to present and analyse some of those symbols and emblems of masonic creative participation. These will include: tools, the symbolic Temple, grand Pyramid, Solomon's columns, the Omniscient Eye, the Sun and the Burning Star, the Moon, globes, mosaic floor, stairs and ladders, coffin and skull, swords and daggers, geometric shapes, symbolic cities, the Book, bees and beehive, life, time and justice, wheat and other crops, jewels, the Pentagram, the Apron and the explanation of degrees. I believe that filling in the gap on creative participation within Freemasonry is small step, however one essential for an ongoing assessment of the quality of participatory democracy in general.

Keywords: freemasonry, creative participation, masonic rituals, symbolism and metaphors, participatory democracy.

MORE THAN THE BEDROOM: HONG KONG BEDROOM POP AS POST-MOVEMENT RESILIENT CULTURAL PRACTICE

Oscar MAN (Man Shi Chung), University of Amsterdam, Netherlands

✖ *Abstract*

After the political movements in 2014 and 2019, Hong Kong is left with a plight where political expressions are discouraged and punished, while authoritarian rules grow ever more unbridled. With the introduction of National Security Law, even innocuous live performances risk incarceration, implying that musicians in Hong Kong must strive to avoid sensitive content when making music. Meanwhile, an emergent genre 'bedroom pop', which refers to the personal, on-the-spot, and affective music production by individuals, is gaining popularity in Hong Kong. This alternative turn in musical tastes from mainstream pop can also be ascribed to the disappointment of most Cantopop fans in Hong Kong, as they were confounded by the collective silence of most pop stars during the political movements. Analysing the interviews of bedroom pop musicians, this paper proposes that bedroom pop is a latent and natal form of cultural practice that burgeons after strong political despair in Hong Kong. It is a new genre that demonstrates communality and resilience in the postmovement reality where the very notion of collectivity is questioned. The paper also examines the implications of DIY features in bedroom pop production and how the musicians adroitly adopt digital platforms to form interactive and tight-knit online communities which extend to offline relations. It argues that, with the tactical use of digital, bedroom pop heralds the possibility of a more universal, communal, and resilient kind of social relationship which preconditions the multiplicity necessary in political struggle and resistance.

Keywords: bedroom pop, DIY culture, Hong Kong studies, platformisation.

‘MATTE’ IS BETTER THAN (BUT SIMILAR TO) MATTEL. PERCY BERTOLINI’S BAMBIN¶ MATTE AND THE POLITICS OF REFERENCING THE MAINSTREAM IN DIY UNDERGROUND COMICS

Nicoletta MANDOLINI, Communication and Society Research Centre, University of Minho, Portugal
Lisa Maya Quaianni MANUZZATO, WOW Spazio Fumetto, Museo del Fummeto, Italy

✖ *Abstract*

In September 2023, Italy was still digesting the binge of mainstream girl culture catalyzed by the success of Greta Gerwig’s Barbie. Concurrently, Percy Bertolini, an Italian artist active in the underground comics world, launched the first issue of the comics-zine *Bambin3 Matte*. A self-produced collection of short stories narrated through the comics medium, Bambin3 Matte is not, as opposed to *Barbie*, a (set of) narrative(s) for everyone. It is, on the contrary, a safe countercultural space for comics artists and readers who were socialized as girls during their childhood and later identified as trans* or lesbians. Notwithstanding this striking difference, which does mirror the opposite modes of production of the two narratives (a cheaply prepared zine and a Hollywood colossal), Bertolini and his acolytes do reference and play around Barbie and other products of mainstream popular culture in order to represent their dissident girlhoods and childhoods. This is exemplified by the zine title, where the Barbie brand name Mattel is reworked into ‘matte’ (crazy), the Italian adjective that adds a hint of dissidence to Bartolini’s ‘bambine’ (girls). Or by issue 2 of the zine, where childhood experiences of queer individuals are introduced by a cover featuring the iconic character Skeletor, from the beloved 1980s animated series He-Man, also produced by Mattel but targeted to boys. This paper analyses *Bambin3 Matte* with the aim of discussing the fruitful yet always controversial dialogue between DIY underground culture and the mainstream when it comes to gendered portrayals of nonconforming youths.

Keywords: comics zines, underground comics, trans childhood.

WOMEN'S LEGACY: THE FOUNDATION OF MODERN ART MUSEUMS IN BRAZIL

Amanda MARCATO, Federal University of Juiz de Fora, University of Porto, Brazil, Portugal
Renata ZAGO, Federal University of Juiz de Fora, Brazil

Abstract

The foundation of the main modern art museums in Brazil, such as the São Paulo Assis Chateaubriand Museum of Art (MASP) and the Modern Art Museums (MAM) of São Paulo and Rio de Janeiro, between 1947 and 1948, demonstrate a movement towards understanding, assimilating and disseminating modern art. The purpose of this work is to dissect, based on historiographical material, the trajectory of the conception of these institutions, highlighting the fundamental role of women. We will therefore highlight the legacy of Yolanda Penteado, Lina Bo Bardi, Carmen Portinho, Niomar Moniz de Sodré, Maria Martins, among others. The history of art is, as Svetlana Alpers points out, a narrative created from choices and exclusions. In this way, the incursion stated seeks, based on gender studies, a new movement that reveals historical subjects, which, based on the gaps, is capable of constructing a new narrative, questioning the social historical structures of a masculine order, in force, at the same time, in an incorporated state, in the bodies and habitus of agents, operating as systems of perception, thought and action schemes, as pointed out by sociologist Pierre Bourdieu.

Keywords: museums, modern art, gender, museums of modern art.

CRASS: POLITICAL PARTICIPATION AND ARTISTIC AVANT-GARDE IN THE 1970'S UNITED-KINGDOM

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Abstract

'The idea that music, or any other artistic form, should aim to shock is an established part of avant-garde aesthetics' (Laing 1985: 96) contends Dave Laing. If we consider the history of music, many artists have used shock value in their productions. However, within the first wave of British punk, no band understood this need for shock better than Crass. Formed in 1977, the collective enjoyed a seven-year life marked by the release of five LPs (and one posthumous LP) between their inception and downfall. Led by vocalist Steve Ignorant and drummer Penny Rimbaud, the band pioneered subversive sounds and ideologies by blending left-wing anarchism, sound collage and an experimental DIY (Do-It-Yourself) approach to punk ethos. Indeed, both in their music and their extra-musical activities, the members of Crass supported direct action and self-expression as much as they opposed heteronormativity and fascism. This paper argues that through their use of graffiti, DIY culture and alternative methods of discourse (c.f. the 1982 hoax 'Thatchergate'), Crass helped redefine the dialectical relationship between artist and political activist in the burgeoning punk scene. This paper will focus on the works of Crass from 1977 to 1984, discussing their music and lyrics in combination with the political activities of its band members. In this way, it will analyse how the band members? articulated their political activism and avant-garde aesthetics amidst a punk subculture they actively criticized, as expressed in songs such as *Banned From the Roxy* or *Punk Is Dead*, both released in 1978.

Keywords: crass, punk, anarchism, thatchergate, DIY.

GRAPHIC IMAGINARIES AS POLITICAL MEMORY: AN APPROACH TO ENVIRONMENTAL PROTEST IN GALICIA THROUGH ITS CREATIVE RESISTANCES

María Gil MARTÍNEZ, University of Santiago de Compostela, Spain

Abstract

Resistance is expressed through images, whether illustrated, cartoons or meme-like, presented in posters, pamphlets, and zines — forms of appropriation and resignification that serve to sustain and feed protests from a symbolic point of view. This is the case of the environmental movement in Galicia, which gained great strength in the 1960's due to the need to defend people's homes and traditional lifestyles, but also as an anti-Francoist driving force during the dictatorship and as a vehicle for reclaiming the streets at the time of the democratic transition. In this paper, we will show how the history of the environmental protest in Galicia can be reconstructed through the creative exercises of resistance that have taken place over the decades. They will be considered within the framework of cultural resistance, but also as exercises in infrapolitics —as James C. Scott has defined it: demonstrations were accompanied by images and performative actions that served to subvert certain codes from a low profile. In what follows, we will look at the mechanisms used by the Galician revolts, and how they have been updated over the years in a vast imaginary. It is also worth facing up to the difficulties involved in this study: on the one hand, archiving memory implies contradictions that must be handled with the utmost care; on the other hand, it is necessary to consider how to collect and think about the ephemeral, which was originally created to act and then disappear.

Keywords: visual culture, cultural resistance, infrapolitics, political demonstrations.

DO IT YOURSELF IN THE TRANS* COMMUNITY

Cat MARTINS, Faculty of Fine Arts of the University of Porto, Portugal
Lara G. SANTOS, activist, Portugal
Tito Pedrinho FAEL, activist, Portugal
Amadeo Catarino de FREITAS, activist, Portugal
Naím S. COUTINHO, activist, Portugal
Viriato AZINHEIRA, activist, Portugal

Abstract

Do it yourself is the expression that has become widespread in capitalist societies and encompasses a series of practices ranging from assembling Ikea furniture to creating underground zines. Within these practices, DIY is part of the historical culture of Trans* identities. It pertains to all practices through which people transition without the resources or interventions of legal and medical institutions. These practices can include self-administration of hormones without a prescription, surplus from friends, or networks that circulate them in informal markets. However, DIY is much wider and encompasses all material practices through which Trans* people navigate the world in a direction contrary or conflicting to the gender socially assigned to them at birth. DIY is, therefore, a practice that only exists because it conflicts with the boundaries of categories, whether they are the gender categories constructed in Western society or the medical and police boundaries regarding the self-determination of dissenting gender identities. DIY practices are often dependent on other economic, emotional, class, or race social markers. It can be as simple as the implication of a family structure, a home to live in, or maintaining or securing a job. In a time when global policies are attacking Trans* communities with laws that hinder access to medical care, mental health care, or simply using a bathroom peacefully, we will seek to think about the simultaneously subversive potential, resistance, but also the privileges of DIY in Trans* lives. With the making of this zine, in a more serious or ironic manner, we will go through DIY concepts from A to Z, and we will share it with you at Kismif 2024!

Keywords: trans*, DIY transition, zines, gender.

SONGS FOR STRUGGLES. IL CANZONIERE DELLE LAME BETWEEN MUSIC AND POLITICS (ITALY, 1967-1980)

Alessia MASINI, University of Turin, Italy

Abstract

The paper aims to reconstruct the history of the Italian musical collective *Il Canzoniere delle Lame* between 1967 and 1980. This case study is part of a wider research named Atlas of Antagonist Discography. Italy 1958-1980 and displays significant characteristics: the musical collective was strictly related to Italian Communist Party (PCI); it represents a glocal implication of the relationship between West European communism and music, particularly folk and protest music. Historiography on cultural politics of the PCI after World War II is rich but limited to the relationship of the party with cinema and literature. Few studies have recently problematized the approach of the PCI to music – rock, folk, popular – and to discography, but mainly focusing on the years before the pivotal 1968. In the context of struggles of the 1960s and 1970's, members of the Canzoniere delle Lame, in many cases, invented themselves as musicians and singers, in a 'do it yourself' perspective, and looked at music-making as a political practice, a contribution to workers' and students' struggles and to communism. In this way, the musical collective carved a role out for itself within PCI organisations and festivals and, at the same time, participated in an international network of concerts and discography and in the building of an internationalist communist and youth community through music.

Keywords: folk music, internationalism, communism, politics, do it yourself.

MAROLACAT: ILLEGKEYAL BICYCLE RACES IN RIO DE JANEIRO

Fernando MATHIAS, Federal University of Rio de Janeiro, Brazil

Abstract

Play, illegality, and the desire for speed are the pillars that make the bicycle street races known as Alleycat. There is no unanimity as to where exactly the event originated, but it is known to have emerged in North America within the courier community. Here is a scene from the 2023 launch of the *MarolaCat* event in the city of Rio de Janeiro. To add to and actively participate in the event, we attended two editions of the event, in both of which we were present at one of the Checkpoints and provided the organizer with two sets of stickers to add to the event's prizes. In the December 2023 edition, we also covered the event with @acameraqacheinolixo. As well as presenting the MarolaCat event, we're interested in bringing up the relationship between speed and the city's function, by looking at the studies of dromospheric pollution by architect Paul Virilio, and how to play is spatialized by Homo Ludens, as theorized by Johan Huizinga. Velocity and play are two greatnesses noticed in the group of cyclists we have been following for more than a year and a half in the city. From this perspective, we have elaborated reflections on the sociabilities and affections produced through the common sharing of the practice of cycling.

Keywords: bicycle, play, velocity, homo ludens.

PASSION AND STRATEGY AT THE GENESIS OF A NEW ALTERNATIVE MUSIC SCENE IN A SMALL AND CONSERVATIVE TOWN

Carlos MATOS, Extramuralhas Gothic Festival, Fade IN, Portugal

✖ *Abstract*

My presentation at KISMIF 2024 will focus on how the passion for music, especially in alternative and underground genres, among a small group of individuals, contributed to transforming the cultural environment of a historical and highly conservative Portuguese small city. I will try to explain how Leiria became one of the gothic, post-punk, and darkwave music reference in Portugal, detailing the impact of its several festivals (Fadeinfestival, Entremuralhas, Extramuralhas, and Monitor - Minimal Wave & Post-Punk International Rendez-Vous) in the process. Furthermore, I'll try to measure the lasting effects of these events on future generations. I'll also delve into how Leiria's nearby industrial town of *Marinha Grande*, with its glass factories, significantly influenced a young boy's ability to coexist with unconventional sounds without rejection or negative reception. This experience planted a seed that not only changed that boy's future but also had a profound cultural impact on Leiria and its region, partly because of the 'boy's' work throughout his life, with consequences reaching throughout the entire country and even abroad. Additionally, I'll present factual evidence supporting the complementary importance of *Unidade 304* radio-show, the *Unknown Pleasure Nights weekly* DJ set parties, the impact of *Alquimia record store*, the *Jornal de Leiria* musical reports, and the existence of Stormzone, Beat Club, and Stereogun venues. These elements play (or have played) a crucial role in the ongoing and paradigmatic changing process.

Keywords: environment, unconventional, passion, defiance, insight.

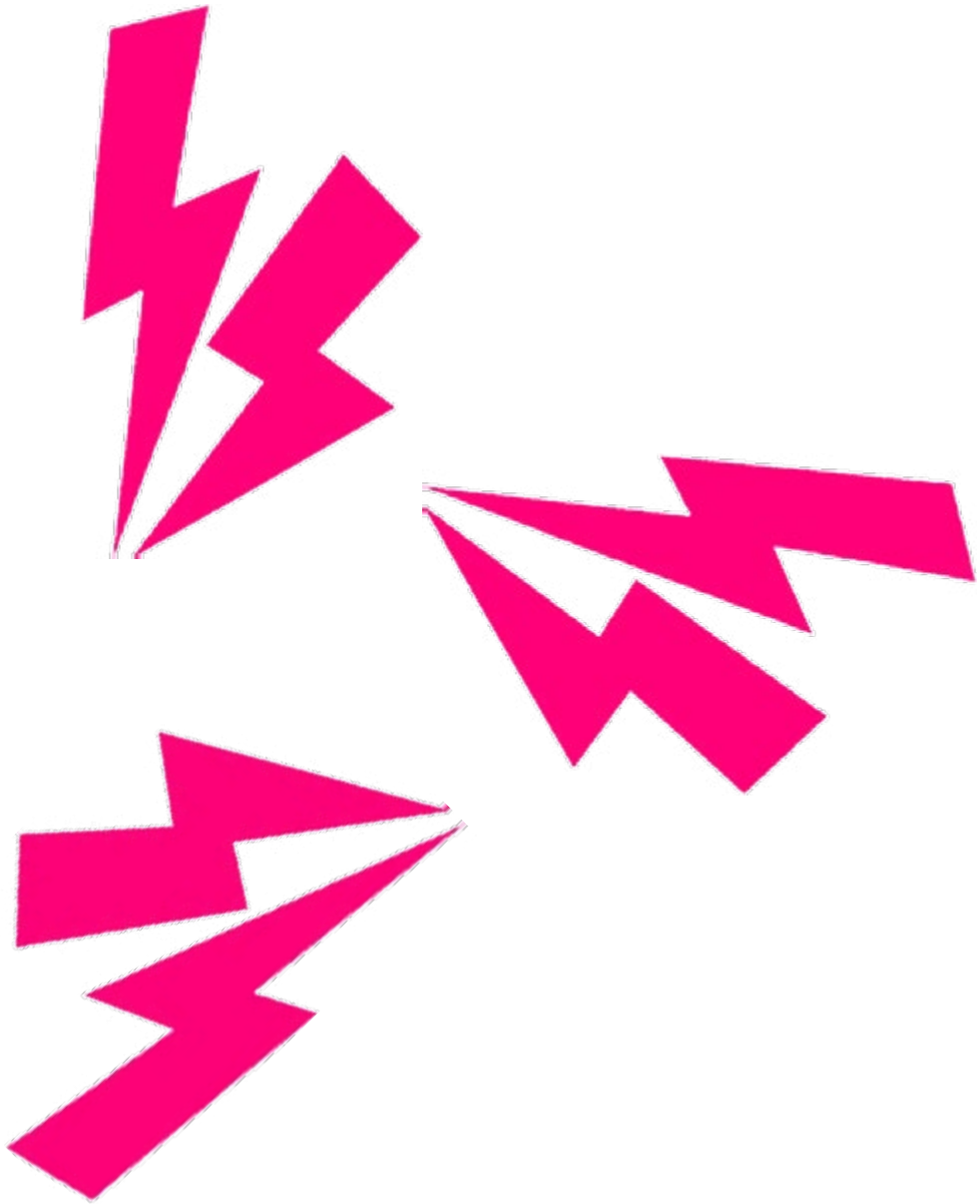
THE GRAPHIC AESTHETICS OF FEMALE EMPOWERMENT IN PUNK ROCK FANZINES

Juliana MEIRA, Higher School of Advertising and Marketing-ESPM, Rio de Janeiro, Brazil

✖ *Abstract*

This paper analyses graphic design as a fundamental tool in order to materialize an ideological movement, by investigating the graphic language used in punk rock fanzines and its connection to political propaganda in the early 20th century — as in the use of graphic resources to communicate ideology. The zines produced in the 1990's stand out, as they relate to the emergence of the 3rd wave of feminism — a movement called *Riot Grrrl*. This research combines theoretical insights from the punk rock scene in the early 1970's with the sociocultural impact of fanzines, fomenting their legacy as a pivot to postmodern digital design. The graphic potential presented in fanzines repels all canons of rationality, legibility and modernity, dictated by the Swiss school of design, which reflects the activism of this generation, in the face of their dissatisfactions with society.

Keywords: design, punk rock, feminism, fanzines, post-modern design.



GENDER IN MONUMENTS: STRATEGIES FOR FEMALE VISIBILITY IN PUBLIC SPACE

Júlia MELLO, Federal University of Espírito Santo, Brazil
José CIRILLO, Federal University of Espírito Santo, Brazil

Abstract

This article provides an excerpt from the study of female representation in public monuments in Espírito Santo, Brazil, conducted by the Laboratory of Extension and Research in Art from Federal University of Espírito Santo (LEENA-UFES). The objective is to highlight the context of women's representation in public art in Espírito Santo and its intersections with ethnic-racial issues, which is based on bibliographic and documentary research complemented by surveys and fieldwork carried out in the municipality throughout the year 2023. Through this analysis, we examine the frequency and modes of representation of women in public art. The results reveal the disparity between genders in terms of privilege and power and provide a foundation for revising strategies for social inclusion and visibility in the public sphere.

Keywords: democracy, public art, women, monuments, gender, social inclusion.

INDIE IS THE SECOND MAINSTREAM: CONCEPTUALISATION OF DIY PRACTICES IN INDIE FAN COMMUNITIES

Jack MELTON, University of Melbourne, Australia

✖ *Abstract*

It is commonly accepted that the initial 1980's DIY movement was institutionalised in the early 1990's, transforming indie from an ethos of production into a sonically defined genre. Twenty years on, the image of the original DIY movement and ongoing DIY practices loom over the genre in complicated and unclear ways. This research asks how does DIY features into the identity of the fan communities of the now institutionalised indie genre? Using novel data scraped from Reddit via the Pushshift API covering the period from 2014-2019, I employed ethnographic discourse analysis on an indie-focused Reddit community to discover how the concept of independence factors into the identities and genre mythology of the institutionalised space. Representing early PhD results, this presentation explores a complex relationship between Doing-It-Yourself and a cynical, neoliberal embrace of selling out. DIY is essential to the authenticity of fan communities, blogs, labels and scenes, while also being able to be completely abandoned if the products of capital - including major labels, algorithms, and institutions - offer the users something more compelling. This selective engagement with DIY lays bare the values at the heart of these communities, as factors including gender, race, background and musical style all afford more (or less) flexibility within the assessment of musical worth or quality. Through this research, I will discuss how the post-institutionalised genre of indie alternates between being indebted to and purposefully distanced from the concept of DIY.

Keywords: social media, DIY communities, indie, platformisation, institutionalisation.

THE DIFFICULT ACHIEVEMENT OF RIGHTS TO THE CITY AND TO ADEQUATE HOUSING: THE CASE OF CIGANOS/ROMA IN PORTUGAL

Maria Manuela MENDES, University of Lisbon, Superior Institute of Social and Political Sciences, CIES – Iscte, Portugal

Abstract

In this presentation, we will specifically analyse some of the aspects and factors driving the inequalities besieging the Cigano/Roma population in Portugal. In this country, Cigano/Roma people still live in non-classic (or precarious/substandard) housing, very often camped in spaces unfit for habitation in the city outskirts. Based on qualitative research, bibliographical and documentary analysis of the housing situation of Ciganos/Roma people in Portugal and fieldwork carried out since 90's, the aim is to present, in the first place, an exploratory and comprehensive analysis of the difficult access to the city and adequate housing by Ciganos/Roma and, secondly, to share some contributions to a broader and more interdisciplinary reflection in the area of urban and housing public policies, taking into account the needs of this population.

Keywords: Ciganos/Roma, urban and housing public policies, inequalities, qualitative research.

FROM AFROBEATS TO AMAPIANO AND BEYOND: THE RISE OF AFRICAN MUSIC STREAMING PLATFORMS

Schalk van der MERWE, Stellenbosch University, South Africa

✖ *Abstract*

The rapid increase in internet access in Africa, currently with more than 600 million users across the continent, as well as the introduction of cheap smartphones into various regional markets have attracted hundreds of millions of users to a growing number of African-based Digital Streaming Platforms (DSP's). This, coupled with technological advances that have democratized the recording, filming and uploading of music performances, is re-shaping the way soundscapes are formed on the continent. DSP's are of course a worldwide phenomenon, but the distribution and consumption of African music on a previously unknown scale offer unique possibilities given the socio-historical contexts of identity constructions in the postcolony. The rise in popularity of genres like Afrobeats (originally from Nigeria) and more recently Amapiano (from South Africa) across linguistic, ethnic and geographical borders has had an enormous social impact on urban African youths from Johannesburg to Nairobi, to Lagos and many points in between. This has been further exacerbated by a growing number of collaborations between artists from different parts of the continent, mixing languages and stylistic performances in interesting new ways. This paper explores the dynamics of this fundamental disruptor and the impact it has on the formation of new aesthetic communities among African youth.

Keywords: digital streaming platforms, afrobeats, amapiano, youth identities, postcolony.

WHEN BLACK WOMEN SPEAK: IDENTITIES AND INTERSECTIONALITIES IN THE LIFE AND WORK OF BLACK WOMEN WRITERS IN BRAZIL

Elizama Pereira MESSIAS, Federal University of Pernambuco, Brazil

Abstract

We start from the premise that our existence, bodies, speech, and epistemes are acts of transgression and resistance in the face of patriarchal power and the structural racism that subjugates us black women. Resistance and transgression in the most varied forms have always existed. Conceição Evaristo tells us that when black women speak, masks are shattered, referring to the flanders mask, an instrument of torture used by slave masters. In this communication, we will use the voices of Lélia Gonzales, Odailta Alves, and Conceição Evaristo, Brazilian writers, intellectuals, and activists, traveling through their writings to uncover the process of constructing black women's identities and the intersectionalities of gender, race, and class. The lives and works of these women reveal poetics, aesthetics, and revolutionary knowledge that serve as a basis and inspiration. We honour those who came before and pave our way with their knowledge capable of demolishing colonial structures.

Keywords: black women, feminism, Africa, resistance, poetics, arts.

PUNK AND CLASS CONSCIOUSNESS IN THE YEARS OF TRANSITION: FROM THE STATE-COMMUNIST RULE TO LIBERAL DEMOCRACY IN CZECHOSLOVAKIA 1989-1991

Miroslav MICHELA, Charles University, Institute of Czech History, Faculty of Arts, Prague, Czech Republic
Radek BUBEN, Charles University, Centre of Ibero-American Studies, Faculty of Arts, Prague, Czech Republic

Abstract

Fall of the Communist party rule was often interpreted as a long-awaited renaissance of civil society, national emancipation, 'rebirth of Eastern Europe', characterised by a state of euphoria, at least during and immediately after the political turns. Transformations in politics and economy affected the institutional background and gave new challenges on social hierarchies, by redefining the categories such as 'alternative', 'underground', 'official', 'unofficial'. With the wider opening of Eastern Europe to global cultural trends and markets, youth began to be seen as a key marketing target for both material and nonmaterial cultural production (Schwartz – Winkel 2016). Our aim is to discuss the relationship between the significant social changes in 1989-1991s Czechoslovakia and the changing position of the punk subculture. During the studied period, punk bands got a chance to be strongly presented in mainstream culture with a significant influence especially on the youth (Michela 2022). We will focus on the process of transition from socialist dictatorship to the market economy in the context of its (non) class determinants (Daniel 2023), the problem of the absence of class consciousness and specifics of ideological identifications in the early post-socialist subcultural milieu. The specifics of the Central European alternative cultures in comparison to their Western European companions, in the analysed period, relate to the lack of class consciousness prior to the transition and immediately after it. While the communist era achieved both significant weakening of class as a source of social and political identification (either by reducing the social inequalities, or by discrediting the Marxist discourse, seen as an empty tool of propaganda), the early post-communist era in Czechoslovakia didn't immediately produce a deep social cleavage. The latter applies especially in the bigger cultural centers where the bulk of the DIY cultures been active. This specific situation created a paradoxical context, where the whole society was expected to assume a certain political position on the left-right scale, without having an authentic experience with the possible results of the implanted capitalism and without knowing the capitalism will affect their personal lives and social positions (almost in the way of 'veil of ignorance' of John Rawls; Rawls 1971). The hyper- politicized context of the era and the upsurge of cultural activity took shape in a socio-politically 'innocent times'. There was a clear and majoritarian, yet intuitive, drive towards the liberal/neo-liberal positioning and the rejection of 'leftist' discourse, still dominating in DIY scene in the West. Sources of our analysis are mainly different kind of official and alternative media, semi-structured interviews and all kind of musical and other public performances.

Keywords: punk, transformation, ideology, class consciousness, racism, nationalism.

WHAT IS IT ABOUT MUSIC THAT ENCHANTS US? A GENTLE REMINDER TO CANCEL CULTURE

David MIGUEL, University of Coimbra, Centre for Interdisciplinary Studies, Portugal

✖ *Abstract*

When american hip-hop group The 2 Live Crew released *As Nasty As They Wanna Be,* backlash was swift given the explicit lyrical misogyny. Shortly after, in 1992/93 black metal musician Varg Vikernes made Christmas a fiery celebration by burning down historical churches in Norway. By that time, sociologist Harold Cox published *The Sociologist as Activist*. Some three decades later, how such events shed light into understanding cancel culture? Social sciences and militant activism have been at the core of the discussion. On one hand, advocacy is supported as a means to promote social justice. On the other hand, authors such as Turner and Serpa & Ferreira state sociology will render itself irrelevant for posing a biased, politically driven, account of social justice. Showcasing this battlefield is cancel culture. While activists seem eager to cancel Vikernes' band Burzum for white supremacy lyric content, the same amount of effort seems not to be taken into cancelling The 2 Live Crew misogyny. For instance, historian Henry Gates Jr. testified on trial in favor of Freeman's lyrical writing on account of a vernacular and foul language rooted in AfricanAmerican traditions. Drawing from musicology, we will present this and other examples endorsing a grounded and balanced view on activism for the sake of freedom of creative expression and music appreciation. It comes down to needful social sciences advocacy whilst not forgetting what Rainier Wolfcastle character said in *The Simpsons* season 15, episode 11: 'What is it about music that enchants us? The notes'.

Keywords: cancel culture, social sciences, advocacy, activism, keep it simple.

BETWEEN THE PLANETARY CAUSE AND CONSUMER DESIRES: REFLECTIONS ON SLOW FASHION FROM THE BRANDS OF THE CITY OF SÃO PAULO

Maria Celeste MIRA, Pontifical Catholic University of São Paulo, Brazil

Abstract

The aim of this paper is to reflect on the conditions of existence of slow fashion in modern societies based on a survey of brands operating in the city of São Paulo in the first half of 2023. If, on the one hand, slow fashion is linked to the great ecological movement, on the other, it is part of the world of fashion, and therefore the most ephemeral sector of the consumer world. The São Paulo brands presented this ambiguity: in addition to the ideal of slowing down time - a central issue in this debate - some mobilised with political, feminist, LGBTQIA+, body diversity etc. agendas. However, the concentration of its physical shops in upmarket neighbourhoods in the metropolis points to an exclusive consumer, made up of a small market segment aimed at lifestyle groups with high economic and cultural capital.

Keywords: sociology of culture, slow fashion, São Paulo, political activism, environmental activism.

HIP-HOP FEMINISM: A REVOLUTIONARY SOCIO-POLITICAL LENS IN PORTUGUESE ACADEMIA

Rafaela MIRANDA, University of Lisbon, Interdisciplinary Centre for Gender Studies, Institute of Social and Political Sciences, Portugal

Abstract

This research focuses on how the feminist theory of Hip-Hop feminism can be implemented in Portuguese academia to better understand the gender issues and political complexities in times of the Anthropocene and to ignite social and political change, specially amongst young people, as Hip-Hop is a cultural and social movement related to youth identity construction and is inherently a creative juvenile practice, which nowadays has a strong presence online and particularly in social media platforms.

Keywords: Hip-Hop feminism, youth culture, DIY culture, digital artivism.

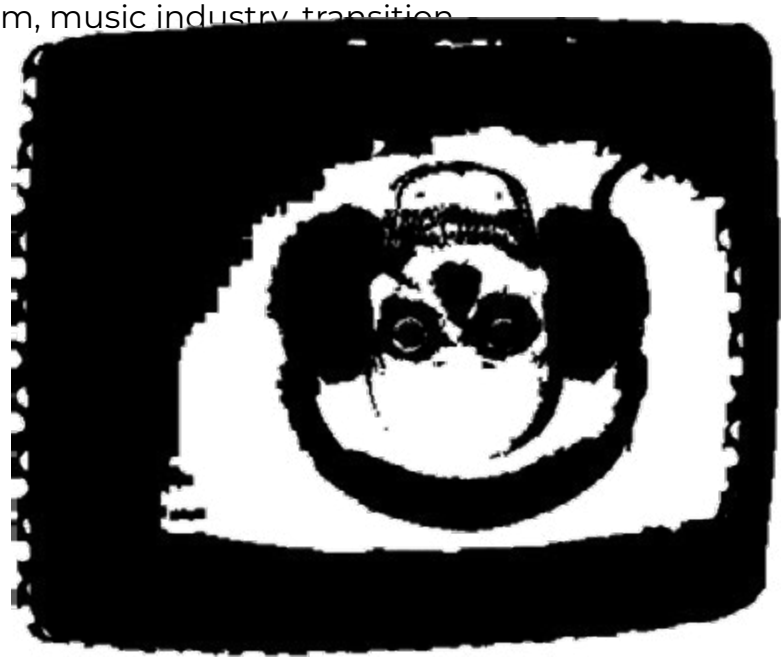
SOUNDS IN LIMBO AND THE CULTURAL LOGIC OF UNCERTAINTY: TRANSITIONS FROM STATE SOCIALISM TO GLOBAL CAPITALISM IN POST-1989 ROMANIAN POPULAR MUSIC

Petrică MOGOȘ, Erasmus University, Netherlands, Romania

✖ *Abstract*

The 1989 fall of Romanian socialism spurred the transition toward a unique form of neoliberal capitalism. Although much has been written on the transformation of Eastern European economies, little is known about how cultural actors from the music sector have made sense of the abrupt evaporation of a seemingly monolithic cultural system and unshakable way of life. Making use of extensive archival research, this contribution traces the development of Romanian musicians and policymakers in their transition from socialism to capitalism: if under socialism, the state embodies the central power at the top of the political pyramid which relies on the skills of musicians to legitimise itself and reorganise social values, with the transition to capitalism, 'the state' is replaced by 'the market' at the core of the socio-cultural imaginary. Our analysis offers a nuanced examination of the altered dynamics post-1989, exploring how the 'rules of the game' change and how cultural actors navigate for economic (financial gains) and symbolic capital (artistic prestige). Faced with both opportunities and challenges, these cultural actors do not only have to find and make meaning from the shadows of and within the music industry but ultimately must adapt their cultural toolkits and remodel discourses and practices according to a new logic: the cultural logic of uncertainty that defines post-socialist capitalism.

Keywords: postcommunism, music industry, transition



DIY DICHOTOMIES: WELSH ARTISTS AT THE CROSSROADS OF LANGUAGE PRESERVATION AND COMMODIFICATION

Dan MOLLENKAMP, University of Oxford, United Kingdom

✖ *Abstract*

Performing in the Welsh language is at once an aesthetic, personal, and political choice. For a language whose speakers have fought to revitalise it out of a deeply endangered status, performance in Welsh reflects the power of community, where place and people unite to keep culture alive. The marginalised nature of the Welsh language means that artists performing in Welsh have often been obliged to pursue their music as a DIY pursuit, insofar as DIY means 'without the support of a traditional music industry apparatus'. Welsh-language artists usually record, perform, produce, and tour their music as unsigned acts, and when Welsh artists do sign with a record label, they often shift to performing primarily in English. Thus, the DIY-ness of Welsh music creation is inherently linked to the political power of performing in their own language. On the other hand, however, Welsh-language artists also find themselves faced with the choice of using the music industry to promote their language. To assist with this, a digital 'label' of sorts has entered the scene: PYST. PYST provides Welsh-language artists promotion, distribution, tour coordination, and other services that record labels generally provide, with only one stipulation: that the music they promote is performed in Welsh. Because its primary focus is the promotion of the Welsh language through music, PYST exists at a crossroads, where commodification and commercialisation intersect with the intention of the Welsh-language DIY artist. This paper reflects on PYST's position as a unique element of the DIY nature of Welsh-language music that demands an answer to the question: how do Welsh language activist/artists interact with the music industry as a potential tool to advance a grassroots cause of minority language advancement?

Keywords: music as activism, Welsh music, digital industry, language revitalization, minority language.

THE *ESTADO INTERESSANTE*. A FRUITFUL SUPPLEMENT TO BRAZILIAN CULTURE IN THE 1970'S

Carlos Alberto MOTA, Federal University of Piauí, Postgraduate Programme in Brazilian History, Brazil
Cláudia FONTINELES, Federal University of Piauí, Postgraduate Programme in Brazilian History, Brazil
Paula GUERRA, University of Porto, Faculty of Arts and Humanities, Institute of Sociology, DINÂMIA'CET-Iscte, CITCEM, CEGOT, Griffith Centre for Cultural Research, Portugal

Abstract

This article seeks to analyse writings of the cultural supplement *O Estado Interessante*, published in the city of Teresina between the months of March and July 1972, the above arise as the Sunday cultural insert of the newspaper *O Estado*. The editorial board of this collective consisted of university students engaged in artistic production who largely believed in art and language as a form of social manifestation. The texts of this network, self-referred to as a 'fruitful supplement', opposed the technical model disseminated in the 1970s by more traditional journalistic schools. Their writings prioritized content over form, often using humor to counteract their disaffections. We aim to discuss how this network of journalists confronted the social order established in this historical period, marked by the resurgence of the Military Dictatorship and the rise of the 'Anos de Chumbo' in Brazil. This work relies on documentary sources obtained from the collection of the *Memória do Jornalismo Piauíense* project, with emphasis on the booklet *O Estado Interessante*, analysed through methodological dimensions guided by discussions of History and the Press. The article is based on conversations with Anne-Marie Smith (2000), Ana Regina Rêgo (2001), Cláudia Fontineles (2015), Zuenir Ventura (1988) and Robert Darnton (2016).

Keywords: history, culture, journalism.

PLATFORMISED KNOWLEDGE PRODUCTION: LOGICS OF VISIBILITY IN THE HONG KONG INDEPENDENT MUSIC SCENE

François MOUILLOT, Hong Kong Baptist University, Department of Humanities and Creative Writing, Hong Kong, China

Abstract

This paper examines the use of social media platforms – including Facebook, Instagram, YouTube as well as do-it-yourself (DIY) platforms – in the context of the Hong Kong (HK) independent music scene, a fragmented terrain of stylistic diverse 'micro-scenes' on the edge of the city's hegemonic Cantonese pop music industries. In particular the paper analyses and how such uses point to three main distinct logics: 'industrial' visibility (remediating pre-existing mainstream industries promotional strategies, such as award shows), 'subcultural' visibility (relying on the potential of memes and other internet-natives forms to generate an affective community of practice), and 'archival' logics (by generating alternative streaming platforms for accessing and circulating recordings) of digital visibility. These logics, beyond promotional regimes associated with digital visibility globally, largely compensate for the ephemeral nature of infrastructures supporting independent music in HK and are linked to processes of knowledge creation that variously index and contrast preestablished practices of musical promotion in the city. Relying of digital ethnography as method including interviews with four independent music producers/promoters, and mobilizing Bernard Stiegler's concepts of negentropic knowledge production and of technology as 'pharmakon', this paper in turn argues that paying attention to specific logics of visibility - embedded within, yet complicating emergent regimes of promotional of digital visibility - in the HK Independent music scene may afford better understanding of social media implications in systems of independent cultural production outside of the American and European social media ecosystems.

Keywords: Hong Kong, indie music, platforms, streaming, blogging, social media, digital visibility.

INVISIBILITY, DETAILS AND MEMORY MAPPING: HOW ALTERNATIVE HISTORY CAN PROBE DIY CONTEXT

Ana S. MOURA, University of Porto, LAQV-REQUIMTE-Associated Laboratory for Green Chemistry-Network of Chemistry and Technology, Department of Chemistry and Biochemistry, Faculty of Sciences, Portugal

Abstract

Alternative History has increasingly become a methodological resource in several fields, as a probe instrument to extract details and nuances in socio-cultural contexts. Crossreferencing recent studies regarding Portuguese DIY fanzine and musical female interventions in the 80s, this work explores how 'non-pasts' and their construction can aid in the mapping of socio-historical DIY chronologies.

Keywords: alternative history, DIY, fanzines, indie music.



FROM MYSPACE TO SPOTIFY MUSICAL PLATFORMS, DEMATERIALIZATION, AND NEW MARKET CHALLENGES FOR PORTUGUESE INDEPENDENT LABELS

Luiz Alberto MOURA, University of Minho, Portugal

Abstract

As part of a doctoral thesis, this work aims to raise questions and analyse the relationships between indie record labels and the 21st century music market, deeply influenced by the dematerialization of music and project decentralization. We will focus on four Portuguese indie labels that are examples of innovation, avant-garde, and among those responsible for the strengthening of the sector in the country: Omnichord Records, Revolve, Zigur Artists, and Lovers & Lollypops. These labels are intrinsically linked to the territory, situated away from the capital Lisbon (Leiria, Guimarães, Lamego, and Porto/Barcelos, respectively), and have a strong presence in their communities not only through albums but also through festivals, social proposals, educational initiatives, etc. In the midst of the narrative forged by major record labels in the 2000's, claiming that 'mp3 could kill the music industry,' the same industry found opportunities for renewal and financial growth through streaming platforms over the last decade. Apparently more democratic, this distribution mode - which had its predecessor in Myspace and is now synthesized by services like Spotify - was expected to allow indie labels more space in new market participation schemes. However, this initial premise is contradicted by the renewal of supposedly less egalitarian practices resulting from agreements between digital platforms and major labels regarding revenue sharing, royalties, and exposure. Thus, we find that indie labels in the new century need to leverage their most powerful assets: musical prescription, quick adaptation to market 'moods', and proximity to their niches, among others, to develop professional methods in search of forms of profitability and survival. This attitude shows that we cannot view indie as a genre linked to a 'romanticism' of the past. Now, professionalism is vital. In this way, these labels become more organized and, therefore, capable of a longer lifespan, employing even proportionally more people than the major music industry, according to recent research. However, they face a new challenge: staying active and relevant amid the oligopoly of major labels in a dematerialized musical universe, where the main 'object', the physical record, is no longer the protagonist. With this, we will examine, through updated literature and interviews, the positioning of indie labels in general, with a special focus on the ones mentioned above, and how these labels position themselves in a digital platform-driven universe to remain valuable and sustainable.

Keywords: musical dematerialization, music industry, portuguese music, indie labels, streaming.



DARIO NARDINI
ERIKA NASCIMENTO
MIGUEL NEIVA
PEDRO NORA
KETHLYN CRISTINA SANTOS NUNES
PEDRO BELCHIOR NUNES
THEREZA HELENA DE SOUZA NUNES

CALCIO STORICO FIORENTINO. KNOCKING FLORENCE'S HEGEMONIC HERITAGE POLICIES OUT

Dario NARDINI, University of Padova, Italy

Abstract

Calcio Storico Fiorentino is the reenactment of the Renaissance game of 'calcio'. Current celebrations entail a Renaissance-costumes parade and a calcio tournament in the city center. In the game, the four 'historic districts' of Florence confront in a radically violent ball game consisting of a composite set of contact sports. From its 'reinvention' in 1930, *Calcio Storico* has been representing a contested field for the expression of masculinity and 'imagined'. Florentine identities. In recent decades, the commodification of Florence's iconic Historic Center has changed the social conformation of the city and forced residents to move to peripheral areas. Many residents feel therefore proud of the popularity of the(ir) city center, and at the same time dispossessed of it – for it is mainly managed by the tourist industry. In these circumstances, *Calcio Storico* offers the people involved a bottom-up performative frame where contesting the dominant politics and policies of cultural heritage management that have both resulted in, and arose from, these processes of commodification of the Historic Center. Through their extreme athletic gestures and iconoclastic behaviors, calcio players re-enact (an idealized version of) the Renaissance spirit of calcio, reclaiming their place in Florence's history. Concurrently, they break the normativity instituted by the processes of heritagization and commodification of Florence and passionately resist what they feel like an 'invasion' by the tourist market, that prevent them from living the part of the city they recognize as a part of their history and identity.

Keywords: calcio storico, Florence, cultural heritage masculinity, local identity.

LEVANTES: THE POLITICAL POWER OF ART IN DEFENSE OF CLIMATE JUSTICE IN THE GLOBAL SOUTH

Erika NASCIMENTO, State University of Rio de Janeiro, Brazil

Abstract

In a world that seems to be on the brink of an abyss, where the earth has been giving increasingly intense signals, with pandemics, floods, tsunamis, waves of extreme heat and cold, denialism, the advance of the extreme right and fascism, and warning that we urgently need to compensate for the current way of life in defense of the planet, biodiversity and other forms of life. Through my doctoral research, in the line of Art, Subject and City, I seek to connect cycles of uprisings that deal with forms of otherness, confrontation, construction of alliances and riots, to defend the right to land, climate justice and the survival of peoples considered 'subalterns', especially in Brazil, such as indigenous peoples. Understanding, in this case, uprisings: the actions and aesthetic and political manifestations of Brazilian artists and collectives carried out, mainly, in the urban environment, which deal with individual and collective survival in a country in the Global South, marked by deep social inequalities.

Therefore, this lecture seeks to contribute with reflections from the field of arts and through an interdisciplinary look at how 'we can postpone the end of the world', imagine worlds and create collective solutions and awareness about climate change, environmental racism and protection of the forests.

Keywords: activism, art, forest, brazilian, alterity.

THE ROLE OF CLUB CULTURE IN THE WELL-BEING OF LGBTQI+ YOUNG ADULTS: COMPARING EVIDENCE FROM LISBON AND ROTTERDAM

Miguel NEIVA, Erasmus University Rotterdam, Netherlands

Abstract

Club culture is gaining political and scholarly recognition as a cultural practice, shifting away from mere entertainment or leisure. It encompasses ephemeral social events at physical or virtual venues, with restricted access, often involving live performance programming at nighttime in urban areas. Attributed to grassroots movements by underrepresented social groups (LGBTQI+, BIPOC), investigating their entrepreneurial motivations could be valuable in tackling social inequality and deserves urgent attention, as underground DIY scenes/subcultures rapidly transform into a global industry. Its increasing mass consumption and touristification require strategies of diversity and inclusion to guarantee the access of original members. Meanwhile, the absence of club culture during lockdowns coincided with an unprecedented well-being crisis among those same underrepresented groups (youth, LGBTQI+, BIPOC). By sampling a critical and insightful intersection, this study aims to understand the interrelation between club culture and the well-being of LGBTQI+-identifying adults below 35 (controlled for demographic variables like ethnicity and income level). Contrasting policies reflect a need for empirical evidence: conservative policymakers focus on possible negative effects (noise, substance abuse), while liberals become supportive of the nighttime economic opportunities. However, the socioemotional potential (community building, stress/anxiety reduction, identity exploration), remains largely overlooked. This study hopes to inform better, converging measures targeting these events and LGBTQI+ young adults by mixing new quantitative (questionnaires) and qualitative (interviews, participant observation) data from two European cities: Lisbon and Rotterdam. It also intends to contribute to the trending topic of well-being within arts and cultural studies by choosing a less conventional cultural practice.

Keywords: club culture, well-being, LGBTQI+, young adults, european cities.

THE CASE OF JOSÉ MÁRIO BRANCO: ART AT THE SERVICE OF SOCIAL TRANSFORMATION

Tomás NERY, Faculty of Arts and Humanities of the University of Porto, Portugal

✖ *Abstract*

The foundations of this article are based on the historical and documental analysis of a series of works by *cantautor* José Mário Branco (JMB), with particular focus on those whose metalanguage is substantiated in the mobilisation of the work of art, aiming to critically reflect on social reality and the ambiguous path that leads to its transformation. We point out that JMB's work was built on a dialectical exercise which re-appropriates the impulses of both everyday life and socio-historical time in order to, 'by discovering in an individual memory the memory of collective memory, be able to transmit the lived dimension of history', as said by Annie Ernaux (2020, p.194). In this way, we'll seek to explore the imbrications between the musical and political fields. By doing so, we'll demonstrate how artistic expressions of an interventionist nature, while closely linked to a militant practice, follow the streams of politicisation and mobilisation of societies and at the same time contribute to their cultural and identitarian (re)construction, within a framework of relative autonomy. By describing an individual and collective path crossed by uncertainties, anguishes and apotheotic moments of revolutionary ecstasy, we'll show how, at the core of the paradoxical dynamics of artistic production, the author seeked to foster an oneiric landscape, characterised by future-others and islands of emancipatory critical thought, that represent the substrate of an unfulfilled historical devenire: *'a minha arte é estar aqui convosco e ser-vos alimento e companhia na viagem para estar aqui de vez'*.

Keywords: social transformation, art, music, resistance.

‘THIS COULD NEVER HAPPEN ANYWHERE ELSE’. BATIDA, THE NEXUS PRÍNCIPE DISCOS/FILHO ÚNICO AND THE ROLE OF CULTURAL INTERMEDIATORS IN 21ST CENTURY MUSIC MAKING

Pedro Belchior NUNES, NOVA University of Lisbon, INETmd-Institute of Ethnomusicology-Centre of Sudies in Music and Dance, School of Social Sciences and Humanities, Portugal

Abstract

In this paper I will address the co-jointed role of two independent structures, record label *Príncipe Discos* and the cultural association *Filho Único*, on the legitimation and dissemination of *Batida*, a music style and practice arguably created by Afro-Portuguese DJs from the outskirts of Lisbon. A particular appropriation of Kuduro, in conjunction with other styles such as Tarraxinha and Afro-house, Batida became known as the ‘ghetto sound of Lisbon’ with some of its DJs gaining notoriety in the global circuit of electronic dance music. *Príncipe* and *Filho Único* have played a significant role in disseminating the style not only through its regular releases on the 12-inch format but also and crucially through its communication skills which generated the necessary ‘buzz’ to propel Batida out of the Lisbon ghettos and into this global circuit. I will therefore reflect on the active and transformative role of these independent structures as cultural mediators between the DJs and their audience. I analyse the synergetic work between Príncipe and Filho Único and their partnerships with other structures with reference to the new independents (Leadbeater & Oakley 1999) and the role of cultural intermediaries in 21st century independent music production (Bourdieu 1984, Negus 2002, Hracs 2012). I approach the topic based on data collected through semi-directed interviews with staff members at Príncipe and Filho Único and with the DJs published by Príncipe. This will be complemented with an analysis of discourse in the specialized music press, on the label’s website and in digital platforms like Bandcamp.

Keywords: cultural intermediaries, new independents, record labels, batida.

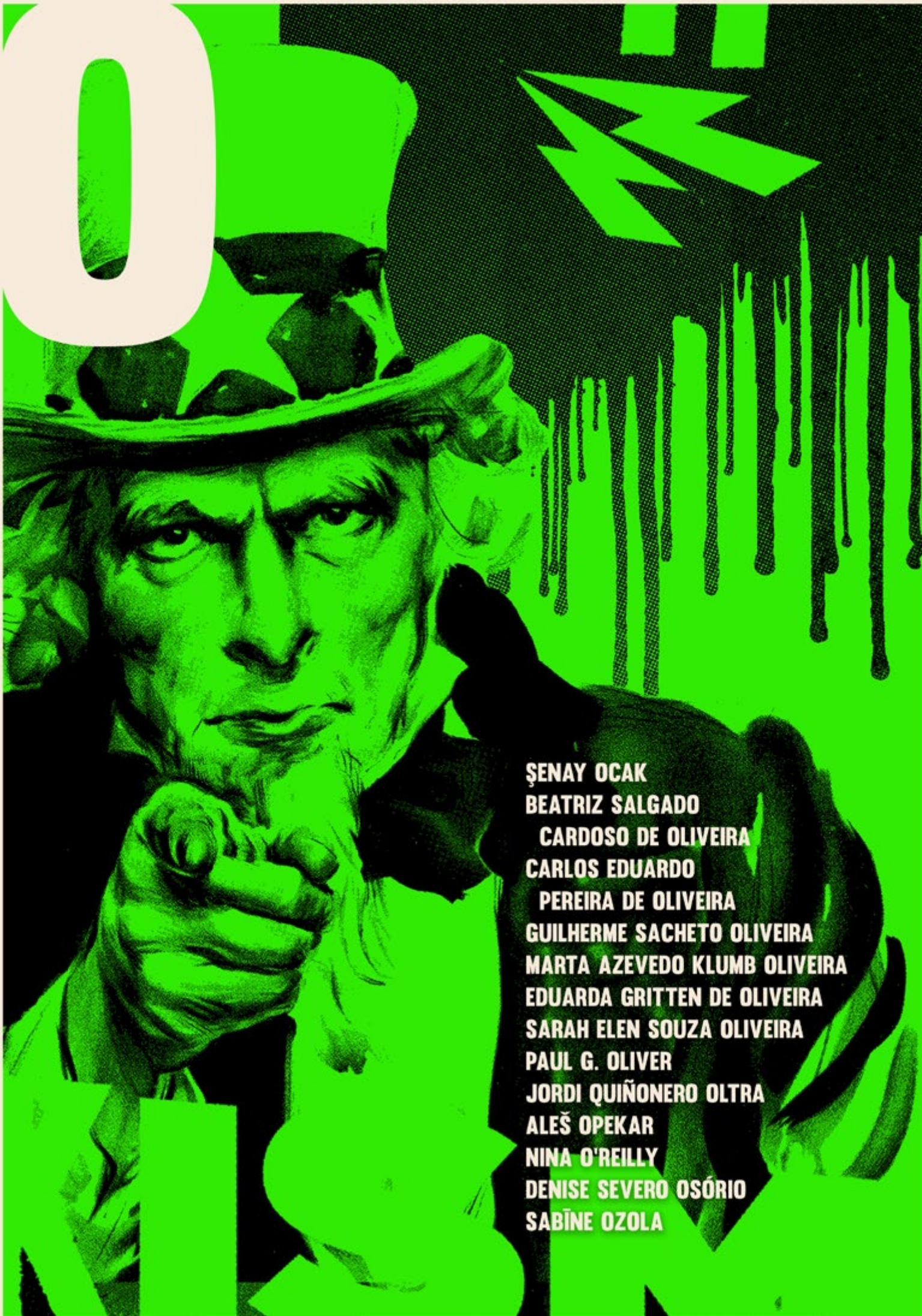
HOW DID WE BECOME THE ARTIST- RESEARCHERS WE ARE? CLUES ABOUT GENDER AND ARTISTIC RESEARCH AS A PRACTICE OF DECOLONIZATION OF KNOWLEDGE IN THE PERFORMING ARTS IN CUIABÁ

Thereza Helena de Souza NUNES, Federal University of Mato Grosso, Brazil
Bibiana Maria BRAGAGNOLO, Federal University of Mato Grosso, Brazil

Abstract

Based on the analysis of the artistic-academic *productions In-próprio para Dinossauros and O que pode o teatro como poética do acontecimento: Cartografias do desejo e uma ode à desobediência* by Daniela Leite (2018); *Do cárcere à cena: corpos atravessados na dança performativa Para Menores* by Elka Victorino (2019*); Processo e experiência nas criações Apontamentos memórias em percurso e Inhamor* (my authorship — 2016), we have gathered clues as to how the imbrication between artistic, academic, and gender issues finds in the Artistic Research a field for dialog, having potentially opened up space for the creation and sharing of non-hegemonic practices and decolonial knowledge in the performing arts in Cuiabá. The intention is to address a question similar to that proposed by Miñoso (2020) when she investigates how we become the feminists we are: to ask ourselves how we become the artist-researchers we are and thus record these contributions to the history of contemporary theatre in Cuiabá, during 2016–2018. To do this, we will use our own experience as a substantial document, according to Miñoso (2020), to identify and conceptualize non-hegemonic artistic practices in the performing arts. Based on Lugones (2008), we will tackle the concept of coloniality to observe decolonializing practices in the productions. Finally, we will conceptualize Artistic Research (AR) according to Bragagnolo *et al.* (2021), Nogueira (2022), Scialom and Fernandes (2022) to highlight the academic- artistic aspect of the productions and their contributions to the field of the performing arts in Cuiabá.

Keywords: artistic research; performing arts; research artists, decoloniality.



ŞENAY OCAK
BEATRIZ SALGADO
CARDOSO DE OLIVEIRA
CARLOS EDUARDO
PEREIRA DE OLIVEIRA
GUILHERME SACHETO OLIVEIRA
MARTA AZEVEDO KLUMB OLIVEIRA
EDUARDA GRITTEN DE OLIVEIRA
SARAH ELEN SOUZA OLIVEIRA
PAUL G. OLIVER
JORDI QUIÑONERO OLTRA
ALEŠ OPEKAR
NINA O'REILLY
DENISE SEVERO OSÓRIO
SABĪNE OZOLA

THE CONCEPT OF DIVA IN JAZZ ON THE CASE OF SEVINÇ TEVS

Şenay OCAK, Istanbul University State Conservatory, Turkey
Esra KARAOL, Istanbul University, Turkey

Abstract

In this work, the concept of diva in Turkey jazz scene will be examined on the case of Sevinç Tevs (1928-1976) who is considered a diva in jazz in Turkey. The purpose of this research, of which theoretical frame will be formed with a musicological approach, via the first vocalist in jazz in Turkey, is to research and form a descriptive analysis by asking questions like what is the role of the female vocalist in the jazz scene in the context of gender, how it has changed being a diva in jazz historically and what are similarities and the differences with international examples. In this study, the scope of the research progress will be clarified by in depth interviewing various people such as the musician Şehrazat Kemali Söylemezoğlu, daughter of Sevinç Tevs. By using qualitative research methods throughout the research subject, historical method and feminist theory will also be using in the context of the hypothesis of whether the concept of diva has a correlation with the symbols of Goddess and/or 'witch' in history. With this research, an effort will be made to form a systematic reference about the first female jazz vocalist that was previously not found in a thorough academic research before in Turkey. In conclusion, in this paper, with a feminist approach, up to date observations will be made with the examination of first female jazz diva in Turkey within a gender context.

Keywords: Turkey, sevinç tevs, jazz, diva, gender, şenay ocak* & esra karaol**.

DIGITAL TRANSFORMATION AND THE DIY ARTIST: BALANCING ARTISTIC INTEGRITY AND ECONOMIC SUSTAINABILITY IN THE DIGITAL DOMAIN

Paul G. OLIVER, Edinburgh Napier University, United Kingdom

Abstract

This study investigates the evolving role of DIY (do-it-yourself) artists in the context of digital transformation, analysing the delicate balance between maintaining artistic integrity and achieving economic sustainability in the contemporary music industry. By exploring the innovative use of digital platforms, the research highlights the need to foster innovation and ensure sustainable growth as part of a pivotal strategy for these artists. The findings emphasize the complexities and challenges presented by digital platforms, particularly in terms of diverse groups and the potential disparity between artistic and commercial pressures. Drawing from global DIY music scenes, the study underlines the importance of expanding income sources, fostering community-driven growth, and prioritizing genuine artist-fan interactions. The results offer invaluable insights for independent musicians, industry stakeholders, and digital platform developers, emphasizing the inter-relationship between artistry, identity, and sustainability in the digital domain.

Keywords: digital transformation, DIY artists, artist integrity, economic sustainability, direct-to-fan engagement, music industry.



DEBATES ON GENTRIFICATION: THE CASE OF BAIXO AUGUSTA, SÃO PAULO

Beatriz Salgado Cardoso de OLIVEIRA, State University of Oeste do Paraná, Brazil

Abstract

The paper analyses the transformations of an important region in São Paulo city, Baixo Augusta. This region borders the city's downtown and encompasses the lower portion of Rua Augusta and its vicinity. In the mid-2000s, Baixo Augusta underwent a process of 'resignification': once perceived as a 'degraded' area, it evolved into a 'cool' and 'alternative' urban space, renowned for its diverse mix of establishments catering to young people and nightlife. This transformation was followed by a real estate boom that vertically reshaped the landscape of Baixo Augusta with new and modern residential or commercial skyscrapers. Such transformations have been interpreted as gentrification, both by the media and academic literature. However, a deeper analysis of this case study reveals its resistance to this theoretical framework. Thus, this research aims to analyse such urban transformations through a theoretical lens centered on the concept of landscape. Due to its versatility and relevance in the Social Sciences, the concept of 'landscape' allows for broader and more comprehensive analyses of urban space transformations, emphasizing both material and symbolic changes. The argument posits that the landscape of Baixo Augusta is shaped by a diverse array of agents, whose interests may sometimes conflict. For this reason, it is characterized as a Landscape of Power, in the sense of Sharon Zukin (1993), highlighting the complex relationship between culture and capital. The research employed various methodological approaches, including mapping techniques, media analysis, and fieldwork, incorporating informal conversations, observations, and impression records.

Keywords: gentrification, baixo augusta, landscape, culture, capital.

SOUNDS OF A GENERATION: MUSIC, YOUTH IDENTITY AND REPERTOIRE IN POP OFF (1990-1993)

Carlos Eduardo Pereira de OLIVEIRA, State University of Santa Catarina, University of Porto, Brazil, Portugal

Abstract

This paper seeks to analyse the role of the musical repertoire in forging youth identities in Portugal. To do this, I will use the case study of Pop Off, a music programme broadcast on Portuguese Radio and Television (RTP) between 1990 and 1993, responsible for producing and showing video clips of artists linked to what was known as Portuguese rock music. Over the years, Pop Off was responsible for producing and broadcasting more than 100 music videos by Portuguese artists from different musical genres, as well as structuring a vast amount of audiovisual material with concert presentations, specials and interviews with these artists. In this way, it can be said that the programme was responsible for the creation of a Portuguese musical repertoire, based on its positioning in a cultural modernity that was complexifying its structures in the period. The aim is to understand how the construction of this repertoire engendered a series of factors that had a direct influence on the formation of a Portuguese musical identity, articulated with globalised aspects and linked to a youth aesthetic and culture. In order to do this, the work articulates seven interviews with directors, producers, scriptwriters and costume designers who worked on Pop Off during its years of airing, in order to understand how these constructions were carried out and how they appear in their memories. The theoretical framework dialogues with Paula Guerra and Andy Bennett on the relationship between music, youth and identity; José Machado Pais and Rossana Reguillo on youth culture; Paul Ricoeur on the relationship between memory and history.

Keywords: identity, music, youth, modernity.

WHY HAVE THERE BEEN NO GREAT WOMEN ARTISTS IN LATIN AMERICA? A DECOLONIAL APPROACH TO ARTISTIC FEMINISM

Sarah Elen Souza OLIVEIRA, Federal University of Juiz de Fora, Brazil

✖ *Abstract*

This article aims to analyse the official art production and circulation circuit in Latin America, understanding its particularities in terms of socio-political contexts and the repercussions of a colonial past on gender structures. The study starts from an international perspective - especially from the US in the 1970s and 1980s - on the questioning of the male artistic canon and the institutional issues involved in the erasure of women artists in the history of art, guided by the work of Linda Nochlin, a forerunner of feminist art historiography. Exploring the socio-political context of Latin America and its institutional particularities, this article then seeks to understand the nuances of artistic feminism in this territory, based on the essays of Andrea Giunta and the decolonial epistemologies of María Lugones, revealing an intricate network of narratives on the Latin American scene, shaped by a historical past permeated by dictatorial violence, repression and colonialism.

Keywords: artistic feminism, decolonial feminism, Latin America.

DIY ACTIVITIES IN WRITING ON POPULAR MUSIC IN THE CZECH LANDS BEFORE AND AFTER 1989

Aleš OPEKAR, Institute of Art History, Czech Republic

Abstract

The paper will focus on writing about popular music that took place outside the academic and other official spheres. Non-academic writing could be freer and thus became an important complement to official research on popular music. In the non-free WW II and post-war period, activities leading to the establishment of a magazine about jazz took place, initially only in the form of fanzines. During the 1970's and 1980's, official journalism ranged along several lines, from official, censored magazines and books to sporadic underground ventures. Between the two poles was a wide range of grey zone with more or less DIY output from various social organizations. This paper will compare the possibilities and contributions of the above-mentioned activities, among which the bulletins and books of the Jazz Section of the Musicians' Union, the magazine of the 'Jonáš' Club and underground texts have their places. Authors had to be collectors and builders of their own archives themselves, and had to rely on their own DIY activities, not only in the inter-war and post-war era, but also after 1989, when the first archival holdings were created by civic associations and new journals and books grew out of previous fanzines.

Keywords: fanzines, unofficial writing, Czech popular music, underground.

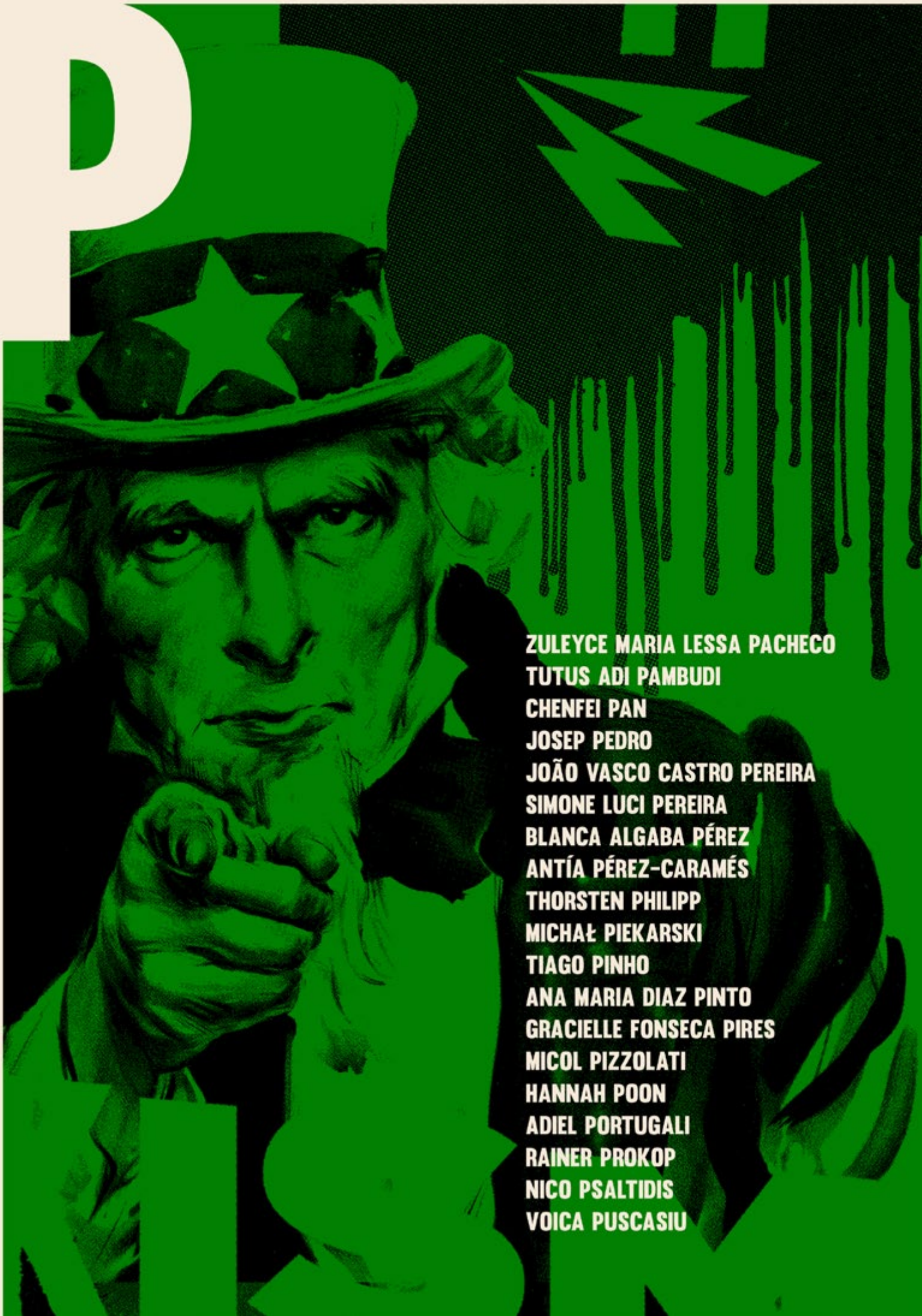
KING'S CROSS-POLLINATION: ART, MUSIC, CINEMA, AND ACTIVISM IN A 1980'S POST-INDUSTRIAL WASTELAND

Nina O'REILLY, Central Saint Martins, University of the Arts London, United Kingdom

✖ *Abstract*

This presentation will look at the fertile period of creative and countercultural activity of King's Cross, London between the 1980's – 2000's. Once considered a post-industrial Badlands, it was the ideal environment for alternative cultures to flourish. It was the part of London for outsiders; with Scala showing films that couldn't be shown elsewhere, Housmans offering an inventory of often banned publications and The Bell providing a dancefloor for the queer youth who didn't belong in West End clubs. Coupled with the squats across the area, King's Cross was a hotbed for DIY counterculture. This presentation will focus on key King's Cross locations, which provided physical spaces for their communities and allowed cinema, music, queer culture, and activism to collide and inform each other. Amid Margaret Thatcher's society-less Britain and New Labour's neoliberal vision for the country, King's Cross once formed a constellation of resistance. Today only Housmans has survived gentrification as many of the establishments and those who used them were swept aside for luxury shopping, business, and residential buildings making King's Cross one of the capital's privately owned 'public spaces', where cultural life is contained and surveilled. This presentation therefore engages with key KISMIF 2024 themes. It focuses on the importance of social spaces in alternative and DIY cultures and will show how interdisciplinary environments allow these cultures to cross-pollinate. It will look to these examples from King's Cross', not out of nostalgia but out of radical hope for alternative futures.

Keywords: cinema, music, queer, publishing, resistance, regeneration.



ZULEYCE MARIA LESSA PACHECO
TUTUS ADI PAMBUDI
CHENFEI PAN
JOSEP PEDRO
JOÃO VASCO CASTRO PEREIRA
SIMONE LUCI PEREIRA
BLANCA ALGABA PÉREZ
ANTÍA PÉREZ-CARAMÉS
THORSTEN PHILIPP
MICHAŁ PIEKARSKI
TIAGO PINHO
ANA MARIA DIAZ PINTO
GRACIELLE FONSECA PIRES
MICOL PIZZOLATI
HANNAH POON
ADIEL PORTUGALI
RAINER PROKOP
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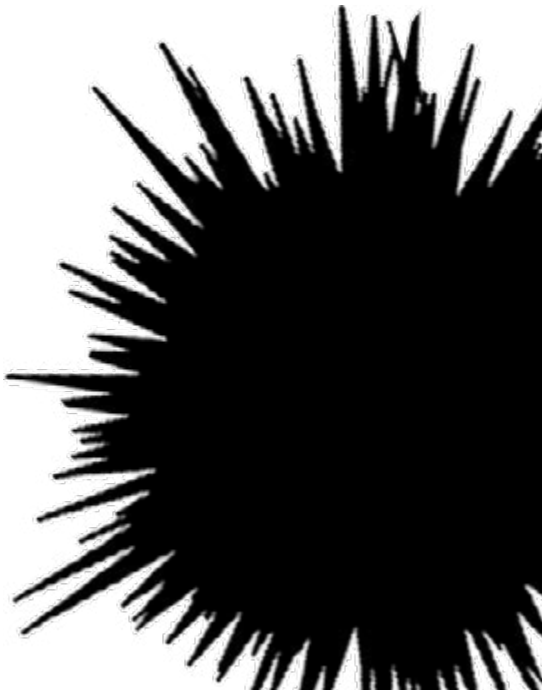
GUILLEM D'EFAK: IDENTITY AND PUBLIC PRESENCE OF AN AFRO-SPANISH ARTIST DURING THE FRANCOIST DICTATORSHIP IN SPAIN

Josep PEDRO, Carlos III University of Madrid, Spain
Begoña GUTIÉRREZ-MARTÍNEZ, International University of La Rioja, Spain

Abstract

This paper explores the unique case of Guillem d'Efak, a black singer-songwriter, literary author and actor who embodied countercultural creation and resistance to the precepts of the Francoist dictatorship in Spain (1939-1975). Born in Asobla, Equatorial Guinea in 1930, and raised in Manacor, Mallorca (Spain), d'Efak reveals fascinating connections between popular music, national identity and colonialism in Spain. An eclectic artist, whose influences ranged from jazz and blues to Majorcan folk, French song and oral storytelling traditions, d'Efak is primarily associated with a Catalan countercultural folk-music movement known as *La Nova Cançó* (The New Song), which was marked by the political use of Catalan, prohibited under Francoism, and the rejection to the dictatorial impositions. Drawing on specialized sources, as well as on popular music and communication conceptual frameworks, the paper focuses on two aspects about Guillem d'Efak: his Afro-Spanish identity, which questions monolithic ideas about Spanish culture as white –dominant both then and now–; and his musical trajectory, addressed in relation to both live music and the recording industry. On one hand, d'Efak's identity as a refined Guinean-born Majorcan artist, who spoke Catalan and cultivated multiple arts, defied racist stereotypes about black people while expanding the limits of who was present in the public sphere. On the other hand, regarding music, d'Efak was a pioneer who inaugurated the countercultural venue La Cova del Drac (Barcelona, 1965), and who released groundbreaking singles such as *Blues en Sol*, *Fever*, or *Vell Riu Nostre*, produced by the politically-oriented independent record label Concèntric.

Keywords: Guillem d'Efak, Nova Cançó, popular music, Francoist Dictatorship, afro-spain.



‘LATINIDADES’ IN DISPUTE: ANALYSIS OF AN EMERGING MUSIC CIRCUIT IN BIXIGA, SÃO PAULO, BRAZIL

Simone Luci PEREIRA, The Paulista University, Brazil
Milena SIGNOR, The Paulista University, Brazil
Sabrina SANTIAGO, The Paulista University, Brazil

Abstract

This paper analyses the emerging Latin music scene in the Bixiga region (São Paulo, Brazil), consisting of migrants and Brazilians. This region serves as a locus of expression for various musical genres such as samba, rap, (post)punk, rock, and alternative scenes. Around these music styles/genres, dynamics of production and consumption develop, intertwining, dialoguing, and mutually collaborating. The aim is to analyse the interactions of this ‘latin’ circuit with the territoriality of Bixiga. In São Paulo, the terms ‘latino’ and ‘Latinidad’ refer to social groups, musical expressions, and other cultural practices related to Spanish-speaking Latin American countries. This emerging music scene/circuit brings forth the notion of a complex, polysemic ‘Latinidad’ that is shown in contention, generating various events, spaces, cultural and communicative practices, entertainment, sociability, and identity/difference construction. These musical practices highlight music as a vector of urban communication, contributing to the construction of urban territorialities linked to sounds, identities, and activisms. We employed ethnographically-based fieldwork (observation, records, interviews) in three selected locations and tracked actors from this circuit on Instagram. We have noticed how much this emerging Latino scene highlights communicational dimensions of and within the city: flows, hubs, networks of people, imaginaries, materialities, consumption logics, identities, musicalities, among others.

Keywords: latin music, city, urban communication, identity.

CLASH OF IDENTITIES: YOUTH CULTURES IN THE FANZINES OF MADRID DURING THE 1980'S

Blanca Algaba PÉREZ, Complutense University of Madrid, Spain

✖ *Abstract*

The global phenomenon of autonomous zine production arrived in Madrid at the end of the seventies. That coincided with the important period of transition to democracy in Spain. At first, the arrival of fanzines was connected to the spread of new musical tastes, aesthetics, and styles. But there was also a growing demand in this generation to vindicate their voice. The social situation was characterized by generational conflict, and young people perceived themselves as excluded from society. Throughout the eighties, Madrid experienced a vibrant period associated with the emergence of many different youth cultures: mods, rockers, punks, punks, heavys, etc. All these youth cultures had one key aspect: the search for an individual and collective identity. Fanzines became tools to articulate these identities, often tied to transnational trends, and made it possible to construct shared meanings. In this paper we intend to go deeper into these fanzines and how they became fundamental pieces for the construction of significant youth cultures in the city. These cultural products became the independent communication channel accessible to the youth for expressing themselves and exploring their identities. Based on historical research, this paper aims to consider the importance of zines in creating imaginative alternatives for subjects not represented in the mass media. In conclusion, this paper raises questions about fanzines as places of encounters and dialogues on the margins, which allow resistance to social exclusion and the construction of cultural alternatives.

Keywords: fanzines, youth cultures, Madrid, identities.

ECOFEMINISM IN POP MUSIC: LATENCY ASPECTS OF GENDER AND ENVIRONMENT CONFLICTS

Thorsten PHILIPP, Berlin University of Technology, Germany

✖ *Abstract*

Femininity and metaphors of motherhood have always determined the perception of nature and environment. With the rise of the ecological movements they have also accompanied the rise of environmental awareness, political eco-activism and nature conservation regimes. The use of feminine characteristics associates nature with care, nourishment, and life-giving roles such as conception and birth. Therefore, nature is shaped by gender conflicts and sexist conventions: The perception of nature as a benevolent, permissive, but violated woman is open to affective approaches. At the same time, it promotes the idea that nature, if treated appropriately, can serve as a commodity. The traditional trope of virginity and untouched nature also serve to justify the dominance of male culture over female nature. In response to this problem, *Ecofeminism* emerges as an academic, intellectual, and social current within the environmental movements. Its manifestations range from the anti-nuclear-movement to the testimonials of ecological 'heroines' such as Wangaari Maathai, Jane Jacobs, Vanadana Shiva, and Medha Paktar. Their binding link is to explore intersections of environmentalism and feminism and to draw on a feminist position to reconcile humanity's relationship with nature. To what extent is ecofeminism a topic of pop music? And in what way does ecofeminist pop music process today's environment conflicts? Is there any potential for political education? Whereas the Welsh singer MARINA, in cooperation with the Russian band Pussy Riot, delivers a sharp critique of the patriarchal system and its environment consequences, Icelandic artist Björk offers a Gaia-inspired invitation to reconciliation and singer-songwriter Tracy Chapman reflects environment-related guilt and violation. Across genres, songs popularize ecofeminist tropes, shorten them to stereotypes, and complement them with aesthetic stimulus. The analysis of textual and sound regimes not only offers a hybrid mirror of political communication on ecofeminism through *politainment*; it also permits the discovery of *latent structures* of social systems by unveiling societal dynamics which are mostly ignored in the public discourse.

Keywords: ecofeminism, pop music, environmental activism, gender politics, cultural analysis.

USING ACTIVE INFERENCE TO DESIGN SOCIAL ACTIVITIES IN TIMES OF UNCERTAINTY (CLIMATIC, POLITICAL AND CULTURAL)

Michał PIEKARSKI, Cardinal Stefan Wyszyński University, Warsaw, Poland

Abstract

The free energy principle was originally formulated by Karl Friston to elucidate how the sensory cortex deduces the causes of sensory input and acquires knowledge of causal structure. The brain, conceptualized as a hierarchical generative model facilitating information processing, operates as a system that minimizes its free energy. Active inference is a corollary of the FEP and admits the possibility that free energy (uncertainty) can be minimized not just through perceptual inference but by actively sampling the sensorium to realize sensations that are predicted or predictable. Recently, the validity of FEP was extended. It was recognized that the FEP no longer applies only to brain functions, but to all self-organizing systems: from unicellular organisms, through plants, consciousness up to social networks (Ramstead *et al*., 2019). In this 'broad' application, the FEP holds that any self-organizing system that is at nonequilibrium steady-state with its environment must minimize its variational free energy, *reps*. uncertainty. In my presentation, I will show what possibilities the FEP offers with regard to modelling and perhaps explaining social activities and social groups (understood as Bayesian models) in relation to the need to minimize uncertainty in the face of various contemporary threats to democracy.

Keyword: cctive inference, free energy principle,
social activity, social group, uncertainty.

THE *MACHETE* AND THE *VIOLA* AS DENATURALIZATION OF PORTUGUESE AUTOS

Elizângela Gonçalves PINHEIRO, University of Brasília, CITCEM, Noutro Porto, Brazil, Portugal
Paula GUERRA, University of Porto, Faculty of Arts and Humanities, Institute of Sociology, DINÂMIA'CET-Iscte, CITCEM, CEGOT, Griffith Centre for Cultural Research, Portugal

Abstract

Upon crossing the Atlantic, the autos arrived in the Brazilian Northeast and took on a unique dramatic quality with the Tupinambás. We will present to you the result of this movement and the appropriation of the genre according to Brazilian culture through the rhythms of the *violeiros, the cordel* literature, and the *cangaço*. Our objective in this work is to showcase the changes in both form and theme. The update came with contemporary times and with the marks of identity and decolonial voices. The objective was to show how Maria Virgulina and Maria Bonita represent the modern transformations of the autos. Our ´ll shows how the viola, the rhythm and the machete were essential to show underground issues, resistance and popularization of the genre that is no longer erudite. Our contribution is to shows you some independent cultural movements used to found the new Brazilian genre, mediated by autonomous, mythological and libertarian conceptions. Using the comparative method between the old x the new, the erudite and the popular, we will show you the updating and enrichment of the genre for Brazilian theatre. Grounded in the works of Lélia Gonzalez, Roselee Goldberg, Augusto Boal, and Augusto Cardoso Bernardes, we will present to you the result of this research.

Keywords: brazilian theatre, rhythms, Tupinambás, machete and viola.

REDIT ARCHIVE: MOCKUPS FOR A DO-IT-TOGETHER PLATFORM OF ARTISTIC AND EDUCATIONAL PRACTICES FOR ENVIRONMENTAL SUSTAINABILITY

Tiago PINHO, Faculty of Fine Arts of the University of Porto, Portugal
Tiago ASSIS, Faculty of Fine Arts of the University of Porto, Portugal

Abstract

How can a DIY process provide thought about ecological and environmental issues? This issue arose after the conclusion of the Bioimages project, in which we developed prototypes of pinhole cameras and laboratory utensils using DIY processes and digital fabrication technologies under an environmental concern. Through active research for an exploratory ecology, we built objects to provide alternative, more ecological, and sustainable methods of developing photographic film. In this context, we developed the ecobject concept to frame the actions carried out and contextualize those objects' design and construction processes. Subsequently, we tried to develop educational kits that demonstrated the processes of design, construction, and use of ecobjects. However, we encountered several problems: the ecobjects and their respective instructions were dominated by functional issues at the expense of form. This functionalism corresponds to an instructive character and a technical view of the world, thus losing the possibility of problematizing environmental issues and finding new forms and ways of life. To combat these problems and engage in the fight against climate change, we need to promote critical historical research and find Do-It-Together (DIT) approaches that not only instruct but also foster problematization and accountability. In this sense, we propose a mockup for an archival and cartographic DIT platform of artistic and educational practices for environmental sustainability.

Keywords: arts education, ecosphy, climate fight, online platform.

‘NOCTURNAL HETEROTOPIAS: RESILIENCE, PLEASURES, AND VIOLENCES IN CHILE’S DIY REGGAETÓN NIGHTLIFE SCENE’

Ana Maria Diaz PINTO, University of California, United States of America

✖ *Abstract*

Party nightlife in Santiago de Chile has been historically segmented by class, gender, and sexual affiliations beyond the repertoire selections. Reggaetón and its parties have been part of this division. With the arrival of Puertorican reggaetón music in the late 1990s, the development of a local party industry was aimed primarily at the heterosexual and cisgender population, boosting normative sociabilities. Through some DIY initiatives, this panorama has changed as the years have passed. Today, under the concept of ‘inclusion,’ part of the local reggaetón nightlife has embraced a more extensive spectrum of audiences, imagining an ideal of pleasurable coexistence. Practices such as voguing and go-go dancing—still part of queer pop and EDM parties—share the stage and dancefloor with perreo, one of the dominant ways of paired dancing reggaetón. However, the end of segregation and discriminatory practices has remained unrealized. This paper questions ethnographic participation and epistemologies on the dancefloor, where class, gender, and sexual violences affect the relations of both participants and research collaborations. Grounded in queer and brown voices of practitioners, I analyse the intersubjective expressions of exclusion/acceptance and safety/fear that dancers face in ephemeral, liminal nighttime DIY spaces. I argue that the reggaetón party in Santiago is a Foucauldian heterotopia—a fluid space in which difference and contraction may fleetingly coexist—that refracts the everyday violent experiences of marginalized urban groups while simultaneously reassembling transgressive desires of social justice and resilience. Artists and producers, while seeking to create inclusive spaces where people can meet, enjoy dancing and deploy political affiliations, must thus negotiate Santiago’s social fractures.

Keywords: chilean nightlife, reggaetón, heterotopia, DIY.

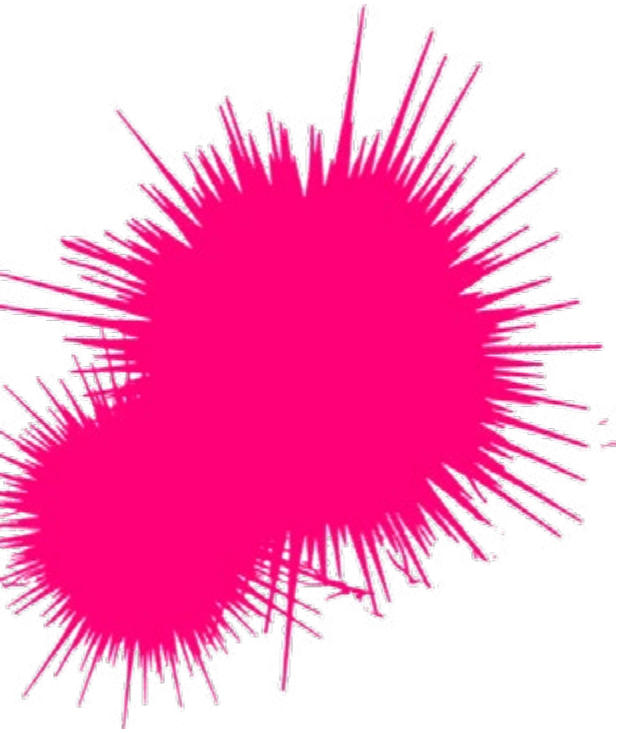
CDA FOR A FEMINIST 'MEDIA TRAINING'

Gracielle Fonseca PIRES, Erasmus University Rotterdam, Netherlands

Abstract

How can Critical Discourse Analysis (CDA) be implemented to help non-male early career musicians deal with gendered approaches by media actors? In its launch in 2020, T.R.E.I.N.A.M., a DIY remote career training for female musicians idealized by Brazilian feminist activists in music offered a media module in which a mentorship entitled 'feminist media training' was implemented by this author. In this paper, I aim to describe the methodology inspired by the CDA and reflect on its possibilities applied to a new proposal of media training modality designed to raise awareness of gendered practices in music media among musicians self-identified as female or non-male. By doing It, I expect to share useful information for other feminist initiatives such as T.R.E.I.N.A.M. and inspire new actions towards the promotion of equity in musical ecosystems, especially in the coverage of media specialized in music, which tend to sustain gendered discourses regarding the work of musicians known as female.

Keywords: Critical Discourse Analysis, feminism, DIY, media training, inequalities in music media.



MAKING ZINE FOR CRAFTING ANALYSIS: NURTURING STUDENTS' REFLEXIVITY IN SOCIAL RESEARCH

Micol PIZZOLATI, University of Bergamo, Italy

Abstract

Higher education students' knowledge of applied social research can be fundamentally nurtured through active pedagogies, incorporating crafted and arts-based practices enhancing reflexivity and expression. In this contribution I argue from my experience as teacher in applied sociology in engaging a class of undergraduate students in their last year of a degree course in Communication Science via zine making for data analysis. I engaged students in the interpretation of finding from data I had collected in research about accounts of complex temporalities of young people elicited through identity boxes construction. The data consisted of photographs of the boxes and transcripts of the short voice messages with which the nine interviewees recounted their experiences and representations through their everyday objects. Entailing material and visual imagination as form of expression, my assignment is accordingly intended to encourage reflexive, embodied, and collaborative ways of thinking about social research practices. Another aim is to construct understanding about *form of participatory and art-based analysis* as a process that support knowledge environments and processes and as method for data construction in biographical research in a collective setting. My presentation considers how the students are brought by the assignment to bring their subjective viewpoints into the data analysis through connections and expressions of meanings that would otherwise remain out of reach, like emotionally charged issues within material and relational contexts.

Keywords: zine, creative analysis, active pedagogies, material social research.

‘WE CAN’T PROTEST BUT WE CAN CHASE MIRROR’: FANDOM AS ALTERNATIVE DEMOCRATIC PRACTICES IN POST-MOVEMENT HONG KONG?

Hannah POON, University of Amsterdam, Netherlands

Abstract

While Hong Kong enters a highly suppressive era after the 2019-2020 Anti-Extradition Bill Movement ended upon the draconian national security law, a twelve-member idol group, Mirror, took over the city by storm – but not without the support of their massive fan group who displays extraordinary organizing power and creativity in helping them succeed. This cultural wave, as local researchers observe, is closely related to the post-movement sentiments of loss and disempowerment. Beyond which, does Mirror’s fandom also play a role in the democratic process of Hong Kong when collective actions are heavily restrained and the civil society is massively shrinking? While existing research that explores the relationship between fandom and politics focuses on how fans engage in political advocacy and civic issues, this study argues that the democratic values of Mirror’s fandom lie not in future political organizing or promoting civic engagement. Rather, fan community building *already* encompasses the customs and virtues essential for democratic politics (van Zoonen 2004). Drawing on my ethnographic fieldwork and interviews with 14 fans, this study explores: first, how the dispersed power structures and participatory culture of Mirror fan clubs resemble contemporary forms of organization in the civil society; second, the fan agency and group empowerment yielded in ‘fostering idols’ (a star-making model common in Asia) and their relation to political disempowerment; third, the ways fans perform communal discussion and social imagination of an ideal fan life; and, finally, how the social connection built through Mirror serves as a form of post movement collective healing.

Keywords: fan community, fan empowerment, post-social movement, democratic politics.

JAZZING-UP THE PRC: SPACES OF CREATIVITY AND INDIVIDUALITY IN CONTEMPORARY CHINA

Adiel PORTUGALI, Tel Aviv University, Israel

✖ *Abstract*

This paper illuminates how jazz generates and disseminates practices of creativity and individuality in twenty-first-century China. Based on interviews, conversations, and observations drawn from extensive field research, it focuses on three different trends that typify jazz activity and creativity in China: jazz that follows global music traditions and developments, jazz that incorporates ethnic, folkloristic, regional or political Chinese elements, and jazz that expresses the individual styles and identity of those who play and create it. As this paper will show, the interplay between the musicians and audiences that follow the above trends raises multifaceted queries on the authenticity, artistic integrity, political expressions and directions of contemporary jazz and Chinese culture in general. For instance, it reveals that those who practice universal jazz trends in China are often tagged as imitators of Western jazz, while those who attempt meshing local elements or instruments in their music are often criticized as making overly Chinese and deliberated fusion. In this respect, the third individual trend seems to stay safe; however, what is essentially Chinese or authentic in this kind of jazz? By negotiating the above dilemmas, trends and transformations, this paper further means to shade light on China's current spaces of creativity and Individuality and explicate the complex affiliation of jazz and DIY cultures under non-democratic regimes.

Keywords: individuality, creativity, chinese music, jazz, cultural politics.

THE DIY CAREERS OF YOUNG CLASSICAL MUSICIANS, COMPETITION AND GENDER IN NEOLIBERAL TIMES

Rainer PROKOP, University of Music and Performing Arts, Vienna, Austria

✖ *Abstract*

This presentation explores the do-it-yourself (DIY) careers of a younger generation of classically trained musicians in the context of the neoliberal transformation of higher music education and music labour markets. Drawing on 46 interviews with white middle-class students and graduates of the three public, state-funded higher music education institutions in Austria, I examine how these artists seek to advance their careers as orchestral musicians, soloists or chamber musicians and manage the entrepreneurialism, competitiveness and precariousness that underpin the classical music labour market. My presentation shows that the musicians cultivate an entrepreneurial ethos, but also adopt alternative cultural practices that promote collectivity, solidarity and care for one another. In these processes, the DIY ethos takes on a double meaning: It is adapted by the young musicians to neoliberal rationality, while also being fundamental for initiating, organising and managing small DIY music projects, festivals and cultural initiatives that contribute to the shaping of alternative economies. By focusing on the gendered dimensions of DIY practice and competition, I will show that women face different challenges entering the classical music labour market than their male peers and need to find ways to overcome the contradictory expectations surrounding competition, e.g. turning competition inwards, rather than competing openly with others. Finally, my analysis also shows that both female and male musicians talk partly at length about social inequalities on the classical music labour market, but hardly take any political action to collectively protest against the increasing precarisation of their careers and lives.

Keywords: classical musicians, DIY careers, neoliberalism, study-to-work transition, competition, gender.



DIY MEDIA PERFORMANCE IN PROFESSIONAL TENNIS CAREERS: TRAJECTORIES, CHALLENGES AND PERSPECTIVES

Nico PSALTIDIS, Independent Researcher, Filmmaker, India

Abstract

The paper presents ongoing research on the mediatization of sports, with a specific focus on the evolving realm of tennis within contemporary accelerated culture. Digital media and technologies are heavily contributing to the sport's ongoing transformation, redefining cultural practices for the audience, institutions and athletes alike. While a restricted number of elite players can be regarded as global media stars, tennis professionals of various tiers have, in many instances, become conspicuous media content producers–often in response to increasingly precarious and labyrinthine sporting careers. Particular attention is devoted to the medium/lower end of the professional spectrum, focusing on the role of tennis players as active producers and manipulators of media culture. The aim is to reflect on the relationship between media performance, identity, audience engagement, work/leisure dynamics, and the traditional notions associated with the sport. By addressing the aesthetic labour inherent to professional tennis careers, I highlight the cultural and symbolic relevance of these media ecosystems. The paper draws upon the ideas of various social and cultural theorists, with a number of case studies being used to illustrate emerging trends, scenarios and methodological approaches to the study of sports media cultures.

Keywords: media performance, physical cultural studies, DIY cultures, DIY careers, social media.





DIY & FEMININE AESTHETICS – A MATCH MADE IN CLICHÉ HEAVEN?

Voica PUSCASIU, Babes-Bolyai University, Romania

Abstract

Feminist scholars have made commendable efforts to bring forth forgotten female figures of Art History. However, it is worth questioning what we really gain from seeing artists mostly through the lens of their gendered experiences instead of a more nuanced approach. While it is important to acknowledge these experiences, applying a strictly feminine or feminist point of view can limit our understanding of an artist's work and ultimately harm how they are perceived and valued in today's society. Even in the often anonymous world of Street Art seemingly feminine gestures are called out as such. Knitted interventions and yarn bombings are labelled as cute and unabashedly feminine, while huge, perhaps more intrusive murals are perceived as virile. These distinctions raise questions about why textiles are still seen as the apanage of the female creative class. Is it because they are considered literally soft, warm, and maternal and what are the current implications of this vision? And where does this leave the perception of DIY techniques which are often ones of (soft) subversiveness? This presentation will focus on two exhibitions that are similar in discourse and spirit yet since they are separated by time and gender have had very different critical receptions. One is the American Supermarket 1964 featuring works of renowned Pop artists, while the other is Lucy Sparrow's 8 'Til Late from 2017. Both dwell on the themes of simulacrum, consumerism, and art marketing yet only the latter is associated with the aesthetics of the cute and the handmade.

Keywords: textile art, cute, feminine aesthetics, felt art, knitting.



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ANDRÉ QUARESMA
ZHANG QIAN

THE JORGE LIMA BARRETO KALEIDOSCOPE - A TRANSDISCIPLINARY APPROACH TO COMPOSITION

André QUARESMA, University of Coimbra, Centre for Classical and Humanistic Studies, Transdisciplinary Research Centre «Culture, Space and Memory», Portugal

Abstract

The analyses of the aesthetics and composition processes experimented by Jorge Lima Barreto (JLB) in his almost forty years of musical production immediately unveiled a constant transdisciplinary approach to the production of his artistic discipline – the music. Since his earliest works we can find his music production overflowing into other artistic expressions. Either in a direct way like the collages Musografias, created by JLB and the artist Silvestre Pestana to be used as semi-Abstract music notation for the jazz-off project Anar Band (JLB and Rui Reininho) – there is one for each track of the album Anar Band (1977); or as the sonic dimension of other art objects, like the installation Águas Vivas were Pestana invited JLB to create the sound field of the work (later the piece was release in the album Neo Neon: Workstation Solos). JLB appears has the provider of an aesthetic harmony to many art expression proposals of a generation of artists, inspired by international art movements (like George Maciunas Fluxus movement) while in their own process of emancipation of an autocratic obscurantist regime. This hybrid approach to art creation connects a generation of avant-garde Portuguese artists of many disciplines like the performer Manoel Barbosa (using the performer has an human music score or composing music to a choreography), the concrete poet E.M. de Melo e Castro (exploring the concrete poetry language usage in music) the plastic artists António Palolo (composing music for experimental cinema) and even the younger Joana Vasconcelos (transforming the artist in the art object itself), all tied by the music of JLB.

Keywords: transdisciplinarity, experimental music, Portuguese avant-garde, artistic collaboration, multimedia composition.

RESEARCH BEIJING ROCK SCENES THROUGH WALKING: HISTORY AND MUSICAL MEMORY IN GULOU, BEIJING

Qian ZHANG, Communication University of China, School of Music and Recording Art, Beijing, China.

Abstract

Under the spatial division of Beijing's ancient city, Tiananmen Square and the Forbidden City in the centre represent the imperial power, while the area of Gulou, as an extension of the imperial power, expresses the life of common people at the foot of the imperial city through the architecture of the hutongs, an idea presented in the work Bell and Drum Towers by the rock musician He Yong in 1994. Around 2005, facilitated by the internationalised image of the Beijing Olympics, a rock music scene and community became embedded in the hutongs of the Gulou area as livehouses such as Jiangjinjiu (疆進酒), Yugongyishan (愚公移山), Mao , and Za jia Lab (杂家Lab) afforded musicians the opportunity to inhabit and to travel through and the narrow hutongs to perform in performance spaces, rehearsal rooms and restaurants. However, around 2018, these rock scenes declined and venues closed due to conflicts related to the preservation of historical sites as heritage. As a result, the music scene in the old Drum Tower area has become a nostalgic place for music fans to remember their youth. This study uses walking as a research method to conduct mobile interviews that act as catalysts for memories and historical reconstructions. Walking with participants of these lost venues and scenes reveals the poetic and less rational yet enduring relationship between people and places, and offers a means of revealing, releasing and understanding the often unnoticed continuities and changes embedded in the architecture and sensory perceptions of people in the environment.

Keywords: rock scenes, music, music scene.


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LUCIMARA RETT
ADRIENNE PINHEIRO REYES
LUCY ROBINSON
ROSE DE MELO ROCHA
IASMIM DALA BERNARDINA RODRIGUES
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GEMA JOVER ROIG

FOR AN EVERYDAY CULTURAL RESISTANCE (OR A CRITICAL PERSPECTIVE TO CITY PLANNING)

André RAMOS, University of Coimbra, Portugal

✖ *Abstract*

In the inner-city of Porto, where a touristic - or post-touristic - scenario has been becoming predominant, it is argued that an entanglement of cultural and creative projects is spontaneously leading a two-way interrelated urban transformation. Unlike so many other commercial agents, this particular culture world, related to urban enjoyment, is contributing to both increasing international interest, and to leveraging the development of a structure for circulation of a specific local cultural production. This phenomenon is assumed as having the potential to counterbalance the gentrification and touristification, characteristics of the European city centres, with a localized and socially responsible example. However, this enjoyment field is still fragmented, thus yet failing to fulfil its potential. Despite the need of a holistic view - and much has already been done in the social sciences this study adds an architectural perspective, developing a critical analysis of the physical and spatial characteristics of this network of everyday cultural objects, and its relation to the urban fabric and fluxes. Space and/or architecture should be interpreted as actant in this cultural phenomenon, aiming to understand its role in this particular cultural field. This research takes advantage of a 10 years personal experience in Porto's art district. The reflexivity of a curatorial and critical practice is contributing with an auto-ethnographic standpoint as a form of criticality-from-within. The objective of this study is to reflect purposefully and critically on the role of cultural and creative everyday objects for a sustainable urban development, participating in the city´s planning debate.

Keywords: cultural enjoyment, every day, city planning, gentrification, Porto.

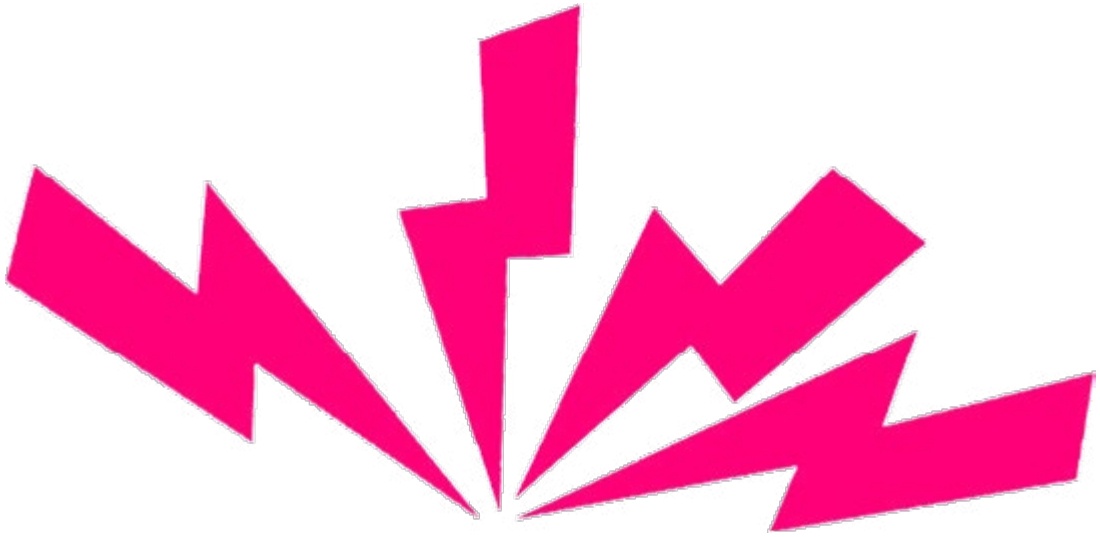
HYPERPOP AND YOUTH: HOW CULTURE INDUSTRY DEVELOPS IN THE INTERNET ERA AND UNDER WHICH FORM OF YOUTH

Pablo Ortiz RAMOS, Charles III University of Madrid, Spain

✖ *Abstract*

This paper will determine what form of youth is distinctive of the Internet Era and what relationship it maintains with the Cultural Industry. In order to achieve that goal, the particular case of the 'hyperpop' music genre will be analysed taking into account its identity and counter-hegemonic features, studying it under a 'queer musicology' point of view. Furthermore, this writing takes in consideration the research made by Stuart Hall and Dick Hebdige for the CCCS on 'subcultures/youth subcultures' and will compare the validity of this term in our current time, in relation with the hyperpop as a music niche market.

Keywords: internet, subcultures, hyperpop, queer.



‘REVOLUTION IS NOT A PARTY, BUT WITHOUT REVOLUTION THERE IS NO PARTY’. MUSIC, MILITANCY, AND YOUTH ACTIVISM IN ITALY (1970-1976)

Tommaso REBORA, University of Turin, Italy

Abstract

Between 1968 and 1970, many revolutionary left-wing organizations were born in Italy, spurred by student and workers’ mobilizations. Lotta Continua was one of the most important, counting tens of thousands of militants among its ranks. To emphasize its distance from the official left, especially the Communist Party, Lotta Continua employed a violent revolutionary rhetoric, which it spread through newspapers, posters, books, films, and records. The latter were self-produced by singers and musicians who rarely signed their own songs, preferring the label ‘words and music of the proletariat’. In 1972 the group established the ‘Circoli Ottobre’, a structure for producing records and films, as well as organizing concerts and theatrical performances. By the mid-1970s, youth political activism shifted towards more fluid and less hierarchical forms of militancy. Rock and pop music came alongside protest songs, and music festivals became important venues of social and political aggregation. Lotta Continua and the Circoli Ottobre sought to combine political and recreational activities, with a reflection that involved all the souls of the revolutionary left and profoundly changed the relationship between music and youth activism. This paper aims to reconstruct the history of Lotta Continua and the Circoli Ottobre, to show how the political culture of the ‘long 1968’ in Italy is closely connected to the musical, artistic, and cultural reflections of the time. In particular, the contribution will focus on the record and music production of the two groups, as this case study is part of a wider research named *Atlas of Antagonist Discography. Italy 1958-1980*.

Keywords: revolutionary left, Lotta continua, political music, youth activism, discography.

NOT ENOUGH FLOUR, MAKE MY 'PIRÃO' FIRST: IMMIGRATION, FOOD CULTURES AND SELECTIVE DEMOCRACY AMONG BRAZILIANS IN PORTUGAL

Diego REBOUÇAS, Institute of Sociology of University of Porto, Portugal, Brazil
Paula GUERRA, University of Porto, Faculty of Arts and Humanities, Institute of Sociology, DINÂMIA'CET-Iscte, CITCEM, CEGOT, Griffith Centre for Cultural Research, Portugal

Abstract

Placing the theme of transnational immigration and issues related to the development of identities via food cultures in active dialogue, this paper aims to present part of the doctoral research #Wearewhatweeat which seeks to identify a decolonial gastronomy reinforcing diasporically constructed food identities. Based on the analyses of the focus groups carried out with Brazilians living in Portugal, we will look specifically at the presence of a moderate and even selective opinion on the subject of immigration among some Brazilian residents who consider stricter immigration controls to be legitimate, which is an incoherent position in the face of growing reports of xenophobia towards the foreign presence in the country, especially with regard to the culture, behaviour and, in particular, eating habits of immigrants. This is what we call selective democracy. The debate has become even more relevant both because we are celebrating the 50th anniversary of the liberation of political power in Portugal from the interference of a dictatorial government, and because of recent events regarding the growing popularity of far-right parties with populist behaviour in the last Portuguese elections in March 2024. We would point out that the development of diasporic identities as an instrument of decolonial resistance, in other words, the power of the emergence of new post-colonial subjects, has proved to be an important form of counterpoint and a particularly important topic to discuss, given that modernity has ushered in what we can call the globalisation of indifference towards the other, in this case the immigrant.

Keywords: migration, food cultures, diasporic identities, selective democracy.

DIY GANGSTA-RAP CAREERS, MASCULINITY, AND THE NEOLIBERAL ENTREPRENEURIAL SELF

Rosa REITSAMER, University of Music and Performing Arts Vienna, Austria

✖ *Abstract*

In this presentation, I discuss how male rap artists in Austria and Germany have adapted the African American DIY gangsta rap career model and corresponding constructions of masculinity since the 1990's. To provide insights into these processes, I examine three phases, beginning with the first gangsta rap crew in Austria that employed parody to construct a white rap masculinity. In the second phase, the discourse on locality, authenticity and masculinity changed with the commercial success of gangsta rap artists such as Bushido, Sido, Kool Savas and others in the mid-2000's. These artists constructed a 'hard' rap masculinity by emphasizing experiences of migration, racism and classism as well as their local embeddedness in the 'hood. This masculinity became a prerequisite for advancing a commercially successful DIY gangsta rap career in German-language hip hop in the 2010's and reflects the neoliberal 'entrepreneurial self'. Since the early 2020's, the process of 'doing rap masculinity' has changed. Numerous gangsta and street rappers (e.g. Bonez MC, Bojan, Capital Bra) have begun to address feelings of loneliness, isolation, emptiness and exhaustion in their songs. In doing so, they blur the boundaries between gangsta rap and emo rap and pave the way for a new subgenre by adding the dimension of vulnerability to the hegemonic masculinity of rap. My analysis suggests that the emergence of what I coin 'gangsta emo-rap' can be understood as an attempt to reconfigure the sovereignty and autonomy of the male 'entrepreneurial self' and to advance a commercially successful DIY gangsta rap career.

Keywords: DIY gangsta rap career, german-language hip hop, neoliberalism, masculinity, vulnerability.

SAARA SOUNDS: PERFORMATIVE RESEARCH AND IMMERSIVE URBAN LISTENING

Lucimara RETT, University of Music and Performing Arts Vienna, Austria
Filipe CRETTON, University of Campinas, Brazil

✖ *Abstract*

In this essay, we propose a technique for urban listening by means of binaural sound field capture, two-channel sounds that enter the listener's ears, filtered by a combination of time, intensity and spectral cues designed to imitate human sound localization cues (Roginska; Geluso, 2018). For this experiment, we walked the streets of the popular shopping center Saara *(Sociedade dos Amigos da Rua da Carioca e Adjacências*), in Rio de Janeiro, RJ, Brazil, considered the largest open-air shopping mall in South America (Polo Saara, n.d.). Consumers from different regions of the city circulate through the narrow-cobbled streets, making up a complex urban landscape with a plurality of communication and unusual aesthetics. We highlight the soundscape made up of the diverse sounds of passers-by, shopkeepers, consumers, electronic equipment in stores and street vendors, permeated by the programming of Saara radio, which closes the activities of the shopping center at 6pm with the *Ave Maria* prayer. This sound mix was reminiscent of sound palimpsests from Giuliano Obici, quoted by Micael Herschmann and Felipe Trotta (2021). Armed with equipment to capture binaural sound, we believe it is possible to bring greater sound immersion to this ethnographically-inspired urban incursion, which we base on the theoretical-conceptual precepts of performative research (Haseman, 2015; Ribeiro, 2020), 'research-guided-by-practice', which presents itself as an alternative to qualitative and quantitative paradigms and seems to us to be a fruitful path for research in the field of the arts, the creative industry and urban cultures.

Keywords: urban listening, soundscape, sound palimpsests, immersive audio, performative research.

ROCK CAMP FOR GIRLS AS A WAR MACHINE: SHOOTING - WITHOUT AIMING - THE GENDER GAP IN THE MUSIC INDUSTRY

Adrienne Pinheiro REYES, Federal University of Pampa, Brazil
Gabriel Sausen FEIL, Federal University of Pampa, Brazil

Abstract

In 'Girls' there is becoming-woman, which puts the dominant male figure in variation; in 'Rock' we find a sign that encourages us to shake our bodies and structures; in 'Camp' we find a series of structural mechanisms of organization and functioning that tend to generate effects and affections in the public, among campers, volunteers and the general public. The mobilization potential of rock camp for girls and gender dissent, running for twelve years already, *Girls Rock Camp Brasil*, instigated this research, which establishes conceptual similarities between rock camp and the war machine way - one of them being shooting without aiming. The war machine is a philosophical concept proposed by Gilles Deleuze and Felix Guattari in the Treatise on nomadology, and the research establishes elements and relationships between these parts, seeking to expand the understanding of the provocative and transgressive potential of the activity, understanding it as a form of tackle gender issues in the music industry in a powerful, bold and imaginative way.

Keywords: war machine, creative industry, music industry, gender gap.

COLLECTIVE TOXICITY: AND HOW TO GET AWAY WITH IT

Lucy ROBINSON, University of Sussex, England
Chris WARNE, University of Sussex, England

Abstract

To mark its ten-year anniversary The Subcultures Network reasserts its commitment to collective, collaborative, democratic and kind ways of working, while inspired by subcultural values – Make Do And Mend, Do It Together, Keep It Simple Make It Fast, and Toxicity. By Toxicity we refer to the subcultural practice of working creatively within the fault lines of existing structures in ways that can subvert them, especially their neo-liberal market driven values. We have found ways to work in the fault lines of our institutional context in the face of the UK's Research Excellence Framework (REF). In an academic world where individual work is quantified and compared, invited to compete against the work of others for scarce resources, we instead collectively authored our published work. Now we have come for the Impact Agenda. When applied as a metric of research value, Impact is increasingly used in the UK as a way to evaluate the potential of research before it has happened, to ensure 'value for money', anchoring research to the strictly utilitarian. We are finding ways of working with impact that leave toxic traces in the Impact Agenda. How can we collectively benefit from the systems that are set up to evaluate us as individuals? What if we refuse to compete with each other? What if instead of measuring our impact on 'society' we valued the impact of communities on us instead? In this short presentation, we will broaden out the conversation, think about other challenges we might collectively toxify, and get your feedback.

Keywords: subcultures, impact, toxicity, higher education.

POP CULTURE, GENDER, RACE AND DEMOCRACY: PEDAGOGICAL EXPERIENCES, YOUTH SUBJECTIVITY AND IDENTITY

Rose de Melo ROCHA, Higher School of Propagand and Marketing, Brazil

Abstract

In this proposal, we present a critical recovery of experiences lived in undergraduate education, with young students from a private educational institution in the city of São Paulo. In this experience, I have mobilized pop culture repertoires, specifically from young Brazilian singers, to, from there, build dialogues about aesthetic, racial and gender issues. We realized how pop culture potentially acts in promoting reflexivity and in the apprehension of power asymmetries, identity issues and subjectivation processes pertinent to the youth addressed. Problematizing taste regimes thus presents itself as a pedagogical instrument that reverberates in the consciousness of oneself and others.

Keywords: pop culture youth, identity.



REFRAMING COLLABORATION: ECO-CONSCIOUS DIT PRACTICES IN NEW PERFORMING ARTS COLLECTIVES

Vânia RODRIGUES, Faculty of Arts and Humanities of the University of Coimbra, Centre for Interdisciplinary Studies (CEIS20) of the University of Coimbra, Portugal

Abstract

While theatre and dance 'companies', mostly in the form of cultural associations, remain the paradigmatic organizational model in the performing arts, a growing number of artistic organizations are experimenting with different, more horizontal and collaborative forms of collective work. These are often production or creative structures managed jointly by artists and producers that, unlike conventional artistic collectives, are not vertically organized; do not rely on charismatic leadership; share administrative, management, production and even financial resources; distribute functions according to each project specific needs; and reclaim a distinct kind of comradship-collaboration which entails authorial redistribution, and a new ecological sensitivity. Building on extensive field work among performing arts organizations in Europe, this paper analyses the cases of SPIN (Belgium) and Silent Party (Portugal), signalling their experiences as manifestations of both a transition from the 'DIY' logic to a 'DIT' - Do It Together – mindset, and embodiments of ecofeminist approaches to performance-making and collective organising in a climate-changed, eco-anxious world.

Keywords: performing arts, organisational models, ecology, artistic collectives.



MVMET. INCLUSIVE AND ACCESSIBLE CULTURAL FACILITIES AND PUBLIC SPACES

Gema Jover ROIG, monoDestudio Coop. V., Spain
Jordi Quiñonero OLTRA, monoDestudio Coop. V., Spain

Abstract

We present MVMet, a project focused on the co-design of strategies to create inclusive and accessible cultural facilities and public spaces. The project was funded by a public contest named COSSOS, launched by the Museums Consortium of the Generalitat Valenciana and was defined as a practical project developed in *the Cultural Center Las Cigarreras* in Alicante (Spain) in 2023. MvMet starts from the basis of creating a 'no neutral' and 'no passive' spaces, places that question the users, allowing the appropriation of the space and the adaptation through DIY processes. In our case, we developed the process with representatives of associations that work with people with different abilities (blind and deaf people, functional diversity, reduced mobility...). Our goal was to understand how these people feel and understand the place, how they interact with the space around, what makes them feel uncomfortable or insecure and how to improve the place starting from their point of view. To achieve that goal, we implemented a series of activities. Initially, we conducted interviews in the participants' own spaces to foster confidence and mutual understanding. Following this, a second set of activities took place at the cultural centre, comprising an exploratory walk and, finally, an art workshop. The project resulted in an exhibition featuring two components: 1. Materials from activities and 2. Pictograms suggesting space improvements. Additionally, we created a video and a final report that included diagnoses and proposals.

Keywords: DIY, participation, accessible, culture, public spaces, inclusive.

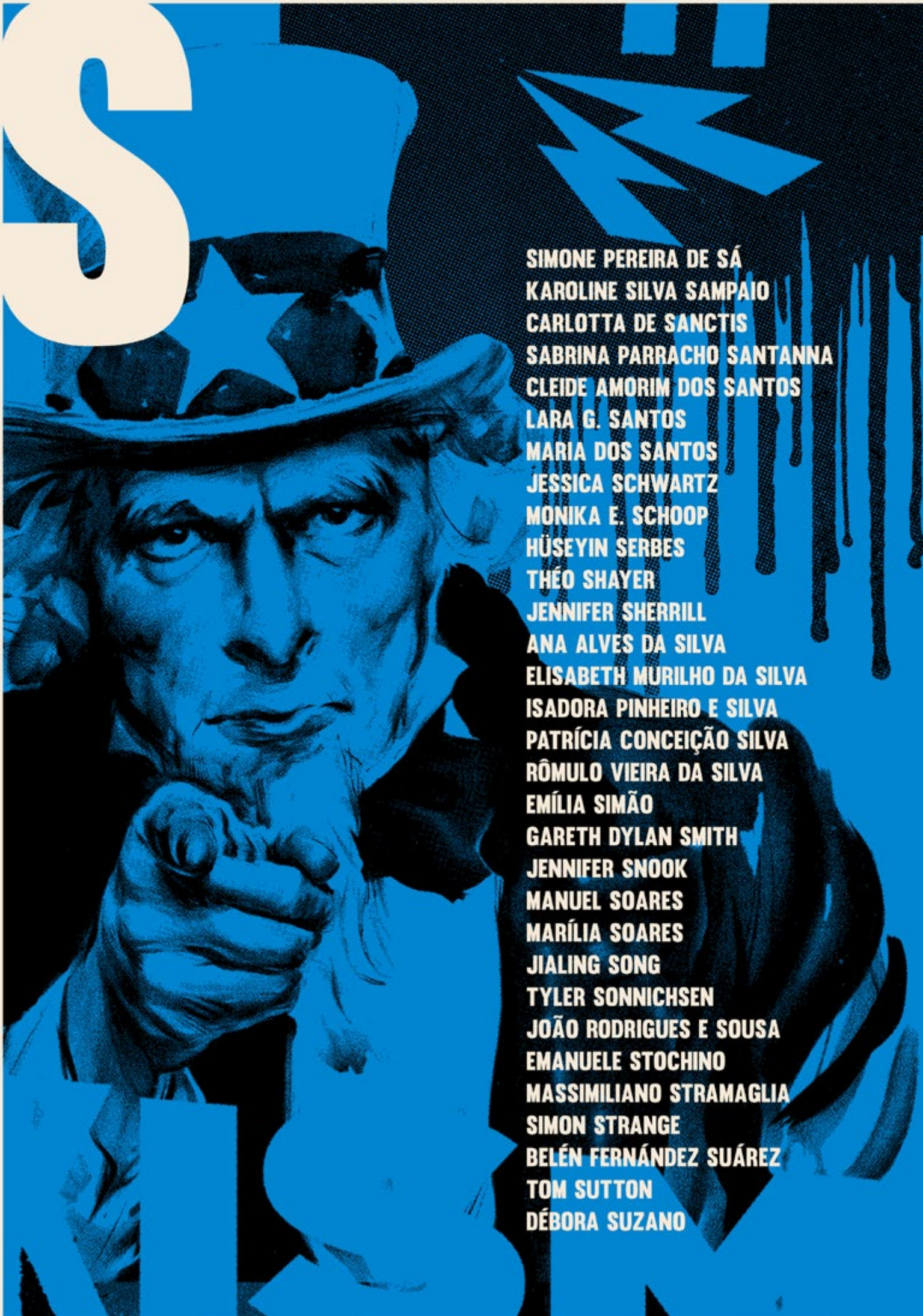
PARTICIPATORY PROCESSES AND THE AESTHETICS OF GENTRIFICATION

Gema Jover ROIG, monoDestudio Coop. V., Spain
Jordi Quiñonero OLTRA, monoDestudio Coop. V., Spain

Abstract

In the last years we are witnessing a major change in the focus of participatory processes, they have moved from being emancipatory tools for the communities to represent only the aesthetics of social change. In this aesthetic, the process became the product, it is not the object anymore, the result is the happening, confusing means with goals. In many cases, these processes are no longer centred around communities; instead, they are often led by an owner, typically the public administration or technicians who believe that common people require someone to intermediate and 'translate' what people want. Then the processes lose the methodological, pedagogical and political focus, they become inoffensive, eroding the capacities of the communities of being autonomous and making their power decrease. If we analyse this kind of 'non-political' processes, they transform the focus from community to mainstream and random people, the process then is not redistributive and the people affected by the results are only spectators now. The results of the project are not cocreated with those who are affected by the problem, the results are now only an intermediate production in which they are not important, they became dispensable. In urban projects, it means that current residents, considered expendable, could be substituted by those who can afford the newly created, trendy and cool neighbourhood resulting from this aesthetic participation. We want to demand the people-centred focus of the participatory processes, understood as a redistributive process for a better and more equal society.

Keywords: communities, participation, gentrification, aesthetics, emancipatory.



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TOM SUTTON
DÉBORA SUZANO

ANALYTICAL ASSUMPTIONS FOR APPROACHING LUSOPHONE MUSICAL NETWORKS

Simone Pereira de SÁ, Federal University Fluminense, Brazil

Abstract

The aim of this presentation is to introduce the general issues of the 'Lusophone Pop-Peripheral Music Networks' project and discuss some key concepts, such as the notions of transculturality and lusophony - used not to accommodate dissent, but to embrace ambiguities, contradictions and tensions, as well as musical encounters and inventions, seeking to give visibility to and reflect on the multiple ways of being, feeling and belonging to the Lusophone world through the multiple, diverse and contradictory audiovisual musical expressions from Portuguese-speaking territories that circulate in the digital environment. It also addresses aspects of thinking around South-South articulations - an expression understood not as the demarcation of a location with physical borders, but as a 'place of struggle between (...) the rhetoric of modernity (modernization, coloniality and domination) and (...) the struggle for independent thought and decolonial freedom' (Mignolo & Levander, 2011: 4).

Keywords: lusophone music networks, transculturality, digital circulation, decolonial thought, south-south relations.

THE POST-COLONIAL COUNTER-NARRATIVES OF THE 'MEU BAIRRO É MINHA LÍNGUA' ('MY NEIGHBORHOOD IS MY LANGUAGE') PROJECT

Simone Pereira de SÁ, Federal University Fluminense, Brazil

Abstract

Starting from the premise that the term 'lusophony' (*lusofonia*) requires problematization, since it can both serve policies to appease the differences and inequalities of the former colonies (either in relation to each other or in relation to the former colonial metropolis) and can be a political tool for building post-colonial counter-narratives and transversal articulations between communities that have the Portuguese language in common, the presentation explores the audiovisual project *Meu bairro é minha língua* (My neighbourhood is my language) - consisting of a music video, documentary, webdoc and concerts (*Caravana musical*), developed in 2021 by Brazilian rapper Vinicius Terra and Brazilian and Portuguese partners. Based on a cartography of the musicians and musical genres involved in the project and an analysis of some of the tropes that run through the narrative (in the song and in the testimonies), we seek to understand what 'performances of Lusophony' are intoned in this project. And we will argue that it is a performance in which the multiple musical expressions and their multiple accents are put into dialogue, without 'appeasing' the diversity of experiences, thus constructing an audiovisual narrative that brings to light the diasporic and racialized experiences of post-colonial subjects.

Keywords: lusophony, post-colonial narratives, audiovisual project, musical diaspora, racial identity.

MAXWELL ALEXANDRE, THE INHOTIM INSTITUTE OF CONTEMPORARY ART AND TENSIONS BETWEEN MUSEUM INSTITUTIONS AND DIY CULTURE

Sabrina Parracho SANTANNA, Rural Federal University of Rio de Janeiro, Brazil

Abstract

This communication aims to discuss the relationships between museum institutions and the DIY practices that have been challenging established forms of recognition in contemporary art. Based on a case study on the Inhotim Institute, this communication aims to discuss how institutional criticism, through a public sphere permeable to visual culture, has contributed to the emergence of new institutional practices that blur the boundaries between art and politics and set in motion new social relations in the art system. At the end of 2022, Maxwell Alexandre, a young rising artist, coming from the working classes of Rio de Janeiro, questioned the structural racism evident in the curatorial practices of one of the most important contemporary art institutions in Brazil, the Inhotim Institute. Following the controversy, the artist proposed the creation of new self-managed exhibition spaces in Rio de Janeiro, also contributing to disruptions in the established practices of the Minas Gerais institution. The episode highlights new forms of institutionalization that articulate DIY culture, the public sphere of the internet, and discursive practices that tension the hegemonic art system.

Keywords: Inhotim Institute, brazilian arts, Maxwell Alexandre.

(FE)MALE GAZE: SYMBOLOGIES AND REFLECTIONS ON THE EYE AND THE GAZE

Karoline Silva SAMPAIO, Federal University of Juiz de Fora, Brazil

✖ *Abstract*

The aim of this article is to discuss the disparities between artistic representations developed from female gaze and male gaze by means of a comparative study between the notions of the types of gaze used by narrative cinema for the iconographic and symbolic reading of the two-dimensional image, in order to understand how the gaze is configured in society and its developments in 19th century art. To this end, the concepts discussed by Laura Mulvey (1983) and Joey Solloway (2016) are used to investigate the meanings and possible symbologies of the gaze present in female portraits by female gaze, as well as reflecting on the difference between eye and gaze and their relationship between beholder/contemplated based on a bibliographical review of authors such as Michel Foucault (1971) and Merleau-Ponty (2015).

Keywords: female gaze, male gaze, eye, 19th century, symbologies.

FROM XEROX TO DIY CREATIVITY: THE EMERGENCE OF PUNK-ZINES IN TURKEY

Carlotta De SANCTIS, Ca' Foscari University of Venice, Italy

Abstract

Punk began to emerge in Turkey the early 1990's, at first involving young people who had grown up after the breakdown of the third and most violent coup in the history of the republic. This tragic event, that ushered neoliberalism into the country, was characterised by harsh repression and strong prohibitions on anyone who questioned the ongoing transformations of the new social order. With reference to the younger generation, the military regime aspired to create a 'uniform' youth 'suitable' for the new Turkish society with consequences still relevant today. Nevertheless, the attempt to hinder the variety of youth expression was not an all-out success. My contribution aims to introduce the birth of punk in Turkey through the analysis of local punkzines produced in the 1990's. Their publication was very much a creative and collective reaction to the enacted coup and attempts by the regime to limit and channel political expression to conservative ends. In this sense, fanzines testified to the refusal of young people to accept both the conservative and restrictive norms and the alienation of the emerging consumer society. By framing these zines and their production practices within a specific socio-cultural context, this proposal will open up reflections on strategies embraced and employed by subcultures in response to socio-political repression.

Keywords: Turkey, punk, fanzine, repression.

DRESSED TO PUT OFF THE END OF THE WORLD: FASHION, TRADITION AND SOCIAL CHANGES IN RODRIGO TREMEMBÉ'S ATELIER

Cleide Maria Amorim dos SANTOS, State University of Ceará, Brazil

Abstract

The article addresses the creation of contemporary fashion set in the indigenous atelier of fashion designer Rodrigo Tremembé, located in the demarcated territory of Córrego João Pereira, in Itarema, Ceará, Brazil, inspired by the survival strategies of the Tremembé people, woven into historical threats to their world. From the perspective of creativity as a political act, ancestral poetics dialogues with 'fashion with purpose', converging on practices guided by the material and symbolic dimension of the land/earth, which is part of the diverse and integrated construction of all beings that inhabit it. Made with close knowledge and practices, the pieces created in the indigenous fashion atelier are imagined between worlds (historical, mythical, dreamlike, environmental, community, digital, globalized), whose manifestations mix evidence and opacity and do not always emerge to consciousness in the form of words, or it can be shared given its sacred content. Reconfigured in shapes, colours, lines and figures, the signs of Tremembé existence/survival are presented in the clothes that, open, are intended for all bodies.

Keywords: fashion, Brazilian indigenous fashion, Tremembé.

DISCO FOR DEMOCRACY? COUNTERING HISTORICAL REVISIONISM AND AUTHORITARIAN NOSTALGIA IN THE PHILIPPINES

Monika E. SCHOOP, Leuphana University, Germany

Abstract

Philippine democracy is facing a severe crisis. In 2022, Ferdinand Marcos Jr, son of the late dictator Ferdinand Marcos, was elected president. Prior to the election, social media campaigns portrayed the dictatorship as the 'golden age' of Philippine history. This historical revisionism glosses over the fact that the period was marked by severe human rights violations such as imprisonment, torture, and killing of suspected political opponents. Revisionism feeds on and fuels widespread 'authoritarian nostalgia' (Webb 2017), a longing for the perceived stability and prosperity of the authoritarian past. Musicians have frequently responded to this rewriting of history. My presentation inquires into one such instance, the song *Dekada 70* released in 2022 by musician and producer Zild Benitez. Drawing on participant observation, an interview with the musician, and music analysis, I explore music as a means to critically engage with problematic representations of the Philippines' authoritarian past. I focus on three key aspects: First, I illustrate how genre, especially disco, is employed to address authoritarian nostalgia. Second, I examine how the song subverts 'golden age myths', remediating collective memories of the dictatorship that sharply contrast the sanitized narratives. Lastly, I will zoom into the song's temporal regimes to reveal how *Dekada 70* conveys the idea of history repeating itself and in doing so warns against the recurrence of past atrocities. Integrating perspectives from popular music studies, memory studies, and political sciences, my presentation contributes to the larger question of music's role in the writing and re-writing of the past.

Keywords: historical revisionism, authoritarianism, dictatorship, Philippine.

DIY DISASTER COMMUNITIES: PUNK'S CRITIQUE OF 1950S DEMOCRACY AND THE ATOMIC AMERICAN DREAM

Jessica SCHWARTZ, University of California, United States of America

Abstract

DIY has a rich history that extends well before punk and the 1970's. This presentation looks at one such historical moment, that of the postwar 1950's DIY culture in the United States, as articulated to what came to be known as atomic inspired 'disaster communities' (Wenger and Parr 1969). DIY was often sold to postwar Americans concerned who wanted to be proactive in atomic civil defense, in terms of, for example, DIY Geiger counter kits to search for uranium or DIY fallout shelter building. To many, then, DIY was part of the American Dream and with it — its basis in democracy where freedoms to voice and vote are backed by its (militaristic) defenses through atomic weapons stockpiling as the Cold War grew. I argue that DIY punk communities responded in the creation of their own 'DIY disaster communities', repurposing DIY not as consumer items in the service of war but rather in the critique of war and, for my presentation's purposes, the American Dream. As Americans became increasingly distrustful of the military-industrial complex and governmental authority, I show how DIY punk communities and productions exposed 'disaster communities' and their organizations are part of the American nightmare and its globalizing realities, reclaiming DIY through such critique. I trace the theme of 'disaster critique' and DIY community from the 1970's through 21st century punk musical iterations to share how new formations of democratic engagement are sounded as possibilities alongside the harsh realities of war and the potential to live otherwise.

Keywords: disaster community, critical musicality, democracy, U.S. (American Dream), atomic culture.

PHOTOCOPY TO DIGITAL: UNDERGROUND FANZINE SUBCULTURE IN TÜRKIYE

Hüseyin SERBES, Sakarya University, Faculty of Communication, Republic of Türkiye Ministry of National Education, Turkey

Abstract

This study analyses fanzines that were reproduced and distributed in a limited way through various copying techniques, especially photocopying, reflecting DIY cultures in an active and participatory way. The first fanzines, produced by science fiction fans who could not find a place for themselves in the mainstream media, merged with the punk music movement and became a counter-cultural move. This study, which examines fanzines as the communication network of subcultures, investigated a youth movement experienced from the places of distribution to communication processes in an artistic, political and cultural context, and examined fanzines in many contexts such as forms of communication and interaction, daily life and reproducibility, political economy, commodification and its position in the age of digital production. In this sense, while the methodological framework of the research is qualitative, inductive and interpretative, the possibilities of the autoethnographic method have been utilised to a great extent in order to make the personal experiences of the researcher a part of the process. In this respect, document analysis and field research were carried out through typological modelling. While the documents in the research span a wide historical range from Türkiye's first punk fanzines to current period publications, in-depth interviews were conducted with the zinesters who published these works in the field research. In order to ensure the validity and reliability of the research, multiple data methods were preferred in a participatory way, while expert opinions were used in the data analysis phase. In order to make sense of fanzines, which are subjected to a critical evaluation from their design forms to the way they process events and phenomena, the interviews with fanzine publishers have been supportive in the study, which reveals their transformation from photocopying to the digital phase. The research has tried to reflect the fanzine experience in Türkiye from an insider's point of view, and by scrutinising the first contact with these radical works, it has brought the enthusiasm of desire and production to the forefront. In the study, in which a cultural and political analysis of the evolution from an anti-system to a popular commodity is made, the place of fanzines in the age of digital production is evaluated through a collective network, through the eyes of the producers, and in this way, it is underlined that the fact that it remains anonymous by nature is important in terms of not succumbing to the age within it. In a time when digital culture paradoxically turns individuals into producers with instant gratification and destroys the traditional fanzine cult, it is thought that this study, in which fanzines are discussed in many aspects, will make room for new dialogues in the literature.

Keywords: punk, fanzine, subculture, autoethnography, radical media.

ACADEMIA AND AFROBEATS: AN EXPLORATION

OF THE DISSONANCE BETWEEN

Jennifer SHERRILL, University of California Davis, United States of America

Abstract

On July 13th, 2023, the International Council for Traditions of Music and Dance (ICTMD) opened their world conference in Ghana with a keynote speech surveying music in Africa. In his speech, Nigerian Ethnomusicologist Olabode Omojola negatively situated Afrobeats by stating, 'the lack of intense activism in Afrobeats suggests a strategic decision to situate the music in terms of global capitalism rather than as a critique of its colonialist historicism'. Throughout the conference, additional negative viewpoints of Afrobeats emerged, rendering the genre as misogynistic, immoral, anti-religious, and as a displacer of traditional music. However, Afrobeats served as a sonic backdrop since taxi-drivers, restaurants, and street vendors catering to the conference played it. Additionally, through conversations with members of the local media team who handled the technological aspects of our presentations, I learned that many were producers and performers of Afrobeats. Their experiences differed from what they were hearing in the presentations and many cited Afrobeats as representative of their worldview. When discussing the growing global reach of Afrobeats, one producer stated, 'Afrobeats is our voice and now the world has to listen'. In this paper, I present a micro-case of conflicting opinions, arguing that as academics, we are not listening to the practitioners. Through a literature review of Afrobeats and interviews with practitioners and consumers at the ICTMD conference in Ghana, I explore the space between viewpoints about the role of Afrobeats in society, concluding that as academics, we must listen to the voices claiming ownership of the genre.

Keywords: academia, afrobeats, agency, identity.

RHYTHMS, DIASPORIC COMMUNITIES AND THE RIGHT TO THE CITY

Isadora Pinheiro e SILVA, Université Libre of Bruxelles, Belgium

✖ *Abstract*

In a migratory context, colonial legacies perpetuate hierarchical power structures that marginalize individuals from former colonies, affecting their lived experiences. The notion of the 'right to the city' portrays the exclusionary urban development and lack of democratic participation related to the queer population's places of belonging in the city. The theoretical construct exists in the perception of social and cultural integration of queer migrants from Brazil to Portugal, shaped by colonial legacy and ideological beliefs. As a way of improving the before-described landscape, *Disque PT*, an independent producing company with Brazilian roots and rhythms, was founded to incorporate the cultural diversity and richness of Brazil into the party scene in Braga. Disque PT aims to challenge traditional party norms and honour LGBTQIA+ identities in the city. This study utilizes a combination of quantitative and qualitative research methodologies to investigate the changing social integration impacts of social gatherings among the diasporic community. The objective of the research is to understand how these gatherings shape perceptions of identity, communal ties, and sense of belonging in this particular social set-up. The study aims to clarify how the experiences of queer individuals in diasporic communities are subjected to colonization legacies and contemporary migration dynamics, and how art and culture, used as tools to empower communities can enhance their perceived well-being. Through prioritizing the agency of the actors constructing their narratives, this research project seeks to enhance our comprehension of queer spatial practices and their impact on urban environments and social interactions within the framework presented.

Keywords: right to the city, queer spatiality, diasporic communities, decolonization, migrants' agency.

EMOTIONS IN PUNK: A STUDY ON THE PERFORMANCE OF ANGER IN THE RIO DE JANEIRO RIOT GRRRL SCENE

Patricia Conceição SILVA, State University of Rio de Janeiro, Brazil

Abstract

The present work aims to present, among the possibilities of studying the Riot Grrrl movement, the performance of anger in the feminist punk scene in Rio de Janeiro. The Riot Grrrl movement emerged during the 90's in Olympia, reaching Brazil in the same decade, idealizing the construction of an independent style and strongly associating with the ideals of punk 'do it yourself' (DIY), bringing 'girls to the front' and creating punkzines. Thus, there is an urgency for the emergence of the theme about music scenes, punk, and feminist musicology currently, reinforcing the changes in the Riot Grrrl scene from the 90's to the present. Based on a selection of two Rio de Janeiro bands (Klitoria and Texuga), the intention is to analyse, drawing on the studies of Anthropology of Emotions, Gender, and Performativity, the feelings expressed in some punk songs of these bands, which mostly express the feeling of anger. For the study, the technique of participant observation was used at the shows of the respective bands, which allows for capturing a complete and essential view of the feminist punk universe. Thus, it is demonstrated that feminist ideas in the punk rock musical style have opened doors for the proliferation of a cultural resistance of women in this space, which is still known for having a large male presence. Through the analysis of the lyrics of the bands chosen for the work, it is observed that emotions can be seen as 'dynamic' or as 'complexes', where feelings of anger and humiliation can be transformed into performances of anger and hatred in the songs.

Keywords: punk, emotions, riot grrrl, music.

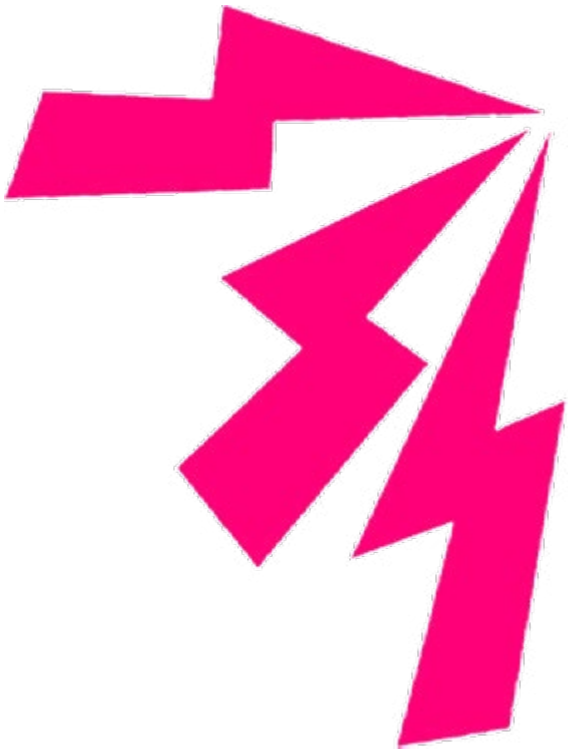
THE MULTIPLE LUSOPHONE COMMUNITIES IN PERFORMANCE IN THE COMMENTS ON TWO RAP MUSIC VIDEOS

Rômulo Vieira da SILVA, Federal University Fluminense, Brazil

Abstract

This presentation adds to the previous reflection by proposing a comparative analysis of the comments posted on YouTube about the music videos for the songs *Versos Que Atravessam O Atlântico* (Verses that Cross the Atlantic) (2013), by the Brazilian Vinicius Terra in partnership with the Portuguese *Mundo Segundo* and the Guinean Allen Halloween, and Europa (2022), by the Luso-Brazilian Mizzy Milles in partnership with the Brazilian Teto and the Angolans living in Portugal Deejay Telio and Gson. Taking the first video clip as representative of the 'classic' side of RAP, in which elements such as conscience, message, and social criticism stand out; and the second as a representative of the more recent 'ostentation' strand, in which elements related to ostentation and consumerism stand out, such as luxury, casual romantic relationships, and ostentatious consumption of goods, we observe that the comments on the first video reinforce alliances and a sense of community among Portuguese-speaking individuals, while the comments on the second music video are predominantly critical of the theme and lyrics, bringing internal tensions to RAP, regarding alliances and even the sense of community demonstrated in the comments of the classic strand music video, represented by *Versos que Atravessam o Atlântico*.

Keywords: lusophone communities, rap music videos, cultural comparison, social criticism vs. ostentation, youtube comments analysis.



DIGITAL AESTHETICS IN URBAN FESTIVALS AS INSTRUMENTS OF CITIZENSHIP AND CREATIVE PARTICIPATION

Emilia SIMAO, Portucalense University, Research Unit in Architecture, Urbanism and Design, Portugal
Rodrigo CARVALHO, Faculty of Fine Arts of the University of Porto, School of Media Arts and Design of Polytechic of Porto, Portugal
Ivo TEIXEIRA, Portucalense University, Research Unit in Architecture, Urbanism and Design, Faculty of Engineering of the University of Porto, Portugal

Abstract

Urban festivals operate in contemporary society as instruments for promoting citizenship, raising awareness of social, political and environmental issues conveyed by artistic expressions of the most varied aesthetics. Activism through Art promotes dialogue and aims to promote awareness and intervention. The artistic installation Digital Porto Beat voluntarily falls within these permissions and was exhibited at Eletric Fest - Porto Music Festival - an urban event of electronic music, art and technology (2023). The basis of this artwork focuses on real-time data visualization related to the city of Porto, such as traffic, air quality and noise. More than a technical exercise of information processing, this artistic conceptual approach uses data as raw material and as expressive catalysts, which allow the citizen-spectator to experience the pulse of the city. Through data visualization, it is possible to effectively visualize large volumes of data in which the aesthetic component plays a fundamental role. During Eletric Fest, the creators of Digital Porto Beat interacted directly with the public, through direct observation and informal conversations, provoking and promoting reflection on the sustainability of a city, with growing divergences between the public and private sphere: changing collective consciousness is fundamental to changing individual behaviours. This piece was presented through a set of three totems as symbolic objects of the knowledge of ancestral cultures.

Keywords: urban festival, digital aesthetics, art installation, data visualization, citizenship.

AMERICAN HEATHENS' SHIFTING RACISMS: SUBCULTURES AND THE RISE OF FAR-RIGHT AUTHORITARIANISM

Jennifer SNOOK, Grinnell College, United States of America
Ross HAENFLER, Grinnell College, United States of America

Abstract

In this paper, we use Heathenry, a pagan religious movement drawing upon Germanic and old Nordic traditions, identities, and mythologies, as a case study illustrating how subcultures contribute and respond to the resurgence of the far-right. Using historical, interview, social media, and other data, we show how conservative Heathens' orientation towards race and racism fluctuated over time, between cautious expressions of ethnoreligious pride and a more exclusive, European-centric, white identity common among contemporary far-right groups. In each section, we discuss how individual proclivities intersect with macro-structural forces in heathen group cultures amenable to far-right ideologies. We demonstrate how political opportunities – particularly the campaign and election of President Donald Trump and the rise of 'Trumpism' - primed right-leaning Heathens towards more overt expressions of racial exclusion and white supremacy, legitimizing a reactionary racial discourse, and temporary 'mainstreaming' of white pride, separatism, and in some cases white supremacy. Right-wing Heathens, along with other meso-level groupings, both *reflect* and *contribute to* larger sociopolitical changes coinciding with far-right populism. We conclude by calling for increased attention to the subcultural foundations of social movements (e.g. Jasper 2014), including the 'hidden spaces' of hate (Simi and Futrell 2015) in the 'new global far-right' (Miller-Idriss 2020). Group cultures and social networks serve as incubators of far-right ideologies that respond to larger cultural changes and political opportunities but also *create* and *contribute to* those shifts.

Keywords: subculture, social movements, racism, authoritarianism, paganism.

IF YOU DON'T FIND IT ELSEWHERE, DO IT YOURSELF. THE GOTHIC DARK FRIDAYS OF COIMBRA

Manuel SOARES, Faculty of Economics University of Coimbra, Centre for Social Studies Coimbra, Portugal

✖ *Abstract*

Clubs and nightspots have consistently played a pivotal role in subcultural experiences, particularly within the goth subculture. In Coimbra, venues like States from the 1980's to the late 1990's, *Buraco Negro*, and Pitch Club, emerging in the 1990's-2000's, became iconic spaces that offered an alternative audience the chance to engage with music beyond the mainstream spectrum. The Dark Nights, organized by goths from outside Coimbra and regularly held at various locations in the city, also served as a means to cultivate the goth community in Coimbra. From the mid-2000's onwards, this vibrancy started to wane. Alternative nightclubs shuttered, and the Dark Nights came to a halt, leaving an alternative audience without places to gather, socialize, and enjoy the music they cherished. Around three years ago, prompted by the lockdowns imposed by the Covid-19 pandemic, three friends deeply engrossed in the goth subculture sensed the need to resurrect the memorable nights of the 1990's. Confronted with the absence of offerings from commercial establishments in the city, the solution was to host Dark Nights at one of the members' homes, setting up a DIY-style home nightclub for this purpose. Thus, the Dark Nights were rejuvenated in Coimbra, initially dubbed Dark Fridays.

In this presentation, my goal is to delve into current topics in subcultural discourse, such as aging within subcultures, and to explore the significance of these moments of gathering and socializing for the subcultural identity of the goth community. In this instance, the chosen remedy to counter the scarcity of commercial options in the city was to establish a home nightclub — a method to perpetuate the flame of subcultural participation.

Keywords: goth subculture, alternative nightclubs, DIY, subcultural identity, socializing.

WOODSTOCK 1979 - VISUAL ELEMENTS, ICONIC MOMENTS AND COUNTERCULTURE

Marília SOARES, Faculty of Arts and Humanities of University of Porto, Portugal

✖ *Abstract*

This paper aims to study the mystification and mythification of the 1969 Woodstock Festival - reinforcing the importance of visual elements in capturing so-called iconic moments and also bringing the 60's counter-culture movement approach. In this way, I aim to bring an artistic and educational vision on these sub-themes, which I find it essential to get to know the references and roots, while, simultaneously, deconstructing the myths of the 'good kids'. I aim to, essentially, explore the impact that the visual elements of Woodstock 1969 had, have and certainly will continue to have, at a generational level, since it's a part of my MA in History of Art, Heritage and Visual Culture to deconstruct and add an artistic perception on subjects. Through the documentary *Woodstock* (1970), directed by Michael Wadleigh, the photographs taken at the festival, the cartographic symbologies and many other elements that are aspects that I will take into consideration to show a broader outlook of how it is pertinent to narrate what is now considered a living legacy and a cultural and historical heritage.

Keywords: woodstock 1979, music festival, visual culture, counterculture.

‘CYBER ALEATORY POETRY’ OF CHINA: SHORT VIDEO RE-CREATIONS AS TACTICAL MEDIA DURING THE COVID-19

Jialing SONG, University of Amsterdam, Netherlands

Abstract

During the Covid outbreak in 2020, the short videos of a content creator named ‘Natural Boy’ gained wide circulation and popularity, and since then has formed a specific content niche on Chinese social media. These one-song-length videos typically comprise footage collected from Chinese short video platforms, characterized by their excerpts from most ordinary people’s daily lives that are often tacky, vulgar, hilarious, and even absurd. Featuring Chinese rock music whose lyrics echo with the video clips, these representations of the Chinese underclass largely diverge from the ‘positive energy’ narratives prevalent in official discourses (Lin & Kloet, 2019). Instead, the videos often evoke themes of sadness, reluctance, or desperation during the endless lockdowns, while occasionally, conveying comfort, love, and hope. By conducting textual analysis and interviews with viewers, this study examines the sociopolitical values of this short-video genre which I term as ‘cyber aleatory poetry’ in a time of crisis. I argue that this type of DIY visual media could be regarded as a form of ‘tactical media’ (Garcia & Lovink, 2008) that deviates from both mainstream media and Western-centric forms of media activism. Made up of fragmentality, mundaneness and metaphors, just like aleatory poetry, these cultural expressions invigorate the potential for a plebeian politics (Foucault, 1980), providing new ways for archiving collective memory, public affect and expressing discontent in a society where other forms of disobedience are suspended.

Keywords: tactical media, affect, social memory.

CONVERGE, 'JANE DOE' AND THE NEW PUNK DIY PARADIGM

Tyler SONNICHSEN, Central Michigan University, United States of America

Abstract

In 2001, the Boston band Converge, who had never cleanly fit into any subgenre of punk or metal, released their fourth album, Jane Doe. The album not only anticipated the new century's mainstream embrace of metallic hardcore but also succeeded in a new world where genres were rapidly splintering and increasingly meaningless. Recording Jane Doe on tape at a time when popular music was rapidly going digital, Converge not only anticipated the coming analog revival, but they also served as a bellwether of technological changes in the landscape of underground music recording, packaging, and distribution. Most surprisingly, Jane Doe also became the cornerstone for a new paradigm of success within the DIY framework of hardcore music. With the success of Jane Doe, Converge became a self-contained cottage industry; nobody in the band has ebbed creatively – across multiple media – in decades. Guitarist Kurt Ballou, a former medical engineer, built his own recording studio, innovating pedals and pickups and earning the title of 'his generation's Steve Albini'. Vocalist Jacob Bannon, who founded his own company to distribute merchandise under their creative tent, became known as much for his artwork – especially the iconic, haunting Jane Doe cover – as his music. Despite the band's influence and three decades as an active concern, academic inquiry has somehow eluded Converge. This paper will seek to rectify that, placing the band's legacy alongside other innovators in the greater pantheon of aggressive music as well the new realities of DIY resistance.

Keywords: converge, hardcore, punk, Boston, metal.

THE REAL ESTATE SHOW

Emanuele STOCHINO, Fine Art Academy of Santa Giulia di Brescia, Italy

Abstract

Throughout its history, New York's Time Square has enjoyed both moments of glory and periods of serious urban decay. In the 80's, reflecting the major economic crisis which New York City was experiencing, Time Square reached one of its lowest points of degradation. The square hosted many large unlet buildings as well as X-rated film venues, and peep shows. In addition, the area was also well-known for drug dealing and prostitution, and as crime was rife, tourists were reluctant to add it to their itineraries. Owing to its demise, despite its being under the eyes of the city authorities, the square was chosen as the location for the unauthorized exhibition *The Real Estate Show* which was held on Delancey Street. This 24/7 exhibition, which was put together and managed by the New York group Collab (Collaborative Projects, Inc), displayed works by 35 artists, ran from 1 January to 11 January 1980 when it was closed on the grounds of the misuse of public spaces. Incorporating painting, sculpture, music and a daring program of performances and videos, *The Real Estate Show* is considered one of the 80's most prototypical collaborative art events. In that period, art was often used as a megaphone for political protest, and the exhibition allowed artists to talk directly to the public about their work and draw inspiration from so doing.

Keywords: Collab, New York city, real estate show.

IF THESE BARBIES COULD TALK. THE PROSTITUTE BEHIND THE SAINT

Massimiliano STRAMAGLIA, University of Macerata, Italy

✖ *Abstract*

From a sociological point of view, the Barbie doll can be represented through a threefold conception: she is a pop icon, a symbol of feminism or, conversely, an emblem of the globalization of markets and the commodification of the female body. From an educational point of view, Barbie represents not only a plastic archive of the images of femininity and fashion that have taken place from the late 1950's to the present, but a 'politically correct' product that, in recent decades, has espoused, in a logic of profit or solidarity, various movements of social inclusion. Barbie has transformed her own 'body' into that of a disabled person, a woman with Down Syndrome, a woman affected by alopecia or vitiligo. The subversive aspect of Barbie, nonetheless, is that she was not made, like many toys for little girls, for the purpose of educating motherhood, but with the goal of socializing little girls to an adult femininity, however worthy of the 'best party'. Beginning with a brief analysis of patriarchal archetypes of femininity – the virgin, the mother, the prostitute – this contribution turns to the socio-political value of Barbie. Generated from a doll model (Bild Lilli) representing a miniature prostitute, Barbie gave little girls back their 'sexual bodies'. Not a virgin, not a mother, no longer a prostitute: Barbie is a redeemed sinner who, from the iron male grip, puts herself back into the hands of little girls and restores their power to self-determine.

Keywords: pedagogy, sociology, education, gender, fashion dolls.



DOING IT OURSELVES: COLLECTIVE CREATIVITY IN 90'S PUNK, JUNGLE AND INDIE SCENES

Simon STRANGE, Bath Spa University, United Kingdom

✖ *Abstract*

An autoethnographic perspective of the French Latin punk, Glasgow indie and London/ Bristol jungle scenes from across the 1990's, exploring Howard Becker's art and Nick Crossley's music worlds, where collaboration and community were key in scene development. I take my perspective as an understated member of successful scenes: a trombone player in French band Chihuahua, studio engineer at the Practice Pad in Glasgow and hi-tech music salesperson at Turnkey London/ Sound Control Bristol, where modern technologies and inter-genre relationships helped to fuel jungle and other dance music genres. Like Becker or Eno, I argue against the lone genius, celebrating the multifaceted roles undertaken by humans and the collective creativity that ignited a range of scenes or scenius. Vital roles were played by the perceivers, who danced and suggested elements which supported music development, in effect coauthoring with the producer/ composers of the time. People, venues, networks, subcultural groups, and a DIY/ DIO aesthetic were key, breaking hegemonic structures where all roles have importance, from the performers to the audience, the venue managers, and community spaces, naturally connected in a pre-internet world. A collective resonance which should be more closely acknowledged, supporting non-hierarchical societal development where the importance of music is social.

Keywords: punk, jungle, indie, Becker, creativity.

THINKING THROUGH PRACTICE: REENVISIONING KOLB THROUGH APPLIED DESIGN PEDAGOGY

Tom SUTTON, School of the Arts & Creative Technologies, University of Bolton, United Kingdom

Abstract

Kolb's model has influenced education practices for nearly forty years. Its focus on 'doing' is closely aligned to cognitive activity. There is criticism that Kolb focusses on the individual grasping and transforming experience purely through the mind rather than the perceptual system and wider being. The reflective experiences of the research assistants/makers contributing to the Maker Project highlights how experience and sensory/emotive responses are not well served within Kolb's existing paradigm. Adopting elements of Beard's Holistic Experiential Learning Model (HELM), the Maker Project supports wider research which demonstrates how emotion, environment, and community contribute to the learning experience. This presentation seeks to re-situate non-cognitive processes at the heart of teaching and learning, returning democracy to education. Echoing Sternberg's theory that creative thinking should be considered 'three dimensional', we chart the evolution of the Experiential Learning Orbicular which allows for a pedagogically holistic and multi-directional application. This research provides methods to support deep learning throughout all levels of education, enabling a pedagogical paradigm that is meaningful, reflective, and well-structured for lifelong learners.

Keywords: metacognition, creative pedagogy, experiential learning, applied knowledge.



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PEDAGOGIES OF CARE

Daisy TAM, Hong Kong Baptist University, Hong Kong, China

Abstract

Walk down a boulevard in any major city, you're likely to be confronted by clipboard warriors asking for your help to stop animal abuse, support children's welfare, improve livelihoods and stop climate change. The causes that compete for our attention leave even the most empathetic citizen in a state of compassion fatigue. Yet the sustained and equitable development of our society depends on our capacity to care - from the SDGs to mutual aid efforts during the pandemic, care drives call for change in local and global politics and is deeply embedded in education and civil society. Care underpins the future of our society, yet it is relied on as a personal quality, regarded as universally good and infinite. Not all care is good care, why we care and how we care matters. In this paper, I will draw from my experiences of building Breadline in Hong Kong – a food rescue web application that collects surplus bread in the city. It offers a case study to explore the different mobilisations and drivers of care and give insights into how community efforts can offer a moment of respite and hope from the wider political, economic and social changes taking place in the city.

Keywords: care, food-rescue, web-application.



THE USE OF DIGITAL CARTOGRAPHIES TO UNDERSTAND UNDERGROUND MUSIC IN GALICIA. AN APPROACH TO ITS ADVANTAGES AND DISADVANTAGES

Ángela Estefanía TARRÍO, University of A Coruña, Spain

Abstract

The objective of this communication is to point out both the advantages and disadvantages detected in the application of digital cartography to understand underground music in Galicia. Specifically, in this research Geographic Information Systems (GIS) have been used to analyse musical projects belonging to the rock, punk, and metal genres of the Galician territory. To this end, a database has been created based on information extracted from a self-administered questionnaire, as well as the exhaustive analysis of documentary sources. Once the necessary information has been obtained, each of the detected underground musical projects to which access has been accessed has been georeferenced. Once the analysis has been carried out, it is possible to obtain information of great interest for the study of underground rock, punk and metal in Galicia. In this way, digital cartography makes it possible to illustrate the great variety of musical subgenres existing in the Galician territory, as well as to understand the spatial location of said musical projects. Furthermore, cartographic analysis makes it possible to detect a greater or lesser concentration of music bands in specific territorial areas. However, throughout this research some issues have been found that make the articulation of relationships between musicians and the territory more complex. Among other relevant issues, the territorial negotiation process stands out, and that it occurs underlyingly when there are members from different localities.

Keywords: digital cartographies, GIS, underground music, Galicia.





FIGHTING THE BEAST WITH MUSIC - REFUGEE IDENTITY RECONSTRUCTION PROCESSES - ANIM CASE STUDY

Ângela TELES, Faculty of Arts and Humanities of University of Porto, Portugal

✖ *Abstract*

The research focuses on one of today's most growing issues, the refugee crisis, and combines this reality with the power that music, as an artistic and pedagogical manifestation, can have in the process of integrating refugees into the context of the host country. We want to build strategies that allow displaced people to feel integrated through the demonstration of their culture and identity, based on the premise of music as an expression of integration and a promoter of cooperation. Since integration is a two-way process, the project aims to address the collaborative nature of music and its ability to provide spaces for dialogue between refugees and the host community. ANIM (Afghanistan National Institute of Music) is an excellent example for this case study, due to its history, mission and humanitarian work in music education in Afghanistan. By means of a qualitative approach through ethnographic observation of this orchestra's rehearsals, we will refine and develop the concept of affordances postulated by DeNora. And this theoretical analytical effort is crucial here to the extent that the music performed by these young people takes on a mediating role in relation to social actions and experiences, shaping new subjectivities and their externalisations. It is a technology of the self of (re)adaptation, resistance and identity re emergence, as we have seen in other contexts.

Keywords: music, refugees, integration, identity.





YOUTUBE AS AN EFFECTIVE TOOL TO PROMOTE THE QUEER MUSIC IN VIETNAM

Ly Quyet TIEN, Eastern International University, Becamex Business School, Vietnam

✖ *Abstract*

In recent years, Vietnam has witnessed the striking appearance of queer music into the local entertainment business. A series of well-known LGBTQ artists both professional and amateurs have written trendy songs which express their fight for visibility, identity and sensibility. Via YouTube, they distribute their songs about same-sex love: intimate feeling, a sense of gay destiny, unashamed sexuality, personal suffering, and power of love. This music is diverse in its forms and styles ranging from traditional yellow music to modern popular music, touching the heart and winning not only the sympathy of Vietnam's LGBTQ community but also the larger public, marking the rising queer voice, contributing to a flourishing of LGBTQ culture, and revolutionizing the colours of Vietnamese pop music in times of gender liberation. YouTube has been used as an effective tool to connect the public with LGBTQ community, to raise their awareness about queer issues and exert a positive influence on the change of public attitudes to LGBTQ citizens. The paper examines how the songwriters highlight the queer voices in music, reveal the queer identity and open the closet for LGBTQ people to step out. The paper also studies the effect of YouTube on reshaping the social portrait of the country as well as its supportive role in the promotion of the welfare of the Vietnamese LGBTQ citizens by furthering the native LGBTQ rights movement.

Keywords: YouTube, queer music, Vietnam, LGBTQ, public.

BENEATH THE PLATFORM, THE STREETS: INSTAGRAM USE IN FILIPINO GRAFFITI, HIP-HOP, AND SKATEBOARDING COMMUNITIES

Jeremy TINTIANGKO, The Chinese University of Hong Kong, Hong Kong, China

Abstract

This research explores the multifaceted ways in which participants of graffiti, hip-hop, and skateboarding communities incorporate the use of the social media platforms, particularly Instagram, to live out their commitment to these interconnected scenes. Through an ethnography of the online and offline social worlds of Metro Manila-based graffiti writers, hip-hop artists, and skaters, this project endeavours to map out practices and narratives that pertain to the overlapping dimensions of identity, community, (sub)cultural production, and labor to arrive at an understanding of how participants sustain such forms of co-cultural communities in a platform-mediated era. The increasing 'platformisation of culture' tends to render the ability of media platforms, to reorient and reorganize user experiences, behaviours, and subjectivities, as inherently problematic. Thus, while ensuring that an appropriate degree of criticality towards platforms remains, this study postulates that the prevalent use of Instagram by Filipino participants of graffiti, hip-hop, and skateboarding communities represents the continuity of the co-constitutive relationship shared by marginalized and/or subaltern communities and the media. Building upon the well documented accounts of subcultures that have persisted and continue to do so within and through different media forms along with their complex entanglements with cultural industries and related institutions, this research shall uncover how participants actively engage in enterprising forms of identity projects, community making, cultural production, and labour (DIY labour, edgework), partly by circumventing the distinct logics of the platforms and appropriating its architecture to attain varying goals and objectives.

Keywords: subculture, platform, labour.

CONTEMPORARY RECIPROCITY: VULNERABILITY AND DEPENDENCE. THE CASE OF THE ROMANIAN ROMA

Stefania TOMA, Babeș-Bolyai University, Romanian Institute for Research on National Minorities, Romania

Abstract

Marginalized people and communities are labeled many times as parasites, yet, following Michel Serres we can ask the question: who is the parasite? It is many times a matter of framing: why those are named as parasites by the society who try to get access to their rights and not those who are exploiting the Other? Can these phenomena and processes be described in terms of mutual dependence and reciprocity? Do we need to reevaluate our understanding of reciprocity in the context of our new social reality? In my presentation, I will explore the concept of reciprocity within this dynamic. I will bring examples of reciprocal relations in interethnic context. I will present cases of interethnic Godparenthood or patron-client relationships that can be described as dependent relationships. These cases not only challenge ethnic prejudices and local ethnic hierarchy but also offer counterexamples to dominant and conventional notions of dependence as an inherently exploitative construct.

Keywords: Romanian Roma, vulnerability, dependence.

TOWARDS AN ATLAS OF ANTAGONIST DISCOGRAPHY

Jacopo TOMATIS, University of Turin, Italy

Abstract

The research project Atlas of Antagonist Discography. Italy 1958-1980 (PRIN – Research Projects of National Relevance, funded by the European Union – NextGenerationEU) is the first systematic and scientific study of political discography in Italy. By 'antagonist discography' we mean the cultural enterprises, official or informal, dedicated to the production of phonographic supports conveying political and dissenting contents. Although the production of political records affected other nations as well, the Italian case shows several peculiarities, both qualitative and quantitative. In the 1960's and 1970's, parties and organizations, as well as record labels linked to them, published a large number of records of political songs and speeches, sound documents and field recordings, also in the wake of folk revival and ethnomusicology. Most of the thousands of records produced can be traced to the area of the left, but there is also a discography of Catholic and far-right movements. For at least two generations of militants, from the late 1950's to the early 1980's, records and sound recordings have been at the core of cultural politics, propaganda, acculturation processes, and leisure time. They have been a tool for constructing shared memory and dissent, for counter-information, and for giving voice to minorities (including the feminist, labour and student movements). The paper aims to introduce the current research project and some case studies, which will further explore within the panel. We believe that KISMIF is the appropriate place to gather useful feedback for further investigation, also in the light of an international perspective and dialogue.

Keywords: antagonist discography, politics, political music, political movements.

TALKING DIY: A CORPUS-BASED DISCOURSE ANALYSIS OF A REDDIT COMMUNITY OF MUSIC MAKERS

Laura TOMMASO, University of Eastern Piedmont, Italy
Andy BENNETT, Griffith University, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, University of Porto, Australia, Portugal

Abstract

The term DIY has long been a key signifier of alternative forms of cultural practice and production. Semantically speaking, DIY symbolises an oppositional stance that is, by definition, anti-mainstream and typically anti- or counter hegemonic. Such qualities of DIY culture are deeply inscribed in the objects it produces, which include among other things music, fashion, art and writing. Such material aspects of DIY culture feature dominantly in the academic scholarship on DIY culture and practice. Far less prevalent are studies that engage with and analyse the language of DIY practitioners. And yet, it is clear that the choice and use of language are equally important to the production and re-production of DIY cultural discourse as the material objects that underpin DIY culture. To explore the linguistic dimensions of DIY discourse and, particularly, to examine how DIY culture and identities are discursively constructed in online interaction, this paper focuses on instances of web-based communication on Reddit, a social news website and forum. Specifically, the data for this study consists of a corpus of threads taken from a subreddit community dedicated to DIY music artists, where members discuss their music-making process, receive feedback, and actively construct and negotiate their identities. Methodologically, the paper relies on a corpus-based discourse analysis approach supported by established corpus linguistic techniques – namely, frequency, collocation, keywords and concordance, to identify words occurring with statistically marked frequency in the corpus and analyse their discursive context.

Keywords: DIY, culture, identity, social media, discourse analysis, corpus analysis.

FEMINIST WOMEN CURATORS IN 1970'S ITALY

Maria Antonietta TRASFORINI, University of Ferrara, Italy

Abstract

In the second half of the 1970's, at the height of the feminist season, a number of Italian women curators courageously challenged the misogynist circles of Italian galleries, also distancing themselves from the paralysing debate that ran through Italian feminism, concerning art, separatism, radical militancy and the definition of 'ghetto' exhibitions. My talk will focus on two figures Romana Loda, curator and Mirella Bentivoglio curator and artist herself. Between 1974 and 1978, Romana Loda set up a number of avant-garde exhibitions of women artists, introducing the Italian public to international and Italian contemporary figures such as Gina Pane, Marina Abramovic, Niki de Saint-Phalle, Annette Messager, Lygia Clark, VALIE EXPORT, Ketty La Rocca, Rebecca Horn, Suzanne Santoro and many others, initiating a pioneering exploration of the themes of body art, sexual identity, cultural subordination and the sexual exploitation of women. Equally radical choices also distinguished the work of Mirella Bentivoglio, curator and artist herself, who in 1978 at the Venice Biennale, curated the section entitled Materialisation of Language. Eighty women artists were present in the exhibition with 154 works. Many of them were characterised by the contamination of practices and techniques, by experimental and innovative languages that reflected the great social and cultural transition of those years together with a radical search for identity, even anticipating the cultural deconstruction practices of the 1990's. The absolutely extraordinary event was transferred the following year to Columbia University in New York under the title From page to space and has been 're-actualised' by Cecilia Alemani, curator of the 59th Venice Biennale 2022, who paid explicit homage to Materialisation of Language in one of the historical capsules set up in the Central Pavilion of the Biennale.

Keywords: art, feminism, exhibitions, women curators.

‘ESCRITÓRIO’: THE LOCAL ART SCENE THROUGH DIY IN RIO DE JANEIRO

Nathália ANDRIÃO, NOVA University of Lisbon, School of Social Sciences and Humanities, Portugal

Abstract

Under the influence of the DIY concept/practice, this initial stage of research focuses on the cultural space ‘Escritório’, located in the central region of the city of Rio de Janeiro. Since 2013, ‘Escritório’, through self-management, has established itself as an alternative for the resistance and strengthening of the local cultural scene, serving as a space for artistic experimentation and for recordings by the Transfusão Noise Records label, founded in 2004. This research adopts an ethnographic approach in a virtual environment to analyse the mechanisms employed by those involved in the organization and administration of this cultural space, as well as the impacts their activities have on the surrounding society. The research aims to collect information from social networks, Bandcamp, and SoundCloud of both the label and the cultural space, in addition to a bibliographic review related to the topic. The social agents involved in the organization of events and bands that participated in both performances and recording processes carried out by the label will be presented.

Keywords: virtual ethnography, independent music scene, Brazil.


ELZA UNGURE

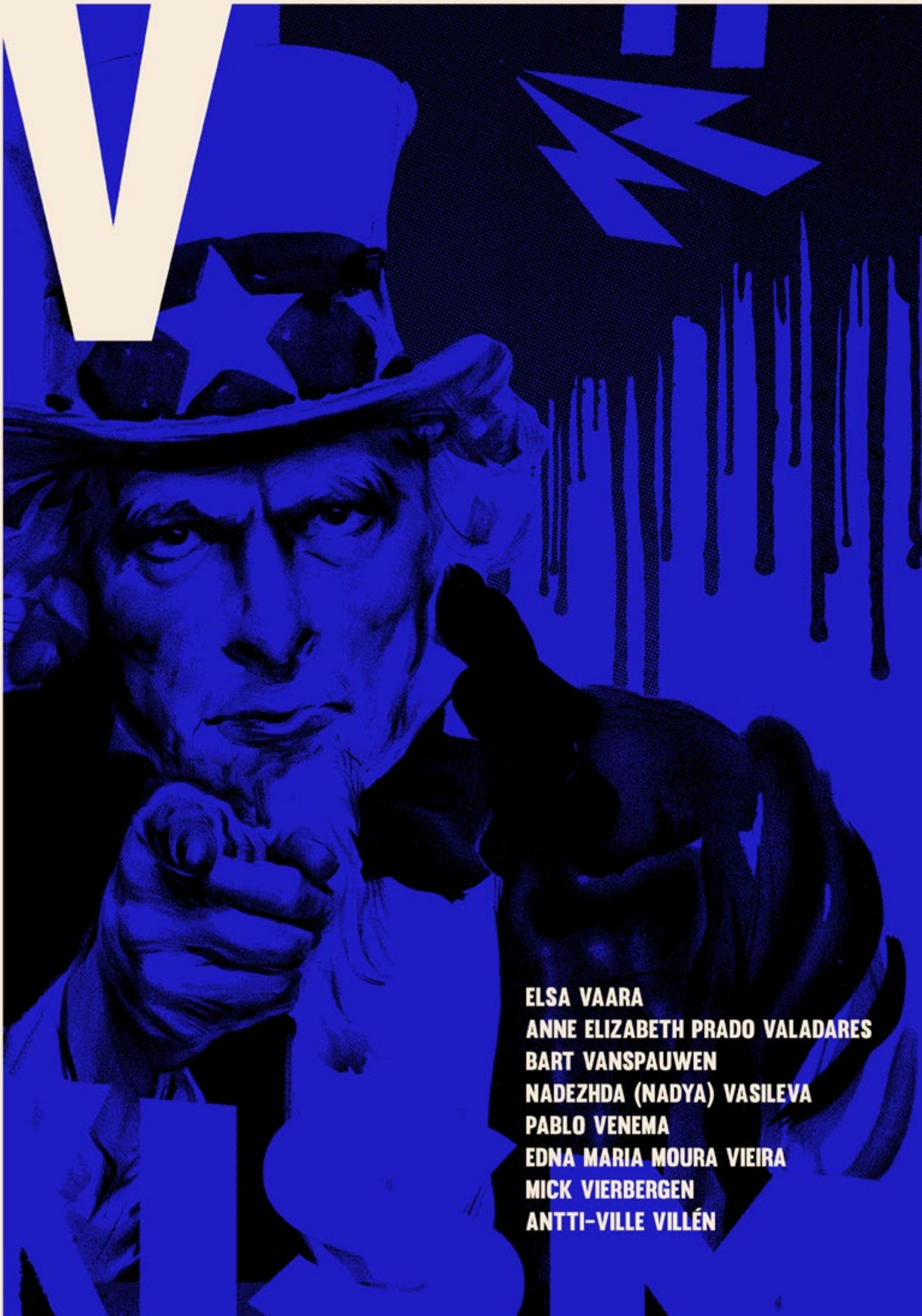
‘YOU CAN DO WITHOUT POETRY, YOU CAN EVEN DO WITHOUT THINKING’: MICROPUBLISHING AS A PRACTICE OF WINNING SPACE FROM THE DOMINANT

Elza UNGURE, National Library of Latvia, Bibliography Institute, Latvia

Abstract

In my paper presentation, I will share the findings from research on micropublishing, meaning the practice of publishers who, on a semi-/regular basis, publish a small number of works authored exclusively or predominantly by others, often but not necessarily in a small number of copies that are usually but not always distributed in exchange for money. I study the topic through in-depth interviews with publishers, digital ethnography of the social media sites of publishers, blogs and forums, and secondary data analysis of media publications about publishers and the culture spaces they run. The observations I’ve made suggest that micropublishing is a practice associated with boundary work in the form of narratives, rhetoric, and practices where distinctions are made between in-group and out- group: a practice the meaning of which I interpret through the perspective of theories on scenes, counter cultures, and adjacent theoretical perspectives as well as anthropological and sociological perspectives on economy, power, and taste. I conclude that micropublishing is a practice that takes place in parallel to capitalist, neoliberal, market logic, ideology, and rationality, addressing and attempting to craft an alternative reality where one decides on the rhythm of their own life, where work is not considered a domain separate from personal life, and where one’s labour is not alienated by ‘winning space’ from the dominant culture.

Keywords: imagined communities, counterculture, alienated labour, cultural locale, spatialization.


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ELSA VAARA
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BART VANSPAUWEN
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PABLO VENEMA
EDNA MARIA MOURA VIEIRA
MICK VIERBERGEN
ANTTI-VILLE VILLÉN

THE 'DARK' SIDE OF LUSOPHONY IN THE SONGS/VIDEO CLIPS 'VERSOS QUE ATRAVESSAM O ATLÂNTICO' (VERSES THAT CROSS THE ATLANTIC) AND 'GUETOS DE GUINÉ-BISSAU' (GUINÉ-BISSAU'S GHETTOS)

Bart VANSPAUWEN, NOVA University of Lisbon, Portugal

Abstract

This presentation also explores the central concern of this panel vis-à-vis the multiple meanings of Lusophony, based on an analysis of the musical verses and visual narratives of the music videos *Versos que atravessam o Atlântico* (Verses that cross the Atlantic) written by rappers Vinicius Terra, Allen Halloween, Mundo Segundo and 2F-UFlow, and *Guetos de Guiné-Bissau* (Guiné-Bissau's Ghettos) by Vinícius Terra with MCK, Dama Bete, Karyna Gomes & MisterZ. It is argued that these songs exemplify the transversal alliances, diasporic experiences of racialized subjects and the post-colonial heritage that the rappers have in common, thus entailing more complex meanings of Lusophony by tensioning a supposed 'harmony' and erasure of the differences and inequalities of the former colonies in relation to the former Portuguese metropolis. Thus, it is proposed to address the 'dark' (both 'racial' and 'heavy' connotations) of Lusophony: the issue of colour, racialization, and the remnants of colonialism. Framing the participants as postcolonial intellectuals that are interconnected musically and digitally, this analysis focuses less on the utopian promise of mixture that is evident in Lusophony and addresses the question of postcolonial justice as its necessary precondition instead.

Keywords: Lusophony, diasporic experiences, postcolonial heritage, racialization, musical alliances.

RESISTANCE TO RESIST: POLITICS OF YOUTH CULTURES AND THE FORMATION OF POLITICAL SUBJECTIVITIES IN NON-DEMOCRATIC SOCIETIES

Nadezhda (Nadya) VASILEVA, Tampere University, Finland

Abstract

Political participation of young people and their engagement with youth cultures are traditionally linked and discussed together as unseparated and mutually influencing. Indeed, youth communities and DIY practices generate transgressive spaces with alternative imaginaries, norms, and values that nurture diversity and usually contribute to the democratization of society. But what if the representatives of youth cultures themselves refuse to define themselves as political subjects? Based on the empirical case of the community of sticker artists in Russia, St. Petersburg (the ethnographic data was collected in 2016-2021), I investigate unauthorized practices of making and slapping stickers that are usually understood by scholars as political acts and yet often narrated as apolitical by the sticker artists themselves. I discuss the concept of resistance, which is dominant in youth studies and utilized for the interpretation of spectacular youth cultures, from the perspective of youth living in a non-democratic environment. Additionally, I expose the alternative types of claims that do not follow the logic of resistance and discuss them through concepts of politicization and depoliticization. I consider young people as subjects who can intentionally depoliticize their cultural practices in order to get closer to liberation from subordination and an opportunity to live a meaningful life in their own manner.

Keywords: sticker art, resistance, St. Petersburg, depoliticization.

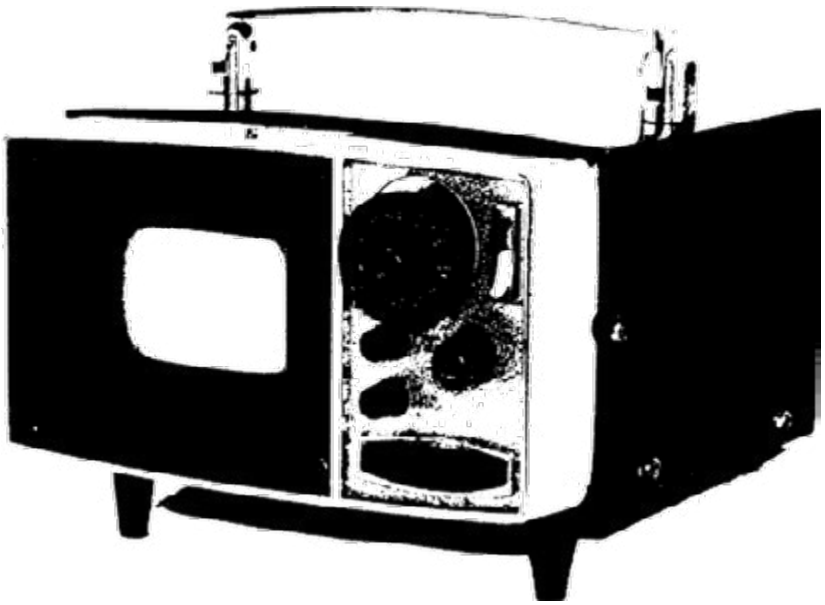
DEMOCRACY AND INTERSECTIONALITY IN DIALOGUE WITH HENFIL'S ART

Edna Maria Moura VIEIRA, University of Brasília, Brazil
Ana Sheila Perdigão FALEIROS, University of Brasília, Brazil
Marta Azevedo Klumb OLIVEIRA, University of Brasília, Brazil
Simone ALVES-HOPF, University of Brasília, Brazil

Abstract

The study aims to highlight the understanding of the intersectionality of Brazilian women as essential in the country's democratization process through the art of resistance of the cartoonist/journalist/artist Henfil, who untied the bonds of the Brazilian military dictatorship through the song of Graúna. Henfil fought in defense of democracy and for a fairer society. He, studied sociology at the then-University of Minas Gerais (now the Federal University of Minas Gerais) but didn't complete the course. He, became a journalist and began his career as an illustrator in 1964. The artist's work has appeared in various media, including the magazines *Realidade*, *Visão*, *Placar*, and *O Cruzeiro*. Henfil took up the banner of intersectionality about violence against women concerning the category of race, showing how active resistance can be promoted at school through the systematised use of comics. And this is inescapably close to critical pedagogy.

Keywords: democracy, Henfil Art, intersectionality.



DREAMING OF A DIY CAREER: ONLINE IDENTITY CREATION OF UP-AND-COMING INDIE BANDS IN CHINA

Mick VIERBERGEN, Hong Kong Baptist University, Hong Kong, China

Abstract

Up-and-coming indie bands in China face increasing pressures for professionalisation and entrepreneurism; however, regulations in China's cultural industries and platformised music industry pose challenges in their journey towards a DIY career. In the past decades, the central government's creative and cultural industries model have incorporated indie rock music, which has significantly impacted the local indie scenes, particularly in terms of professionalisation and regulation of live music. Through regulations like the Internet+ policy, the government also stimulated tech companies like Netease to create online tools for DIY musicians to record, release and disseminate their music, encouraging Internet based creative entrepreneurship. The global standard of the DIY career, which combines DIY aesthetics and ethos with a practical entrepreneurial attitude, fits well within this government-promoted model for cultural industries and has become the dream of many upand-coming indie bands. This paper examines how up-and-coming indie bands, often overlooked in academia, navigate the pressures of entrepreneurism and regulatory requirements in China's platformised music industry. Based on ethnographic fieldwork in early 2023, it analyses how three up-and-coming indie bands – Acid Room, Blue Liquid, and Protostar – create and manage their online identities. Drawing on discourse analysis of interviews with the bands, contextualised by participant observation and observations from their social media use, the paper identifies six discursive repertoires that these bands use to motivate their choices in creating their online identities: entrepreneurism, professionalism, authenticity, independence, convenience, and necessity.

Keywords: indie, China, DIY career, platformisation, cultural industries.

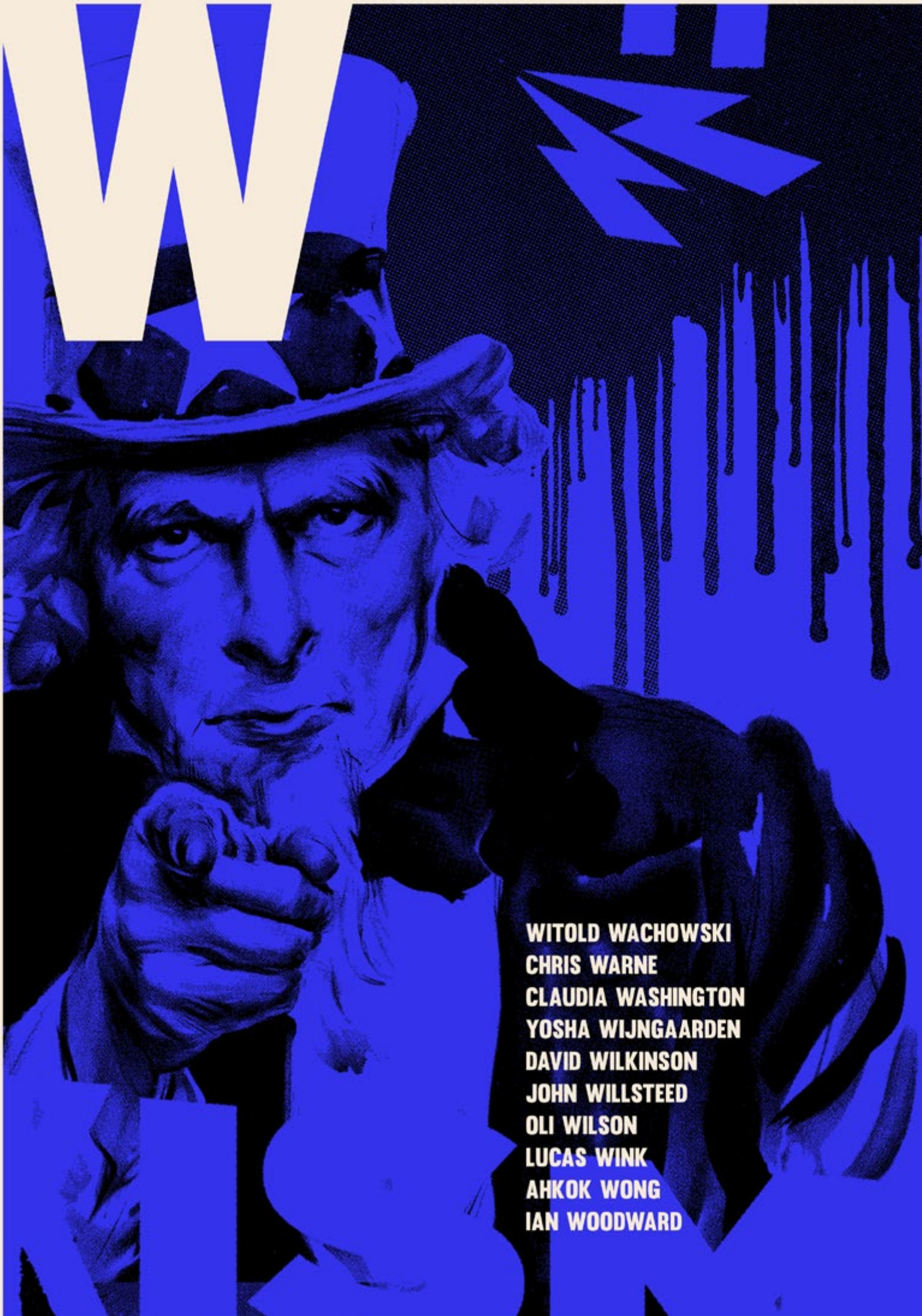
DIY, ICH AND THE MODELS OF DEMOCRACY

Antti-Ville VILLÉN, University of the Arts Helsinki, Finland

Abstract

Since the adoption of the UNESCO Convention for Safeguarding Intangible Cultural Heritage in 2003, heritage-related discussion and projects have increased tremendously. Even before the 2003 ICH convention, heritage had been recognised as a key sector of cultural policy, and in the current situation its significance has only grown due to the intimate links between ICH and the creative industries. In the convention and state heritage endeavours, emphasis is laid on fostering and defending human rights, cultural diversity and local community participation. Thus, there is a foundational connection to ideals of democracy, as well as a close affinity to do-it-yourself approaches inasmuch as ICH is 'done' by a community for itself. At the same time, however, ICH is part and parcel of the cultural diplomacy of various more than less totalitarian regimes, also throwing into relief the divergent and even distorted conceptions of democracy. I tackle these dynamics by interrelating the DIY ethos, ICH management and the models of democracy. On the one hand, at issue is the extent to which DIY practices manifest ICH ideals, while on the other hand, under scrutiny are the types and forms of democracy that emerge as DIY meets ICH. A key point of interest is cultural and social inclusion, notably in terms of intergenerational relations. As primary research material I use the UNESCO ICH lists (ich.unesco.org/en/lists), complemented by select national ICH inventories.

Keywords: do-it-yourself, intangible cultural heritage, democracy, inclusion, intergenerational relations.


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JOHN WILLSTEED
OLI WILSON
LUCAS WINK
AHKOK WONG
IAN WOODWARD

CAN YOU ASK WITHOUT TOUCHING? CULTURAL SEMIOTICS AND CULTURAL AFFORDANCES IN THE ANALYSIS OF ARTISTIC-POLITICAL REBELLION

Witold WACHOWSKI, Lublin University, Poland

Abstract

Can classical research tools be used effectively to study new cultural phenomena? Representatives of the natural sciences usually see no problem in this, but the same cannot be said for those researchers who are aware that science is also a cultural practice. Can the cultural semiotics of Yuri Lotman and the cognitivist notion of cultural affordances (e.g. Alan Costall) help us to analyse the contemporary artistic-political rebellion of women in Poland (and elsewhere), or are these approaches fundamentally patriarchal? In my conference paper, I present the results of analyses carried out in collaboration with the feminist philosopher and philologist Aleksandra Derra, using our own approach, which we call gender cultural-cognitive ecology. Our research area is the image of the crisis of democracy in Poland presented by artists associated with women's protests in recent years. In this context, we test the conceptual possibilities of Lotman's theory of binary and ternary systems and Costall's notion of canonical affordances, among others, to see if they work from a gender-sensitive perspective.

Keywords: cultural semiotics, canonical affordance, gender-sensitive perspective, women's artistic-political rebellion, cultural-cognitive ecology.

TRANSITIONAL ARTS. THE MARKS AND WEAVES OF BLACK WOMEN ON THE MOVE

Claudia WASHINGTON, University of Brasilia, Brazil

Abstract

This communication proposal is based on a process of artistic creation in a project aimed at physically and psychologically sheltering women, accompanied by their children, who are in a precarious situation and whose history is part of a problematic migratory journey. In the dialogue about the artistic expressions they practice or know, they brought up artisanal techniques for dyeing fabrics that are part of the emotional memory of black women. The recovery of these techniques serves as the basis for creating an installation that deals with their realities and dreams.

Keywords: black women, migration, visual arts, installation.



‘EVERYTHING GETS BORING AFTER A TIME’: DEEP END AND SWINGING SEX

David WILKINSON, Manchester Metropolitan University, United Kingdom

Abstract

Jerzy Skolimowski’s *Deep End* deals stylishly with the seductions and dangers of sexual desire, accompanied by a hip soundtrack featuring Can and Cat Stevens. The film depicts the volatile and ultimately murderous sexual awakening of its baby-faced teen protagonist Mike in his first job as a pool attendant at a decrepit London swimming bath. Beset with various difficulties upon its release in 1970, *Deep End* was consigned to obscurity for four decades. To revisit this film is to encounter a cultural document that asks some difficult questions of the much-mythologised sexual liberation of the 1960s; a myth encapsulated first by the mediatised phenomenon of Swinging London and later by its more radical countercultural outgrowth. In this paper, I argue that *Deep End* undertakes a kind of autocritique that is as much formal as it is content based, drawing like the counterculture upon a boundary crossing jumble of modernist and popular cultural sources. It does so in a manner that participates knowingly in the transgressive allure of youthful ‘sexual liberation’ quite as much as it undermines this sensibility. Ideologically complex and suggestive, appearing to critique youthful alienation, consumerism and sexism even as it is tinged with a certain pessimistic conservatism, *Deep End* is significant not only for the structures of feeling it captures from its own era but also for the ways the film’s themes continue to resonate in a fractious present of ever more commodified sexual desire.

Keywords: sex, youth, film, music, gender.

WHAT ROLE CAN UNIVERSITIES PLAY IN SUPPORTING DIVERSE MUSIC COMMUNITIES? CASE STUDIES FROM AOTEAROA/NEW ZEALAND

Oli WILSON, Massey University, New Zeland
Catherine HOAD, Massey University, New Zeland

Abstract

In this presentation, we explore the transformative roles that universities can and must play in supporting diverse, inclusive, and accessible music communities. Ongoing research both within Aotearoa and internationally has both revealed and critiqued long-standing structural characteristics that produce inequitable outcomes and unsafe spaces for participants in music communities. Here, we explore the ways in which tertiary programmes in music must hold to account their own role in perpetuating social conditions experienced across the sector, from mainstream music industries to DIY spaces, and the transformative ways in which research and pedagogy can affect change in these contexts. Through drawing on several key case studies from the intersections of our own research and teaching, in this paper we present learnings from several team-based projects undertaken from 2020-2024 that have sought to address issues relating to gender inequities and safety across music scenes and spaces in Aotearoa. These projects, which have involved extensive collaboration with a range of music communities, industry bodies, government and education agencies to produce positive outcomes for Aotearoa's music sector, have also extended to our work as tertiary educators. As such, this paper advocates for the role of universities in initiating and enabling meaningful social change in music communities; focusing on our role as educators to consider how we can support emerging generations of creatives to shape a safer and fairer life in music.

Keywords: music venues, live music, gender diversity, safety, pedagogy.

GROUP ENGAGEMENT AND CREATIVE PARTICIPATION IN THE PRACTICE OF BOMBOS: AN ETHNOGRAPHY OF DRUMMING AND DRUMMERS IN NORTHERN PORTUGAL

Lucas WINK, Independent Researcher, Portugal

Abstract

This paper presents ethnomusicological research on *Bombos*. By Bombos I mean a bass drum; an instrumental set comprised of *bombos, caixas* (snare drums), and a limited number of diatonic accordions/bagpipes; a predominantly male, intergenerational, collective rural based practice present in *Festas* annually held across Portugal. Although folk music literature asserted its existence since nineteenth century, references frequently highlight the 'noise', the 'roaring crash', the 'primitive drumming' produced by 'diabolical orchestras' who made 'music without music' on public appearances (Neves 1895; Lambertini 1902; Pimentel 1902; Oliveira 1961). I argue that, in these writings, the values shaping musicians' experience, their ethical and aesthetic criteria, the embodied knowledge passed down from one to another –the 'repertoire' following Taylor (2003) – seem to have not been subjected to scrutiny. From 2018 to 2022, I conducted intensive fieldwork in northern Portugal. Resorting to qualitative methods (interviews, conversations, face-to-face interactions, as well as observations on the Internet during Covid-19) and by learning to play the caixa, I developed an ethnography of musicians, social contexts and performative occurrences. In this paper, I focus on *São Sebastião de Darque* and *Os Figueiras na Rua*. Considering these 'communities of musical practice' (Kenny 2016), I examine the informal participative processes that enable musicians' engagement and activity, ultimately bringing percussive acts to life. Existing apart from global hegemonic consortia of music production and consumption, research indicates *Bombos* as prominent settings for creative participation through which expressions of Portuguese local 'traditional' music and culture find ways to thrive in the XXI century.

Keywords: bombos, portuguese percussion, traditional drumming, participative music-making, ethnography.

‘NATION, NO! FRIEND FRIEND FRIEND, GOOD!’. 8TH ANNIVERSARY OF NO LIMIT AUTONOMOUS ZONE

Ahkok Chun Kwok WONG, University of Hong Kong, China

✖ *Abstract*

No Limit Autonomous Zone (NLAZ) is arguably the largest Inter-Asia underground DIT (DoIt-Together) cultural event. Began in Tokyo 2016, it was organised in South Korea, Indonesia, Taiwan, and returned to Tokyo in October 2023. NLAZ generally comprised of multiple volunteer-based events including exhibitions, conferences, music events, demonstrations, and alcohol consumption, while the event ethos is largely a response to some of the most burning social issues in Asia: such as neo-liberalism, gentrification, nuclear safety, and the seemingly intensified international conflicts. However, documentation and discussion regarding NLAZ is largely absent in academia. This article is a brief introduction to the history of such intriguing event, and the result of my participation-observation in the 2023 NLAZ after global COVID-19 lockdown. With my ethnographic vignettes of inter-Asia punk music events, queer zine exhibition, consumption of DIY products, and multi-lingual conversations with border-crossing artists and activists, I argue the examination of NLAZ contributes to the ongoing discussion of cosmopolitanism from below (Kurasawa 2005; Ingram 2017).

Keywords: DIT, DIY, Asia underground culture, cosmopolitanism, punk.



BAM! (BUBBLES, ATMOSPHERES, MATERIALITIES): A CRITICAL SOCIO-MATERIAL ACCOUNT OF INDEPENDENT MUSIC FESTIVAL SPACES IN URBAN CONTEXTS

Ian WOODWARD, University of Southern Denmark, Denmark

Abstract

Independent music festivals are organised by networked communities of cultural actors who create, sustain, and organise events that form the basis of lifestyle and leisure communities. But who, or what, makes an event? Using multiple forms of qualitative data collected from a networked group of Copenhagen-based independent music festivals, this paper applies a critical socio-material perspective that analyses the correspondences between humans, nature, built-environment, and the real-imagined experience of the festival where festival atmosphere is forged by the relations between multiple agents and the existing surfaces of the city. Events are creatively fashioned from the hard surfaces and historical contexts of urban settings – from the hard edges, marginal spaces, leftovers and blind spots, altered and mutated ecologies, long histories and neighbourhood politics, lines and surfaces, in sum, the historically accreted fabric of urban space. In turn this urban context - its materiality, form and shapes, its surfaces, its qualities and affordances - is an elementary and crucial actor in the organisation of events. A series of general questions arise: how are spaces within cities appropriated for music events, how are they 're-made' by multiple agents, and what is the socio-political meaning of such appropriations? This paper explores the making of small-medium sized music events in the urban context of Copenhagen and reflects on how qualities of the cultural public sphere are materialised and negotiated in the temporary remaking of urban fabrics.

Keywords: music festivals, urban events, socio-materials, space.



BLOCKCHAIN TO BLOCKCHANGE. NFTS AND DIY ENTREPRENEURSHIP IN MUSIC PRODUCTION

Yosha WIJNGAARDEN, Erasmus University Rotterdam, Netherlands
Pablo VENEMA, Erasmus University Rotterdam, Netherlands

Abstract

Recently, developments in blockchain technology have shaken up the cultural industries. Especially in visual arts, minting and selling NFTs gained traction. Yet, also musicians experimented with implementing blockchain technology in their business models. Most notably during the COVID-19 pandemic, the sales of NFTs were thought to compensate some of income loss caused by restrictions on live music. This paper explores why musicians engaged with blockchain technology, specifically by selling their music as NFTs, and how they perceive this affected their income, work practices and business models. Building upon 14 interviews with musicians who have sold their songs as NFTs, we highlight two main motivations for engaging with NFTS: commercial autonomy from gatekeepers and platforms, and artistic autonomy. Financial gains were less prevalent and often remained obscured in their discourses. Above all, this research shows that pursuing autonomy and authenticity remains key for musicians, regardless their appetite for new financial technological innovations.

Keywords: Non-fungible tokens (NFTs), blockchain, music industry, entrepreneurship, DIY.




X
LINFEI (FAYE) XU

PLAYING WITH THE PARTY — ARTIVIST RESILIENCE IN CHINA

Linfei (Faye) XU, University of Amsterdam, Netherlands
Jeroen de KLOET, University of Amsterdam, Netherlands

✖ *Abstract*

When reading media reports on China, it may seem that publicly criticizing the government in China is no longer possible. But we have still found some cracks, and moments of hope: artists mobilized Chinese citizens to leave reviews under a fictional restaurant on DianPing (one of the most popular public review platforms in China), praising its 'dishes' while jokingly expressing discontent with the government. To criticize the government's illegal practice of waste exporting, artists crowdfunded a flight ticket through platforms and sent it to an official, 'inviting' him to come to Shanghai to learn about garbage sorting. It seems that acting humorously and playfully is an effective tactic for socially engaged artists to be resilient in a strictly controlled society. Why not play games when direct opposition is not possible? This paper asks: how do Chinese artists use platforms creatively to stir up witty critique and playful actions of discontent, fleeing from being (fully) censored or oppressed? To answer this question, we will analyse several projects initiated by a Chinese activist artist, who goes by the pseudonym Nut Brother, and discuss various ways of artivism they have developed within the socio-political context of mainland China. The aforementioned cases are two examples of Nut Brother's endeavors that mobilize different publics through platforms and playfully challenge authority through their 'games'. By examining their practices, this paper aims to uncover the mobilizing energy of artistic/activist playfulness amidst the current authoritarian climate of China.

Keywords: artivism, platformisation, socially engaged art, China, authoritarianism.

SINGING IN ONE'S DIY TONGUE: A SOCIOLINGUISTIC PERSPECTIVE ON CONSTRUCTED LANGUAGE IN SONG

Xiaoyu XU, The Education University of Hong Kong, Hong Kong, China
François MOUILLOT, Hong Kong Baptist University, Hong Kong, China

Abstract

The tradition of constructed languages dates back to at least Hildegard von Bingen, the mystic nun, and has since encompassed over 500 languages, including notable examples such as Esperanto, Elvish, and Klingon (Okrent, 2010). Many studies have explored the historical roots and linguistic structures of constructed languages, as well as their communities of users, from a social and cultural perspective (Okrand, 1985; Okrent, 2010). Some studies have specifically focused on the utilization of constructed languages for artistic purposes, particularly in the realm of film (e.g., Peterson, 2015). However, limited attention has been given to their usage in songwriting, where musicians create their own languages instead of relying on linguists. Although relatively few musicians actually embark on the endeavour of inventing their own language, certain music groups, such as Sigur Rós, Cocteau Twins, Ekova, and DVA, have successfully blended musical expression with linguistic creativity. We are interested in understanding the motivations and processes behind these practices among songwriters. To this end, we approached the subject from a sociolinguistic perspective, which considers the interplay between language and sociocultural context. Our methodology involved conducting ethnographic and autoethnographic case studies. Specifically, we interviewed the Czech band DVA and analysed the experiences of the first author. We discovered that aside from artistic purposes, such as creating a fantasy world and allowing greater room for audience interpretation, songwriting practitioners create their own languages as a means to resist the linguistic imperialism and capitalism associated with dominant world languages like English.

Keywords: constructed languages, linguistic imperialism, linguistic capitalism, song lyrics.


Y
SELIN YAGCI
MENG YAO
XIUQUAN YAO
WONG LOK YEE

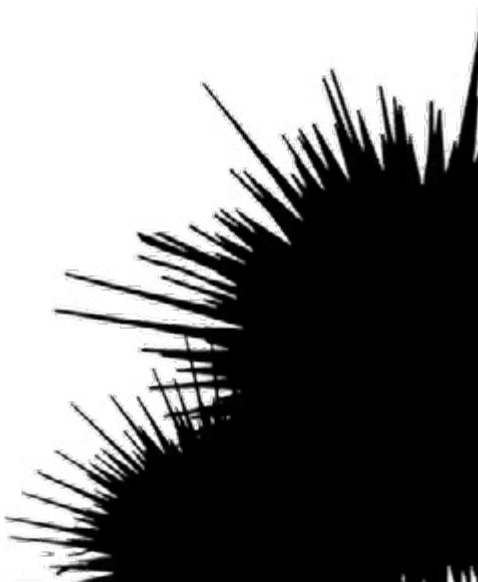
PUNK ROCK Y CERVEZA BARATA: HOW TO KEEP ON IMAGINING ALTERNATIVE PUBLIC SPACES

Selin YAGCI, Open University of Catalunya, Spain

Abstract

The transformation of public spaces driven by neoliberal policies has sparked a rapid change in cities. As a consequence of the decreasing availability of public spaces, punk scenes in many cities were pushed more and more underground, with a growing reliance on indoors and privately owned places. Alternative places that allow non-commercial ways of consumption to be maintained, either disappeared or displaced. Despite the presence of places holding onto alternative socializing practices, envisioning alternative places and spaces for gatherings and events became more challenging. In my presentation, through contemporary examples of practices from Spain, cities like Barcelona and Madrid, I will draw on alternative imaginations that continue to thrive despite the challenges posed by the urban transformation and governmental policies. *Botellón* is one of these practices which the punk scenes have long integrated into their everyday meetings but have been marginalized by the laws and the media in Spain in the last decades. *Botellón* as a punk practice, whether it involves sharing *minis* of beers or *litronas* of kalimotxos in gatherings in outdoor public spaces, goes beyond the act of 'cheap drinking'. It represents a form of resistance, alternating the ways of (re) uses of public spaces. Exploring what remains of a practice such as *botellón* in the face of shrinking public spaces, could help one reimagine an alternative and participatory space in contemporary times.

Keywords: alternative practices, public space, punk scenes, botellón.



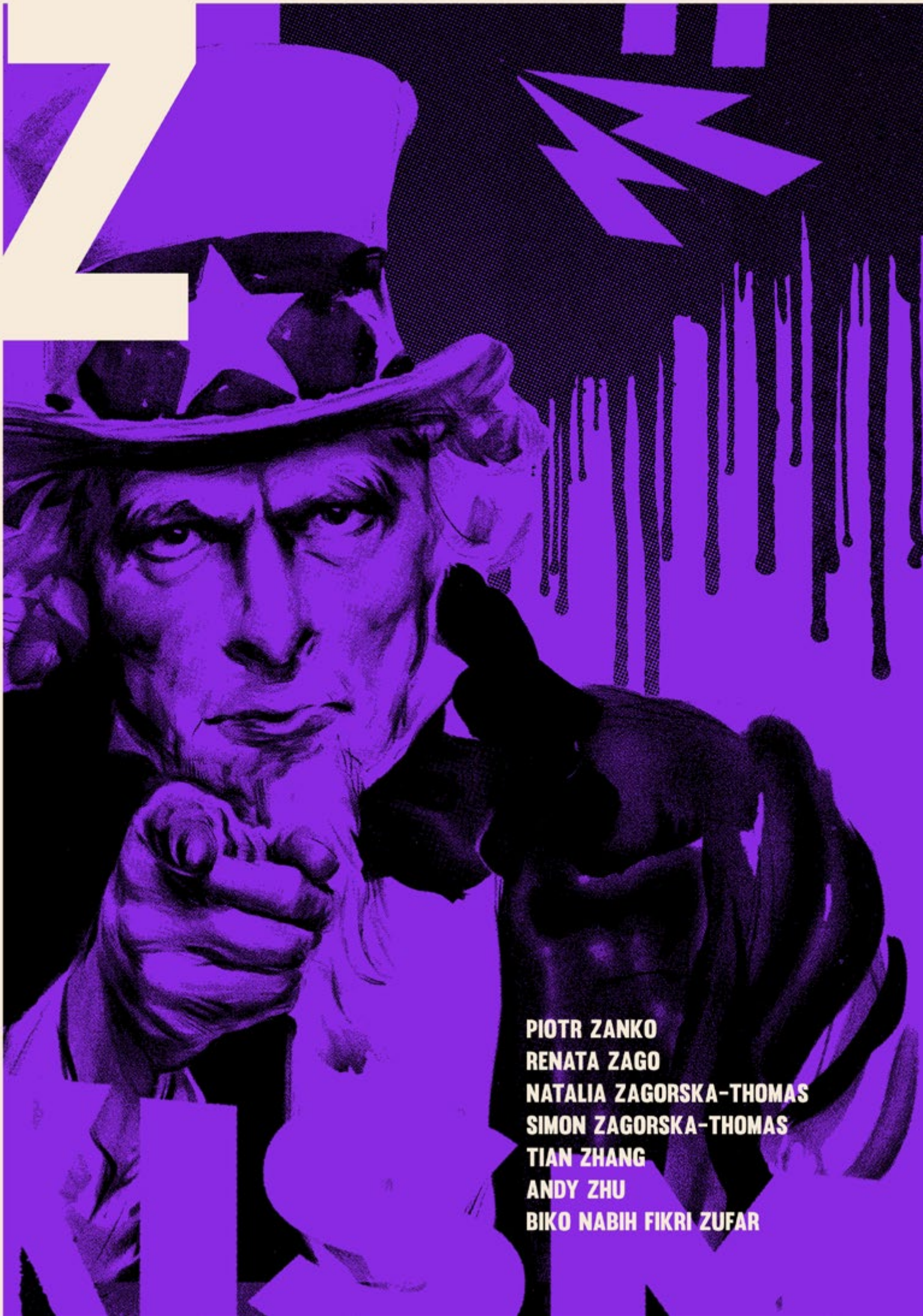
THE DEPENDENCY OF DIY CREATIVE PRACTICES: VAPORWAVE MUSIC PRODUCTION ON DOUYIN PLATFORM ECOSYSTEM

Meng YAO, Communication University of China, China
Xiuquan YAO, Communication University of China, China

Abstract

Vaporwave music is a genre of electric music that emerged online in the early 2010's. The virtual practices of vaporwave music communities, such as making and following hyperlinks, implicitly refer to the notions of DIY, the amateur (Georgina Born, Christopher Haworth 2017). Vaporwave music communities historically sought autonomy through surfing from one point in cyberspace to another. At present, vaporwave music still circulates in short video platforms such as Douyin, and bedroom musicians remain predominant in the production of vaporwave music, however, the autonomy of vaporwave music faces challenges within the context of Douyin platform ecosystem. One author's prior internship experience at Douyin Group, coupled with the other author's role as a bedroom producer of vaporwave music, provides unique insights into this research. Through participant observation and semi-structured interviews, this paper finds that some vaporwave music producers have begun to produce works tailored for youngsters' learning BGM purposes on short-video platforms. This paper argues that these creative practices are both mediated by Douyin platform ecosystem and are also spontaneously chosen by vaporwave music producers in their interaction with the platforms.

Keywords: vaporwave music, Douyin, platformisation, short video.



PIOTR ZANKO
RENATA ZAGO
NATALIA ZAGORSKA-THOMAS
SIMON ZAGORSKA-THOMAS
TIAN ZHANG
ANDY ZHU
BIKO NABIH FIKRI ZUFAR

THE ART OBJECT EXISTS 'BETWEEN THE RUBBISH HEAP AND ETERNITY' (T. KANTOR)

Natalia ZAGORSKA-THOMAS, Curator at Studio Expurgamento, Art Conservator, Independent Scholar, United Kingdom

Abstract

In his novel The Magic Mountain, Thomas Mann said 'Everything is politics'. However, the notion that the personal is not necessarily political still persists despite KISMIF's assertion that individual 'reflection, contestation, and resolution' is the heart of democratic resistance. In this presentation I will discuss the idea that privilege and hegemony are not simply the mechanisms that determine the promotion and dissemination of artworks – and their broader meaning – but that they also determine what can and should have broader meaning. The patriarchal nature of art worlds does not only result in the language of art being dominated by male voices and masculine imagery, it also results in such imagery becoming culturally constructed as universal. As a direct consequence, imagery of the Other can therefore only be understood to convey meaning about the other. By refusing its potential for universality, imagery and language which accurately describes the experience of the Other is relegated to auxiliary status becoming 'proof' that the resultant art lacks universality and does not deserve a full place in the canon. Many refuse to dismiss the vast universal potential of such imagery. But in order to do so they must first always fight through these subconscious, deeply ingrained assumptions of both the art institutions and the audience alike. How? These ideas will be discussed through the prism of the art object existing 'between the rubbish heap and eternity' (T. Kantor) placing the art object as both the talismanic carrier of meaning and as forensic evidence of human activity.

Keywords: politics of domesticity, sociology of art, museology, universal meaning creation, art as political instrument, personal as political.

A (GROUCHO) MARXIST APPROACH TO DIY CULTURE

Simon ZAGORSKI-THOMAS, University of West London, United Kingdom

✖ *Abstract*

For me, the most profound statement of Marxist philosophy was not written by Karl, but by Groucho: 'I don't care to belong to any club that will have me as a member'. This paradoxical statement keeps resonating in different ways through my life. Most recently, when I was reading Howard Becker's Art Worlds, he distinguished 'the occasional member of the audience from the... serious listener... whose attention artists hope for'. I realised I was not the type of serious listener I was hoping for when I made music. In short: I don't care to make any album that will have me as a listener. In 2023 I released a DIY video album of 12 tracks with an extended allegorical political narrative – the dreaded 'concept album' format. This presentation reflects on the conventions of engagement that Becker describes, in relation to DIY music production. In particular, I want to distinguish between aspects that are framed as the democratisation of production and those framed as freeing the artist to choose their own audience and their own mode of engagement with the industry. The former allows the artist to compete more equitably within the capitalist system – to maximise their income, while the latter allows them to step outside those constraints, to disrupt the categories of 'amateur' and 'professional', and to find their own form of 'success' – or does it? My album-release experience (and multiple formats/platforms) will be the springboard for the discussion.

Keywords: DIY culture, democratisation, amateur, professional, Howard Becker.

WE ARE ALL TO BE CONVERTED: PLATFORM, SPECTACLE, AND CREATIVE ACTIVISM IN CHINESE QUEER DOCUMENTARY LOVERS

Andy ZHU, University of Amsterdam, Netherlands

✖ *Abstract*

In March 2019, three trucks with electric-red billboards cruised through cities in China. One moving image read as 'treating a non-existent disease'. Featured in the 2023 documentary *Lovers,* the event was plotted and filmed by Chinese artist Wu Laobai as a protest against gay conversion therapies that are still common in Chinese healthcare clinics. What made the event spectacular would be its digital distribution alongside its on-site liveness. Shortly after the truck scene got onto social media *Douban*, thousands of users on the platform *Weibo* joined a hashtag campaign named 'Lovers being converted'. Through the creative participation of the online public, the billboard visuals were further photoshopped with DIY messages, turning it into a spectacle fighting for change. The event behind the documentary *Lovers* is increasingly mediated and appropriated in the process of platformisation. Taking *Lovers* as a case study, I argue that platformisation affords documentary activism in China to pursue resilient queer activism in an illiberal context. Resilience unfolded not only in the contingent liveness but further intensified through the on-screen spectacle. Together, I show how the documentary event is produced, mobilized, appropriated, and distributed. Ephemeral as it was, the creative participation by artists and media users allowed for a frontal attack against Chinese gay biopolitics. Such intervention informs Chinese queer activism in the digital age, toward a queer future not 'here and now' but always 'then and there'.

Keywords: platformisation, art activism, queer media, Chinese independent documentary.

DIGITISING ZINES: AN ATTEMPT SPREADING RESISTANCE DISCOURSE IN THE DIGITAL ERA

Biko Nabih Fikri ZUFAR, Gadjah Mada University, Indonesia
Muhammad Fakhran AL-RAMADHAN, University of Islam 45 Bekasi, Indonesia
Tutus Adi PAMBUDI, Setengahlima Creative, Indonesia, Poland

Abstract

Zines are small, printed in a limited way, and circulate uniquely within and across communities according to collective means. However, the internet greatly contributes to the unstoppable resistance discourse in zines. In addition, the internet alters the relationship between time and space. Moreover, it eliminates printing costs. This article uses Michel Foucault's theory of knowledge and power. Knowledge and power, according to Foucault, are not centralized but are omnipresent and, respectively, determine and influence each other. Furthermore, this article uses a qualitative research method with a narrative research approach through AI-assisted reading of 190 different zines. Ultimately, the technological sophistication of the internet reinforces that knowledge and power are unwittingly beyond omnipresent. This article examines how those zines narrate resistance discourse in the digital era.

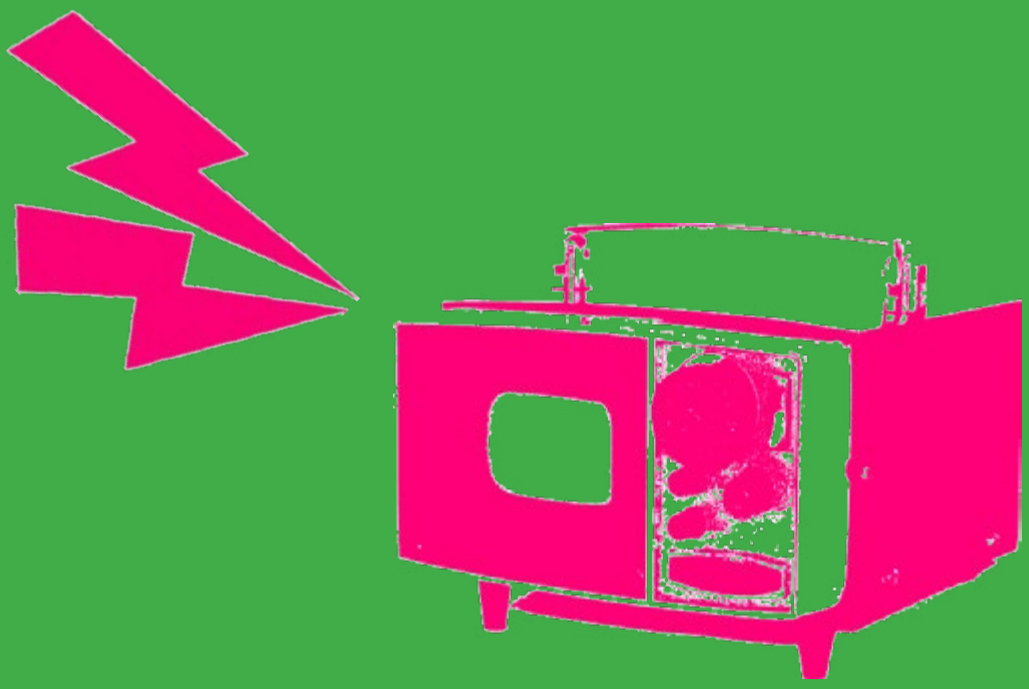
Keywords: beyond-omnipresent, resistance discourse, digital era, power and knowledge.


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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 THEATRE, 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.



TE OUÇO

Carlos Henrique de MORAIS ALVES, Federal University of Paraíba, Brazil
Valério Fiel da COSTA, Federal University of Paraíba, Brazil

SOUNDSCAPE

Abstract

Te ouço (I hear you) is a performance by CH Malves adapted from the script by composer Valério Fiel da Costa. The action is based on the amplified body and its transmission and listening process. Produced by an intraoral microphone, the signal processed by the preamplification is surrounded by sinuous microphonies, revealing the sonority of oral, vocal and manual gestures that nourish the narrative of the inaudible soundscapes that inhabit everyday life.

Keywords: amplified body, intraoral microphone, soundscapes, oral gestures, listening process.

COVER: ECLIPSES

AZULABULA, Independent Artist, Brazil
Bete ESTEVES, Independent Artist, Brazil

PERFORMANCE

Abstract

*Func. Func. A state of sniffing.
The nose and ears point out what the hands and eyes should experience. or maybe it wouldn't be in that order. Listening and surveillance operations were set up in one of the rooms of a former psychiatric ward within Espaço Travessia, at the Nise da Silveira Institute. Skin and desire, visible and invisible beings, real and imaginary voices dance in the heat of light and shadow.
*Practice availability.
be and be present. in presence or not. prior to structured thinking. Imperative in the gerund. Do by doing. Play while playing. Coat by coating.
*The non-ballet.
A pas de deux almost in the dark. The unconscious and conscious intersect, raising dust from the red carpet, which spreads throughout the space and spreads across the floor, walls, tiles, ceiling, fan and masks. The chair, sovereign, opens the invitation to whoever enters and protects what needs to be protected. Characteristic of ballet, the Pas de Deux (from the French, 'step of two') is based on the application of techniques in which two dancers develop a harmony of coordinated movements, so that the audience remains unaware of the mechanics used in its performance.

Keywords: eclipses, surveillance, presence, pas de deux, imaginary voices.

ALL WATCHED OVER BY MACHINES THAT KNOW YOUR FATE (AWOBMTKYF)

Jennifer BELL, Nottingham Trent University, Nottingham School of Art & Design, United Kingdom
Kristian JONES, Nottingham Trent University, Nottingham School of Art & Design, United Kingdom

AUDIOVISUAL PERFORMANCE

Abstract

(AWOBMTKYF) is an audio-visual performance and generative artwork bringing together the practice of Jennifer Bell, Kristian Jones and multiple AI platforms. Exploring the representation of space and place when created in partnership with visual AI platforms, (AWOBMTKYF) will explore the politics of artificial intelligence through semiotic understanding of generated futuristic urban environments. Exploring signifiers of class, wealth and status in the context of actual and artificially built environments, (AWOBMTKYF) will combine spoken word poetry with expansive real time AI visuals and live algorithmic generated audio to question assumptions, depictions and hallucinations observed in AI renderings. Using cutting edge digital technologies to experiment with generative processes, the artists invite a third, artificially intelligent partner into their collaboration, and in doing so situate the politics of their performance as deeply coded via hidden generative process, bias and assumptions made by AI. (AWOBMTKYF) will take audiences on a journey through banal and specific urban environments to futuristic imaginings where markers of deprivation sit alongside markers of progress and ultra modernity. The city of (AWOBMTKYF), initially captured by the artists, is reimagined with AI through sweeping panoramas which forecast a technologically rich future where people, nature and beauty are secondary technology. The performance will ask who is designing the future, and if people, with our complex systems of ownership, governance and conflict, or machines are the best placed to respond to the 21st century challenges of climate change/climate inaction, mass migration and unchecked capitalism.

Keywords: artificial intelligence, generative artwork, urban environments, bias and politics, futuristic imaginings.

DEMOCRATIZING PLAYABILITIES

Guillermo de Llera BLANES, NOVA University of Lisbon, Institute of Ethnomusicology – Center for Studies in Music and Dance (INET-md), Portugal

LIVE ACT

Abstract

The present documentary film is the result of four participant action research trips to Mozambique between the years of 2018 and 2024, with the intent of developing the MidiMbira - a digital-acoustic hyperinstrument -, together with a local collaborator May Mbira. As a master mbira maker and solo live loop artist with a 15-year performance career in Maputo, May Mbira records traditional Mozambican instruments alongside his own voice into the Boss RC-505 mkii loopstation and remixes them in loco into a live tradern musical performance, navigating in improvisation between traditional soundings and electronic beats and effects provided by the hardware. The recently concluded MidiMbira allowed May Mbira to increase his sonic gamut, potentiating his creative output as sonic pallet from a self-proclaimed afro-futuristic ethos. In contemporary Mozambican mbira expression, no other artist equals May Mbira's as his 'creative space' is well respected and avidly observed by the artistic community. The film details Guillermo de Llera Blanes' research journey from an autobiographic journaling perspective - taken from his field diaries. By using storytelling as a medium through which to perform production of knowledge as a DIY alternative form of academic output, Guillermo takes a decolonial approach. He avoids extractive strategies through creative participation, prioritizes the production of value to partners and collaborators and focuses on the human(e) aspect of fieldwork by embracing the researcher's personal experience as part of a shared scientific production.

Keywords: live-looping, mbira, Midi, music traditions, modern music, remix, Mozambique, Portugal.



THE DIY MIDIMBIRA AND OTHER TRADITIONAL MUSICAL INSTRUMENTS FROM MOZAMBIQUE IN AN ETHNO-DIGITAL LIVE-LOOPING PERFORMANCE

Guillermo de Llera BLANES, NOVA University of Lisbon, Institute of Ethnomusicology – Center for Studies in Music and Dance, Portugal

LIVE ACT

Abstract

A live performance utilizing traditional instruments recorded, looped and remixed live in the BOSS RC-505 mkII loopstation, demonstrating the interstices between traditional and modern music as potentiated by contemporary technologies. The loopstation is controlled by a MidiMbira, a DIY acoustic MIDI controller created by Guillermo de Llera Blanes for his PhD project with the collaboration of May Mbira, a Mozambican master Mbirist and liveloop performer from Maputo. Guillermo's performance exemplifies how stock and DIY hardware potentiates versioning of traditional musics in contemporary tech-inclusive live performances, purposely challenging preconceptions regarding the fixity of musical tradition while promoting musical fluidity and flow as characterizations of musical cultures in motion. Instruments used: MidiMbira, Xitende, Chivelane, Nyanga, Kankubwe, Chigovia, Shakers, Mukkuri and Voice.

Keywords: live-looping, music traditions, modern music, remix, Mozambique, Portugal.



THE BULL AND THE VOID

Andrea COPELIOVITCH, Federal University Fluminense (Dance and Performing Arts), Rio de Janeiro, Brazil

PERFORMANCE

Abstract

The bull and the void is a choreography based on 12th Century Zen master Kakuan's work: Ten Bulls or Ten Ox Herding Pictures. The story tells the encounter between a boy and a bull which is invisible in a first moment and, gradually, becomes apparent. The boy's first reaction is to try to submit the bull but submitting means putting himself in a position of superiority, which goes against the teachings of Buddha. According to the legend, this story divides into ten stages and it is also known as 'The ten steps of the ´bull'. This tale tells the steps a Zen practitioner goes through from not knowing anything to attaining enlightenment; of how we can accept ourselves' savage aspects, it talks about our violence and non-violence, and it talks also about the separation between Myself and the Other. In the end of the story, the boy realizes that there is no distinction between him and the bull. The choreography mixes elements of Buddhist Zen rites, Japanese anime aesthetics and Brazilian dances organized based on theatre techniques, where the impulse toward physical action is the starting point of the score. Here we will talk about this gathering of techniques and apprenticeships that translates the history of the dancing body. The Ballerina, the Zen Buddhist practitioner and the bull are in the circular movement of poiesis, always in search of this poetic happening.

Keywords: Zen Buddhism, choreographic adaptation, cultural fusion, embodied enlightenment, performance philosophy.

...I'M NOT EVEN WHERE I AM

Frederico DINIS, Faculty of Arts and Humanities, University of Porto, Polytechnic University of Cávado and Ave, Research Institute in Design, Media and Culture, Portugal

AUDIOVISUAL PERFORMANCE

Abstract

Audiovisual performance in which words, sounds and images are structured, metamorphosed and harmonised somewhere between an essay and a sound and visual creation. It is a creation that can be apprehended and enjoyed in many ways. Its starting point is the literary landscape of Ruy Belo's universe, a poetic work that challenges reality with the representation of an oppressive space, expanded in dialogue between place and time. This generates new symbolic landscapes that refer to new meanings and new memories, in an allegory about the body, memory and landscape.

Keywords: audiovisual performance, body, memory and landscape.



DESIGN: EDGAR ACELERADO

KISMIF 2024

...I'M NOT EVEN WHERE I AM

BY FREDERICO DINIS
AUDIOVISUAL PERFORMANCE



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MUSIC, SOUND, NOISE: AN ETHNOGRAPHIC B MOVI

Jared EPP, Carleton University, Canada

FILM

Abstract

Music, Sound, Noise is a short speculative ethno-fiction film about the increasing entanglements of capitalism, communications technologies and daily life. The film follows Dr. Carlos Popper, an ethnographer, sent to Parkdale, Toronto to study the rise of total virtual reality. Will he understand what's happening, or will he succumb, like so many others, to the incessant noise of virtual consumption? The film was made as part of my doctoral fieldwork in anthropology that focused on the intersection of gentrification, precarity and public space in Toronto, Canada. Filmmaking emerged out of an ethnographic encounter and represents an example of research-creation through collaborative ethnography. The lead writer, actor and co-producer was also the primary interlocutor of my fieldwork. Though I had not planned to make films, David and I felt it was a great way to work together and would help him share his ideas. Together we came to see our filmmaking practice as the ethnographic B movie, which celebrates a less than aesthetic and absurdity for the sake of a novel research encounter. What mattered most to both of us was the generativity of playful filmmaking and not the content of what we produced.

Keywords: speculative ethno-fiction, collaborative filmmaking, research-creation, arts-based ethnography, DIY filmmaking.

MARC-ANTOINE LÉVAL: THE INVISIBLE POWER

Henrique Grimaldi FIGUEIREDO, University of Campinas, Brazil
Paula GUERRA, University of Porto, Faculty of Arts and Humanities, Institute of Sociology, DINÂMIA'CET-Iscte, CITCEM, CEGOT, Griffith Centre for Cultural Research, Portugal

EXHIBITION-ACTIVATION

Abstract

To think about contemporary art, especially that developed after the 1980s, is also to discuss issues such as the spaces of consecration, the markets, institutions and patrons who, often playing all the roles (dealer, curator, trustee of museum funds, etc.), have since assumed a certain centrality in the production of artistic discourses with notable effects on the history of art. Tensing the fabric under which these cogs are hidden, French artist Marc-Antoine Léval seeks, on the contrary, to unveil an uncomfortable reality: in the art world, no authority is capable of authorizing itself. Born in Belfast (1984) and with a career that began in graffiti, since 2007 Léval has dedicated himself to actions that, based on a sophisticated and sensitive mapping of the main agents and institutions working in the artistic field, seek to make the community aware of the powers and authorities that artificially structure it. Initially focusing on major collectors, the Medici of the 21st century, and a narrow group of institutions, Léval's artivist actions have taken shape at Palazzo Grassi (2007), FIAC (2008), Art Basel Miami (2008), Punta della Dogana (2009), New Museum (2009), Tate (2009) and the Venice Biennale (2011). Showing for the first time in Portugal, the exhibition Marc-Antoine Léval: The Invisible Power is the result of discussions between the artist and the curator that began in 2022. Presenting both his graphic work and his actions, this exhibition constitutes an exercise that revises and expands the cartography of the (almost) invisible powers that permeate and delineate the territory of the possible in art today. Conceived as a collateral event of the KISMIF Conference 2024, this exhibition-activation proves to be a sensitive device from which issues such as the limits of artivism and the invention of hacking processes in contemporary art gain body and space in the intellectual debate, and issues such as the democratic dimension of art and the participation of human communities in decision-making processes are revealed in their most dynamic complexity.

Keywords: Marc-Antoine Léval, exhibition, artivism, hacking processes.

IN MY DREAMS WE ARRIVE TOGETHER: ANTI-FASCIST ZINE-MAKING

Maigan van der GIESSEN, Artist, Independent, Canada

ZINE MAKING

Abstract

This workshop will invite KISMIF participants to reflect on resisting the rise of fascism around the world through storytelling and zine making. Participants will engage in conversation and artistic creation using collage, paint pens, and creative writing to document and address local human rights realities, identify global fascist groundwork, and insist on ways we can show up for one another in times of trouble. As a Jewish woman, human rights educator, and arts activist, I have been committed to Palestinian solidarity for over two decades. With the escalation of violence in Gaza since October 7, 2024 and a renewed International awareness and criticism of the Israeli occupation, more Jews than ever are raising their voices in anti-zionist advocacy and action. I believe that DIY documentation of this growing movement is critical. Untangling harmful zionist narratives and making space for Jewish folks to express grief, love and nuanced perspectives of identity and belonging is how we open the door for others to join our call-to justice. At KISMIF 2024, I'd like to share some of the art and reflections from our zine-making, to launch into a broader conversation with KISMIF attendees about the role of DIY artmaking in anti-fascist resistance movements. I will facilitate an open art workshop where folks can contribute to an Anti-Fascist Zine Project and DIY educational resource, that will be compiled and shared throughout KISMIF 2024.

Keywords: anti fascism, artistic resistance, DIY art, zines, anti zionism, Jewish-Palestinian solidarity.

TZADEKA: BAD IS WHAT IT TAKES

Maigan van der GIESSEN, Artist, Independent, Canada

LIVE ACT

Abstract

Tzadeka makes music that is unpredictable, clever and magnetic; Female-fronted & freshas-hell! Tzadeka (Maigan van der Giessen) is a pioneering musician, poet, radical educator, arts facilitator, and community organizer, from western Canada (Edmonton, AB). She has released five genre-defying solo albums, along with countless collaborations, pushing the boundaries of prairie Hip Hop since putting out her first tracks back in 2003. Spanning over two decades, Tzadeka's artistic career exemplifies vision, courage, and a dedication to using art and music for healing, direct action and advocacy. Her work touches on themes of femme-empowerment, justice and rebellion. Maigan's community work is intrinsically connected to her artistic voice as Tzadeka, the emcee and vocalist, having spent over 15 years working on the frontlines, using art to address youth criminalization, disability rights, human rights realities and complex poverty. Tzadeka/Maigan van der Giessen, has been experimenting with poetry, percussion and politics for the whole of her career, starting off as the lone female contributor in Western Canadian Hip-Hop supergroup Eshod ibn Wyza (2003-2006), later going solo under the stage name Tzadeka (2006-present). Signed to the underground DIY music label Little Whore Records, Tzadeka represents outsiders, women and girls within the local Hip Hop scene, and has collaborated with punk, folk, soul, spoken word and jazz musicians over the span of her career, contributing to her unique sound as well as passion for solidarity across intersections.

Keywords: music, hip hop, artistic resistance, women in music, underground music.

Additional multimedia Presentation:

» LWR: UNDERGROUND ARCHIVES, a celebration of one independent label who refuses to quit! As the world celebrates 50 years of Hip Hop, Tzadeka/Maigan will also include a spotlight on Little Whore Records itself, with a look back on some of the artists, venues, and vibes that helped build Edmonton, Alberta's rich experimental reputation, through gig posters, multi-media installation, and never-seen-before archival materials.

» https://littlewhorerecords.bandcamp.com/

» You can find Tzadeka music and performances:

» **on social media**: https://www.facebook.com/REALTZADEKA
» https://www.instagram.com/tzadekavision
» https://www.twitter.com/tzadekavoice
» **on Bandcamp**: https://littlewhorerecords.bandcamp.com/album/cities-on-fire
» **Youtube music video links**: *Bad is What it Takes* https://www.youtube.com/watch?v=VL2oBWhdtDU
» *Battle My Foes* https://www.youtube.com/watch?v=WuDE7EkJTDU
» *Algorithms* https://www.youtube.com/watch?v=DUXYR9eqYZ8

» Media: Recent Edmonton Journal article https://edmontonjournal.com/entertainment/local-arts/fresh-tracks
» Notable Accomplishments:
» Nominated for a Western Canadian Music Award (2008)
» Commissioned song by the Child and Youth Advocates office for National Children's Day (2012)
» 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* (2017), *Cities on Fire* (2021) *Nomination for Mayor's Celebration of the Arts, Artistic Leadership Award* (2016)
» Top 40 under 40 recognition - Avenue Magazine (2016)
» Recipient of the Edmonton Artist Trust Fund Award (2021) International Performance at KISMIF Conference 2022 (Portugal).

F IS ALWAYS RED: A PARTICIPATORY MUSIC PROJECT FOR ELECTRIC GUITAR

Janelle JOHNSTONE, La Trobe University - Australian University, Australia

LIVE ACT

✖ *Abstract*

F Is Always Red is a long form music piece composed for the electric guitar. Developed by Naarm/ Melbourne's feminist music collective Sonic aGender, the work embraces DIY as a central principle to:

→ Operate within a curatorial premise that explores relationships between gender and genre;
→ Re-configure notions of gender through the carriage of sound; and
- act as a participatory, community building project across sites.
→ F Is Always Red is a large-scale ensemble for beginner and experienced women and gender diverse guitarists, performed by four sections leads, a conductor, percussion, and up to sixteen additional guitarists.

The curatorial premise of the work responds to patriarchal models of creative practice, directly challenging masculine music knowledge and spaces. The work dismantles and re imagines punk rock conventions– such as ethos (refusal, DIY), performance structures (bands, albums), texture and sonics (key signatures, tonal frames) – to explore the therapeutic capacity of the electric guitar. This harnessing of tensions between resistance and incorporation produces new genre discourse via a gendered lens.
The hour-long work uses repetitive phrasing to achieve sustain – a central element to the sonic capacity of the electric guitar –via the looping of parts within the group, and open tunings that produce resonance and sparkle. Three distinct 'scapes' move through a tectrix of lush passages and tonal intrusions, with percussive pulses studded throughout.
F Is Always Red has been produced as part of Janelle Johnstone's PhD project at La Trobe University using a methodology framework prioritizing participatory action research, and feminist principles of community engagement. The piece embraces the democratisation of learning systems and has been scored for players using DIY systems of knowledge exchange.

Keywords: feminist music collective, electric guitar, participatory action research, gender and genre, DIY ethos.

ROLÊ COM OS CRIA (FIM) - IESSÊNIM DO YÊMEN

Sidarta LANDARINI, Federal University of Rio de Janeiro, University of Porto – Faculty of Arts and Humanities, University of Aveiro, Portugal, Brazil

LIVE ACT

Abstract

‘Rolê com os cria’ is an expression used by young people in Rio to say that they are going out to have fun with their friends. The music video presents nostalgic and melancholic fragments of some moments of youthful fun in the context of the rise of authoritarianism and inequality after the 2018 elections that elected Bolsonaro in Brazil, but before the Covid-19 pandemic. These images relate to a conversation between two friends with the sound of a lofi produced in a bedroom. The friends talk about life and the political situation, telling stories, looking for solutions, while at the same time, through jokes and banter, they don’t forget the pleasure of living their youth. The videos are recorded from the end of 2018 to a month before the Covid-19 pandemic began, and the music video was edited on a mobile phone in just one day. The song belongs to my second and last EP entitled Chronicles of a Young Adult, part of the artistic-sound project called Iessênim do Yêmen, which was completely produced in my bedroom, in an amateurish way over a few months. The expression sought in the work as a whole is to function as an ‘aura’ record of the relationships I experienced during the aforementioned period, elaborating on issues such as youth, politics and DIY.

Keywords: lofi, bedroom producer, youth, DIY, politic.

BEYOND MYSELF

Hao LI, Macao University of Science and Technology, Macao, China
Chenfei PAN, Macao University of Science and Technology, Macao, China

DOCUMENTARY

Abstract

The documentary Beyond Myself focuses on Macao's musician Bruce Pun's career as an indie musician and his daily life. The project began from February 2023 and now it is at the stage of post-production. Collaborating with another film maker ChenfeiPan, I try to enter the world of indie music in Macao and find a way to see the lifestyle and career situation of local artists. I moved to Macao from Hong Kong in late 2019, and as a fan of Hong Kong pop music, I realised music industry hardly exists in the neighbour city Macao, but people can still find posters of local musicians' performances both online and offline. Shortly after watching some performances in local live houses, Covid-19 hit Macao and almost at one night all these music performances were halted under the guidelines of local government. It aroused my interest to explore how Macao's musicians would make a living, and I found Bruce Pun-a famous guitarist and vocalist of local rock band Experience-in my documentary, seeing how he developed music career in Macao as an independent creator.

Keywords: indie musician, rock music band, independent music production, Macao, documentary.

THE ROLE OF THE REVOLUTIONARY POET IN SOCIETY AND A STRATEGIC VISION FOR THE 21ST CENTURY

Mark LIPMAN, poet and independent scholar, United States of America

POETRY

Abstract

The presentation of this book, which is done both as a lecture and poetry performance, examines the on-going work of the international poetry organizations and the role of the poets within, to not only creatively examine and articulate the sociological and economical systems which impoverish the lives of the majority of those on the planet, threatening the very existence of all life on Earth, but to also set out that vision towards a better future, one that is truly sustainable and places the wellbeing of people and the planet ahead of some unquenchable profit motive, while building those international networks and bridges which allow us as poets to shift global consciousness in concrete ways, thereby changing the conditions and direction of the world, by putting power back into the hands of the many. Though this we will examine how perspective and the personal story - sharing our connected truth across all borders - can lead to a greater understanding of of who we are as a people, society and a greater global community, where all our struggles are intertwined. Mark Lipman, founder of the press Vagabond, the Culver City Book Festival, the Elba Poetry Festival; winner of the 2015 Joe Hill Labor Poetry Award; the 2016 International Latino Book Award and the 2023 L'Alloro di Dante (Dante's Laurel - Italy), a writer, poet, multi-media artist, activist and author of fourteen books, began his career as the writer-in residence at the world famous Shakespeare and Company in Paris, France (2002-2003). He's the host and foreign correspondent for the radio program, Poetry from Around the World for Poets Café on KPFK 90.7FM Los Angeles. As Mark continues to travel the world, he uses poetry to connect communities to the greater social justice issues, while building consciousness through the spoken word.

Keywords: poetry, strategy, revolution.

AY QUE LOCURA! VOICES FROM THE MARKETPLACE

Maria LINDMÄE, Pompeu Fabra University, Spain
Nico PSALTIDIS, Independent Researcher, Filmmaker, India

DOCUMENTARY

Abstract

Ay Que Locura! Voices from the Marketplace is a short documentary cocreated by the filmmaker Nico Psaltidis and cultural geographer Maria Lindmäe, that delves into the acoustic tactics deployed by market traders across Catalonia. According to Lindmäe's original study (Lindmäe, 2022), street traders' shouts and other creative sonic practices are challenging the increasingly stringent regulations on marketplaces. Drawing on Jacques Attali's idea of noise as the source of purpose and power, the not-so-quiet encroachment (Bayat, 2000) of street traders is seen as a form of resistance vis-á-vis the local administrations' attempts to shape a civilized public space atmosphere. Shot in various locations across Catalonia, Spain, the short film is an outcome of the HERA-funded research project Moving MarketPlaces that explored the practices of inclusion and exclusion in various European markets. It is a research-driven minimalistic piece that looks at the traders as skilled media performers and highlights the role of their creativity in eking out a living through the often-undervalued profession of street sales. Following the screening (20') Maria Lindmäe, in dialogue with the filmmaker, will talk in more detail about her research on the sonic geographies of street marketplaces.

Keywords: soundscape, public space, street markets, noise.



WHAT DO YOU KNOW ABOUT VULVAS?

Federica MANFREDI, University of Torino, Italy

WORKSHOP

Abstract

The Cloth of Pain is anthropological research started in March 2023 in Italy: the mixed method ethnography aims to investigate experiences of vulvar pain, a silenced social condition that is medically under-explored and politically invisibilized by the health care system. One out of seven people with vulva is estimated to suffer of vulvar pain, with a diagnostic delay of 4-5 years and high risk to develop chronic pain, especially in between 20 and 35 years old. Ethnographic data reported years of therapeutic nomadism, medical gaslighting, painful therapies, and delegitimization of vulvar pain. Vulvar pain invisibility is a cultural condition that urgently requires to be unfolded.
WORKSHOP: After a brief presentation of the ethnography, the audience is going to be guided in a participative workshop made of four steps. The goal of the exercises is to deconstruct the cultural gaze on vulva's meanings and to be introduced in the artivist activity of sexual resistance.

Keywords: vulva, sexual health, taboo, chronic pain, discrimination.

WIKI LOVES MÚSICA PORTUGUESA - EDITATHON

Sofia MATIAS, Wikimedia Portugal, Portugal

WORKSHOP

Abstract

Since november 2022, *Wiki Loves Música Portuguesa* (WLMusPT) has been improving content about Portuguese music on Wikipedia and other Wikimedia platforms. Developed by Wikimedia Portugal, the initiative encompasses virtually any topic surrounding music: artists' biographies, indie labels, albums, music genres, music manuscripts, historical songs and events have been some of the subjects covered by the campaign. Fuelled by both institutional partnerships and volunteer-work, WLMusPT has improved more than 450 Wikipedia articles and counting, expanding the knowledge about music made in Portugal and by Portuguese people, making it accessible to anyone. Building on the academic work on DIY-cultures as presented on KISMIF, we propose a Wiki Loves Música Portuguesa Editathon, focusing on DIY music cultures in Portugal, including (but not limited to) underground movements, indie record labels, artists, songs, albums and events. The work will be centred on Wikipedia, but other related platforms, such as Wikidata (open linked data) and Wikimedia Commons (multimedia) will also be used to improve these articles. Empowering collective action, the intervention will last multiple days, continuing even after the conference, bridging the gap with the upcoming conference Todas as Artes.

Keywords: Wikipedia editathon, collective action, Wiki Loves Música Portuguesa.

HOPA LIDE: AN ETHNOMUSICOLOGICAL DOCUMENTARY ON (AND WITH) SLOVAK ROMANI MUSICIANS

Petr NUSKA, Czech Academy of Sciences, Chezch Republic

DOCUMENTARY

Abstract

The Roma (often disrespectfully called 'Gypsies') are members of an underprivileged ethnic minority persecuted all around the world. But there is one cultural trait for which they are celebrated globally: their music making. This has been reflected extensively across cinema – classic and contemporary, fiction and documentary – with Romani musicians becoming magnets for various enduring fantasies and prejudices. *Hopa lide* takes a radically different approach to depicting Romani musicianship. Based on ten years of research in the community of Slovak Romani musicians, it is a collaborative documentary consisting of three chapters. Each depicts the creation of a music video, the musicians leading their self-representation by taking on the role of directors. Uniquely, the camera is always on the move, always improvising. It joins the musicians as they move from the spotlights of large venues to intimate backstages, capturing a mixture of wit, mundane struggle and unfulfilled dreams.

Keywords: Romani music, Roma, collaborative anthropology, participatory anthropology, visual ethnomusicology.

More information about the film:

» **Film trailer:** https://www.youtube.com/watch?v=xdlSR940GEU
» https://hopalide.nuska.me/
» Runtime: 1 hour 29 minutes 18 seconds
» Completion Date: June 27, 2023
» Country of Filming: Slovakia
» Language: Slovak
» Subtitles: English

ONDE ESTÁ O ZECA?

Tiago PEREIRA, Film Director, Documentarist, Broadcaster, Visualist, Portugal

DOCUMENTARY

Abstract

Written and directed by Tiago Pereira
A production: *A Música Portuguesa a Gostar dela Própria* and *Festival Política*
'Onde está o Zeca?' is the new documentary resulting from a co-production by Festival Política and A Música Portuguesa a Gostar Dela Própria, which will have its national premiere on 4 May at 6pm at the Braga Youth Centre. It's a film by Tiago Pereira with Abel Andrade and a group of friends. Music is emotional, it touches the senses and the collective, then you can intellectualise and rationalise its impact, its discourse. Any song intervenes in a public space, because any manifestation in that space is always a political act.
As well as being an author, those who make music and songs have their context, their background, their origins and their ideas. What we're trying to do here is listen to these authors and make their voices known by analysing them collectively. José Afonso marked a time but he is still present. There is still this very Portuguese idea of a face, of an individual who made a mark with his vision and completely different way of doing things, who can come back and save it all, but aren't we all capable of doing that every day?
Where is Zeca? Where are we?

Keywords: music, documentary, public space, political act.

References

» https://www.youtube.com/watch?v=cWjOJd2dKY8
» https://www.rtp.pt/noticias/cultura/tiago-pereira-pergunta-sobre-liberdades-no-filme-onde-esta-o-zeca_n1552766

KISMIF 2024

// SCREENING + TALK of the film

"ONDE ESTÁ O ZECA?" [Where is Zeca?] directed by Tiago Pereira

SALA 2 [ROOM 2] // CASA DA MÚSICA // 10 JULY 2024 // 21h15 - 23h00

DESIGN: EDUAR ACELERADO



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BATALHA ONDE É O CU

WITH THE SUPPORT OF

I GET KNOCKED DOWN

Sophie ROBINSON, Filmmaker, Director, Producer, Writer, United Kingdom
Dunstan BRUCE, Musician, Filmmaker, United Kingdom

FILM

Abstract

I GET KNOCKED DOWN is the untold story of a burnt-out middle-aged ex-pop star in search of his long-lost anarchist mojo. Part music documentary, part unflinching character study, part a punk version of 'A Christmas Carol' - I Get Knocked Down is the funny, surreal, and deeply human untold story of Chumbawamba and its ex-front man Dunstan Bruce. Bruce is 59 and he's struggling with the fact that the world seems to be going to hell in a handcart. He's wondering where did it all go wrong? Twenty years after his fall from grace, the former frontman of the anarchist band Chumbawamba is angry and frustrated. But how does a middle-aged, retired radical, who now feels invisible get back up again? In this punk version of Dickens' A Christmas Carol Dunstan is visited by the antagonistic ghost of his anarchist past. It is his alter ego, 'Babyhead' who forces him to question his own life, sending him on a search for his long-lost anarchist mojo. This is the untold and remarkable story of Chumbawamba and Dunstan's personal redemptive voyage as well as a call to arms to those who think activism is best undertaken by someone else. An extraordinary, inspiring film for our times.

Written and directed by Emmy-winner Sophie Robinson & Dunstan Bruce, I GET KNOCKED DOWN was produced by Sophie Robinson and features Dunstan Bruce, Ken Loach, and the band members of Chumbawamba.

The film received strong critical reviews from a UK and international festival run which included Sheffield Doc Fest, SXSW, the Rotterdam International Film Festival and Leeds International Film Festival.

References

» *I GET KNOCKED DOWN* website: www.soandsopictures.com/i-get-knocked-down

» *I GET KNOCKED DOWN* trailer: www.youtube.com/watch?v=OUsNUg55HFI

» *I GET KNOCKED DOWN* review: https://www.theguardian.com/film/2023/feb/01/i-get-knocked-down-review-enjoyable-blast-of-pop-history-from-chumbawamba-frontman

» dunstan bruce | interrobang?! | dunstan@dandyfilms.com

BEETHOVEN AND DRUMS: INTERDISCIPLINARY DUOETHNOGRAPHY AS LIBERATORY RESEARCH PRAXIS

Gareth DYLAN SMITH, Boston University, United States of America
Austina LEE, Boston University, United States of America

LIVE ACT

Abstract

In this interdisciplinary session, two musicians perform Beethoven's Sonata No. 8 in C minor, commonly known as 'Pathétique' – adhering to the composer's original piano score, combining the first presenter's passion for responsive drumming rooted in jazz and free improvisation, and the second presenter's deep affinity for playing classical piano music. This innovative (although not entirely unprecedented) practice marries artistry and crafts-person-ship in Western art music with an Afrocentric ontological orientation to improvised groove making on non-pitched percussion (Lewis 1996; Sarath 2018, 2024). The presenters discuss their music making and the parallel, discursive process of reflexive scholarly writing as part of their continuing collaborative duoethnographic research practice (Sawyer & Norris 2012).

The presenters' collaboration began in online co-authorship at a distance of 2,000 miles and led to in-person music making in domestic and recording studio settings, which in turn led to further co-authorship (Authors in press). The presenters consider this slow, time-consuming correspondence (Ingold 2021) of practice, rehearsal and realization as a liberatory praxis (Freire 1970) of experiencing the world anew, producing new knowledge of the duoethnographic practice research process and interpersonal intimacy through music. This deeply dialogical duoethnographic duet demonstrates both real *participation in* collaborative Practical Musicology (Zagorski-Thomas (2022) and real *emancipation from* 'method [a]s an apparatus of confinement' (Kallio 2023: 6) – especially in regard to how this collaboration, while shared, is essentially a DIY project in catharsis and wellbeing, resisting capitalist norms of commercialized music making.

Keywords: Beethoven, piano, drums, liberatory, duoethnography.

TRANSITIONAL ARTS. THE MARKS AND WEAVES OF BLACK WOMEN ON THE MOVE

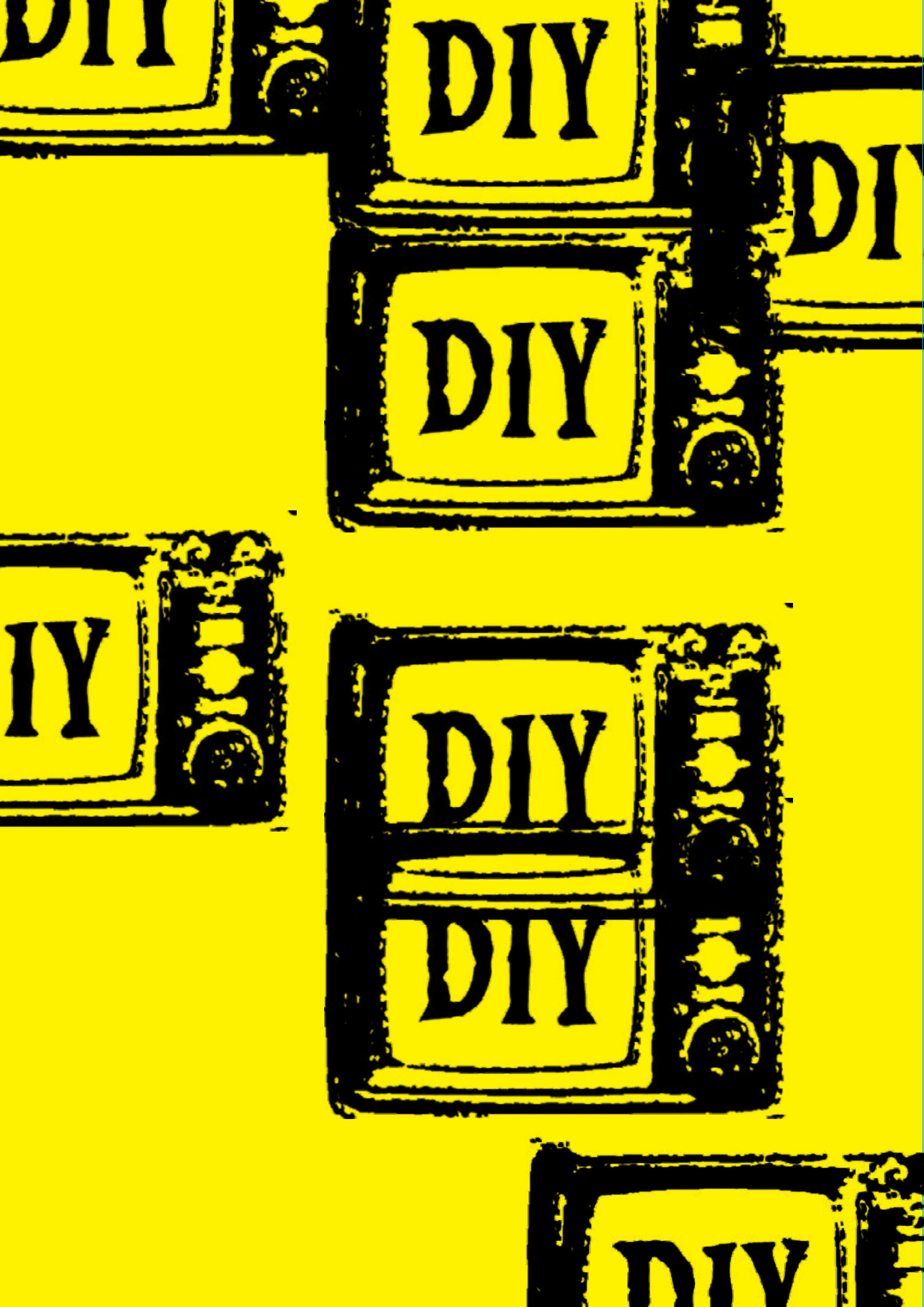
Claudia WASHINGTON, University of Brasília, Brazil

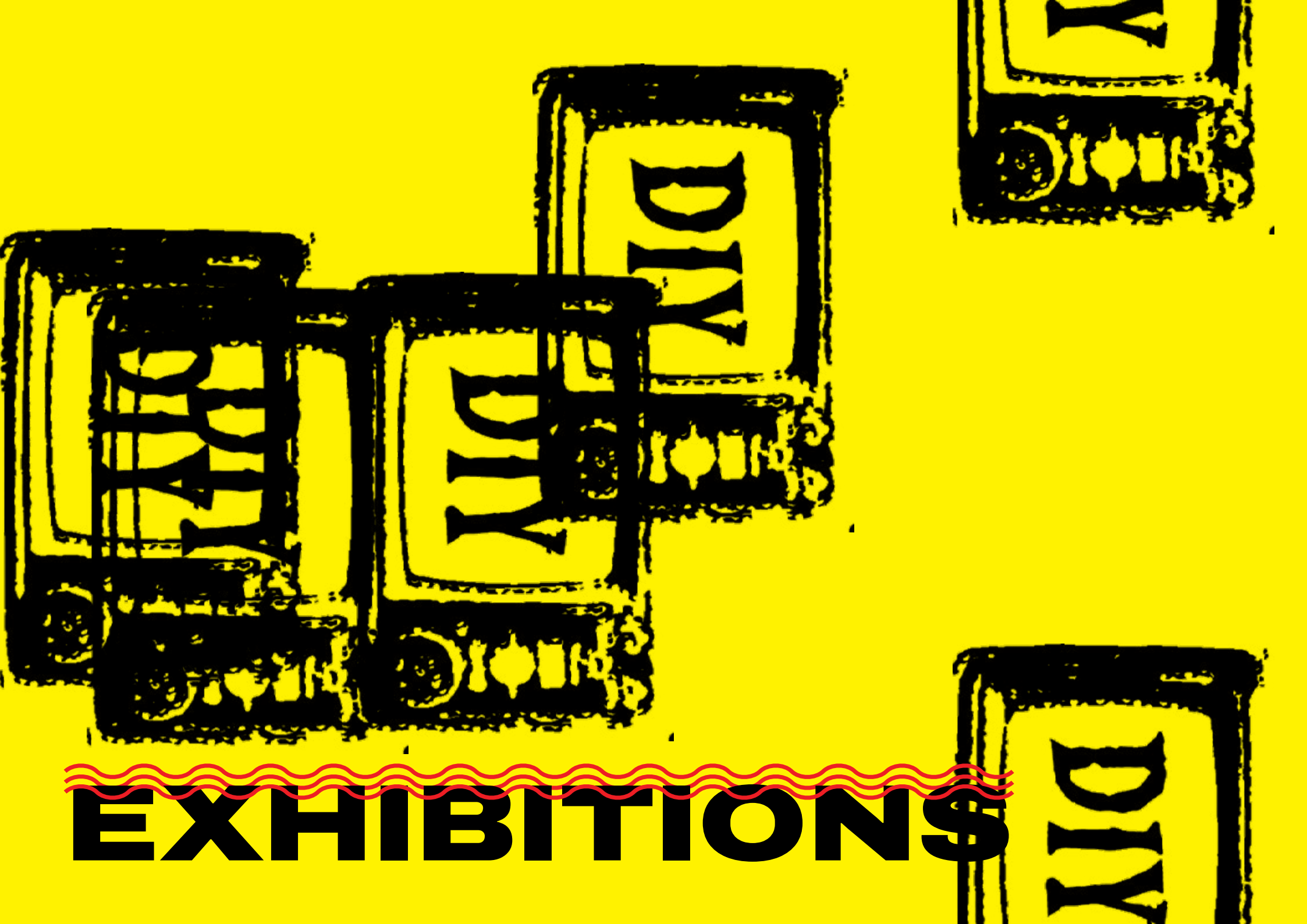
INSTALLATION

Abstract

This communication proposal is based on a process of artistic creation in a project aimed at physically and psychologically sheltering women, accompanied by their children, who are in a precarious situation and whose history is part of a problematic migratory journey. In the dialogue about the artistic expressions they practice or know, they brought up artisanal techniques for dyeing fabrics that are part of the emotional memory of black women. The recovery of these techniques serves as the basis for creating an installation that deals with their realities and dreams.

Keywords: black women, migration, visual arts, installation.


DIY
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EXHIBITION$

LACUNARE BIRDS: LEGENDS AND SLITS

Bete ESTEVES, Independent Artist, Brazil

Description

The exhibition was based on a diptych by Portuguese artist Armanda Passos, with the celebration of KISMIF's 10th anniversary in mind. In November 2011, on the first centenary of the University of Porto, Armanda Passos donated the work to the Faculty of Arts and Humanities - two large, original drawings on canvas, which are on permanent display in the entrance hall of the Central Library of the Faculty of Arts and Humanities of the University of Porto. That same year, someone who walks through the door of the Central Library of the Faculty of Letters of the University of Porto every day, Isabel Pereira Leite, wrote a text about these two figures who talk to each other and who, according to her, fill the space with both light and mystery.

References

» URL: https://sigarra.up.pt/flup/pt/noticias_geral.ver_noticia?p_nr=177247

FROM JULY 11 TO SEPTEMBER 15, 2024

PÁSSAROS LACUNARES: LENDAS E FENDAS
LACUNAR BIRDS: LEGENDS AND CRACKS

BETE ESTEVES *EXHIBITION*

KISMIF 2024

ANA CAROLINA AVILEZ & BIA PETRUS *CURATORS*
PAULA GUERRA & ISABEL PEREIRA LEITE *ORGANIZATION*

OPENING: JULY 11 AT 4:30 PM
LIBRARY OF FACULTY OF ARTS AND HUMANITIES OF THE UNIVERSITY OF PORTO

Design: Edgar Acelerado



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REVOLU(SOM)

Paula GUERRA, University of Porto, Faculty of Arts and Humanities, Institute of Sociology, DINÂMIA'CET-Iscte, CITCEM, CEGOT, Griffith Centre for Cultural Research, Portugal
Rita ROQUE, Curadora, Museu da Cidade, Municiopality of Porto, Portugal

✖ *Description*

The REVOLU(SOM) - 10 ANOS KISMIF exhibition celebrates 50 years of democracy in Portugal and ten years of the *KISMIF CONFERENCE - KEEP IT SIMPLE, MAKE IT FAST*. Since 2014, when KISMIF was founded, the themes that have characterised each year of the conference have themselves denounced a latent revolution in contemporary societies, namely those that fight against gender inequalities and leverage identities, resistance, activism, territories, disputes and underground cultures. This Revolution, advocated by the image, design and colours of the protests, is joined by sung words, chords and free guitars. KISMIF is a scientific and cultural event, in the sense that each edition features different artists from different musical backgrounds on different stages. The exhibition is a total installation that pulses like a large organ, certainly a heart, without frequency limits and in total freedom. We present a selection of 12 historical posters from the KISMIF Conference, featuring different Portuguese designers, creating a dense central jungle of images, along with a video-sound installation that embraces the entire space of the room, a proposal by the Raposa Branca collective with a soundtrack composed by Manuel Molarinho. A piece that offers itself as a throwing weapon, opening itself up to a symbology that is heir to forces and struggles that today deserve reflection, as instigators of the alternative scene and DIY cultures. The exhibition design is a symbolic code of shapes that open out into organic ramifications created by artist, designer and musician Bráulio Amado in partnership with DESISTO studio to navigate a selection of 25 national bands that have marked protest, revolution and freedom over the last decade. For each project presented, we've highlighted a song, like an arrow shot at our attention. Projects such as 47 De Fevereiro, A Garota Não, Baleia Baleia Baleia, Batida, Bezegol, Branko, Buraka Som Sistema, Canto Nono, Cara de Espelho, Conferência Inferno, Dino d'Santiago, Fado Bicha, JP Simões, Linda Martini, Luca Argel, Luta Livre, Oder & Maze, Pega Monstro, Scúru Fitchadu, Selma Uamusse, Sereias, The Parkinsons, Três Tristes Tigres, Vai-te-Foder, Mão Morta, enter into listening dialogues and work within their own genealogy and styles, launching themes of protest against the contemporary crisis. Bands that resist, participate and become agents of change: of *REVOLU(SOM)*.


MUSEU E BIBLIOTECAS DO PORTO
Revolução, já!
KISMIF
Curadoria
Paula Guerra e Rita Roque
Gabinete Gráfico
Biblioteca Municipal Almeida Garrett
Revolu(som) – 10 Anos KISMIF
25 Maio ↪ 28 Julho 2024
Porto.


Porto.
MUSEU E BIBLIOTECAS DO PORTO
Revolução, já!
KISMIF
Curadoria
Paula Guerra e Rita Roque
Gabinete Gráfico
Biblioteca Municipal Almeida Garrett
Revolu(som) – 10 Anos KISMIF
25 Maio ↪ 28 Julho 2024

THE AIRING

Natalia ZAGORSKA-THOMAS, Studio ExPurgamento, Museum Association, Royal Collection Trust, London, United Kingdom

✖ *Description*

Working with two other artists I will curate and participate in an installation creating a series of washing lines hung on the outside of *the Palacete dos Viscondes de Balsemão* and on private balconies in the local area (with help from a Portuguese colleague who can liaise with the local community). The 'washing line' consists of modified 'clothing' (fabric, tissue paper, knitted wire etc) incorporating symbols, writing and embroidery of various forms. The ephemeral aspect of the work (damage, loss or theft while on display in town) is an essential part of the project, incorporating the artwork into the rhythm of the city and its daily activities. While 'masculine' iconography and paraphernalia can symbolise universal themes in art, the iconography of domestic 'feminine' paraphernalia stand for the autobiographical or solely female. Through the symbolism of laundry and through juxtaposing the domesticity of the private balconies with the public splendour of the palace, the work makes a claim for universality. The installation highlights the historically male social construction of Becker's Art Worlds. It would include a performance where a multi-layered dress is slowly unwound from my body then added to the exiting washing line. The performance is site-specific and can be adapted to the given space. The 'endless dress' has been drawn on/painted. with symbolism relating to women's reproductive rights. Specifically, 'Polish Women on Strike' (a movement to restore full reproductive rights in Poland) and the stages of a Caesarean section based on black and white illustrations from a 1930's obstetrics manual.

References

» URL: https://vimeo.com/982201739

KISMIF 2024

THE AIRING

BY
NATALIA
ZAGORSKA-THOMAS

INSTALLATION AND
PERFORMANCE ART

12-13 JULY 2024
ÁTRIO REITORIA
UNIVERSIDADE
DO PORTO

10-13 JULY 2024
PRIVATE BALCONIES
IN PORTO

PARTICIPATING ARTISTS
CAROLINE GREGORY
NATHALIE FROST
JULIA MADDISON
RACHEL PEARCEY
HELEN WILKS
NATALIA
ZAGORSKA-THOMAS

FREE ACCESS



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FAILING UPWARDS – DUB INSTALLATION

Simon ZAGORSKI-THOMAS, London College of Music, University of West London, United Kingdom

Description

The installation would be a specially created multi-channel, multi-screen immersive audio-visual work. I am highly experienced in creating and staging these types of 'music room' installations and they represent a 'simple' version of virtual reality – a space you can walk into and control your experience and engagement with the materials. The speakers and projectors are technologies embedded in all our experiences as opposed to the VR headset that many find intimidating or alienating. The piece is a dub mix of a 70 minutes prog/jazz/fusion concept album with a four screen video narrative which is displayed as four screens arranged as a 'room' with a speaker for each screen. The audience can walk in and out of the 'room' and focus their attention on different images and sounds around the installation. They can choose how they orient themselves and how long and/or intensively they engage with the piece. The album is a complex political allegory but the aim of this installation is to distil the main points through a dub mixing process. Dub not only creates the disorienting spatial fragmentation associated with the reverb and delay effects it uses, but it also forces the mixer to seek the essence of the musical material and make new sense with it.

References

» URL: https://www.uwl.ac.uk/staff/simon-zagorski-thomas

KISMIF © 2024

"FAILING UPWARDS"

DUB INSTALLATION by Simon Zagorski-Thomas

11 JULY 2024 // 10H00 - 13H00

Casa Comum - Reitoria da Universidade do Porto // Free Access







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GIGS, LIVE ACTS, DJ SETS

AGGRESSIVE GIRLS

Description

Agressive Girls is a Portuguese electronic punk duo formed in 2023 by Dakoi (Tânia Caldeira) and Diana XL (Diana Santos). The two artists, who met in the DJ scene in 2018, decided to join forces to create a sound that blends influences from punk, metal, dubstep, and trap. In January 2024, they released their self-titled EP, a work that reflects intense emotions and tackles themes such as personal and social frustrations. The lyrics express an unfiltered 'lesbian queer rage', exploring daily struggles and the pursuit of overcoming obstacles. The project is inherently activist, addressing issues such as the experience of being a queer woman artist, as well as topics like the housing crisis and precarious living conditions in Lisbon. Agressive Girls aim to offer an expansive experience in their concerts and music videos, associating their music with vibrant colours and synesthetic sensations.

References

» URL: https://www.instagram.com/agressive.girls/



KISMIF

CONVENORS
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10 - 13 JULY 2024

CONFERENCE NO BARRACUDA



ENTRADA LIVRE

11 JULHO 23H

FREE ENTRY

AGRESSIVE GIRLS
ALTERNADOR: PAULO COUTO

ENTRADA LIVRE

RUA DA MADEIRA, 186 PORTO

FREE ENTRY

ORGANIZERS

PARTNERS

WITH THE SUPPORT OF

BALEIA BALEIA BALEIA

Description

Baleia Baleia Baleia is a Portuguese musical duo formed in 2015 in Porto by Manuel Molarinho (bass and vocals) and Ricardo Cabral (drums and vocals). Their music blends elements of pop rock and vibrant punk, creating an energetic and colorful sound. They released their self-titled debut album in 2018, followed by *Suicídio Comercial* in 2022. In 2024, they launched a live album titled *Das Margens Lamacentas da Tuga*, which compiles recordings from various concerts, showcasing their dynamic stage presence. Known for their DIY ethos, Baleia Baleia Baleia has performed extensively across Portugal and embarked on a Brazilian tour in 2024, sharing stages with bands like Tangolo Mangos and Sophia Chablau e *Uma Enorme Perda de Tempo*.

References

» URL: https://www.instagram.com/baleia_baleia_baleia/



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ENTRADA LIVRE

10 JULHO 23H

FREE ENTRY

BALEIA BALEIA BALEIA

ALTERNADOR: CARLOS MOURA

ENTRADA LIVRE

BARRACUDA
RUA DA MADEIRA, 186
PORTO

FREE ENTRY

ORGANIZERS

PARTNERS

WITH THE SUPPORT OF

DJ CARLOS MOURA

Description

Carlos Moura is a prominent Portuguese DJ and music producer known for his work in the electronic music scene. With an active career spanning year, he has made his mark both in the club scene and as a radio host. Moura is celebrated for his eclectic mixes and unique approach to blending genres, which have garnered him a dedicated following. He is also involved in various musical projects, collaborating with other artists and contributing to the growth of Portugal's electronic music landscape.

DJ PAULO COUTO

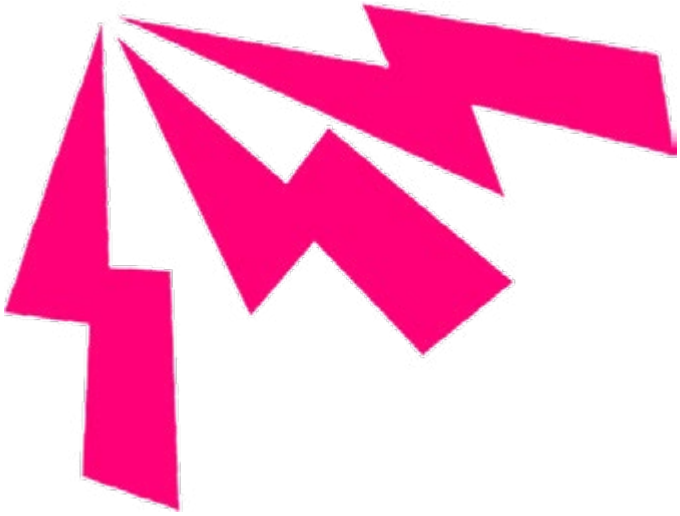
Description

Paulo Couto is a DJ based in Porto, Portugal, known for his eclectic sets that blend various musical genres. He has performed at notable venues such as Maus Hábitos, where he shared the stage with artists like Bandua and Hause Plants during the *A Missa dos Maus*, event series in 2022.
Paulo also maintains a presence on platforms like SoundCloud and Mixcloud, where he shares his mixes and tracks, allowing listeners to experience his diverse musical selections.

DJ PEDRO CHAU

Description

Pedro Chau is a Portuguese musician and DJ, recognized for his contributions to the country's music scene. He is notably associated with The Parkinsons, a Portuguese band known for their energetic performances and punk rock influence.



DINO D'SANTIAGO

NOSSOS CORPOS TAMBÉM SÃO PÁTRIA

Description

Dino D'Santiago, born Claudino Jesus Borges Pereira on December 13, 1982, in Quarteira, Portugal, is a Portuguese musician and activist of Cape Verdean descent. His music seamlessly blends traditional Cape Verdean genres like batuku and funaná with contemporary styles such as soul and hip-hop, creating a unique and globally recognized sound. Over the years, Dino has received numerous accolades, including multiple awards at the Play – Portuguese Music Awards and the MTV Europe Music Award for Best Portuguese Artist with his project Nu Soul Family in 2010. Beyond his musical achievements, he is also known for his activism, notably performing in solidarity with the *Black Lives Matter* movement during the George Floyd protests in 2020.

References

» URL: https://www.dinodsantiago.com/





ORGANIZERS

PARTNERS

WITH THE SUPPORT OF

DUNSTAN BRUCE

CHUMBAWAMBA MEETS KISMIF AT THE END OF THE WORLD

✖ *Description*

Dunstan Bruce is a British musician, filmmaker, and one of the founding members of the anarcho-punk band *Chumbawamba*, best known for their international hit *Tubthumping* (1997). Born on December 31, 1960, in Billingham, England, Bruce was part of the group from its formation in 1982 until 2004. Chumbawamba gained significant attention for their politically charged music and activism, especially with the success of *Tubthumping,* which reached number 6 on the US Billboard Hot 100. After leaving *Chumbawamba*, Dunstan Bruce continued his career in music and film. He formed the post-punk band *Interrobang?!* in 2012, which featured former Chumbawamba drummer Harry Hamer. Bruce also directed the documentary *I Get Knocked Down* (2021), which reflects on his experiences in Chumbawamba and discusses the challenges of balancing political beliefs with mainstream success. Bruce has also made a name for himself as a filmmaker, having worked on projects like *Well Done. Now Sod Off.* (2000), a documentary about Chumbawamba. Additionally, he released solo music, including an EP titled *F*****g Expensive* in 2024. He remains an active voice on social media and is involved in projects that reflect his past as well as his current creative endeavours.

References

» URL: https://www.instagram.com/dunstanbruce/

CHUMBAWAMBA meets KISMIF
at the End of the World

DJ SET

DUNSTAN BRUCE



KISMIF 2024

24H FREE

26 3d⁶4s²
Fe
Iron
55.847

PORTO

SÁBADO
SATURDAY 13 JULY

FERRO BAR

ORGANIZERS

PARTNERS

YOUTH TOUR SUPPORTED BY

BATALHA CENTRO DE CIDA

ESGAR & RODAS

DJ CLOSING PARTY

Description

Esgar & Rodas are two DJs active in the music scene in Porto, Portugal, known for performing at venues like *Barracuda – Clube de Roque*. Esgar Acelerado is an artist, illustrator, editor and art teacher, known for his irreverence, crazy typography and use of bold colours, which give rise to an insane combination of multiple visual explosions. Since the late 1980's, he has been building a subversive, alternative and disruptive (reference) imaginary in Porto's art and music scenes. Making this imaginary visible – which is in fact the memory of a rebellious and insinuating practice – this exhibition will go through four topos-chronos of Esgar's work. It starts in the 1990's, with the fanzine *Cru*, the records of LowFly Records and the organisation of Cais do Rock. It takes us through the 2000's, with Esgar's excursions into comic books – *Superfuzz* –, graphics of Mondo Bizarre and editorial illustration. He takes us to the vertigo of the present – and from 2010 onwards– with the records of Chaputa! Records, the rebirth of *Cru* and the posters of *Cave 45, Barracuda – Clube de Roque* and KISMIF. Barracuda was brought to life by Rodas — as he is known and prefers to be called. Since opening the now-closed Comix Bar in Cedofeita in the mid-1990's, Rodas has done nothing but work in venues dedicated to rock. That's over 20 years devoted to the cause. He brought to Rua da Madeira all the experience he had gained and the same spirit that characterised every venue he was involved in. *Barracuda* — a name that refers to a guitar model, a classic Plymouth car, and also the 1977 song by Heart — is essentially a rock bar.
In fact, this duo – Esgar & Rodas – has been at the heart of KISMIF from the very beginning. They are an essential part of our project.



KISMIF

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10 - 13 JULY 2024

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CONFERENCE NO BARRACUDA



ENTRADA LIVRE

13 JULHO 23H

FREE ENTRY

KISMIF PARTY

ALTERNADORES: ESGAR & RODAS

ENTRADA LIVRE

BARRACUDA
RUA DA MADEIRA, 186
PORTO

FREE ENTRY

ORGANIZERS

PARTNERS

WITH THE SUPPORT OF

JOHN WILLSTEED

IT'S NOT THE HEAT, IT'S THE HUMIDITY

✖ *Description*

In the spring of 1976, The Saints released *(I'm) Stranded* and the Brisbane music scene was never quite the same again. The spores of DIY culture spread and unfurled over the following years into a vibrant, colourful post-punk fungus. It flourished in the early 80's, still deep in the dark, fed by the heat and the repression. Brisbane musician and academic John Willsteed will summon precious visions of a lost time, where faces and places and sounds long buried and forgotten, bloom and sway and speak again. This will be a 45min performance in which sub-cultural heritage is presented as 'entertainment', in which both sides of the river are scoured for remnants of Brisbane's musical past. It uses personal histories and ephemeral to illustrate the punk and post-punk scene in Brisbane in the late 1970's and early 1980's. There's some music, some singing, some still and moving pictures. A little profanity. Mostly amusing.

References

» URL: https://www.youtube.com/channel/UCBNRdDb9qlGUPwlQPHGBuFg/videos





It's Not The Heat, It's The Humidity

It's Not The Heat, It's The Humidity
It's Not The Heat, It's The Humidity

18:30H
FREE



PERFORMANCE
JOHN WILLSTEED

2024
KISMIF

SEXTA
FRIDAY
12
JULY

CASA COMUM

Reitoria Universidade do Porto

ORGANIZERS

PARTNERS

SUPPORTED BY

BATALHA CVR E CIA

Porto. · gullón · PORTO CRUZ · Sagres · VIARCO · WIKIMEDIA · CODA

LOLA LOLA

Description

LOLA LOLA is a band from Porto, Portugal, formed in 2014. Their music is inspired by R&B, Popcorn, and Rock 'n' Roll from the 1950's and 1960's.
The band consists of Carla Capela on vocals, Tiago Gil on guitar, Miguel Lourenço on bass, Hélder Coelho on drums, and Rui Teixeira on baritone saxophone. LOLA LOLA has released several singles, including *Money in the Can* (2015), *Sweet Lovin* (2016), *Voodoo Man/Voodoo Woman* (2018), *Killed a Man in a Field* (2019), and *Baby Please Don't Go* (2023).

References

» URL: https://www.instagram.com/lolalola.porto/



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ENTRADA LIVRE

12 JULHO 23H

FREE ENTRY

LOLA LOLA

ALTERNADOR: PEDRO CHAU

ENTRADA LIVRE

RUA DA MADEIRA, 186 PORTO

FREE ENTRY

ORGANIZERS

PARTNERS

WITH THE SUPPORT OF

MONCHMONCH

Description

MONCHMONCH is a Brazilian experimental punk artist from São Paulo who relocated to Porto, Portugal. His music blends elements of Brazilian rock and experimental genres, drawing inspiration from artists like Boogarins, Chico Science & Nação Zumbi, and Titãs. In 2023, he released his debut album, *Guardilha Espanca Tato*, through Seloken Records in Brazil and Saliva Diva in Portugal. The album showcases his distinctive style, which he describes as chewed punk, characterized by a visceral fusion of diverse musical influences.

MONCHMONCH has also released live albums, including *AO VIVO NO ZIGURFEST* in 2024, featuring tracks like *vampira*, *jeff bezos paga um pão de queijo*, and *merda / scatacumba*. His music is available on platforms such as Apple Music, Spotify, and SoundCloud.

References

» URL: https://www.instagram.com/monch_monch_/



Fe
Iron
-55.847

KISMIF NO FERRO BAR

MONCHMONCH

GIG + LIVE ACT



11 DE JULHO DE 2024 - 23H

ENTRADA LIVRE / FREE ADMISSION

DESIGN: EDUAN AGELUNYOO

ORGANIZERS

PARTNERS

WITH THE SUPPORT OF

VICTOR TORPEDO & THE POP KIDS

✖ *Description*

Victor Torpedo & The Pop Kids is a Portuguese rock band led by Victor Torpedo, a seasoned musician known for his involvement in various projects within the Portuguese rock scene. The band's music blends elements of rock, punk, and pop, delivering energetic performances that have captivated audiences across Portugal. They have performed at venues such as Salão Brazil in Coimbra and Avenida Café-Concerto in Aveiro. Their dynamic live shows are well-documented, with performances like *So Dead* at Salão Brazil and *Problem in My Head* at Uncle Joe's in Esmoriz available online. The band maintains an active presence on social media, sharing updates and engaging with fans through their Instagram account. Additionally, their music is accessible on platforms like SoundCloud, where listeners can explore their tracks.

References

» URL: www.instagram.com/victortorpedoandthepopkids/



SEXTA
FRIDAY
12
JULY

LIVE ACT

KISMIF
2024

VICTOR TORPEDO
AND
THE POP KIDS



24H
FREE

26 3d⁶4s²
Fe
Iron
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PORTO

FERRO BAR

ORGANIZERS

PARTNERS

Porta.
BATALHA CNR E CIA





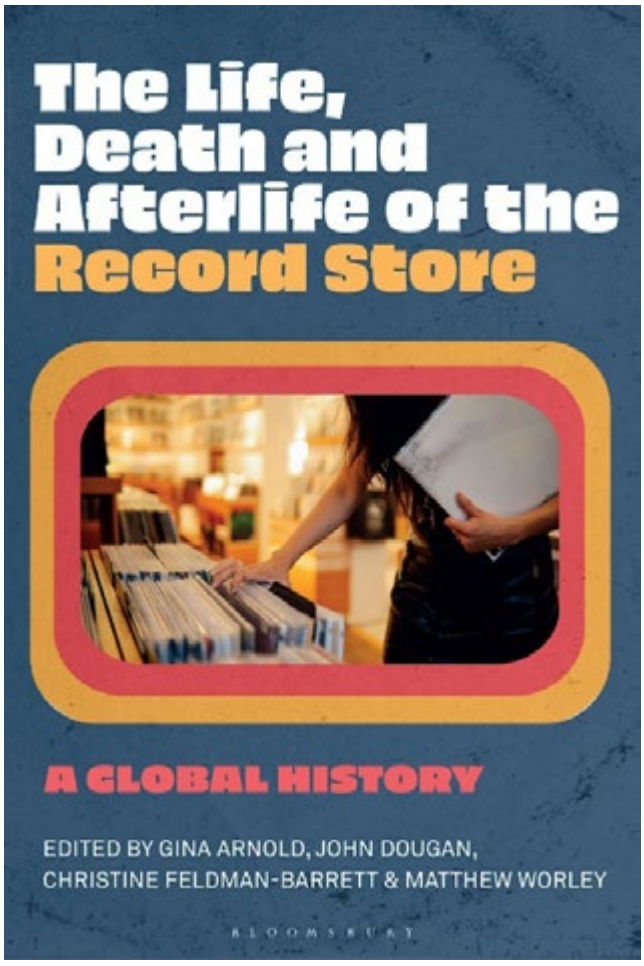
BOOKS

THE LIFE, DEATH, AND AFTERLIFE OF THE RECORD STORE

Gina ARNOLD, Stanford University, United States of America
John DOUGAN, Middle Tennessee State University, United States of America
Christine FELDMAN-BARRETT, Griffith University, United States of America, Australia
Matthew WORLEY, Reading University, United Kingdom

Abstract

Once conduits to new music, frequently bypassing the corporate music industry in ways now done more easily via the Internet, record stores championed the most local of economic enterprises, allowing social mobility to well up from them in unexpected ways. Record stores speak volumes about our relationship to shopping, capitalism, and art. This book takes a comprehensive look at what individual record stores meant to individual people, but also what they meant to communities, to musical genres, and to society in general.

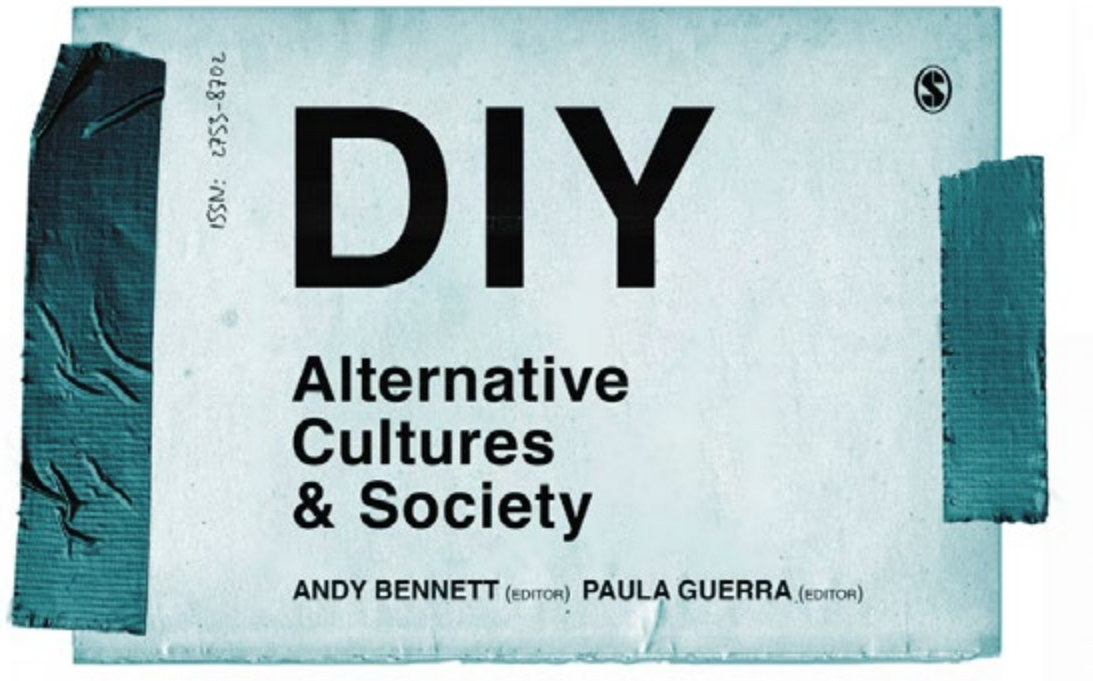


JOURNAL DIY, ALTERNATIVE CULTURE & SOCIETY

Andy BENNETT, Griffith University, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, University of Porto, Australia
Paula GUERRA, University of Porto, Faculty of Arts and Humanities, Institute of Sociology, DINÂMIA'CET-Iscte, CITCEM, CEGOT, Griffith Centre for Cultural Research, Portugal

Abstract

DIY, Alternative Cultures and Society (DIY) is the first academic journal dedicated to the theme of DIY (do-it-yourself) and alternative cultures. It is a fully peer reviewed international journal that publishes original research and review articles focusing on all aspects of DIY and alternative cultural practice and consumption in a global context. The journal caters to a rapidly growing demand from an international community of scholars whose work focuses on a broad range of DIY cultural practices. As this suggests, DIY, Alternative Cultures and Society is a strongly multidisciplinary journal. The journal has a strong focus on empirically informed work, featuring articles based on the various social science and humanities research methodologies ranging across quantitative, qualitative and mixed-methods analysis.

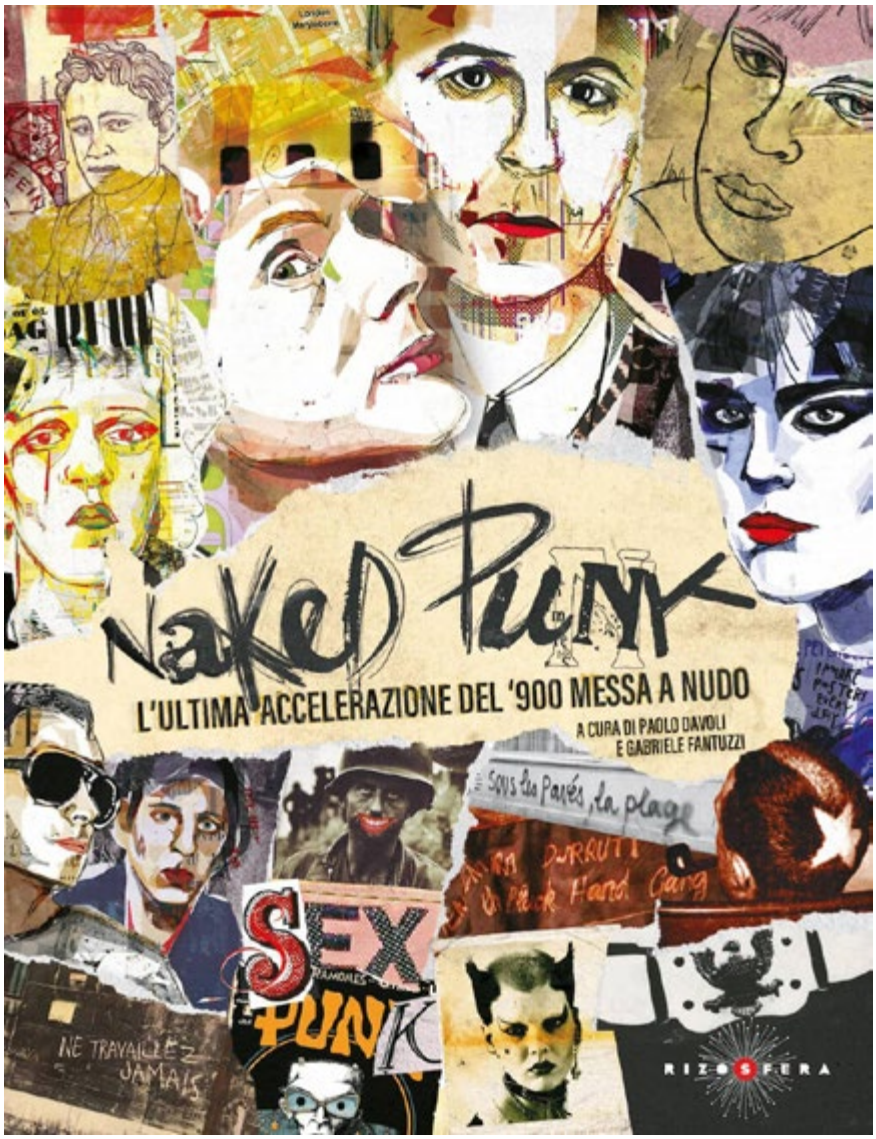


NAKED PUNK. L'ULTIMA ACCELERAZIONE DEL '900 MESSA A NUDO

Paolo DAVOLI, Rizosfera-NUKFM, Italy
Gabriele FANTUZZI, Rizosfera-NUKFM, Italy

Abstract

Is it possible to see another world with free eyes? *Naked Punk* tells the story of 1970's punk through the eyes and words of its protagonists, not only musicians, but also painters, graphic designers, photographers, stylists and visual artists who conveyed its expressive urgency.



IT'S MY PARTY

Chow Yiu FAI, Hong Kong Baptist University, Hong Kong, China
Jeroen de KLOET, University of Amsterdam, Netherlands
Leonie SCHMIDT, University of Amsterdam, Netherlands

Abstract

This book is unique in focusing on just one band from one city – but the story of Tat Ming Pair, in so many ways, is the story of Hong Kong's recent decades, from the Handover to the Umbrella Movement to 2019's standoff. A comprehensive, theoretically informed study of the sonic history and present of Hong Kong through the prism of Tat Ming Pair, this book will be of interest to cultural studies scholars, scholars of Hong Kong, and those who study the arts in East Asia. This is an open access book.



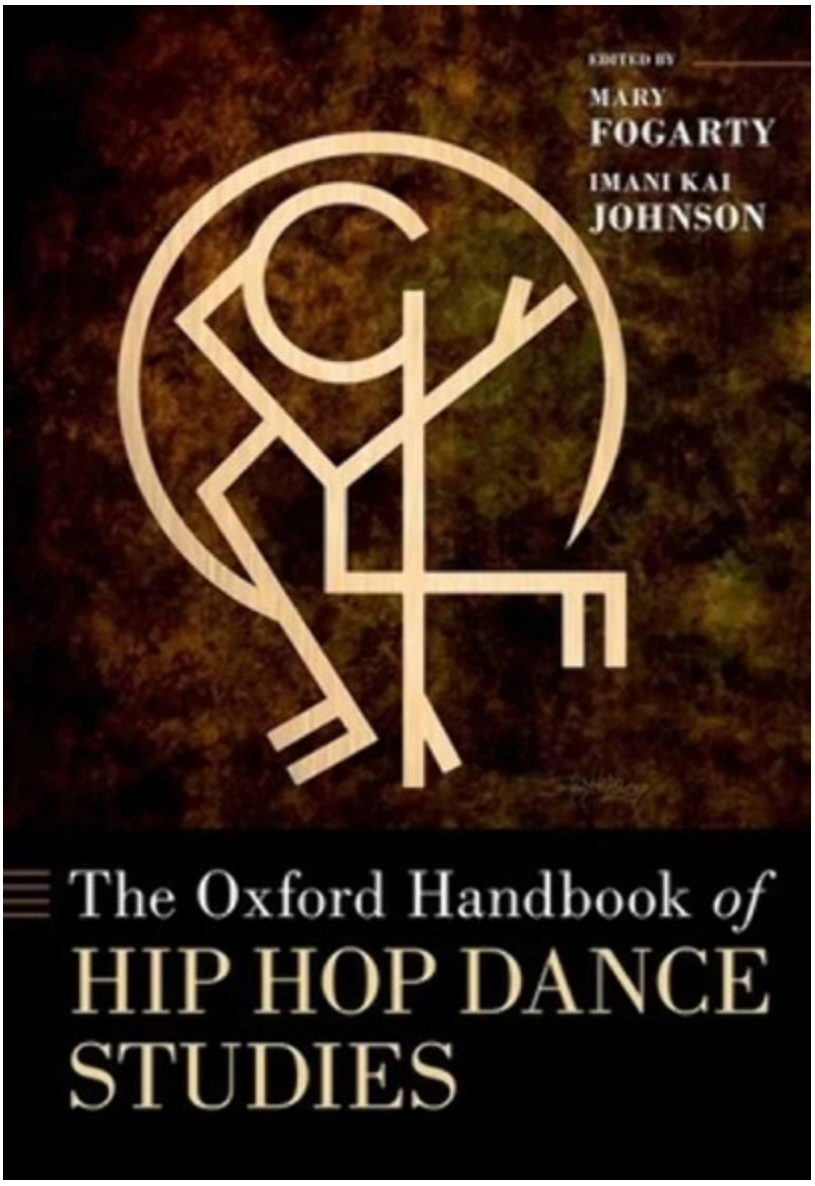
THE OXFORD HANDBOOK OF HIP HOP DANCE STUDIES

Mary FOGARTY, York University, School of the Arts, Media, Performance & Design, Canada
Imani Kai JOHNSON, UC Riverside University, United States of America

Abstract

Engaging with a broad range of research and performance genres, *The Oxford Handbook of Hip Hop Dance Studies* offers the most comprehensive research on Hip Hop dance to date. Filling the gap in both Hip Hop and dance studies, the *Handbook* places practitioners' voices at the forefront and in dialogue with theoretical insights, rooted in critical race theory, anticolonialism, intersectional feminism, and more.





MÚSICA POP-PERIFÉRICA BRASILEIRA

Simone PEREIRA DE SÁ,

Abstract

This book (in English Brazilian Peripheral Pop Music) discusses the transformations of Brazilian music in the environment of digital platforms, with a focus on music videos. Based on the findings that musical culture has become strongly audiovisual; and that artists with little access to traditional media have found opportunities on the platforms to circulate their production, using the decentralized logics of digital culture to their advantage, the book discusses the digital musical ecosystem, focusing on pop-peripheral musical genres, such as funk, whose music videos have topped the lists of the most viewed videos in Brazil over the last decade.



PUNK, AGEING AND TIME

Laura WAY, Bishop Grosseteste University, United Kingdom
Matt GRIMES, Birmingham City University, Birmingham Centre for Media and Cultural Research, United Kingdom

Abstract

To date there has been no plotting of punk scholarship which speaks to 'time', yet there are some clear bodies of work pertaining to issues relevant to it, including ageing and/or the life course and punk, memory and/or nostalgia and punk, 'punk history', and archiving and punk. *Punk, Ageing and Time* is therefore a timely (pun intended) book.

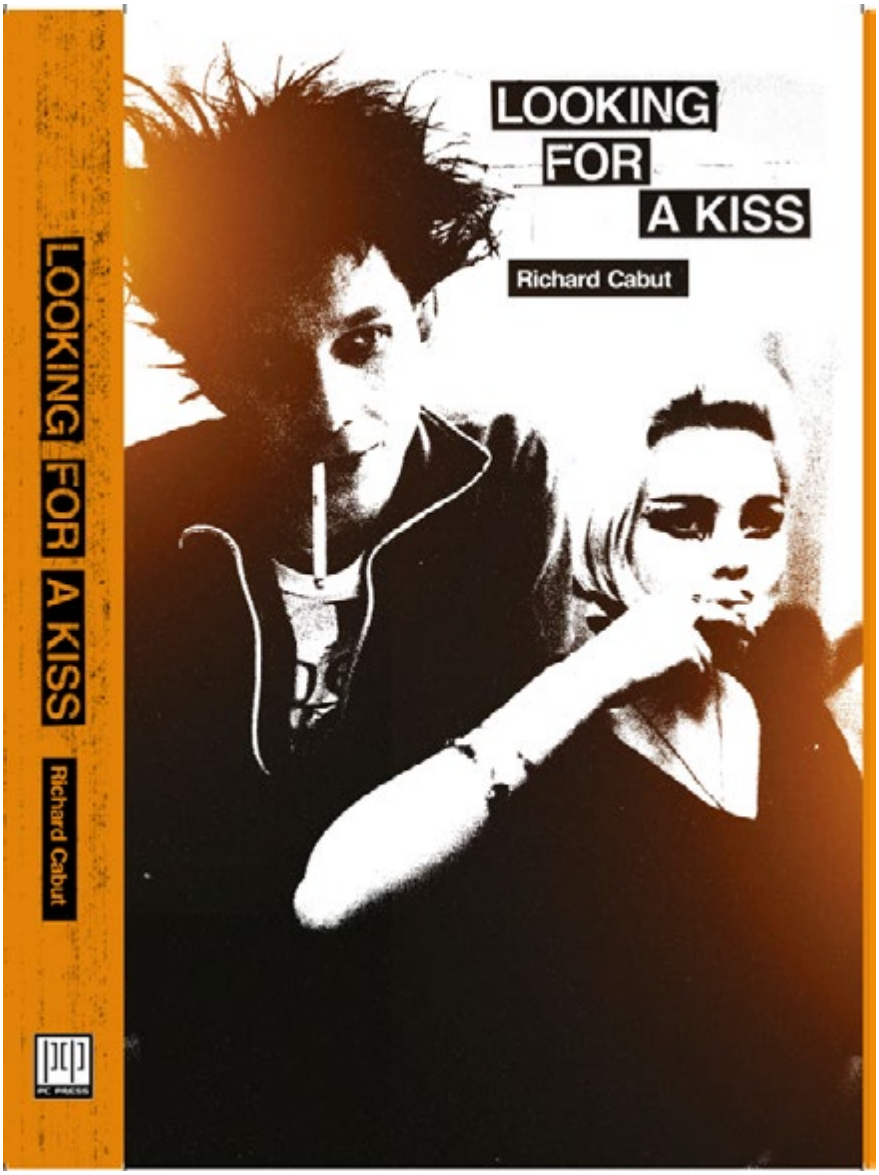


LOOKING FOR A KISS - THE ULTIMATE POST-PUNK BEAT NOVEL

Peter WEBB, University of the West of England, United Kingdom
Richard CABUT, Author, Journalist, Playwright, Musician, United Kingdom

Abstract

Richard Cabut's *Looking for a Kiss* is an 80's post-punk, twisted tale of drug-fuelled beat, punk, love and hate, set in Camden, Camberwell and New York. The book is a fabulous chronicle of our protagonists Robert and Marlene struggle to find themselves and their lives whilst immersing themselves in drugs, sex, magic, chaos and post-punk music. Incorporating the themes of the time, acid, pop art, teenage perversity, the nature of melancholy as they head into breakdown, breakup, and then breakout.

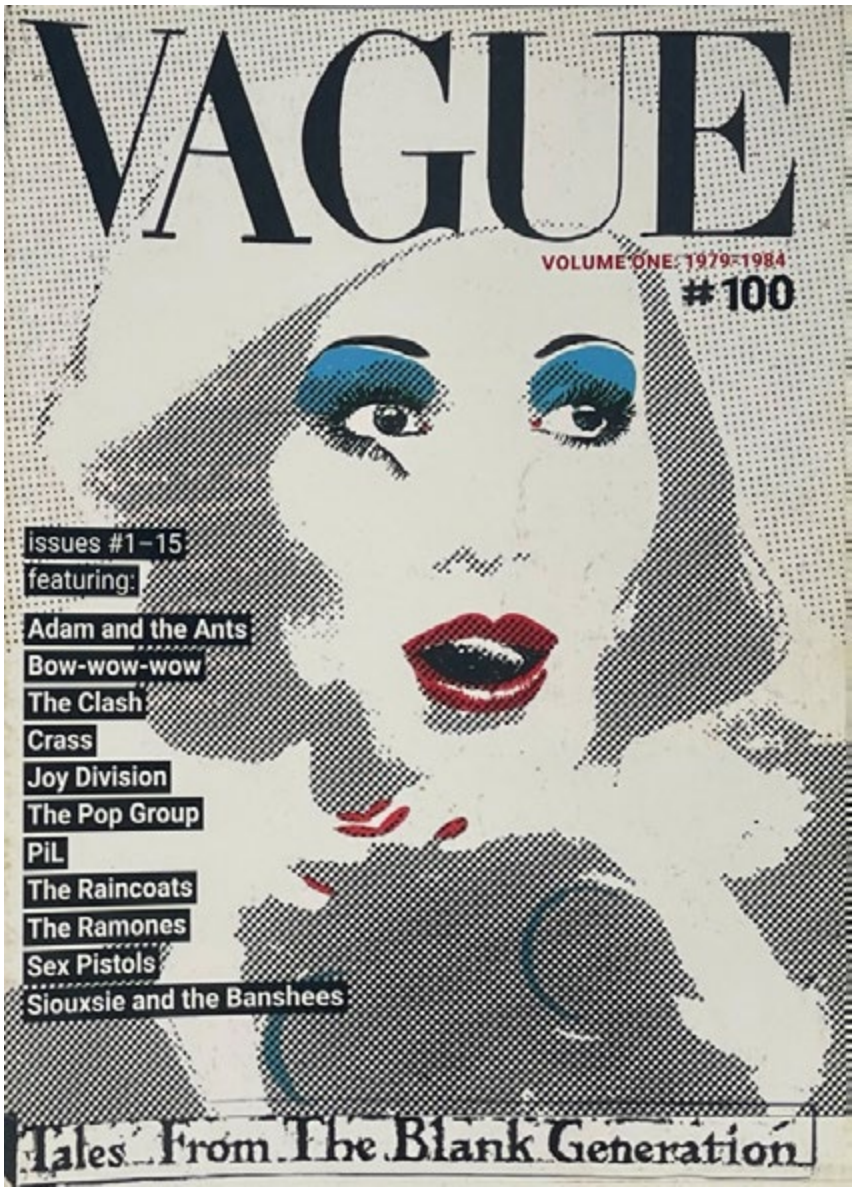


VAGUE FANZINES VOLUME 1 1979 – 1984

Peter WEBB, University of the West of England, United Kingdom
Matthew WORLEY, Reading University, United Kingdom

Abstract

Vague was the Post Punk Fanzine that tuned so many people into the joy of punk and the futuristic and hybrid styled music that followed it, that became known as 'post-punk' or for a period of time 'positive punk'. Vague the 20th century's most fashionable and counter-cultural fanzine featuring: Adam and the Ants, Sex Pistols, Siouxsie and the Banshees, Public Image Ltd, Southern Death Cult, Bow Wow Wow, Sex Gang Children, Crass, The Pop Group, The Clash, Talisman, Bauhaus, Theatre Of Hate, Killing Joke, The Cure, Iggy Pop, Getting The Fear, AND Situationism.

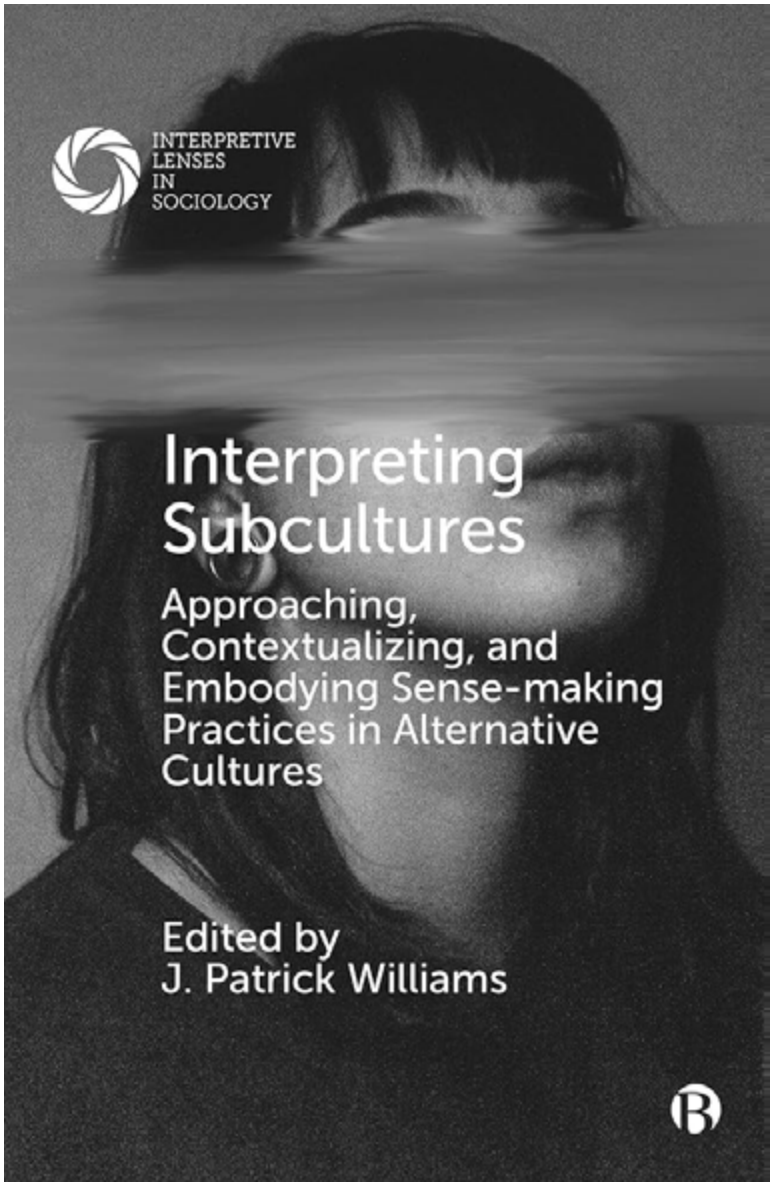


INTERPRETING SUBCULTURES

J. Patrick WILLIAMS, Nanyang Technological University, Singapore

Abstract

The concept of 'subculture' is an invaluable tool to frame the study of non-normative and marginal cultures for social and cultural scholars. This international collection uncovers the significance of meaning-making in the processes of defining, studying and analysing subcultural phenomena. This is an unprecedented contribution to the field, explaining the interpretive processes through which people make sense of subcultural phenomena.

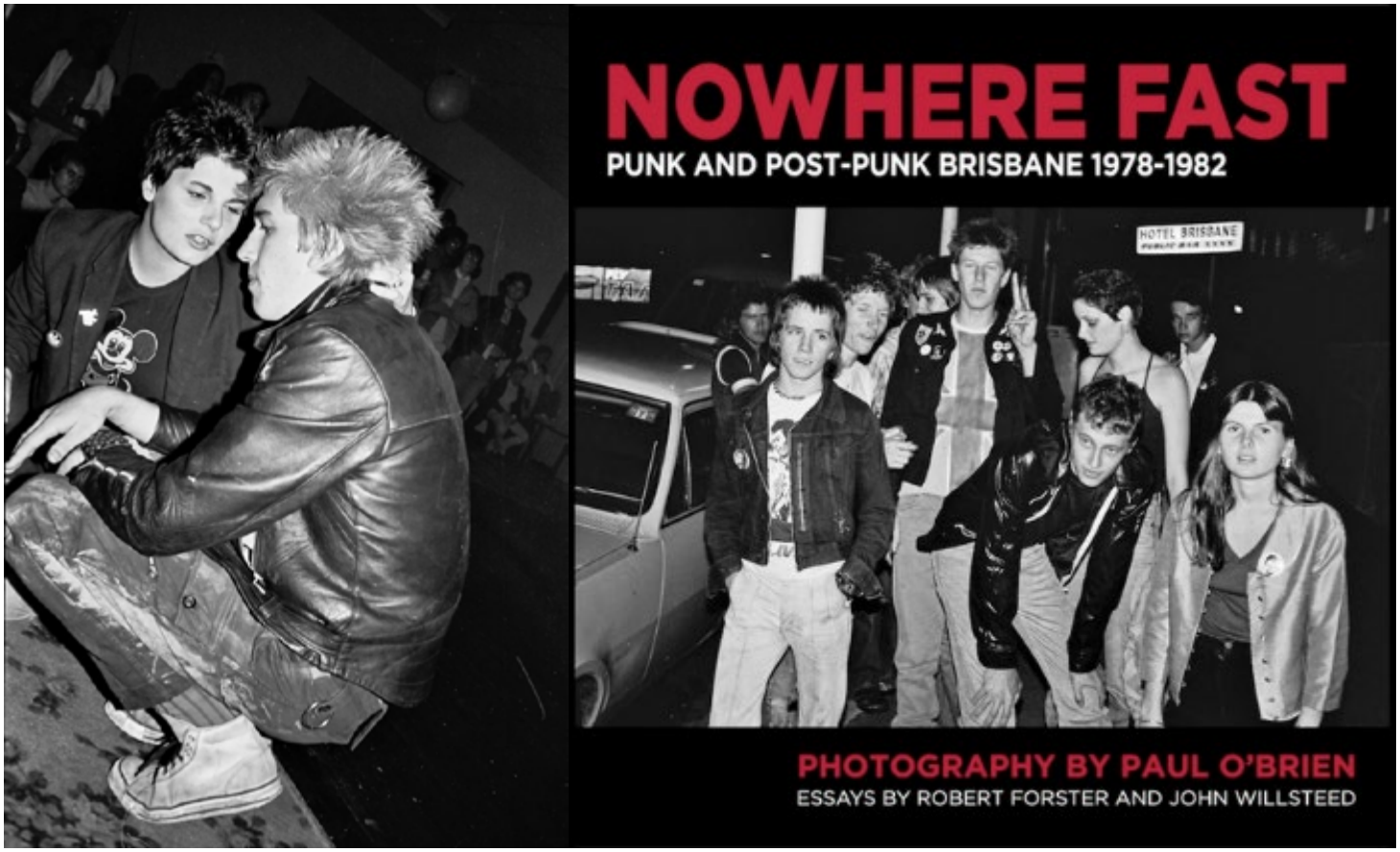


NOWHERE FAST: BRISBANE'S PUNK AND POST-PUNK SCENE 1978-1982

John WILLSTEED, Musician, Researcher, Queensland University of Technology, Australia

Abstract

Nowhere Fast: Brisbane's Punk and Post-punk Scene 1978-1982 featuring the photographs of Paul O'Brien, is a dark, dazzling, wild night-time ride into the Brisbane underground of the late 70's. The book of 85 selected black and white photographs includes essays by two musicians and members of the scene, Robert Forster and John Willsteed.

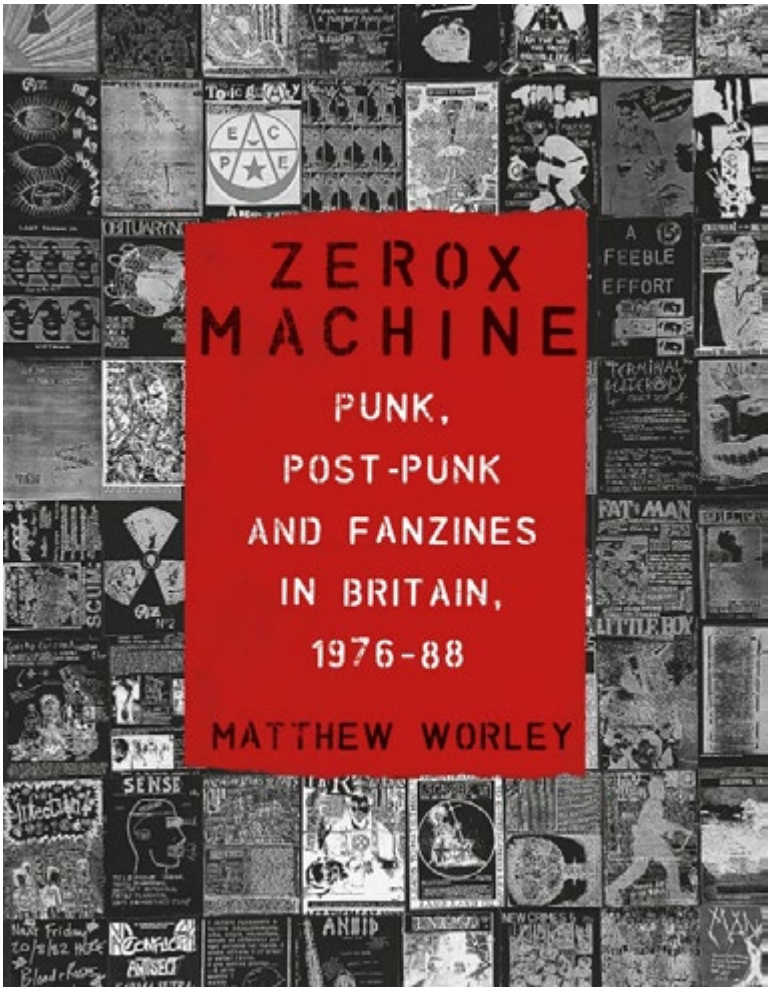


ZEROX MACHINE. PUNK, POST-PUNK AND FANZINES IN BRITAIN, 1976–88

Matthew WORLEY, Reading University, United Kingdom

Abstract

Zerox Machine is an immersive journey through the vibrant history of British punk and its associated fanzines from 1976 to 1988. Drawing on an extensive range of previously unpublished materials sourced from private collections across the UK, Matthew Worley describes and analyses this transformative era, providing an intimate glimpse into the hopes and anxieties that shaped a generation.



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CONFERENCE

PORTO PORTUGAL

DIY CULTURES, DEMOCRACY AND CREATIVE PARTICIPATION

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'LIVING ON THE EDGE'
9 JULY

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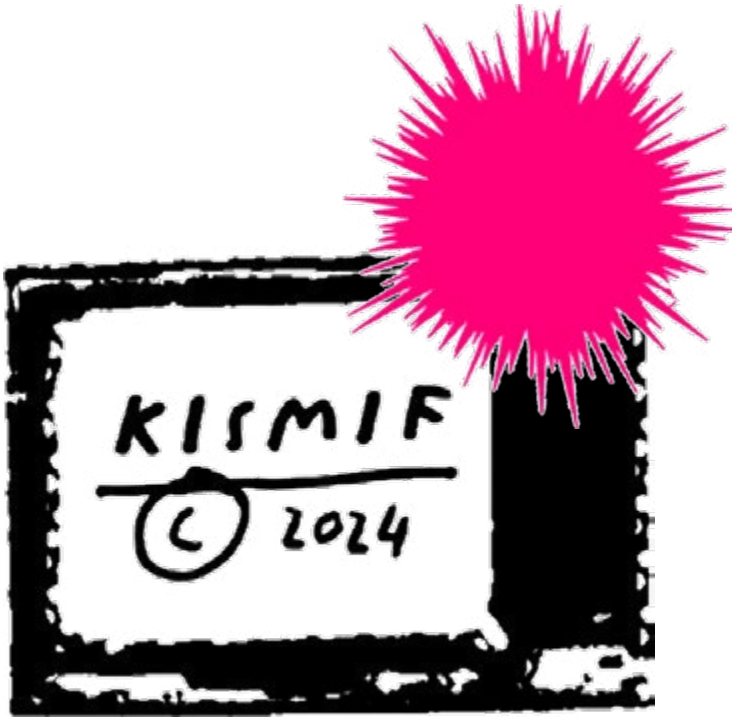
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