

# KISMA

UNDER  
LOCK,  
DOWN

2020

BOOK OF

ABSTRACTS



02 OUT '2020 - ONLINE

# KISMIF UNDER LOCKDOWN

INTERNATIONAL WORKSHOP  
+ BEFORE PARTY

## ORGANIZERS:

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FACULTY OF ARTS AND HUMANITIES OF  
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RESEARCH AND TECHNOLOGY (FCT, PT)

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**KISMIF UNDER LOCKDOWN 2020**  
**International Workshop + Before Party**  
**BOOK OF**  
**ABSTRACTS**

**Paula Guerra and Andy Bennett (Eds.)**

Design by Ana Oliveira and Sofia Sousa  
Cover design by Ana Monteiro  
Interior illustrations by Ana Monteiro and Susana Serro

First Published October 2020  
by Universidade do Porto. Faculdade de Letras  
[University of Porto. Faculty of Arts and Humanities]  
Porto, Portugal

ISBN 978-989-8969-62-0

**Link Zoom Colibri:**

**[https://videoconf-  
colibri.zoom.us/j/85425145380?pwd=dDhad2R2YjVCaC9Bb01K  
VHhOUGNqdz09](https://videoconf-colibri.zoom.us/j/85425145380?pwd=dDhad2R2YjVCaC9Bb01KVHhOUGNqdz09)**

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# **KISMIF UNDER LOCKDOWN 2020**

## **International Workshop + Before Party**

**02 October 2020**

**08:30 – 23:00**

**Porto, Portugal**

Casa Comum da Universidade do Porto + Online

**KISMIF CONVENORS:** Andy Bennett and Paula Guerra

**ORGANIZERS:**

Casa Comum – University of Porto (Portugal)

Institute of Sociology – University of Porto (IS-UP, Portugal)

KISMIF (Portugal)

**PARTNERS:**

Centre for Social Studies – University of Coimbra (CES-UC, Portugal)

Centre for Socioeconomic Change and Territorial Studies (DINÂMIA'CET-IUL, Portugal)

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INFO

WWW. KISMIF CONFERENCE.  
COM



# 1. ABOUT

## ABOUT

The current context of a pandemic has changed the world, our way of thinking about it and our daily way of life. This clearly requires the academic and artistic world to take a stand on the impacts of COVID-19 on the underground music scenes and DIY cultures, taking us to new scenarios and challenges of intervention. At the same time, COVID-19 and its globalisation prevented us from holding the KISMIF CONFERENCE last July, which led to a kind of dystopian feeling on the part of those who over the last six years have celebrated non-hegemonic cultures and artistic practices biannually. Thus, the postponement of KISMIF CONFERENCE and SUMMER SCHOOL to 6-10 July 2021 also leads us to realize this virtual moment of approach to report on the main developments of our research. Therefore, we invite everyone to participate in this INTERNATIONAL ONLINE WORKSHOP that will bring together more than a dozen researchers and activists from different parts of the world to discuss the impacts of COVID-19 on music making, urban artistic dynamics and contemporary creativity trajectories.

We will finalise this *REMEMBER KISMIF* with a DJ Set entitled *KISMIF UNLIMITED SOUNDS*, led by DJ Puto and DJ Bruno de Seda, which can also be followed around the world.

## SOBRE

O contexto atual de pandemia alterou o mundo, a nossa forma de pensar sobre ele e os nossos modos de vida cotidianos. Isso exige, visivelmente, uma tomada de posição do mundo acadêmico e artístico face aos impactos da COVID-19 nas cenas musicais underground e culturas DIY levando-nos e transpondo-nos para novos cenários e desafios de intervenção. Paralelamente, a COVID-19 e sua mundialização impediu-nos de realizar a KISMIF CONFERENCE no passado mês de julho, o que levou a uma espécie de sentimento distópico por parte de quem ao longo dos últimos seis anos celebra bianualmente as culturas e práticas artísticas não hegemônicas. Assim, o adiamento da KISMIF CONFERENCE e da SUMMER SCHOOL leva-nos também a realizar este momento virtual de aproximação para darmos conta dos principais desenvolvimentos das nossas investigações. Por isso, convidamos todos a participar neste WORKSHOP INTERNACIONAL ONLINE que reunirá mais de uma dezena de investigadores e ativistas, de diferentes partes do mundo, para discutir os impactos da COVID-19 na produção musical, nas dinâmicas artísticas urbanas e nas trajetórias da criatividade contemporânea. Finalizaremos este *REMEMBER KISMIF* com um DJ Set intitulado *KISMIF UNLIMITED SOUNDS* que também pode ser acompanhado em todo o mundo, liderado pelo DJ Puto e pelo DJ Bruno de Seda.

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# KISMIF

ONLINE

2020

PORTO - PORTUGAL  
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23:00

KISMIF CONVENORS:

ANDY BENNETT &  
PAULA GUERRA

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# 2. PROGRAMME



# PROGRAMME

## 09h00 - 09h30 – OFFICIAL OPENING AND WELCOME SPEECHES

**Fátima Vieira**, Vice-Rector of the University of Porto (Culture, Museums and U.Porto Editions) – University of Porto, Porto Portugal.

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

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

## 09h30 – 10h00 – TALK AND Q&A Youth, music making and well-being during a public health crisis

**CHAIR: Rosa Reitsamer**, Department of Music Sociology - University of Music and Performing Arts Vienna, Austria.

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

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

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

## 10h30 – 11h00 – TALK AND Q&A Vibe from home: Indian EDMC in the times of COVID-19 pandemic

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

**Devpriya Chakravarty**, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, India, Australia.

## 11h00 – 11h30 – TALK AND Q&A Smash the state – but don't forget the social distance. DIY resistance during COVID-19 in Australia

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

**Elise Imray Papineau**, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, Canada, Australia.

## 11h30 - 12h00 – BREAK WITH MUSIC

## 12h00 – 12h30 – TALK AND Q&A No future: three stories of precarity and subversive happiness

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

**Michael B MacDonald**, Department of Music, Faculty of Fine Arts and Communications, MacEwan University, Canada.

## 12h30 – 13h00 – TALK AND Q&A Using second-generation practice theories to explore subcultural belonging: the case of Goth in Milan in the '80s

**CHAIR: Michael B MacDonald**, Department of Music, Faculty of Fine Arts and Communications, MacEwan University, Canada.

**Simone Tosoni**, Università Cattolica del Sacro Cuore, Italy.

## 13h00 - 14h00 - BREAK FOR LUNCH WITH MUSIC

## 14h00 – 14h30 – TALK AND Q&A 'It's called a Virtual Festival? Adapting the EDM Event during the COVID-19 emergency

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

**Zoe Armour**, De Montfort University, Leicester Media School, Faculty of Technology, United Kingdom.

## 14h30 – 15h30 – TALK AND Q&A No More 'European Safe Home'. A preliminary approach to music making in Portugal in pandemic times

**CHAIR: Robin Kuchar**, Leuphana University, Lueneburg, Germany.

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

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

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

### **15h30 - 16h00 – BREAK WITH MUSIC**

### **16h00 – 16h30 – TALK AND Q&A Act Like You Know: BLM, radical kinship and dance protest (Clap Along!)**

**CHAIR: Giacomo Bottà**, University of Helsinki, Finland.

**Mary Fogarty**, Department of Dance, School of the Arts, Media, Performance & Design, York University, Canada.

**MiRi Park**, Performing Arts - Dance, Cal State Channel Islands, USA.

### **16h30 – 17h00 – TALK AND Q&A Music as vanishing mediator**

**CHAIR: Paula Abreu**, Faculty of Economics, Center for Social Studies, University of Coimbra, KISMIF Project, Portugal.

**Giacomo Bottà**, University of Helsinki, Finland.

### **17h00 – 17h30 – TALK AND Q&A AND JOURNAL LUNCH ZINES, a new-born international journal on amateur and DIY media**

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

**Samuel Etienne**, École Pratique des Hautes Études, Université PSL, Laboratoire CHArt, Paris, France.

### **21h00 - 00h30 – DJ SET BEFORE PARTY**

**KISMIF UNLIMITED SOUNDS by DJ Puto e Pico and DJ Sardão aka Bruno de Seda.**

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# KISMIF

## UNDER LOCKDOWN



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PAULA  
GUERRA

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# 3. TALKS

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

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

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

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

### Abstract

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

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

**Andy Bennett** is a Professor of Cultural Sociology in the School of Humanities, Languages and Social Science at Griffith University. He has written and edited numerous books including *Popular Music and Youth Culture*, *Music, Style and Aging*, *British Progressive Pop 1970 – 1980* and *Music Scenes* (co-edited with Richard A. Peterson). He is a Faculty Fellow of the Yale Centre for Cultural Sociology, an International Research Fellow of the Finnish Youth Research Network, a founding member of the Consortium for Youth, Generations and Culture and a founding member of the Regional Music Research Group.

**Ben Green** is a cultural sociologist with interests in popular music and youth studies. Ben is a resident adjunct researcher at the Griffith Centre for Social and Cultural Research and a sessional academic at Griffith University. His research has explored topics of memory and heritage, cultural policy, youth and well-being through ethnographic research in urban, regional and trans-local music scenes. Publications include articles in *Sociology*, *Popular Music* and *The Conversation* with a forthcoming book for Routledge entitled *Peak Music Experiences: A New Perspective on Popular Music, Identity and Scenes*.

**Ernesta Sofija** is an early career academic with research and teaching interests in population health, particularly in innovative approaches to health promotion, mental health and wellbeing, determinants of health and evaluation research. Sofija has extensive experience in teaching in Public Health and Health Promotion and developed a research track record consistent with being an early career researcher. She is currently completing her PhD that investigates the role of subjective experiences of wellbeing in shaping lifestyle behaviours among emerging adults.

# Vibe from home: Indian EDMC in the times of COVID-19 pandemic

Devpriya Chakravarty, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, India, Australia.

## Abstract

In India, the past two decades have been bearing witness to the increasing popularity of EDM as a popular music genre and commercial EDM festivals as a performative site of a neo-youth culture. This paper argues for the need to refocus our research lens, proposing the concept of 'vibe' as a new conceptual and methodological framework for engaging with EDMC and addressing some of the problematic issues identified with existing approaches grounded in concepts such as scenes, neo-tribes and subculture. As a theoretical construct 'vibe' offers to unpack how the situated body experiences the music, the fest-scape and the collectivity within music-based youth cultures like EDMC. Vibe being an etic parlance allows the researcher to traverse more freely along the insider-outsider spectrum. This discussion begins at the nexus of two significant developments of the recent past and the present. First, the ubiquitous nature of the digital in our quotidian life making it a natural part of any late modern popular culture. Second, due the current global pandemic, citizens of countries around the world have been forced to rely on digital platforms as a means of remaining connected. Since the offline is currently regulated through social distancing requirements and lockdowns, online platforms are increasingly being used as a means of socialising, this is also extending to global festival culture. Thus, even the biggest commercial EDM festival in India, Sunburn, has been engaging with its followers through free online live sessions and paid virtual events. Against the backdrop of the pandemic, this paper aims to advance a framework of 'vibe' expanding it from its everyday youth cultural expression to understand how virtual EDM events help experience affect-based collectivity.

**Keywords:** Indian EDMC, COVID-19 pandemic, experience affect-based collectivity, India.

**Devpriya Chakravarty** is pursuing her PhD from the Department of Humanities, Languages and Social Sciences at the Griffith University, Queensland. Her doctoral work focuses on reading the Indian Electronic Dance Music Culture.

## But don't forget the social distance. DIY resistance during COVID-19 in Australia

Elise Imray Papineau, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, India, Australia.

### Abstract

This paper will be exploring the role(s) of DIY in shaping the performances of resistance by grassroots activists under COVID-19 restrictions in Australia. Grassroots activist collectives, whether stunted or stimulated by the pandemic, have faced many changes in the way that they organise and take action since early 2020. Drawing on autoethnographic examples, I will examine how two grassroots activist groups in Brisbane, one of Australia's urban centres, have navigated COVID-19 restrictions to remain active. Moreover, I aim to suggest some theoretical tools in framing DIY as both a strategy of resilience and a point of weakness for grassroots activists during this unique time. I find that pandemic restrictions have prompted greater creativity and fluidity from grassroots climate justice group Extinction Rebellion (XR) in the production of handmade materials and in the organisation of actions, despite stalling momentum for months. It has also provided opportunity for some individuals involved with Refugee Solidarity Meanjin (RSM) to temporarily live a DIY activist career. On the flipside, the lack of stable infrastructure, resources, and support significantly contributed to the deterioration of RSM's community blockade under threats of a second COVID-19 wave.

**Keywords:** performances of resistance, COVID-19 restrictions, grassroots activists, Australia.

**Elise Imray Papineau** is a PhD candidate in the School of Humanities, Languages and Social Sciences at Griffith University, Australia. Her PhD research focuses on the role of DIY for female grassroots activists in Australia, Indonesia and the Philippines. When she is not working on her research, Elise is actively engaging with local grassroots activists, and learning new ways to incorporate social justice and ecofeminism praxis into her academic endeavours.

## Music as vanishing mediator

Giacomo Bottà, University of Helsinki, Finland.

### Abstract

The central idea of my book is that music during deindustrialisation worked as a vanishing mediator. Fredric Jameson developed this concept to explain the dialectical method in the work of Max Weber, especially in relation to *Die protestantische Ethik und der Geist des Kapitalismus*. For Weber-according-to-Jameson, Protestantism was fundamental in the transition between pre-capitalism and capitalism; it acted as a bridge between two systems, that are mutually exclusive and by taking this function it - so to say - vanished, was deprived of its initial function. Punk and 'post-punk' in industrial cities had a similar function, they created a transition and a translation of meanings and practices from the industrial city, based on material production, to the post-industrial city, based on symbolic consumption. Music mediated this passage, having characteristics of both these 'worlds'. Punk and 'post-punk' are not dead, but their social function has changed radically, they have gone from being a subaltern and critical stance, but also a communitarian and celebratory one, to playing a role that in the book I call 'cultural catalyst', especially in relation to contemporary cities and to their capitalist exploitation, in terms of real estate, design and heritage.

**Keywords:** deindustrialisation, vanishing mediator, grassroots activists, punk and 'post-punk' in industrial cities.

**Giacomo Bottà** is an academic who likes to lecture and research internationally and across disciplines. Based in Helsinki, Finland, he is currently teaching at the University of Helsinki and at the HSD Düsseldorf University of Applied Sciences. He received his PhD in Comparative Studies 2003 from the IULM University Milano and he is adjunct professor (Title of Docent) in Urban Studies at the University of Helsinki and in Music Research at the University of Tampere. He published widely about urban cultures, music cities, place-making, the night time economy and urban branding. He has lectured in various institutions of higher education across Europe. He is an excellent public speaker and was invited to several international conferences and business events.



## Act Like You Know: BLM, radical kinship and dance protest (Clap Along!)

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

MiRi Park, Performing Arts - Dance, Cal State Channel Islands, USA.

### Abstract

In my earlier work, I spoke about “imagined affinities” in the globalization of hip hop culture; how dancers around the world felt connected to a shared history through underground networks, travel and D.I.Y. videos that showcased local histories of dance. This work was originally based on research about the historical developments of breaking in the 1990s. With the pandemic, and the most recent reiterations of protests against police brutality in the United States and around the world, I want to update this concept. To do so, I take as a foundation Fred Moten’s recent provocation that white people only care about Black people when they are dancing, a spark to think through how transnational networks of b-boys and b-girls have responded to the Black Lives Matter protests during the pandemic.

With the worldwide pause in live events, dance practitioners took to social media not only to perform in online competitions from their homes, but also to gather and talk about what it means to be Black in international networks of hip hop dance (specifically the original dance of hip hop culture, breaking) where Black people are often the minority, and what it means to be a guest in hip hop culture (as a non-black participant). Just as importantly, as MiRi Park has demonstrated through her online resource of dance in protests, dance has offered up a space of healing and joy, alongside the embodied resistance of being on the street itself. I look to the dance practices in protest that magnify “unlikely resemblances,” and ask how identities built on a hierarchy can be dismantled through radical kinship (Clap along! Act like you know).

**Keywords:** radical kinship, dance protest, underground networks, hip hop culture.

**Mary Fogarty** is currently Associate Professor in the Department of Dance at York University. She is also currently the President of the Canadian Branch of the International Association for the Study of Popular Music (2019-2022) and as the Editor of IASPM Journal. In the past, she was Chair of PoP Moves Americas (2016-2020).

**MiRi Park** is a b-girl, choreographer, performer, producer, scholar and mother based in Thousand Oaks, CA. She spent 15 years living, working and performing in New York City where she learned the art of b-girling and other underground dance forms. Notable performances include the Bessie Award-nominated evening-length piece A Single Ride by choreographer Ephrat Asherie, RENT at the Hollywood Bowl (Dir., Neil Patrick Harris), and the final Broadway tour of RENT (Dir., Michael Greif). She has also worked with choreographers Maura Nguyen Donohue/inmixedcompany, Doug Elkins, Marlies Yearby, Nia Love, Rennie Harris, and actor/producer Kate Rigg. MiRi served as Producer/Curator and Marketing Director at Dance New Amsterdam (formerly Dance Space Center). She later helped launch Columbia University’s Oral History Master’s Program (OHMA) as Program Coordinator, with her MA advisor and OHMA/Columbia Center for Oral History and Research (CCOHR) Director Mary Marshall Clark. MiRi is currently on faculty at Cal State Channel Islands and is the Associate Choreographer of the 20th Anniversary tour RENT. Crews: Fox Force Five, Tru Essencia Cru, Breakin’ In Style.

**See MiRi Park’s dance protest list here:**

[https://docs.google.com/document/u/0/d/1CWZo8w3Z\\_J\\_zSVAVcQNp8q3pnEWN8HSQpPQeAPFiB8Q/mobilebasic](https://docs.google.com/document/u/0/d/1CWZo8w3Z_J_zSVAVcQNp8q3pnEWN8HSQpPQeAPFiB8Q/mobilebasic)

# No future: three stories of precarity and subversive happiness

Michael B MacDonald, Department of Music, Faculty of Fine Arts and Communications, MacEwan University, Canada.

## Abstract

Franco 'Bifo' Berardi, punk philosopher par excellence, argued that the air off 1977 smelled of a new totalitarianism, the end of the 20th century, the end of the future. Since then the effects of neoliberal ideology, sweeping deregulation, liberalization of financial mobility, ecological destruction, global war, and the increased lockdown of human bodies have increased precarity and sped up financialization's marriage to digital automation and exploitation. Spotify CEO Daniel Ek who has a current net worth of 3.8 billion USD, and has said in interviews that "some artists that used to do well in the past may not do well in this future landscape, where you can't record music once every three to four years and think that's going to be enough" (Music Ally July 30, 2020). According to Ek, what artists need to do is consistently engage with multiple online platforms to generate streaming income. I suppose that means constantly keeping up with a demand to engage on all digital platforms until the end of time, or, and more likely, until the speed of online engagement swamps the metabolism of human artists who cannot, or refuse to, keep pace. Artists are reduced to technological functionary, digital serfs, who can look forward to producing floods of content for tech giants. Pleading with digital platforms to prioritize economic fairness is a waste of time because digital financialization has no ethics, no social consciousness, no accountability. The music industry has been a resource extraction industry from the beginning, mining intelligence, creativity, and innovative social semiotic production, converting it into scalable products. Music industries extract capital, short-change artists, neglect the creative communities which nurture and educate artists, and move on. When Tony Blair's government introduced the creative industries, it was to capture economic data and to invest in the administration of creatives, not in the sustainability of a creative society. Artists have been transformed into a cognitariat, but is it only capital that artists produce? This presentation will discuss the films I have been making with DIY musicians in western Canada over the last five years, "John Wort Hannam is a Poor Man", "Unspittable", and "HUNTERS". The goal of my films (links provided) is to understand the contributions these musicians make to communities, to make an argument that to fight precarity we must be focused on the social and cultural contributions that artists make, and as a society be willing to invest in this with a universal basic income. I recognize, as Berardi has argued, "the practice of happiness is subversive when it's collective" (Berardi 2009, 17), and DIY musicians produce just such a subversive happiness, a happiness that will allow us to survive with no future.

**Keywords:** DIY musicians, precarity, cine-ethnomusicology, popular media education.

**John Wort Hannam is a Poor Man:** <https://vimeo.com/193228523>

**Unspittable:** <https://vimeo.com/303789162/aa75954991>

**HUNTERS:** <https://vimeo.com/408115880/31942d8173>

**Michael B MacDonald** is an award-winning filmmaker, cine-ethnomusicologist, and associate professor of music in the MacEwan University Faculty of Fine Arts and Communications in Edmonton, Alberta, Canada. His research areas include the use of digital cinema to study music (cine-ethnomusicology) and focus on methodological issues in screen production research (Batty 2017) and research-creation. He is particularly interested in ethnofiction for its ability to tell stories about musical worlds that are difficult to tell in print.

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

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

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

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

### Abstract

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

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

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<https://www.kismifconference.com/en/> <http://paulaguerra.pt/en/>.

**Ana Oliveira** is PhD student in Urban Studies at Iscte - IUL. She has a degree in Sociology at the University of Porto, having developed a project around the articulation between culture and territory, in the case of Porto downtown. She worked as a researcher at the Institute of Sociology of the University of Porto (IS-UP), in projects developed in the field of Sociology of Culture and Sociology of Music and also in an NGO, in projects related to the young population. She is a researcher at DINAMIA'CET - IUL and IS-UP, developing the PhD project entitled 'Do It Together Again: networks, flows and spaces in the construction of musical careers in the Portuguese indie scene', financed by the Foundation for Science and Technology (SFRH/BD/101849/2014). She has been part of the Executive Committee of the KISMIF Conference since its first edition and integrates the Editorial Committee of the

journal *Todas as Artes. Revista Lusófona de Arte e Cultura* [All The Arts. Lusophone Journal of Art and Culture].

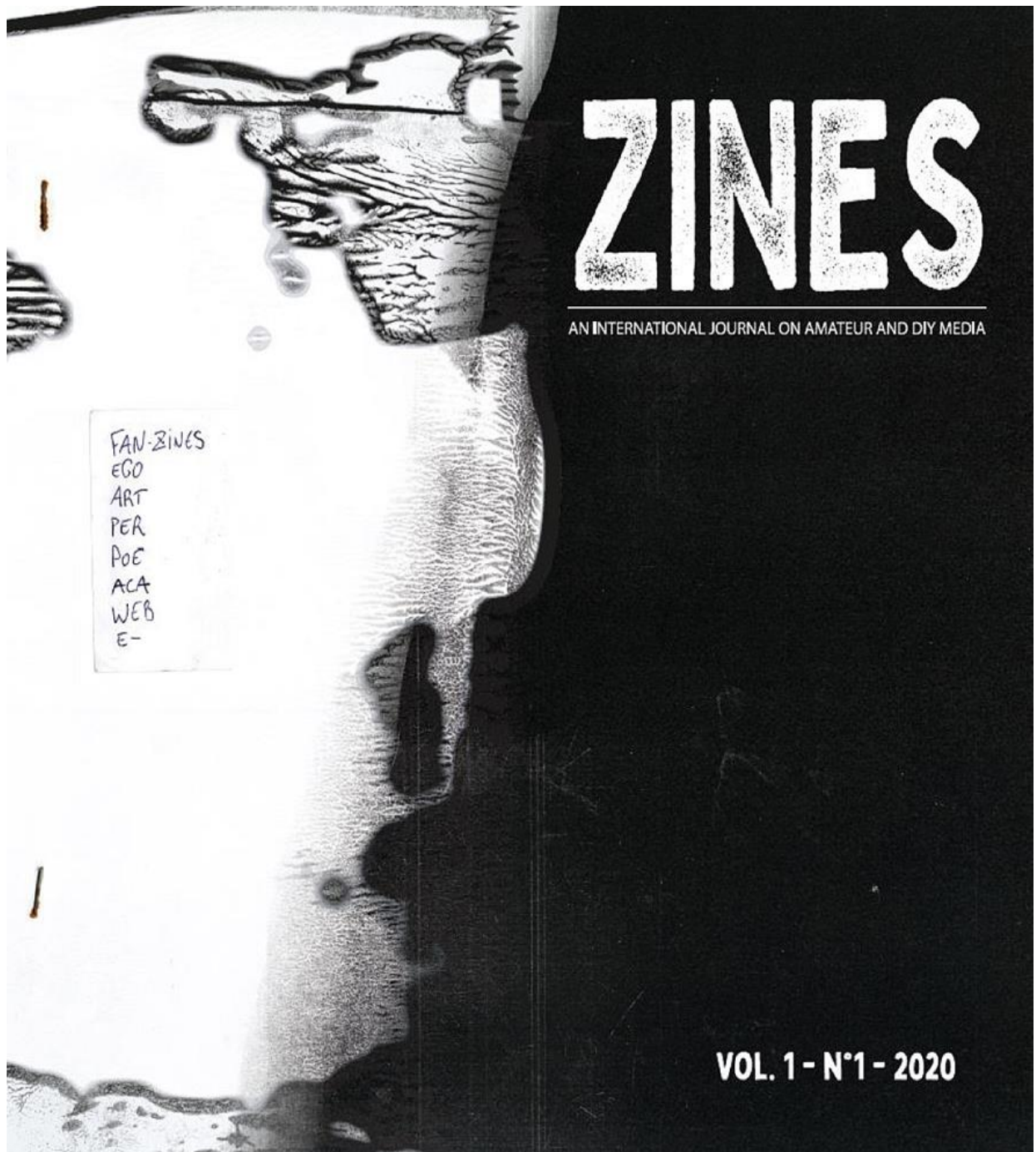
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# ZINES, a new-born international journal on amateur and DIY media

Samuel Etienne, École Pratique des Hautes Études, Université PSL, Laboratoire CHArt, Paris, France.

## Abstract

'ZINES, a new-born international journal on amateur and DIY media.'



On September 1st 2020, a new academic print journal has been launched. It is dedicated to the study of amateur and do-it-yourself publishing, whatever the form is. Fanzines are one of the expressions of the amateur creativity, of the do-it-yourself ethos. These publications were in the form of small mimeographed booklets at the dawn of the 1930s in the United States, they are nowadays in many forms: screen-printed, photocopied, risographed, digitally printed or even exclusively online. ZINES journal wants to explore the ingenuity of amateurs through the publications they design, shape, and publish. They have in common to ignore the rules of art, standards, habits allowing a renewal of means of expression. Often, they come from the working classes or minorities and partly tell their history. ZINES journal hopes to keep the spirit of the fanzines by limiting as much as possible the rules of this journal to the essential: academic in its editorial rigor, not necessarily in its form. ZINES is run by volunteer force and published by Strandflat, a non-for-profit organisation I created in 2014, initially a post-rock record label and now an artzine and book publisher. Therefore, all papers published in ZINES are copyleft and will be released online for free within two years after their printed publication.

**Keywords:** do-it-yourself publishing, ZINES, ZINES journal.

**Samuel Etienne** trained as a geographer/geomorphologist, S. Etienne has now oriented his scientific career toward a science & art dialog. He studies the multiple dimensions of fanzines (amateur media) from the musical sphere to contemporary art, and explores their power of sociabilization in different environments (school, children hospital, jail).

# Using second-generation practice theories to explore subcultural belonging: the case of Goth in Milan in the '80s

Simone Tosoni, Università Cattolica del Sacro Cuore, Italy.

## Abstract

The proposed talk intends to explore the potentialities of so-called second generation practice theories – and in particular, the approach developed by Theodore Schatzki – to account for the experience of subcultural belonging. The point made is that the conceptual triplet of “practice”, “canon” and “enactment” can methodologically help researchers to circumvent the frontal opposition between subcultural approaches (with their emphasis on the internal homogeneity of subcultures and their stress on collective identity) and post-subcultural approaches (with their emphasis on the internal heterogeneity of subcultures and their stress on individual variation). This methodological framework will be probed on the case study of '80s Italian Goth subculture (in Italy known as “Dark”), and will help to show how the experience of subculture belonging presented differences depending on the bundle of practices in which it was enacted. In particular, it was possible to identify three different enactments of goth: the activist enactment; the music club enactment, and the loner enactment of dark, each of them characterized by a common canon, and yet also by specific forms of identity construction and sociality, of stands to political engagement, and even of relationship with urban public space.

**Keywords:** subcultural belonging, Goth in Milan.

## Main References

- “Dark Enactments in Milan: A Practice-Centred Exploration of an Italian Post-Punk Subculture of the '80s.” In *Sociologica* - vol. 13 (3), 2019, pp.27-44.
- Italian Goth Subculture. *Kindred Creatures and Other Dark Enactments in Milan, 1982-1991*. Palgrave 2020 (with Emanuela Zuccalà).

**Simone Tosoni** is associate professor in Sociology of Cultural Processes at Università Cattolica di Milano.

## **'It's called a Virtual Festival? Adapting the EDM Event during the COVID-19 emergency**

Zoe Armour, De Montfort University, Leicester Media School, Faculty of Technology, United Kingdom.

### **Abstract**

This paper examines the economic survival strategies of cancellation and postponement of British EDM brands in response to the Covid-19 emergency. The online presence of EDMC began during the era of Web 1.0 via independent websites and chat rooms. During the current era of Web 2.0 the virtual sphere continues to be a "liminal" space for the socio-interactive experimentation, expansion, transition and transformation of EDMC (Gennep, 1909). I use a "micro-virtual ethnography" to theorise the term 'virtual festival' and illustrate this through three case studies that form part of a larger "multi-sited" ethnographic study of EDMC (Armour, 2018a; Marcus, 1995, Falzon, 2009). First, I address the "super-club" brand called the 'Ministry of Sound' (1991 – present) in partnership with house record label 'Defected' and disco-house event 'Glitterbox' (Pemberton, 1995). Second, is a "protestival" called 'Noisily' (2012 - present) and third, is a newly formed three-week "club culture festival" called 'A Lost Weekend Presents Human Traffic Live' (2020) – (St John, 2008; Armour, 2020). I conclude with a reflection on how the on-going social restrictions have animated the fragility of British EDMC amongst the arts within accelerated capitalism.

**Keywords:** British EDM brands, economic survival strategies of cancellation and postponement, virtual festival.

**Zoe Armour** is completing a PhD in electronic dance music culture at De Montfort University, Leicester. Her recent publications explore sound system culture, the Internet and Ageing. She is a member of the Media Discourse Centre, IASPM, and follows the group for Subcultures, Popular Music and Social Change.



# KISMIF

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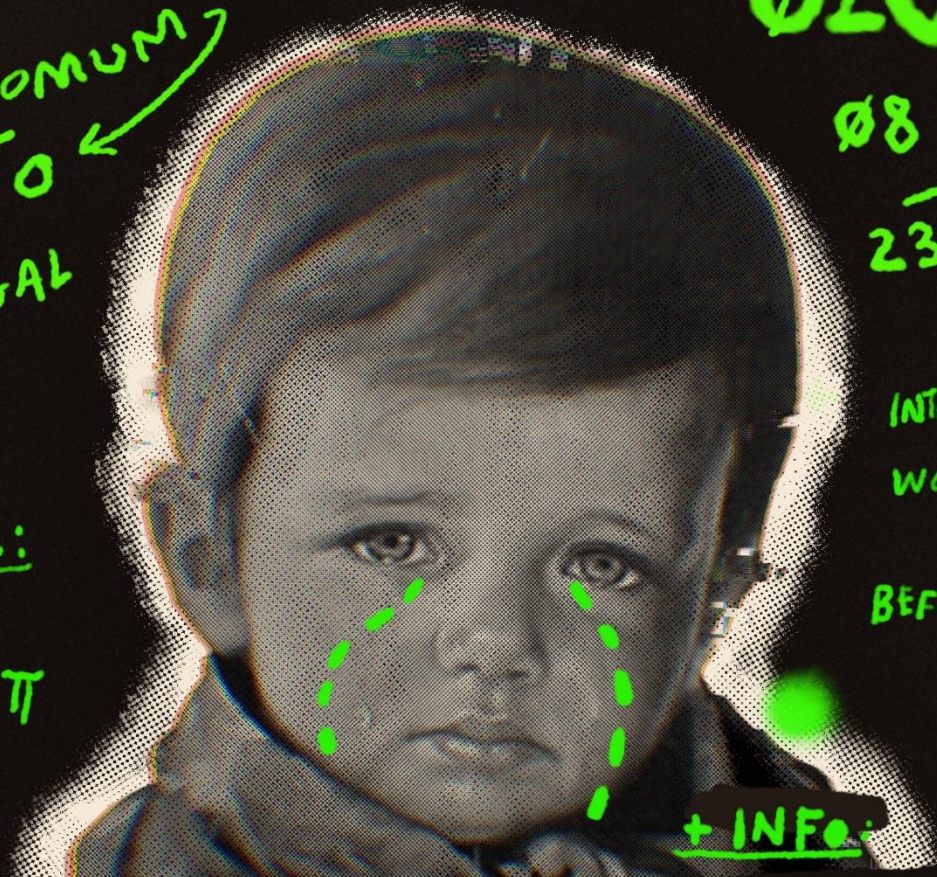
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