Contents

Foreword 3

1. Program overview 5

2. Keynote speakers 7

3. Panel sessions 11

4. Parallel panel sessions 15

5. Abstracts 21

6. Campus and floor plan 86

7. Social events program 88

Acknowledgements 90
Foreword

It is a great pleasure to welcome you to the IASPM Benelux conference **A long way to the top: The production and reception of music in a globalized world**, co-hosted by the Erasmus Research Centre for Media, Communication and Culture (ERMeCC), the Department of Arts and Culture Studies (EUR) and Tilburg School of Humanities (Tilburg University), and partially funded by Vereniging Trustfonds Erasmus Universiteit Rotterdam, celebrating the 30th anniversary of IASPM Benelux.

Once upon a time, a famous rock ‘n’ roll group sang about what it means to play in a music band. In their lyrics they touch upon the role of the music industry (‘getting sold’), the difficulties of a musical career (‘under-paid’ and ‘getting grey’) and music consumption (‘if you wanna be a star’), while celebrating music for music’s sake. As such, this song addresses many issues in the production and reception of popular music in the contemporary globalized world. Yet, recent developments in the field of music have changed the ‘way to the top’, such as governmental policy on music, the rise of new media, and the growing number of music festivals.

This conference brings together scholars from many different countries each with their own perspective to engage in an international exchange of ideas and current research insights about music production and reception.

We hope this conference provides you with novel ideas – new ways to the top – and unexpected collaborations – new partners to ride the academic highways and byways!

Finally, we wish you a pleasant stay in Rotterdam and encourage you to delve into Rotterdam’s lively pop scene – to see some local music acts at the Pop Week or visit the city’s many record stores.

On behalf of IASPM Benelux,

Pauwke Berkers
(head of the organizing committee)
In search of the eternal instant: Fruition and reception of punk and post-punk in late modernity
Paula Guerra (University of Porto, PT), Paula Abreu (University of Coimbra, PT), Tânia Moreira & Rodrigo Almeida (University of Porto, PT)

In the last decade, consumption and fruition of music has suffered tremendous change, both due to economic, symbolic, informational and technologic factors. Being a central theme in Sociology in the last three decades (DeNora, 2007), musical fruition has been, it has been subject to both quantitative (Bourdieu, 1984, 2004,2007), and qualitative (DiMaggio, 1982; DeNora, 2000) methods in its investigations, with the classical studies of it having revealed the role of music as a symbol of social distinction and status. Recently, the deep relations between musical taste and status have shown to be more complex, forcing us to adopt the modulation introduced by the omnivore/univore model. It is also of obvious mention the work produced by the Birmingham Cultural Studies, alongside it’s modern interpretations and updates, especially in it’s contribution to the construction of social identities and all the processes through which meaning was attached to musical work and it’s social appropriation. (Hebdige, 1979; Feixa, 1999; Hall, 2003; Bennett & Peterson, 2004). Acknowledgement of an active relationship between music, identity and locations has been of extreme use to Sociology, because of it’s Foundation in the concept of scene (Bennett & Peterson, 2004; Bennett, 2004ª) as a social construction restricted by networks and patterns of interaction, occurring in a given space-time locus. Thus, the main investigative line here presented is in the analysis and interpretation of the bonding, taste and fruition to and of punk and post-punk musical manifestations in the Portuguese contemporaneity of the last decade, attempting to apply the aforementioned theories.

The main objective of this work is to develop two main investigation lines: the first, attempting to bring light to the impact of societal changes in consumption and fruition of music, making them more fluid, fragmented, eclectic, unattached to industry or classical production, with note to the growing unmediated relationship between artist and consumer; the second one relates with the pioneer possibility to systematize data pertaining to the pop rock universe and its' underground manifestations, giving them visibility, legitimacy, consistency and willingness to deepen the theoretical contributions to other social scenarios than Southern Europe.

This work has implied a multitude of techniques of sociological investigation, amongst which we can refer a survey, direct observation, documental research and analysis, sound and image capture, etc. Thus we’ll display profiles of multiple correspondence of punk and post punk musical fruition, founded on a well achieved inter-technical relation, able to produce simultaneously a systematization of information alongside an advance in the knowing of a very fragmented and nearly invisible reality.

Biographies
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