

CHAMELEON IDENTITY OF ROCK MUSIC. CAREERS, EMPLOYABILITY, AND DIY IN PORTUGAL

IDENTIDADE CAMALEÓNICA DA MÚSICA ROCK. CARREIRAS, EMPREGABILIDADE E DIY EM PORTUGAL

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ABSTRACT: We know that currently, time is liquid and contemporary society is constantly changing. What is new today, tomorrow will cease to be, and it is up to us as a society to develop the ability to adapt to all these transformations that occur at all levels of our social life. In this sense, the recent field of the so-called creative industries has also undergone several transformations, especially with regard to music and the different ways in which it is interpreted and socially perceived by us. If, once, recording a record was the culmination of a lot of effort and hard work of a band or performer, nowadays with the technological evolution there are a lot of artists who can do it without leaving their home. And consequently, these transformations bring with them new ways of making music, as well as new roles for artists. However, will this adaptation to new social, economic, cultural and technological contexts be an easy task? And in what way(s) do musicians or performers experience this need for transition and adaptation? Also in Portugal, artists face all these issues and changes in the music field. So, they need to find strategies that help them to develop a chameleon identity necessary to provide continuity to their professional careers in the contemporary and challenging music industry. In this paper the methodology used is based on a documentary analysis (and consequent categorical content analysis) of different media and authors based on a collection of secondary and primary information - analysis of first-hand interviews.

Keywords: Rock music, Portugal, Careers, DIY.

RESUMO: Sabemos, que atualmente o tempo é líquido e que a sociedade contemporânea está em constante mudança. O que é novo hoje, amanhã deixará de o ser e cabe a nós, como sociedade, desenvolver a capacidade de nos adaptarmos a todas essas transformações, que ocorrem em todos os níveis de nossa vida social. Neste sentido, o campo recente das chamadas indústrias criativas também tem sido alvo de várias transformações, especialmente no que diz respeito à música e às diferentes formas através das quais esta é interpretada e socialmente percebida por nós. Se antes gravar um disco era o culminar de muito esforço e trabalho de uma banda ou intérprete, hoje em dia, com a evolução tecnológica, existem muitos artistas que conseguem fazê-lo sem sair de casa. E, conseqüentemente, essas transformações trazem consigo novas formas de fazer música, bem como novos papéis para os artistas. Porém, será essa adaptação aos novos contextos sociais, económicos, culturais e tecnológicos uma tarefa fácil? E de que forma(s) músicos ou intérpretes vivenciam essa necessidade de transição e adaptação? Também em Portugal, os artistas são confrontados com todas estas questões e transformações no campo musical e procuram encontrar estratégias que os ajudem a desenvolver uma identidade camaleónica necessária para dar continuidade de suas carreiras profissionais na indústria musical contemporânea e desafiadora. Assim, neste artigo, a metodologia utilizada baseia-se na análise documental (e conseqüente análise categórica de conteúdo) de diversos meios de comunicação e autores, a partir de uma recolha de informação secundária e primária - análise de entrevistas em primeira mão.

Palavras-chave: Música rock, Portugal, Carreiras, DIY.

RÉSUMÉ: Nous savons que le temps est actuellement liquide et que la société contemporaine est en constante évolution. Ce qui est nouveau aujourd'hui ne le sera plus demain et c'est à nous, en tant que société, de développer la capacité d'adaptation à toutes ces transformations, qui se produisent à tous les niveaux de notre vie sociale. En ce sens, le domaine récent des industries dites créatives a

également subi plusieurs transformations, notamment en ce qui concerne la musique et les différentes manières dont elle est interprétée et socialement perçue par nous. Si avant l'enregistrement d'un album était l'aboutissement de beaucoup d'efforts et de travail d'un groupe ou d'un interprète, de nos jours, avec l'évolution technologique, de nombreux artistes peuvent le faire sans sortir de chez eux. Et, par conséquent, ces transformations amènent avec elles de nouvelles façons de faire de la musique, ainsi que de nouveaux rôles pour les artistes. Mais cette adaptation aux nouveaux contextes sociaux, économiques, culturels et technologiques sera-t-elle une tâche facile ? Et comment(s) les musiciens ou interprètes vivent ce besoin de transition et d'adaptation ? Toujours au Portugal, les artistes sont confrontés à toutes ces questions et transformations dans le domaine musical et cherchent à trouver des stratégies qui les aident à développer une identité caméléon nécessaire pour poursuivre leur carrière professionnelle dans l'industrie musicale contemporaine et stimulante. Ainsi, dans cet article, la méthodologie utilisée est basée sur l'analyse de documents (et par conséquent l'analyse de contenu catégorique) de différents médias et auteurs, basée sur une collecte d'informations secondaires et primaires - analyse d'entretiens de première main.

Mots-clés: Musique rock, Portugal, Carrières, DIY.

RESUMEN: Sabemos que el tiempo es líquido actualmente y que la sociedad contemporánea está en constante cambio. Lo nuevo hoy ya no lo será mañana y nos corresponde a nosotros, como sociedad, desarrollar la capacidad de adaptación a todas estas transformaciones, que se producen en todos los niveles de nuestra vida social. En este sentido, el campo reciente de las llamadas industrias creativas también ha sufrido varias transformaciones, especialmente en lo que respecta a la música y las diferentes formas en que es interpretada y percibida socialmente por nosotros. Si antes grabar un disco era la culminación de mucho esfuerzo y trabajo de una banda o intérprete, hoy en día, con la evolución tecnológica, son muchos los artistas que pueden hacerlo sin salir de casa. Y, en consecuencia, estas transformaciones traen consigo nuevas formas de hacer música, así como nuevos roles para los artistas. Sin embargo, ¿será esta adaptación a los nuevos contextos sociales, económicos, culturales y tecnológicos una tarea fácil? ¿Y cómo experimentan los músicos o intérpretes esta necesidad de transición y adaptación? También en Portugal, los artistas se enfrentan a todos estos problemas y transformaciones en el campo musical y buscan encontrar estrategias que les ayuden a desarrollar una identidad camaleónica necesaria para continuar sus carreras profesionales en la desafiante y contemporánea industria de la música. Así, en este artículo, la metodología utilizada se basa en el análisis documental (y consecuente análisis de contenido catégorico) de diferentes medios y autores, a partir de una recopilación de información secundaria y primaria - análisis de entrevistas de primera mano.

Palabras-clave: Música rock, Portugal, Carreras, DIY.

1. Introduction

We can admit that the development of social life is a process of continuous growth. The transition of time remains an issue that has intrigued human beings since the very beginning of their existence and, consequently, continues to be the object of constant and profound reflections on the contemporary period. Several authors have contributed to this debate of sociological thinking over time, each one giving a distinct designation to the moment in which we live: postmodernity (Lyotard 1979), late capitalism (Jameson 1991), risk society (Beck, 2011), hypermodernity (Lipovetsky & Charles, 2004), late modernity (Giddens, 1991), liquid modernity (Bauman, 1999) or risk society (Beck, 2011) to name a few. Generally, these authors “[...] try to understand the new cultural and historical conditions that determine the meaning of life, construct subjects, impose new subjectivities and forge meaning” (Ferreira & Santos, 2018: 81). Regardless of the different conceptions, all of them are based on the social individual and his problematization. Or, in other words, “the ideas culminate in the perspective that contemporary individuals are complex, multiple, kaleidoscopic, and direct experimenters of recent transformations” (Ferreira & Santos, 2018: 81).

Clearly, the constant and quick development of current technology eventually intensifies social transformations, highlighting a scenario of collective instability. All these processes of change are visible in the most diverse aspects of social daily life, namely with regard to the accelerated transmission of information. In this sense, “the ever-faster, ever-flowing stream of images, sounds, data, and news flies uninterrupted, ever renewed, toward the next sensation” (Jaeger, 2007: 310). Thus, this instantaneous and incessant multiplication of information results in a society characterized by non-existent geographical boundaries (Rossetti, 2016). And in this way, we live in a period characterized by “[...] a growing globalization trend, forming a living and dynamic process that interferes with our life models, behaviour patterns, languages, leading culture to be in permanent adaptation” (Agostini, 2008: 144).

Currently, the relationship of individuals with time and space has undergone a profound transformation, particularly due to the role of technological evolution (Rossetti, 2016). For Vandenberghe (2014) the world has shrunk, and the barriers have been erased: “Globalization has disfigured world cartography - every place in the world (to varying degrees) has become the centre of a concave plane to which all spatio-temporal coordinates converge” (Guerra, Alves & Souza, 2015: 117). For Geißler, (2002), chronological time is different from the subjective experience that individuals have. Today, there is an intense desire to try to prolong and control the time to the point where individuals have extended the day through artificial lighting, in order to recreate a more homogenized time. Jameson (2006) also reflected on contemporary time speed, which results in a lack of clarity regarding the past and future. As a result of these characteristics, the present tense values the pleasure, the experimental and the enjoyment of the moment (Maffesoli, 2012). Thus, “[...] the advent of modernity increasingly tears out the space of time by fostering relationships among other

'absent', locally distant from any given situation or face-to-face interaction [...]” (Giddens, 1991: 27). As Benjamin (1983) and Giddens (1994) emphasize, this new social architecture tends to determine another form of the individual's perception of the world, enhancing their reflexive capacity, and increasing their ability to articulate the multiplicity of information they have access to.

For Jameson (2006) who reflected in the culture of the image in the contemporary period, the image nowadays provides an excessive experience due to its saturation. Thus, “all elements of social life are now represented by images, and a new reality is configured where there is a bombardment of information that undermines the subject” (Rossetti, 2016: 212). All these transformations eventually have repercussions on the identities of individuals, as well as on their social relationships. The question of identities itself has also been central in the field of sociological thinking and has been moving its perspectives in direction: “the ideal of this world is the efficient individual, focused on productivity and performance, not just at work, but in all aspects of life” (Fortier & Juarez, 2017: 209). As we live in an increasingly mass and consumption-centred societies, this has strong repercussions on the constitution of our social identity. And “the non-adaptation of the individual to this imposed consumerist pattern would in many cases lead to their exclusion and social stigmatization” (Enne, 2006: 13). Within the sociology of culture, all these social, economic and political transformations of recent decades have led, according to Harvey (2000: 7) to the “[...] emergence of more flexible modes of capital accumulation and a new cycle of compression of space-time in the organization of capitalism”. Thus, the productive structures became more flexible, which contributed to a greater circulation of capital and the constitution of travelling capitalism (Guerra, Alves & Souza, 2015). As a result, artistic and cultural creation are embodied in the capitalist logic of product or commodity creation. In other words, “the frantic economic urgency of producing ever-new waves of goods (from clothing to airplanes) with ever-increasing rates of return attributes an increasingly important structural function and an increasingly central position to aesthetic experimentation and innovation (Jameson, 1991: 4-5).

Basically, for Jameson (1991) the contemporary period is marked by a superficial culture, which values the image and the simulacrum and devalues the historicity. The strong presence of technologies ends up serving as a privileged instrument for the dissemination of cultural products, products that involve fewer and fewer feelings of affection on the part of the individuals who create and consume them. In this scenario of fragmentation and flexibility, “everything seems to fade, to liquefy, to lose consistency” (Guerra, Alves & Souza, 2015: 119). In fact,

Postmodern culture is not metaphysical: it is an expression of time and place metamorphosed into a denial of time and place (above all, by its compression, its indifference to historicity and its exaltation of discontinuities and ornament) (Guerra, Alves & Souza, 2015: 119).

Thus, the relationship between globalization and culture is plural, leading to a weakening of classifications of cultural forms and modalities. This is because “artistic classification systems are becoming more differentiated and less hierarchical, and weaker and less universal classifications” (DiMaggio, 1987: 452). We are thus facing a scenario of reproduction and cultural circulation that promotes a growing unfolding of cultural genres in various ways, providing different experiences and experiences to individual consumers. For Janssen, Verboord & Kuipers (2011) the most salient change in the cultural classification systems of Western societies concerns the decline of traditional cultural hierarchies and the lower propensity of cultural producers and consumers to define tight hierarchical distinctions. Individualization processes have thus contributed to individuals being “[...] increasingly obliged to choose individually and to show individual 'authenticity' in the expression of taste, resulting in a fragmentation of taste cultures and styles of life” (Janssen, Verboord & Kuipers, 2011: 141). Within this environment of late modernity, all these social and technological transformations also took place in the field of culture and within this in the subject of music. As a result of these rapid and constant changes, the field of creative industries and popular music had been permanently reorganized to meet the new challenges that contemporary society imposes on us. In this sense, we consider it crucial to reflect on how musicians and the record industry itself within rock music have been adapting to new contemporary challenges.

2. Make music today: changes and challenges

Over the years, the way we listen and make music has changed dramatically, and the industry has become notoriously unpredictable (Hracs, 2012; Scott, 1999) and “the recording industry is entering a time of transition and technological conflict” (Stein & Evans, 2009). As technology has evolved, the business models and business strategies of traditional players in the music landscape have changed significantly. The first major transformation took place with the advent of television, which for the first time made it possible to bring to the public the combination of sound and movement: “with the flow of moving images and sounds in sync, cinema and television were among the most popular forms of media entertainment in the twentieth century” (Holt, 2011: 50). Due to its social importance, television assumed a prominent role in the popularization of music after its emergence and consolidation (Bronfenbrenner, 1970; Wright & Huston, 1983). With the emergence of video clips and the spread of cable television channels, a boom in the music industry eventually spawned (Aufderheide, 1986). It is in this scenario of growing enthusiasm that MTV - Music Television is born, which came to play a key role in the ensuing broadcast and dissemination of music. And it was a huge challenge in the 1980s for musicians and industry professionals, who now had to start investing heavily in video clips, in particular, by hiring agencies or audio-visual producers.

As we may know, the music industry has been marked by a discontinuous course, taking into account the adversities that arise permanently. In this context, “the Chameleon identity of rock music. Careers, employability, and DIY in Portugal ■ Ana Martins [75]

introduction of the Compact Disc (CD) initiates the transition from an analogue to a digital environment in the music industry” (Lampel, Bhalla & Jha, 2008: 7). In addition to the collapse of the album in favour of the single provided by the music video and MTV, the vinyl record as the concept album’s preferred format has been losing commercial momentum (Valencia, 2008). Although a challenge for the music industry, this change was very positive for music fans as it became easier to get CDs to play at home (Lampel, Bhalla & Jha, 2008). However, this technological breakthrough also opened the door to music piracy, which is rooted in the recording of home-made cassettes from CDs. Later, the digital technology backed by the boost of the Internet is the latest challenge and had immediate and profound effects when it comes to music from composition to production, manufacturing, distribution, and then retail. As Hughes and Lang (2003: 180) suggest, “digital technology changes everything: the way music sounds, the way it's created, produced and recorded, the way it's distributed and the ways it's used or consumed”. With the move to MP3 format, the Internet enabled a music revolution: it was now possible to store a large amount of music on one device and, it became extremely easy to purchase and share music files. Accordingly, “MP3, which stands for Motion Picture Experts Group-1 Audio Layer 3, allows users to make near perfect quality copies while simultaneously facilitating the use of the Internet as a marketplace for illegal products” (Cross, 1999: 2). However, once again, these developments have brought a huge concern about piracy: “in fact, this platform “[...] allowed users to download and share music without compensating the recognized rights holders” (Wikström, 2014: 9). Despite these legal threats, it is undeniable that the Internet today plays a key tool in the career of artists, particularly in the promotion and large-scale dissemination of their work:

The Internet, as a medium without geographical constraints and as an extremely powerful advertising tool, enabled them to potentially reach a wider audience, by using it as a means to gain the exposure they lacked by the ‘traditional’ media [...] Evidently, it is possible that not all artists have had a benefit from the Internet” (Patokos, 2008: 241).

Traditionally, the music industry has invested heavily in advertising and promoting new artists and/or products. However, through the Internet and online advertising options such as the possibilities for increasing demand and consumption are enormous, and it enables users to discover and buy new music and artists faster, easier and in a more flexible way (Styvén, 2007). Therefore, an evolution of online music distribution has become unsurpassed with a bet from major online publishers, after recognizing the importance of this support for consumers and the need to offer legal options for them (Janssens, Daele & Beken, 2009). However, they suggest that exposure to music piracy really did play an important role in promoting record labels, as it is allowed to embrace emerging new technologies, get on the Internet, create richer, more feature-rich websites, and experiment with digital distribution (Easley et al, 2003). According to Easley (2005: 165) the main challenges for publishers are:

First, there is the loss of value for their existing economies of scale for production of the physical products, the CD's themselves. Even in electronic format, there is a loss of control of the format, with many efforts to establish copy-protected formats failing to attract the critical mass of users necessary to attract device makers. Then there is the threat to their existing distribution channels and control of those channels. Channel control was one of the issues in the settlement of the price fixing lawsuit mentioned above, where the labels allegedly went too far in exerting control over pricing via distribution channel agreements.

In fact, all these transformations have compromised the way we make music, and how it is currently consumed. Thus, record labels no longer have full control over an artist's image (Sen, 2010), and musicians today are increasingly responsible for managing their own careers. In other words, "artists are in control of their own careers for the first time since the role of record labels is being questioned by new technologies, which significantly reduced the cost of production and distribution (Kusek in Valencia, 2008: 65). It is in this environment of late modernity that DIY ethics has gained new importance. According to Baker & Huber (2013), the DIY ethic has long been present in popular music, since the punk and post-punk cultures. Following a DIY path, artists have become increasingly independent of record labels and more specialized in different fields such as music production, marketing, or logistics. As Bennett and Peterson (2004: 5) point out, "this scene-supporting industry is largely the domain of small collectives, fans turned entrepreneurs, and volunteer labour". At the tail of DIY ethics, independent labels also emerged with a pro-alternative philosophy and opposed to the capitalist ideals mostly oriented to record albums for tours. Nowadays, "a musical band that is in demand can grow their revenues from live music by increasing the number of concerts and raising the ticket prices" (Wikström, 2014: 12). This idea meets Frith's (1986) perspective when he tells us that technology is a prerequisite for authenticity and not an enemy. In this context, some bands have even completely disbanded record labels, choosing not to have any contracts. At this time, independent music production has become the most significant production model (Hracs 2012).

Within the new sharing and streaming services, many musicians have been focusing on providing free music and videos to their fans. As examples, "British rockers like the Arctic Monkeys and Lilly Allen have built a huge fan base by making their music available on MySpace where bands can post entire songs and video clips" (Sen, 2010: 18). Social networks have played a very important role for musicians today, because besides allowing more effective dissemination of their work and concerts, it also allows a much closer relationship with their fans. As a result, "meanwhile, consumers are increasingly invested in loops of feedback, commentary, and customization in the digital spaces of new music media, from music blogs to cell phone clips" (Prior, 2008: 399). Moreover, the closeness possibilities that social networks allow also fruitful when it comes to cooperation between musicians and bands and the creation of new musical projects: "the motivations behind the

collaboration, behind the goal of wider pop success at a national and international level go beyond the base desire for financial comfort and the competitive desire to beat all rivals” (Hesmondhalgh, 1999: 53). In this sense, the challenges regarding how the music industry works today are immense. The role of musicians today is very diverse, and it’s not just about playing and singing any more. For this reason, we talk about chameleon identities of contemporary musicians due to the multiplicity of functions they adopt. In order to show this scenario in Portugal, it was important to focus on a qualitative approach to use a collection of secondary and primary information, particularly from first-hand interviews to Portuguese rock actors. These face-to-face in-depth interviews were conducted in the context of my PhD research about consumption and stereotypes in Portuguese rock music. In addition to in-depth interviews, other qualitative indirect data sources such as document analysis of the topics of this article.

3. Chameleon identities in Portuguese rock music

As Becker (1982) and Faulkner (1983) have shown, the art worlds represent by a considerable surplus of workers. Accordingly, in this scenario of contemporary uncertainty it is not easy for individuals to achieve stable and comfortable careers, and “cultural workers report strong feelings of stress regarding their job and career uncertainty” (Frenette, 2013: 369). As a result, cultural and creative workers often organize their career paths around their professional field rather than the company, or in other words, now is the individual that takes the lead and not the firm:

For virtually all those involved, the locus of the career is now the field and not the current employer, and, as in contemporary team sports, players work very hard for their employer not so much out of long-term loyalty to the team but to ensure and enhance their own career prospects in the field at large (Peterson & Anand, 2002: 272).

Also in Portugal, the evolutions in the music industry led to changes in career management, in toward to a DIY logic. Since music is a unifying set of activities understood as a cluster of interrelated traded and untraded activities (Becker, 1982; Leadbeater & Oakley, 1999; Menger, 1999) it is important to analyse the multiple ways in which creative workers, namely musicians, have been developing their work independently. According to Bernardo and Martins (2014) within the context of the music industry the term 'independent' or 'indie' is applied to agents with no ties to a major record corporation. This kind of freelance logic has consequences not only in the way musicians and other professionals produce music, but also in the way they live their daily lives (Guerra & Oliveira, 2016). Therefore, these musicians today simultaneously adopt different and complementary roles — the role of musicians, producers, designers, and promoters, for example — generating intersections between various artistic and creative subsectors, as well as questioning boundaries between the professional and amateur (Hennion, Maisonneuve, & Gomart, 2000).

I also have some music projects, but the development of the record industry itself has gone around a lot, which made me rethink what it is like to make a record today. Because I don't play live, the record only makes sense to me if someone picks it up. So I'm still not sure how I'm going to do this... (I40).

Right now, I have a solo career, which I started in 2012 at a time when the music industry and market were very different. And so I've been a little doing some digital editing, vinyl editing as well and always trying to be a bit more alternative to what the mainstream industry offers (I19).

Nowadays, having a contract with a record label is not so relevant anymore, as musicians are increasingly able to produce and distribute their own material, as well as material of other musicians. It was one of the main important changes that happened in the Portuguese music industry, because for the first time musicians began to engage into new professional roles. And also they began to know the true reality of what it is to record an album. Some of them even created their own indie labels:

[...] my own little independent record label, which is very important also in my way of seeing music. Because seeing music from the musician's point of view is one thing, seeing music from the perspective of the music executive/professional industry/label is another (I4).

Rock music today, I think, is important, but any kind of music is important. And in the Portuguese landscape there are many things being done and there is more and more independent music promoting the artists themselves and not just the major record labels anymore (I23).

In the present reality, the DIY ethics the work is not lonely, there is a strong collaborative practice between musicians and between musicians and other creative professionals. In other words, cultural workers emphasize the importance of strong networks at all stages of their careers. As Oliveira and Guerra (2016) suggest, being independent or doing things in an independently is related to the demand for autonomy and freedom to be creative, but it doesn't necessarily mean do it alone. That's why in the Portuguese music field, musicians work with each other and have various musical and even other kinds of projects:

I am starting a new project with Samuel Uria, which is still more or less secret. We are starting a new album with *C/ã* and a rehearsal process with the *Best Youth* to make the whole tour of this album. In addition, I have daily co-working management with my girlfriend (I45).

Collaborating with all the guests we have ever had, with each one of them it was really remarkable (I23).

As they took the lead in producing, recording and distributing their own musical material, musicians also began to do this kind of work for other musicians within this collaborative logic. Much of this work is done in home-developed studios. This fact meets Leyshon (2009) thought about the introduction of digital technologies and the decrease of production costs, which leads the independent artists to make extensive Chameleon identity of rock music. Careers, employability, and DIY in Portugal ■ Ana Martins [79]

use of home studios for production, and of digital networked media for dissemination and promotion.

At this moment I have been doing solo concerts, I have edited two solo albums; I have the Mira Mar project with Frankie Chavez, which will be published soon; I have the Electric Guitar and Bass Orchestra, which is a project that is slowly happening; I teach; I have worked a lot with theatre and contemporary dance; and right now, I have Rui David's album production (I46).

And suddenly, when I found myself, I was in Spain producing and later playing with the group (I24).

However, all these fast and constant technological transformations also result in a fear shared by some professionals in this field, particularly regarding the role of social networks in opposition to the alternative ideal of rock music. This means that some musicians fear that the purpose and power of rebellion of rock music in the face of certain social realities could be lost in this new model.

Today, people actually send messages on Facebook and there is nothing that cannot be said in a mobile message, which a song used to say. It is amazing the brutal change of things, and in that sense, music has also resented a little and lost some importance. But it is part of technological and sociological evolution (I40).

Then, it was this growth, because rock music began to distort its evolution a bit, since all these new technologies come in, which makes the creation of music a lot easier. But somehow, it is no longer that age of innocence and rock music became not just more consumed, but considered a utilitarian thing, rather than a creative form that allowed people to appreciate as an art (I14).

Although, these evolutions in music industry and rock music genre are inevitable in this scenario of late modernity. Therefore, these new ways of listening and doing rock music must be accepted as part of social evolution. This is not to say that rock music has lost all its purpose; rather, the way we make rock music today has evolved along with the evolution of society as a whole.

Rock music has to do first and foremost with an introduction of: a new language, new forms of communication, new ways of life, new fashions, a new organization of society, new creative impulses, all of which is triggered by the so-called rock culture (I14).

Rock music has disintegrated into many other expressions, and also follows technology itself. It is a kind of dematerialization of things (I40).

4. Concluding remarks

Independent music production has evolved from a niche market position to a mainstream model (Hracs 2012). In the run-up to the digital revolution, independent production was very limited and yet required too many costs and skilled production

and distribution professionals, especially for tours. However, with the emergence and consolidation of the digital revolution, production costs have fallen considerably, as it has become increasingly accessible and common to create home studios. Thus, “independent artists are now making extensive use of home studios for production and of digital networked media for global dissemination and promotion” (Bernardo & Martins, 2014: 10). It is undeniable that this DIY approach in contemporary popular music, particularly in rock music, requires the acquisition of multiple skills such as musicianship, performance, technical, through to business aspects. But this new model of independence in the music industry gives greater control over musicians' material, resulting in greater autonomy and creativity. They no longer feel bound by third-party contracts and impositions, and can develop their music the way they want.

This new approach to work also allows musicians to focus on fans, by sharing their music and projects online (via social networks or other sharing platforms), which allow them to increase their music fan base. According to Young and Collins (2010), musicians are increasingly concerned about the direct engagement with their audiences, and are increasingly aware of the resources available to build this bond, especially through the role of new technologies. So,

in this sense, digital networked media provides not only effective functional elements, but also cues about their importance and the possible ways for its target audiences to interact with in order to fulfil their needs (Bernardo & Martins, 2014: 13).

In a way, this idea converges with the thought that digital media and networks can be seen today as means of production that are available to everyone (Winter, 2012). This author suggests that social networks are essential to the success of any music project, both in the context of a record label and in an independent approach focused on online (Winter, 2012). Valadares (2011) also emphasizes the role of online in developing the careers of independent musicians, identifying production, promotion, and distribution as key areas where digital network media is having a significant impact. In addition to production and distribution, Portuguese rock musicians today also assume the role of managing their own careers. And the Internet offers a number of applications that allow them to optimize this type of work and do it in a collaborative environment (Bernardo & Martins, 2014). Here, an important and recent phenomenon that it should be pointed out is crowdfunding, which is an alternative and independent funding model. According to these authors, “in a crowdfunding campaign, promoters request funding from a multitude of individuals through an online platform, usually in return for rewards, such as future products or personalized gifts” (Bernardo & Martins, 2014: 16).

As we can see, DIY logic based on the potential of the Internet and digital technologies allows for the development of careers in an increasingly autonomous way. All this evolution and revolution must be considered as a challenge, but also as an important step in the empowerment of musicians in their work. It is from this point

of view that Portuguese rock musicians must develop their musical trajectories, which in a way affirms their original ideology of independence from the dominant market.

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