

THE USE AND ABUSE OF MUSIC

Criminal Records



Eleanor Petérs

EMERALD STUDIES IN
ALTERNATIVITY AND
MARGINALIZATION

THE USE AND ABUSE OF MUSIC

EMERALD STUDIES IN ALTERNATIVITY AND MARGINALIZATION

Series Editors: Samantha Holland, Leeds Beckett University, UK and Karl Spracklen, Leeds Beckett University, UK

There is growing interest in work on transgression, liminality and sub-cultural capital within cultural studies, sociology and the social sciences more broadly. However, there is a lack of understanding of the problem of alternativity: what it means to be alternative in culture and society in modernity. What 'alternative' looks like is often left unexplored. The alternative is either assumed un-problematically, or stands in for some other form of social and cultural exclusion.

Alternativity delineates those spaces, scenes, sub-cultures, objects and practices in modern society that are actively designed to be counter or resistive to mainstream popular culture. Alternativity is associated with marginalization, both actively pursued by individuals, and imposed on individuals and sub-cultures. Alternativity was originally represented and constructed through acts of transgression and through shared sub-cultural capital. In contemporary society, alternative music scenes such as heavy metal, goth and punk have spread around the world; and alternative fashions and embodiment practices are now adopted by footballers and fashion models. The nature of alternativity as a communicative lifeworld is now questioned in an age of globalisation and hyper-commodification.

This book series provides a stimulus to new research and new theorising on alternativity and marginalisation.

It provides a focus for scholars interested in sociological and cultural research that expands our understanding of the ontological status of spaces, scenes, sub-cultures, objects and practices defined as alternative, liminal or transgressive. In turn, the book series enables scholars to theorise about the status of the alternative in contemporary culture and society.

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Emerald Publishing Limited
Howard House, Wagon Lane, Bingley BD16 1WA, UK

First edition 2019

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British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

ISBN: 978-1-78769-002-8 (Paperback)

ISBN: 978-1-78756-999-7 (E-ISBN)

ISBN: 978-1-78769-001-1 (Epub)



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INVESTOR IN PEOPLE

*To Liam, thanks for your love, support and tolerance of
dodgy heavy metal*

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ACKNOWLEDGEMENTS

All the members of the Department of Law and Criminology have been supportive of me while I was writing this book, but I especially need to thank head of department, Professor Franco Rizzuto for his interest in my work, to Professor Andrew Millie, who encouraged me throughout and special thanks to Dr Alana Barton and Dr Howard Davis for their insightful contributions to my thinking around the issues in this book. Thanks to Dr Clare Kinsella for her friendship, encouragement and help with this book, to Michael Cawley for being a good mate and taking the research methods module for me and Dr Helen Baker for being a good friend and cheerleader. Thanks to 'the bad cop to my bad cop', Julie T. Davies, to my animal loving friends and colleagues Dr Helen Elfleet, Anita Hobson, Dr Agnieszka Martynowicz (may we never run out of dogs and cats to fuss), to Barbara Houghton, Grace Robinson and Linda Williams for all their support. I also want to thank past and present students of the module Justice, Rights and the State for their contributions to the sessions on music and rights; I hope you've forgiven me for playing Drowning Pool's *Bodies* at high volume!

Thanks to Sophie Darling, Philippa Grand and Rajachitra at Emerald for their help and encouragement and to the Series Editors of *Emerald Studies in Alternativity and Marginalization*, Samantha Holland and Karl Spracklen, for their feedback and support. I would also like to thank two anonymous referees for their helpful comments.

My family and friends have also played their part. Thanks to Liam, for his encouragement and proofreading skills, and to our brilliant daughters, Caitlin and Roisin, for all their love and patience while I was writing this and to my lovely mother-in-law, Deirdre. Thanks to my friends for the support, encouragement, childcare and not complaining about my absence; Carol, Clare, Claire, Laura and Rose. My late parents influenced my interest in music in different ways, Mom with her hard rock and Dad with his easy listening, so I hope Don is humming along with the Rat Pack and Henzie is hanging with Jim and Jimi.