

Music and song's political dimension within the Global South: an initial approach through the Chilean contemporary activist ecosystem of resistance.

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The political dimension of music and song has most of the time been studied through a mass media approach that bears already a North-South direction tendency (Golding & Harris, 1997) which reinforces the flow of information in that direction, missing out other aspects that, although representative of local communities, are not depicted or poses contradiction when interpreting local culture thus raising inadequate cultural, identity and globalization questions. Through the aesthetization of communication (Parret, 1993), we may depart from the previously mentioned perspective, considering communication not as a tool to win the finite strategic game of society but rather to understand the mechanism of subjective and intersubjective understanding of those that prefer to play the infinite game in community. In this sense, the *sensus communis* is built upon networks of affection, main dimension of aesthetics, since it is the constant search for happiness that creates a common understanding of life, thus a way of being-with-others in a community of building, especially when it becomes the only way for both resistance and existence (Guerra, 2020). Taking the Chilean activist underground scenes as a first approach, the results obtained through categorial content analysis of semi-directive interviews held with the social agents suggest that most of the interviewees that expressed an engaged citizenship level value through collective engagement had as their everyday soundtrack, or at least held an important time and space in their lives, music and songs comprising the New Chilean Rock genre (Canales, 2017), while the Chilean New Song movement (Carrasco, Bendrup & Urribarrí, 2022) was more often mentioned by interviewees with a duty-based citizenship level value. Furthermore, the more reflective effect that those politpursuit inspired songs have on the social agents is still present but as a symbolic anthem that represents a significative moment, where the search and pursuit of alternative career paths and lifestyles, particularly bounded to DIY ethos, became a real possibility. At the Chilean 2019 social uprising, the communicational impact of these underground networks based on DIY culture (Guerra & Bennett, 2020) was considered relevant since it addresses both personal and socio-economic issues effectively, through the construction of alternatives that helped configure the social fabric of their territories. The actual impact of the political dimension, focused on its communicational effectiveness, will be addressed through the Chilean activist ecosystems of resistance, setting a starting point, the configuration of Chilean underground music scenes from the Chilean New Song to the Chilean New Rock genre and how these protest songs relate with the subjectivities and intersubjectivities within Chile's contemporary artistic underground scenes bounded to DIY ethos activisms.

Keywords: de-industrialization, protest songs, political communication, DIY ethos, Global South

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