

Propositions to accompany the PhD thesis

Authenticity Revisited

**The production, distribution, and consumption of independent folk music in the Netherlands
(1993-present)**

by Niels van Poecke

1. Folk music rose to the surface of the global music industry after the advent of Web 2.0 in the mid-2000s, which, like folk music itself, adheres to ethics and aesthetics of participation. (*this PhD thesis*)
2. Although authenticity is in the eye of the beholder, a typically romanticist construction of *social authenticity*, revolving around democratic values of inclusiveness, openness, and egalitarianism, should be associated with the cultural elites in western societies. (*this PhD thesis*)
3. The revival of folk music at the turn of the new millennium is part and parcel of the shift from snobbism to cultural omnivorousness as a marker of high-status in western societies; it represents a strategy of a generation of highly-educated consumers born in the heydays of postmodernity who aim to purify – or gentrify – popular culture. (*this PhD thesis*)
4. Rather than being a trend of a so-called ‘post-Bourdieu’ era, cultural omnivorousness is part of an ongoing historical narrative of a Kantian aesthetics emphasizing the disinterested nature of artistic evaluation; as an aesthetic ideology rooted in European Romanticism it resonates in the discourse of contemporary indie-folk. (*this PhD thesis*)
5. The current folk revival should not be seen as a symptom of ‘retromania’ (Simon Reynolds); rather than being a *rejection* of postmodernism by naively reviving a pre-modern past, it offers a metamodernist *revision* of postmodernism by responding to irony, flatness and self-reflexivity and by returning to celebrations of depth, affect and historicity. (*this PhD thesis*)
6. The emergence of a participatory or network society not only affords but also constrains practices of self-organization, since self-organized activities oftentimes revolve around the networks of individuals who, on the one hand, score high on cultural and social capital but who, on the other hand, are continuously subjected to occupational and geographical mobility.
7. A participatory society is only beneficial for those who are granted the rights to participate.
8. Arguing that metamodernism is the dominant cultural logic of contemporary modernity implies that it is constructed by a dominant social group in western society.
9. For affect in music to have a certain social effect, songs should use a more ‘open’ form of language, inviting the reader to participate in the construction of meaning, producing multivocality rather than teleology.
10. University education is strongly organized along the borders of scientific disciplines; for academic education to have a certain social impact, it should be interdisciplinary and about applying knowledge to current and future issues in society.
11. Black is all colors at once. (*Bill Callahan*)