This chapter on fandom looks at the development of the notion of ‘post-subculture’ and the effect on studies of fandom, especially football fandom, its use has had, and might have in the future. Debates about what John Hughson has referred to as the ‘end of subculture’ (Bennett and Kahn-Harris, 2004; Huq, 2006; Hughson, 2008; Redhead, 2008b; Bennett, 2011;) have persisted for a decade frequently spawning intriguing, even aggressive (King, 2002), arguments between participants and involving some pertinent critique of the original use of post-subculture and subculture as terms to employ in the cultural study of fandom and ‘subcultural style’ (Hebdige, 1979), in popular music, sport and fashion, and in football fans’ place in culture and society more generally (Armstrong and Testa, 2010). These arguments, of course, go back a long way into the twentieth century, as Shane Blackman (2005) has pointed out at least until the Chicago school of the 1920s, but they have ‘accelerated’ sharply in the early years of the twenty-first century as, in football fandom studies, notions of new ‘consumer fans’ (King, 2002) have vied with concepts of ‘carnival fans’ (Pearson, 2012). The notion of postmodern tribe, or ‘neo-tribe’, deriving from the work of Michel Maffesoli (Bennett, 2005), has also received considerable discussion in the context of football and its fan communities as has the idea of liquid fandom inspired by the work of Zygmunt Bauman (Blackshaw and Crabbe, 2004; Dixon, 2012). I want to assess here some elements of these debates and critique the possibilities of deploying post-subculture as an idea in the context of disciplines like critical criminology (DeKeseredy and Dragiewicz, 2011) and cultural studies (Turner, G., 2012) and their various interdisciplinary developments, especially in the area of fandom and football culture.

Let us first look at a concrete example of where the study of ‘post-subcultural’ practices (Winge, 2012) among football fans might seem to pay dividends.

Justice for the 96?

I want to consider in this context some aspects of the ‘Justice for the 96’ fan campaigns, surrounding some of the fans of Liverpool FC protesting at the travesty perpetrated at Hillsborough, Sheffield Wednesday’s ground, at an FA Cup Semi-Final against Nottingham Forest in April 1989 when 96 Liverpool fans died and 700 were injured. The protests have
subsequently continued against the unholy trinity of government, media and police practice in a cover-up about the disaster during the 23 years since the tragedy. Anfield Road, or ‘Annie Road’ (Allt, 2005), is the opposite ‘end’ to Liverpool’s Kop at their internationally famous football stadium, Anfield. The sign ‘This Is Anfield’ hangs above the inside tunnel where players of both sides gather to enter the pitch. The ‘fields of Anfield Road’ is a mythical concept but has, through post-subculturalists at the match, found its way into a terrace chant which has even displaced ‘You’ll Never Walk Alone’ as the main terrace chant in Liverpool FC football history folklore. It was also released into the global popular music marketplace as a professional recording in 2009 on the twentieth anniversary of what in shorthand has become known as ‘Hillsborough’. The track ‘The Fields of Anfield Road’ by the Liverpool Collective and Kop Choir has joined the long list of football and music crossovers (Redhead, 1987, 1991a, 1991b). There is, here, the dangers of a place in the history of musical disasters starting with ‘Back Home’ and ‘Blue Is the Colour’ in the 1970s. However, there is no need to worry. ‘The Fields of Anfield Road’ is a successful crossover on every level: aesthetic, musical, political and post-subcultural – it led on to the commercially much more successful ‘He Ain’t Heavy, He’s My Brother’ Hollies cover by some of the same personnel (with the addition of the likes of Robbie Williams) for the same cause in 2012. Released in April 2009 in order to (almost) coincide with the 15 April anniversary date of Hillsborough, ‘The Fields of Anfield Road’ is anthemic in ways that are rare in popular culture. It evokes, brilliantly, the sense of mournful injustice, and indeed mourning, felt by fans at the disaster at the Leppings Lane end of Sheffield Wednesday’s ground in which 96 Liverpool fans needlessly lost their lives, and hundreds more were injured. I personally remember sitting in the Leppings Lane in 1996, watching Sheffield Wednesday play Blackburn Rovers in the English Premier League, chilled to the soul by Hillsborough’s memories. Listening to ‘The Fields of Anfield Road’ for the first time brought it all back. ‘The Fields of Anfield Road’ managed at the time of its release in 2009 to get into the full 24/7 media glare around the world, partly because of the association with the ‘live’ service held at Anfield. It complemented the devastating third edition of the investigative criminology book Hillsborough: The Truth by Phil Scraton (2009), which rigorously uncovered the whole horrendous injustice done, especially by police forces in the UK. Scraton, as Professor of Criminology at Queen’s University Belfast, went on to be a member of the Hillsborough Independent Panel which released its report in September 2012. Scraton, in an atmosphere of near constant threats of judicial review by parts of the football and political establishment, wrote most of the 400-page report himself. The ‘Justice for the 96’ effect was everywhere at matches played in the immediate aftermath of the report’s release as clubs joyously celebrated the verdict for ‘the football community’ and home and away fans chanted ‘Justice for the 96’ with Twitter awash with # jft96!

The terrace chant ‘The Fields of Anfield Road’ grew organically. For some years Liverpool fans, home and away, had been singing two verses of ‘The Fields of Anfield Road’, itself post-subculturally lifted and adapted from another song ‘The Fields of Athenry’, as a normal day out at the match. In memory of the 96 fans, a third verse was composed to coincide with the twentieth anniversary and was a key part of the song actually recorded and released. The words of the third verse:

Beside The Hillsborough Flame
I Heard A Kopite Mourning
Why So Many Taken On That Day?
Justice Has Never Been Done
on the released track are sung by Peter Hooton of the Farm (the first two lines) and John Power from Cast. Power also sang the first two verses of the track with a backing group of vocalists which included Phil Thompson, Howard Gayle and other ex-Liverpool footballers. It is a haunting and moving anthem, as well as being a fine melody, and, moreover, pregnant with possibilities for a politics based on the ‘Justice for the 96’ slogan. Hooton himself said he wanted it to be ‘organic’, like ‘Give Peace a Chance’ and sounding as if it came out of a ‘folk club’. All aims were achieved. Over 30,000 attending the annual memorial service held at Anfield (broadcast live on 24-hour-news channels) on 15 April 2009, sang it with gusto when it was played over the sound system at the conclusion of the 90-minute event. Even though it was available to download from iTunes the CD was the iconic commodity that was really in demand and HMV and other shops such as Tesco simply could not cope with the unexpected consumer spring craze. There were the usual Facebook-inspired campaigns to get the song to number 1 in the pop charts and even allegations of bulk buying at some shops. Politics and music are often said not to mix. But the then Labour government Secretary of State for Culture, Media and Sport (and lifelong Everton fan) Andy Burnham was left in no doubt about the anger and injustice felt on Merseyside when he addressed the memorial service on behalf of the government. Thousands chanted ‘Justice for the 96’ as Burnham began to speak, with a righteous venom and a sense of collective rage not often seen uncut on live global TV. To his everlasting credit, Andy Burnham subsequently played a significant part in setting up the Hillsborough Independent Panel, and, when out of government as a shadow minister, in promoting its unmistakable conclusions to a global media audience.

Peter Hooton, with his mates, ran The End fanzine (Hooton et al., 2011) in the 1980s and various web and e-zines ever since, charting the mix of football, fashion, politics and music. Hooton’s the Farm are known principally nowadays for ‘All Together Now’ (written about the Christmas ceasefire football match in 1914 in the First World War) first released in the hazy days of the second summer of love in 1988 and its immediate aftermath 20 years ago. It was rereleased in the early years of the new century for a new generation of football and music fans and has provided the theme tune for TV’s promotion of professional football outside the Premiership. Hooton, a lifelong Liverpool fan, was asked in late 2008 by Councillor Steve Rotherham (subsequently a Liverpool MP) if he would organise ‘something musical’ for the twentieth anniversary of Hillsborough. He knew Rotherham as a ‘bricklayer from Kirkby who went the match’, not as the Lord Mayor of Liverpool and agreed to do it as long as the project had some ‘credibility’. With ‘The Fields of Anfield Road’, for once, the musicians and footballers involved, indeed delivered something credible but which also touched the nerve of the ‘football’ nation. Peter Hooton of the Farm, Mick Jones of the Clash and Pete Wylie from the Mighty Wah! subsequently formed a musicians’ collective called Justice Tonight to campaign for ‘Justice for the 96’. Eric Cantona even joined them on stage.

Post-subculture and football fandom

In 2009 the ‘new Great Depression’ (Turner, A., 2012) was on the horizon and the apocalyptic end of New Labour was not far behind. Just as (somewhat ludicrously) D:ream’s ‘Things Can Only Get Better’ was the popular cultural anthem the Labour government adopted as Tony Blair sauntered into Downing Street in 1997, ‘The Fields of Anfield Road’ stands as an epitaph for a cruel neo-liberal era, signifying injustices (such as Hillsborough) still not redeemed and a
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long journey back to a better world. A small band of committed writers (Crabbe and Blackshaw, 2004) have argued for an updated ‘post-subcultural’ perspective within deviance, leisure and sport studies, over a number of years. In particular that body of work, and the work of my colleagues and our students as part of the ‘Manchester School’ (Redhead, O’Connor and Wynne, 1997) as it became known, provided ample analysis and evidence of how post-subcultural appropriation can actually work in relation to the ‘low’ arts of popular music and sport, the contours of which engage work on the creative industries of music and sport such as Ken McLeod’s We Are The Champions (2011). Substantial, continuing work around that of the Manchester School and its associated Popular Cultural Studies book series with Ashgate and its post-subcultural branding of Popular Cultural Studies books (Redhead et al., 1997; Redhead, 1997) has addressed the notion of identity in popular music and sport while identifying the ‘symbiotic relationship of music and sports’ (McLeod, 2011). Such a post-subcultural perspective does not necessarily imply any kind of simplistic postmodern relativism, though. It does, however, question some of the tenets of more mainstream work on fandom in these creative industries. It shows the post-subcultural ‘bricolage’ that subcultures do in respect of the official discourses and practices of the mainstream globalising sports/music entertainment business which McLeod (2011) analyses so diligently in his book. McLeod mentions the long-term use of the terrace croon ‘You’ll Never Walk Alone’ by Liverpool fans, and moreover the football club in its global marketing and advertising. He also mentions the ‘folk song’ The Fields of Athenry (actually written by singer/songwriter Pete St John in 1979 about the nineteenth-century Irish potato famine) in the context of Celtic FC. Celtic fans certainly have sung it, as have Irish rugby union fans for a number of years. In reality though ‘The Fields of Anfield Road’, the specific post-subcultural adaptation of the ‘folk song’ by Liverpool fans in homage to ‘Annie Road’, the Shankly Gates and ‘King Kenny’ (Kenny Dalglish), has eclipsed ‘You’ll Never Walk Alone’ at Anfield and at away grounds. The interrelationship of sport and music subcultures ‘from below’ is still important, and still works, even in the face of the global, globalised, masculinised, even militarised, sport and entertainment complex covered so extensively by McLeod. There have been many linked fan protests over the years concerning Liverpool FC and the stereotyping of the club and the city (Allt, 2007). A recent example, which overlapped with personnel involved in ‘Justice for the 96’, was the Spirit of Shankly (SOS) fan protests (Millward, 2012) against one set of American owners of the club (Gillet and Hicks) which ended up replacing them with another – the owners of the Boston Red Sox baseball franchise.

Remembering that this is a case study of post-subcultural practice around Liverpool FC, I would argue that post-subcultural studies make a contribution to fandom literature which is different and tangential to the more mainstream studies of fandom which have relied on variants of theories of consumption (sociological, psychological, economic and so on) for their explanatory power (King, 1998; Jones, 2000; Hills, 2002; Sandvoss, 2003, 2005; Sandvoss et al., 2007). These studies of fandom often miss the ‘post-subcultural’ work that is done and cases like campaigns around ‘Justice for the 96’ rarely feature in such mainstream studies. There are also, notably, some insights from post-subcultural studies for the futures of the disciplines of cultural studies (Grossberg, 2010; Turner, G., 2012) on the one hand and critical criminology (DeKeseredy, 2011) on the other, and the respective subdisciplines of post-subcultural studies (Muggleton, 2002; Muggleton and Weinzierl, 2003; McKay and Goddard, 2009) and cultural criminology (DeKeseredy, 2011). A certain rethinking of the concept of subculture, as if we are now ‘after subculture’ (Bennett and Kahn-Harris, 2004) or ‘beyond subculture’ (Huq, 2006), has taken place over the past decade. The Centre for Contemporary Cultural Studies (CCCS) seminal work at the University of Birmingham in
the 1970s (Hebdige, 1979; Hall and Jefferson, 2006) is infrequently given its due but much of its critique of earlier work on subcultures remains pertinent today in these debates. A second edition of its classic collection of essays on youth subcultures in post-war Britain, *Resistance Through Rituals*, re-emphasises the pioneering nature of the work while coming to terms with more recent approaches such as postmodernism and postfeminism (Hall and Jefferson, 2006). Strictures about gender blindness in subcultural research are as relevant to what have been called, in book series titles, the ‘new ethnographies’ (Hughson, 2008; Pearson, 2012) of football hooligan subcultures as ever they were. The specific work on football hooligan subcultures at the CCCS by writers like John Clarke (Hall and Jefferson, 2006) linking skinheads, football hooliganism and the ‘magical recovery of community’ was always exemplary but was limited by its specificity of ethnographies rooted in a particular period of the 1960s and early 1970s. Critical criminology, including subdisciplines such as cultural criminology (Ferrell and Sanders, 1995; Ferrell *et al.*, 2004, 2008), has found something of a new international direction (DeKeseredy and Dragiewicz, 2011) in recent years (DeKeseredy, 2011), having also first emerged in the late 1960s. ‘Contemporary’ critical criminology is seen by Walter DeKeseredy (2011) as emerging from, and been connected to, several schools of critical thought – feminism, masculinities theories, left realism, peacemaking criminology, postmodern criminology, cultural criminology and convict criminology. Post-subcultural studies could be added to these lists of influences on critical theory, leading to a variant of critical criminology which I have called post-subcultural criminology (Redhead, 2012) and a variant of cultural studies. These developments in post-subcultural studies are, however, not without their overall conceptual problems (Hall *et al.*, 2008; Redhead, 2011; Hall and Winlow, 2013) when it comes to creating a more satisfactory account of post-crash capitalism and the ravages of global neo-liberalism. Indeed, a post-post subcultural studies is already on the agenda.

For the moment let us embrace the positives of post-subculturalism and its critique of subculture. Over time the emergence of ‘post-subculture’ and the subsequent imagining of the figure of the ‘post-subculturalist’ (Muggleton, 2002) and the development of a subdiscipline of post-subcultural studies, gained substantial academic traction. Essentially this timeline was from the early 2000s (Bennett and Kahn-Harris, 2004; Blackman, 2005; Martin, 2009; Bennett, 2011; Bennett and Robards, 2011) until the present day. For instance, a symposium held in Vienna, Austria shortly after the turn of the millennium in 2001 entitled ‘Post-Subcultural Studies: New Formations within Popular Culture and their Political Impact’ (Muggleton and Weinzierl, 2003) helped to kick-start post-subcultural studies as a subdiscipline. A ‘critical cultural criminology’ (Martin, 2009) has more recently been proposed, in an attempt to preserve the best of subcultural studies such as the work of the ‘Birmingham School’ (Griffin, 2011) somewhat lost in the wake of ‘the post-subcultural turn’ (Bennett, 2011). Postmodern subcultural theory (Bennett, 2005) saw youth styles as ‘depthless, transitory and internally fragmented’ but the subcultures themselves, like mod, rasta, skinhead, suedehead, and casual, and football hooligan subcultures in general, have proved to be rather more enduring, forming revivals in almost endless recycle.

Let us just take one relevant example here – that of football casuals. Casual youth culture and its relationship to soccer hooligan violence since the late 1970s has featured prominently in the overtly ‘pulp’ soccer hooligan memoirs published by independent companies such as Milo Books situated in the north-west of England. A detailed case study of this literature (Redhead, 2012) suggests some theoretical and methodological signposts for the future study of fandom from a post-subcultural perspective. This work on youth culture also rethinks earlier work on rave culture and football hooligan subcultures in the light of appreciation and critique of such
work in various recent post-subcultural theory debates. The broader research mapped the history of the ‘moments’ of the birth of casual in the late 1970s and the coming together of the football hooligan and rave subcultures in the late 1980s and early 1990s and the later remixing, recycling and ‘mash up’ of these moments in a present in which ‘pop culture’ is said by some to be ‘addicted to its own past’ (Reynolds, 2011). As the publisher of Phil Thornton’s classic account of this youth culture, reissued in a tenth-anniversary edition (2013), Milo Books’ owner Pete Walsh said in the course of interviews for a long-term research project which I directed (Redhead, 2008a, 2012):

The casual movement has been underestimated in British style culture, starting as it did outside the gaze of the fashion media, who did not pick up on it for several years – I think the New Musical Express may have been the first mainstream publication to allude to it in a story about the Liverpool fanzine The End. Chronicling this movement is extremely difficult because there is little material on record; it is all personal reminiscence, which is notoriously unreliable. Even decent early photographs are hard to come by. Phil Thornton did a very good job of pulling different strands together and of charting the progress and changes the fashions underwent.

The remixing and recycling of casual youth culture is still widespread today. One of the best ethnographic accounts of ‘scally’ culture, what became better known as casual youth culture over the subsequent years, is in ex-manager of the Farm Kevin Sampson’s debut novel Awaydays (1998). Awaydays is based ‘fictionally’ around a group of Tranmere Rovers soccer casual ‘lads’ in the late 1970s called the Pack but written with unerring sociological accuracy. A film version of Awaydays, directed by Pat Holden, and produced by Sampson, complete with highly evocative post-punk soundtrack by the likes of Echo and the Bunnymen, Joy Division, Magazine and Ultravox, was released in 2009 and the ‘cult’ novel itself was republished with a new cover to coincide with the film’s release as a DVD. The previous year, 2008, a ‘cool modernist’ (Redhead, 2011) artistically produced a second edition of Dave Hewitson’s autobiographical casual memoir The Liverpool Boys Are In Town: The Birth of Terrace Culture (2008) came onto the marketplace, designed by the Eleanor Suggett Studio and published by Liverpool’s Bluecoat Press. In addition a long awaited anthology of The End fanzine, originally edited by Peter Hooton, singer in the Farm (Redhead, 1991a, 1991b; Allt, 2007), and widely regarded as the bible for the widely labelled ‘casual’ culture in the 1980s, was published by Sabotage Times (Hooton et al., 2011). The year 2008 was also the city of Liverpool’s year as Europe’s Capital of Culture – or ‘Culture of Capital’ as Nicky Allt (2008) smartly satirised it. Campaigns around ‘Justice for the 96’, and its various forms of protest, came out of this milieu and period of Liverpool subcultural history.

Post-subculture, fandom and accelerated culture

What marks out post-subcultural practice is that it is inscribed within a cyclical rather than linear perspective. It all comes round again! Pop time! Football fandom is an excellent example of this process. Football history, whatever period, is constantly being replayed – stars, styles and supporters. Whether it is a raucous club e-zine or thoughtful highbrow journals like The Blizzard or Perfect Pitch the same recycling of football’s past is present. But when did we hit the wall of football or musical history? History seemed, for some commentators at least, to have stopped sometime in the late 1980s. This was the ‘postmodern’ moment for many commentators and critics, although it would be better to label it a pivotal
point in the development of contemporary ‘accelerated culture’ (Redhead, 2004) if it is really true that ‘we have never been postmodern’ (Redhead, 2011, 2013). History as a whole, not just pop history, seemed about to be reversed, or wiped out, so that nothing done a nanosecond ago was of any ‘authentic’ value. Since the late 1940s/early 1950s pop history had seemingly unfolded, scene on scene, genre on genre, layering itself into a rich cultural tapestry worked over and over by music journalists, academics and fans. In this version of pop history rock ‘n’ roll was followed in fairly slow succession by pop and then rock – from the 1950s to the late 1960s the change was relatively leisurely given what was to come. Then various splinters followed in the early to mid 1970s: psychedelic rock, progressive rock, glam rock, punk rock. In a parallel pop universe, soul in various guises (Motown, southern, Philly), ska, reggae and disco unfolded from the 1960s onwards, fully fledged by the time of punk in 1976/77. As this time stretched out, starting from the 1950s and ending in the mid/late 1970s, the pace of change of these scenes and genres was seen to have speeded up considerably by the period’s end. There was, it was argued, much less space and time for a scene or a genre in the late 1960s or 1970s (compared with 1950s or early 1960s) to grow from underground to overground; in other words to become part of the pop mainstream. The same was true of its move back again – into obscurity. Compare the gestation period of rock ‘n’ roll which took in several years in the 1950s with punk which had approximately six months in 1976. A subcultural history of popular music was also written along similar lines. In Britain, for example, the youth subcultures organised around say the figures of rockers, mods, skinheads, rastas, bowie boys and punks, all of which boasted homologies of music, drugs and fashion style, were seen to have unfolded in linear fashion from the late 1950s to the mid 1970s. After this date subcultures were seen regularly to be ‘revived’ (mod revivals, ska revivals, skinhead revivals, glam revivals, rave revivals and so on) though at a quicker and quicker pace over the next 35 years. Pop history after the punk years though was starting to turn back on itself, creating a feeling of intense claustrophobia, as if nothing new could be created. By the late 1980s a fully-fledged postmodern pop culture looked as if it only had the regurgitation of the past to work with.

The late French social and cultural theorist Jean Baudrillard (2009, 2010b) was prescient, when writing at the end of the 1980s in 1988 – the year of the so-called second summer of love, a media replay of 1967 (Baudrillard, 1988). He predicted that we would move automatically from 1989 to 2000, missing out, entirely, the concluding decade of the century and millennium – hence the birth of the pregnant phrase for ‘popular cultural studies’ which I plundered for my book of the period: ‘the end-of-the-century party’ (Redhead, 1990). For Baudrillard, who once appeared on stage in the USA in a gold lamé suit with mirrored lapels reading his self-penned song/poem ‘Motel Suicide’ (Redhead, 2008a), the reason for the dismissal of the 1990s was that he believed at the time that since we had already started the ‘end-of-the-century party’, that we were so deeply in revival of the past mode we might as well miss out the last decade of the century/millenium, a notion that Baudrillard had been developing since his epiphany in the USA in the mid 1970s (Baudrillard, 2010a; Redhead, 2013). Since Jean Baudrillard’s late 1980s statement, contemporary music styles and forms of fandom, as well as football styles and forms of fandom, rewound history with the same mixture of longing and revulsion that youth subcultures celebrate the various pasts of post-war youth culture (Redhead, 2012). Both do so as if there really were no tomorrow. The new technologies, and their application in global popular culture developed during the 1990s and 2000s, shrinking time and space as Paul Virilio, Jean Baudrillard’s long-time friend and colleague (Redhead, 2004, 2009; Virilio, 2012) has argued, underlined this ‘cyclical’ picture. Music downloaded from the internet and uploaded from record and CD collections,
assembled through computer on iTunes, has allowed a fully 60-year period of popular culture to be plundered by the pop consumer of any age without any specific knowledge of the original position in linear history of the particular tune or performer. The same is true of football fan culture.

‘Pop time’ (Redhead, 1990; Savage, 1996) therefore is, in the logics of the present argument, cyclical, rather than linear, a speeded-up, closed loop (Virilio, 2009, 2010a, 2010b, 2012). Instead of a line drawn from the 1950s to the present, unfolding into the future, it seems that pop history repeats back on itself, apparently endlessly in ever decreasing circles. Pop time includes both genres and iconic figures. Pop time speeds up. Acid house and rave, for example, from the late 1980s and 1990s were revived numerous times in the succeeding years until reprised for a short time with nu-rave in the late 2000s. If there is a characteristic of our age of ‘fast capitalism’ and ‘critical modernities’ (Redhead, 2011), then it is that these popular culture ‘cycles’ (music, sport, fashion) are increasing in speed. As writer Jon Savage put it so succinctly in writing about pop music in the period from 1977 to 1996:

The impulse to speed is at the heart of post-war pop. In the words of famed producer Guy Stevens, ‘All rock ‘n’ roll speeds up’. You can hear that within the tempo of punk staples like Lonnie Donegan’s Rock Island Line, the Beatles’ Twist and Shout, Patti Smith’s We’re Gonna Have a Real good Time Together, the Clash’s Brand New Cadillac, the Saints’ This Perfect Day. You can also hear it in the way that pop genres have evolved ever faster: Mod into the Ramones and Punk; Chicago House into Acid and Hardcore; Rare Groove and Breakbeat into the serious time damage that is Jungle. The cycles come and go, from motion to entropy, but the impulse to up the ante, to go faster than anyone else, is inherent in the twinning of technology and the adolescent psyche that occurs in Western consumerisms.

(1996: 6)

This process has speeded up in the years since Savage’s astute commentary in the 1990s. What needs still to be investigated in forms of fandom, in music, sport and fashion, is the speed at which new becomes old. Music writer Simon Reynolds, in his book Retromania: Pop Culture’s Addiction to Its Own Past (2011), is the archivist of a rewinding pop era. His work is compulsory reading for anyone interested in popular culture remotely touched by the central issue of ‘what happens when we run out of past?’. Reynolds argues that instead of being the threshold to the future, the first ten years of the twenty-first century turned out to be the ‘re’ decade. If only it was just the old music and old musicians coming back, in archived form or as reanimated performers! But the 2000s was also, as Reynolds emphasises, the decade of rampant recycling: bygone genres revived and renovated, vintage sonic material reprocessed and recombined. Reynolds doesn’t though want to accept that originality in popular cultural history is over. His fervent hope is that we can live in a future which will be, in a sense, ‘after postmodernity’ (Redhead, 2011). Indeed, new subcultures such as emo – a label derived from emotional punk (Simon and Kelley, 2007) – as well as older subcultures like goth (Brill, 2008) and soulboy, especially northern soul (Wilson, 2007) – and variants of football hooligan subcultures present themselves for sustained new ethnographic and theoretical analyses in studies of ‘subcultural style’ (Hebdige, 1979).

This chapter on fandom has examined some aspects of the notion of ‘post-subculture’ and its utility for capturing the fast changing accelerated culture of today on studies of fandom, especially football fandom. Some elements of these debates have been reviewed in this chapter. The possibilities of deploying theories of post-subcultural practice (like the ‘Justice
for the ‘96’ formation) as an idea in the context of disciplines like critical criminology and cultural studies in the area of fandom and football culture has been subjected to critical interdisciplinary analysis.

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