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Heavy Metal, Moral Panic, and Residing Stigma

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Abstract

Since its origins of the 1970's up to the present, the musical themes of Heavy Metal along with the associated subcultures have been the prey of various moral ideologies, particularly of a conservative matter. Moral panics have ensued in the past over various qualities of the genre, and there is still residual stigma to be found today, much of which is based upon misperceptions of cause – and – effect.

Objectives

- ❖ To comprehend the separate realms of misperception and intended perception
- ❖ To outline the tendency of how moral panics evolve into public discourse
- ❖ To understand how these fears constitute as perceptual fallacies
- ❖ To formulate a solution on how to approach a misperceived audience with correct data

Methodology

The predominant methodology involved subject focused research upon pre – existing data. Extensive inquiry upon the history and psychology of moral panics as well as how an audience chooses to interpret relevant media was the primary approach, as opposed to the application of any method utilizing raw numerical data. Effort was taken to apply the psychology of fear and public discourse into growing a concern into nationwide panic.

Results

- ❑ INCLUSIVITY OF SEVENTIES RADIO EVOLUTION INTO THE VASTLY DIVERSIFIED AND CONSERVATIVE FORM IT BECAME IN THE EIGHTIES AND RESIDES IN THE PRESENT. OBSERVATION WITHIN CONTEMPORARY RADIO PREYING UPON NOSTALGIA OF ASSOCIATIONS SUCH AS PARENTS FURTHER INDUCING A CONSERVATIVE IDEOLOGY.
- ❑ THE THREAT OF SUICIDE PREVAILS IN ATTENTION OVER DANGER OF THE OCCULT. SUICIDE AND METAL THEN LINKED BY NEOCONSERVATIST IDEOLOGY.
- ❑ PSYCHIATRIC LITERATURE OF THE TIME AND OF PRESENT ACTS INDIFFERENT TOWARDS THE SUBGENRES AND MASS MEDIA, WITH CONCERN FOR ECONOMIC, CULTURAL, AND SOCIAL CONTEXTS OF SUICIDE AND DEPRESSION. THE SELF – HELP LITERATURE, HOWEVER, HAD A NOTED TENDENCY TO BLUR CAUSE WITH EFFECT.
- ❑ STILL WITHIN THE DEMORALIZATION OF THE VARIOUS SUBCULTURES ARE THE BOUNDARIES ERECTED FROM WITHIN, WHICH MAY BE PERCEIVED BY BOTH SIDES AS SOCIAL RESISTANCE.
- ❑ RATHER THEN BEING MANIPULATED BY MEDIA, THE AUDIENCE WILL EXPEND ENERGY INTO MODIFYING THE MEDIA THEMSELVES INTO THEIR OWN PRODUCT.
- ❑ IT IS PEOPLE WHICH CREATE CONTROVERSY, RATHER THAN EXCLUSIVE IDEAS CONTROVERSIES MUST HAVE A DEFINITIVE PUBLIC ELEMENT, OFTEN EVOLVING FROM AN INDIVIDUALLY RELATIVE CONCERN INTO THE PUBLIC DIMENSION BY MEANS OF VARIOUS OUTLETS OF OUTCRY THE CONTROVERSIES ARE TYPICALLY IF NOT ALWAYS DISCURSIVE – SYMBOLIC CONTROVERSIES ARE SUBJECTIVE IN TERMS OF IT IS THE PERCEPTION OF AN EXISTING CONDITION WHICH PROVIDES THE FRAME FOR CLAIMS – PRODUCING AS OPPOSED TO FACTUAL DATA PERCEPTION MAY BE IN RESPONSE TO A TRIGGER INSTANCE.
- ❑ GENRE OR CULTURAL DISLOCATION SERVES AS THE MEANS FOR WHEN THE CONTROVERSY MAY ARISE, FURTHER INDUCED BY THE TRIGGER INSTANCE (FROM MUSIC SCENE TO CRIME SCENE).
- ❑ THE ADULTS WHO WERE NOW CHILDREN OF THE FIRST – GENERATION OF METAL RESIDE AS AUTHORITY FIGURES AND ECONOMIC FIGURES.
- ❑ THE DIVERSIFICATION OF THE GENRE AS WELL AS THE DIVERSIFICATION OF PUBLICITY OUTLETS HAVE INEVITABLY ALTERED THE PROCESSIONS OF CONTROVERSY

Conclusions

The lack of any visible panic or controversy over any contemporary audible art is the result of the domestication of once perceived moral threats, the diversification of interests, and the proper outlets of those interests to evolve. Between the two essential panics we find an outlying crisis over class and gender, both involving misrepresentation. Portions of the residing stigma are resultant from the residual perception of mainstream outlets.

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