Unveiling Extreme Metal Festival Producers:
The Emergence of Narrative Identities

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Extreme Metal is a form of dark tourism and leisure activity whose artistic radicalism and underground scenes invoke intense debates from musicians as well as audiences. Traditional cultural studies have assumed that its disenfranchised and transgressive music expressions are an ideological resistance to increasing homogeneities of industrialized society. As such, considering the nature of festivals as a mechanism where culture is created and transmitted, festival producers act as powerful agents. Indeed, no festivals can be simply described as improvised events - they are carefully programmed, planned, and constructed for audiences to hear and see. With this in mind, this study serves to explore the experiential predicament of these culturally embedded event producers. In particular, the identities of the festival producers compose the focus of investigation for this research. The discursive practice by which they give meaning to their festival production practices, contain profound dissonance between 'what they imagine their selves to be' and 'what they actually are’ as related to their turbulent ‘referential world’ of Extreme Metal festival production. With this in mind, this study employs the theoretical framework of narrative identity in the examination of the ‘referential world’ by which identities are related these 'dark' tourist attractions.