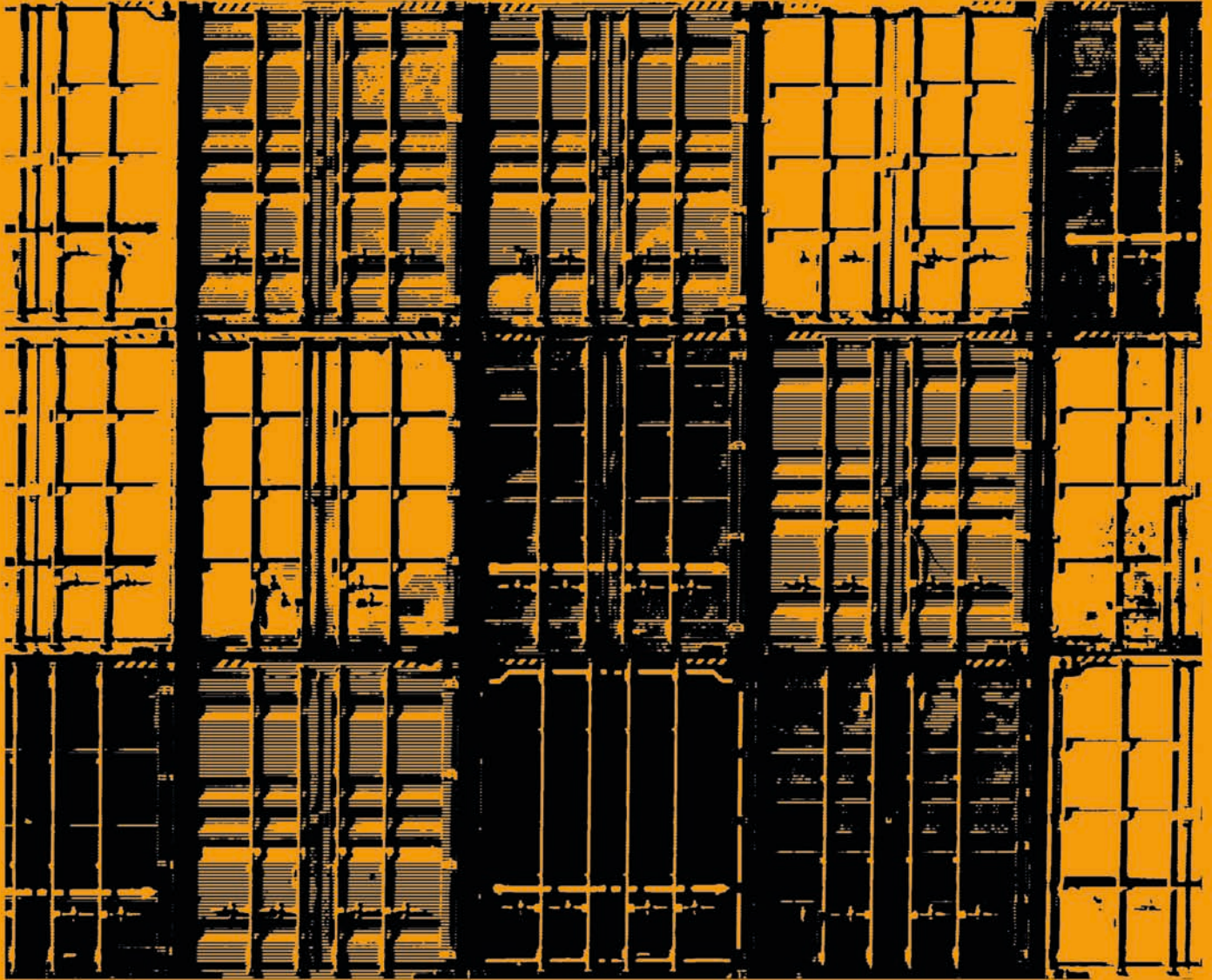


PUNK SCHOLARS NETWORK 11<sup>TH</sup> ANNUAL CONFERENCE & POSTGRADUATE SYMPOSIUM

# PUNK: STATUS, GENRE AND CREATIVITY



**12<sup>TH</sup> & 13<sup>TH</sup> DECEMBER 2024**

**UNIVERSITY OF STIRLING  
SCOTLAND**

**UNITED KINGDOM**

**(WITH A HYBRID OPTION THROUGHOUT)**



**PSN GLOBAL PUNK**

UNIVERSITY of  
STIRLING



**PUNK SCHOLARS  
NETWORK**

[www.punkscholarsnetwork.com](http://www.punkscholarsnetwork.com)

Image credit: Ana Raposo

# **PUNK: STATUS, GENRE AND CREATIVITY**

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### **UNIVERSITY OF STIRLING, SCOTLAND, UNITED KINGDOM**

Punk and punks have manifested in a multitude of ways over the decades, sometimes reaching back to the past or looking to the future for inspiration, other times looking to other genres for creative inspiration, and increasingly grappling with the multifaceted issue of status. Punk is many things to many people, but never static. Globalisation, technological changes (including but not limited to social media and AI), political events and cultural shifts have inspired a multitude of responses from punks that highlight differences, connections and ruptures – culturally, within and outside local scenes, individually, generationally and through forms of subcultural capital. Punk scholars need to grapple with these complicated contexts to consider where punk has been, what it might be now, and what it potentially could be in the future.

With these broader social, cultural and political contexts in mind, this year's theme for the annual conference is "Punk: status, genre and creativity." Punk fashion and music were originally expressions of non-conformity, an opposition to the mainstream and the status quo but over time has punk come to rely upon or be utilised for subcultural capital or status? If so, who does that exclude and what is lost by that exclusion? If not, what does punk status as expressed through music and fashion – or other features – convey, represent or resist today? Punk rock became its own genre of music, but has splintered into many subsets – hardcore, sXe, anarcho-punk, skater punk, pop punk, Afro punk, ska punk, screamo, gutter punk, oi and so on. Can we think of them as genres? If so, what does that mean for punk as a subculture, as a community, as a movement, as a political force? How has punk been used, misused, appropriated by or within other genres? Is there a dialogical relationship between punk and other genres? The punk ethos is often bound up with creativity in a multitude of ways but often centred around an attitude of 'go start a band'. Does that still hold true? Has that attitude evolved into other forms of creativity alongside of punk music, fashion, and zines?

In keeping with the PSN's multidisciplinary approach we are seeking contributions from a range of fields of study and methodological approaches, including, but not limited to the social sciences, music, cultural studies, gender studies, art and design, history, politics, the humanities, the performing arts, communication studies and philosophy. We also welcome and will support proposals from independent scholars, artists, journalists, musicians, punk fans and scene participants. We are particularly interested in, but not limited to, papers and panels that address:

- What is status within punk and how does it function?
- What does punk status convey, represent or resist?
- The role of subcultural capital in relation to punk status
- The selling and / or appropriation of punk status
- What is genre within punk, and how does it function?
- The dialogical relationship between punk and other genres (music, literature, arts, politics, philosophies and movements)
- The genre of punk as subculture, community, movement, political force or barrier to any of the aforementioned
- The expression and development of punk creativity
- Punk creativity outside of punk
- The role of globalisation and / or technology on punk creativity
- Research methodologies in relation to status, genre and / or creativity
- The dark side of punk status, genre and / or creativity

Proposals should not exceed 300 words. Please include a title affiliation information (if appropriate / relevant), preferred pronouns (if you wish to disclose) and a brief bio of each presenter (none of which should be included in the word count). If you wish to disclose anything in regard to preferred presentation time (e.g. medication regime or caring roles) please do not hesitate to do so, it will remain confidential.

**Submission deadline: 20th September 2024**

**Decision will be sent by: 11th October 2024**

**Please send proposals to: [francis.stewart1@stir.ac.uk](mailto:francis.stewart1@stir.ac.uk)**