

**Institute of Contemporary Music Performance and University
of Leicester in Association with the Punk Scholars Network**



University of Leicester

9:00am - 6:00pm Thursday 30th October 2014

THE
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FREE

First Annual PSN Postgraduate Symposium

Mike Dines and Laura Way

From its rather humble beginnings, the Punk Scholars Network has transformed into an international forum of academic and scholarly debate, through a number of conferences, publications, talks and exhibitions. Punk is an exciting and diverse culture, and the Punk Scholars Network has aimed to mirror this multiplicity, with the Oxford Brookes conference and exhibition dedicated to the anarcho-punk scene of the 1980s; the London College of Communication conference examining and raising questions of authenticity and the thorny division between definitions of new wave and post punk; and the conversational at De Montfort University (where two members of the Punk Scholars Network chatted with Crass founder-member Penny Rimbaud at the University's Cultural Exchanges Festival) being only a small part of its overall research and scholarly activities.

Although these events have widened the integrity and membership of the Punk Scholars Network, there has also been a long-standing commitment towards the nurturing of research; not only in terms of post-doctoral output, but also within pedagogical and academic support for research students, postgraduate students and, in some cases, undergraduate research. Often, the importance of these individuals are overlooked within scholarly circles, with the kudos and 'prestige' of post-doctoral research and output taking centre stage and thus overshadowing these up-and-coming researchers. For those of us in the Punk Scholars Network, therefore, we feel it important to address this imbalance; the students that we teach are, after all, the future of the Network and are invaluable for the further exploration and the continuing study of an area as exciting as punk. As such, the First Annual Punk Scholars Network Postgraduate Symposium is an attempt to provide a forum where postgraduate students have an informal and collective space to air their research. A collaborative space where ideas and experiences can be raised, explored, pondered and shared.

We are very lucky, therefore, to have such a breadth of subject matter and methodology in this first annual postgraduate symposium, with papers ranging from subcultural ambiguities in Turkey, to examinations of that which emerged as a result of punk. Our first panel will be considering methods and methodology in punk scholarship; from life-histories to ethnography both off and online. The second panel considers key issues of class, gender and ethnicity within punk, with perspectives from Indonesia and London, England. Panel three is themed around 'anarcho/anarchism' with work that considers this in relation to cinema, together with explorations of the visual, graphic and musical conventions and influences at play within the anarcho-punk subculture. To fully appreciate that punk existed and continues to exist globally, our fourth panel draws attention to research from Turkey, France and Australia and to end the symposium our fifth and final panel considers 'beyond punk'; exploring the Dutch ULTRA Movement, the late 90s UK Club Scene and definitions of the post-punk aesthetic. We hope this array of focus and perspective encapsulates the diverse nature of emerging punk scholarship today.

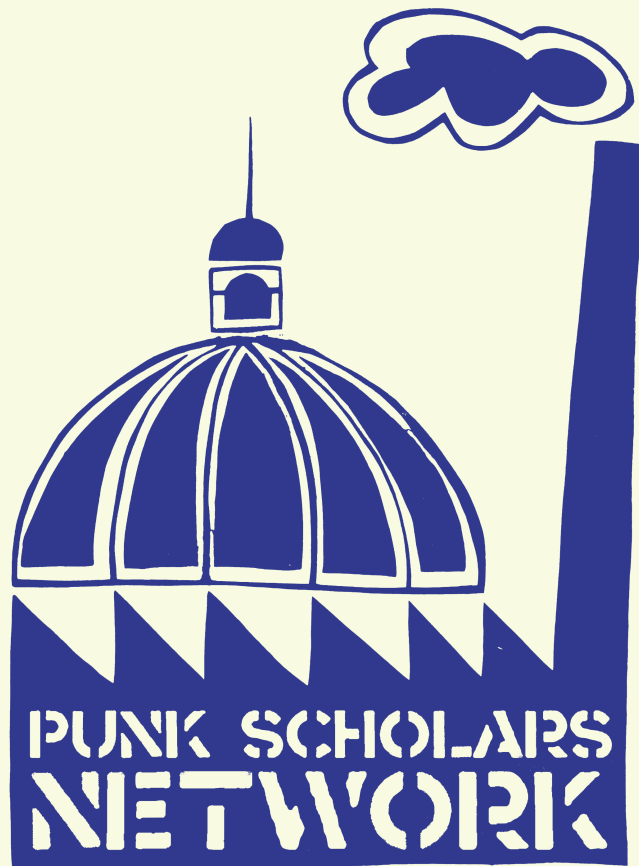


(I Want Some) Demystification: Deconstructing Punk

Russ Bestley, Punk Scholars Network

I am here to talk about punk. Punk history, punk music, punk artefacts and objects, punk activities, obsessions, politics, dialogues and discourses. And punk scholarship – that’s the contentious one for many people, a problem that keeps coming back to haunt me, and one that I am constantly wrangling with on a personal as well as a critical, ‘academic’ level. How can punk be academicised? What is gained – and what is lost – in that process? Why does punk need to be studied? In relation to which fields of enquiry, which bodies of knowledge could, or should, it be examined? What kind of people undertake that study, and what motivates them to do it?

I’ve been involved in the punk ‘subculture’ since I became a teenage Stranglers fan upon hearing ‘London Lady’ broadcast on Stuart Henry’s Radio Luxembourg ‘Street Heat’ programme early in 1977. What started as an interest in punk music became something of an obsession, as a fan, gig-goer, record buyer (and collector), performer, songwriter, DJ, roadie, sound and lighting engineer, record shop employee – though not until twenty years later, ‘academic’ and writer. Redundancy and an opportunity to go back to art college in the early 1990s led to an engagement with the then-very-limited library of punk study (at that time, basically encompassed by a few journalistic commercial ‘histories’ and magazine features alongside Hebdige’s ‘Subculture’ – a key text in art college cultural theory curricula). My interest in punk – and what I saw as the misrepresentation and lack of accuracy or specificity within the academic view of the subculture – allowed me to develop my own specialism in the field of graphic design and the visual language(s) of punk. In turn, that led to a PhD, “Hitsville UK: Punk Rock and Graphic Design in the Faraway Towns, 1976-84”, a specialist interest in local and regional interpretations of punk style and form, a commercial book, ‘The Art of Punk’, several exhibitions of punk graphics, involvement in establishing the academic journal ‘Punk & Post Punk’ and, in parallel, the Punk Scholars Network. I want to explore the way that punk has become validated as a legitimate field of study within academic circles, and to offer some critical observations on my journey so far.



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“Where There’s a Will There’s a Way”: Methodology, Investigating Memory and the Life-Courses of 1980s British Anarcho-Punks.

Matt Grimes, Birmingham City University

Taking its title from 1980’s British anarcho-punk band Discharge, this paper investigates some of the issues faced by researchers conducting qualitative research interviews focussed on memory and the politics of everyday life. I will draw on my ongoing doctoral research into a group of participants of the 1980s British anarcho-punk scene and what significance that their engagement with British anarcho-punk has had on their lives. My doctoral research aims to build upon work about fan identities and practices within life-course transitions and the negotiation of fandom and identity amongst older fans produced by Hodkinson 2013, Harrington et al 2011, Bennett and Taylor 2012, and especially Bennett 2006, Davis 2006 and 2012, which examined the wider punk rock scenes.

Drawing on the work of Harrington & Bielby (2010) and Vitale (2013) I aim to contextualise my study and discuss the application of the life-course framework to my research. Additionally the presentation will raise some of the issues involved in memory studies as highlighted by Wang & Brockmeier (2002), Van Dijck (2006) and Labelle (2006). Drawing on the work of Rubin & Rubin (1995), Wengraf (2001) and Kvale & Brinkman (2009), I discuss the processes of and issues involved in conducting qualitative in-depth research interviews, the ethical considerations involved in this approach and managing interview data.

How Close is Close? The Role of the Punk Rock Ethnographer and their Relationship with their Research Subjects.

Sophie Sparham, Birmingham City University

Drawing on my personal experiences of touring with anarcho-punk band Addictive Philosophy in 2013, this presentation firstly discusses the significance of gaining and presenting subcultural capital as a way of gaining a more in-depth insight of a specific music scene, and therefore seeks to uncover the sometimes blurred distinction between researcher and research participant. In doing so it raises issues around the ethical dilemma of involvement and participation for the ethnographer and their relationship with the research subjects in the documenting of reality.

Secondly, I discuss the role of the radio documentary producer; from the interviewing and recording process to the editorial decisions that were subsequently made to enable the creation of the documentary. This also raises issues of the documentary producer's desire to present reality whilst contending with regulatory broadcasting restrictions. I demonstrate how my initial intention of making a radio documentary of the tour soon expanded into a much larger documentation and critique of the current anarcho-punk scene in the UK and Ireland. The finished documentary was short-listed for 'The Charles Parker Radio Awards 2014'.

"A Virtual Moshpit?" Post-Youth Punk Women and Dilemmas in Research.

Laura Way, University of Leicester

Commonly, punk is theorised as both a male-dominated subculture and one which is 'youth' centred. This has begun to change with research on older punk fans within the wider context of 'post-youth' subcultural work emerging as well as recognition of women within the punk scene. My PhD will explore the lives of post-youth punk women; utilising in-depth interviewing alongside digital ethnography. The former is considered to explore the subjective and biographical experiences with the latter looking at the collective and the 'now'. Justification for the latter comes from growing recognition by academic to the way subcultures utilise online spaces such as message boards or forum. This is a paper in progress which aims to foster discussion regarding digital methodology in this particular research context which has proved more challenging than first thought. This paper teases out some of these initial dilemmas whilst exploring possible strategies which could be adopted in going forward.

¡Sirenas al ataque! Punk Women in Mexico City

Tanja Wälty, International Research Training Group “Between Spaces”, Berlin

“¡Sirenas al ataque!” or “Sirens attack!” is a song by female Mexican punk singer la Zappa and her band Convulsiones. Its lyrics are dedicated to the girls of Mexico City with dyed hair shaped into mohawks and with studs all over their clothes. Referencing Greek mythology, the song’s title alludes to the fact that becoming and being a punk woman in Mexico City is a very corporeal and rebellious process, which in many cases includes experiences of violence and aggression, both inside and outside the punk movement. Even though punk, in its libertarian discourse, opposes the norms and values of hegemonic patriarchal and heteronormative culture, many punks adopt and reproduce gender codes and class hierarchies of mainstream culture, and the punk scene of Mexico City constitutes a very male-dominated and male-coded space of alternative lifestyles. Nevertheless, female presence and participation becomes increasingly visible and the punk movement seems to provide spaces that allow alternative constructions of femininity and female agency. The objectives of this investigation consist in identifying these female spaces inside of the punk movement in Mexico City, and analysing the ways in which the punk movement, with its anti-hierarchical and anti-patriarchal claims, is itself structured by gender and class variables. The research question is then: In what ways do gender and social class operate as categories of differentiation in the punk movement of Mexico City, and how are punk femininities and female punk bodies constructed according to these variables? Does the punk space offer a place of transgression for the construction of alternative femininities and female agency, and if so, in which ways?

Challenging “whitestraightboy” Hegemony: A Phenomenological Exploration of Gender, “Race” and Sexuality Within the London Punk Scene.

Karis Hanson, Goldsmiths, University of London

This project analyses the ways in which factors such as gender, ‘race’ and sexuality impact on the lived experiences of being part of the London punk scene. In light of the notion that the punk rock subculture is organized by what Mimi Nguyen (1998) refers to as “whitestraightboy” hegemony, it explores the strategies of resistance which are utilized by women and minority subjects within the scene. The term “whitestraightboy” hegemony alludes not simply to the numerical preponderance of white heterosexual males within punk rock, but also the systems of privilege that are concealed within punk as an institution, and the ways in which this purportedly progressive subculture is capable of reproducing wider societal inequalities.

This research utilizes in depth interviews to explore the experiences of women within both the ‘mainstream’ punk scene and autonomous feminist and queer spaces. It uncovers the cultures of white masculinity which are sustained within the London punk scene and can produce feelings of alienation and exclusion for women and minority subjects. Despite clear instances of racism and sexism, such as sexual assault (arguably an endemic problem within punk), this research documents the ways in which acts of naming and challenging such issues are frequently met with hostility and denial.

Arguably, it is not enough to simply insert ‘other bodies’ into the existing structure of the punk scene, and the scene itself needs to change in order for women, women of colour and queer women to be able to be involved on their own terms, and to experience punk in a way which is liberating and non-discriminatory.

Unity in Diversity: An Exploration of Punk in Indonesia.

Oliver Ward, Goldsmiths, University of London

Punk rock in Indonesia is a comparatively young, but exciting and relevant scene. Punk was instrumental in bringing down a brutal regime. Punk changed thousands of children's lives. Punk fought Shariah Law and Shariah Law won.

After the events in Banda Aceh in December of 2011, where 64 punks were arrested, incarcerated and humiliated, I found myself asking what punk rock means to me in my life, where I have privilege and relative freedom. This led me to explore the social and political context in which Indonesian punk rock has grown and to investigate the concept of Unity in Diversity, the Indonesian national motto, and what it means to Indonesian punk rock. I look at the development of punk rock in Indonesia and some of the prominent figures in its social and political context and I ask; in a country where conservative prejudice is commonplace, expressing yourself can be a crime and the nation's motto is Unity in Diversity, who are the real Indonesians?

I soon followed up my studies by moving to Jakarta. In this talk I will use my experiences of living in Jakarta, playing in a punk band and being involved in the extraordinarily diverse and vital Jakarta DiY punk scene as a follow up to my BA dissertation. I will explain the consistencies and discrepancies between my research and my real life experience in areas such as western musical and cultural reappropriation of punk rock in Jakarta, the roles of women in punk rock and some of the issues that Jakarta punks face and how they're overcome.

A Humorous Offensive: Tracing the Development of an 'Anarcho-Punk' Aesthetic in Gee Vaucher's Images for Crass.

Rebecca Binns, London College of Communication

This paper discusses the distinctive and influential visual material that Gee Vaucher produced as part of anarcho-punk band and collective Crass (1979-1984). There is a profound lack of academic writing on Vaucher's design language, despite a widespread acknowledgement of its significance to punk graphic artists and designers. Vaucher's autonomous mode of production can be seen as an essential part of her influence on the development of a specifically anarcho-punk aesthetic in the 1980s, while her use of humour and obscenity functions to create an internal language carrying specific meanings for its intended audience. Vaucher also derives prominence from her position as a female artist providing a distinct feminist critique within a predominantly male genre.

The ideas discussed here form a central component of my PhD thesis, which discusses Vaucher's career, including periods prior to and post Crass, within contexts of punk graphics, political montage and 18th century British caricature. This thesis tests the notion of Vaucher's 'autonomy' within an avant-garde idiom, instead taking as its starting point a view that her approach is rooted in an affirmative interpretation of postmodernism based in 1960s radicalism. Seemingly contradictory ideas on postmodernism espoused by Frederick Jameson and Jacques Derrida as-well as contemporary anarchist philosophy will be explored to develop frameworks for interpretation of this material.

The Anarchist Cinema.

James Newton, University of Kent

There has been only a minimal amount written in academic circles on the connections between political anarchism and cinema. Alan Lovell's *Anarchist Cinema* (1962) focuses on allegorical readings of films by Jean Vigo, Luis Bunuel, and Georges Franju. Richard Porton's *Film and the Anarchist Imagination* (1999) examines the historical representation of anarchists and their ideas. More recently, Nathan Jun's article *Towards an Anarchist Film Theory* (2011) lays out ideas for a proposed 'cinema of liberation'. Yet these three texts, the most notable attempts at discussing the subject, do not refer to one another. This creates a disconnection between the areas of existing scholarly research, and therefore fails to adequately analyse the complex series of relationships that exist between anarchism and cinema.

To investigate these relationships and connections my research focuses on three main areas; the notion of cinema as an inherently unruly and anarchic space; defining the criteria for what an anarchist film should be; and examining the place of grassroots and DIY filmmaking in the wider understanding of an anarchist cinema. My paper suggests ways in which anarchist theory can inform our understanding of cinema as a cultural and industrial institution, and also provide an alternative process of reading and interpreting films. I propose that the ultimate embodiment of anarchist cinema should consider the analysis of film, and of the cinema as a social and physical space.

Anarcho-Punk: Defining a Retrospective Rock History Using Connections, Relationships and Traits [CRT].

Simon Licourinos, University of Portsmouth

The term Anarcho-punk, used in music journalism in the eighties, is still current. The implied term may well be a precursor to Thrash Metal. It has always been located under the umbrella the 'third wave' of punk, but this is not necessarily situated correctly. The aim of this research is to define the rock history of Anarcho-punk and isolate the pattern of its evolution through the use of connections, relationships and traits (CRT). With this design other musics could be defined, thus stabilising their existence as categories. Arguably, Anarcho-punk has category rather than an unstable existence through being interstitial. In order to understand the nature of the mechanism to describe the interstitiality of Anarcho-punk, this paper examines categorisation and how it functions.

This examination considers models created by Aristotle, Kant, Rosch, Lakoff and Eco which influenced the development of CRT; the paper then describes and justifies the CRT while also situating it historically. The paper then seeks to historically situate Anarcho-punk; as a rock history, Anarcho-punk exists between Punk/Pub Rock and Thrash Metal. These terms are a priori in musicological and established 'spaces' (Fabbri, 1999). However, Anarcho-punk or 'the birth of Thrash' is recognised as being neither Punk/Pub Rock nor Thrash. Therefore, the paper addresses the following question: can Anarcho-punk stabilise as a definite history by CRT? The conclusions drawn regarding the applicability of CRT to Anarcho-punk will reveal whether or not CRT has other applications when attempting to define other musically interstitial locations including Nuyorican Soul, Trip Hop and Freakbeat.

Is Punk a Subculture In Turkey?

Birce Pakkan, Middle East Technical University, Ankara, Turkey

This study's main goal is to demonstrate whether punks in Turkey form a subculture like the ones in Britain. The reason for the selection of the topic is mainly because of the researcher's affiliation with the Turkish punk scene for a while and observation of the difference between Turkey and Britain regarding this issue. It is agreed that punk could never form a subculture in Turkey, it was more of an emulation.

The study begins with a history of punk music, basically with an emphasis on its musical and cultural roots. Then, a theoretical background is given. In this section, Hebdige's subculture theory including signs and codes – which hold an important place in punk subculture – and Barthes' concept of myth as well as Althusser's ideology and Gramsci's hegemony theories are examined. Next, the original form of punk philosophy, the British punk, and its history is researched to understand what kind of atmosphere triggered its birth. Finally, a brief explanation of punk's evolution in Turkey is given and a comparison between the two is drawn while also utilising from interviews. Hopefully, this study will present the reasons (locally and globally) why Turkish punk could never form a subculture.

Reception and Appropriation of the Straight Edge Culture in the French Hardcore Punk Scene.

Vincent Bedu, University of Orléans (France)

Ian MacKaye was far from imagining the great impact he and his band Minor Threat would have on the Hardcore-Punk scene when he sang “Straight Edge” and “Out of Step” in 1981. By expressing his “drug-free” convictions in these lyrics, he laid the foundations for a worldwide phenomenon to develop and that would be known in time as the Straight Edge movement. Paradoxically, the literature about Straight Edge still remains scarce in comparison to its international scale. Previous studies of Straight Edge have mainly been focused on the American perspective, thus contributing to the hegemonic representation of American Straight Edge in the larger picture of international Straight Edge.

This paper proposes to help bridging this substantial gap with the exploration of an understudied instance of the European Hardcore Straight Edge scene. Thus, within this paper, I will consider the appropriation and reception of the Straight Edge culture in the French scene, mapping its evolutions & exploring its specific features: context, influences, recurring themes, values and stakes. By doing so, I wish to recognise the diversity of Straight Edge scenes – each with its own specific context – and to consider the international picture seen from a different angle.

Bibliography:

- Minor Threat. “Straight Edge”. Minor Threat. Dischord Records. June 1981.
Minor Threat. “Out of Step”. In My Eyes. Dichord Rechords. 1981.

Johnny Rotten Can Save Your Life: Punk's Healing Pedagogy.

Tony McMahon, RMIT University, Melbourne, Australia

In this paper, I examine ideas surrounding the use of punk in the classroom to perform a pedagogical practice both educational and healing. I argue that the music of the era, its antecedents, scholarship surrounding such and, most importantly of all, its 'attitude', opens doors for as yet unmapped opportunities for teaching. I then interrogate the work of psychologist James W. Pennebaker, writer Gail Jones and journalist/cultural theorist Greil Marcus, coming ultimately to the conclusion that a combination of reading, writing and teaching, filtered through the lens of punk, enact a classroom environment both therapeutic and productive.

I further suggest that, with the migration of music press and academia to online platforms, the emergence of journals such as *Intellect's Punk & Post Punk* presents underutilised space for an important element of this pedagogy to take place, and that it is incumbent upon teachers and academics with an interest in the area to make fuller use of these opportunities. I conclude my paper by outlining a model of punk pedagogy already being developed at the university where I teach. This 'subterranean syllabus' is constructed from a variety of ideas and texts; both those traditionally associated with punk – music and music scholarship – and some radical departures – the correlation between Situationism and Indigenous/non-Indigenous Australian relations, for example. It is hoped that this combination of disparate programmatic elements – elements that I theorise substantially constitute punk's abovementioned 'attitude' – will present an exciting opportunity for the field's further intervention into the academy.

To what extent did the Dutch ULTRA Movement Create and Express a Lasting and Unique Identity?

Richard Foster, Leiden University, the Netherlands

"It's a strange situation, us being in England doing a single and hardly getting any press back home in some way. It's getting better since we're doing this Factory single, but before that people said, 'Well, you know, your music is not so good...' The music hasn't changed between April and now, but since we could tell people we're doing a single for Factory they say, 'Yeah - I always thought your music improved a lot over the past few months.'" Interview with Wally van Middendorp, singer of Minny Pops in "Different for Grills" unknown author, 1980.

The post-punk period of 1979 to 1982 saw significant cultural transfer between elements of the Dutch, German and Anglo-American alternative music scenes. In Holland, most of this cultural transfer revolved round the members of the ULTRA scene. ULTRA stood for "ultramodern" and promoted avant garde post-punk music that used (for want, often, of traditional resources) new, or unconventional instruments and performance modes. ULTRA was mainly based round weekly "ULTRA" nights at the Oktopus club in Amsterdam and the output released on the Amsterdam-based Plurex and Torso record labels, though similar scenes flourished in Den Bosch, Nijmegen and Eindhoven. Since its heyday in the early 1980s, the Dutch ULTRA scene is one that has received very little attention, and an academic study of how this movement fits into the international cultural landscape of its time has yet to be written. In order to ascertain where that transfer did create a lasting cultural legacy in the Netherlands, this paper will examine the original Dutch post-punk scene that sprang up around 1979, specifically the elements of that scene known as ULTRA, and look to define and evaluate its original social status, cultural worth, and expressions of national identity.

Beyond Nocturnal Visibility in the Late '90s UK Club Scene: Sartorial Differences in Gatecrasher PaSSion and Sundissential?

Zoe Armour, De Montfort University, Leicester

This paper explores a small sample of articulated personal experiences that create a sense of the individual and collective identity of the 'clubber' (Thornton, 1995) whose preference for electronic music often existed in a context outside the traditional frame of the free party DiY (Do-it-Yourself) ethos. DiY emphasised not only the freedom to party, but also to have fun without the need to exploit and/or monetise the dance event for personal gain. In this instance, I refer to a 'second wave' in which a commercially oriented underground clubbing scene was generally accepted and populated by a late post boomer/early echo generation who gathered at these legal venues. They attended what I call 'official club spaces' where many of these individuals found a regular home at the weekend, despite the emphasis on revenue as the main intention of the club owner.

For the purpose of this analysis, a comparison between clubbers re-remembered experiences are drawn from a series of interviews in which memories are illustrated from the following club nights: Gatecrasher, PaSSion, and Sundissential. Here the notion of 'DiY' is reinserted into the debate on club culture as the meaning of 'underground' is addressed through the impressions of individuals who found a sense of identity and group belonging through their participation in commercialised clubbing events. These were experiences of socialisation that co-existed alongside an intrusive mediatiation of the event that failed to capture the significance and subcultural value of these chosen leisure practices.

Pop Manifestos and Nosebleed Art Rock: What was the Point of Post-Punk?

Guy Mankowski, University of Northumbria

'Post-punk' has been defined in a variety of ways. Some commentators view it primarily as a reaction to punk, with distinct musical features. Others debate whether its organizing principle can even be found in a stylistic unity. Ryan Moore has described how punk responded to a 'condition of postmodernity.' In his view, post-modernism represented an 'exhaustion of totalizing metanarratives'. Within this context punk used bricolage to 'turn signs and spectacles against themselves, as a means of waging war on society'. For the purposes of this piece post-punk is considered a response to punk's response to postmodernism.



First Annual PSN Postgraduate Symposium

9.00am – Registration

9.15am – Welcome by Mike Dines and Laura Way

9:30am – Keynote by Russ Bestley

10.00am – 11.15am Panel 1: Methods/Methodology

Matt Grimes: “Where There’s a Will There’s a Way”: Methodology, Investigating Memory and the Life-Courses of 1980s British Anarcho-Punks.

Sophie Sparham: How Close is Close? The Role of the Punk Rock Ethnographer and their Relationship with their Research Subjects.

Laura Way: “A Virtual Moshpit?” Post-Youth Punk Women and Dilemmas in Research.

11.30am – 12.45pm Panel 2: Class, Gender and Ethnicity in Punk

Tanja Walty: ¡Sirenas al ataque! Punk Women in Mexico City.

Karis Hanson: Challenging “whitestraightboy” Hegemony: A Phenomenological Exploration of Gender, “Race” and Sexuality Within the London Punk Scene.

Oliver Ward: Unity in Diversity: An Exploration of Punk in Indonesia.

1.15pm – 2.30pm Panel 3: Anarcho/Anarchism

Rebecca Binns: A Humorous Offensive: Tracing the Development of an ‘Anarcho-Punk’ Aesthetic in Gee Vaucher’s Images for Crass.

James Newton: The Anarchist Cinema.

Simon Licourinos: Anarcho-Punk: Defining a Retrospective Rock History Using Connections, Relationships and Traits [CRT].

2.45pm – 4.00pm Panel 4: Global and Local

Birce Pakkan: Is Punk a Subculture in Turkey?

Vincent Bedu: Reception and Appropriation of the Straight Edge Culture in the French Hardcore Punk Scene.

Tony McMahon: Johnny Rotten Can Save Your Life: Punk’s Healing Pedagogy.

4.15pm – 5.30pm Panel 5: Beyond Punk

Richard Foster: To what extent did the Dutch ULTRA Movement Create and Express a Lasting and Unique Identity?

Zoe Armour: Beyond Nocturnal Visibility in the Late ‘90s UK Club Scene: Sartorial Differences in Gatecrasher PaSSion and Sundissential?

Guy Mankowski: Pop Manifestos and Nosebleed Art Rock: What was the Point of Post-Punk?

5.30pm Conclusion (Mike Dines and Laura Way)