



REPORT FORM FOR NETWORK ACTIVITIES

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Confidential

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Present appointment and employing institution

Professor of Sociology, University of Warwick

Role in activity

Co-ordinator

2. Activity details

Type and title of activity

Series of thematic workshops entitled 'Doing Culture'

Location

Workshop 1 – University of Sheffield
Workshop 2 – University of Manchester
Workshop 3 – University of Warwick

Date

From:	January 2008	To:	October 2008
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Brief Description of activities carried out (please include or attach a confirmed list of participants)

'Doing Culture' consisted of a series of three workshops each held over two days related to an overall theme of cultural production and consumption. The workshops explored in particular the slippery boundaries between audience and artist, 'official' and 'unofficial' art, political engagement and disengagement, 'independent' and 'commercial' art, 'high' and 'popular' culture, and written and oral narratives.

Workshop 1: 'Whose culture? Exploring the active audience', Humanities Research Institute, University of Sheffield, 2-3 May 2008.

The first workshop in the series challenged distinctions between active and passive cultural practices and between producers and consumers of culture. The papers addressed audience consumption as participation or production, analyzing, from a range of disciplinary perspectives, examples drawn from various media and cultural forms (media culture, readers' letters, viewers, and amateur creativity) from different geographical and historical contexts, in order to break down or nuance received distinctions between production and consumption and between 'art' and everyday life. The uses of real and virtual spaces - internet social networking spaces and designed physical space - in the production, circulation and re-

presentation of identity and politics, in ways that are shaped but not determined by the given structures, were examined. The workshop broached wider theoretical questions such as how audiences form real or virtual communities of taste; and how audiences project social identities and difference through their interpretation, appropriation or rejection of particular cultural artefacts.

Speakers were drawn mostly from UK institutions, from a range of disciplines, including some non-area specialists. Eleven papers were heard and discussed over two days:

Miriam Dobson (Sheffield), *The Gulag Returns: Prison Subculture and Soviet Youth in the 1950s*

Bella Ostromoukhov (Paris), *Making Amateur Student Art in the 1950s-1960-s: Mechanisms and Issues*;

Sudha Rajagopalan (Utrecht), *The Construction of Celebrity: Indian movie Stars in the Soviet Everyday*

Kristin Roth-Ey (SSEES) *TV Spectatorship in the Soviet Union, 1950s-1970s*

Polly McMichael (Nottingham) *Rock Fans/ Musicians in the USSR*

Catriona Kelly (Oxford) *Readers*

Ellen Rutten (Cambridge) *Blurring Boundaries? Amateur Versus Professional Literary Production on the RuNet*

Hilary Pilkington (Warwick): *Style and the Performance of Skinhead in the Russian Far North*

Dan Healey (Swansea): *Active, Passive and Russian: National Motifs in Recent Russian Gay Male Pornography*

Sharon Macdonald (Manchester) *Users of Charged Spaces: the Nuremberg Rally Grounds*

Anton Popov (Warwick): *Cossack lands: remembering, imagining and enacting place in ethnic revival movements.*

The workshop ended with a Round Table *Theorizing Socialist/Post-Socialist Culture* which addressed such questions as whether theories that were developed for the analysis of class society and capitalist mass culture are applicable to the analysis of state socialist and post-socialist cultures in Eastern Europe, focusing in particular on the uses (and abuses) of Bakhtin and Bourdieu. David Shepherd (Sheffield); Tracey Potts (Nottingham); and Wendy Bracewell (SSEES) gave short presentations which stimulated a lively discussion.

List of participants at Workshop 1:

Anton Popov	University of Warwick
Bella Ostromoukhova	EHESS
Sudha Rajagopalan	University of Utrecht
Claire McCallum	University of Sheffield
Miriam Dobson	University of Sheffield
Tracey Potts	University of Nottingham
Madeleine Reeves	University of Manchester
Rachel Platonov	University of Manchester
Oli Johnson	University of Sheffield
Kristin Roth-Ey	SSEES, UCL
Yngvar Steinholt	University of Tromso
Ellen Rutten	University of Cambridge
Sharon Macdonald	University of Manchester
Evgeny Dobrenko	University of Sheffield
Rolf Hellebust	University of Nottingham
Wendy Bracewell	SSEES, UCL
Polly McMichael	University of Nottingham
David Shepherd	University of Sheffield
Susan Reid	University of Sheffield
Catriona Kelly	University of Oxford
Victoria Donovan	University of Oxford
Dan Healey	University of Swansea
Hilary Pilkington	University of Warwick
Ivan Gololobov	'Doing Culture' administrator

Workshop 2: Orality, Technology and the 'Narratisation' of Everyday Life **University of Manchester, 23-24 May 2008**

The second workshop in the series considered the 'narratisation' of everyday life, understood broadly as the transformation of everyday life into aesthetic-creative experience and communication by a variety of means. Papers examined the role of non-traditional media (such as graffiti and tattoos), new media (including online communities, galleries and flash animation) and new genres (principally reality television) in the narrative transformation of everyday life; and, conversely, the impact of everyday narrative practices on these media and genres. The workshop encouraged a broadly comparative approach, considering a diverse range of strategies across temporal boundaries (late 19th-century to the present); political boundaries (socialist, post-socialist and non-socialist societies); and geographical boundaries (Russia, Eastern Europe, Germany and the UK).

Key conclusions to emerge from the workshop concerned the prevalence of 're-creativity' in narratisation practices (that is, the extent to which material is used and re-used nearly endlessly, and with nearly limitless variety, in everyday narration); and also the significance of narratives distributed across space and time, and the impact of technologies of reproduction (including the Internet) on such 'distributed narratives'. Issues raised by this second conclusion, in particular, deserve further scrutiny; and may be considered at greater length during a follow-up workshop on virtual spaces and virtual communities.

Papers were delivered by the following scholars:

Julia Davies (Sheffield), 'Location Location Location: streetart and online spaces—a traveller's tale';

Adi Kuntsman (LJMU), 'Narrating Cyberbelonging: the Russian-speaking Internet as diaspora space'

Vlad Strukov (Leeds): "'Flash" Narratives: discourses of *byt* and *bytie* on the Internet'

Stephen Hutchings (Manchester), 'Russian TV and the Global Format: sitcoms and talk shows'

Nuria Lorenzo-Dus (Swansea), 'Reality TV and the Narratisation of "Moral Worthiness"'

Jane Caplan (Oxford), 'The Tattoo between Criminology, *Volkskunde* (Folklore) and Popular Culture'

Julie Draskoczy (Pittsburgh), 'The Criminal Body: Gulag tattoos as language'

Seth Graham (SSEES): 'Folklore of the Intelligentsia? The Russo-Soviet *anekdot*'

Klaus Roth (Munich), 'Narrating Socialism and Postsocialism in Bulgaria'

Grzegorz Szpila (Jagellonian U), 'Folk Wisdom in Contemporary Graffiti in Poland'.

Roundtable discussion was led by:

Lynne Attwood (Manchester), 'Interviews: everyday narratives and everyday life'

Sue-Ann Harding (Manchester), 'News as Narrative: reporting and translating violent conflict'

Yngvar Steinholt (IKL, Tromsø U), 'Music Recordings: idealised performance, source, and analytic tool'.

List of participants at Workshop 2:

Hilary Pilkington	University of Warwick
Susie Reid	University of Sheffield
Rachel Platonov	University of Manchester
Julia Davies	University of Sheffield
Adi Kuntsman	Liverpool John Moores University
Vlad Strukov	University of Leeds
Stephen Hutchings	University of Manchester
Nuria Lorenzo-Dus	Swansea University
Jane Caplan	University of Oxford
Julie Draskoczy	University of Pittsburgh
Seth Graham	SSEES, UCL
Grzegorz Szpila	Jagellonian University
Lynne Attwood	University of Manchester
Sue-Ann Harding	University of Manchester
Yngvar Steinholt	Tromsø University

Rowena Baldwin	University of Warwick
Christian Klesse	Manchester Metropolitan University
Manuela Kovalev	University of Manchester
Kirsty Lohman	University of Warwick
Ilona Manevskaya	University of Manchester
Polly McMichael	University of Nottingham
Galina Miazhevich	University of Manchester
Dominique Moran	University of Birmingham
Judith Pallot	University of Oxford
Anna Pechurina	University of Manchester
Nailya Safiullina	University of Manchester
Florian Weinhold	University of Manchester

Workshop 3: Transnormative cultures: Politics, protest and punk', University of Warwick, September 5-6th 2008

The final workshop took punk as a starting point for challenging wider assumptions about the lack of 'authentic' space for politics and protest in socialist societies and the mimetic character of 'countercultural' movements in the post-socialist space. It asked participants to consider the slippery boundaries between political engagement and disengagement, carnival and protest, genesis and mimesis in cultural practices. A number of speakers (Back, McKay, O'Connor, Nayak and Hodkinson) were specialists in the sociological and cultural study of sub/counter cultures rather than area studies specialists. Their contribution and engagement with the area-focused papers proved to be very productive. Key intellectual issues raised during the workshop included:

- The challenging of a single understanding of the content or meaning of apparently 'politicized' forms of music and discussion of the need to provide a very nuanced contextualization of that music in contemporary social, political and cultural moments.
- The problematisation of notions of 'subculture' and the empirical exploration of the way in which such cultural groupings may come together and grow apart within particular historical contexts (O'Connor, Perasovic, Ventsel).
- The uncovering of the significance – conscious and unconscious – of transnormative aesthetics in punk and other non-normative musics. The presentations by McKay and Gololobov also clearly identified the importance of researcher reflexivity in the process of uncovering and pursuing these often hidden moments within cultural practice.
- A discussion of the role of the body and performance within subcultures and of the degree to which challenges to 'normative' understandings of gender and sexuality 'need' to be challenged.
- The sharing of contemporary ethnographic practices and how they need to develop in response to social change and wider research cultures (e.g. study of 'virtual' communities, the benefits of collaborative research etc). A debate also emerged around how to combine more 'structured' (e.g. interviewing, computer-aided data analysis) techniques within a broadly ethnographic approach.

The workshop consisted of the following panels and presentations:

1) Music and the politics of race: encodings and decodings

Les Back (Goldsmiths, London) *'Two Tone's Racial Tonality': Music as a Phantom History*

Yngvar Steinholt (Tromsø University, Norway): *'Fascists – who us?' Grazhdanskaia Oborona, from punk westernisers to psychedelic slavophiles*

2) Crossing aesthetic boundaries: politics, carnival or freak-show?

Ivan Gololobov, ('The Zverstvo', Krasnodar) *Aesthetics of anti-music and the politics of lazha in Russian punk*

George McKay (University of Salford) *Crippled with nerves': popular music and disability (freaks, punks and polio)*

3) Rethinking 'subculture': Generational and spatial structuring of punk scenes

Alan O'Connor (Trent University, Canada) *Punk Record Labels: From Subculture to Cultural Field*

Ben Perasović (Ivo Pilar Institute of Social Sciences, Zagreb) *Punk in Croatia since the eighties*

Michael Goddard (University of Salford) *We are Time: From the Punk Event to Postpunk Experimental Culture*

4) Unholy alliances: transnormativity in the youth cultural mix

Anoop Nayak (University of Newcastle) *The Edge of Terror: Racist Graffiti, Skinhead Youth and Violence in the English Suburbs*

Aimar Ventsel (Estonian Literary Museum, Tartu) *Punx and skins in Germany: the perspective from legal anthropology*

5) Gender, sexuality and the body as sites of transnormative' cultural practices

Paul Hodkinson (University of Surrey) *Subcultural Transgression? Goth, Gender and Sexuality*

Elena Omel'chenko (NITs 'Region', Ul'ianovsk) *In search of space for intimacy: The homophobic and homoerotic in the performance of masculinity among Russian skinheads*

Francesca Stella (Glasgow University) *Challenging heterosexism, claiming visibility? The creation of 'lesbian' space and its meanings in urban Russia*

6) Round Table: Ethnographic methods: theoretical, methodological and ethical challenges

Deema Kaneff (University of Birmingham) *Deterritorialization and its implications for fieldwork*

Anoop Nayak (University of Newcastle) *Ethnography, Representation and Non-Representation*

Paul Hodkinson (University of Surrey) *Researching virtual communities*

Hilary Pilkington (University of Warwick) *Ethnography as a collaborative research practice*

The workshop co-ordinators also organised a gig in Leamington Spa of local punk/ska bands which workshop participants attended and a selection of East European punk was played between the two bands' sets.

List of participants at Workshop 3:

Hilary Pilkington	University of Warwick
Susie Reid	University of Sheffield
Rachel Platonov	University of Manchester
Yngvar Steinholt	Tromso University, Norway
Alan O'Connor	Trent University, Canada
George McKay	University of Salford
Francesca Stella	University of Glasgow
Catherine Goodfellow	University of Manchester
Aimar Ventsel	Estonian Literary Museum, Tartu
Manuela Kovalev	University of Manchester
Ben Perasovic	Ivo Pilar Institute Social Sciences, Zagreb
Deema Kaneff	University of Birmingham
Elena Omel'chenko	'Region', Ul'ianovsk
Anoop Nayak	University of Newcastle
Polly McMichael	University of Nottingham
Ivan Gololobov	Birmingham
Kirsty Lohman	University of Warwick
Paul Hodkinson	University of Surrey
Thomas Thurnell-Read	University of Warwick
Svetlana Stephenson	London Metropolitan University
Les Back	Goldsmiths, London
George Kolankewicz	SSEES, UCL
Charlie Walker	University of Oxford
Ikuo Gono	Tokyo
Ulrike Ziemer	University of Birmingham
Michael Goddard	University of Salford
Rowenna Baldwin	University of Warwick
Hiroaki Ataka	University of Warwick
Alastair Gordon	De Montfort University

3. Achievement of stated aims and objectives

Please summarise how the stated aims and objectives of the activities proposed have been achieved and how these have helped to further the aims and objectives of CEELBAS.

Below the stated aims and objectives are listed together with a summary of how they have been achieved:

- To consolidate the CEELBAS network by bringing together three network partners (Warwick, Sheffield and Manchester) in the co-ordination of a series of workshops. In addition, the 'core' group of participants includes a number of representatives from the three CEELBAS partners (Oxford, UCL, Birmingham).

The collaboration between the three network partners was extremely productive. Although each workshop was organised by one 'lead' institution, networks and ideas for speakers were pooled and there emerged a clear sense of where our research areas and networks overlap and distinguish themselves. Academic staff and postgraduates from all three CEELBAS partner institutions featured as both speakers and participants in the workshops.

- To bring scholars from a number of disciplines (Sociology, History, Art History, Cultural Studies, Anthropology, Language and Literature) to share and enrich our understanding of cultural phenomena and processes.

Despite the very wide range of disciplinary backgrounds represented at the workshops, participants found firm common ground in the discussion of liminal or subaltern cultural phenomena and processes. Particularly valuable for the social scientists was the access gained to current thinking in language and literature about new forms of cultural production (new media and its impact on literary production and criticism for example) and the historical contextualisation of cultural phenomena being studied in contemporary culture (graffiti, tattoos, criminal culture, space and identity) while those from the humanities welcomed the more direct engagement with theory (Bourdieu, subcultural theory) and method (ethnography, interview techniques, mixed method research designs) in the presentations of social science oriented participants.

- To bring scholars working on the history and the contemporary culture of the region together.

Over 40 presentations were given over the three workshops and just over a third of these were historical in terms of their approach or subject material.

- To discuss the methodologies used for the study of contemporary culture in our various disciplines and share experience and expertise in these approaches.

Two round tables were organised dedicated to methodologies: at Workshop Two on working with sources; and at Workshop Three on ethnographic methods. These were open, jargon-free discussions introduced by a number of speakers with extensive experience of working with the particular methodologies discussed. These round tables were beneficial both to those using these methodologies regularly (but rarely having the opportunity to present their experience) and to those who would consider using them in the future or who supervise doctoral students using these methods.

- To bring scholars together working across the socialist/post socialist space. Proposed speakers below include those speaking on the Soviet Union, former Yugoslavia, contemporary Russia, Croatia, Lithuania, Poland, (Eastern) Germany and Bulgaria.

Overseas participants from the (post)socialist space came from: Russia, Croatia, Estonia, Poland and, Germany. The areas covered by presentations included the Soviet Union, former Yugoslavia, contemporary Russia, Croatia, Lithuania, Poland, (Eastern) Germany and Bulgaria.

- To bring disciplinary specialists not working on Russia, Central and Eastern Europe to REES events and explore the potential of comparative research both within and beyond the (post)socialist region.

A total of 8 papers were delivered by disciplinary specialists not working on Russia or Central and Eastern Europe. In addition to the contribution made through their papers, these speakers were extremely interested in and engaged with the discussions at the workshops and have retained contact with the network. An early outcome of this engagement has been the development of a collaborative research grant proposal (Alan O'Connor and Hilary Pilkington) bringing together a number of participants at Workshop 3 (see below),

In addition to these pre-stated objectives, we feel the workshops have helped CEELBAS further its aims and objectives in a number of ways. Firstly, participants in the workshops were drawn from a wide range of institutions, both UK and international, and included scholars across the full spectrum of career stages (from post-graduates to professors), both within and outside Russian and East European Studies. Postgraduate students were present – and active – at all workshops. It was particularly pleasing that a number of postgraduate students from Warwick, Manchester and Sheffield participated in a number of workshops. We are confident that these cross-institutional links will help these young scholars integrate into the national REES community. We had originally aimed for a maximum participation in each workshop of 25-30. Actual numbers attending corresponded to this exactly and we feel that keeping the events to this size considerably contributed to the inclusive atmosphere which developed at the workshops. It was noted that there was almost universal participation in discussion regardless of stage of career or country of origin. The lively, engaged atmosphere at all the workshops we believe has not only raised the profile of CEELBAS both within the area studies community and beyond, but has associated CEELBAS's name with research events of serious intellectual substance. Feedback forms (summaries of which are attached) include numerous expressions of the genuine delight of participants to have been involved in an event in which questions and discussion were intellectually stimulating. Finally, by encouraging participation of both staff and postgraduates from Sheffield, Manchester and Warwick universities who are not based in Russian and East European Studies departments, we believe that the profile of CEELBAS, and of Russian and East European Studies more generally, has been raised in a number of leading UK universities

4. Outcomes

Please indicate the outcomes and 'value for money' of activities carried out.

The main anticipated outcome was the development of a research network in cultural processes. This network has been established. Contact details of all participants were distributed to all participants after each workshop and already a number of spin-offs from the network have emerged notably:

- The development of a research proposal to be submitted to the Social Sciences and Humanities Research Council (Canada) on 'Punk jobs: subculture and economy'. Hilary Pilkington is co-applicant and the research team includes around half a dozen participants of Workshop 3. The idea for this application emerged during the workshop.
- The invitation of a number of participants in Workshop 3 to an international conference funded by the EU in Salford, December 2008 on 'Society and Lifestyles'.
- The development of a new application for a follow-on series of workshops, provisionally entitled 'Situating Culture'.
- The formation of a research network around Russian popular culture, the inaugural workshop of which is planned for spring 2009. Rachel Platonov is a co-organizer, together with Vlad Strukov (Leeds) and Polly McMichael (Nottingham).
- The spin-offs of networks are difficult to pin down concretely or quantify but informal conversation with participants have provided evidence that connections made have been really important. To quote just a few: one recent post-doctoral fellow (PhD from USA but based in The Netherlands) commented that she had really struggled to find a Slavic studies community in the Netherlands to engage with but the workshop had made her feel part of such a community and she had subsequently been invited to SSEES and other institutions; another young scholar through contacts she made at the Sheffield workshop subsequently found out about, and was employed on, a research project at Bergen University; a more senior scholar (but based in a disciplinary

department in an institution not within the CEELBAS network commented that the workshops had helped him regain a sense of belonging to an area studies network.

Regarding value for money, the workshops came in under budget and we did manage to attract some post-hoc co-funding; University of Warwick North American Travel Fund contributed £300 to the travel expenses of Alan O'Connor to attend Workshop 3.

Breakdown of total costs for workshops (please attach evidence of expenditure)

<i>Item</i>	<i>Amount</i>
Key speakers (Travel, accommodation and subsistence)	
Travel & subsistence	5864.90
Accommodation	3590.42
Catering	3362.37
Postgraduate participation	109.18
Room/equipment hire	703.50
Administration costs	852.78
Printing and publicity (including conference packs)	42.94
Other (please specify) Bank charges	23.18
Total expenditure	14549.27
Total contribution invoiced to CEELBAS	14249.27

6. Breakdown of total costs for projects (please attach evidence of expenditure)

<i>Item</i>	<i>Amount</i>
Staff costs	
Equipment/technical costs	
Administration costs	
Other (please specify	
Total expenditure	
Total contribution invoiced to CEELBAS	

7. Dissemination and further research

Please give details of dissemination of the outcomes of the workshop/project and any further research planned.

We identified a list of approximately 20 presentations that would be publishable with revision and editing and grouped them into three thematic areas (that cut across the three workshops): the body and performance of gender/sexual/national identity; the new media; music, politics and protest. We have liaised with potential authors and established that there is a strong preference for publications in referred journals rather than in a single edited volume. Consequently, we are seeking options for the publication of a number of grouped articles rather than a single volume. We have approached Russian Review with a proposal for the submission of four themed articles around body and the performance of identity (Healey, Pilkington, Omel'chenko and Popov). They have encouraged us to submit the four as a themed cluster and we aim to do this by end of January 2009. We are intending to submit a follow-on proposal to CEELBAS to conduct a further set of three workshops, one of which would focus on 'virtual space' and the thus the 'new media' publications might better be put on hold with the hope of being able to generate more high quality papers that could be put together for a special issue of a journal (possibly *Kritika*). The possibility of publishing a special issue on music is currently being discussed between the workshop organisers, Polly McMichael and Yngvar Steinholt.

8. Signature and date

Applicant's signature

Date:

Institutional authorisation (if required)

Position:
Date:

Institutional CEELBAS Network Primary Contact

Date:

This form must be accompanied by an invoice from the applicant's institution, supported by receipts or other evidence of the expenditure incurred.

Please send the completed form to: CEELBAS Administrator, SSEES, UCL, Gower Street, London WC1E 6BT and by email to: ceelbas-network@ssees.ucl.ac.uk.

