

**Early Career Researcher Workshop on Slavic Studies and the
Public Humanities**

Slavic Studies Go Public

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Bell Pettigrew Museum

Organised by Dr Victoria Donovan and Darya Tsymbalyuk

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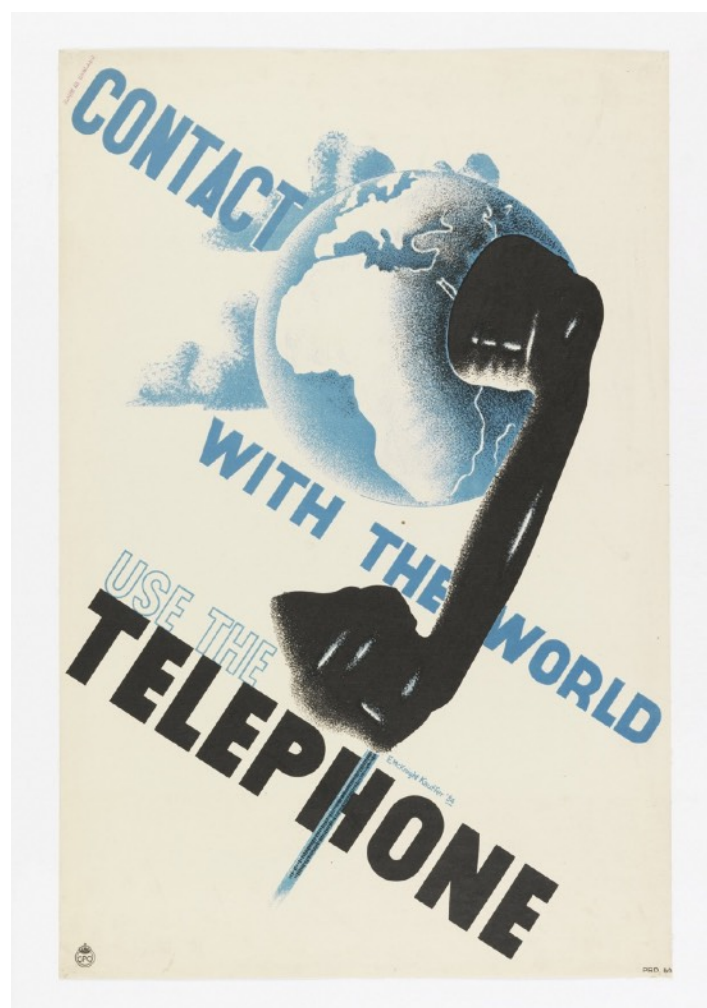
Keynote speaker

Sarah Jackson

Engaged: Public Humanities on the Phone

From the receiver's 'black mouth' in Virginia Woolf's *The Waves* (1931) to the 'five hundred-quid worry bead' in Will Self's *Phone* (2017), telephones repeatedly ring, buzz and ping in modern and contemporary literature. But how might we productively engage different audiences with the cultural, political and textual implications of literary telephony – of crossed wires, phone-hacking and missed calls? Considering the telephone's capacity to operate 'between science, poesy, and thinking' (Ronell 1989), this creative-critical paper weaves together a series of answer-machine messages in order to explore the potential of the telephone to shape our understanding of voice and engagement, as well as the possibilities of technology for facilitating cross-cultural conversation.

Dr Sarah Jackson is Associate Professor in English at Nottingham Trent University, where she works at the intersections between creative and critical writing. Her publications include *Pelt* (Bloodaxe, 2012), which won the Seamus Heaney Prize and was longlisted for the Guardian First Book Award, and *Tactile Poetics: Touch and Contemporary Writing* (Edinburgh University Press, 2015). A BBC New Generation Thinker and AHRC Leadership Fellow, she is currently working on a project entitled 'Crossed Lines: Literature and Telephony'.



Keynote speaker

Cayenna Ponchione-Bailey

Socialities in Music-Making: A Mechanisms Approach

When people make music together, social relations are brought into being and enacted in sound (Schutz 1964; Feld 1984; Cook 2013). These might be referred to as the micro-social interactions which emerge in a music-making event, but which intersect with and arguably refract larger social practices in which a music tradition is enmeshed (Born 2011). One way to think about this is that music-making practices are mechanisms through which a range of social relations can be facilitated and experienced. Different musical practices and their traditions afford and perhaps encourage the enactment of some social relations more than others, and arguments have been made for the suitability (or lack thereof) of musical practices for socio-musical interventions. In this workshop we will take an inside look at one of the most conspicuous examples of group music-making: the rehearsal and performance of a symphony orchestra. In doing so, some of the assumptions generally held about the micro-social interactions which take place in orchestras will be challenged, while revealing some of the persistent and somewhat hidden inequalities in the fabric of their wider social practices. We will look at an example of a musical intervention created by the Orchestra of St John's that sought to leverage the social mechanisms of orchestral practice to amplify the voices of young refugees and investigate the extent to which it achieved its aims. Finally, we will experience first-hand the creation of social relations through music-making ourselves, using spoken word and percussion and an introduction to Santiago Vasquez's conducted improvisation method called Ritmo y Percusión con Señas (Rhythm and Percussion with Signs).

Lead, match, assert, blend, resist?

Originally from Fairbanks, Alaska, **Cayenna Ponchione-Bailey** is a UK-based conductor committed to social justice and environmental sustainability through classical music. Cayenna serves as the Associate Conductor of the Orchestra of St John's, Director of Performance at St Catherine's College, Director of Research for the Oxford Conducting Institute, and is a postdoctoral researcher on the AHRC-funded research project *Transforming 19th-Century Historically Informed Practice* at the University of Oxford Faculty of Music. Her academic research focuses on the social psychology of orchestral music-making practices and the impact of socio-musical initiatives in classical music.

Cayenna has received multiple awards and grants for her collaborative social and environmental work through music as well as her advocacy for women composers. Most recently she has received Arts Council funding for her projects with the Oxford Spires Academy to amplify the voices of young refugees through music, and a week-long Oxford residency with Ensemble Zohra, Afghanistan's first ever all-female orchestra, as part of a longer-term partnership between OSJ and the Afghanistan National Institute of Music.

Maria Brock

Brief description of public engagement projects/work you would like to discuss at the workshop:

My current project (of which I am research associate, but responsible for the fieldwork and much of the data collection and promotion) investigates popular representations of queerness / non-heteronormative sexualities in Russia. I have also written about the persecution of queer people in Chechnya.

What institutional and political factors have driven your public engagement work?

Part of the application for the AHRC grant that funds the project involved outreach work, such as presenting at a think tank, and also the creation of a publicly available database and website (both of which I was involved in). However, these are still mainly in academic or academia-adjacent settings. I feel very strongly about these issues and would like to engage in more political work (beyond writing for different publications), but also hesitate as I don't want to be the Western-based academic 'teaching' others about their lived reality.

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

There is a recurrent tension around academics (especially Western academics) writing about the experience of queer people in places like Russia (or other disadvantaged or oppressed groups, really) - to use activists etc as informants, to then benefit from this information by getting publications out of it, only for these activists to have given their time for nothing. This was explicitly pointed out to me by one of St Petersburg's most important gay activists, and I have not really found a way so far to make sure his prediction doesn't come true. So it is very important for me to find a way to channel my gratitude and political ideals in productive ways that involve academic research as a starting point, but then go beyond it.

Victoria Donovan

Brief description of public engagement projects/work you would like to discuss at the workshop:

I'd be happy to discuss my work on the Enthusiasm project. This project began life as an interdisciplinary one-day arts event which brought together musicians, members of the community, archivists and historians to take a radical look at a little-known historical episode that links Merthyr Tydfil and the South Wales Valleys to Donbas in Ukraine and asked how the legacy of this past continues to resonate in our social, cultural and political landscape today.

The main output of Enthusiasm was an exhibition of archival and creative materials that I curated together with artist Stefhann Caddick that has so far toured Merthyr Tydfil, Edinburgh, St Andrews, Durham, Kyiv, Sieverodonetsk, Sloviansk, and will hopefully be travelling to Kramatorsk later this year.

A second project, (mono)town, which focused on the cultural potential of the UK's and Ukraine's post-industrial history and heritage, grew out of Enthusiasm. This project involved cultural exchanges between the UK and Ukraine, network building among heritage practitioners working with industrial objects and collections, and a Summer School co-hosted with IZOLYATSIA: Platform for Cultural Initiatives and coordinated by Dmitry Chepurnoi and Darya Tsymbalyuk.

What institutional and political factors have driven your public engagement work?

The original spur for the Enthusiasm project was the Brexit vote. In the wake of the South Wales Valleys' overwhelming vote to leave the European Union (in part due to the rabid anti-migrant rhetoric that was prevalent in the local and national presses at the time) it seemed important to highlight historic migration from the UK to Eastern Europe and to consider the factors that drove this migration and the processes of cultural exchange that resulted from it.

Another driving factor has been my personal investment in the question of post-industrial transformation. As someone who grew up in South Wales in the 1980s, the consequences of Thatcher's evisceration of local industry were very apparent. I remember writing about the issue in my UCAS form for University. Coming back to that topic through my research into Soviet and post-Soviet history and culture has been great. It has (partially) resolved for me some uncomfortable, neo-colonial feeling about studying Eastern Europe for the sake of it, out of interest.

What for you are the main ethical challenges of conducting public engagement work?

How (if at all) have you addressed these challenges in your projects?

The imbalance of benefits derived from this kind of work is, of course, problematic. Thanks to these projects, I have received kudos at work, including a Public Engagement prize from my University (£100 + a trophy and a badge!), a promotion to Senior Lecturer (definitely partly down to the impact stuff), and a track record of securing external funding and managing a project team that will probably help me further in my career. Others have benefitted from the work (artists, archives, galleries, and cultural centres), but definitely not to the same degree.

Precious Chatterje-Doody

Brief description of public engagement projects/work you would like to discuss at the workshop:

The bulk of my public engagement has been related to a project on RT (formerly Russia Today), with the aim of making the nuanced and complex findings of the project accessible and understandable to public and policymaking audiences, when these audiences are time-poor and often have specific preconceptions. I'm interested in how packaging the same academic findings in different ways can maximise impact for different types of audiences – my activities have included blog/news-type articles; public-facing events; media spots; targeted (specialist audience) events; and policy briefings.

Would like to discuss 'non-traditional'/more creative methods of public engagement.

What institutional and political factors have driven your public engagement work?

Political factors- highly politicised research area, often with assumptions implicit in audience interest; also, an area of rapid empirical changes, necessitating responsive approach to outreach and willingness/ability to show how long-term research informs understanding of specific latest developments, e.g. poisoning of Skripals; Ofcom sanctions etc.

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

Key ethical issue for me is how much to engage with RT in the context of outreach activities aimed specifically at global journalists. Engagement with the network is important for understanding institutional factors behind their news production, bringing access to additional insight/information, and not a priori treating them differently from other journalists. The main challenge is maintaining both contact and distance, and making clear that RT isn't being considered as equivalent to other broadcasters. Mitigating approaches include multi-layered individual relationships; prolific publication schedule (so it's in RT's interest to continue engaging even if they don't like something that's been published).



Sofiya Gavrilova

Brief description of public engagement projects/work you would like to discuss at the workshop:

In 2019-2020 I am working on a project, which aims to set up a new DH GIS platform for large scale GULAG mapping. This platform will allow people to upload their data, map their experience and memories and will be largely based on the local knowledge and public input. I aim to develop overarching mapping technologies and methods, as well as legend and visual symbols for various topological elements.

What institutional and political factors have driven your public engagement work?

The unavailability of the large scale archival data on the geography of Gulag and the current policy towards commemoration of the gulag's victims.

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

The main challenge would be to create a historical narrative, which contradicts official governmental narrative in Russia. Not only though mapping memories and personal histories, but also map the exact sites where repression took place. The challenge here would be to make people participate and engage, as people are quite often afraid of talking about Soviet past and afraid to share their knowledge because of the recent cases in Karelia, when activists got into prison for working on the mass execution site.

Maria Korolkova

Brief description of public engagement projects/work you would like to discuss at the workshop:

My work curating Russian silent films in multimedia environment. It includes:

Bauer Project, Film screening with live ensemble, Byre Theatre, St Andrews, UK, 26 April 2019.

A World to Win: A Century of Revolution on Screen, Film Season, Regent Street Cinema and Barbican Centre, London, UK, 12 February – 26 October 2017.

Nikolai Izvolov's visit and talk on restoring Dziga Vertov's *Anniversary of the Revolution*, SSEES, UCL, London, UK, 10 June 2019.

Dziga Vertov's Day, Centre Pompidou, Paris, France, 20 December 2017.

Many of the screenings sold out, positive press response.

Two possible angles I could discuss it are. First one is instrumental/institutional, i.e. how to make the event happen. Second one is more content-related, i.e. how to select content, and how to be interdisciplinary in it.

What institutional and political factors have driven your public engagement work?

REF need for 'impact'.

Passion about Russian film and its representation in the UK and Europe.

What for you are the main ethical challenges of conducting public engagement work?

How (if at all) have you addressed these challenges in your projects?

For this particular theme (Russian film in the UK), I am try to be engaged with the project that represent the Russian heritage in proper style which corresponds to its values and rigour. Many Russian events in London are made with a different superficial flavour. My intention was to overcome it and to put Russian events on the same line with good, quality European productions. However, of course there is danger that this is just my view and feeling of 'style'. In my own curation I was trying to go along these lines. Another ethical challenge is that for a good production, one requires good funds. Working with external funding can at times be challenging as well in terms of independence of curatorial decisions.



Mikhail Melnichenko

Brief description of public engagement projects/work you would like to discuss at the workshop:

Launched in 2014 “Prozhito” project was initially devoted to the creation of a digital corpus of personal diaries and journals (<http://prozhito.org/>). The corpus became a research tool, allowing visitors not only to read the concrete diaries but to work with the whole body of texts. The texts merged in the corpus are both published and those that were entered into the scholarly circulation by the project’s team. We are interested in any text of this type regardless of the age, gender or social origins of the diaries’ authors. In September 2019 the project’s bibliography consisted of more than 4000 Russian diary author’s profiles; more than 1700 of these diaries were merged to the database (450000 daily notes).

The first five years “Prozhito” developed as a civil initiative. We engage with the diaries’ authors, their heirs, and volunteers to work with the texts. More than 700 volunteers and 300 students were involved in the searching, digitizing and transcribing the manuscripts and published diaries.

What institutional and political factors have driven your public engagement work?

The huge volume of tasks facing the project led us to the path of public engagement. To achieve our goals, we needed hundreds of participants. In addition, working with volunteers is an element of publicity for us.

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

The main ethical challenges of our work are more likely associated with the publication of documents: diaries and memoirs. Working with volunteers complicates our work only in that we cannot sell its results. But we do not need to sell it.



Yevheniia Moliar

Brief description of public engagement projects/work you would like to discuss at the workshop:

I work on questions of preserving cultural heritage of the Soviet period at the times of decommunization in Ukraine. In particular, I research the representation of the “Soviet” in Ukrainian museums, public history and commemorative practices.

What institutional and political factors have driven your public engagement work?

I am a participant of a self-organised initiative DE NE DE, which emerged as a reaction to decommunization processes in Ukraine and the work of the Institute of National Remembrance.

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

The most important factor in my work is a critical re-examination of cultural heritage of the Soviet period, devoid of ideological speculations and directives from power structures. In my work with Ukrainian museums, I try to defend their autonomy and rights to independently identify the content of their projects.



Viktoria Naumenko

Brief description of public engagement projects/work you would like to discuss at the workshop:

I would like to discuss projects that could help to understand the influence of our difficult past and unsolved past problems on the modern development of our society; that could inspire the participants of such projects to find ways and methods for solving modern issues. I implemented the project “Vilcha – the resettled village”, which aimed at the research of forced resettlement experience from Chornobyl and the territories of Anti-Terrorist Operation Zone.

I would like to discuss the experience of networking of participants from different countries, including those, which have difficult relationships, within one project. I have been involved in the project «Educational activities 4.1», the participants of which are people from Ukraine, Russia, Belarus, and Germany. The main worries of our team were it would be impossible to organize productive dialog without any conflicts among the Ukrainian and Russian participants. However, we managed to it and the participant of this project has provided their joined educational projects.

What institutional and political factors have driven your public engagement work?

The main factor that has a huge influence on my public engagement work is Russian-Ukrainian war: different understanding of current war causes sometimes some conflicts among participants, including during the project which topic do not assume a discussion about any wars or their effects;

Local and governmental authorities are not interested to engage in a public project without paying them or using the results of the project as advertise of their political parties.

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

The main ethical challenge is to work with people with trauma and not to exacerbate their psychological condition. During the project “Vilcha – the resettled village” we encounter a very difficult issue when some participants tried to gain information using unethical methods. Additionally, we had some conflicts among participants when they were discussing difficult topics. To exclude or decrease a conflict possibility we invite a mediator and psychologist who conduct a special workshop about non-confrontational dialog and monitor the whole project. We invited a mediator/facilitator to our current project “Educational activities 4.1” and we have not had any serious conflict.



Svitlana Osipchuk

Brief description of public engagement projects/work you would like to discuss at the workshop:

For the last half of the year I had been involved in the Donbas Media Forum project. This is an annual event for public discussions, networking, education, and exchanging of experience within the media community. This year the Forum gathered 600 participants from different Donbas local media, from national media and from abroad, from donor organizations, media and monitoring experts, and state officials. My role was to curate the events devoted to the quality of media content.

My other engagement is to coordinate particular projects for Ukrainian Center for Holocaust Studies. Mostly, this is an educational course for young researchers on memorial culture in Ukraine and Germany. Each year we have a group of researchers which investigates the topic through the interactions with local memorial institutions and actors both in Kyiv and Berlin.

What institutional and political factors have driven your public engagement work?

Another important factors in my work for UCHS is lack of wide institutional support. We develop a wide network of colleagues we could engage in our projects, often on voluntary basis, but our financial and material basis is very limited.

This is also a partial answer on the second part of the question. For examples, we have a competitive in terms of political agenda organization in our field, but with better funding. In area of collective memory sometimes you have to compete literally for the same territory.

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

Recently one of the most important challenges for me to think about was the relationship between the center and periphery in terms when developing a project. You have an access to more sources of different kinds working in the 'center', but you implement it on the local level. Is it ethical to bring your vision on the local site you don't belong to? I think the answer could be given with the practices of public engagement but still this balance is not clear for me.

A week ago together with my colleague we organized a commemoration walk devoted to the 1941 Babyn Yar massacre, 30 people came. One of the most important insights I took from it was that you need courage to bring your project to the landscape and change it.



Galina Oustanova-Stjepanovic

Brief description of public engagement projects/work you would like to discuss at the workshop:

I have visited schools and an adult education centre in Edinburgh and Dundee to talk about anthropology as a career option. But it felt more like advertising anthropology during Open Days.

When I worked at UCL, I participated in their 'local communities' project which would pair a member of academic staff with a local charity or NGO to discuss their work through a lens of a relevant discipline and help them with library resources. I worked with an NGO for Bosnian women that focused on war violence, trauma and reconciliation.

What institutional and political factors have driven your public engagement work?

Public engagement is more or less a requirement now, so I felt I had to gain some experience. I rejected consultancy work for SOAS (usually British diplomats) as anthropologists tend to question the applied value of their theoretical findings and to anonymise and protect often sensitive personal information.

It has been my 'civic' fantasy to do something different but the obvious paths are dissemination, volunteering or paid consultancy work. I hope your workshop will inspire me to find an alternative way.

What for you are the main ethical challenges of conducting public engagement work?

How (if at all) have you addressed these challenges in your projects?

The main commitment of anthropologists is to their interlocutors, concerns for their privacy and safety. There is also a worry about how gaining a public profile can interfere with later research as a degree of researcher's anonymity helps.

Having said that, some anthropological projects are oriented toward impact and public engagement from the start.

It would be amazing to discuss the ethical tension between academic objectives and public engagement.

Isobel Palmer

Brief description of public engagement projects/work you would like to discuss at the workshop:

I am not currently involved any public engagement projects (I only recently graduated and am working to complete my first book), but I am in the very early stages of thinking about the opportunities for public engagement with my next project, which (I think) will be a history of public poetry performance in Russia and the Soviet Union that explores more generally questions of public speech and how public spaces are made, claimed, inhabited by different actors (the state, citizens, poets (academics?!) etc.) Since this is in such early stages, I am most interested in hearing about how other researchers have conceived and designed meaningful public engagement projects, particularly projects with a focus on literature.

What institutional and political factors have driven your public engagement work?

I have been strongly encouraged by my institution to pursue a project that has public engagement as one of its central aims, but I am also personally drawn to public engagement as a means both of articulating the value of literary scholarship and enriching that scholarship through collaborative / participatory research.

Clemens Poole

Brief description of public engagement projects/work you would like to discuss at the workshop:

Currently curator of Gurtobus, a mobile culture center working in Ukraine. The project takes a converted standard coach bus redesigned to have the capacity to create pop up events in various settings. Between July and October the project visited 24 villages, towns, and cities across Ukraine, conducting public engagement programs around arts and culture in collaboration with local organizations. The core curatorial theme of the project is to encourage local people in the Ukrainian regions to think critically about questions of culture. All projects are designed to introduce frames for seeing culture rather than simply exhibiting examples of culture, in order to help decentralize ideas of “high and low culture” by giving people access to their surroundings as valid cultural expressions. <https://www.youtube.com/watch?v=fyvq9dDNzbo>

What institutional and political factors have driven your public engagement work?

Obviously funding has been a primary factor in both the institutional and political context of our project. The project to date has been funded exclusively by the US Embassy, and although the Embassy exerts almost no curatorial influence on us, we understand that we are part of a larger American political agenda in Ukraine. On the other hand, pressure has been exerted from within our organizing institution, IZOLYATSIA, to commercialize the project as effectively as possible. In a sense this has created something of an internal paradox for the curatorial team: the Embassy funding, which must be read as politically motivated, has given us the freedom to structure our own agenda, to the point where we are able to serve communities that are otherwise forgotten without reaching any quotas for participation, while the organizing institution has pushed us to commercialize despite the freedom granted by the primary funder.

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

I see the primary ethical challenge as the potentially latent neo-colonialism built into the problem of a centrally located arts institution transporting cultural content, including methods of critical thinking, to what it perceives to be less culturally developed regions. As mentioned, our programs try to tackle this issue by developing projects that emphasize frames for culture rather than culture itself, but this still may read as a kind of intellectual colonialist motivation.



Jamie Rann

Brief description of public engagement projects/work you would like to discuss at the workshop:

While I've previously worked on projects devoted to promoting scholarly takes on culture to a wider audience in a digital space (most notably as an editor of *The Calvert Journal*), at the workshop I would be keen to discuss my forthcoming project on the translation of Russian poetry into the different languages of Scotland, working with translators, poets and members of the public, including migrant and refugee communities, and wider issues around Slavic Studies and multilingual societies.

What institutional and political factors have driven your public engagement work?

While there can be no doubt that the increased emphasis on impact in REF, and the effect that has had on institutional priorities, have encouraged me towards public engagement work, such activities were always on my personal agenda, so to speak, not least because of work I had done outside the HE sector, where I could see how eager both the public and cultural institutions were for involvement from academics. More broadly, one of the fundamental motivations for me doing the job that I do is that I believe that the population of the UK (and not just the UK) has long been in need of a greater diversity of perspective and broader and deeper understanding of other countries and cultures – a need that has only become more urgent following the intensification of xenophobic and racist discourse in the past decade.

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

As an ethical challenge this is somewhat nebulous, but one of the greatest dangers, to my mind, facing public engagement work is tokenism. This works in both directions: academics can be token presences but academics can also treat the outward-facing aspects of their work as ritualistic, meaningless box-ticking – something which can contribute to a mistrust of 'expert' institutions.

Kirill Repin

Brief description of public engagement projects/work you would like to discuss at the workshop:

For me it would be extremely interesting to ponder collectively on the model(s) of existence of an open university, that could offer opportunities to engage members of local community(-ies) in processes of knowledge production. Even though my own experience in this regard is minuscule and is exclusively related to the summer school Viadrinicum that I co-organize at European University Viadrina in the German city of Frankfurt (Oder), I tend to find the topic of public engagement in academic context very acute. In this sense I am a complete novice to this field and would be very glad to explore the general vocabulary and methodological toolbox of public engagement, especially taking into consideration our perennial intention to reach out to the wider public outside the university walls with Viadrinicum, the latest edition of which, for instance, was devoted to the topic of post-socialist city and implied cooperation with a local museum.

What institutional and political factors have driven your public engagement work?

As I tend to see myself only approaching this field, I can rather mention my own deliberations that underpin my fascination with the topic of public engagement. In the first place it is a belief in the emancipatory power of knowledge, that can often be weakened by the structural closure of institutions of knowledge production (in the first place, universities). Besides that, for me an attempt to embrace a deeper meaning of the notion of univers(al)ity presupposes deliberations on societal foundations and, thus, cannot be limited to members of academia only, but requires a dialogue with the wider public on equal terms. As for institutional factors, currently being a part of a university context, I am particularly interested to analyze how my university can contribute to institutionalization of such dialogue in a small town on the German-Polish border, where practices of (cultural) translation belong to the sphere of everyday life.

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

Again, approaching the issue rather from a theoretical perspective, I tend to see the role of a person, aiming to engage her/himself publicly, engender various ethical concerns. For me, one of the most pressing among them is related to the recognition of voices and practices of the ordinary members of local community and the way they get incorporated into the discourses and activities that emerge in the course of public engagement. Cutting it short, it is the challenge of eradicating knowledge-qua-power asymmetries that often tend to imbue the relations of academicians with the outer world. In this case I am curious to explore, to which extent the notion of curatorship could be applicable to the design of such relations. Besides that, I find it worthwhile to reflect upon the conflictual potential that public engagement can develop and the place this conflictuality can be accorded in the dialogue processes.

Darya Tsymbalyuk

Brief description of public engagement projects/work you would like to discuss at the workshop:

Donbas Odyssey is a collaborative art project which I started in 2015 together with Julia Filipieva and Victor Zasyrkin and which engages with narratives of displacement through exhibitions and interventions in public spaces. The project exhibited in Mystetskyi Arsenal, Kyiv (2016), was selected as a special project for the Odesa Biennale of Contemporary Art (2017), had exhibitions in Lviv Mediateka (2018) and at the Migration Festival in Izmir, Turkey (2018), and presented an installation at the Byre Theatre, St Andrews (2019). In addition to that, *Donbas Odyssey* carried out art interventions in Kyiv (2015), Odesa (2017) and Lviv (2018). Finally, the project also organised oral history and mental mapping workshops, and in spring 2019 I organised a series of textile workshops in St Andrews, that created pieces inspired by the *Donbas Odyssey* maps.

Displaced Garden is a docufiction film about human and non-human displacement that integrates documentary quotes from oral histories with internally displaced people from Donbas through the blend of animation and documentary footage. The film is currently at the stage of pre-production, for which it received support from the Ukrainian Cultural Foundation, IZOLYATSIA Platform for Cultural Initiatives and U.S. Embassy in Ukraine. I work on the film alongside Maria Voronchuk, Yulia Serdyukova, Kateryna Voznytsia, Anna Khvyl, Nicholas Nazmi and others.

What institutional and political factors have driven your public engagement work?

Initially *Donbas Odyssey* was driven by two incentives: 1) it emerged as a final project of the summer school *Mosaics the City* organised by CSM / Foundation Centre for Contemporary Art 2) we wanted to create an alternative to a highly politicised discourse around displacement in Ukraine and to build a dialogue between the IDPs and the communities of cities they were moving to.

Donbas Odyssey and *Displaced Garden* are also driven by my academic research and a need to find a way to share stories I am working with in a non-academic setting and approach. I've also received a lot of support from the IDP community in Ukraine, which inspires me to keep looking for ways to share their stories with a broader public.

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

I am perpetually concerned that even though my participants benefited from the project in one way or another, I benefited from it to a much greater extent. The stories I collected became a corpus of my Master's thesis, and also a corpus of my PhD thesis. Moreover, even though just like my *Donbas Odyssey* colleagues Julia and Victor, I was not paid for the majority of the work on *Donbas Odyssey* (with the exception of our project in Odesa), it definitely helped me advance in my research, receive funding for my PhD and get praise for my public engagement work, a good example of which is two Public Engagement Awards I received from the University of St Andrews this autumn. Obviously, the fact that I am studying at a highly ranked Western institution where such work is seen as valuable, allows me to receive more recognition for my investment in a project like *Donbas Odyssey*.

These ethical concerns are a constant background for my research and my public engagement work and have a significant impact on the way I approach the stories I am working with, as well as their narrators and colleagues, who help me to share them with the public.

Anton Valkovsky

Brief description of public engagement projects/work you would like to discuss at the workshop:

For several years I with the local communities provide active work to build and strengthen the image of Volgograd as the existing center of contemporary art. One of the practical steps for realization of this idea is the project “(Re)Inventing the Public” - the only periodical event in Volgograd region in the field of contemporary art. Being a performative curator, I develop ideas together with artists, manifesting my position as co-creator and facilitator. During the project were implemented 22 art-works in 2015, 25 in 2016, 24 in 2018, realized in various media: microinterventions in the urban environment, participatory art, community-based art, sound art and audio installation, urban research, urban prototyping, participatory architecture, immerse video installation, environment, art objects, performances, video art, etc.

What institutional and political factors have driven your public engagement work?

Firstly, Volgograd is a city in which there are almost no art institutions. Orientation to the participatory art and macrointervention is not so much connected with the fact that the participatory art is the topic of my PhD research, but because in conditions of extremely limited resources these are the most inexpensive artistic media.

The second reason is related to the context of the cities in which I live and work (Volgograd and Vladikavkaz). Despite the fact that the city is almost completely turned into a museum, we observe a lack of cultural memory and cultural continuity that would allow residents of the city to feel their ownership of the territory.

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

The most challenging factor for me is the sustainability factor. The very principle of project work, with its inexorable finalization, raises many ethical questions about the exploitation context: budgets and work on the project end, but what about social connections which you need to put an end to? The project manager resembles a lover throwing his partner. In my project work, I try to avoid these kinds of problems by clearly formulating a common goal with the community, which we must work towards, not stopping or interrupting interaction, until the goal is achieved.



Maria Voronchuk

Brief description of public engagement projects/work you would like to discuss at the workshop:

Social documentary project «Miners' stories from Eastern and Western Ukraine" was implemented in 2016-2017.

The main idea of the project is to promote dialogue between mining communities of eastern and western Ukraine through collecting oral stories of miners and their families as a basis for documentary film. To compare life of miners in two distant industrial regions with shared and specific features.

For collecting oral stories we involved volunteers from miner's communities.

Documentary film "Miners stories" and online exhibition of video stories were presented publicly in order to build a social dialogue around common problems. The archive of miners stories and documentary are open for public use.

What institutional and political factors have driven your public engagement work?

The project implemented in cooperation with Ukrainian Action: Healing the Past programme in partnership with the Independent Trade Union of Coal Miners of Ukraine under the support of the Embassy of Switzerland in Ukraine and Irene Prestwich Trust (UK).

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

The main problem was to involve youth in collecting the interview in their mining communities. Mostly they were not interested in this topic because they associate themselves with this problem. The other problem was to find respondents of young generation be ready to talk about their life and professional choice. Asking specific questions about visions of the future of coal industry was also problematic



Jessica Zychowicz

Brief description of public engagement projects/work you would like to discuss at the workshop:

At present I am working to bring awareness to efforts by Ukrainian artists whose project to restore and exhibit canonical artworks from the Soviet era in a rural museum are under threat by local authorities. I am on a different project invited by an artist from Ukraine to curate new works. The project we are working on grows out of the first part of a series about the ethnic violence in the city of Lviv that took place in 1941 with the invasion of Germany.

At BARSEA I would like to explore the broader ethical dimensions of publicly engaged scholarly research in terms of how to navigate local vs. global interventions into sensitive critical spaces and sites, such as the ones named above, that cultural actors are undertaking in regards to the past, memory politics, censorship, and violence.

What institutional and political factors have driven your public engagement work?

My doctoral research, and then the writing of my book, have been the main factors that have kept me engaged with the public around creative production especially literature, visual culture, and artists interested in alternative spaces to the traditional museum. I have also been part of different initiatives in diaspora contexts with regards to social assistance and aid work, especially for displaced peoples and orphaned children. Early on in my career in education I moved abroad to teach secondary school, at which time I learned the Ukrainian language and the landscape of NGOs working in all areas, but became especially interested in the work being done by IOM: International Organization for Migration on trafficking and stigma reduction in the rehabilitation of trafficked people.

What for you are the main ethical challenges of conducting public engagement work? How (if at all) have you addressed these challenges in your projects?

Barriers to the acceptance of concepts normally applied in the course of debate, such as gender norms that do not exist in the West, can create problems within the host culture that can lead to failures in communication. Mechanisms in the local context for navigating these barriers do exist among individuals and within groups, but finding shared interests can often take quite a bit of time, effort, and patience. Finding key local interlocutors who are open to Westerners and are willing to share information, networks, and collaborate on projects is more contingent on a process of trust-building than planning things well or relying on perseverance when things do not work out as expected. Trust is extremely valued in social contexts in countries such as Ukraine, in which people have had to adapt to precarious and uncertain structures. Strategies for building trust that have worked for me in the past have involved learning how to be honest and open with my own limitations in not always understanding what the best path forward may be in a given situation. Allowing locals to take the lead in circumstances where Westerners are accustomed to being more individualist is sometimes hard, but can save a lot of time by reducing the potential for gaps in communication. Despite having worked and lived in Ukraine for fifteen years, and fluency in the language, I still return to these practices in remembering that no matter how integrated I view myself, perceptions can sometimes be shaped by the entrenched Otherness that once applied to all foreigners in the Soviet context.