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EDITORS: VITALII LUNOV AND MAXIM LEPSKIY

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Accent Graphics Communications & Publishing
807-2625 Regina st.
Ottawa, Ontario,
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Canada

**<https://subculture.euasu.org/>
info@euasu.org**

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Participants:



Jerome Krase - an Emeritus Professor, sociologist, Murray Koppelman Professor, School of Humanities and Social Sciences. President of European Academy of Sciences of Ukraine. Expert in sociology, gentrification in Brooklyn, Brooklyn ethnic groups, Italian-American politics, culture, race, class, urban life and Ethnicity in New York. One of his recent books includes *Race, Class, and Gentrification in Brooklyn: A View from the Street*. He is a public activist-scholar and serves as a consultant to public and private agencies regarding urban community issues. Co-Editor of *Urbanities*, and Editorial Board Member of *Visual Studies*, and *CIDADES*.



Oleg Maltsev - an author, criminologist, psychologist, photographer, investigative journalist. He is an Academician of Ukrainian Academy of Sciences and European Academy of Sciences of Ukraine. Founder and director of The Memory Institute, head of Expeditionary Corps. He is an author of numerous books in the areas such as applied history, sociology, depth psychology, philosophy, criminalistics, criminology. He has been conducting field research with the Expeditionary Corps in many countries for more than 6 years to explore on what levels and how people are shaped by cities. He is an editor of several interdisciplinary peer-reviewed journals.



Elizabeth Haas-Edersheim - an adjunct professor at New York University's. Dr. Edersheim is the ThEME's creator, has studied, written about, and advised organizations for over 30 years. Elizabeth is the author of books *McKinsey's Marvin Bower* and *The Definitive Drucker: Challenges For Tomorrow's Executives - Final Advice From the Father of Modern Management*.



Massimo Introvigne - a Professor, sociologist of religion and intellectual property attorney, Academician of European Academy of Sciences of Ukraine. A founder and the managing director of the Center for Studies on New Religions (CESNUR). He was the «Representative on combating racism, xenophobia and discrimination, with a special focus on discrimination against Christians and members of other religions» of the OSCE.



Douglas Kellner - an author, critical theorist. Distinguished Professor in the Departments of Education, Gender Studies, and Germanic Languages at UCLA. Academician of European Academy of Sciences of Ukraine. Kellner is an author of the Baudrillard page in Stanford Online Encyclopedia.

Kellner collaborated with Steven Best on an award-winning trilogy of books examining postmodern turns in philosophy, the arts, and science and technology. He served as the literary executor of the documentary film maker Emile de Antonio and acted as editor of "Collected Papers of Herbert Marcuse," which collected six volumes of the papers of the critical theorist Herbert Marcuse.



Steve Gennaro - a Professor in the Humanities department at York University (Canada). He explores the intersections of media, technology, psychology, and youth identity.

He is one of the founding members of the Children, Childhood, and Youth Studies Program at York University, where he has taught in the Department of Humanities and the Department of Communication Studies for close to two decades, with more than a decade of experience teaching online.

He is the author of *Selling Youth* (2010) and regularly publishes in areas related to the philosophy of technology and critical media studies of youth identity and politics.



Lucien Oulahbib - a writer, lecturer, sociologist, political scientist. Academician of European Academy of Sciences of Ukraine. He is a chief editor of scientific journal "Dogma".

Dr. Lucien spent many years working together with french thinker Jean Baudrillard. Author of numerous scientific papers and books on french nihilism and neo-leninism, radical islamism, anti-americanism and antisemitism.



Simon McGregor-Wood - a television correspondent and presenter with 30 years experience across a wide variety of roles. He worked at ABC News, Reuters and Al Jazeera English. In 2015 he joined TRT World in its London Bureau as Europe Correspondent. Growing out of his love of motorcycling he made an hour long documentary on the Isle of Man TT races in 2012: "TT, A Dangerous Addiction." Simon has been on a motorcycle for many years and still rides it to his work.



Nick Ienatsch - an American motorcycle racer, writer, and motorcycle riding instructor (USA). He was a competitor in several American Road Racing Association classes, Motorcycle Grand Prix racing and in AMA 250 Grand Prix class.

Nick Ienatsch was the lead instructor for twelve years at Freddie Spencer Riding School. He is founder, CEO and lead instructor at Yamaha Champions Riding School. Champ school's CEO leads from the seat of a motorcycle, whether in the dirt on the street or in roadracing competition.



Liudmyla Fylypovych - Religious scholar, head of the Department of Philosophy and History of Religion in Institute of Philosophy by G.S. Skovoroda, National Academy of Sciences of Ukraine. Professor of National University of "Kyiv-Mohyla Academy". Vice President of the Ukrainian Association of Religious Studies. Executive Director of the Center for Religious information and freedom of the Ukrainian Association of Religious Studies.



Mikhail Minakov - political philosopher, editor. His major philosophical investigations focus on human experience, social knowledge, political system, historical consciousness, and multiple modernities. Editor-in-chief of Kennan focus Ukraine, Kennan Institute. Editor-in-chief of Ideology and politics journal.



Bernardo Attias - Professor in the Department of Communication Studies at CSUN. His research focus emphasizes cultural approaches to communication studies as well as communication-centered approaches to cultural studies. His teaching philosophy, which stresses interactivity and critical thinking skills, reflects a strong commitment to the educational process. He develops unique course materials, and has been at the forefront of the move to integrate new technological resources into the educational process.



Frederick Lawrence - an Emeritus Professor, sociologist, Lancaster University, UK. Expert with over 40 years of experience in investigating subcultures.



Gavin Watson - a British photographer, is famous for his documentation of the skinhead and Rave subcultures (and music photography). The Gavin Watson Archive is an ongoing digitisation project working to preserve and share this invaluable cultural asset, telling his extraordinary story and paving the way for future generations. His collection of photographs in the 1970s and 80s would grow into one of the most important and influential photographic youth culture books of the last 20 years. He is an author of *Skins* (1994), *Skins and Punks* (2008), *Oh What Fun We Had!* (2019), *Raving*.



Paul Hockenos - a Berlin-based writer who covered the collapse of communism, Yugoslavia's wars, and the European Union's transformations over two decades. His focus today is renewable energy and the climate crisis. He is the prize-winning author of four books on European affairs and was a fellow at the American Academy in Berlin. Paul has worked as a newsroom editor at Foreign Policy, The Guardian Newsweekly, and Internationale Politik.



Maxim Lepskiy – Doctor of Philosophy, Professor at Zaporizhzhya National University. Head of Research Board in Social Forecasting Sociological Association of Ukraine, Academician of the European Academy of Sciences of Ukraine and Ukrainian Academy of Sciences.



Athina Karatzogianni - a Professor in Media and Communication at the University of Leicester, UK. Academician of European Academy of Sciences of Ukraine. She has an extensive record of publications and citations in disciplinary, field-specific and cross-disciplinary research outlets, and has demonstrated sustained success in securing research income from Research Councils UK and the European Commission. Her most recent book is (2018) *Platform Economics: Rhetoric and Reality the "Sharing Economy"*.



Marco Trovato - Photographer, chief Editor of Africa publication. He has been traveling to the African continent since 1990, making inquiries and reports. He takes care of the creation of photographic exhibitions, conferences and cultural initiatives on Africa.



Paul Rhoads - an American painter living in France since 1990. Student of students of Hans Hoffman and Marcel Duchamp. He is also conceptor and editor-in-chief of the Vance Integral Edition (the complete works of Jack Vance), composer (opera: *La guerre Picrocholine*) and YouTuber (Paul-talk). Author of *Thoughts on Jack Vance* and *What Is Art?*



Vitalii Lunov - Associate Professor in the university named after O.O. Bogomoltsa. Academician of European Academy of Sciences of Ukraine. Member of the American psychological Association, the American Academy of clinical psychology, World Federation for mental health (USA), the European Academy of natural Sciences (Hannover, Germany).



Ross Haenfler - a Professor of Sociology at Grinnell College in Grinnell, Iowa. Ross is the author of *Subcultures: The Basics; Straight Edge: Clean Living Youth, Hardcore Punk, and Social Change*; and *Goths, Gamers, and Grrrls: Deviance and Youth Subcultures*. He has published in a variety of journals, including *Social Movement Studies*, *Journal of Contemporary Ethnography*, *Studies in Symbolic Interaction*, and *Men and Masculinities*. He is an award-winning teacher and also appeared in the documentary *Edge: Perspectives on a Drug Free Culture* and the National Geographic channel's *Inside Straight Edge*.



Marco Andreacchio - awarded a doctorate from the University of Illinois for his interpretation of Sino-Japanese philosophical classics in dialogue with Western counterparts and a doctorate from Cambridge University for his work on Dante's Platonic interpretation of religious authority. Andreacchio has taught at various higher education institutions and published systematically on problems of a political-philosophical nature. Editorial member of *Dogma* journal.



Costantino Slobodyanyuk - Head of the Scientific council of the Institute of Information security. Academician of European Academy of Sciences of Ukraine. Associate fellow of the Ukrainian Academy of Sciences. Editor-in-chief of the Newspaper "Unsolved Crimes".



Phil Cohen - is a British cultural theorist, urban ethnographer, community activist, educationalist and poet. Cohen played an active role in London's counter culture and squatting scene. He became an urban ethnographer, and gained an international reputation for his research on issues of race, class and youth culture. He worked at the University of East London, where he founded and directed the Centre for New Ethnicities Research and the London East Research Institute. He is a professor emeritus at the University of East London and a research fellow of the Young Foundation.



Iryna Lopatiuk - Associate fellow of Ukraine Academy of Science and the Memory Institute. Member of the special scientific unit "Expeditionary corps". Chairman of Odessa Historic-literature scientific society. Secretary of Psychological and Philosophical Scientific Society.



Vladimir Skvorets - Doctor of Philosophy, Associate Professor, Head of the Department of Sociology at Zaporizhzhya National University. Author of 115 scientific and methodological publications, among them two monographs: *The life of people as a social phenomenon* (2012); *Transformation of the sociohistorical organism of Ukraine: analytics of social processes* (2019).



Igor Kaprysin - Doctor of Philosophy. Associate Professor. Professor of the Department of Sociology, Zaporizhzhya National University. He is the author of more than 50 works on history archeology, paleoanthropology, cultural studies, religious studies, social philosophy, of which 2 are monographs.



Sanjay Soekhoe - a professional strength and conditioning coach, boxing coach, and videographer. He is one of the few Westside Barbell certified coaches in the world and the first in the Netherlands, he trains athletes in various disciplines. His research interests are martial arts, improving athletic performance, and strength-conditioning. He also writes for the international publication *World of Martial Arts*.



Federico Roso - Former Carabinieri, health and safety consultant, consults organizations to reduce health and safety risks at the workplaces. He is qualified in fields such as Prevention and Protection Service, Safety Training Instructor, High Risk Fire Fighting and Self Defense.



Kulyk Maria - Candidate of Sociological Sciences, Associate Professor of Sociology at Zaporizhzhya National University. Member of the Sociological Association of Ukraine



Matthew Worley - a professor of modern history at the University of Reading and co-founder of the Subcultures Network. He has written widely on British labour and political history between the wars, though his more recent work has concentrated on the post-war relationship between youth culture and politics. He is the author of *No Future: Punk, Politics and British Youth Culture, 1976-1984*. He is editor of numerous books such as *The Aesthetic Of Our Anger: Anarcho-Punk, Politics and Music*.



Derek Ridgers - a British photographer known for his photography of music, film and club/street culture. He has photographed people such as James Brown, The Spice Girls, Clint Eastwood and Johnny Depp, as well as politicians (Tony Blair), gangsters (Freddie Foreman), artists (Julian Schnabel), writers (Martin Amis), fashion designers (John Galliano) and sports people (Tiger Woods). Ridgers has also photographed British social scenes such as skinhead, fetish, club, punk and New Romantics.



Avi Nardia - a martial artist, founder of the defence martial art KAPAP. In the course of 24 years as a reserve officer, he (Major, IDF Res.) has served as an official hand-to-hand instructor, safety officer and served in the Special Counter Terror Unit. He has also trained Police agencies and armed forces all over the world, from Police patrol and corrections officers to SWAT, SRT and SERT team members along with Army, Marine and counter terror units and Special Forces.

Every culture, or subculture, is defined by a set of common values, that is, generally agreed upon preferences. Without a core of common values a culture cannot exist, and we classify society into cultures and subcultures precisely because it is possible to identify groups who have common values.

Kenneth E. Boulding



RESOLUTION

INTERNATIONAL INTERDISCIPLINARY
CONFERENCE

“SKETCH A SUBCULTURE”



INTERNATIONAL INTERDISCIPLINARY CONFERENCE
“SKETCH A SUBCULTURE.”
RESOLUTION

The current century offers people a diverse set of thrilling, advantageous, successful, convenient and even simply beautiful lifestyles: springing from a “criminal wealth” to the “splendid lifestyle” of a free traveler, from the thorny path of a businessman to an extreme tamer of the forces of nature. People often find what they are looking for in the form of a community of no less compelling and active like-minded people—in a specific environment termed a “SUBCULTURE.

Subcultures can be so tightly integrated into the contemporary person’s daily life that they have become almost indispensable and ubiquitous. Family, job, agreements, responsibilities and negotiations are one thing, but, let us say, skydiving, or riding a bike in the company of motorcycle enthusiasts is a different thing—no less an important part of one’s life. The current state of affairs is that almost everyone on this planet belongs to some subculture in one way or another. This another, natural part of one’s lifestyle for pleasure is not always considered a “subculture,” but the heart of the matter does not change because of this. To the point, a person might be a part of more than one subculture, and at the same time know nothing about what it may lead to; they may know nothing about the possible scenarios, goals and intentions of this environment. Even the most attractive and “mysteriously” formulated idea (for example, attaining Nirvana) remains something inconceivable, for what is “Nirvana,” and how to understand that this state has been achieved is unknown. The idea has no explanations, no criteria and no parameters.

*And yet, this does not stop people from pursuing ideas as such. Many voluntarily strive for something they know practically nothing about. Why are subcultures so attractive? Why have they become magnets to researchers, professionals and business persons, among all others? Is it critical to understand how subcultures shape, educate and “sharpen” people by instilling specific skills, attitudes and abilities? It is an extraordinary environment where people are united around an idea independently, without an external stimulus, without a heteronomous control-regulating function. It is all done based on their personal aspirations, to do what they love with their hearts and souls. If subcultures are perceived as environments, then obviously, they are astonishing as this particular environment has no selection process—people are entirely free to choose which subculture they belong to: hippies, roleplayers, hipsters, non-mainstream, emo, gamers, graffiti artists, headbangers, bikers, surfers... and the list expands with every decade. What is a subculture? There is no consensus on this question. How do we differentiate subculture from religion? Definitions that exist in academia and literature do not equal five and not even fifteen variations of the term. However, the idea is not about the number of definitions, but the quality of understanding and reflection of the concept’s essence. It seems that one definition would have been enough, but no, for some reason there are many—pluralism has left its touch on the notion of “subculture” too, which is reflected upon both by sociologists and philosophers and ethnographers and psychologists. **These and many other questions require innovative approaches and an unbiased dialogue in an understandable scientific language. The International interdisciplinary conference “Sketch a subculture” united leading experts, scientists, researchers, practitioners, journalists, photographers and thinkers for this discussion on 6 different online panels.***

PROBLEMS OF CHOOSING AN APPROACH TO STUDY SUBCULTURES. PLAN OF RESEARCHING A SUBCULTURE.

One of the most commonly faced problems in the scholarly area when it comes to subcultures is choosing a research approach and developing a plan of studying a subculture (from the idea to the completion of the research, from mythological and religious to scientific and philosophical worldviews.) The first common problem is that for scholars it is insufficient to be competent in only one particular discipline to comprehensively study subcultures. To explore a subculture, it is necessary to be immersed in the environment and have the possibility to be in the organization (for a certain period of time), and for this to become possible one should know how to get there in the first place. Simple observation from the outside does not produce any results according to Dr. Oleg Maltsev, Prof. Douglas Kellner, Prof. Ross Haenfler—to study a subculture you need some immersion in the subculture. In his monograph “Sketch a Subculture”, Oleg Maltsev provides a solid foundation for choosing an approach to research subcultures together with the methodology among many other aspects. **Oleg Maltsev** illustrated the necessity of having an interdisciplinary approach to study subcultures based on an example from his own experience: “When I have been researching criminal structures, people wondered how I was able to do it. I explained that being a scientist is not enough to study such structures as it requires a whole set of additional skills. One of the most important and missing parts in today’s academia is a functional methodology of studying the philosophy of a certain organization/region. When I and my colleagues were looking into the philosophy of Southern Italy, it was discovered that there was no one who studied it in detail. Every scholar that approached the aforementioned issue, has left it aside. Consequently, we had to develop a methodology from scratch (described in the monograph “Philosophy of Southern Italy”, Maltsev Oleg, Vitalii Lunov 2020). **Prof. Vitalii Lunov** continued “basically, in the framework of psychological and sociological discourses, subcultures are considered more in the deviance study discipline. My understanding of the phenomenon of subculture is based on understanding the nature of cultural genesis, mechanisms and institutions of socialization, the fate-analytical approach of L. Szondi, Oleg Maltsev’s work and the concept of phantasm by Lacan. The *Expeditionary Corps’ research* activities (Department of Memory Institute headed by O. Maltsev) essentially opens up new perspectives for the interdisciplinary research of subcultures (one of the goals of our expeditions to Mexico, Italy, Germany and several other places).”



Prof. **Douglas Kellner** emphasized an importance of studying a subculture by knowing it within and different approaches to subcultures that are available to scholars today, "I would suggest that one way to study subcultures is to choose a subculture that one is familiar with and participates in, as is the case with the first book on subculture. Some subculture research reinforces dominant societal norms whereas other subculture research valorizes groups that subvert or resist dominant cultural norms, thus subculture research is a contested field with multiple and complex political discourses and valuations. In general, to study a subculture you need some immersion in the subculture if it is a subversive and oppositional one, since such a subculture will quite likely only be friendly and open to, and allow entry to, their own participants. Before beginning my discussion of the 1960s New Left subculture, I should note that not all subversive and oppositional subcultures are progressive, cool, or beneficial to society. There are also rightwing oppositional subcultures like the Ku Klux Klan, neo-Nazis, or groups that flourished under Trump and attacked and occupied the U.S. Capital like the Proud Boys, Oath Takers and other racist, anti-Semitic and thoroughly deplorable groups, so I do not want to romanticize subversive and oppositional subcultures tout court as transformative and emancipatory, though some may be." **Prof. Lunov** added that the problem of researching subcultures is complex, "It is a question of the balance between the whole and the particular, accepted (understandable) and something difficult for perception. Again, this is the age-old question of the Friend-Foe dichotomy. In recent decades, the "witch hunt" as the exclusive right of the normological approach has been increasingly levelled (at least publicly); however, the issues of individual's free functioning in the sub-community is often viewed as some deviation."



**We must answer the question:
what task should scientists set for themselves
when researching subcultures?**

Dr. Maltsev pointed out a relevant issue related to the fact that when there is a question of choosing an approach to research a subculture, it always causes a lot of discussions among scholars, as there are different opinions which stem from a disciplinary perspective. "However, all theoretical conversations are good for those who work only over their desks", he said. "Several years ago I began studying the criminal subculture of South Africa. It was a "cult place" for anthropologists, sociologists, criminologists and many other ones, it becomes evident simply by looking at a number of works that were written on the criminal tradition of Southern Africa. Before I started the work, I had to study everything that had ever been written before. During that period, I met many great scientists from different parts of the world. Some of these scholars and authors live in the heart of the South African criminal tradition—Cape Town. They conducted their field research on the spot and witnessed everything they wrote about. In the course of the research, I met a person from this subculture.

During one of our conversations, I asked if he had read books by scholars written about them. He said he had and that the content of those writings looked funny to

him and that they had no idea about the truth. The reason is that whenever people were studying it, the subculture *deceived* them every single time. We must answer the question: what task should scientists set when researching subcultures—should it be about understanding the phenomenon or simply a book on the subject? If we want to have an in-depth understanding of a subculture, we will have to go inside it anyway. But immersing into its environment is only half the battle as it does not guarantee that you will get the necessary scientific information. Immersion into a subculture should only be for a while, it is very dangerous. It could be that after diving in, there will be no coming back. Along with immersion into the environment it is no less crucial to have a solid interdisciplinary approach.” Additionally, **Prof. Ross Haenfler**, shared some details of his experience of studying subcultures and the methods he used: “I have studied straight edge in a variety of contexts since 1996 as a participant observer. In that time, I have conducted dozens of in-depth interviews, listened to hundreds of records, scoured lyric sheets, and attended over 100 hardcore shows featuring straight edge bands. Additionally, I conducted a survey of approximately 900 straight edgers and created an archive of social media posts. My approach is thus a multi-sited ethnography, including digital ethnography, through which I seek to understand the emergent meanings and experiences from participants’ point of view. [...] Accounting for the diversity of meanings in any subculture requires research methods that capture insider (emic) understandings from participants’ points of view. Ethnographic, participant observation has served me well in this regard. Combining interview, observational, and textual data allows for continual cross-checking, as I compare what people say to what they do. When possible, longitudinal study opens a window into how subcultural meanings shift and change, especially as participants age. Social media research will be crucial going forward, as will comparative work studying different locations.”

Dr. Steve Gennaro singled out some obstacles faced by scholars while researching youth subcultures that could raise awareness and refine scholarly approach: “The most obvious problem that arises from adults conducting research with children, is that as adult researchers we are immediately outsiders to youth culture and this limits our ability to hear youth voices. As researchers, we must overcome the problem of only hearing adult dominated voices and not accessing children’s own voices. Hearing the voices of young people requires research methodologies where the focus is on young people as subjects and not as objects. This of course is in direct opposition to a century plus worth of researching young people in disciplines such as adolescent psychology. Traditionally, research in this field has tended to be on children rather than with children, again, removing the subjectivity of young people from the very research process. Added to this has been an emphasis to conduct this research through “adult eyes” and therefore impacted by the nostalgia of a “rear view mirror” understanding of young people’s lives. As a result, adolescence, youth, and childhood become socially constructed categories of distinction where relationships of power, domination, and inequality are continually contested. This process makes youth a subculture, and is why a rights-based approach to research with young people is required.”

Dr. Mikhail Minakov shared a different perspective of choosing a subculture research approach, “between the 50s when a ‘consumerist society’ was shaped both as a wide-spread practice and a concept, and in the 60s when human and non-human collectives visibly react on them (in practice and as concept) through new practices

and concepts, and today the subcultures were objectified, described, and witnessed in their multiple changes in many scholarly and journalist studies. But today, research of a subculture can try to have a less penetrating and hegemonic approach towards living and multitude reality. It is up to researchers to decide, how thick will the description be. So this research design would need to respond:

- Will it include actors of one subculture, or of several subcultures, or of a subculture and the mainstream, or a subculture, a counterculture, and the mainstream?

- By turning the modern academic 'hierarchy of objects' into a topological field, what shall be in the center, what stays on the margins, and why?

- Does your research respect reality as multitude and divisions, or does it produce and impose a 'full picture'?"

Prof. Maxim Lepskiy: "Over time, we encountered a huge variety of subcultures, with relatively complex criteria for determining their nature, both constructive and destructive. Later, several studies of subcultures appeared, but in the context of the sociology of culture, they were viewed as communities of people on a smaller scale than culture. This "watershed"—culture, subculture and counterculture—remains the main one in subculture studies. In the Faculty of Sociology and Management (Zaporizhzhia National University) since 2001, our students, under lecturers' guidance, have studied various subcultures—fans, gamers, computer game lovers, emos, followers of proper nutrition, "rock music", etc. Methods of overt structured and semi-structured observation, and interviews were used most often; content analysis of media publications about subcultures and interviews with subcultures representatives were used less often." In **Dr. Phil Cohen's** view subcultures are the sites of self identification in that they advertise, celebrate and fetishise their difference and often pursue "what Freud called a 'narcissism of minor difference' while their forms of insubordination remaining dependant on their 'parent' cultures as their primary reference point even as they proclaim their autonomy from it. [...] 'Youth' is not so much a stage in the life cycle, as a stage upon which its crisis of representation is performed. When people belonging to particular age cohorts speak and act as if they represent a generation for and to itself, this is usually in order to create a platform from which to mobilise a form of quasi-oedipal politics directed against particular power blocs, especially where these are associated with the exercise of patriarchal authority."

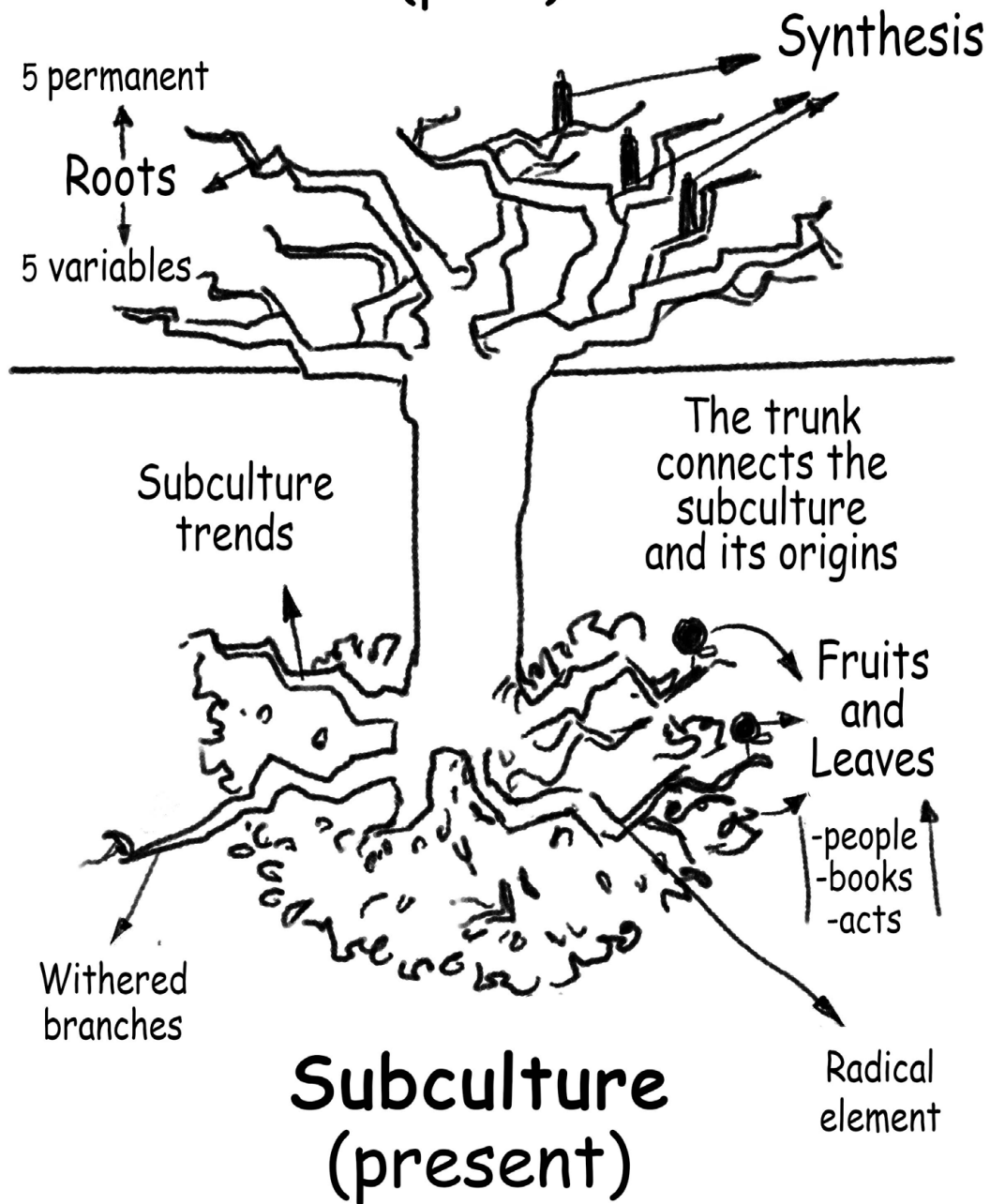
British photographer, **Derek Ridgers**, stated about his experience photographing Skinheads: "When I started photographing British youth subcultures in 1976, it was just an opportunity to take some photographs. It could just as easily have been any social subgroup that tolerated me photographing them—city bankers, construction workers, the homeless, Morris dancers or virtually anyone. A few words about my approach, which seemed to work well and keep me safe (although I'm duty bound to say that there was more than a little luck involved in the latter). My approach was quite low key but always very direct. I'd always walk straight up to someone and speak to them in exactly the same way I'd speak to anyone else. Whenever I was asked by any of the skinheads why I wanted to photograph them, I told them that I wanted to do a show. I never added much to that. I always told them the bare minimum I thought I could get away with because I didn't want them to second-guess me or give me what they thought I might have wanted. A few of them would ask me if I was working with the police or for the newspapers. I said no, they always seemed to accept my word.

Whenever any skinhead asked me about my own political or social views, I answered them honestly but as briefly as I thought would be acceptable. I was always friendly to the skinheads I met but I didn't actually want to become anybody's friend. I wanted to keep my wits about me and keep a professional distance. Personally I think it's important to not allow your presence to affect the situation too much but you do have to be straightforward and very clear about what you want. There will be times when you can stand on the margins and try to become invisible and other times when you have to get right up close in someone's face. You have to always judge the right moment."



FREDERICK LAWRENCE'S DRAWING, THEORY OF SUBCULTURE FORMATION, APPLICATION OF PROTOTYPE METHOD. CAN WE CONSIDER A SUBCULTURE AS A MACHINE THAT SHAPES A PERSONALITY?

Subculture origins (past)



Dr. Oleg Maltsev shared his views of **Prof. Frederick Lawrence's** drawing and provided examples of using the drawing to understand any subculture in one of the panels: "Dr. Lawrence's drawing. Obviously it is one of the practical and effective methods to analyze these organizations. The visual reasoning with a pencil based on the model of an inverted tree gives a huge number of views and ideas. I believe that this model allows a scholar to start his study in the right manner, i.e., in a way that would lead him to an objective view of the problematics he is studying. One of the reasons is because it takes us into history, to the roots, to find out where it all came from. From my viewpoint, Frederick Lawrence's drawing is a significant contribution to subculture studies, especially for young scientists who are just beginning their path of looking into subcultures." **Prof. Dr. Elizabeth Haas-Edersheim** continued: "Part of Frederick Lawrence's drawing is based on the concept that culture is a root, rather than a branch, I would like to consider some examples based on the professional environment in companies. No one wakes up in the morning, jumps out of bed so they can go to work and look ignorant incompetent intrusive or negative. On average they're afraid to ask questions because they're going to look ignorant. They're afraid to admit weaknesses or ask for help because they'll look incompetent. They're afraid to offer suggestions because they may be intrusive. They're afraid to criticize the status quo because they may be negative. It happens because organizations were designed for a time that was in a steady state. That's not where we are today. For us to succeed we need everyone to become part of it and the only way that can happen. If we have the right culture that embraces both psychological safety for individuals and a culture that lets people understand that it's not all about money but humans. It's not data all about data, we have to balance all the factors. [...] If culture is inherent and part of what we're building on from history, we can go forward. Once I asked Marvin Bower a question "what is culture?" He replied, "Culture is the way we do things."

"Dr. Lawrence's inverted tree does make sense when it comes to motorcycle subculture" - Nick Ienatsch

According to professional **motorcycle racer Nick Ienatsch**, Dr. Lawrence's inverted tree does make sense when it comes to motorcycle subculture, "quite a few initial routes stayed in place: transportation, frugality, simplicity and social groups. And these routes blossomed into unimaginable branches that would shock even those who created bikes. Even back in 1903 what Harley Davidson did would have shocked him to know what top speed contest would become in the times to come. I have tried to analyze motorcycling subculture with Lawrence's inverted tree and it gave more ideas and a clearer picture of the diverse developmental routes that the subculture took."

In the view of **Prof. Dr. Matthew Worley**, Prof. Lawrence's theory is certainly interesting and it is always useful when people offer means of understanding what are quite loose or amorphous subjects, "subcultures—by their very nature—are nebulous and, quite often, ill-defined. Cultures form organically and change over time, even as they become recognisable and determined by particular modes of practice, language or presentation. Not surprisingly, Lawrence's tree motif immediately reminds me of Deleuze and Guattari's use of the 'rhizome' as an 'image of thought' suited to understanding the multiplicities of cultural and social development. This, of course, was posited against hierarchal and chronological models—including that of the tree which,

as Lawrence notes, has long been presented as a visual aid for understanding social, political, cultural etc., structures. But the biological analogy remains. Lawrence adds a mystical twist to this by inverting the tree—revealing the roots and subverting the image to, in turn, reveal the subculture. Quite whether this overcomes the problems of hierarchy and chronology that motivated Deleuze and Guattari is an open question. That subcultures often contain (host may be a better word) their own structures of hierarchy becomes clear once attention turns to how they function and self-realise in cultural form or groups. Likewise, founding myths and competing chronologies suggest that a need for narrative informs cultural perception. And yet, such hierarchies or chronologies remain forever unstable and are oft-contested, raising concern as to whether Lawrence's model remains too rigid to work with effectively. That it has a distinct beginning and a designated present/end raises questions as to how subcultures come into being and then continue to evolve, mutate and dissipate. Indeed, the boundaries and rigidities that give form to a tree (whatever way round) do not—to my mind at least—lend themselves to the unstructured and often ill-defined existence of subcultures." **Avi Nardia** spoke about the difference between culture and subcultures and the way subcultures originate in his view: "From the multitude of events, those stand out who, together with other important narratives, generate the narrative of one culture or subculture. Most people accept this view of the world and its dominant truth as constituents of their identity, but over time such dominant structures begin to lose their power in light of questioning their ability to provide a satisfactory answer when it comes to understanding personal identity. These structures are replaced by those that are more flexible, relative, that re-examine the past and knowledge and that reevaluate existing norms. Such structures carry a new kind of social narrative and advocate that knowledge is relatively both socially and politically conditioned, that it is connected to power structures and that science is only one of the possible ways in which the world can be known." **Gavin Watson** (author, representative of Skinhead subculture): "In a world where nearly every close friend and the whole neighborhood, and what looked like the whole country, was affected by Skinheads there was hardly ever a mention of the cult in any of the media. If Skinheads were mentioned it was in an extremely negative light. I feel this sort of attitude to deny anything that is a little hard to understand was prevalent throughout the whole of society from top to bottom. If you had a fight you were out of control, if you wanted to be a little different you were a freak. There seemed to be Skinheads everywhere, buying records, buying clothes, hanging about in gangs, pairs, females, young kids to adults. From my angle the cult seemed to have penetrated every part of my world and more likely than not contributing somehow to society (I had a Skinhead friend Chris who is now a very rich inventor, he invented a contraption to make life a little easier for the physically handicapped when he was still a Skinhead.) But at the time Skinheads were given as much attention by the media as prize marrow growing contests in Scunthorpe. Here was music and a movement that was totally dedicated to this massive underbelly of youth, that was being totally ignored by the mainstream in the hope that if they disregarded it we might just all go away like good little children. But we didn't and the Oi! Movement grew to become a worldwide influence."

Oleg Maltsev mentioned that it is not relevant to make value judgments about an assessment of Dr. Lawrence's method. After studying his model alone, it is obvious that this kind of graphic-analytical method is very useful in the study of any organizations, subcultures and phenomena; he said that, "what is more interesting and enigmatic, from my viewpoint and incomprehensible to scientists at this point in time is the prototypical method—when phenomena are identical but not equal. The method was developed further in the 1930s by the academician Grigoriy Popov. A scholar who has this type of analytical method (prototype method), along with the visual model, has way more opportunities and prospects in this kind of research than ones who rely solely on the graphic (visual) method. When we explore subcultures using the method of prototype together with a visual model like the one developed by Dr. Laurence, we come to the following conclusion: if we take all known subcultures, they would all fit into 10 prototypes. Ideas prototypical to:

- Carlos Castaneda
- Zen-Buddhism
- Monroe
- Jose Silva
- The Mexican environment
- The African environment
- The Italian environment
- The Irish environment
- The Philippine environment
- Island culture.

If we investigate any subculture, we will see its root in one of these 10 environments. It will be very easy to find it out via graphic method. Let's take the example of motorcycling subculture. All motorcycle clubs are divided into several varieties of the root of ideas. These are either Mexican ideas, including those of Carlos Castaneda; or an Irish idea of the Irish Liberation Army; or they will have an idea of life and death from Zen Buddhism; or Italian and European chivalric tradition. In fact, there are only four varieties of clubs. Moving further along the tree of Friedrich Laurence, we see that roots and branches can intertwine. It might be that we are confronted with a synthesis both at the root, that is, in the origin of the idea, and with the synthesis of the subculture itself. Simple mathematics shows that by multiplying four varieties of an idea by four, we receive 16 synthesis variants. I know only one motorcycle club, which is built on the basis of island culture, but today obviously it has become synthesized with the Irish environment, and involves some very radical criminal communities on motorcycles. In this example, I showed you how mechanically from the root comes the synthesis of two ideas that generated three criminal communities on motorcycles that live on one of the island states." **Elizabeth Edersheim** raised several thought provoking questions, such as: Are we shaped by our organizations or do we shape those organizations? If you ask yourself—does the organization you are part of reflect your values, are you proud to be part of that subculture, let's say in the motorcycle world. Can you influence the values? Can you role model the values? What are you going to do about them? When you think about organizations as machines you can think about their values, you can read Jeff Immelt's new book about why he failed GE. He embraced a culture that valued McKinsey and Goldman Sachs above the people. That's what he writes."

THE IDEA OF DEATH AND DIFFERENT WAYS OF IMPLEMENTING THIS IDEA BY SUBCULTURES IN DAILY LIFE. THE PATHWAY IN SUBCULTURE: FATAL AND SUCCESSFUL.

At the heart of any subculture lies the idea of death, members of a subculture might not even be aware of this. Oleg Maltsev recalls that when he was young he had a conversation with a scientific authority figure, who asked him:

- *"What is your attitude towards death?"*
- *"Why do you ask?"*
- *"Because, your attitude to death determines the attitude to life."*

"In 2020, during two expeditions to Northern and Southern Croatia, I began to work on several books at once—books dedicated to the way subcultures and (cities) shape human personality. The first book has already been published "Invisible Angel", and the second book will be published in May 2021 under the title "The Second Name". These two books describe the mechanism of personality formation and the individuality of a person within a subculture; subculture is like a filter that sharpens the personality and makes it what it is. The books are planned to be translated into English as well."

Nick Ienatsch also thinks that the idea of death is in subcultures and that it could be implemented in different ways. As a former professional motorcycle racer, he believes that the idea of death in the case of the motorcycling subculture is simple. He also pointed out that a lot of students came to learn riding after they realized that they can actually die because of COVID-19. The idea of death was the reason they wanted to learn riding, "the idea of death is built into the motorcycle and I think that everybody who approaches it understands it. Death is a natural progression of mistakes we make on a motorcycle. Death becomes a very real idea to the rider, the untrained rider or the poorly trained rider. Behind every reason to ride lurks risk of serious or fatal injury. America has averaged approximately 4900 motorcycle fatalities for the past five years, putting a number to the risk most riders know is there. The awareness of risk heightens the focus. The challenge of controlling a powerful and inherently unstable machine to within millimeters of a chosen path leaves the rider with a drug-like high at rides end. The satisfaction of controlling speed and direction through throttle, brakes and steering addicts us like few sports can."



Simon McGregor-Wood, who was a correspondent for the documentary *Isle of Man TT: Dangerous Addiction*, having seen one of the most extreme motorcycle subcultures in action shared his view and experience: “One day I lifted the lid on a motorcycling subculture I didn’t know existed. I saw a video clip of people racing on roads in the UK. One road in particular. A 37 mile stretch of public highway on the Isle of Man, a small rather old-fashioned place in the sea between England and Ireland. Every year they hold a series of races called the Isle of Man TT. TT stands for Tourist Trophy and it all started, would you believe, back in 1907. The TT, as it’s called, is a dangerous race. It’s often called the most dangerous race in the world. Most years people die doing it. And no one is immune from making a fatal mistake. On the Isle of Man different standards exist, and for the fans who flock there every year this is surely part of the attraction. It’s the same for the riders. For many, “normal” racing is too bland. They’re looking for a tougher challenge where danger is ever present.

“Where else can you do this?” they ask. “What other sport can you do, where if you get it wrong you’re dead? That’s the buzz.” The danger is almost celebrated. For the fans it certainly heightens their admiration for the riders. It intensifies their heroism. No one’s forcing them to do it. Most of the riders are keen amateurs and no one’s getting rich with the prize money of £25,000 for a win. That’s not enough to give up your day job.” **Elizabeth Edersheim**, looked at the idea of death from the perspective of why organizations are living shorter and shorter lives. The reason is because these cultures are not embracing change in the people and what they need.

If you look at organizations that manage through that: Microsoft, it was living in the world of yesterday until it embraced the people and modified its culture to fit tomorrow. Is that a machine? What did it? Was it embracing what people could do and by letting them “become Microsoft”? Was it the machine or was it an environment where people could create and be the machine. It is very circular. If you look at Ultimate Guitar, one of my favorite companies, everybody could access, at an affordable price, musical instruments but the founder basically found that nobody was enjoying their work. He basically said “we are going to all have breakfast together”. And he started listening to people and they started becoming part of the machine. Danfoss is a company that totally changed itself. It did it by letting the people inside define the machine they wanted to be in an ever-changing manner. Can culture create death? Is culture a machine? Only if we all let it be.” **Ross Haenfler** described another subculture—straight edge, which is a community that celebrates drug-free living and continues speaking to new generations of young people around the world, “many straight edgers have persisted into their fifties and sixties, showing that participants do not necessarily grow up and out of the scene. Several factors contribute to the persistence of straight edge as a meaning system, factors that may be more or less present in other subcultures. While many, perhaps even most, youthful adherents eventually move away from the identity, enough have persisted to be able to share knowledge, experiences, and resources with newer participants. While these interactions are not without conflict, the bonds forged within and between cohorts, in local, global, and virtual scenes, offer support for subcultural meanings. Older straight edgers run record labels, book venues, moderate social media groups, and in some cases continue to play in bands. All of this contributes to the cultural infrastructure of straight edge as a meaning system.”

According to **Douglas Kellner** "...subcultures that were subversive and oppositional can be absorbed by mainstream culture, although I like to believe that those of us who participated in 1960s counterculture and managed to survive, continue to advance, live, and teach its most progressive values, and continue to oppose war, militarism, and repression in all its guises while defending civil liberties for all and the values of a progressive democratic society and polity." **Sanjay Soekhoe** looks into the difference between "normal" people and adherents of martial arts subculture, "Most modern humans live a life full of precaution, afraid of the unexpected happening or of getting their ego disturbed. It is this lifestyle that our new gym members want to deviate from. As author Nassim Taleb states: 'Things can gain from disorder.'"

Most modern humans live a life full of precaution, afraid of the unexpected happening or of getting their ego disturbed.

The end product of competitive martial arts is a prime example of a disorder. To fight against a trained adversary, someone who wants to knock you out, get you in a chokehold, or slam you against the floor is something most of the population avoids doing their entire life. But, it is exactly this life or death situation that can make someone feel alive. The adrenaline rush generated by opposing your opponent is difficult to feel in an average lifestyle. There are numerous stories of fighters that get injured during the fight but only notice the injury when the fight is over." **Maria Kulyk**: "The problem of group personality identification is also related to the subculture, and it requires special attention since the limits of the dominant culture and subculture are dynamic and multivariate." **Eduard Boyko** "For a teenager, the subculture performs the functions of choosing and finding their norms of behavior and communication to assimilate new socio-cultural roles."



WAYS TO EXPLORE THE ATTRIBUTES AND SYMBOLS OF SUBCULTURES. THE PHENOMENON OF "SUBCULTURE IN SUBCULTURE" AND CHARACTERISTICS OF ITS STUDY. THE SYNTHESIS OF IDEAS IN THE SUBCULTURE, REASONS FOR THE EXISTENCE OF SUBCULTURES, INVISIBLE INTERNAL MECHANISMS THAT MAINTAIN THEIR CONTINUANCE.

Jerome Krase opened the panel and shared the findings of his extensive research on the symbolic attributes of subcultures. "In the discipline of sociology, structuralism continues to be thoroughly embedded; even its current post-variants as valiant attempts have been made to make *the* hierarchy more diverse, rather than to destroy it. I have discussed this in many places, as to why and how the disciplinary hierarchy persists, despite pronouncement of its imminent demise. Although in the past, I was committed to structuralist social science practices, today I am primarily engaged in ethnography of one sort or another and am happy to be an "Urban Culturalist," defined by Michael Ian Borer as those "...who study the symbolic relationship between people and places and how people invest those places with meaning and value in order to make sense of their world." The broadest framework for my approach would be called Symbolic Interactionism which was birthed by George Herbert Mead and Charles Horton Cooley, connected to the Pragmatism of John Dewey and furthered by Herbert Blumer. Since Symbolic Interactionists, like myself, argue that society is constructed of signs and symbols, the exploration of the attributes and symbols of subcultures is what we do for a living. Symbolic Interactionism is an important part of a nexus of related phenomenological, ethnomethodological, social constructionist and communication theories. By combining these approaches, we argue that people act on things based on their interpretation of the meanings of those things, which are communicated to them via a wide variety of natural and conventional signs, and symbols. We can argue that the expressions of (sub)cultures, and our responses to them based on our interpretations of them, create our social realities. However, capturing the appearance of the symbol or sign by any method of data collection doesn't mean you know that you will correctly interpret it." **Maltsev Oleg** presented the results of his research on the symbolic component, through working on Baudrillard's ideas, and having looked at the symbolic system on an interdisciplinary basis from different perspectives—psychological, sociological, philosophical, economic and even from the standpoint of the European mysticism studies, he concluded that "...symbol is a source of repetitive drives of a human being which are retransformed to aspirations. In other words, a symbolic component creates conditions for the creation of the Perpetuum mobile; a machine that works eternally. It is the symbolic component that provides a coherent and smooth work of every subculture's mechanism, and most importantly, it keeps the engines going, which are responsible for the further existence of the subculture. The symbol's function is an artificial restarter that provides a continuous restart of the system and maintains its invulnerability, i.e., symbols are specific mechanisms that protect a subculture. Correspondingly, there are no systems in the world capable of continuing their existence without a symbolic component. When I am asked what the problem comes with researching symbols, my answer is that there is a long path of attempting to understand "why to study the symbol" in the first place. The second thing is the comprehensive understanding of how the symbolic system works as a system that allows that eternal machine to function. I have been researching a lot of different

subcultures as well as criminal subcultures. When you explore so many subcultures, your speed in understanding the symbolic system quickens; if it took me torturous months and months today, it takes me several days to understand the entirety of the symbolic system of any given subculture in the future. The research that follows this stage is no longer about accumulating information, but it becomes the hypothesis's verification process." **Iryna Lopatiuk** noted that subcultures possess both general attributes and their own. Typical are the mandatory attributes, things that visually confirm one's belonging to the subculture. On the other hand, every representative also has their attributes, expressing some idea from their perspective. "The subculture's central symbol most significantly mirrors a person's affiliation with a particular environment, their involvement with its ideas, and a particular philosophy,"—she noted. "Another thing is how a person perceives, understands, and explains that. Therefore, in researching and analyzing the symbolic component of a subculture, it is obligatory to take into account the difference between the potential of the symbol's original meaning, its source (what exactly is prototyped, where the ornaments, slogans, signs, and symbols are borrowed from) as well as the individual explanation or viewpoint of the subculture's representative. Typically, the first introduction to symbolism is a physical appearance of a person. As an illustrative example, it is suggested to regard the biker subculture as one of the most widely represented. Therefore, the biker is usually seen wearing a jacket; one may pay attention if there are club colors or any attributes that are not familiar or unclear. The first thing that usually catches the eye is the patches. In the U.S., the patches or stripes on the jackets are the identifying components. There are army patches, military patches, or those a student gets when he joins a club. The Europeans used the American approach as a prototype—and so, bikers in Europe also have their patches. I want to focus on the fact that there is always a prototype—the 'source' of what one sees." **Bernardo Attias** tends to find scholarly work more compelling when the methods are adapted to suit a specific critical engagement with a phenomenon, rather than when the scholar begins with a theoretical approach and then "applies" that approach to a phenomenon: "In general I think it's up to scholars to choose methods that best fit the object of study rather than the other way around. My training is in communication studies; from the perspective of methodology, my main approaches are rooted in rhetorical studies, cultural studies, and performance studies. Some of my own work on subcultures has focused on the way in which subcultures, through style, manifest ideologies that both challenge and reaffirm dominant systems at the same time. I'm also interested in the way subcultures' use of the raw materials available to them take the form of cultural appropriation, sometimes from other subcultures. While the model of cultural appropriation tends to be studied from a binary perspective—seeing appropriation as either celebrating or commercializing and trivializing the culture it appropriates—I am trying to work towards an approach to such appropriation as cultural dialogue. This dialogue is not between "authentic" cultures per se, but rather in the spaces between imagined cultures, which are authenticated not through reference to some cultural essence but rather through performance. In such performance, the dynamics and methods of curation, which is another term I've been working with in relation to DJ culture, which developed in very specific ways in certain musical styles, play a critical role. So in my work I am trying to understand some DJ subcultures as cultures of curation."

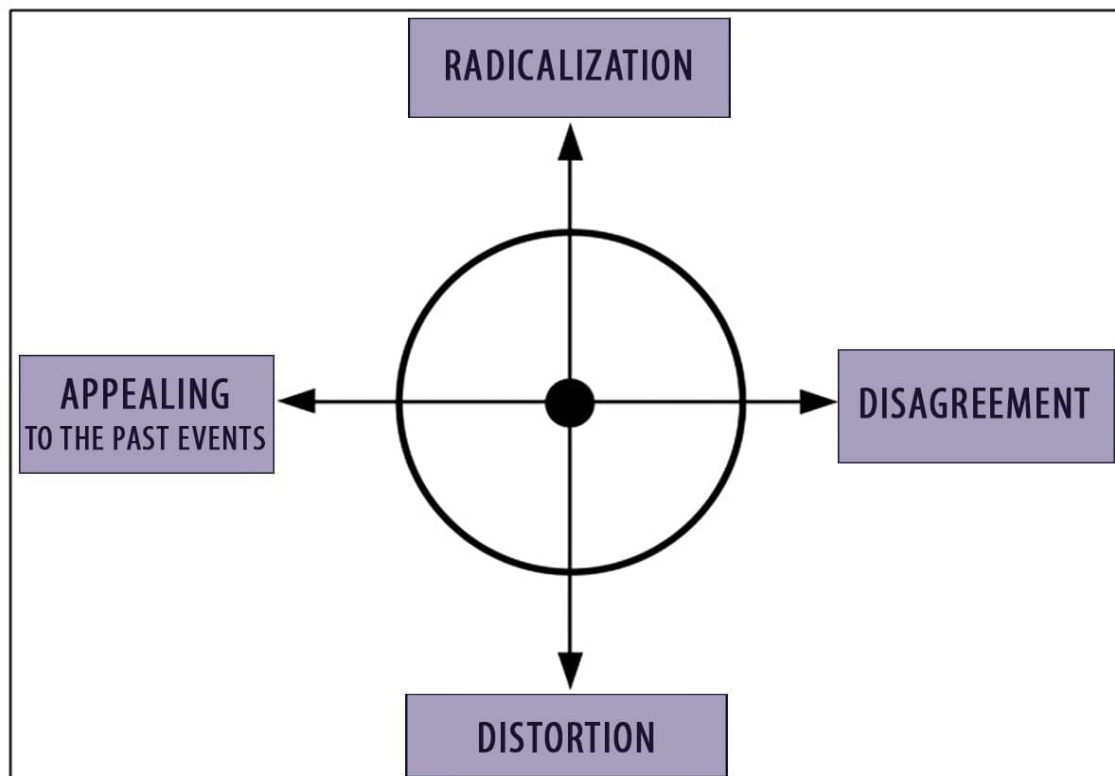
Maltsev Oleg provided a comprehensive structure of subcultures' hierarchy for the first time in the field of subculture studies. His findings show that a subculture's hierarchy emerges because of two forces: vertical and horizontal forces. The subculture's so-called compass means that its center has some average equilibrium and four arrows: up, down, right, and left.

Up Arrow: Radicalization.

Down Arrow: Distortion of that average view in the subculture.

Right Arrow: Disagreement.

Left Arrow: Appealing to the past events.



Dr. Maltsev clarifies, "when we immerse ourselves into a particular subculture, the point of our contact with that subculture is in one of these five points: center, left, right, up or down. When a scholar starts studying a subculture, he looks at it from a specific point. Once he has done his research, it turns out he just finished one-fifth of his study. It might seem to him this is what the entire subculture looks like and he does not conduct further research.

If a person doesn't continue his study, which he usually doesn't, his research becomes disinformation, a complete distortion of the real state of affairs. This is the way journalists conduct their work. For example, a journalist interviews a subculture representative from one of these five points and introduces it as if it is a comprehensive subculture's factual image. If you do not see this radical part of the subculture, this does not mean that it does not exist. One has to search for it until he finds that. Unless one goes through all five of these points (arrows) within subcultures, one's work should not be considered finished. He should not start writing until all of these dif-

ferent perspectives on a subculture, which forms a holistic, comprehensive views are considered." **Derek Ridgers** as a photographer explained in simple terms the image of New Romantics and Skinheads at the time they were being photographed: "New Romantics dressed up almost exactly like the skinheads I'd seen in the late '60s. Braces, big boots, Sta-Prest trousers or Levis, Ben Sherman or Fred Perry shirts and, obviously, very short hair. On the journey to Southend, many of them were eager to proselytise and let me in on their political and social views." **Ross Haenfler** shared his observations based on the research he has been doing for several decades: "In the early '90s, straight edge bands increasingly incorporated politics into their music (Peterson 2007). This trend continued into the middle of the decade when a trio of bands on Victory Records—Strife, Snapcase, and Earth Crisis—became immensely popular with a heavy metal-influenced sound. Earth Crisis, especially, gained legendary status, advocating an uncompromising message of veganism and animal liberation packaged in bandanas, camouflage trousers, and sports-team jerseys. Increasing numbers of straight edgers became vegan; by the late 2010s, over half practiced a vegetarian or vegan diet (Haenfler n.d.). However, even as Earth Crisis invigorated a political consciousness, a rift developed between "positive" and so-called "militant" straight edge. The former took a laissez faire attitude, leading by example, while the latter was more confrontational. Militant edge had an undeniably hypermasculine tone, attracting a variety of heavily-muscled "tough guys" who resembled the athletic "jock" stereotype that earlier punks had often despised (Mullaney 2012). "Crews" groups of mostly male-identifying straight edgers who expressed their loyalty to one another through tattoos and other shared symbols—became known for their intimidating presence at shows and, occasionally, for their violence (Purchla 2011). This crude split between positive and militant straight edgers exposed rifts in the scene, prompting some participants to abandon the identity, if not always the lifestyle, while attracting others drawn to the hypermasculine image."

Avi Nardia takes a wider look at culture and subcultures, in his view the general position is that culture is a broader framework in relation to other concepts that we place in the topic, "culture can be defined as the totality of a society's way of life. Members of a society learn and share a common culture. However, the concept of culture is very complex. The word "culture" is used in sociological and everyday vocabulary in a number of different ways. In all the ways it is used, culture is implicitly, or explicitly opposed to nature. Everything that people produce or do is culture, and everything that exists or arises without human intervention is part of the world of nature. Ralph Linton defines culture: "The culture of a society is the way of life of its members; a collection of ideas and habits that are taught, shared and passed down from generation to generation."

FROM MYTHOLOGEMES TO IDEAS AS FOUNDATIONAL ELEMENTS OF SUB-CULTURE FORMATION. APPROACHES FOR RESEARCHING MYTHOLOGEMES THAT UNDERLIE THE PHILOSOPHY OF A SUBCULTURE. CAN WE CLAIM THAT THE HIERARCHICAL STRUCTURE OF ALL SUBCULTURES IS IDENTICAL?

Maltsev Oleg and **Maxim Lepskiy** believe that the foundation of subcultures' philosophies stem from a mythologeme. Dr. Maltsev explained that every subculture is founded on a powerful idea and that most often, the heart of this philosophy is the mythologeme, "every time I have researched subcultures, I faced the fact that there is always a strong idea, which comes from mythologemes. Subculture studies should always include a specific task that has a practical result. Otherwise, there is no point investigating a subculture. And to fulfill this task, understanding their philosophy comes first." Dr. Lepskiy: "legends form their field of meanings, their "subcultural" language, which reflects specific knowledge in a subculture or subcultural hyperreality, with its simulations and fictions. Mythological understanding, claiming to be the status of "philosophizing" as a set of ideas and legends in the subculture ("the legend of the subculture emergence", "the legend of heroes and their formation", "the legend of a magic remedy"), and accompanying symbols (subcultural clothing, appearance, tattoos, badges, rituals of interaction) all these form the "core of the subculture."

Avi Nardia: "In the past decades, memory studies and the study of myths have gained prominence in the social sciences and humanities. Myth studies examine the ways certain representations and ideas come to be shared as true. Subcultures are not only built around shared passions and interests—either for music, politics but also around shared stories, imaginations and memories. The reality in which we live is transmitted through the language and it survives by being transmitted through the various stories that are told. The central role of narrative in organizing, maintaining and transmitting knowledge about us and the world is emphasized in several places by Jerome Bruner when he says that "we organize our experiences and our memories of human events mainly in the form of narratives—stories, excuses, myths..."

In 28-years of research and working with subcultures, **Dr. Maltsev** came to the conclusion that all subcultures' hierarchies are identical. He says that they could be arranged in different ways on paper, but you realize that their structure is always similar when looking at the real substance. It was one of the most meaningful scientific discoveries that he made for his personal understanding: "the hierarchy of any subculture is natural, not artificial, and that is what makes it interesting. Nobody appoints somebody to a specific position in a subculture—you are perceived in the way that you really are. Hierarchy is built based on the authority of people in a subculture. If one does not have authority, he has no power inside this structure. Thus, it is crucial to understand whom you are talking to within this organization. It is impossible to identify social status by looking at the status within a subculture because they are radically different. These are two different worlds; one might be everything in a subculture and be nobody in the general society and vice versa."

**THE DIFFERENCE BETWEEN SUBCULTURE AND RELIGION. WHAT ARE
SPECIFIC ELEMENTS THAT SHAPE EACH INSTITUTION?
RELIGION TRANSFORMATION: FROM DIVINE TRANSCENDENCE TO THE
UNIVERSAL SOCIETY BASED ON TECHNO-IDEOLOGICAL PRINCIPLES.**

There is a plurality of views and interpretations regarding such a notion as a 'subculture' in the academic community. Sociologists, historians, psychologists, anthropologists, and philosophers have studied subcultures as have marketing specialists and business consultants too, due to the position of subcultures in the 21st century becoming more diffusive and widespread. What are the parameters that differentiate a subculture from religion?

Prof. Liudmyla Fylypovych raised an important aspect related to the methodology of research, meaning that before the given conference, the scholarly community had not encountered a specific, functional methodology for researching subcultures. Prof. Fylypovych and Dr. Maltsev Oleg spoke about the importance of having tools that allow to make error-free difference between subcultures and religions. She noted: "I believe it is not easy to make a clear cut difference, because every subculture even the most secular, can acquire the characteristics of religion, meaning that they might worship a certain god, believe in the supernatural nature of a phenomenon, etc., the secularization of poorly secular things, giving earthly things the qualities of the universe. All religions were subcultures at some point in time."

**"A qualifying characteristic of a subculture is
its self-organization." - Dr. Oleg Maltsev**

During his research on subcultures, **Dr. Maltsev** has developed ten parameters that allow for the distinguishing of a subculture from other notions and formations (for instance, from a religious movement). The parameters set serves to verify reasonable conclusions, such as whether the phenomenon analyzed corresponds to a subculture category through prototypological, comparative, historical, and descriptive analysis and other empirical research methods. Every object, variety, and type holds a characteristic and intrinsic system of differentiating attributes. For the first time, this system of criteria inherent to subcultures was discerned and represented as a methodological research frame (see in the paper by Oleg Maltsev). Maltsev adds: "A qualifying characteristic of a subculture is its self-organization. The church is organized, but subculture is self-organized. Subculture arises by mechanisms of synergy. Also, we could say that any subculture is judged by the effectiveness and life of its members, rather than by a commitment to an idea. Subculture is a phenomenon that exists independently of us, whether we like it or not. Some scholars say that *lifestyle* is a parameter that set subcultures part, I disagree with this claim because some subcultural adherents are not different in their lifestyle and the way they look to others. A person in business might be a member of a certain subculture, but simply by looking at him it is impossible to determine whether he belongs to a subculture or not. Subcultures form one's worldview, and in contrast, religion attempts to impose that worldview. Religion is not interested in letting a person decide for themselves what to believe in when they reach, let's say, 18 years old. Religion offers dogmas, which are unshakable. In contrast, subculture

has rules that are developed by people in their communities. Subcultures are forced to develop these rules in self-organizational mode. But their rules are not dogmatic, not the truth of last resort. In fact, in today's world, subcultures implement a central educational function."

Dr. Lucien Oulahbib, PhD. Marco Andreacchio continued with a critical view of modern religions: "Today the fundamental terms of all religious discourse are cut off from their original theological-political context, fueling the dichotomy that we, as heirs of modernity, have learned to accept and no longer question, between a supposedly "subjective" or "private" Faith (which is increasingly gasping for air). Despotism notwithstanding, old religion distinguishes itself from modernism by presenting fear as, in principle, open to question—or by introducing us to divine mystery as a fundamental alternative to the triumph of absurdity lurking behind every corner of the labyrinth of modernism's progressive endeavors. There where our fear-industry has depleted and reduced culture to "subcultural" debris, religion exposes itself from beneath the homogenizing veneer of subculture to confirm its true colors, the colors of a fear-fostering civilization via moral cultivation." **Dr. Massimo Introvigne** shared his views on what a subculture is, but most importantly he said that there is an issue in defining what religion is, "Recently I was debating with people who claim, that perhaps, we should even no longer use the word "religion", because we don't know what it means. At this point, I think we cannot abandon the word "religion" mostly for legal reasons, because there are laws and international conventions that protect religions in different ways." **Prof. Jerome Kruse** "Subcultures were generally seen as emerging from, or in opposition to, *the* dominant cultural hegemony. This subordination was often also referred to in terms of majority and minority; referring not merely to relative demography but to socioeconomic and, therefore, political power. Another common take on the social reality of the myriad of subcultures was the scholarly creation of other, related, dichotomies such as social disorganization versus social organization, with the dominant culture, of course, carrying the prized "organization" label. Only later did micro-social scientists, via thickly described ethnography, inform us that subcultures were forms of social organization and not merely sociological misanthropes. I should add the impact of postmodern criticisms of assigning relative value to diverse social realities. A related term, which has also been thoroughly banned in Academia, but not Society, is the term "Deviance" and its other biased iterations of disreputable/discredited social life."

Prof. Maxim Lepskiy "subcultures differ significantly from other communities of people, such as an organizational or institutional associations, they are formed by a hierarchy, formally fixed sanctions and norms. Informal norms and sanctions prevail in subcultures, closer to customs than to traditions and law. Secondly, subcultures differ from random groups and movements, as they are united by common motives and interests, as well as by what might be termed as the "subculture core." **Paul Phoads** considers that the category of 'culture', even as it might apply to religion "is not helpful. There are fads, fashions, movements and attitudes fostered in different parts of society, such as the army, the academy, the lower middle classes or various more or less irrelevant social backwaters, and then there are permanent and fundamental problems and questions which face humanity, our reactions to which structure how we come to grips with reality and construct major institutions such as churches and political

systems. An institution like the Church, then, is different in essence from a fad. It has its root in the most basic aspects of human interaction with the real. Fads, fashions and movements have their source in mere ad hoc restlessness, petty insatisfactions and ambitions. Even if their aesthetics and attitudes seep into other areas of society, such influences are never more than flavors of larger influences already at work.”

Federico Roso, Igor Kaprysin and Skvoretz Vladimir shared their general views on the topic: **Prof. Federico:** “the norms of a subculture may differ from the norms of the society to which they belong and at the same time they might not be opposed to them. Therefore, they may not necessarily have a negative value. A subculture is never completely separated from the global society in which it is located and where it constitutes a specific subsystem since it is characterized by a set of values related to a broader system, from which they differ only partially. The concept of the subculture a priori does not contain a negative value but a sense of belonging, typical for most professional groups.” **Dr. Igor Kaprysin,** subculture is an integral system-forming attribute of culture, which becomes especially relevant during periods of globalization. Etymologically, the “subculture” defines its subordination to the common human culture, which, in turn, acts as the center of artificiality (of objects, orders, relations), serving human needs in a natural environment that is ambiguous for it. **Dr. Skvoretz Vladimir,** while studying the subculture phenomenon and its social role, it is necessary to remember that subculture relates to culture as a part of a whole, which is the basis for distinguishing both common and distinctive features, properties and functions in them. Considering culture as a set of material and spiritual values created by humanity, culture studies scholars usually single out culture’s main problem—the reproduction of the person himself, his knowledge, skills, material and spiritual values.

“The meaning of subculture is, then, always in dispute, and style is the area in which the opposing definitions clash with most dramatic force. Much of the available space in this book will therefore be taken up with a description of the process whereby objects are made to mean and mean again as ‘style’ in subculture.

As in Genet’s novels, this process begins with a crime against the natural order, though in this case the deviation may seem slight indeed—the cultivation of a quiff, the acquisition of a scooter or a record or a certain type of suit. But it ends in the construction of a style, in a gesture of defiance or contempt, in a smile or a sneer.”

Dick Hebdige



**Organizing committee of International Interdisciplinary Conference
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Mikhail Minakov
Bernardo Attias
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Paul Hockenos*

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Igor Kaprysin
Vladimir Skvorets
Maria Kulyk
Aimar Ventsel
Eduard Boyko*

**International Interdisciplinary Conference
«Sketch a Subculture»
<https://subculture.euasu.org/>
info@euasu.org**

CONTACT US:
<https://subculture.euasu.org/>
E-mail: info@euasu.org

