

Londongrad and Londongradians: Identities, Imaginaries, and Cultural Practices of Russians in the UK

**International Workshop
The University of Edinburgh, 16-17 June 2017**



We welcome you to the University of Edinburgh and to our international workshop ‘Londongrad and Londongradians: Identities, Imaginaries, and Cultural Practices of Russians in the UK’. We hope you will enjoy your stay in our city and university.

We are grateful to the Arts and Humanities Research Council (AHRC) of the UK for funding our project on ‘Global Russians: Transnational Russophone Networks in the UK’, of which this workshop is an important component.

We very much hope that the workshop will be an enjoyable and inspiring exchange of ideas and that you will find it a memorable event.

Lara Ryazanova-Clarke, Yulia Lukyanova, Gesine Argent.



OWRI



Arts & Humanities
Research Council



About the Project

The workshop is organised within the AHRC funded Edinburgh University based project '**Global Russians: Transnational Russophone Networks in the UK**'. (PI: Professor Lara Ryazanova-Clarke).

This four-year project is part of the 'Cross-language Dynamics: Reshaping Communities' OWRI Programme (led by Manchester University). The 'Global Russian' is a new emerging type of transnational identity and Britain presents one of the most significant world stages where this identity is imagined, constructed and performed. With a number of Russian speaking migrants reaching almost half a million, Russian diasporic and transcultural spaces and networks are making an increasingly prominent mark on the British multilingual and multicultural map – from dedicated art auction houses, costume balls and festivals to hundreds of schools, societies, restaurants, clubs, and internet sites. Moreover, the visibility of Russians in the UK has been augmented in many art and media forms: television documentaries, series, fiction and non-fiction writing, films, and newspaper columns which intently observe and comment on their collective life. The workshop aims to explore the imaginaries of 'Londongrad' – the British spaces populated and inflected by Russians. It will deal with the representation of the Russian presence in the UK, focusing on cultural and media productions. What does it mean to be a 'global Russian' living in Britain? How do the various art and media forms capture the life of Russians in the UK? How do these forms mediate the language, experiences, behaviour and cultural practices, loyalties, and other attributes of 'global Russians'? And do these representations have a community building potential, contributing to the continuing disaporisation of Russians, to the development of Russophone networks and of the transnational interactions between Russians and the host culture?

The workshop will address these and other relevant questions by bringing together academics, writers, journalists and actors whose work has reflected on the Russian community of 'Londongrad'.

Workshop Programme

Friday, 16th June.

Venue: Princess Dashkova Russian Centre, University of Edinburgh, 19 Buccleuch Place.

12.30-13.30 **Registration and lunch.**

13.30-13.45 **Greetings:** Lara Ryazanova-Clarke (PI, 'Global Russians' Project and Andy Byford (Leader, CLDRC's Transnational Strand).

13.45-15.15 **Session 1.**

Chair: Andy Byford

Ilya Vinitsky (Princeton University). 'The identity play: Alexis Eustaphie (1779-1857) and the formation of the image of Russia in England'.

Robert Saunders (Farmingdale State College). 'Imaginaries of Russian Expatria: Then and now'.

Polina Kliuchnikova (Durham University). 'Transnationalising identity through 'migrant writing' by Russian-speaking authors of the UK' (by Skype).

15.30-17.00 **Roundtable:** 'The Role of British Cultural institutions and creative professions in shaping and interpreting 'Londongrad'.

Chair: Luke March.

Participants: **Roman Borisovich (ClampK and From Russia with Cash), Alexander Kan (BBC Russian Service), Anna Edovina and Pavel Iosad (Russian School, Edinburgh), Karina Karmenian (Russian Children's World association).**

18.30-19.30 **Venue: Screening Room, G.04, 50 George Sq., the University of Edinburgh**

Keynote: Alexander Kan (BBC Russian Service).

'Russian cultural presence in London: a snowballing effect'.

20.00 Workshop dinner.

Saturday, 17th June.

Venue: Princess Dashkova Russian Centre, University of Edinburgh, 19 Buccleuch Place.

9.30-11.00 Session 2.

Chair: Stephen Hutchings.

Anna Pechurina (Leeds Beckett University). 'Here nobody knows my name': Home and belonging among Russian-speaking migrants in the UK.

Adrian Wanner (Pennsylvania State University). 'Know Your Own': Michael Idov's Londongrad and the Russian culture industry.

Lara Ryazanova-Clarke (Edinburgh University). 'Londongrad as a linguistic imaginary: Russian migrants in the UK in the work of Mikhail Idov and Andrei Ostalsky'.

11.00-11.30 Coffee.

11.30-13.00 Session 3.

Chair: Gesine Argent.

Viktoria Merzliakova (Russian State University for Humanities, Moscow). 'Londongrad and Londongradians: a Russian media perspective.'

Stephen Hutchings (Manchester University). 'Recent televisual representations of Russians in London: A home from home?'

Vlad Strukov (Leeds University). 'London(grad) as a global stage: Hypervisibility as a soft power tool.'

13.00-14.00 Lunch at Princess Dashkova Russian Centre

14.00-14.30 Venue: Project Room, 1.06, 50 George Sq., University of Edinburgh

Session 4.

Chair: Mikhail Vodopyanov.

Yulia Savikovskaia (Oxford University). 'Contemporary Russian migration to Great Britain as a theme for modern drama: Visions of home and abroad in a play "Tate Modern" (Avtorsky Theatre, St Petersburg).

14.30-15.30 Reading and discussion of the extract from the play 'Tate Modern'. Ksenia Ivleva, Wiera Szczurewska, Ivan Rybtsov, Stanislav Rybtsov.

15.30-16.00 Coffee and general discussion of the workshop themes.

16.15-17.15. Venue: Project Room, 1.06, 50 George Sq., The University of Edinburgh

Keynote: Roman Borisovich ('Boris' in the documentary 'From Russia with Cash').

'Russian anti-corruption campaign in the UK and its representations: A discussion'.

7.30 Dinner.

Abstracts

Roman Borisovich ‘A Campaign Against Russian Corruption in the UK and its Cultural Representations’.

A hidden camera masterpiece, Channel4 documentary ‘From Russia With Cash’ started a most successful political campaign. Soon after the premiere, then Prime Minister Cameron vowed to fight dirty money in the UK property market and recently the Criminal Finances Bill has received royal assent. The film’s shock and awe effect was largely due to the role of its anti-hero – the Russian health minister Boris – whose representation was based on the British public’s stereotypes rather than an accurate portrayal of a Russian government official. Roman Borisovich, the lead actor of the documentary (‘Boris’) will discuss the film and the perception of corruption in Russia and London.

Stephen Hutchings ‘Recent Televisual Representations of Russians in London: A Home from Home?’.

This talk examines three recent Russian television portrayals of Russians in London. They are analysed in the context of the low ebb in UK-Russia relations in the aftermath of the Ukraine crisis. I devote most attention to the 2015 television serial, *Londongrad*, broadcast by STS channel. I show how, in the serial, which centres on an agency set up to help Russian-speakers living in London, the city serves as a site in which transculturally generated images of Englishness, Russian-ness and Russian émigré-ness are re-projected through one another in a self-conscious hall-of-mirrors effect, arguing that *Londongrad* is ultimately more about Russia than London. I consider how the serial subtly undermines official notions of Russia characteristic of the ‘New Cold War’ period, and compensatory strategies adopted to reinstate official values.

For comparative purposes, I first juxtapose *Londongrad* with a 2015 made-for-television film called *Soul of a Spy* (*Dusha shpiona*), an espionage thriller involving FSB agents and double agents working in London, and spoken in dubbed English. Finally, I touch on a series of documentary films made by the talk-show hosts, Vladimir Pozner and Ivan Urgant, called ‘England in General and in Particular’, broadcast in 2015 and filmed largely in London.

Alexander Kan ‘Russian Cultural Presence in London: a Snowballing Effect’.

Russian cultural presence in London has been consistently growing with the growth of the Russian-speaking community in the capital. Today we can talk about a very intense, diverse, multifaceted Russian presence over a whole network of institutions, events and media catering for an extremely varied range of political, cultural and financial needs. This talk will cast a glance at the ever changing Russian cultural landscape in London and will try to project its evolution into the future.

Polina Kliuchnikova ‘Transnationalising identity through ‘migrant writing’ by Russian-speaking authors of the UK’.

With increasing numbers of cultural initiatives arising in London and elsewhere throughout the country, the ‘Russian-speaking presence in the UK’ has taken variable forms of cultural engagement and social networking. For migrants themselves, this means raising their cross-cultural awareness and sharpening their ‘ethnographic’ argument while performing their new, hybrid identities of ‘British Russophones’. One of the forms these emerging practices take is an epistolary genre of ‘migrant writing’ which presents ‘an ordinary migrant’s’ life-writing or subjective commentaries on the British cultural context addressed to ‘mainland’ readership and, to a much lesser extent, fellow migrants.

The paper analyses a selection of recently published books presenting ‘migrant writing’ produced by Russian-speaking migrants residing in the UK and studies their identities from three interrelated perspectives. Firstly, it considers the constructed authorship which through choices of language(s), style(s) and themes shapes subjective reflections on life experiences into a ‘voice’ representative of a wider migrant group. Secondly, it addresses the way a comment on the present-day UK is delivered through contesting and interpreting shared cultural mythologies on the ‘British lifestyle’. Lastly, active creation of an imaginary ‘mainland’ audience which ‘migrant writing’ targets is argued to be an attempt to rationalise the transcultural identity Russian-speaking migrants perform.

Victoria Merzliakova ‘Londongrad and Londongradians: a Russian media perspective’.

In Russian culture and media, we can identify several common types of discourse about ‘Britain & London’. In the first, which could be called the traditional type, the main topic deals with good old ‘England and London’ topics familiar from the Russian school curriculum, folk and jokes. This discourse is based on utopian cultural stereotypes and cultural marks of the past. Another one presents the modern and contemporary image of the country, as displayed to tourists and other visitors. It tries to show off the local attractions and breathe new life into the school phrase ‘London is the capital of Great Britain’. And the third important line of conversation concerns Russians living, somewhat scandalously, in the U.K. and the cultural specifics of this group. It became popular and was hotly discussed in the Russian mass-media sphere after the premier of ‘Meet the Russians’ (on Fox in 2013) as an answer to foreign agenda discussing Russians as some kind of a social hero, and followed the increasingly anti-oligarchic mood in the mass-media. In this perspective ‘Londongrad’ is one part of a wider range of ideas about global Russians and representations of them in the media. Who are the Russians that live in U.K.? Are they ‘real Russians’, and what does that mean? Are they still ‘Ours’ or enemies and ‘aliens’? As they watch and discuss this kind of Russian, what feelings do media viewers experience - pride, envy or shame? And what do Russians think about British culture and traditions? This paper will be based on materials from Russian TV, tourist programs, and guide books produced by Russian journalists and writers.

Anna Pechurina “‘Here nobody knows my name’’: Home and Belonging among Russian-speaking migrants in the UK’.

The paper draws on available literature and research, which examines constructions and meanings of ‘home’ among Russian-speaking migrants in the United Kingdom (Pechurina 2015), it will offer an exploration of ‘Russian-ness’ in immigration from a bottom-up perspective, and will aim to contribute to existing and developing scholarship on identity and belonging in migration/diaspora settings.

Lara Ryazanova-Clarke “‘Londongrad’ as a Linguistic Imaginary: Russian migrants in the UK in the work of Mikhail Idov and Andrei Ostalsky’.

The paper discusses contemporary artistic reflection on the developing Russian speaking community in the UK and proposes a sociolinguistic approach to the exploration of its members’ subjectivity. The imaginaries of ‘Londongrad’ in Idov and Ostalsky’s work emerge in the context in which the sense of the national is losing its grip on people’s imagination (Steger 2011; Ryazanova-Clarke 2014). Taking an approach that imaginaries are linguistically conditioned and discursively constructed cultural models and beliefs the paper expands on Appadurai’s concept of the global cultural flows intrinsically linked with the production of globalised identities. It then focuses on discursive construction of ‘global Russian’ identities by Russian speakers living in the UK, as seen through the dialogues in the series ‘Londongrad’ scripted by Idov and in Ostalsky’s novel ‘Angliiskaia Taina’ (An English Mystery). Both authors were born in the Soviet Union and are cosmopolitan Russian-English bilingual writers of fiction and publicist texts. The paper goes on to discuss linguistic tools and strategies that Ostalsky’s and Idov’s characters deploy in their self-identification and performance of social roles as they interact with members of the Russian-speaking and other London communities. Moreover, both authors’ visions of identities of Russian speakers in the UK are manifested in the way how language is used to construct solidarities and social differences and how characters use metalinguistic comments and express language attitudes.

Robert Saunders ‘Imaginaries of Russian Expatria: Then and Now’.

My talk will look at the history of Russian transformations of world cities through their presence as exiles in an effort to contextualise the contemporary geopolitical construct of ‘Londongrad’. Blending historical and contemporary imaginings of Russian émigrés to Paris, Harbin, Brooklyn, Tel Aviv, and elsewhere, my focus will be on how Russianness emerges as a transformative element of urban identities through popular culture (photographs, plays, cartoons, films, and television series), and the political, economic, and social implications of such changes over time. Drawing on modalities from the field of popular geopolitics, I pay close attention to questions of ideology, class and gender, as well as issues related to ethnicity, culture and language.

Yulia Savikovskaya ‘Contemporary Russian migration to Great Britain as a theme for modern drama: Visions of home and abroad in a play “Tate Modern”’.

Contemporary migration of people from the post-Soviet space to the UK and presence of Russian speakers in the country potentially constitutes a very rich and fruitful material for modern playwriting. Some European playwrights (Marius Ivaškevičius, ‘Exile’) have already begun to touch upon this theme in their writing. It could be presented quite differently in drama – as a clash of civilizations, as a search of a better future, as a one-way movement where one remains a stranger, as a discovery of new frontiers where bright new pathways await, a meeting point of different value systems and worldviews, an encounter of the past and memories with the unpredicted development of life which is not always easy to internalize and to accommodate to. Being an anthropologist studying contemporary Russian migration to Britain and a playwright in search of new plots and themes for my plays, I would like to show how these themes could be dealt with in playwriting, describing a play already written and my visions of possible future plays dealing with experiences of Russian-speaking people in the UK.

Play “Tate Modern” was written in 2009 and was partially based on some of the experiences of the interviewees who took part in my DPhil research on migration as a cultural event and its role in identity changes of an individual, where Russian migrants talked a lot about home: how they strive for a permanent place to live, which problems they encounter when renting rooms, how difficult it is for them to adjust quickly to life realities in Russia when they visit it for leisure or return permanently. It took spark from my own experiences of coming to St Petersburg for short breaks during my studies in Oxford when the sense of nomadism, inconstancy and variability of spatial orientations and belongings, lack of final destination, being «свой среди чужих, чужой среди своих» (a friend to strangers, a stranger to friends) became part of my life. It is only structurally inspired by a play ‘My poor Marat’ (translated into English as ‘The Promise’ and shown in Oxford Playhouse in the 1960s and more recently at Trafalgar Studios in 2012).

In a play Tate Modern a woman of 30 (Kseniya) comes to St Petersburg temporarily (she has a presumed break from work in Britain a lapse between her studies and her employment in London) and she comes to a flat where she was told she could find a place to stay. This is Livanov’s (about 45-50) flat, he is a widower, a former actor who pretends he has work in theatre and cinema but has nothing, having lost interest in life and all contacts to reality. However, he is also the ‘keeper’ of all the moral traditions of the ‘old school’ Soviet intelligentsia and, once mistakenly thinking that Ksenia wants to take speech lessons from him, remains her silent moral mentor and anchor through the play. There is also a third character, a young man Konstantin (21), who is an amateur painter only finding his path in life and who supports Livanov, bringing him food and keeping him company. As he also doesn’t have a place to live, he begins to live there (occupying her room) when Ksenia goes back to Britain. Konstantin strives to see a gallery Tate Modern in Britain, as he is imagining it as a place of impossible beauty. It becomes for him (and partly Livanov) a symbol of a London dream, but also of better future, of a certain path to be taken in life, of love found and shared, of intimacy between former strangers. Tate Modern is also a symbol of getting back the vision of life in colours for Livanov, because he learns to shed his black and white vision of the present through interactions with Kseniya and Konstantin. For Kseniya Tate Modern serves a symbol of her performed status and wealth and career plans (as she can boast of attending exhibitions there), but also a proof of her real experience of living abroad, knowing English and modern Western life, of being financially independent – a vision which collapses when she returns to St Petersburg permanently only to find out that Livanov’s life is endangered by a heart condition, while it is Konstantin who has now bought a real ticket to London to see Tate Modern and try to show his paintings to professionals in London.

The play deals with the concept of imaginary Britain and imaginary travel to it and juxtaposes it to disillusionment of a real migrant (Kseniya) who was not successful in finding employment or extending her visa, and who in the meanwhile lost her home both in Britain and Russia, longing for it despite of all her external bravura. She also presents the views and values of three generations, as Livanov is someone who is so close to both young adults and who can teach them a lot about life, but who at the same time is fragile and slightly not up-to-date. Kseniya represents the values of someone who is ready to fight for her life and career in Britain, and is taking many things (like services paid for money, jobs leading to a good future, incessant applications finally being successful) for granted, while also searching for a moral compass, for her own home, her own New Year table, her own family. Konstantin is someone yet younger, whose imaginary Britain is void of all the difficulties and practicalities, who is quite pure and selfish in his wish to reach Tate Modern, and who might be on his way of becoming a temporary (or constant) migrant in London himself, having the burden of his memory already accompanying him on this journey.

Vlad Strukov ‘London(grad) as a Global Stage: Hypervisibility as a Soft Power Tool’.

In my presentation I aim to explore two television series: ‘Meet the Russians’ (UK; Fox International Channels, 2013) and ‘Londongrad’ (Russia, STS, 2015), and the ways in which London and its London-based Russophone community has been used to articulate soft power agenda. The two series are part of structured-reality TV shows that use London as a location as, for example, in the British ‘Made in Chelsea’. They also represent a tendency to depict a particular social group in an extravagant, exaggerated way as we find in the British ‘Geordie Shore’ and ‘Skint’. ‘Meet the Russians’ and ‘Londongrad’ are also different due to their explicit soft power agenda. The former was released a few weeks before the start of the Olympic Games in Sochi and eventually its screening coincided with the Ukrainian Maidan. I will demonstrate how the series was instrumental in creating a specific perception of Russia which followed Western ideological agenda of that time. Similarly, ‘Londongrad’ was employed to advance geopolitical agenda in the Russian Federation through re-imagining and re-branding London as a geopolitical space. Thus I would frame the two series as examples of geopolitical television that promote uncritical policy-driven representation of London-based communities.

Ilya Vinitsky ‘The Identity Play: Alexis Eustaphie (1779-1857) and the Formation of the Image of Russia in England’.

A Don Cossack, chorister at the Russian Embassy’s church in London, secret agent of the Emperor and, later on, “autocrat of the fashionable world of Boston,” Alexis Eustaphie was a man of many talents and strong passions. A graduate of Kharkiv Theological Seminary in 1798, Eustaphie spent 10 years in London and 49 years in the U.S. A prolific Anglophone writer, he authored tragedies about Mazepa, Peter the Great and his son Alexis, and a melodrama about Don Cossacks in America. He was also an intrepid political pamphleteer, shrewd theater critic, enthusiastic musician, and an expert angler “with rod and reel,” who claimed “that he had killed a five-pound shark in that way” in Boston Harbor. This presentation will deal with the reconstruction and discussion of Eustaphie’s literary and political activities in London during the period of the Napoleonic Wars. I will also focus on the Russian writer’s attempts to create his own cultural/ethnic identity (public personality) within the context of British political battles of the 1800s. I argue that Eustaphie’s “identity drama” that began during his tenure in London and took its final shape in America, not only reveals the process of formation of the image of Russia in the Anglophone world, but also illuminates serious ideological conflicts characteristic of the British and American political and cultural situation of the 1800-10s. In this sense, Eustaphie (who was certainly a minor author) may serve as a kind of powerful cultural reagent, which causes or tests certain political reactions under examination.

Adrian Wanner “‘Know Your Own:’ Michael Idov’s Londongrad and the Russian Culture Industry’.

Londongrad was the first Russian TV series to portray the Russian diaspora in the British capital. Filmed in London, it aired on the Moscow TV channel STS in 2015. The Russian-American journalist and novelist Michael Idov was the main screenwriter. Idov’s ideas clashed with those of the STS studio executives, who branded *Londongrad* as a celebration of Russian patriotism, epitomized by the slogan “know your own.” The disconnect between Idov’s cosmopolitan vision and the conceptualization of the series, which led to his dismissal after the first sixteen installments, reflects the rapid shift of Russian public discourse about the West. This conflict also exemplifies the precarious position of global Russian intellectuals whose livelihoods depend on the Russian moneyed elite in spite of their holding antithetical values. Idov has continued to produce screenplays for Russian film studios. He tries to dodge political pressures by stressing the “l’art pour l’art” nature of his work, a position that is becoming increasingly tenuous in the current Russian culture industry.

Russian Cultural Presence in London: a Snowballing Effect

A talk by **ALEXANDER KAN**, BBC World Service Arts and Culture Correspondent and a UK expert on contemporary Russian culture



Date & Time: Friday 16th of June, 6:30 pm

Venue: Screening Room G.04, 50 George Square, University of Edinburgh, Edinburgh

Russian cultural presence in London has been consistently growing with the growth of the Russian-speaking community in the capital. Today we can talk about a very intense, diverse, multifaceted Russian presence over a whole network of institutions, events and media catering for an extremely varied range of political, cultural and financial needs. This talk will cast a glance at the ever changing Russian cultural landscape in London and will try to project its evolution into the future.

Alexander Kan is a critic, writer, translator and one of the leading UK experts in contemporary Russian culture. He is an author of three books: 'Waiting for Jazz... A History of Soviet New Jazz' (2008), 'Kuryokhin: Skipper about the Captain' (2012) and 'Popular Mechanics' (2015), and of numerous articles, and annotations to rock and jazz albums. He is a member of the jury for the Russian National Book Award 'Bolshaya Kniga', President of the Contemporary Music Club in St Petersburg and a member of the Board of Trustees of Pushkin House, an independent Russian cultural centre in London.



A Campaign Against Russian Corruption in the UK and its Cultural Representations

A discussion with **ROMAN BORISOVICH**

'Boris' in the documentary 'From Russia with Cash'.



Date & Time: Saturday 17th of June, 4:15 pm

Venue: Project Room 1.06, 50 George Square, University of Edinburgh, Edinburgh.

A hidden camera masterpiece, **Channel4 documentary 'From Russia With Cash'** started a most successful political campaign. Soon after the premiere, then Prime Minister Cameron vowed to fight dirty money in the UK property market and recently the Criminal Finances Bill has received royal assent. The film's shock and awe effect was largely due to the role of its anti-hero – the Russian health minister Boris – whose representation was based on the British public's stereotypes rather than an accurate portrayal of a Russian government official. **Roman Borisovich, the lead actor of the documentary ('Boris')** will discuss the film and the perception of corruption in Russia and London.

Roman Borisovich is an actor, a political campaigner and anti-corruption activist. In 2014 Roman founded an anti-corruption NGO ClampK – the Committee for Legislation Against Money laundering in Properties by Kleptocrats. He is the leader of the campaign for beneficial ownership transparency. Prior to political advocacy, Roman had a successful executive career in banking and insurance. Since 1993 he worked in investment banks on Wall Street and the City of London and in 2007-2013 was the CFO of the largest Russian insurance company. Born in Moscow, Roman has been educated in Moscow State University and Columbia University, New York.

Practical Information

Venues. The events of the workshop will take place at three different venues in the University of Edinburgh's Central Area (please see the Programme above for details):

- **Princess Dashkova Russian Centre**, 19 Buccleuch Place, EH8 8LN.
- **Screening Room**, G.04, 50 George Sq.
- **Project Room**, 1.06, 50 George Sq.

The venue locations can be found on this map:



University maps: <http://www.ed.ac.uk/maps>

Travel and accommodation details.

There are several ways to get to the University of Edinburgh from the Edinburgh Airport. Unfortunately due to our limited budget we would recommend that you favour public transport. **Airlink shuttle bus** runs frequently throughout the day and night seven days a week between the city centre and the Airport. The journey takes approximately 25 minutes. At the Airport, the Airlink bus arrives and departs from Stand 19, just outside the UK arrivals hall.

From Edinburgh city centre, the Airlink bus departs from Waverley Bridge, adjacent to Edinburgh Waverley Train Station.

If you would like to take a taxi, please refer to the following website for more details (includes free Journey Fare calculator):

<https://www.airporttaxi-uk.co.uk/Edinburgh>

Accommodation is booked for the workshop participants at **Masson House, Pollock Halls**. Check-in is guaranteed from 14:00, however, if your room is ready on arrival beforehand, you will be able to check in. Check out time is normally 10:30.

Travelling to Pollock Halls by bus from the Airport:

From the Airport take Airlink bus and get off at Waverley Train Station, and follow the directions below.

Travelling to Pollock Halls by bus from Waverley Train Station:

From Edinburgh Waverley Train Station, walk for about 2 minutes to North Bridge bus stop (Stop NC; Stop ID: 36234752), board services 14, or 30, or 33 and travel to Royal Commonwealth Pool bus stop. Then walk for c. 5 minutes to Pollock Halls of Residence, 18 Holyrood Park Rd, Edinburgh EH16 5AY. You can find more details about various means of travel here:

<http://www.ed.ac.uk/transport/travelling-here/travelling-to-pollock/travelling-pollock-bus>