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Archives as Knowledge Hubs: Initiatives and Influences

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Archives as knowledge hubs:

Introduction

The current conference, on the occasion of the 90th anniversary of the Estonian Folklore Archives, aims to bring into focus the role of cultural archives as a mediator of knowledge between various times, interest groups, and communities.

On the one hand, and already by definition, archives have the task of collecting and perpetuating knowledge from the past and/or contemporary era for the future; while on the other hand, archives already live in this future – the formation of public archives often proceeds from the need to have access to valuable materials or documents.

For an outsider managing archives or collections may seem to be mainly technical work, preserving items and making them accessible. Insiders know very well, though, that there are several aspects that shape the in- and out-flow of information, for example general ideological background, institutional status and funding situation, sociocultural situation and public expectation, research paradigms and researchers specialisations, the individual interests and choices of archivists and the development of technology.

The conference focuses on the different aspects of the processes present in the lifecycles of archives and the roles of individuals, institutions and ideologies in creating and form-

ing these processes. An international body of more than 50 researchers and archivists from all over the world discusses questions like who needs tradition archives and why; what is the value of archives for researchers; how do archival collections reflect the cultural and ideological processes in society; how does technology empower the flow of knowledge?

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Organisers

The Institute of Slovenian Ethnology ZRC SAZU collections – development and status

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The Institute of Slovenian Ethnology ZRC SAZU includes an archive, the central multi-media (written documents, audio and video recordings) archive of ethnological material, which holds unique data on culture and way of life, and priceless documents: the oldest recordings and documents are from the middle of 19th century.

The beginnings of the collection came with the foundation of the Commission of Slovenian Ethnology in 1947, from which time the institute has tried to enlarge the collection and make it useful for researchers, although during its existence official status has never been granted.

In the paper I will present the arrangement of the archive and collections, the policy of their creation, and problems that researchers have when dealing with its material; in addition I will discuss the influence of the archive's unofficial status on the perception of the wealth of heritage that it holds.

The Roma archives of Finland – Finitiko Kaalengo Arkiivos – collection: The archiving, availability and usability of Roma cultural heritage in Finland

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In my paper, I will present the Romani Cultural Heritage: Archiving, Valuation and Research – project (2016–2018). The project will develop the archiving, availability and usability of material on Romani tradition held in the Finnish Literature Society's archives and in the National Archives of Finland, as well as encouraging the same approach to material held by Roma societies and private citizens. As a permanent result of the project, the Finnish Literature Society and the National Advisory Board on Romani Affairs, in cooperation with the National Archives of Finland, will establish a growing and networked Roma Archives of Finland – Finitiko kaalengo arkiivos – collection. In the long term, the basic information of the collection can be reached via the central national database of Finland's archives. The aim of the project is also to make visible the multicultural aspects of Finnishness in the archives – the Romas and their tradition and cultural heritage. From the Roma point of view the most important result is cherishing their own cultural heritage and increasing its appreciation.

The Finnish Literature Society has systematically collected Romani tradition and oral history since the 1960s and so this project continues the long cooperation between the Finnish Literature Society and the Roma community.

Hidden tales: Contextualism, reflexivity and folklore archives

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Field diaries, fieldwork agendas, folklorists' notes and observations – from a contemporary reflexive perspective, these materials constitute an object of the utmost interest since they comment upon the ideologies, methods and practices involved in the formation of tradition archives. They also facilitate the perception of archived materials as documents of communicative events that once enabled the transfer of oral lore into written texts. However, the bulk of archive collections are itemised versions of traditional culture that display no trace of human agency with regard to both living culture and the processes of folklore collecting. Based on reading the materials of the Archives of Latvian Folklore (collected during the second half of the 20th century), the paper will reconsider the history of folklore studies – the longstanding era of item collecting. It will particularly focus on the ways in which folklorists' field experience found its way into the archive collections before field practices became a subject of academic discourse.

The role of the Estonian Folklore Archive in the preservation of the Udmurt folklore and language sound collections

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The digitisation and preservation of language and folklore sound collections are highly relevant issues for many archival institutions in the Russian Federation. Until recently, the folklore archive of the Udmurt Institute of History, Language and Literature, Izhevsk, was not an exception to this. The first folklore and language recordings on analogue magnetic tapes appeared in the early 1960s. In subsequent years, local folklorists and linguists made numerous expeditions to survey all areas of Udmurtia and the neighbouring regions where Udmurts live. Estonian researchers also participated in recordings of language and folklore both during expeditions and within Estonia when recording Udmurt informants; recordings made by for example L. Majas, I. Rüütel, O. Kiis, A. Peterson, A. Tammik, P. Ariste, O. Kõiva, K. Salve, E. Sinijärv, U. Oras, J. Oras, A. Lintrop and others. By their joint effort unique samples of Udmurt folklore and language have been collected.

Employees of the Estonian Folklore Archive have also made a significant contribution to the creation of technical conditions for converting analogue recordings into digital formats. As part of the EAP-347 project (2010–2012), technical specialists from the Archive helped to determine the configuration of the newly created sound laboratory at the Udmurt Institute. Substantial assistance was also provided to the institute in prepar-

ing the catalogue of digitised folklore and language collections in Excel format.

Cooperation between the Estonian Folklore Archives and the Udmurt Institute has brought positive results. All of the Institute's 657 sound collections have been transferred into a modern digital format and are kept in secure storage. Thus, it is now possible to state that Udmurt folklore and linguistic materials will be preserved for future generations and, if necessary, used for Udmurt language revitalisation measures.

“Her teeth are like stars – they come out at night!” A short history of the whys and wherefores of a comprehensive archive of children’s playlore

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The Australian Children’s Folklore Collection (ACFC), based in Museum Victoria since 1999, was developed from research begun in the 1970s by Dr June Factor and Dr Gwenda Davey, then both academics at the Institute for Early Childhood Development. This unusual archive now consists of more than 10,000 card files and many other documents listing children’s games, rhymes, riddles, jokes, superstitions and other kinds of children’s folklore, together with photographs, audio cassettes, video tapes, play artefacts and a number of specialist collections of children’s lore. The archive continues to grow and is accessible to researchers, including increasing digital access.

This presentation offers an understanding of the origins and significance of the archive, in the context of the still widespread ignorance and neglect of the folklore of children.

On some turning points in the history of the Estonian Folklore Archives

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As in every person's' life, there are important moments in an institution's history. In my presentation, dedicated to the 90th anniversary of the Estonian Folklore Archives (EFA), I would like to stop at certain moments that were in one way or another significant in our archive's history. The EFA was founded in 1927 as an autonomous sub-unit to the Estonian National Museum and later as a subsection of the State Literary Museum (now the Estonian Literary Museum). It soon gained in popularity and importance and has long been considered one of the largest and most versatile archives next to its partner folklore archives in Europe.

However, being a part of something certainly means being influenced by something – either people, institutions or movements in society or in state. One important person for the Estonian Folklore Archive was of course its first head, Dr Oskar Loorits. It is partly through his legacy that I will present some of the influences and initiatives that formed the archive during its first decades.

Straightforward Estonians and shilly-shallying Finns: Glimpses of the history of folklore archives in neighbouring countries

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We are celebrating the 90th anniversary of the Estonian Folklore Archives (ERA, Eesti Rahvaluule Arhiiv), which were established as early as 1927 and were influenced by the Latvian Folklore Archives, founded in 1924. Both archives were allegedly established following the example of the Finnish Literature Society and were, at least in part, under the supervision of Kaarle Krohn. In Finland it was for decades just a matter of time before the archives would gain the status of separate unit within the Finnish Literature Society, although this did not happen until 1937.

The first digital corpus project of the Finnish Literature Society was commenced in 1984. The goal was to write the 33 volumes of the Ancient Poems of the Finnish People in a computerised form. I estimated that I would need something between twelve to fifteen years for the manual work. Furthermore, I noted that we could not dream of creating a functional digital corpus that would comprise the whole material in Kalevala meter stored in the Archive's holdings. At the turn of the new millennium the situation looked radically different. In close cooperation with the Folklore Archives of the Estonian Literary Museum volumes of the entire published collection of Ancient Finnish Poems, a total of almost 27,000 pages, were scanned within two years,

between 1998 and 2000, by an astonishingly efficient team from Tartu. The most prominent figure in this project was the late professor Arvo Krikmann.

In my paper I will mention a number of similar examples. The ERA has throughout its history been a flexible and dynamic organisation. Mutual assistance between the neighbouring organisations in Estonia and Finland has yielded a good crop, even in times when the field was hard to plough.

The archive as a knowledge hub

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The ideas of enlightenment which arose in Western Europe in the second half of the 18th century had an effect on the overall appreciation of folk poetry. J. G. Herder (1744–1803) “did not remain just a theorist but started collecting material himself and invited other educated men to participate in this work” (Tampere 2009: 172). His ideas can be compared to those of Jakob Hurt, the great organiser of the Estonian folklore collection, from nearly a century later. Similarly to J. and K. Krohn in Finland, and K. Barons in Latvia, Hurt emphasised the need to collect and edit old songs. In his significant 1888 call for folklore collection he invited people to send in old songs, tales, proverbs and riddles; in addition he encouraged those who lived traditionally to keep “chronicles” of their livelihoods, beliefs and customs.

When the independent folklore archives were established in 1927, the principles of managing archives were influenced on the one hand by Tartu University professor, Walter Anderson, with his focus on geographic-historic methods, and on the other by Oskar Loorits, head (1927–1944) of the Estonian Folklore Archives. Hurt’s call to collect “old customs and ways”, among others, brought a lot of folkloric material into the archives that had practical rather than poetic value, even though Estonian folklorists have always named a certain artistic dimension among their definitions of folklore. The nature of the material collected determined the principles for organising the materi-

als in the archives, further collection principles and research topics. I am of the opinion that this is the reason why in Estonian folkloristics the ethnological (or cultural-anthropological) direction of research emerged and developed alongside the philological (comparative-historical) approach.

After World War II and the folklore research unit's transfer to Tallinn, Herbert Tampere (1909–1975, head of the archives 1952–1966) was able to inspire the archive workers to conduct research in addition to their regular duties of collection, copying, organisation and assisting researchers. Before the war, the Estonian Folklore Archives had gained recognition in international folkloristics, while during the Soviet era it became an unofficial supporter of national identity, mediated to the public through the organisers of cultural activities. At that time, Hurt's idea of giving the nation its history in the form of the archive was more important than its artistic criteria. Today 'folk knowledge' has once again become valued in the multicultural society of the 21st century.

It has been an unwritten law that folkloric texts in which people are recognisable have not been published, and that the interviewees have been consulted regarding editorial nuances. The matter of personal data became topical only as a result of the cultural-anthropological research direction. Nowadays, this subject is also influenced by the fear-driven attitudes of contemporary society.

In this presentation, I will focus on matters that have influenced the establishment of the folklore archives in Estonia, ideological trends within the work of the archives, material coverage, and the development of the archives from an institution preserving collections into a research institution.

The role of individuals in forming archival collections

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Today there is no doubt that a significant influence on the formation of every folklore archive comes from such factors as political ideology and the limitations of different historical periods, technical equipment, research assignments, collecting strategies, etc. The paper will focus on the role of individuals in forming archival collections using the example of the Collection of Folklore Records.

The Collection of Folklore Records – the largest and the oldest folklore archive in Belarus – started to be formed in 1957, when the Institute of Art, Ethnography and Folklore, named after Kondrat Krapiva, was established at the Belarusian Academy of Sciences. The Collection includes manuscripts, photographs, musical transcripts, audio and video recordings, etc., covering all aspects of folklore. Some of the materials were sent to the Best Folklore Collector contest, some of the materials transferred from the archives of Belarusian universities and private archives donated by writers, cultural figures, researchers, etc., while the main part was collected during field expeditions

made by the Institute's staff. Institute fieldwork began in the late 1950s and continues today. The period of most intensive fieldwork was 1970–1980. Analysis of field material shows that the individual aims and approaches of the collectors and its changing in time have a significant influence on forming of archival collections.

The identity and role in society of tradition archives: The case of the Archives of History, Culture and Arts Studies at the University of Turku

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The Archives of History, Culture and Arts Studies at the University of Turku is a research archive containing collections of cultural knowledge that are both nationally and internationally significant. Until this spring it was a rather unknown archive to the public but an accident during a move hit the headlines. Valuable archival material was exposed to rain and saved only at the last minute. It later turned out that material was not damaged but the uncertainty before inventory stirred up lively discussion, in public as well as at the Archives, which was forced to consider the role and value of archives in a new light. Can you put a price tag on cultural heritage? Can you estimate the loss of resources for academic research in the future? The emerging questions were, who needs the Archives and how can the needs of academic researchers, teachers and students be better met? At the Archives of History, Culture and Arts Studies we are now addressing these questions by strengthening our role in the policy program of open science at the university, introducing a new archival database that provides open access and availability of collections to academic researchers yet protects the sensitive information, and looking for new partners in order to initiate new collaboration and to bring new life to

existing partnerships. In my paper I will look into the current challenges and possibilities at the Archives in more detail and provide a basis for discussion on the identity and role of the tradition archive.

Understanding folklore databases: The necessity of source criticism

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From the 1970s the pragmatic and anthropological turn revealed fruitful changes in folklore studies. These new approaches negotiated the problem of contextuality from many perspectives. In this paper, I discuss how digital folklore databases handle original archival material, mainly from the aspect of context and metadiscursive practices in general. While on the one hand digital folklore databases can provide formerly inconceivable possibilities to a folkloristic investigation (text mining methods, GIS, thick maps, hypergraphs, etc.), on the other hand keeping the material qualitative is very laborious. How can the digital archivist show the previous pitfalls, research contexts, different emphases, etc., of a folklore archive/collection in the digital platform? What kind of source criticism is needed to use digital sources properly? To illustrate these problems, I will show problematic examples from our upcoming Hungarian online charm database.

If Oskar Kolberg had the Phonograph...
or how to read the oldest archival
traditional music notes through the prism
of phonographic experience

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What about recording contemporary manifestations of traditional musical practices and their performers? What about gathering and collecting sound and audio-visual documents presenting the traditional musical repertoire today? Are tradition and traditional music still alive or are they a relic of the past? These questions and many similar have been very popular and often asked in the recent years. In my paper I would like to present the problem of the present state of the musical folklore archive and ask if completed collections (which could be dated back even as far as one hundred years ago) should be closed and presented only as 'sound museums' or should they still serve as an open and continuing part of documentation in contemporary contexts. From the reports author's point of view numerous parts of the collections (for example recordings from various generations and decades) could be a proper foundation for research on the vivacity (what has been saved, what has gone by and what new has appeared) as well as variability of living representations of musical folklore.

However, there is also one more interesting context: to view and research non-recorded material (musical transcripts/notations made in the 19th century) in comparison to sound recordings. The last research allowed us to look at these first notations of traditional music in quite a new context – via audio experiences after hearing archival recordings. The ‘phonic age’ brought about additional data regarding traditional music, not only lyrics, melody, intervals and formulaic notation of rhythms but also all the details that couldn’t have been captured and saved with the use of traditional musical notation. Thus the existence of sound recordings has a particular meaning and influences reconstruction of the ancient sound of village music as well as styles and manners of performance. These sound recordings are important not only for music performers but also for theoreticians who often face the problem of historical descriptions of music interpretation and performance of historical reality that sticks to the truth (for example, ethnomusicologists, ethnographers, film and radio-audience producers, etc.).

The report tries to show how the oldest written transcriptions of Polish traditional music can be deciphered in the later context (after almost one hundred years of phonographic sources) and to what extent the ethno-phonographic experience and historical knowledge of the performer/performers influence contemporary musical performance/performances.

A grain a day: The digital visibility of the Estonian Folklore Archives

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In its daily work, the Estonian Folklore Archives aims to, besides collecting, storing, studying and popularising folklore, also to make its activities and collections more accessible to the public. In addition to databases, collecting campaigns conducted using web media, and other elementary means of digital visibility we have been carrying out a small-scale yet continuous activity, the so-called daily ERAtera ('a grain from the Estonian Folklore Archives'), since 2010. We post a daily small sample of the archival materials on the Facebook page (www.facebook.com/rahvaluulearhiiv) and sometimes, depending on the medium, also on Twitter and Instagram. The selected samples vary as much as possible in order to demonstrate the diversity of the archive's collections, and are supplied with minimal metadata, such as the place and year of collection, sufficient for social media; with longer texts data about the informant or performer are added. The selection of grains is as multifaceted as the folklore archives in its entirety and draws on different collections: most grains come from the manuscript archives although there are also examples from the audio, video, and photographic collections.

At the time of making this presentation 2,780 grains will have been posted. The presentation will provide a survey of the dynamics and tendencies of the project. The selection of grains is sometimes inspired by topical social issues or the

work and projects of archive employees. An appropriately selected grain can highlight a recent publication or invite the public to record their own contributions and send them in. Occasionally links to other digital archival channels have been included among the grains, for instance databases such as the Omeka-based games database or Estonian folk calendar publications, or Kivike, the central digital archive of the Estonian Literary Museum (kivike.kirmus.ee). On most days, however, the grain of the day is just an amusing archive item determined by the taste of those doing the selecting.

Estonian ethnographers in Veps villages, 1965–1969

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The presentation analyses five Estonian National Museum expeditions to the southern Veps (Leningrad oblast, Russia). Based mainly on fieldwork diaries and academic writing, it seeks to put Soviet Estonian ethnographers' activities into the larger contexts of regional cultural history and historiography, focusing on the following points.

- * Veps expeditions as a continuation of pre-war 'bourgeois' Finno-Ugric ethnography
- * The position of the Veps expeditions within the system of Soviet ethnography
- * Topics, interests and aims of the Estonian ethnographers in the land of the Veps
- * Ethnographers' relations with local authorities and the local population
- * Practical and ethical problems in collecting ethnographic items
- * Results and impact (in Estonia and for the Veps)

About the Estonian Folklore Archives' album collection and perspectives on researching it

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Diaries, verse books, songbooks, collections of quotations, expressions, aphorisms, adages and all kinds of written wisdom, referred to in the English-language cultural space as commonplace books, are a popular self-expression practice that became widespread in Estonia at the end of the 19th and beginning of the 20th century. In a way, such written practice remains part of the cultural periphery because while personal written collections never rank as paramount examples of high culture, they were compilations of certain customary ideas and expressions intrinsic to the time, and also peoples' favourite material. As historical, literary and folkloristic phenomena these personal archives gained attention only in the 1970s although they had been actively collected since the 1930s. Today there are more than 2,000 items of various ages in the Estonian Folklore Archives' album collection.

This paper provides an initial insight into collections of manuscript albums in the Estonian Folklore Archives, providing various perspectives on researching this material as historical, literary, folkloristic, personal, gender or Internet phenomena. Indeed, by way of the old genre, the commonplace book, it is possible to gain an insight into the genres of digital blogs and their social conceptual spaces. Blogs can be considered today's counterpart of the manuscript collections, or commonplace

books, as both of these written practices are located between the public and private spheres. It would not be reasonable for researchers of current interactive blogs to ignore the external, content and conceptual examples of earlier handwritten material collections (Eichhorn 2008).

Eichhorn, Kate 2008. Archival Genres: Gathering Texts and Reading Spaces.
- http://www.rochester.edu/in_visible_culture/Issue_12/eichhorn/eichhorn.pdf

Archives and the bodily dimension of dance knowledge

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For a dance researcher, audiovisual recordings are the most informative part of an archive. Along with drawings, photos and manuscripts they form abundant and reliable collections of dance knowledge. The bodily dimension of dance knowledge, however, is not stored in archives. Analytically, dance movements can be separated from the dancer's living body. In practice, they do not exist as abstractions. In order to understand dancing recorded in archives dances must be embodied again by a dancer.

In Estonia, re-embodiment of traditional dances has been based more on verbal description and less on film and video. For a long time the limited use of audiovisual data was caused by restricted access. Now this technical constraint has been eliminated. Estonian Folklore Archives digitised film and video sources have been available for analysis for about a decade. Some findings on individual, local, and temporary variability of traditional dancing in different parts of Estonia are now represented and some clips have been published.

Today, traditional dances are often taught in folk dance groups. Despite the availability of video, folk dance teachers consistently prefer to use verbal descriptions. From my practice I believe I know some of the reasons: An image, especially a moving picture, is much more informative than a verbal

description because its layers open one after the other to a specifically focussed viewer only over several viewing, this takes time and is much more exhausting than quick looking at a schematic notation. Even if the analysis has been done before, detailed information derived from audiovisual sources may be considered irrelevant in teaching folk dancers to a group.

To find other viewpoints, I interviewed teachers of maidens' dance groups involved in the process of the 12th Youth Dance Celebration. They were selected for my survey because of their chance to use an archival recording in their work when, about a year ago, these groups wanted to learn *Ristpulkadetants* (the dance of the crossed sticks). Verbal descriptions and a movie clip were provided as source materials.

A voice from the margins of archive and society: Hans Anton Schults

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The folklore archive is a peculiar type of archive. Instead of collecting and storing documents created beforehand for other purposes (as it is done by 'normal' archives), folklore archives store documents created especially for them – be it written, recorded or filmed folklore. In most cases the documents conform to the collecting principles of the time, although there are also some cases in which they do not. These cases leave an impression that some people who create material for an archive are probably using the archive for some other, personal, ends, for example as an opportunity to leave a mark of their ideas, or as a record of the problems for which they feel marginalised.

My paper focuses on the material sent to Jakob Hurt by village tailor Hans Anton Schults (1866–1905). The communication between those two people took place in the context of the folklore collecting campaign organised by Jakob Hurt: Schults was one of the 1,400 collectors in Hurt's network of correspondents. Although Schults wrote down material that can be considered 'real folklore', he is better known (among Estonian folklorists) for sending Hurt his own literary creations and interpretations. In my paper I am going to take a closer look at these 'non-folkloric' writings and enquire as to what it was that he was trying to communicate to his future readers.

Great and patriotic? Folklore about World War II in the collections of the State Literary Museum's Folklore Department

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Jakob Hurt, the founding father of Estonian folkloristics, asked people to collect 'folk memories' in order to write 'the chronicle of the Estonian people'. The idea that folklore could provide an alternative history was therefore present already at the very beginnings of the discipline in Estonia. In comparison to the poetic forms of folklore, the memories of particular historical events have been collected more scarcely by folklorists in Estonia. However, an example of the attempt to shape mentalities through the history described in folklore collections could be seen in the early Soviet years.

Descriptions of World War II – or the Great Patriotic War in Soviet terminology – by writers and historians of Soviet Estonia were expected to carry Soviet patriotism. In 1944, a competition for collecting folklore about the topic was organised throughout the Soviet Union, and in 1945 the Estonian Central House of Folk Creation distributed a call to collect folklore on "historical-patriotic topics that reflect the attitude of the people towards their historical past". In addition, the folklorists of the Folklore Department of the State Literary Museum were collecting folklore about the recent war. They struggled to redefine folklore and to find ideologically suitable material.

The mentalities within folklore could convey anti-Soviet ideas not apparent at first glance – a problem of this kind ended the career of Alice Haberman as the head of the State Literary Museum in 1951.

Folklore about the Great Patriotic War was highly appreciated in the working plans and discussions, its importance was pointed out in media and in direct communication with leading political figures. On the other side, there was a discrepancy between the search for this kind of folklore and the materials that had been valued highly by folklorists according to the accession logs and through monetary rewards for the best folklore collectors.

Research-driven data collections as deep knowledge hubs

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Folklore archives have over centuries lain at the busy crossroads of different intentions, ideas and expressions: of people (as researchers, carriers of tradition, audiences), ideologies and traditions. Input from all these directions has shaped the way archives are and how they function today. Among other phenomena, research may target topics that are dictated by contemporary society – by the changes it undergoes, the new ideas or traditions that are developing, etc. Thus, researcher must react quickly to the need to understand change and be constantly ready to collect data, analyse it by making comparisons and finally archive the material. The question is what happens to these collections after the study or project has finished and the thirst of academic curiosity has been extinguished – what functions can such isolated collections fulfil and how can they be made more transparent and approachable for the next generation of researchers or the contemporary general audience? In my presentation I focus on the initiative of the individual researcher in building data collections. The paper includes references to my own studies of social media events and other temporary fascinations: the case of Putin gone missing (March 2015), reactions to the Mood Spoiler comic sketch (2016), Facebook reactions (2016), etc. The overview suggests that such

research-driven collections are complex samples of their contemporary societies, although their accessibility might not always be satisfactory.

The collection of traditional games in the Institute for Musicology at the Research Centre for the Humanities, Hungarian Academy of Sciences

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The collection of traditional games was housed in the archive of the group of folk music researchers in the first half of the 20th century. Folk music researchers published the first volume of the Treasury of Hungarian Folk Music/Corpus Musicae Popularis Hungaricae I, with the title Children's Games, containing 1,162 songs from traditional games. According to Zoltán Kodály, the publication of the volume meant the beginning of the work, not the end of it. Further work has verified this. The type system of traditional games was finished in the 1980s, containing all kinds of game. It was developed on the basis of Hungarian traditional games although it is suitable for systematising the traditional games of other European peoples as well.

The collection of traditional games was among the first in the Institute for Musicology to make use of the possibility of using the computer. Since the 1990s the data of the collection, containing more than 35,000 items, has been held on an Excel sheet.

The principal part of the collection is the database of traditional games, which assisted in the description of type. This is in the condition of supervision and amplification (inserting notes and lyrics): this will hopefully be finished by August 2018, after which it will be made accessible via the homepage of the Institute for Musicology. Apart from this the archive contains the database of traditional game types and the database of informants and collectors, in addition to which the output of the digitisation and scanning of papers is ready to be added to the collection. With the help of these contributions use of the collection is easier for research as well as education.

The first sound recordings of the Archives of Latvian Folklore

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The Archives of Latvian Folklore (ALF) were founded in 1924. The aim of this institution was to collect, publish and study Latvian folklore. In 1926 three phonographs were purchased. Thereby, alongside written forms of folklore documentation the possibility arose to collect folk melodies in the form of audio.

During the interwar period phonograph recordings were made by Anna Bērzkalne, the first Head of the ALF, in assistance with folklorist Karlis Straubergs and ethnomusicologist Emilis Melngailis. The last recordings were completed in 1947 during fieldwork in eastern Latvia. This was the last occasion when a phonograph was used for the Archives of Latvian Folklore.

The aim was to record as many melodies as possible. Usually, only the first stanzas of the longer text sequences or songs were recorded since the duration of the wax cylinder used was only 3 minutes. A wide range of folksong genres is represented in the phonograph recordings – the melodies and texts of calendar songs, wedding songs, lullabies, and popular melodies called *ziņģe*, and others. The recordings were transcribed by Latvian composers Artūrs Salaks and Pēteris Barisons, and ethnomusicologist Andrejs Krūmiņš.

The cultural value of this record collection prevails over the technical characteristics. Some of the wax cylinders have been irrecoverably damaged, thus making listening difficult. In 1998 the whole collection of preserved wax cylinders was re-recorded onto magnetic tape by engineer Franz Lechleitner of the Phonogrammarchiv of the Austrian Academy of Sciences, with the assistance of ALF staff member Aldis Pūtelis. These records were subsequently digitised, also by Pūtelis.

Today, there are 180 wax cylinders in the Archives of Latvian Folklore. More than 1,000 melodies are available online as a distinguished collection of the ALF's digital archives www.folklore.lv

Combining archival and academic research in dissident manuscripts: The *Ostrobothnia Mystics* project (Finland)

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The unforeseen opportunities of the digital age have not removed the arduous part of archival work: the manpower of arranging and taking over of contents before it can be digitised in a meaningful and lasting way. At the same time, funding for basic research has been reduced both in the archives and in academia. Thus, old and new forms of interdisciplinary collaboration are needed in the production of reliable metadata and the facilitation of access to underexplored collections.

Our presentation will discuss the results of a small but intensive project at the manuscript collection of the so-called *Ostrobothnia Mystics* (Finnish Literature Society, literary and cultural history resources). The collection contains over 16,000 manuscript pages of church critical (radical pietistic, Böhmeist) literature. It was translated into early Finnish in the late 1700s and the beginning of 1800s by small circles of ordinary people, mainly craftsmen and peasants. Due to Lutheran state censorship, the material was never published.

In order to chart and identify this vast collection, a ‘research squad’ was created (Mehtonen, Soiniola). The project (January to June 2017) was funded by the Kone Foundation and connects two fields of expertise, as well as two different angles: the archivist and the user of the archives. We propose to discuss the general methods and work processes of the collaboration. Instead of specific details, we will address the more general applicability of our ways of working and the knowledge gained in the project. Large organisational issues are also tackled in the manuscripts, although the answers lie beyond the reach of our small research squad. For example, how could co-operation between archives, museums and libraries be developed when the manuscripts are also material artefacts in a specific field? How can items and the best relevant experts be brought near each other – before even dreaming of any easy digital access by anybody?

Aliise Moora's ethnographic practice at the Estonian National Museum

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In the present paper I am interested in ethnological knowledge production processes at the Estonian National Museum (ENM) during the decade after World War II. This has been described as a period of slump in the history of the museum and of Estonian ethnology in general. Many professional ethnographers had died or fled to Western countries during the war, the museum had to move its collections and archives due to the destruction of Raadi manor and young scholars who had stayed in Estonia had to adjust to new Soviet ethnographic practices.

I will open up the political and ideological circumstances of that decade by analysing the ethnographic practice of Aliise Moora (1900–1996). She had studied ethnology at the University of Tartu and worked at the ENM under Ilmari Manninen in the 1920s, managing to establish her research career after the war. Between 1945 and 1952 she worked at the museum, although because of political persecution she had to move to Tallinn to work at the ESSR Academy of Sciences Institute of History.

During those years Moora complemented the museum's archives with ethnographic descriptions based on her plentiful fieldwork, from which a voluminous description of the Võimas Jõud collective farm stands out (EA 101–105). She actively used materials collected by others to write her scholarly papers.

Moora was also a re-creator of a Network of Correspondence at the museum that has helped to collect materials and complement museum collections to the present.

Do you leave a mark? Developments in archival pedagogy in Finland

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In my paper, I will consider folklore and cultural memory archives in the light of archival pedagogy and collaboration with education institutions and ask the question should working with education institutions be considered among the archive's societal responsibilities? What can the archives offer education institutions? What do the archives get from the collaboration? In Finland, the development and use of archival pedagogy is still rare, especially compared to museum pedagogy, which has become one of the museum's core functions. In my presentation I will introduce the Finnish Literature Society's (SKS) archival pedagogy pilot project, *Minusta jää jälki* (I will leave a mark), which was carried out in 2016. The project included seven schools from all over Finland. The project defined archival pedagogy as education that is based on the national curriculum, and which includes getting to know the archival collection process, interpreting different archival documents, and using the archive as a learning environment. Together with teachers and students each school was given tailored unique learning experiences and workshops. The aim was to provide each student the experience of not only interpreting cultural heritage, but also actively producing it. The students participated in producing cultural heritage by using *Muistikko* ('Memorance') memory bank, in which they entered texts, photographs, and links. *Muistikko* is an open Internet platform (launched by SKS in 2016), onto which anyone can

load their own memories. In my presentation I will examine possible future developments in archival pedagogy based on feedback from the teachers and students who participated in the project. I will also consider how archival pedagogy could promote children's and young people's cultural literacy, historical empathy, source criticism, and understanding of the mechanisms behind knowledge construction.

Related by contradiction: Folklore and archive

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There is an inherent contradiction in the relationship between folklore and folklore archives because folklore, by its very definition, is always in the process of change and transformation whereas archives are meant to make this fluidity into a static reality. This contradiction gains further complexity as archives transit through changing political regimes. Why then are Folklore Archives important and essential to folkloristics? This paper is about the relationship between folklore, folklorists, archives and archivists.

I present in this talk three experiences with archives that have shaped my engagement with the study of folklore. My first experience was with the German Folksong Archive, Freiburg, in the early 1990s, the second experience was with the archives of the Folklore Society, the Royal Anthropological Institute and the India Office and Records in London in the late 1990s and early 2000s, and the third is my first visit to the Estonian Folklore Archives in 2005. My first experience taught me what folklore archives mean to folkloristics, my second experience taught me how to be a detective in the archives and tell untold stories, and my third experience enticed me to explore a field unknown to me, namely, the field of folkloristics in the Baltic countries. While my first and second experiences have resulted into works known to folklorists, the third experience has led me to the folklore archives in Riga and Vilnius, and together

they have resulted in my next book, currently under publication, on the history of folkloristics in the three Baltic countries from 1944 to the present. In this paper I discuss three different kinds of contradiction between archives and their materials that show why archives are important for folkloristics.

Opening archives to society: The experience from the Folklore Archive at Rovira i Virgili University

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The Folklore Archive at Rovira i Virgili University was created in 1994 as a university archive. Therefore, the materials that are kept in the archive come from fieldwork conducted by students taking part in the Catalan Studies program and from professors researching folk literature.

From the year of its creation to the present, the Archive has adapted to the needs of the society of which it forms part. On the one hand, it has incorporated the use of communication technologies in order to achieve a more agile processing of the collected materials, enquiries and diffusion. On the other hand, it has initiated collaboration with other organisations in the city of Tarragona to participate in projects with higher visibility and social impact.

The present communication will consider these two aspects. First, we will explain the way in which the results from our university research are transferred from the Archive to society (web, specialised digital resources, presence in social networks, etc.). Second, a specific activity centred on legends and carried out in collaboration with several entities in Tarragona (city hall, public library, schools, youth organisations, writing workshops, etc.) will be described.

At the heart of education lies the community

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This paper will present reflections upon the development of a new partnership, between an institution and an organisation and the wrestling between identity and community in the consideration of developing a digital democratic folk archive.

I will attempt to give an insider perspective, from my role as Senior Lead in Cultural Education and Research at Storyhouse, having been seconded from the University of Chester's Faculty of Education.

The organisation in question is Storyhouse, an award-winning, innovative combined arts producer based in Chester, in the north west of England. Storyhouse brings together live performance, music, film, digital art and literature to provide new opportunities for audiences to connect with stories and ideas, with each other and with their communities.

Storyhouse is a storytelling organisation that shares, inspires and creates great stories. The company tackles a vital social question about cultural identity: *who are we?* It makes work to inspire audiences, bringing people together in order to challenge and build communities. Its work asks: *how shall we live?*

Storyhouse is a registered charity that aims to further cultural engagement and education. It does that through producing its own work and by creating projects that improve public cultural engagement.

Since May 2017 Storyhouse has been programming, operating and managing Cheshire West and Chester's new £37m theatre, cinema and library. The library already contains a family history archive.

Given all of this innovation, it seemed appropriate to consider the development of an equally innovative and new democratic folk archive. This paper gives a brief overview of some of the tensions that such a creative collaboration has provoked in working towards a synergy of the institution's and organisation's ideals.

Continuous relationship: Reflecting on youth engagement with folklore archives

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In Latvia, youth engagement in folklore collecting has been known since the second half of the 19th century, when several teachers participating in the folklore collecting network curated by folklorist Krišjānis Barons involved their students in collecting activities. In the interwar period, involvement practices substantially grew and diversified and school children were involved in folklore collecting by their teachers in almost every corner of Latvia. To date, this is the highest attainment of youth involvement in the history of Latvian folklore collecting. Written folklore records submitted during the school campaigns form a substantial part of the holdings of the Archives of Latvian Folklore (established in 1924).

Folklore materials collected by school children in 1920s and 1930s were among the first to be digitised and offered for transcription to volunteers during the crowdsourcing Valodas talka campaign at the beginning of 2016 (<http://talka.garamantas.lv>). Targeted at a school audience and lasting for 71 days, the campaign involved one hundred and twenty schools and more than one and a half thousand participants, most of them

school children aged between 12 and 19, in total providing a contribution of almost 15,000 transcribed manuscript pages.

Despite the campaigns not being comparable in terms of time and length, as well as providing different tasks and participants educated at different times, the organisation and results of the campaigns still produced similar questions. The presentation will analyse the issues raised by youth involvement in folklore collecting during the interwar period and recent digital involvement in transcription of folklore manuscripts, such as the incentives of young generations to participate, quality of involvement and measures of evaluation, the role played by teachers to sustain the youth participation, as well as the gains of collaborative endeavours for both the folklore archives and participants.

Kalevipoeg as the saviour of Estonian folkloristics in the 1950s

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There are several prejudices and stereotypes about the cultural situation of Soviet Estonia in the post-war decade. One of them is that because of the special attention the Soviet authorities paid to folk culture, ethnic culture and folklore were prioritised in the hierarchy of cultural studies. Indeed, amateur cultural activities flourished in local community houses and professional artists and composers were influenced to use motifs from folk culture in their artistic production. Nevertheless, ideological pressure and censorship led to state supervision of cultural activities.

Trends in the Estonian humanities were driven by prescription of the Soviet authorities and new research methods, subjects and academic discourses were induced and 'trained' by Soviet Russian academic specialists. Prescribed research subjects in folkloristics were Soviet folklore and cultural relations between Estonian and Russian settlements. In this context the rise of studies of the Estonian national epic Kalevipoeg is astonishing.

The importance of Kalevipoeg to (modern) Estonian culture cannot be overestimated, ambivalence and discussions about having already appeared before the birth of the epic in the middle of the 19th century. Although Estonian folklorists have never been favourably inclined towards Kalevipoeg, the epic has appeared in the focus of the discipline from time to time, inspired by anniversaries from literary history and trends in

international folkloristics and philology, such as studies of oral traditional epics, formulaic expressions, ethnopoetics and performance theories.

The paper examines the rise of Kalevipoeg studies in post-war Soviet Estonian folkloristics and discusses the reasons for and consequences of the trend. Among the subjects discussed are the contradictions within and obscurity of concepts like folk and nation, discourses of 'the Soviet singer of tales', 'working class heroes', and the 'friendship of the Estonian and Russian peoples'.

Folklore collections in the service of Estonian society: Integrity in diversity

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The history of folklore collection in Estonia, as in many other countries, is related to the process of national awakening. The first nationwide folklore collection campaign, organised by Jakob Hurt in 1888 and lasting until his death in 1907, aimed to gather a body of knowledge about Estonian culture, history and worldview that would support the national and moral self-awareness of Estonians and serve as a source for research and national high culture. Jakob Hurt's collection sought to save for the future, and valorise the voice of, that part of the population who were left aside from public life and the governmental structures managed by the German and Russian upper class. Before the national awakening opinions on and knowledge of the language, history, and culture of Estonians were, as a rule, compiled and expressed by outsiders. The folklore collection campaign, for the first time at a nationwide level, gave a voice to Estonians who, by and large, lived in conditions of oral culture, thus supporting the formation of the nation, as well as contributing to the integrity of society. Jakob Hurt's folklore collection campaign not only served his own scientific interests, but also had a clear and significant impact on societal developments.

Planning everyday work at the Estonian Folklore Archives has led me to ask what the role of the archive is, and in broader terms what the role of folkloristics is in contemporary Estonian

society. The role of archives is not only to create meaningful collections, but also to spread the message. Contemporary society has different needs and means of communication and ideology than those of the 19th century; the aims of folklore collection and research are to be adapted and revised to the historical momentum of the day. Observing the problems and bottlenecks in contemporary society, it seems that folklorists have the skills and qualities required to create more integrity and coherence: (1) to detect, document and analyse important phenomena found in contemporary non-institutional culture; (2) to record and give voice to unheard groups and unaccepted opinions; (3) to observe and record, then to create and spread awareness of our past; (4) to contribute to coherence with the (culturally and historically meaningful) space around us.

Sharing the turf, or what does folklore have to do with *päränd* and *pärimus*?

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Similarly to many (or most?) countries that have joined UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, Estonia is undergoing a cultural heritage boom. *Päränd* is used by diverse actors as both a prefix and suffix in order to add value to hand-picked phenomena or to whole subdivisions of the economy: from Sunday morning pancakes to landscapes to tourism, seemingly anything can be enriched with the label 'heritage'. Inhabitants of rural areas in particular may see engagement in heritage tourism as the only viable source of income next to seeking employment abroad.

The appeal of the word *pärimus* has likewise grown. Estonian folklorists have used *pärimus* since at least the 1930s as a synonym for folklore and as shorthand for inherited and shared – traditional – knowledge and skills. During the past quarter of a century, *pärimus* has entered new academic contexts as well as the vocabulary of non-academic practitioners, resulting in neologisms such as *pärimusmuusika* (traditional music, folk music, world music), *pärimustants* (traditional dance), *pärimusteater* (theatre based on ethnic heritage), and *pärimusmeditsiin* (traditional medicine). *Pärimus* can be thus used to emphasise one's creative and personal relationship to traditions, to refer to the origin of given practices, and to evoke images of

harmony and naturalness, amongst others. There is a fascinating overlap between *pärimus* and the realm of the New Age.

How does the emergence of the term 'cultural heritage' and the expansion of the term *pärimus* shape the movement of knowledge through and values attached to folklore archives? While *päränd* and *pärimus* hold the potential to mobilise crowds, could the same be said about folklore? What is the public image of folklore in Estonia today? What is at stake for folklorists in holding on to the distinctiveness of folklore as a scholarly category?

While this presentation addresses these questions by drawing on Estonian examples, it does so in the hope of facilitating a broader discussion on tradition archives and folklore studies today.

About the Turkic folkmusic archives of Janos Sipos

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Hungarian prehistory displays a peculiar duality of language and music: the language belongs to the Finno-Ugric family, while several pre-Conquest strata of the folk music are connected to Turkic groups. Intrigued by this phenomenon, Hungarian folk music researchers launched thorough comparative examinations quite early; to mention but the most important scholars: Zoltán Kodály, Béla Bartók, Lajos Vargyas, Bence Szabolcsi, László Dobszay and Janka Szendrei.¹

Investigations authenticated by fieldwork have continued to this day in parallel with theoretical research. Most important among them for my present dissertation are Béla Bartók's Anatolian collecting trip in 1936, László Vikár's and Gábor Bereczki's area field research in the territory designated by the Volga, Kama and Belaya between 1957 and 1978² and my field research activity among Turkic ethnicities since 1987.

Research into Turkic folk music is justified by the fact that these ethnic groups have long played salient roles in Asia, and without the exploration of their folk music the musical world of Eurasia cannot be comprehended. What makes this research even more interesting is the fascinating diversity of this music

1 Paksa (1982), Dobszay (1983, 1984) Dobszay-Szendrei (1977, 1992).

2 Vikár (1969a-b, 1979, 1982, 1993), Vikár-Bereczki (1971, 1979, 1989, 1999).

as well as the fact that the connections between the music of these Turkic groups fundamentally differ from their linguistic relations.

The website http://zti.hu/sipos_gyujtesek/index.asp aims to provide a summary of the findings of my field research into the folk music of Anatolian Turks, Azeris, Karachay-Balkars, Kazakhs, Turkmen, Uzbeks and Kyrgyz peoples.

On the **left side** of the website we get information from the archives on the author, Hungarian-Turkic comparative music research and much more.

Above we focused on the presentation of the collected material. **Search** allows us to find video and audio recordings according to genre, lyrics, musical instruments, informants and place of recording. Under **E-books** we can be read e-books on Kyrgyz and Karachay folk music. **Books** presents the PDF and the ISSUU format of my books. **Studies** presents my articles. In **audio, video** and **photo archives** recordings are presented in unedited form.

The archives: Visible and invisible. The role of the Estonian Folklore Archives in the processes of folk music in the early 21st century

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The role and the visibility of the Estonian Folklore Archives (EFA) in society will be analysed, focusing on the impact of its folk music collections and activities relating to contemporary processes in folk music. The development of folk music performances and recordings, social singing and jams (both in an 'authentic' and an arranged way) in the styles of old folk music has become of great importance in Estonian musical life since the 1970s.

The mainly qualitative research, which also includes some statistics, brings together data from various materials, such as enquiry into the sources of folk singers' repertoires; the references (or lack thereof) to sources at public performances and published compositions/sound recordings; the stories told at the EFA promotion concert of 2016; media reflections. The results reveal that the EFA's collections, publications and scholars have had a significant impact on finding and learning repertoires. The EFA also offers the main body of material for historical folk music studies. From another point of view the role of the archive is not always credited, or if it is credited then its significance is understated, as are the roles of the people related to folklore representations (for example

informants, collectors, researchers). The reasons for such disregard might come from the past and be related to popular conceptions about folklore as a collective and anonymous oral heritage as well to the cultural trends of the mid-20th century that were sceptical about the value of recorded sources both for scientific research and folklore performance, as reflected in terms like 'arm chair scholar', 'secondary tradition'.

The EFA functions as a main preserving and mediating centre in the process of creating Estonian folk music: music pieces are preserved, collected, analysed, systematised, copied, made available and studied. Regarding the role of folk music in ethnic and national identity, the EFA can be seen as one of the main sources of Estonian cultural identity.

Developing the (thick) digital folklore archive

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Advances in digitisation, from low cost storage to increasingly accurate OCR, mean that folklore archives are poised on the brink of a revolution. Access to folklore archives, until the past decade, often required expensive travel and significant investments in time learning the structures and practices of the archive. In the new age of the digital archive, these barriers to access are beginning to disappear. Yet, with the advent of this digital archive, a series of complex challenges have emerged. While “digitise everything!” might at first glance seem to be the very best strategy for increasing access and broadening research horizons, neither the word “digitise” nor the word “everything”, on closer inspection, are easily defined. Instead, a more productive strategy may be to develop various pathways into and across the collections, leveraging the archivists’ expert knowledge of the collections they curate, while taking advantage of flexible non-deterministic methods for data storage.

Additional value added approaches based on the extraction, aggregation and modelling of meta-data might also greatly enhance the understanding of archival materials. This flexibility, which is possible in a digital archive, can provide archival users with an ever-increasing understanding of the cultural and intellectual processes that lie behind the archive itself. Borrowing from Clifford Geertz’s notion of “thick description”,

I suggest the concept of the “thick” digital folklore archive. In this environment, the researcher can access the materials at a range of scales, and from a variety of perspectives. This multi-scaled, multi-faceted approach to the archive allows users to interrogate not only the folklore itself, but also the manner in which the archive came into being, thereby recognising the deep entanglements between the creation, perpetuation, transmission, and preservation of cultural expressive forms as well as the dynamic nature of both folklore and folklore archives. In this presentation, I will use examples from our work on the Evald Tang Kristensen collections housed at Dansk Folkemindesamling at the Royal Library in Copenhagen.

“Let’s dance Latvian”: The history of collecting dances and the role of dance in defining Latvian folklore

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The collecting of Latvian folklore started with verbal arts – songs, narratives, beliefs, etc., the broader publishing of which started in the 1870s and 1880s and built a strong symbolic basis for national culture. Physical activities, games and dances were not the priority of collecting and started to be published with the status of folklore only in the 1890s and 1910s. At first, dances were associated with the collection of Latvian traditional music and were treated as a syncretic part of musical, especially vocal, heritage. The urge to define the core of Latvian choreography and to collect and research the characteristically Latvian dance repertoire became topical during the 1920s and 1930s, since when mainly choreographers have collected these dances. Broad collecting and research work was performed by the choreographer Harijs Sūna and his co-workers during the Soviet period. The collection of choreography was not always accompanied by equivalently attentive collection of the musical part of dancing, contrary to the earlier times when the musical part was prioritised. The paper will discuss the impact of collection history to the image of Latvian traditional dancing and the role of dance in Latvian folklore.

Collecting deep and wide: Hallfreður Örn Eiríksons's collection in the AMI archive

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The folklorist Hallfreður Örn Eiríksson (1932–2005) collected folklore for over 40 years. He travelled to all parts of Iceland, visited people in their homes and recorded everything they were willing to share. He also spent a winter in North America recording the lore of people of Icelandic ancestry. Thus his collection is very wide, but in a way it is also deep, as Hallfreður also had his own fields of interest, which he emphasised in his collection. In this way he provided the archive with a lot of interesting material worthy of research, material that will in the future provide us with great knowledge of Icelandic traditions and culture.

Oskar Loorits in Latvia

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During his professional career in the interwar period, Estonian folklorist **Oskar Loorits** (1900–1961), who was both the founder of the Estonian Folklore Archives (1927) and a prolific traditional culture researcher, was closely linked to Latvia. Led by his research interests, Loorits visited Latvia relatively often, especially the villages populated by the Livonian Finno-Ugric minority. Initially, the fieldwork there was carried out together with Finnish linguist, Professor Lauri Kettunen. Later on, Loorits conducted Livonian folklore research on his own. Being an ardent defender of Livonian rights, he criticised the Latvian state for not paying the necessary attention. In 1937 this resulted in Loorits' expulsion from Latvia, followed by the official status of *persona non grata*.

The Archives of Latvian Folklore in Riga were established in 1924, since when (and to some extent earlier) Loorits had extensive and intellectually intensive contact with its founder, Latvian folklorist Anna Bērzkalne. Both being archivists and folklore students of Professor Walter Anderson at the University of Tartu, they shared not only collegiate professional cooperation, but also a close private friendship.

The paper will focus on the public perception of Loorits' activities in Latvia as well as semi-public and private historical documents. These are mainly local press publications, as well

as letters from people in academic circles, and reveal the gradually changing attitudes towards Oskar Loorits personally as well as interpretations of his operations in Latvia.

What to do with a *bumba-meu-boi* at the biggest university in the country?

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The first news we have in Brazil about the *bumba-meu-boi* dances date from the 18th century, when it is portrayed as a collective festivity celebrating the sugar cane harvest season in north eastern Brazil. A suite of dances and games is interspersed with a dramatic plot line: a pregnant woman craves to eat the tongue of the most beautiful ox in the herd that is guarded by her husband. Her desire is sated, but with inevitable consequences: the owner of the cattle wants his pay, whatever it takes. However, it is a cheerful story, and people enjoy this singing and dancing theatre so much that to this day it is still widespread across Brazil, with versions that may vary and changes in costumes, and in some cases a change in the chosen animal – in the Amazon area the ox is substituted by a bird.

At the University of São Paulo's Institute for Brazilian Studies we have many private archives in which the *bumba-meu-boi* is present in the notes of historians, sociologists, musicologists, anthropologists and writers, demonstrating the importance of the theme for our culture. The Institute hosts more than a hundred personal collections, through a short time span, focusing mainly on the 20th century. Important among them are the collections of Marlyse Meyer, Ernani da Silva Bruno, Mário de Andrade, Caio Prado Júnior, Maria Thereza de Arruda Camargo, Manoel Correia de Andrade, Camargo Guarnieri,

Guimarães Rosa, Gilmar de Carvalho, and Flávio Motta. If, on the one hand, these collections are chronologically limited to studies conducted during the 20th century, then they are not geographically restricted to the same area. Besides, the documents reflect the multitude of interests to which the researchers dedicated themselves as interdisciplinary scholars, such as Mário de Andrade or Flávio Motta. Therefore, folklore is not the main subject in most of these collections, although many of these men and women were crucial to this area of research in Brazil. However, as we have learned from sociologists such as Arjun Appandurai, people make the best use of the technologies available at the time to record all that is dear to them – such as family celebrations, births, spaces frequented by people –, and these ways of recording show the presence, or not, of artefacts like cameras, sound recording devices, etc.

Therefore, we have chosen a theme that is dear to Brazilian folklore, the *bumba-meu-boi* dances, in order to understand the way in which it has been documented by those men and women, and what meaning each of them attribute to it. For some of these intellectuals, research on *bumba-meu-boi* was occasional; however, others took part in academic discussions about the concepts and boundaries of the subject.

Gathering writers and themes, classical and current, from musicology and archival studies, we aim to discuss in what ways the archive of an academic institution – hosted by Brazil's largest university – can help spread and renovate discussions about folklore in academic circles.

Should we map points of interest that appear in several individual collections such as, for example, *bumba-meu-boi* studies? Or does this task belong individually to each researcher? Should we scan these archives and make them available on the web? How should we interpret copyright issues, when it comes to fieldwork collaborators?

Folklore archived in a literary museum: Conceptual entanglements and consequences

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The content, purpose and value of folklore archives always depend on multiple social factors, but foremost on the meaning of folklore as a concept. Understanding folklore as a survival, an obsolete cultural phenomenon from the past, has pushed scholars to document declining and marginal traditions. Thinking about folklore through the paradigm of cultural evolution has delimited its boundaries, excluding emergent developments and envisioning its core as a set of archaic forms of aesthetic expression, bound to tradition, repetition and orality. Literacy, on the other hand, has been seen as a competence that enables individual creativity. Formed on these ideological grounds, the relationship between folklore and literature has remained one of the major problems in international scholarship. Several researchers have seen folklore as the fertile ground out of which has grown the professional literature of individual authors as a more advanced cultural phenomenon. Others have conceptualised folklore as 'oral literature' without imposing on it the evolutionary paradigm. The third trend in theorising has been to contradistinguish folklore and literature, defining them as opposites. Needless to say, scholarly understandings of folklore and literature have been different

from vernacular ideas, where the distinction often makes no sense at all.

All these ideas have had an impact on folklore studies in Estonia, including the formation of research institutions such as the folklore archives, as well as on the definition of their collection policy. Adherence to the tradition has been valued more highly than individual 'literary' elaborations. The paper discusses the conceptual entanglements of literature and folklore on two levels - in international scholarship and in local research history - with a focus on the Estonian Folklore Archives.

Practices of archiving the folklore of the Finno-Ugric peoples in Soviet Estonia: New initiatives and the influence of the pre-war research tradition

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Under the new conditions of the Soviet regime the scope of Estonian researchers' activities widened geographically due to the possibilities of exploring the language and culture of kindred Finno-Ugric peoples living in the territories of the Soviet Union. As Estonia was incorporated into the Soviet Union there was no longer a political border between Estonia and the areas of the Finno-Ugric peoples in Russia, providing new possibilities for Estonian scholars to carry out fieldwork in these areas.

The research tradition of studying the languages and folklores of Finno-Ugric peoples was established before WWII and the new situation helped to develop this kind of research, despite the fact that pan-Finno-Ugric institutions were abolished by the new political regime. The languages, folklores and ethnographies of Finno-Ugric minority groups were added to the research agenda of several research institutions in Soviet Estonia such as the Department of Finno-Ugric Languages at the State University of Tartu, the Academy of Sciences' Institute of History, the Institute of Language and Literature, the State Museum of Ethnography. Tartu and Tallinn became centres of Finno-Ugric research in the Soviet Union thanks to the

initiatives of professor Paul Ariste, who made field trips to Finno-Ugric minority groups after 1947 and guided many of his students to do the same.

In my presentation I would like to discuss the role of the Folklore Department of the State Literary Museum in the field of Finno-Ugric folklore studies under the conditions of the Soviet regime. I am looking for answers to the following questions: how did the Folklore Department's (previously the Estonian Folklore Archives') policies regarding material gathered from 'other peoples', especially from Finno-Ugric peoples, change during the Soviet period? What remained the same and what new initiatives were introduced compared to earlier periods? Who were the initiators of documenting Finno-Ugric folklore during the Soviet period and how were these practices explained in the Department's official documentation and the public statements of its representatives? What was the geographical scope of the folklorists of Soviet Estonia, which ethnic groups were studied and which remained 'hidden' or 'invisible'?

The folklore activities of the Lithuanian Science Society: Utopian goals or insightful ideas?

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In 2017 we celebrate the 110th anniversary of the Lithuanian Science Society (LSS) – the first Lithuanian public scientific and cultural organisation, founded in Vilnius in 1907. (Since the 1950s the Society's folklore collections have been preserved at the Lithuanian Folklore Archives of the Institute of Lithuanian Literature and Folklore.) LSS members encouraged people to record folksongs, fairy tales, stories, riddles and other folklore, and tried to amass older manuscripts containing folklore. In 1908, the first folklore sound recordings were made using the phonograph. The Chair of the Society, Jonas Basanavičius, was aware of the Phonogram Archives in Vienna and Berlin; therefore, he encouraged the establishment of such an archive in Vilnius.

Another LSS idea was to gather all the recorded folksongs together and publish a national songbook. For this purpose, Mykolas Biržiška initiated the copying of folksong texts from the LSS's archive of folklore manuscripts in occupied Vilnius and sent them to Kaunas, the temporary capital of Lithuania.

Unfortunately, due to the two world wars and two occupations, the LSS did not implement these ambitious ideas, although neither did they abandon them. In Kaunas, in between 1935 and 1939 about 7,000 samples of Lithuanian

folklore were recorded using a stationary phonograph; this led to the establishment of a collection of sound recordings that is still accumulating today. Between 2001 and 2006 all phonograph records were digitised and five books with CDs were published. The second idea (creating a national songbook) was also accomplished: between 1980 and 2016, 22 volumes of the Lithuanian folk songbook were edited and published by the Institute of Lithuanian Literature and Folklore.

Conference lunches

Tue, Wed:

Trikster Tihane (Trickster Tit) is a café-restaurant at *Aparaadi-tehas* (the Widget Factory). Trickster is a mythical character who plays crafty tricks and invents new things; most of all he offers exciting events and delightful experiences. Tit, on the other hand, is a soft, round, warm and friendly bird, whose yellow belly and merry hopping cheers up even the grumpiest visitors. Together they are a wonderful combination.

Kastani 42, entry from Riia Str.
<https://www.facebook.com/trikstertihane/>

Thu:

The Estonian National Museum's *Pööriöö* (Solstice Night) café aims to provide visitors with contemporary Estonian cuisine with an emphasis on local Estonian produce, beauty, and quality of service, offering a sample of what inspired Estonian food is all about.

Muuseumi tee 2
<https://www.facebook.com/eestirahvamuseum>

Cultural Programme

Monday, Sept 25 ~17.00 Concert by post folk duo *Puuluup*

The old and the new stick together like water and sleet in neozombiepostfolk duo Puuluup's oeuvre. The instruments – Bowed harps (est. *hiiu kannel*, Swedish *talharpa*) – represent tradition and folklore. The characteristically susurrus sounds of these instruments are sent through effects blocks and a looper. The lyrics and melodies are a mixture of our musical memories and improvisation. Inspiration is often drawn from leiks from Vormsi, the flat-foot waltz from Hiiumaa, the Finnish *jouhikko* repertoire, Sahel's blues, chastushkas and other elements from musical traditions from around the world. All kinds of random sources of inspiration are similarly important – unexpected excerpts from Polish TV series, old Estonian punk, and sweetbread from Vormsi Island.

Puuluup:

Ramo Teder (Pastacas) – bowed harp, vocals, electronics

Marko Veisson – bowed harp, vocals, electronics.

<https://www.facebook.com/puuluup/>

Monday, Sept 25 18.00 Opening Reception

Erinevate Tubade Klubi (The Club of Different Rooms) is a unique set of rooms for cultural events and formal meetings, both public and private.

The Club of Different Rooms is located in *Aparaaditehas* (the Widget Factory) and is an up and coming creative hub just a mile away from Tartu city centre. The CODR is best known for its unique interior, a renovated computer hall in the former

Widget Factory that is filled with colourful eclectics and smart re-use. A unique element of the CODR is its set of interactive tables that enables the audience to participate in various ways.

Kastani 42, 4th floor. The current entrance to the club is through the green door in the courtyard between the Muhu Pagarid bakery and Aparaat restaurant.

Tuesday, Sept 26 ~17.30

Tour of the Estonian Folklore Archives

The oldest part of the current Estonian Literary Museum (www.kirmus.ee) was built as a city home to the family of Rittmeister Nicolai von Grote in 1894. The richly decorated interior carries with it rich stories of ghostly sightings, yet it is also home to valuable cultural treasures, and since 1927 also to the Estonian Folklore Archives (www.folklore.ee/era). This tour will give an insight to the valuable and modern that our archive preserves and shares – from the 19th century societies, the Jakob Hurt and Matthias Johann Eisen’s collections, to digital databases. The tour also makes available access to the oldest collections, to which access has been restricted since the summer of 2017.

Wednesday, Sept 27 19.30 Ronk Ronk City Ghost Tour

The girl immured in Tartu Dome Church, the enchanted princess, the restless spirit of a suicide victim and the White Lady are just some of the examples of the spirits who lurk around on Dome Hill in Tartu. By means of ghost stories, they can briefly come alive again. Stories relating to the former 19th century clinics add a touch of grisly yet humorous spice to the rest

of the repertoire. On a walking tour on Dome Hill and in its surroundings we recount the old 19th century legends drawn from the collections of the Estonian Folklore Archive and also contemporary ghost lore that has been collected in the present time.

In addition, you can find out why the most famous ghost in Tartu, the Lilac Lady, hates men. On this particular tour, the Lilac Lady of the Estonian Literary Museum gets to meet the Dome Hill ghosts, since we will be combining our two standard tours for the occasion.

Ronk Ronk (<https://ronkronk.ee/>) is a small tour guide business founded by folklorists Reeli Reinaus and Liis Reha, offering alternative guided walking tours.

Thursday, Sept 28 14.00

Visit to the Estonian National Museum (ERM)

The Estonian National Museum (www.erm.ee), founded in Tartu in 1909, is a museum devoted to folklorist Jakob Hurt's heritage, and to preserving Estonian ethnography and folk art. The Museum's new building in Raadi was opened on September 29, 2016 and is largest museum building in the Baltic States. The 34,000 square metre museum has two permanent exhibitions. Encounters is an exhibition about ordinary Estonian folk and how they have lived in this country through the ages, while the Echo of the Urals presents the traditional everyday culture of Finno-Ugric and Samoyed peoples.

Conference Program

MONDAY, SEPTEMBER 25

15.00 Avamine ja plenaarloeng / Opening and Plenary Session
(Juhatab / Chair: Risto Järv)

MALL HIIEMÄE Arhiiv kui teadmuskeskus /
The Archive as a Knowledge Hub

16.15 ESITLUSED / PRESENTATIONS:
Ajakirjade erinumbrid / Special issues of Journals:
Mäetagused 66, 67; *Folklore* 67, 68

Näitused / Exhibitions

CD/DVD-kogumik Hiiumaa rahvalaulud, pillilood ja tantsud /
CD/DVD set Traditional Songs, Instrumental Pieces and
Dances of Hiiumaa (Helisalvestusi Eesti Rahvaluule Arhiivist /
Recordings from the Estonian Folklore Archives 11)

TERVITUSED / GREETINGS

KONTSERT postfolk-duolt "Puuluup" /
CONCERT by postfolk duo *Puuluup*

18.00 VASTUVÕTT / RECEPTION

TUESDAY, SEPTEMBER 26

9.00–10.00 Plenary Session (Chair: Mari Sarv)

SADHANA NAITHANI Related by Contradiction:
Folklore and Archive

10.00–10.30 Break

10.30–12.00 (Chair: Taive Särg)

RITA TREIJA Oskar Loorits in Latvia

KAISA KULASALU Great and patriotic?: Folklore about
World War II in the collections of the State Literary Museum's
Folklore Department

AVE GORŠIČ On some turning points in the history of the
Estonian Folklore Archives

KATALIN LÁZÁR [WALL PRESENTATION] The
collection of traditional games in the Institute
for Musicology at the Research Centre for the
Humanities, Hungarian Academy of Sciences

12.00–13.30 LUNCH

13.30–15.30 **Parallel Session A** (Main hall) –

Archives, Society, Community (Chair: Liisi Laineste)

LIINA SAARLO Kalevipoeg as the saviour of Estonian
folkloristics in the 1950s

MARI SARV Folklore collections in the service of Estonian
society: Integrity in diversity

SIMON POOLE At the heart of education lies the
community

KIRSI HÄNNINEN The identity and role in society of
tradition archives: The case of the Archives of History,
Culture and Arts Studies at the University of Turku

13.30–15.30 **Parallel Session B** (Archive hall) –

Nations, Culture, Folklore (Chair: Aado Lintrop)

RISTO BLOMSTER The Roma archives of Finland – Finitiko Kaalengo Arkiivos – collection: The archiving, availability and usability of Roma cultural heritage in Finland

ERGO-HART VÄSTRIK Practices of archiving the folklore of the Finno-Ugric peoples in Soviet Estonia: New initiatives and the influence of the pre-war research tradition

INDREK JÄÄTS Estonian Ethnographers in Veps villages, 1965–1969

VICTOR DENISOV The Role of the Estonian Folklore Archive in the preservation of the Udmurt folklore and language sound collections

15.30–16.00 Break

16.00–17.00 (Chair: Ülo Valk)

TIMOTHY TANGHERLINI [SKYPE PRESENTATION]
Developing the (thick) digital folklore archive

PÄIVI MEHTONEN, TARJA SOINIOLA Combining archival and academic research in dissident manuscripts: The *Ostrobothnia Mystics* project (Finland)

17.00 Refreshments

TOUR OF THE ESTONIAN FOLKLORE ARCHIVES

WEDNESDAY, SEPTEMBER 27

9.00–10.00 Plenary Session (Chair: Ave Goršič)

DACE BULA Hidden tales: Contextualism, reflexivity and folklore archives

10.00–10.30 Break

10.30–12.00 (Chair: Katre Kikas)

SAŠA BABIČ The Institute of Slovenian Ethnology ZRC SAZU collections – development and status

RŪTA ŽARSKIENĖ The folklore activities of the Lithuanian Science Society: Utopian goals or insightful ideas?

SANITA REINSONE, MĀRA VĪKSNA Continuous relationship: Reflecting on youth engagement with folklore archives

12.00–13.30 LUNCH

13.30–15.30 **Parallel session A** (Main hall) –

Individuals and Archives (Chair: Merili Metsvahi)

YANINA HRYNEVICH, IRYNA VASILYEVA The role of individuals in forming archival collections

RÓSA ÞORSTEINSDÓTTIR Collecting deep and wide: Hallfreður Örn Eiríksons's collection in the AMI archive

MARLEEN METSLAID Aliise Moora's ethnographic practice at the Estonian National Museum

KATRE KIKAS A voice from the margins of archive and society: Hans Anton Schults

13.30–15.30 **Parallel session B** (Archive hall) –
Music (Chair: Janika Oras)

JACEK JACKOWSKI *If Oskar Kolberg had the Phonograph...*
or how to read the oldest archival traditional music notes
through the prism of phonographic experience?

AIGARS LIELBĀRDIS The first sound recordings of the
Archives of Latvian Folklore

TAIVE SÄRG The archives: Visible and invisible. The role of
the Estonian Folklore Archives in the processes of folk music
in the early 21st century

JANOS SIPOS [WALL PRESENTATION] About the
Turkic folkmusic archives of Janos Sipos

15.30–16.00 Break

16.00–17.30 **Parallel session A** (Main hall) – Meanings, Concepts,
Actions (Chair: Ergo-Hart Västrik)

ÜLO VALK Folklore archived in a literary museum:
Conceptual entanglements and consequences

LAURI HARVILAHTI Straightforward Estonians and shilly-
shallying Finns: Glimpses of the history of folklore archives
in neighbouring countries

ELO-HANNA SELJAMAA Sharing the turf, or what does
folklore have to do with *päränd* and *pärimus*

16.00–17.30 **Parallel session B** (Archive hall) –
Dance (Chair: Helen Kõmmus)

SILLE KAPPER Archives and the bodily dimension of dance knowledge

IEVA TIHOVSKA “Let’s dance Latvian”: the history of collecting dances and the role of dance in defining Latvian folklore

FLÁVIA CAMARGO TONI What to do with a *bumba-meu-boi* at the biggest University in the country?

17.30 Refreshments

Open Meeting of the Nordic-Baltic Tradition Archives

19.30 RONK RONK CITY GHOST TOUR

THURSDAY, SEPTEMBER 28

9.00–10.30 (Chair: Elo-Hanna Seljamaa)

CARME ORIOL, EMILI SAMPER Opening archives to society: the experience from the Folklore Archive at Rovira i Virgili University

EDA KALMRE About the Estonian Folklore Archives' album collection and perspectives on researching it

JUNE FACTOR [SKYPE PRESENTATION] “Her teeth are like stars – they come out at night!” A short history of the whys and wherefores of a comprehensive archive of children’s playlore

10.30–11.00 Break

11.00–12.30 (Chair: Kaisa Kulasalu)

LIISI LAINESTE Research-driven data collections as deep knowledge hubs

KATI MIKKOLA Do you leave a mark? Developments in archival pedagogy in Finland

RISTO JÄRV A grain a day: The digital visibility of the Estonian Folklore Archives

EMESE ILYEFALVI [WALL PRESENTATION]
Understanding folklore databases: The necessity of source criticism

Closing Words

12.45 Departure from the Estonian Literary Museum

13.00–14.00 LUNCH

14.00–15.30 VISIT TO THE ESTONIAN NATIONAL MUSEUM (ERM)

15.45 Departure from the Estonian National Museum