



**ARCHIVES OF  
TRADITIONAL  
CULTURE:  
100 + 10**

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International Conference  
Riga, Latvia | October 29-31, 2024

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**ABSTRACTS**

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The Conference is organized by the Archives of Latvian Folklore at the Institute of Literature, Folklore and Art of the University of Latvia in cooperation with the SIEF Working Group on Archives and the SIEF Working Group on Cultural Heritage and Property.

# 100 and 10

## *Introduction*

Although this international conference brings together mainly people from folkloristics, archival studies, and other branches of humanities and social sciences, it has a slightly mathematical flavour. The numbers mentioned in the title "Archives of Traditional Culture: 100 + 10" carry a symbolic meaning. Year 2024 marks 100 years since the establishment of the Archives of Latvian Folklore, the first such archive of traditional culture in the Baltics. This year also marks the 10th anniversary of the Digital Archives of Latvian Folklore, *garamantas.lv*, that makes the vast collections freely accessible online to anyone. The centenary is a good reason to look back and take stock of what has been done, to understand how the histories of archiving have developed in different countries. But it is equally important to assess the current situation and to look forward reflecting on the opportunities that the next 10 years could bring.

The call for papers addressed a number of issues surrounding tradition archives. What is the state of play in archiving and maintaining archives of intangible cultural heritage (in Europe and elsewhere)? What could the near future of tradition archives look like? What can we expect with certainty? What major research and infrastructure projects are planned in the archives? Do the next few years look optimistic for individual archives as well as their networks, or the other way around? What challenges lie ahead of us (legal, value-based, ethical, technological, etc.)? What new archiving solutions can be offered? What can we learn from the past? Conference participants will reflect on these and other topics in their papers. The conference will feature two plenary lectures and 34 presentations by scholars from 17 countries altogether: Canada, China, Colombia, Czechia, Estonia, Finland, Germany, Ireland, Latvia, Lithuania, Poland, Portugal, Spain, Ukraine, the United Arab Emirates, the United Kingdom, and the United States of America.

The conference is organized by the Archives of Latvian Folklore at the Institute of Literature, Folklore and Art of the University of Latvia in cooperation with two working groups of the International Society for Ethnology and Folklore: the SIEF Working Group on Archives and the SIEF Working Group on Cultural Heritage and Property. The local collaborative partner institution that helped organize the event is the Riga City Council.

I wish you all 100 and 10 inspiring moments in Riga!

Rita Grinvalde,  
Head of the Archives of Latvian Folklore

## Tuesday, October 29

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Riga City Council (Rātslaukums 1), Assembly Hall

11:00-13:00 Registration

11:20-12:20 SIEF Working Group on Archives board meeting

**Session 1** Chair: Rita Grīnvalde

13:00-14:30 Opening remarks:

**Eva Eglāja-Kristsons**, Director of the Institute of Literature, Folklore and Art, University of Latvia

**Baiba Moļņika**, Secretary General of the Latvian National Commission for UNESCO

**Dāvis Stalts**, Head of the Culture Commission of the Riga City Council

PLENARY LECTURE I **Maryna Chernyavska**. Listening Deeply, Holding Plurality, Unfolding Relationships: What Archivists Can Learn from Folklore Archival Practice

Coffee break

**Session 1+1** Chair: Valdis Muktupāvels

15:00-16:20 **Ave Goršič** (Estonia). Do You Know Who You Are?

A Memory Institution's Role and Vision a Century Ago

**Ieva Weaver** (Latvia). Over-layers of the Archives:

Toward Including Folklore Revival Data in the Archives of Latvian Folklore

**Outi Hupaniittu** (Finland). What is Important in the Future –

Acquisition Policies and the Significance of the Ordinary

**Cliona O'Carroll** (Ireland). Balancing 'in the Now' and 'in the Future':

Tightrope Walking in Community-based Collecting and Archiving

16:30-18:00 **Reception at Riga City Council**: a welcome address by **Linda Ozola**, Deputy Chairwoman of the Riga City Council; *dižkokle* performance by "**Rigas danči**"

## Wednesday, October 30

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National Library of Latvia (Mūkusalas iela 3), Conference Centre (Floor -1), Hall A

9:00-9:30 Registration

**Session 2+1** Chair: Aigars Lieļbārdis

9:30-10:50 **Niina Hämäläinen** (Finland). What is There, is Not There –

Remarks on the Archive Material of Elias Lönnrot

**Natali Ponetajev** (Estonia). From a Hundred-year-old Crackling Phonograph Recording to the Present Day. Distribution and Possibilities of Using Instrumental Folk Music Recorded on Wax Cylinders Today Based on the Materials of the Estonian Folklore Archives

**Oksana Mykytenko** (Ukraine). The Polesie Archives and its Significance for the Study of Folk Culture

**Austė Nakienė** (Lithuania). Collections of the Famous Lithuanian Archaeologists Marija Gimbutienė and Rimutė Rimantienė in the Lithuanian Folklore Archives

Coffee break

**Session 2+2** Chair: Digne Üdre

11:20-12:40

**Marleen Metslaid** (Estonia). Traditions and Realities in Shaping Ethnographic Archives of the ERM in the 20th Century

**Johannes Müske** (Germany). Tradition Archives and the Ethnographic Encounter, or How to Actualize a Folk Song Archive?

**Marja-Leena Jalava** (Finland). Changes and Chances. Reflecting on the History of Ethnographic Questionnaires in Order to Navigate the Future

**Jacek Jackowski** (Poland). To Collect and Protect Ethno-Phonographic Heritage. 10 Years of the Etnofon Project

Lunch

**Session 4+1** Chair: Laine Kristberga

14:00-15:00

**Getter Lauk** (Estonia). Tracing Footsteps:

Exploring the Dance Heritage of Old Võromaa

**Elīna Gailīte** (Latvia). A Search in the Folklore Archive: Choreographer Rita Zemīte

**Matěj Kratochvíl** (Czech Republic). Digital Archives of Folk Music and Dance as a Source for Folklore Revival Ensembles

Coffee break

**Session 4+2** Chair: Ilga Vālodze Ābele

15:30-16:50

**Simon-Olivier Gagnon** (Quebec, Canada). Current and Future Oral and Sound Collectors: Folklorists, Ethnologists and Radio Producers. The Case of the Archives de Folklore et d'Ethnologie de l'Université Laval

**Bridgette Hammond** (USA). 90 + 10: Securing the Future of a Folk Festival Archive

**Eduards Grieznis** (United Kingdom; Latvia). Towards Greater Interaction with Folk Song Archives

**Ilya Shneyveys** (USA; Latvia). The Black Rooster Meets the Golden Peacock: Discovering and Recovering the Emilis Melngailis' Jewish Music Collection

17:00-18:00 National Library of Latvia, "Draugu telpa" (Floor 1)

**Opening of the exhibition** "Awakening and the Folklore Movement: Key Events" (curators: Toms Ķencis and Aigars Lieļbārdis)

## Thursday, October 31

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National Library of Latvia (Mūkusalas iela 3), Conference Centre (Floor -1), Hall A

**Session 6+1** Chair: Asta Skujytė-Razmienė  
9:00-10:00 **Sanita Reinsons** (Latvia). Digital Dynamics in Folklore Archives:  
PLENARY LECTURE II Charting Community Engagement Patterns  
Coffee break

**Session 5+3** Chair: Sandis Laime  
10:30-11:50 **Monica Marion, Will Lamb, Brian Ó Raghallaigh; Bea Alex, Tiber Falzett; Barbara Hillers; Críostóir Mac Cárthaigh, Julie-Anne Meaney, Andrea Palandri, Jamshid Tehrani** (USA; Ireland; UK). Using and Enhancing the Gaelic Tradition Archives: The 'Decoding Hidden Heritages' Project  
**Kati Kallio, Maciej Janicki, Mari Sarv, Eetu Mäkelä** (Finland; Estonia). Digital Explorations of Collections of Oral Poetry  
**Margarita Moisejeva** (Lithuania). The Digitisation of Lithuanian Old Believers and Orthodox Collections in the Archive of Lithuanian Folklore  
**Zhuolin Li, Wenyan Wang** (UK; China). Digital Sound Archives of Intangible Cultural Heritage: a Strategy for Interactivity and Knowledge Sharing

Coffee break

**Session 6+3** Chair: Ave Goršič  
12:20-13:20 **Lekoko Kenosi** (United Arab Emirates). Preserving South Africa's Intangible Audiovisual Archives: Lessons for the Global North  
**Asta Skujytė-Razmienė** (Lithuania). Archives and Permacrisis: Securing Cultural Heritage in Turbulent Times  
**Toms Ķencis** (Latvia). The Brittle Archive: Soviet Latvian Porcelain in the Folklore Field

Lunch

14:20-14:50 National Library of Latvia, Room 515 (Floor 5)  
**Excursion** at the Archives of Latvian Folklore

**Session 8+2** Chair: Toms Ķencis  
15:00-16:20 **Sony Prosper** (USA). Archival Repatriation and Return: Current Trends and Directions  
**Larysa Vakhnina** (Ukraine). The Creation of a New Fund of Evidence of the Russian-Ukrainian War in the Archive of the M. T. Rylskyi Institute of Art Studies, Folklore and Ethnology of the National Academy of Science  
REMOTE **Laura Alhach** (Colombia; Spain). (In)Visible Yuruparí: Exercises in Political, Collective, Material and Embodied Memory  
REMOTE **Maria Isabel Lemos** (Portugal). Archives & ICH in Postcolonial Settings: an Ethnographic Experience

Coffee break

**Session 10+1** Chair: Ieva Garda-Rozenberga  
16:50-18:10 **Liina Saarlo, Helina Harend** (Estonia). We Need to Explain and Discuss a Lot: the Possibilities of Verifying the Results of the Authenticity Check Using Digital Humanitarian Methods  
**Christina Crowder** (USA). Designing and Implementing Community-Driven Digital Heritage Projects  
**Adriana Kapala** (Poland). Oral History—Oral Community. The Impact of Community Archives in Polish Narratives  
REMOTE **Tom Fogel** (Israel). Community-driven Tradition Archives: Thoughts and Reflections on Yemeni Folklore in Israel

19:00-21:00 Culture and Folk Art Centre "Ritums" (Jauniela 29a)  
Host: Ieva Weaver  
**Latvian folk music concert by "Skandinieki"**. Closing reception



## Maryna Chernyavska

Co-Chair of the SIEF Working Group  
on Archives  
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For over a decade, Maryna Chernyavska served as a Folklore Archivist at the Kule Centre for Ukrainian and Canadian Folklore at the University of Alberta. She now works as a Digital Archivist at the University of Alberta Archives. Maryna has been a co-chair of the Working Group on Archives for the International Society for Ethnology and Folklore and served as a Bureau member of the International Council on Archives of the International Council on Archives from 2016 to 2024. Maryna's research interests include traditional knowledge in archives, folklife archives, community archives, Indigenous memory-keeping traditions, and digital preservation of cultural heritage.

### PLENARY LECTURE I

## Listening Deeply, Holding Plurality, Unfolding Relationships: What Archivists Can Learn from Folklore Archival Practice

This presentation is an invitation to examine the intersection of professional archival practice and folklore archiving with curiosity. There are many different memory-keeping traditions in the archival multiverse. The western way of archives and record keeping is not the only way, and definitely not the only "right" way. In the last few decades, archival scholars have been rethinking the concept of archives and redefining what counts as archival records. Cultural performance, graffiti, and the living practices of communities are becoming accepted as archival records. The ability of archives to empower, educate, unsettle, uplift, and celebrate the perspectives and agency of marginalized communities has changed the field of archival studies and appealed to numerous researchers in the humanities.

Folklorists appreciate multiple ways of knowing. With their objective to document the informal culture of everyday people, folklorists make them more visible (and heard) and contribute to society's documentary heritage in unique and important ways. They legitimize folk knowledge, customs, and traditions as worthy of knowing, preserving, and thus valuable for understanding society today and shaping its history for the future. Mainstream archival institutions are increasingly interested in non-textual records, non-western memory-keeping traditions, community engagement, participatory archiving, and come to understand them as essential parts of their work. Folklore archives have been working with the oral, non-textual, and ephemeral while engaging with communities for over one hundred years; however, that work has dramatically transformed over time. Recent developments in the archival field have integrated into the use of professional standards in managing archives, describing, preserving, and making them accessible offering valuable benefits to those engaged in documentary practice. Folklore archivists' long and deep engagement with the issues of collective ownership of traditions, authorship of folklore texts, cultural sensitivity around documentation, and nuanced access to traditional knowledge can also enrich archival thinking and practice in mutually beneficial ways.



## Sanita Reinsone

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and Art of the University of Latvia,  
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Sanita Reinsone, PhD, is a senior researcher at the Institute of Literature, Folklore and Art (ILFA) of the University of Latvia. She is also the head of the Digital Humanities Group of the ILFA (since 2016), the former head of the Digital Archives of Latvian Folklore (*garamantas.lv*, from 2014 to 2020), and the initiator of the Autobiography Collection at the Archives of Latvian Folklore. Reinsone is leading national and international research projects and has extensive experience in curating outreach projects dealing with the digital engagement of society in cultural heritage crowdsourcing. Her research interests are in the fields of autobiographical and folk narrative studies and digital humanities and cultural heritage.

## PLENARY LECTURE II

# Digital Dynamics in Folklore Archives: Charting Community Engagement Patterns

The history and development of folklore archives have traditionally been closely associated with public involvement in folklore collecting efforts. These archives can often be regarded as long-term collaborative citizen science initiatives, overseen in varying extents by researchers and archivists. The advancement of digital technologies has greatly augmented the functionality of folklore archives by providing tools for the digitization and enhanced dissemination of their extensive collections. One of the most significant benefits is that these digital resources have increased the accessibility of the archives for the source communities from which the folklore was originally recorded, thereby fostering a renewed connection between the folklore materials and their origins. In addition, digital participation methods have developed within the fields of digital cultural heritage and digital humanities expanding the scope of engagement and diversifying the various forms of community involvement. Key questions have arisen regarding the effectiveness and impact of these participatory practices: what are the patterns of community involvement in the digital collaboration in folklore archives? What is the evolving role and agency of collaborative communities in the development of folklore archives? How can archives maintain a strong connection with their collaborating communities amidst the dynamic interplay of technological advancements and evolving archival needs? This lecture will address these questions by drawing on the ten-year experience of the Archives of Latvian Folklore, alongside insights from other folklore archives. It will reflect on the implementation of digital collaboration projects involving the various audiences, addressing both the successes and challenges in promoting community engagement with folklore archives through digital means.



**Laura Alhach**

Eliás Querejeta Zine Eskola (Colombia, Spain) | [lahach@gmail.com](mailto:lahach@gmail.com)

## (In)Visible Yuruparí: Exercises in Political, Collective, Material and Embodied Memory

The state television series, *Yuruparí*, which is based on a popular traditional art form documented the cultural expressions of peasant, Afro and indigenous populations in Colombia, leaving a memory of the sociopolitical configurations in the midst of the armed conflict of the 1980s. Being the most complete ethnographic record of its time, with rituals, festivals, and songs which were declared an Intangible Heritage of Humanity, the preservation of this collection after its censorship invites us to reflect on access and restitution policies. Following the beginning of its restoration in 2015, led by researchers, filmmakers, public institutions, and international organizations, 24 of the 86 chapters in 16mm have been completed.

The central figure is Gloria Triana, its main director, and she has led the conventional narrative around this collection. However, based on the documentary management with a gender perspective of the private, state, and community archives around this collection, more than 25 participating women who constitute part of the Colombian audiovisual history have been made visible: Ann Marie Lóök, Beatriz Barros, and María Ema Frade are just a few of them. In this way, in an exercise to recover the oral memory of the production team, the participation of the populations represented in the collective cataloging of their episodes, and the making of a film with the found materials, this project proposes different approaches to reread the sociopolitical narrative(s) imposed in the series and delve into the challenges of access, reuse and the promotion of public archives in Colombia.

**Christina Crowder**

Klezmer Institute (USA) | [christina@klezmerinstitute.org](mailto:christina@klezmerinstitute.org)

## Designing and Implementing Community-Driven Digital Heritage Projects

The Klezmer Institute supports two interrelated born-digital heritage projects. The Kiselgof-Makonovetsky Digital Manuscript Project (KMDMP) leverages low-cost technologies to digitize, datafy, and share early twentieth-century handwritten klezmer manuscripts, drawing on a community of engaged musicians and language experts to create a crowdsourced community resource. The Klezmer Archive Project (KA) is using the KMDMP corpus as the starting point for a born-digital archival space to collect and connect information about klezmer music, and the people from past and present who have created it. The KA team is investigating ways to use cutting-edge technology that supports corpus-specific metadata and tools for curated user contributions within a flexible architecture, showing relationships between items, linking multiple recordings, tune variations, and shared melodic material, and any other user-identified relationship artifact-to-artifact.

This paper will discuss project design and infrastructure choices that have allowed these projects to be innovative in a number of ways, including actualizing a “share everything from the beginning” philosophy, using business automation platforms to develop low-cost datafication workflows, and creating project teams that bring together researchers, project participants (who have become subject matter experts), and tech industry professionals, who are members of the heritage community. These teams are conceptualizing and developing tools that will first serve the target heritage community and are planned to be adaptable for use by other heritage communities in the future.

**Tom Fogel**

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## Community-driven Tradition Archives: Thoughts and Reflections on Yemeni Folklore in Israel

The mass immigration of Jews from Muslim countries in the 1950's to the state of Israel was accompanied by various post-immigration ethnographic surveys aimed to document immigrants' traditions and cultures. Acting according to the Devolutionary Premise, scholars assumed that Jewish folklore would soon disappear. That was especially so regarding folklore in Judeo-Arabic languages, due to the association of the Arabic language with the Israeli-Palestinian conflict. Documented traditions of songs, folktales, Arabic dialects, customs and material culture were collected and stored by institutions such as the National Library of Israel and the Hebrew University in Jerusalem. In the last decade, social processes in Israeli society towards multiculturalism and technological developments of digitization have made archive records accessible to communities and descendants of Middle-Eastern Jews, which has led to an overwhelming turn to the archive as a source of re-constructed ethnic identity.

The paper deals with a case study demonstrating this process, focusing on a Jewish community which originated in southern Yemen and its community-driven tradition archive collection of folk songs. This peripheral and under-represented group has been on the margins of large ethnographic surveys conducted in the 1950's, and thus did not have an institutional archival source to utilize in the social process of 'renewed' ethnic identity through folk traditions. Working in the form of collaborative ethnography, the paper will discuss the actions of various participants in the project, share reflections of the writer's part in the process, and suggest some thoughts about engaging in field research in community projects.

**Simon-Olivier Gagnon**

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## Current and Future Oral and Sound Collectors: Folklorists, Ethnologists and Radio Producers. The Case of the Archives de Folklore et d'Ethnologie de l'Université Laval

Founded in 1944, the Archives de folklore de l'Université Laval (Québec, Canada) initially included a Chair for Research and Teaching in Folklore, whose aim was to study the entire French-speaking community of North America from Manitoba to Louisiana via Maine and Acadia. The institution's folklorists and ethnologists were Québec's first generation of practitioners of oral testimony, establishing a tradition of ethnographic collecting in their own unique way. Over the decades, ethnographic research has shifted from a regional to an urban perspective, from a focus on the traditional to the contemporary.

Several decades after the creation of these collections at the Archives de Folklore de l'Université Laval, one of them is now open access, including sound recordings and documentation relating to the interviewees. The story of the recent development of the Bouthillier-Labrie collection provides insight into the present and future of traditional culture archives.

Looking ahead twenty years, to the centenary of the Archives de Folklore et d'Ethnologie de l'Université Laval (AFEUL) in 2044, we need to consider the place of new contributors in the chain of oral source creation and interpretation. Drawing on the work of Florence Descamps, who acknowledges other actors such as "community" and "radio" activists, this leads us to question the existence of other practitioners and institutions producing oral and sound archives. Putting the terms "ethnology", "radiophony", and "archivists" together in one equation, we can envisage various profiles linked to the oral source—folklorists, ethnologists, radio producers—as well as radio recordings and materials from ethnographic investigations of the 20th and 21st centuries. Prospectively, radio institutions and their practitioners could thus be considered as collectors and producers of oral archives whose contributions should be recognized.

**Elina Gailite**

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## A Search in the Folklore Archive: Choreographer Rita Zemīte

The Archives of Latvian Folklore (ALF), the oldest folklore research and collection institution in Latvia, holds a rich collection of choreographic folklore materials. They mostly provide information on dances, dance environments, and dancers of the 20th century, but according to records, information can also be found about the 19th century. The work of dance researcher Harijs Sūna is regularly brought up in research, but a study of the materials revealed that Rita Zemīte was the first person to purposefully record dance materials at the ALF. She accompanied other folklorists on folklore expeditions for three years in the early 1950s and purposefully documented choreographic folklore. She signed her name everywhere as a choreographer. Despite her self-identifying as a choreographer, finding information about her was relatively challenging. It is common in Latvia to find information about important people in a field relatively easily, but that was not the case here. Searches were carried out through the ALF social networks, inviting the public to get involved, as well as through personal information, visits to other archives and consultations with history researchers. Unexpectedly, an encounter with her daughter revealed significant details about her life and career in the dance industry.

The aim of this paper is to highlight one case of a search for contextual and historical information in a folklore archive, which turned into several years of searching and, finally, an unexpected discovery.

**Ave Goršič**

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## Do You Know Who You Are? A Memory Institution's Role and Vision a Century Ago

At the 2019 Estonian Research Council grant round, the Estonian Literary Museum (ELM) missed out on significant grants which caused a dangerous budget imbalance, and among other things, led to a public discussion about the necessity of the ELM and the Estonian Folklore Archives (EFA). This event also created a public uproar, especially among folk musicians, who bravely rushed to the aid of the Archive by organizing a concert at the Estonian National Museum.

After several political castlings, the ELM received a task by the Scientific Policy Committee to start an in-depth in-house discussion on the role and future vision of the Estonian Literary Museum about the Estonian scientific landscape and among memory institutions which, understandably, insulted the staff. In light of this historically sharp-edged event, one can look back at the past. One of the motivations behind the foundation of the EFA in 1927 was the intent to return Jakob Hurt's folklore collection from Finland, where it had been taken care of after his death.

Why was the EFA created as a sub-institution of the Estonian National Museum in the first place and what were the cultural or research policy objectives at the time? Did the newly created EFA know who it was?

**Eduards Grieznis**

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## Towards Greater Interaction with Folk Song Archives

The preliminary part of my practice-based multidisciplinary PhD research (2021–2024) investigated piano folk music arrangement traditions in Latvia and the UK. The research was inspired by a piece of music by Lūcija Garūta (1902–1977), a prominent Latvian pianist, educator, and composer. The piece was an arrangement for piano in the form of a main theme and ten variations of a Latvian folk song called “Arājiņi, ecētāji” (“Plowmen, threshers”). I found that despite being composed in 1951 and published in 1979, Garūta’s piece hadn’t been recorded until I recorded it in 2007. My research led me to examine the Archives of Latvian Folklore and the archives of Latvia’s National radio, where I discovered that not only was my recording the first audio recording of the arrangement on the piano, but it was also the first sonic layer of the folk song “Arājiņi, ecētāji” itself.

I acknowledge that Latvian folk songs do not have a comprehensive database of recorded and published audios (either field recordings or arrangements), making it challenging to focus on Latvian folk songs that don’t have any prior sonic layers (aside from hand-written music manuscripts). As a result, the scope of my research had to be significantly narrowed down. I believe that greater interaction with the folk song archives by practitioners and music enthusiasts, including those from different musical disciplines and the wider society is necessary. Adhering to the conference’s theme, in this paper I suggest that we reconsider archiving solutions that would allow for easier filtering of folk songs without sonic layers. These new opportunities would be beneficial, and I would like to invite others to consider what new avenues might such an alteration offer.

**Niina Hämäläinen**

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## What is There, is Not There—Remarks on the Archive Material of Elias Lönnrot

Elias Lönnrot (1802–1884), the compiler of the “Kalevala” (1835, 1849) and other folk poetry publications, was also a linguist, medical doctor, and public educator who left a vast amount of manuscript materials of the 19th century after him. The archive material of Elias Lönnrot, divided into two collections: one of folklore sources and the other of literary and personal sources, is held by the Finnish Literature Society (SKS). Besides personal correspondence (approx. 6000 letters), it contains 430 different units of folklore, literature, linguistic papers, personal life material, etc. Regarding the national importance of Elias Lönnrot, one could assume that the archive has been well organized and investigated. For the most part, the archive is well kept, but there are also obscurities in descriptions and arrangements of the material and, for example, unrecognized folk poetry manuscripts. This results intrinsically from the long history of the SKS (est. 1831) and variable arrangement conventions of the archive as well as the thick material of Lönnrot. My question is to what extent the research history and its ideals might have affected the way the archive of Elias Lönnrot has been cataloged, recognized, and studied?

The formation of collections, documentation, and preservation as well as the information and knowledge produced by the archive is part of cultural politics, which participate in the power discourses of valuing, distinguishing, and owning (in other words, in the active processes of making: remembering, forgetting, repeating) cultural heritage. Following this observation, I will elaborate and reflect on the disregarded archive material of Lönnrot by asking why and how the unrecognition of certain parts of the archive might have had, at least, indirect consequences to what we call “Finnish cultural heritage”.

**Bridgette Hammond**

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## 90 + 10: Securing the Future of a Folk Festival Archive

As the Archives of Latvian Folklore approaches its 100<sup>th</sup> anniversary, the National Council for the Traditional Arts (NCTA) approaches its 90<sup>th</sup>. The NCTA is a nonprofit organization dedicated to the presentation and proliferation of folk and traditional arts in the United States through free programming, bringing artisans and performers from the US and across the globe together to share their cultural heritage. Founded in 1934, we are one of the oldest arts organizations in the US and one of the oldest producers of folk festivals in the country. We are a small organization that has created its archive through production rather than collection; instead of an “archival institution,” we are an “institution-with-an-archive.” In this paper, I illustrate how the NCTA is meeting—or struggling with—the challenge of using limited resources to preserve and provide access to an important institutional collection that documents not only folk and traditional artists but the history of arts presentation in the US.

Through explication of our own experience, I aim to engage other small organizations-with-archives in imagining their own secure futures. I argue that small institutions like ours are increasingly common and have invaluable material to share, but our resources are severely stretched by the growing desire for free, open, digitally accessible collections. Using my own archive as an entry point, I will discuss the difficulties and potential solutions that small cultural organizations with archival components will continue to face into the next decade. I will focus on the benefits and challenges of collaboration between small organizations and larger archives as a potential solution to resource scarcity, using NCTA's relationship and collection stewardship-sharing with the Library of Congress's American Folklife Center and the National Endowment for the Arts as avenues of entry into important topics of preservation, access, funding, and institutional relationships and ownership.

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## What is Important in the Future — Acquisition Policies and the Significance of the Ordinary

Acquisition and appraisal are by far the most challenging parts of the archival profession. We, the archivists, have enormous power as we choose what is preserved and what is discarded. With these decisions, we shape the view the future generations will have on the society they inhabit.

In my presentation, I will discuss the Finnish approach to the acquisition of private archival material. While legislation stipulates that the National Archives preserves relevant material produced by the government and public bodies, there is no obligation to archive anything else. In order to ensure that our cultural heritage is preserved in as multifaceted form as possible, the private archives co-operate with a national acquisition policy with a division of responsibilities.

The Finnish Literature Society (SKS) has archived Finnish cultural heritage for almost 200 years. How do we see our position in the present day and within the national acquisition cooperation? How do we approach the changing paradigms of tradition archives and research? How do we see our position in composing the archival materials for the generations to come?

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## To Collect and Protect Ethno-Phonographic Heritage. 10 Years of the Etnofon Project

In this paper I would like to present Polish traditional music—phonographic heritage. The current state preservation and sharing project (Etnofon) has been ongoing since 2014. The main goal of this project (which is led by the Institute of Art of Polish Academy of Sciences) is to collect all Polish ethno-phonographic sound and audiovisual recordings from various collections. After 10 years of the project, we have aggregated and managed (in the digital repository Etnofon) 32 collections of documental recordings (mainly field recordings) so far. They come from scientific institutions, museums, associations, and even private collectors. Archives not known (or known on a smaller scale) for ethnomusicology are constantly being discovered. This allows us to determine the actual state of documental resources—a base for scientific research and artistic activities. The found recordings are digitized, studied, described (metadata), archived, and shared for research via the special system-repository, created and dedicated for such kinds of materials.

The repository is also enriched by new audiovisual materials realized in the field, and thanks to that, we can compare and study transformations of repertoire and styles in terms of time and regional expanse. Many interesting problems and questions we didn't expect in the beginning have appeared during the implementation of the project are e.g.: How do we join and uniformly describe historical (analogue) and contemporary (digital) documental materials created by various documentarians (scientists, musicians, amateurs, regional collectors, etc.) in one repository? Do we have (after over a century of documental activities) a methodology of field recording and one common standard of description of these kinds of documents? These questions and many others became a challenge and were essential for further research, study, and discussion, so the project is still open and developing.

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## Changes and Chances. Reflecting on the History of Ethnographic Questionnaires in Order to Navigate the Future

The processes of collecting, managing, and maintaining theme-based questionnaire materials in the Archives of Finnish Literature Society have been subject to many changes in the last 20 years. The changes have been somewhat constant, often necessary, and sometimes even emotional. The most obvious changes have to do with digitalisation and communication, but also the ways that materials are described and analyzed.

From a folklorist/archivist's point of view, the shift from genre analysis to ontologies and keywords has been significant. At the moment we are discussing the possibilities of using AI, for example, which offers the benefit of an automated metadata description tool for archive materials. In my presentation I will explore some of the changes I have witnessed in my work with theme-based questionnaires and collection campaigns over the past two decades. What kind of impact have these changes had? What have we possibly lost and learned during this journey? What is next?

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## Digital Explorations of Collections of Oral Poetry

The ways the folklore corpora are curated affects the ways these materials can be used along with changing research interests. Many folklore archives have been early adapters putting considerable efforts to first systematize and more recently digitize their materials. This has created the possibility for computational analyses of the data, although the research is often complicated by the complex, uneven, and extremely varying character of the recording processes and the folklore itself. On the other hand, large sets of varying and uneven data make a good playground for computational scholars collaborating with humanists who are aware of the characteristics, recording history, and earlier research on the materials.

In the FILTER project (2020–2024, <https://blogs.helsinki.fi/filter-project/>) we are exploring the possibilities offered by the wide digitized folklore corpora, combining expertise of folklore studies and computational sciences, and knowledge on runosong corpora in Finnish and Estonian archives. We have combined three separate runosong corpora and a comparative set of literary poems in similar poetic meter into one database, created a base map for the historical parishes (or equivalent administrative borders) in contemporary Scandinavia, Finland, Russia and Estonia by which the geographical metadata in the database is organized, and set the materials into the map and poem type visualization app, text and metadata search interface Octavo and a similarity recognition interface called Runoregi are both open for the public. Runoregi is currently also being tested with Icelandic Pútur poetry, and we hope the methods it builds on may be usable for other poetic traditions as well.

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## Oral History—Oral Community. The Impact of Community Archives in Polish Narratives

There are nearly 700 community archives in Poland. Community archives are a social phenomenon in Poland. They are bottom-up initiatives. Most of them are focused on local history and collect oral history. These are initiatives from small towns, villages, districts, and large metropolises. Community archives are diverse. What links these initiatives? Passion, activity, and novel methods of operation. Passion is at the core of the creation of community archives; it is their essence. Community archives collect the history of individual people, which is why oral history is so important to them.

In my paper I would like to consider a few questions: how do community archives collect oral histories? Which methods do they use? How do these stories affect the local (or other) community? What is the role of professional historians in this kind of testimonies? I would like to present some examples of community archives which have collected oral histories. Until recently, community archives were rarely explored by researchers in Poland (of course, these entities are in other countries, e.g., Great Britain, Portugal). The Centre of Community Archives invites all to collaborate and explore the field (including researchers, and local activists).

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## The Brittle Archive: Soviet Latvian Porcelain in the Folklore Field

The Riga Porcelain Museum houses an extensive collection of Soviet industrially produced items, including tableware sets, vases, souvenir figurines, salt and pepper shakers, cups, and plates, all inspired by folklore and traditional ornamentation. However, it is essential to note that none of these artifacts directly align with traditional folk ceramics.

This collection serves as a fascinating subject for exploration, shedding light on the circulation of folklore motifs and ethnological concepts during the latter half of the twentieth century. Such investigations take place within the specific context of state socialism in the Soviet western borderlands. It unveils industrial design as one facet of a broader folklore field, drawing attention to the intricate intersections between cultural policies in Soviet-occupied countries, creative and production practices, and the dissemination of knowledge emanating from folklore archives, educational systems, and memory institutions.

What aspects of folklore can be discerned within the Soviet china collection of the Porcelain Museum? What forms of hybridity characterize Soviet faux-folk porcelain? Furthermore, what cultural rationale underpinned the production of folklore-inspired objects in Soviet Latvia and other Eastern and Central European countries behind the Iron Curtain? This presentation aims to provide insights into these and related inquiries, drawing from an ongoing research of the Museum's collection through a folklorist's lens.

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## Preserving South Africa's Intangible Audiovisual Archives: Lessons for the Global North

On the anniversary of the Archives of Latvian Folklore centenary conference, this paper will provide a bird's eye view into the preservation of South Africa's Intangible sound, film, and video Archives, especially the work of the National Film, Video, and Audiovisual Archives (NFVSA) and others involved in this mission. The NFVSA is a subdivision of the National Archives and Records Services of South Africa (NARSSA), and it's the directorate charged with a mandate to preserve South Africa's Film, Video, and sound archives. Over the course of its existence, the NFVSA has undergone many changes. At first, it was called the South African Film Institute (SAFI), and then it became known as the National Film Archives. In 1985, it became the National Film, Video, and Sound Archives (NFVSA).

The NFVSA has some of the oldest audiovisual and film archives dating back to the Apartheid era in South Africa. This paper will describe the various local and international legal instruments, policies, and procedures guiding how the NFVSA acquires audiovisual archives, arranges and describes them, appraises and disposes of audiovisual archives, the finding aids it has, and how it manages access, confidentiality, and copyright. The various formats of audiovisual archives that the NFVSA has and the equipment used to access these records will be examined, including the digitization and preservation of digital audiovisual archives.

In 1989, the NFVSA became a full International Association of Sound and Audiovisual Archives (IASA) member. In 1996—a provisional member of the Federation of International Film Archives (FIAP). What the IASA and FIAP standards pronounce about the acquisition, arrangement, description, appraisal, disposition, and access of audiovisual archives and whether or not the NFVSA has complied with these standards will form this paper's investigation. The NFVSA is also a member of the International Council on Archives (ICA), and the ICA has standards that are similar but also different from those of the IASA and FIAP; as a member of these three bodies, this paper will investigate how the NFVSA has been able to negotiate these terrains while staying loyal to them. This paper will also shed light on the National



Archives and Records Service of South Africa Act (Act No. 43 of 1996, as amended) in 2001, the Legal Deposit Act (Act No. 54 of 1997), and the Promotion of Access to Information Act of 2000 and their take on the management of South Africa's intangible audiovisual heritage.

Lastly, as an active member of UNESCO, this paper will chronicle how the NFVSA is administering UNESCO policy guidelines for developing and promoting Open Access (OA) in relation to its audiovisual heritage.

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## Digital Archives of Folk Music and Dance as a Source for Folklore Revival Ensembles

In the Czech Republic, several institutions are administering large archives of sources of folk music and dance. The Institute of Ethnology of the Czech Academy of Sciences is one of them, with collections dating back to the project Folk Song in Austria, started by the Austro-Hungarian government in 1905. These extensive collections have been digitized and are being made publicly available through a database. This database aims to make possible all kinds of research and analysis focusing on music, lyrics, dance information, as well as other data.

While there are several possible target groups for these efforts including academics, teachers, or composers, one group deserves special interest. Folklore revival ensembles bring the repertoire of songs and dances from various regions of the Czech lands alive on stage as well as in community festivals such as carnivals. These groups make music and dance a part of the cultural heritage. What are the specific needs of ensembles' musicians, choreographers, and dancers, that can be addressed through the digitalisation of these archives? How can modern technologies help us to bring music and dance from institutional depositories to life? And most importantly: What are the responsibilities of the researchers creating these archives so that they avoid misleading or distorting the presentation of cultural heritage? The presentation will combine several years of research on folklore revival movements in the Czech lands and experiences with digitization of archives of folk music.

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## Tracing Footsteps: Exploring the Dance Heritage of Old Võromaa

In the Estonian Folklore Archive, there are many dance descriptions and pieces of information about dancing. A significant portion of this material is still awaiting analysis and publication. Over the last century, some books on dance descriptions were published, but only a small fraction of the material found its way into these publications. Typically, these books contained some general summary about dance and/or music culture, with their primary focus being the provision of repertoire and dance descriptions. Consequently, only thorough dance descriptions were included. These books usually covered all information about Estonia, without specifying one region. Today's dance teachers still use these books and this has had a great effect on how we view our dance culture.

In the current century, only dances from Kihnu island have undergone profound analysis and publication. In my bachelor thesis and through this presentation, I aim to analyze and compile all the information about dancing in one large cultural district named Vana-Võromaa. My goal is to prepare a comprehensive and modern analysis of the dances from a single cultural region, which will include dance descriptions, case reports, photos, and dance music. What challenges arise, and what complicates dance research? How much and what kind of material about dancing do we actually possess? Which dances had been published previously, and how has this influenced a broader understanding of Vana-Võromaa dances? These questions form the core of my work.

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## Archives & ICH in Postcolonial Settings: an Ethnographic Experience

The broadening of both the heritage concept and semantics have, in recent decades, represented an opportunity of international projection for certain countries and of political agency for certain communities. This is the case of Cape Verde, an archipelago characterized by its arid climate whose culture bears the marks of its colonial past. Occupied by the Portuguese until 1975, Cape Verde's symbolic imagery is inseparable from the geoclimatic conditions, the scarcity of resources, the slave trade, and the Creole culture resulting from the multiple Atlantic routes that constituted its sociogenesis. Deeply dependent on the tourism industry, Cape Verde is betting on promoting local culture as a tool of international soft power and economic diversification. A signatory of the "2003 UNESCO Convention" since 2016, the country has been relying on ICH as a channel for approaching different stakeholders and improving its economy. Given the particularities of the archipelago's scenario, the historical documentation available, as well as the local archival framework, emerge as key issues in addressing the safeguarding measures and dossiers developed by the responsible institutions.

This analysis is based on ethnographic fieldwork and archival research in the "Oral Traditions Archive", today under the tutelage of Cape Verde's Cultural Heritage Institute. The archival collection dates from the 1980s and contemplates diverse fields of the Cape Verdean oral tradition, including personal accounts on colonialism, popular uprisings, and famines. Therefore, based on the available records and the ethnographic experience, some global issues are addressed: how does the content of this archive contribute to the diversification of historical narratives and to community integration? And what does its current state of preservation suggest about the relationship between archives, colonialism, and the reproduction of power relations? Finally, what are the potential uses of this corpus and how does it enhance community agency?

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## Digital Sound Archives of Intangible Cultural Heritage: a Strategy for Interactivity and Knowledge Sharing

This paper aims to evaluate cultural and traditional heritage from both sonic and design perspectives to suggest a strategy for enhancing interactivity and knowledge sharing for sound archives in practice. This multidisciplinary research, having roots in such fields as sound studies, intangible cultural heritage, exhibition design, and multisensory studies, explores the potential and value that digital sound archives may offer as a strategy for knowledge sharing and interactive experiences. This paper also draws on the individual digital archive created by the Shijia Hutong Museum, Beijing, for all kinds of symbolic sounds of that nostalgic age in Beijing; the East Midlands Oral History Archive in Leicester, which is a regional archive focusing on the oral history and historical soundscape of local communities; and the *Unlocking our Sound Heritage* project, which is a national project led by the British Library to raise awareness of audio heritage through different regional partners and to enhance different ways of participation by the public.

As an indispensable and unavoidable component of everyday existence, sounds merit protection in order to preserve cultural memories against a variety of threats. Hence, in addition to safeguarding sounds immediately within the framework of intangible cultural heritage, it is vital to facilitate the transmission of knowledge conveyed by sound via interactivity so as to preserve cultural identity. Whether resulting from the mass digitization of original archives or the swift advancement of born digital archives, digital archives have already become an indispensable component of digital collections. In the process of researching, preserving, exhibiting, disseminating, and sharing our rich intangible cultural heritage, the archive sector increasingly recognizes the intrinsic value of digital sound archives. The development of digital platforms and interactive systems has significantly enhanced the accessibility of digital archives, which has consequently sparked attention and discourse surrounding interactivity and participatory experiences in practice.

**Monica Marion, Will Lamb, Brian Ó Raghallaigh, Bea Alex, Tiber Falzett, Barbara Hillers, Críostóir Mac Cárthaigh, Julie-Anne Meaney, Andrea Palandri, Jamshid Tehrani**

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## Using and Enhancing the Gaelic Tradition Archives: The 'Decoding Hidden Heritages' Project

This paper presents the research insights and methodological findings of a 2021–2024 grant project dedicated to the digital analysis, curation, and dissemination of the Irish and Scottish tradition archives. The AHRC/IRC grant 'Decoding Hidden Heritages in Gaelic Traditional Narrative with Text-Mining and Phylogenetics' (funded under the 'UK-Ireland Collaboration in the Digital Humanities Research Grants Call', grant numbers AH/W001934/1 and IRC/W001934/1) uses innovative computational and digital humanities technologies to investigate and enhance the two countries' extensive folklore archives, held at the School of Scottish Studies, Edinburgh, and the National Folklore Collection at University College Dublin. The 'Decoding Hidden Heritages' project is contributing substantially to the two archives' digitization efforts by developing applications of handwriting and speech recognition tools for the use of archival manuscript and sound recordings.

Building on the extensive digital data available in the two archives, our goal is to showcase the affordances of computational analysis for the study of traditional narrative. We fuse qualitative folkloristic analysis with computational methods to investigate several elements of traditional storytelling. Phylogenetic motif analysis allows us to track genetic relationships between oral tale variants in the two countries. We also look at the role the storyteller's gender plays in the selection and content of a tale. A third direction of research uses text mining to investigate the distinctive formulas storytellers use to open and close magic tales.

The aim of our grant project is to enhance digital access, dissemination and research capabilities of our archival collections and we hope to share some key insights, challenges and practical applications with our international colleagues in Riga.

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## Traditions and Realities in Shaping Ethnographic Archives of the ERM in the 20th Century

I will take a closer look at ethnographic descriptions in the Estonian National Museum (ERM) as repositories of cultural heritage and ask about the historical context of their creation. These sources were compiled based on the ethnographic oral material collected during fieldwork when researchers wrote down information about the phenomena of material folk culture. For a long time, these were used primarily for scholarly purposes and therefore constituted an intermediary stage in knowledge production between the fieldwork diary and a publication on the corresponding topic. Nowadays, the material is often used for studying and revitalizing cultural heritage (traditional crafts, regional specificities of folk costumes, etc) by students, scholars, craftsmen, artists etc.

In addition to the general historical overview, I will focus on the years between 1940–1957, examining the poetics and politics of knowledge production in a difficult political climate. The tradition of compiling ethnographic descriptions was established in the museum in the 1920s. The fieldworker usually collected information based on questionnaires, and the later description also followed the same pattern. The emphasis was on bygone folk culture. Even during the difficult years of war, fieldworks continued and the archive was updated with descriptions. The Stalinist post-war years imposed severe restrictions and ideological demands on the museum and ethnology. The authorities demanded research into Estonian-Russian friendly relations and modern collective farm life. Based on the example of ethnographic descriptions, I am interested in researchers' strategies for adapting to new demands and in the possibility and necessity of sticking to established scholarly traditions. Have the ideological guidelines of a foreign power influenced the kind of knowledge the ethnographic archive holds about Estonian folk culture?

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## The Digitisation of Lithuanian Old Believers and Orthodox Collections in the Archive of Lithuanian Folklore

The Archive of Lithuanian Folklore in the Institute of Lithuanian Literature and Folklore is the largest platform for storing folklore in Lithuania, but in addition to the abundance of Lithuanian folklore material, the archive also stores records of ethnic minorities (Poles, Belarusians, Ukrainians, Russians) and religious communities (Old Believers, Orthodox, Catholics, Protestants, Greek Catholics), which seem to be on the edge of the archive, but at the same time expand the boundaries of the archive. Today, the records of services and funerals of Old Believers, Orthodox, and other religious communities are still waiting for a suitable place in the archive.

So far, there has been no answer as to where these types of sets should be assigned. Do ethnic minority collections need a separate archive or maybe a fund or collection? Should they be merged into one topic of ethnic minorities? Can religious records be called folklore? The presentation is intended to present the material from the fringes of the archive, to discuss several collections of ethnic minorities and religious communities, and to raise the question of their place in the context of the development of the folklore archive.

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## Tradition Archives and the Ethnographic Encounter, or How to Actualize a Folk Song Archive?

The proposed paper investigates folk song singalongs (*Volksliedersingen*) of the Freiburg region and inquires how people perform traditional songs to make sense of their biographies and adapt to a fast-changing world. Secondly, it will examine how the ethnographic data can be collected and integrated into an archive of traditions of 110 years with a different collection history.

Archives are usually understood as institutions with collections of historic documents, e.g., the German Folk Song Archive (DVA) aimed at safeguarding the song heritage of the German speaking world and making it accessible for the public. The “archive” can also be conceptualized metaphorically, e.g., in a Foucauldian view as the system that frames “the possibility of what can be said”. This paper applies this theory to the research field of folk song singalongs. Over two decades, these meetings on a weekly or monthly basis have become more and more popular, especially among the elderly. The “archive” then would mean a certain corpus of songs; the *Volksliedersingen* are a form of place-making in a fast-changing world—by singing “their” songs, people relate to what they call their heritage and their *Heimat* (home). The second part of my paper will reflect on the methodological challenges of this project which aims at integrating the data into the DVA collections which have a contrasting research history with a methodology later criticized as “armchair ethnology”.

My contribution reports preliminary results from an ongoing research project, “ethnographic update for the German folk song archive” (2023 ff) and is based on participant observation at the singalong events and interviews with the people attending these folk song events.

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## The Polesie Archives and its Significance for the Study of Folk Culture

The paper deals with the history of formation and scientific importance of the Polesie Archives as the basis of the fundamental five-volume encyclopedic publication *Slavic Antiquities. Ethnolinguistic Dictionary* edited by Nikita Tolstoy (Moscow, 1995–2012). This publication implemented a task which was proposed by Edmund Schneeweiss in 1929 at the First International Congress of Slavists in Prague and was supported by attendees of the subsequent Congresses—to present Slavic folk culture in the format of a dictionary. Research expeditions to Polesie, which is one of the most archaic zones of Slavia, began in 1962 under the leadership of Nikita and Svetlana Tolstoy, and continued until 1986. The work carried out by the expeditions in a number of thematic programs became an educational background for several generations of researchers.

The collected material made it possible to conduct a comparative analysis with the records from Eastern Polesie by K. Moszyński dated back to the early twentieth century. As a result of studying the folk culture in this region, the Polesie Archives at the Institute of Slavic Studies (Moscow) was founded; electronic access to its database makes possible its wide scientific use. Research issues to be addressed in the paper include highlighting tasks and methods, capabilities and results of the Polesie Archives, based on a dialectological, arealogical and structural-typological approach to folk culture (beliefs, rituals, folklore). As an initial practical task, the principle of compiling an inventory of significant elements was put forward, taking into account the description of the paradigmatics of culture. The leading methodological technique was to reveal a certain invariant form based on the analysis of various options, and to clarify the semiotic language of traditional culture. The idea of the culture's integrity and understanding the semantic unity of all folklore forms was used for complex historical and genetic studies.

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# Collections of the Famous Lithuanian Archaeologists Marija Gimbutienė and Rimutė Rimantienė in the Lithuanian Folklore Archives

Two well-known Lithuanian archeologists Marija Gimbutienė (1921–1994) and Rimutė Rimantienė (1920–2023) were interested in folklore before starting their excavations. From 1939–1940, they took part in a folklore collecting campaign. There are two manuscripts by M. G (LTR 2374 and 2375) and one manuscript by R. R. (LTR 2388) stored in the Lithuanian Folklore Archives. They consist of folk songs, wedding customs, folk beliefs, etc. collected from the residents of the Vilnius region. Summarizing her experiences, M.G. noticed a peculiar combination of the archaic and the modern in the region: old customs and young people's interest in books and newspapers. She also emphasized the role of women as custodians of local tradition and as spreaders of modern Lithuanian culture. In 1944, Marija Gimbutienė left her homeland, but she continued her career in the USA. In 1958, she published a book, *Ancient Symbolism in Lithuanian Folk Art*. Her friend Rimutė Rimantienė decided to stay in occupied Lithuania. She wrote a study about the semantics of onomatopoeic words in the Lithuanian songs, but it was not published due to the restrictive approach to folklore research that prevailed in the Soviet times.

A Lithuanian archeologist in exile (known as Marija Gimbutas) investigated Bronze Age cultures in Central and Eastern Europe. Her book *The Gods and Goddesses of Old Europe, 7000 to 3500 BC: Myths, Legends and Cult Images* (1974) as well as other books became world famous. At the same time R. Rimantienė delved into the most ancient period in history of the Baltic region—the Paleolithic and Mesolithic. She also discovered wonderful examples of Neolithic art on the seashore of Lithuania. In 2023 her study *Lithuanian refrains in sutartinės (A question of semantics)* was published, filling a gap in the history of folkloristics. This paper will present the book by R. Rimantienė, and the approaches that help to uncover the semantics of the refrains.

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# Balancing 'in the Now' and 'in the Future': Tightrope Walking in Community-based Collecting and Archiving

In this paper I will discuss the experience of the Cork Folklore Project (CFP), Ireland, a community-based, university-affiliated center that has been interviewing and archiving in Cork City since 1996. Many of our preoccupations in terms of our activities are shared with other tradition archives, and finite, if sometimes paltry, resources involve a constant juggling of priorities. Field collection, archiving, access provision, and mentoring those who wish to engage in oral-history-esque work, while proactively sharing the rich resources in our collections; all of these activities end up in competition with each other. The balancing act involved in inadequately addressing all the different fields of activity, in a center with no full-time staff, is exhausting; is it time to prioritize some over the others? In this context, the present and the future come into conflict as imagined sites of worthwhile institutional existence. I will consider some of the choices made over the last decade, and look into an uncertain institutional future.

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## **From a Hundred-Year-Old Crackling Phonograph Recording to the Present Day: Distribution and Possibilities of Using Instrumental Folk Music Recorded on Wax Cylinders Today Based on the Materials of the Estonian Folklore Archives**

The first sound recordings of folk music in Estonia were made with a phonograph on wax cylinders from 1912–1914, and the oldest recordings of instrumental music in the Estonian Folklore Archives of Estonian Literary Museum also date from the same period. The opportunity to record sound with a phonograph made it possible for folklore collectors to notate the tunes later while listening to the recording or check the notation made on the spot.

However, the technical capabilities of the phonograph had limits. Phonograph recordings were very short, and therefore the musician could play the tune only a few times. The recording situation was very different from the usual performance context because at weddings and village parties the musician played for several hours in a row. The collectors listened to the recordings multiple times to transcribe the melodies, which wore out the wax cylinders and decreased the quality of the recordings.

The subsequent sound collections of the Estonian Folklore Archives have better sound quality, and the collection of wax cylinder recordings is not the first choice for contemporary folk musicians to draw new repertoire from. I am interested in whether and how melodies recorded with a phonograph make their way into the repertoire of modern folk musicians. I will discuss what these phonograph recordings as relatively random fragments reveal old-time folk music tradition, and

what a musician needs for their reconstruction—what can be heard on the sound recordings and what needs to be invented through the creative process.

In the presentation, examples will be given from the collections of the Estonian Folklore Archives and 21st century Estonian folk music scene. This topic addresses broader questions, such as for whom and in what way these historical sound recordings are necessary, and in which communities these old instrumental tunes are distributed. From a heritage perspective, it is expected to take the tunes back to the regions where they were once recorded, and spread knowledge within local communities. However, it remains to be seen whether the process will reach this outcome.

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## Archival Repatriation and Return: Current Trends and Directions

This presentation keeps track of ongoing dissertation work around the repatriation and return of archival material. Drawing from the literature on repatriation from archival studies, museum studies, museum anthropology, performance studies, sound studies, and ethnomusicology, I argue that a full understanding of archival repatriation is incomplete without examining the role diasporic communities play as actors in such efforts. While the sources in the areas I draw from have largely kept track of activities on national and international planes, more of the literature needs to do the same for diasporic communities who might also have a stake in repatriation and return. In this presentation, I explore several approaches to archival repatriation emerging from literature and end by presenting preliminary data from an ongoing research study examining how the Radio Haiti Archive at Duke University should be repatriated and returned to Haiti and the role the Haitian diaspora may play in this process.

The dissertation research study examines how various groups view the repatriation of the Radio Haiti Archives by asking: how should the archive at Duke University be returned and repatriated to Haiti? What role does the Haitian diaspora play? What are the barriers and obstacles to repatriating and returning the archive? In order to answer these questions, I use an ethnographic approach that brings together an analysis of documents and archival records, unstructured interviews, semi-structured interviews, and informal observations. This research will particularly focus on the role diasporic communities play in repatriation efforts, suggesting that a full understanding of archival repatriation is incomplete without examining the role diasporic communities play in such efforts. As much of the literature is mostly historical analyses and case studies, this is the first empirical study examining archival repatriation and return, focusing on the role diasporic communities play in such efforts.

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## We Need to Explain and Discuss a Lot: the Possibilities of Verifying the Results of the Authenticity Check Using Digital Humanitarian Methods

The contribution of volunteer correspondents has played an important role in the formation of Estonian folklore collections. People from a wide variety of backgrounds and professions have responded to the calls for collection campaigns, and their motivations may have been very diverse. In addition to patriotic feelings and a sense of duty to preserve cultural heritage, personal ambitions also played a major role: intellectual self-realization, the ambition to create the image of a man of letters, and the need for recognition. Similarly, their understanding of the principles of documenting folklore was very different.

In the presentation, we look at the contributions of older folklore collections (19th century), especially those with multiple contributions from different parts of the country, about whom folklorists have expressed doubts that their contributions are 'authentic'. As a result of authenticity checks carried out by folklorists, there can be a backlash of writing off literary sources, individual creations, translations, and origin falsifications. Although the authenticity check has been done mainly on minor forms of folklore, these collaborators have sent folklore texts of several genres.

In our presentation, we focus on the problems of the texts of runosongs. With contemporary digital humanitarian methods, we try to explain whether the assessments given by folklorists on their gut feeling can also be obtained by using computational measurements of the texts of the songs. Using the common database of Baltic-Finnic runosongs (FILTER; <https://runoregi.rahtiapp.fi/>), we look at the vocabulary and typological relations, links with literary texts and with texts of other contributors.



Ilya Shneyveys

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## The Black Rooster Meets the Golden Peacock: Discovering and Recovering the Emilis Melngailis' Jewish Music Collection

In the summer of 1899, the young Latvian composition student Emilis Melngailis (1874–1954) stumbled upon Jewish folk singers in a small Lithuanian town and made his first transcriptions of folk music. This chance encounter became the catalyst for his life-long obsession with music ethnography, ultimately leading to his collection of over 5000 Latvian folk songs, most of which were published in his lifetime. The Jewish music manuscripts, however, remained in the archives for decades until they gained researchers' attention after the restoration of Latvian independence in 1991. While much of the initially collected repertoire has been lost, the remainder of the collection (currently stored in the Archives of Latvian Folklore, LFK [1045]) gives researchers a unique perspective on the scarcely documented Baltic Jewish life and culture of the early 20th century. This collection contains materials not found in other ethnographic sources of Jewish music, as well as rare and unknown variants of more widely documented repertoire.

Over the past twelve years, Ilya Shneyveys has been amongst those most invested in researching, promoting, and performing the music from the Melngailis Jewish Music Collection. This paper delves into the unique details of this collection, explores the process of discovering and deciphering the archival manuscripts, and making the notes on these pages resound through recreating and arranging this rare and nearly-lost repertoire through the Black Rooster project.

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## Archives and Permacrisis: Securing Cultural Heritage in Turbulent Times

In 2022, The Collins Dictionary announced the word “permacrisis” as their word of the year. As a combination of words “permanent” and “crisis”, this noun adequately sums up the past years (or even a decade, according to some researchers), when challenges are posed not only by the rapid climate change, but also by increasing geopolitical instability. Looking not only at the recent events in Ukraine, but also to the history of the whole 20th century, securing and saving cultural heritage is a complicated and complex mission.

In this presentation, I will be focusing on the oldest and largest Lithuanian folkloric and ethnographic depository, the Lithuanian Folklore Archive (LFA, *Lietuvių tautosakos archyvas*), stored at the Institute of Lithuanian Literature and Folklore (former Vileišis Palace) since 1940. As the LFA's folklore collections survived WWII and Soviet occupation, it is important to draw some important experience from the history of the Archive, however the current century brings its own challenges. Having collections that are constantly expanding both in the physical and digital sense, the goals of the LFA could be summarized by two following points—the protection of physical documents and digital sustainability. However, due to the recent events, I will be presenting a strategy, currently in development by the team of archivists and researchers at the Institute, that will enable us to minimize the damage to the LFA's collections in case of interstate conflict or other actions that could threaten the survival of this particular cultural heritage.

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## The Creation of a New Fund of Evidence of the Russian-Ukrainian War in the Archive of the M. T. Rytsky Institute of Art Studies, Folklore and Ethnology of the National Academy of Sciences

From the very beginning of Russian aggression against Ukraine, Ukrainian folklorists and ethnologists have started a wide-scale documentation of these dramatic events and their traumatic consequences including a large-scale survey of the population of different regions that have been victims of the Russian expansion. Particular attention has been paid to collecting records near Kiev, in particular in the towns of Irpen, Bucha, Makarov, Gostomel, whose inhabitants have survived the terrible times of the atrocities of Russian invaders. Some employees became eyewitnesses to those terrible events. Their memories and testimonies have also been included in the new fund. A numerous group of documents consists of records collected by Ukrainian scientists from Ukrainian refugees from the Russian-Ukrainian war in different countries of Europe, including Poland, France, Finland, Bulgaria, the Netherlands, Hungary and Baltic countries.

The institute has created a powerful corpus including living testimonies of eyewitnesses that will be the basis of a special volume of ethnographic records called "An Oral History of a Military Crisis". These stories about the mass forced movement of people in the middle of the country and the unprecedented multimillion-dollar migration movement of the population outside of Ukraine will make it possible to archive and document the many layers of military occupation reality and the traumatic experiences of civilians. And most importantly, these materials will help to gain the support of Ukraine from Europe and the world. Oral evidence that will be stored in the Institute's archive will be an important source for historical, folklore, and ethnological research. The report will also be presented in a comparative context to the experience of collecting and archiving similar materials, in particular in Poland, where a special archive of "Testimonies" has been created.

**Ieva Weaver**

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## Over-layers of the Archives: Toward Including Folklore Revival Data in the Archives of Latvian Folklore

Starting from the end of the 1970s, a new wave of folklore practices flourished in Latvia with the rise of the folklore revival movement. It included the growing interest of amateurs in collecting folklore and new explorations and interpretations of historical sources. The Archives of Latvian Folklore (ALF) did not include amateur revivalist collections. Also, the new socially significant life of the archival and published sources in the revivalist events and performances was left almost undocumented and unresearched. Academics mostly followed the older concept and priority of authentic folklore.

One exception is a cassette tape collection, that still has not been properly archived and digitized, by folklorist Jānis Rozenbergs, an active attendant and consultant of the revival events. Another exception is the folklore group "Sendziesma" ('Oldsong', 1979–1989), led by folklorist Vilis Bendorfs working at the ALF. Recordings of this folklore group have been a rare witness of the musical performances of the revivalists included at the Digital ALF. Generally, more revival records can be found on radio, TV, in published recordings, and private collections, which the researchers have started to explore recently. The early process of researching and archiving the history of the folklore revival in 2022 has been a conceptual turn in the Archives of Latvian Folklore approach. It has opened a vast field of further studies and collaborations previously neglected as not concerning "real" folklore. It has also raised new curating and technical issues: rethinking the scope and limits of a folklore archive, developing new sections at the Digital ALF (Events, Organizations, Interpretations), and considering ethical and legal issues.

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### Online streaming of the conference

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